

the artist

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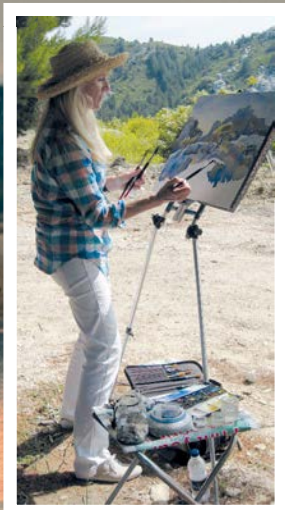
● EXPRESS LIGHT
& WEATHER
EFFECTS
IN OILS



READER HOLIDAY

WILDLIFE PAINTING SAFARI with Hazel Soan

South Luangwa, Zambia
October 5 to 17, 2016



This is an **instructional painting safari** with the aim of capturing the earthy tones and essence of wild Africa in evocative paintings and sketches. Hazel will be with you every day, assisting you with your paintings as appropriate. You will be able to sketch from the safari vehicles and also complete small paintings on game drives as you gain confidence. Hazel will then give demonstrations and workshops back at the lodge to help you translate your experiences into paintings. We also hope to provide the opportunity to paint portraits of local people. Hazel will be working in watercolour, but all media are welcome.

Hazel Soan is a versatile and talented artist, an excellent teacher and her enthusiasm and love of Africa are infectious. Her wildlife paintings capture the dust and heat on the plains and the movement of animals. Her African portraits



▲ **Watercolour elephant sketch** by Hazel Soan

are a splash of colour and brilliantly capture people's emotions. Hazel has a warm and generous spirit, and travelling with her in Africa is very special.

This is a pioneering painting safari to **South Luangwa**. The park is densely populated with a diversity of wildlife. You should see pods of hippos and plenty of crocodiles, lots of antelope species, hartebeest, reedbuck, wildebeest, waterbuck, giraffe, zebra, buffalo, lion, wild dog, leopard and elephant. The opportunities for painting wildlife are outstanding, particularly at this time of year, which is just before the rains when animals congregate at ox-bow lakes.

Your luxury safari lodge is located inside the park by the main gate. It is a perfect base for a painting safari, because it is located in the area of the highest



▲ **Watercolour lion sketch** by Hazel Soan

concentration of wildlife in the park and you can paint wildlife from your own verandah. All 18 cottages either overlook a frequented ox-bow lake or the hippo pool. You are also very likely to encounter wild elephants plodding through the lobby at this time of year in search of fruit from a large mango tree!

Price per person £5,995

Single supplement £500

Number of students 8 to 12

Price includes scheduled and safari flights (23kgs bags), 10 nights in your luxury safari lodge, all meals, park fees, safari activities, guest artist and a Spencer Scott Travel escort



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THIS MONTH'S COVER ARTIST



Glyn Macey, *City Streets, New York*,

acrylic, 10x14in (25.5x35.5cm)

See pages 26 to 29



WELCOME from the editor

Want to comment on something you've read, or seen?

Email me at theartistletters@tapc.co.uk, or visit our website at www.painters-online.co.uk/forum

According to a journalist who interviewed Claude Monet in 1897, the artist read 'more catalogues and horticultural price lists than articles on aesthetics.' Who knew? I studied Impressionism for my history of art masters' degree but don't recall our lectures about Monet highlighting the extent of the significance that gardens, and gardening as a serious horticultural interest, had on the development of his painting.

So it was a real eye-opener, literally, to view the truly stunning, blockbuster exhibition **Painting the Modern Garden: Monet to Matisse**, on show at the Royal Academy until April 20, 2016. The touchstone of the exhibition is clearly Monet, and the enormous impact gardens and gardening had on his work, and ultimately on the rise of modernism and abstract expressionism in the 1950s. But beyond Monet, there are many other fabulous artists included from this period, whose chromatic compositions of cactus dahlias (popular at this time), chrysanthemums, roses, sunflowers and myriad other exotic species, will dazzle your senses. And there's more; the exhibition includes all kinds of interesting horticultural facts about everything from hybridisation to the irrigation of Giverny, which means garden enthusiasts as well as art lovers will love this show.

The exhibition takes as its premise Monet's statement that 'I perhaps owe it to flowers that I became a painter.' And what a painter. Although the exhibition is arranged thematically, I enjoyed the chronological arrangement of Monet's work throughout the exhibition, which enables the visitor to study his artistic development. In the first gallery *Spring Flowers*, 1864, reveals Monet's pre-Impressionist and already intense focus on flowers; moving through the galleries you come across the flattened perspective and beautiful *Chrysanthemums*, 1897, and his early Giverny square-format paintings of the garden, pond and Japanese bridge, then his later Giverny larger-format, more gestural water-landscape compositions that pre-date the work of the 1950s American abstract expressionists, to the final, tour de force and magnificent display of the *Agapanthus* triptych c1915-26. These three 14-foot long panels have never been seen together in Europe before and to stand in front of these massive veils of coloured light, enlivened by gestural flicks, swirls and calligraphic brush marks based on Monet's interpretation of his lily ponds, is intensely emotional. Monet's aim to create this encircling panorama to envelop the viewer and restore a sense of peace and harmony at a time of war has left us with a timeless, inspirational experience. It would be hard to argue with the belief of one of the show's curators that Monet represents the greatest painter of gardens in the history of modern art, and from the evidence presented so creatively in this exhibition, I can't think of any other artist who has combined both interests to the depth that he did.

Do see it if you can before it closes on April 20; the riot of colour certainly lifted my spirits on the grey, dismal day in January when I visited.

Best wishes

Sally Bulgin Editor

PS Readers who love painting gardens will be interested in our Reader Holiday led by Pamela Kay NEAC, RBA, RWS, ARWS, to paint the gardens and chateaux of the Loire and Monet's garden at Giverny from June 2 to 10, 2016, organised on our behalf by Spencer Scott Travel Services Ltd. For more details and how to book email art@spencerscott.co.uk, or call 01825 714310.

Let us know what you think at • theartistletters@tapc.co.uk • www.painters-online.co.uk/forum • www.facebook.com/paintersonline • twitter.com/artpublishing



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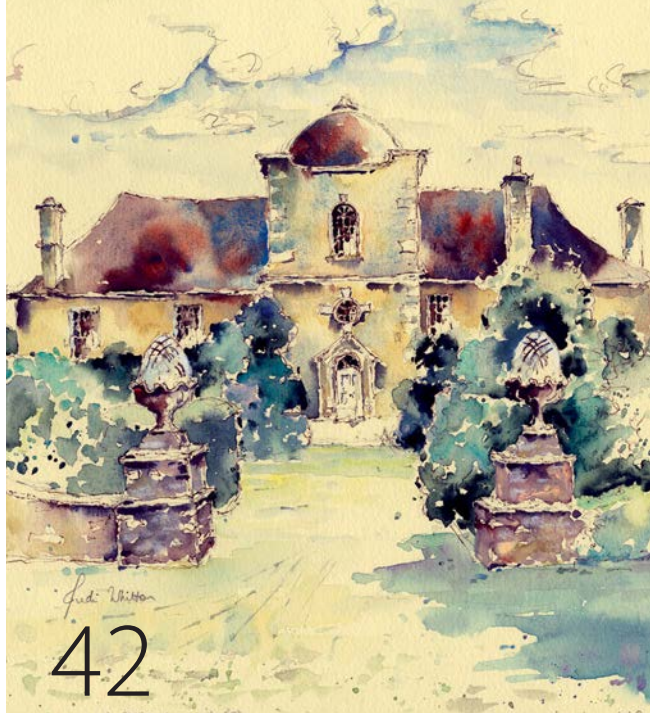
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EDITORIAL CONSULTANTS



Ken Howard OBE, RA studied at Hornsey School of Art and the Royal College of Art. He is a member of the NEAC, ROI, RWS, RWA and RBA. He exhibits extensively and has won numerous awards.



Jason Bowyer NEAC, RP, PS studied at Camberwell School of Art and the Royal Academy Schools. He is the founder of the NEAC Drawing School and exhibits his work widely.



Bernard Dunstan RA studied at Byam Shaw School of Art and the Slade School. He taught at the Camberwell and Byam Shaw Schools of Art among others. He exhibits widely including in the annual exhibitions of the NEAC, of which he is a member, and RA.



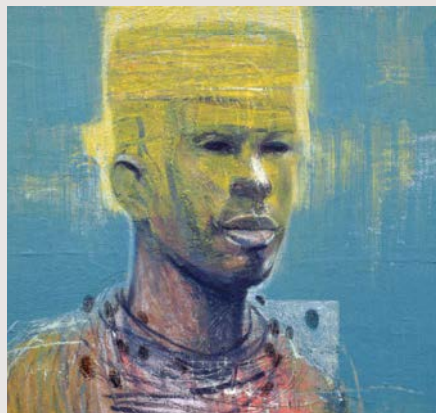
David Curtis ROI, RSMA has won many awards for his *en plein air* and figurative paintings in both oils and watercolours. He has had several books published on his work as well as DVD films, and exhibits his work extensively.

NEXT MONTH IN *the* artist

FEATURES

◀ MASTERCLASS

Tom Wood, well known for his portrait of HRH The Prince of Wales, discusses his use of a combination of traditional techniques and computer skills to create his celebrated contemporary images



▶ IN CONVERSATION

Winner of *The Artist Award* in last year's Society of Women Artists exhibition, **Rebecca Fontaine-Wood** reveals the thoughts and methods behind her mixed-media portraits



PLUS

◀ **Aine Divine** advises on how to capture the vitality of flowers in oils over an acrylic underpainting

PRACTICALS

- **Jason Bowyer**, past president of the New English Art Club, explains his approach to painting self-portraits and other people in oils
- Follow this month's challenge by **Glyn Macey** to paint water cascading down a rocky stream in 60 minutes in acrylics
- How to avoid washed-out watercolours by being brave with tone by **Paul Weaver**
- **Martin Kinnear** explains how to exploit the translucent properties of oils to paint effective seascapes
- Loosen up in acrylics and try the exercise set by **Paul Talbot-Greaves**

PLUS

- **Deborah Walker** demonstrates how she tackles painting water in watercolour
- Helpful ideas for the cost-conscious artist from **Katherine Tyrrell** on selling your work online

And much more! Don't miss out: our May issue is on sale from March 25

★ STAR LETTER

Painter unblocked

I returned from a wonderfully inspiring trip from Budapest to Bucharest with much material about subjects that I normally paint. I was already experiencing painter's block but looked forward to a recovery using my new material. After two or three unfinished attempts I gave up in frustration and returned to my drawing programme and my aim of simplifying a subject to its essence. Enjoyable and productive as it is, I missed my painting.

Thanks to Glyn Macey's inspirational 60-minute painting challenges, I am beginning to get back on track, particularly as they involve familiar materials and techniques. I have given copies to beginner friends who may be encouraged to purchase copies of the magazine.

After a visit to Dunham Massey house and park to collect material on winter trees and reading Ian Sidaway's recent articles, I restarted my interest in iPad imaging. I recall that when previously suffering from painter's block I realised that changing my subject and techniques helped enormously. Thanks to this and the 60-minute challenges I am venturing back into my studio with growing confidence.

Hugh Cannings, by email

See Glyn's latest 60-minute painting challenge on pages 26 to 29 – Ed.

This month's star letter writer will receive a Jackson's Artist Watercolour Full Pan Set of 18, rrp £60, courtesy of Jackson's Art Supplies. This metal tin has a fold-out palette and space to store brushes. For more details and to order, contact Jackson's Art Supplies, telephone 020 7254 0077 or see www.jacksonsart.com.



primary colours are whacked on the canvas, as they are these days.

Colour temperature is a subtle and relative thing, depending on what a given colour is next to in your painting. If you are a realist, I would suggest observing direct from nature with the naked eye – subtle colours are lost in photographic printing processes. This doesn't mean you have to paint outside, you can use a sketchbook to draw and make notes. This can also be a very rewarding process. Now, I must get back to my current painting, which is about to crash due to too much worrying over art theory and reliance on photography!

Trevor Glover, by email

Taking the heat out of colour

Mats Winther's letter concerning colour temperature (February 2016) raises a few issues. The author of the book he refers to, *Color Mixing*, was born – and went on to live and die – in the USA. I think this is where the confusion might originate. I belong to an online American art group and have encountered this emphasis on temperature before. It almost always originates in the USA. For that reason, I think Mr Winther might rest assured that teaching that ultramarine blue is warm and cobalt is cold is not necessarily the norm in British schools. In fact, I cannot remember the temperature of colours ever being especially important. Ms Van Wyk learned much of her colour knowledge in the late 1940s. As with most subjects, a lot has changed in the last 65 years.

Moving on, Mr Winther wonders whether life jackets are orange rather than red because the eye is more sensitive to orange. I have always understood the reason for orange in life jackets and lifeboats is that it is the opposite of the sea colour – a blue grey derived from the sky colour. Grey, being a tone rather than a colour, has no 'opposite'; so orange it is.

It was Sir Isaac Newton who first realised the straight line of a colour spectrum could be curved into a circle and joined at the point of invisible wavelengths that exist at either end. The six-colour colour wheel has served artists perfectly for some 400 years. I would not think there is too much misunderstanding of its workings.

Alan Taylor, by email

Adapting my style

Following a major trauma nearly three years ago, then an unconnected stroke, I am now reasonably mobile on two legs and prefer to paint standing up. I can drive easily, but have much reduced dexterity and strength in my hands, coupled with a lack of feeling in some fingers, so I have developed my own style of painting. Manipulation of brushes is difficult but I am aiming to improve that. Now I use whole or cut-down expired debit/credit cards with acrylics and am starting to find a method and style not overly dissimilar to my previously favourite use of palette knives in oils. I am not disabled but do worry about how my style will be received if I am not using brushes by then. I am an active contributor to PaintersOnline and try to produce a work every day.

Derek Snowdon, by email

Watercolour wonder

I always look forward to receiving *The Artist* magazine, and the February edition turned out to be very special, as it brought back memories of my early life in Bristol and showed me the technique for overcoming my habit of painting photographically. Paul Weaver is a wonderful watercolourist and I hope he will be featured in future issues.

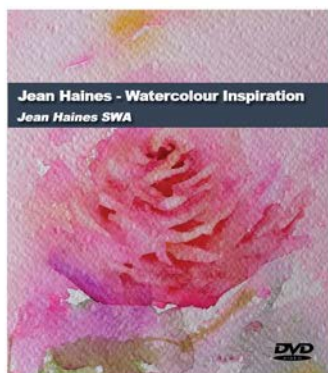
Raymond Ovens, by email

Colour confidence

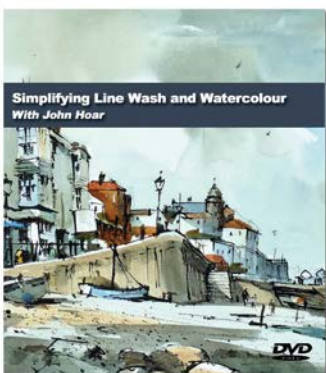
After reading of Mats Winther's agonising over hot and cold colours (*The Artist* February 2016) my advice would be not to worry. Too much theory cramps your style and dents self-confidence. It is probably more important in pictures painted with subtle greys (Ken Howard or Edward Seago) than in ones where



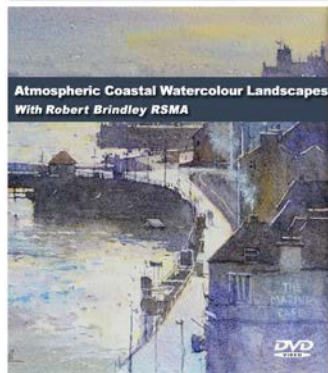
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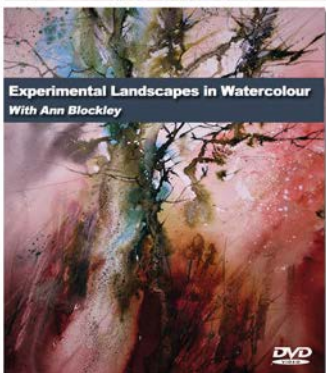
Jean Haines - Watercolour Inspiration
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the artist & Leisure Painter

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Architectural Scenes in Mixed Media with Adrienne Parker

THURSDAY, JUNE 9

YOUR TUTOR

Adrienne Parker, a professional artist, tutor and *Leisure Painter* contributor, works with a variety of mixed-media techniques to create colourful and expressive paintings that capture mood and personality. Adrienne will demonstrate painting techniques which will include energetic and correct use of line; exploring and appreciating the differences in transparent and opaque washes using ink and acrylic paints; solving selective areas of detail with careful brushwork and enhancing your painting with cool and warm highlights. Students will be provided with reference material, art materials and individual tuition.



▲ *Thedirac*, mixed-media painting by Adrienne Parker

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FREE entry
to Patchings Art, Craft &
Photography Festival for
the day, worth
£9.50



Fresh and Spontaneous Watercolours with Judi Whitton

FRIDAY, JUNE 10

YOUR TUTOR

Judi Whitton is a professional artist who paints in a free style with transparency of colour and is well known for her articles in *The Artist*. Judi will demonstrate how to produce a fresh and spontaneous watercolour and various methods will be covered, including composition, the importance of the techniques in the application of the paint and how to decide when the picture is finished. Working from photographic reference or sketches, participants will be encouraged to produce a painting with a colourful, fresh and lively look. Individual tuition will be provided throughout the session. Your materials and tuition will be provided.



▲ *The Red Umbrella, Chioggia*, watercolour by Judi Whitton

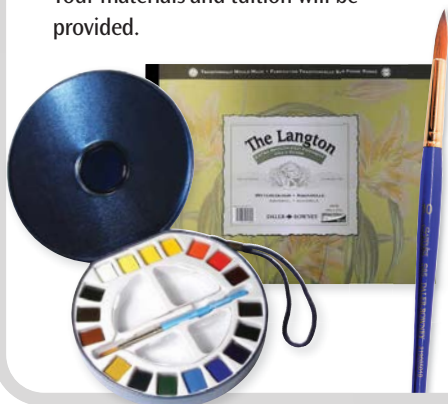
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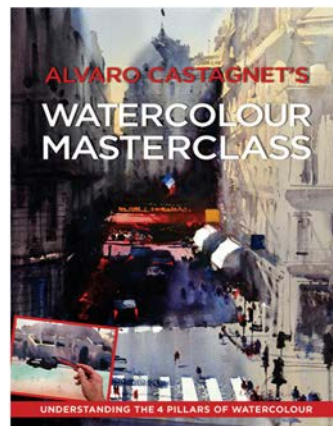
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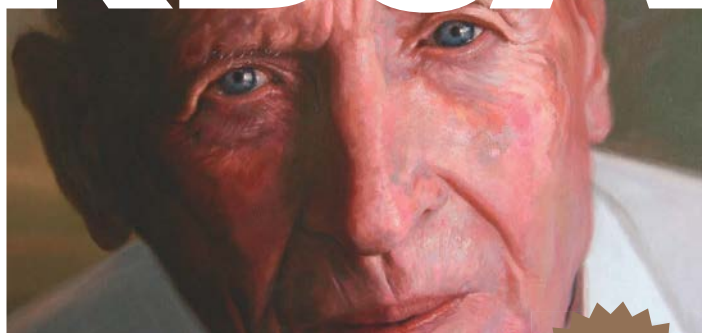


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A detail from 'A Passion for Peonies' by Billy Showell SBA

THE ART WORLD

NEWS, VIEWS, INFORMATION AND SPECIAL EVENTS IN THE ART WORLD

compiled by Deborah Wanstall



▲ Alexander Goudie *Self Portrait – Homage to Van Gogh*, c1995, oil and chalk on canvas, 40¼×38½in (102×97cm)

Bohemian to the core

The work of the late Alexander Goudie (1933–2004), one of Scotland's leading figurative painters, is to go on show at the Mall Galleries. This exhibition includes paintings, drawings, sculpture and ceramics, drawn from the whole of Goudie's career. Lachlan Goudie (see *The Artist* February 2016), will talk about his father's life and legacy on April 12, and Andrew Marr (see *The Artist* October 2015) will be one of the speakers talking about Scottish Art at the evening lectures on April 13 and 14.

Alexander Goudie RP RGE:
A Retrospective is at the Mall Galleries, The Mall, London SW1, from April 11 to 16. Admission is free. Telephone 020 7930 6844. www.mallgalleries.org.uk.



CELEBRATING OUR RAs

There's still time to catch the latest in a series of exhibitions celebrating the work of Royal Academicians. Husband and wife Diana Armfield and Bernard Dunstan have worked in each other's company for over 65 years and 'paint what they love, and love what they paint'. Bernard, who is an editorial consultant to *The Artist* magazine, prefers to capture the structure and atmosphere of interiors, and the world of musical performance; nudes are also a theme in his work.

Academicians in Focus: Diana Armfield and Bernard Dunstan, *Painting from Life – Painting their Life* is in the Keeper's House at the Royal Academy of Arts, Burlington House, Piccadilly, London W1 until April 24. Admission is free. If you are not a Friend, Patron or Corporate Member of the RA, ask staff at the Keeper's House for access to the exhibition before 4pm. Telephone 020 7300 8000. www.royalacademy.org.uk.

◀ Bernard Dunstan *Sitting by the Window*, 2000, oil, 13½×14½in (34×37cm)

● Readers who have been following Glyn Macey's painting challenges and the exercises set by Paul Talbot-Greaves each month will doubtless be interested to see how they have been interpreted. Glyn is commenting on the individual entries, whereas Paul is selecting one painting from each exercise for a full appraisal. You can see how others have risen to Glyn's challenges at <http://painted.rs/1kLqC5Q>, and coped with Paul's exercises at <http://painted.rs/1jSXMAf>.

PAINTERSONLINE EDITOR'S GALLERY CHOICE

This month's editor's choice from our website gallery is by Andrew Geeson, who comments:



'*Pointsettia in Motion* was quite a spontaneous watercolour. I paint very quickly and this piece took around 20 minutes. I always look for lines of direction, something to add movement and vitality to the image. I study the reference then paint from the mind's eye – it doesn't restrict me so much when I'm in full loose mode. Finding the light is vital and considering how it affects each element of the composition is key.

'After applying ample amounts of water to the areas I want to work with I get the colours on quickly and let them do their own thing. The magic for me is in these moments: the swirling, the mixing and the settling, and also the unexpected accidents that happen with amazing regularity. When the colours are in position I add and subtract colour strengths with my brush, usually a large round size 16, a No. 4 rigger and kitchen tissue, which is the best lifter of liquid paint I know of.

'After letting everything dry a little I go back in with the trusty rigger, a beautiful brush that allows me to add long liquid strokes and lines of direction without fiddling. With this I can tailor the painting and add points of interest to draw the eye, although overdoing this can lead to over explanation of the painting and remove the need to interpret and enjoy the work. The colours used in this work are lemon yellow, gold ochre, cadmium red, alizarin crimson, Winsor violet, sap green, pereylene green, burnt umber, sepia and indigo.'

◀ Andrew Geeson *Pointsettia in Motion*, watercolour on Arches 140lb Not, 8¾×6½in (22×16cm). On show in our online gallery at www.painters-online.co.uk

To upload images of your own work and receive valuable feedback, go to our website and click on the link to the gallery. This is a free service.

www.painters-online.co.uk

A LONG ASSOCIATION

The Bohun Gallery's latest exhibition focuses on their long association with John Piper, which spans 40 years. The emphasis is on the diversity achieved in Piper's lifetime, from his early picturesque paintings of architectural ruins, the Foliate Head designs that recurred in a variety of media – one of the highlights of this show is a six-foot tapestry in yellow and blue – through to his final floral still lifes.

40 Years with John Piper: Paintings, Watercolours, Prints, Ceramics & Textiles is at the Bohun Gallery, 15 Reading Road, Henley-on-Thames, Oxfordshire RG9 1AB from April 9 to June 4. Tel 01491 576 228; www.bohungallery.co.uk.

► John Piper *Valle Crucis Abbey, Nr Llangollen*, c1940, watercolour, 15½×20½in (39.5×52cm)



A-level students shine



▲ Scarlett Bunce *Repeating the View*, oil, 7×7in (18×8cm). Nominated for exhibition by Truro DFAS

The work of 35 promising A-level students will be on show at this year's Royal Society of British Artists' (RBA) annual exhibition as a result of a collaboration between The National Association of Decorative & Fine Arts Societies (NADFAS) and the RBA. In 2015, 55 NADFAS societies submitted 348 images of original student works to be judged by RBA council members. The finalists have been chosen for their high levels of skill, expression and draughtsmanship. During the exhibition, one student will be presented with the John Ingram Award.

The **Royal Society of British Artists' Annual Exhibition** is at the Mall Galleries, The Mall, London, from March 17 to April 2. Admission is £3, concessions £2.50. Telephone 020 7930 6844; www.mallgalleries.org.uk. NADFAS is a leading arts charity. For more information see <http://nadfasc.net>.

IT'S NOT TOO LATE

to enter our fabulous competitions. You can find all the details, and the entry forms, at <http://painte.rs/1P2EoxS>. If you don't have access to a computer, telephone 01580 763673 for an entry form for *The Artist and Leisure Painter* 2016 Open Art Competition in partnership with Patchings Art Centre. Our Art Club of the Year Competition 2016 is online entry only. Good luck!



▲ Penny German *Cribbage Chair*, oil on canvas, 35½×30½in (91×78cm). *The Artist Purchase Prize Winner in The Artist Open Competition 2015*, in partnership with Patchings Art Centre

Falling for art

Michele Del Campo's latest body of work depicts people who have fallen over, but there's an engaging narrative to each of these powerful oil paintings

In my view, painting is not only a vehicle for aesthetic values but also for reflection and debate, and I see the act of painting as a meaningful activity that encapsulates experiences and emotions. The people I live with, those I meet and befriend along the way, the events that happen around me and the way I feel provide me with valuable material to translate into images that are special to me.

When the viewer feels a special connection to what I paint it is as if my work and its narrative has touched a special cord, is inked to their own experience. In this matter

painting really is a special tool that allows the artist to express their emotions and ideas through a process affected both by chance and by skilful intention and, in this respect, it is superior to any other form of two-dimensional medium. The result is that the viewer is drawn more into looking at a painting, to try to discover its painstakingly manufactured mystery, than to a mechanically produced photograph or a digital work.

By focusing on concepts I might not always manage to say what I want to say, in the way that I would like to say it, but





▲ *The Fall – Waiter*, oil on linen, 25½×33½in (65×85cm).

My model, Carles, is not a waiter, but I thought that his situation represented a generation of people who have lost their dreams. Spain is a country trapped in a deep economic crisis. Carles has a degree but he wanders from one temporary job to another. Not wanting to leave his city Valencia and emigrate, he knows that it is going to be difficult to find what he wants. I painted him as a waiter because that is a typical job that graduates do while trying to find one more appropriate for their expertise. Carles is very expressive; in reality he is a very lively and cheerful person, but I cannot help seeing in his situation and in that of many other friends who live in Spain, the shadow of a generation with shattered hopes

◀ *The Fall – Skater*, oil on linen, 25½×33½in (65×85cm).

I saw this young guy fall over while skating in Barcelona and I asked him if he could pretend to fall again for some photos – he kindly agreed. In the painting I changed the colour of the T-shirt from black to red, in order to make him stand out; for impact I also changed the letters on the T-shirt, substituting 'Roma' for 'Rebel'

in the attempt I continue to learn about myself, about the people that become the subjects of my paintings and about painting itself. And this is my motivation for painting.

The idea

We have all experienced, at some time or other, how a sudden traumatic event can appear to halt the inexorability of time and create a vacuum for reflection and self-analysis. In this project I focus on people from different walks of life who, after a fall of no major consequence, find themselves briefly suspended in time. Their fall may be caused by a slight distraction, by rushing around or other mundane circumstance, but the sudden shock to their system and

▼ First sketch for *The Fall – Waiter*

I originally imagined a female waiter, then changed my mind



consequent interruption of routine activity, prompts these individuals to reassess matters and might even reveal deeper truths about their own lives.

The peculiarity is that I portray no trace of surprise in their faces. These people accept their impotence against life events, their inner world being tormented by bigger preoccupations. Their actual physical fall is just a symptom, a manifestation of a more important fall, perhaps a failure of their hopes and dreams. Interrupted in their daily work or



▲ *The Fall – Lady with Flowers*, oil on linen, 25¼×33¼in (65×85cm). I asked Helen, a long-time friend, to pose like this for me. I had been thinking about how it would feel to bear the weight of a life-time of experience that has not always been full of happiness. As with the other paintings, the focus of interest is in the face. The lady falls, scattering her flowers. She is not hurt by the fall, but by the sudden revelation of the weight of her burden

leisure, they are in no hurry to get up and go on. They remain suspended in their thoughts, taking their time to confront, for once, their existential burden.

Preparation

For these paintings I sketched my ideas and possible compositions first. Thereafter I used a camera to capture all the elements I required to compose the final images. Each of the paintings needed to have strong direct sunlight, a very low point of view close to the ground, and to capture the awkward and uncomfortable position of a fallen body. Moreover, it was not possible to find the perfect settings for the characters and, because the models could not pose in certain places, I had to rely on photographs. For these reasons photography, if used with a clear idea about what you want to achieve, is an invaluable tool with which to enhance creativity and go beyond the limitations of experienced reality.

The models are friends or acquaintances. Some of the images were inspired by my knowledge of their real life experiences, in other images they were simply acting the

‘We have all experienced, at some time or other, how a sudden traumatic event can appear to halt the inexorability of time and create a vacuum for reflection and self-analysis’

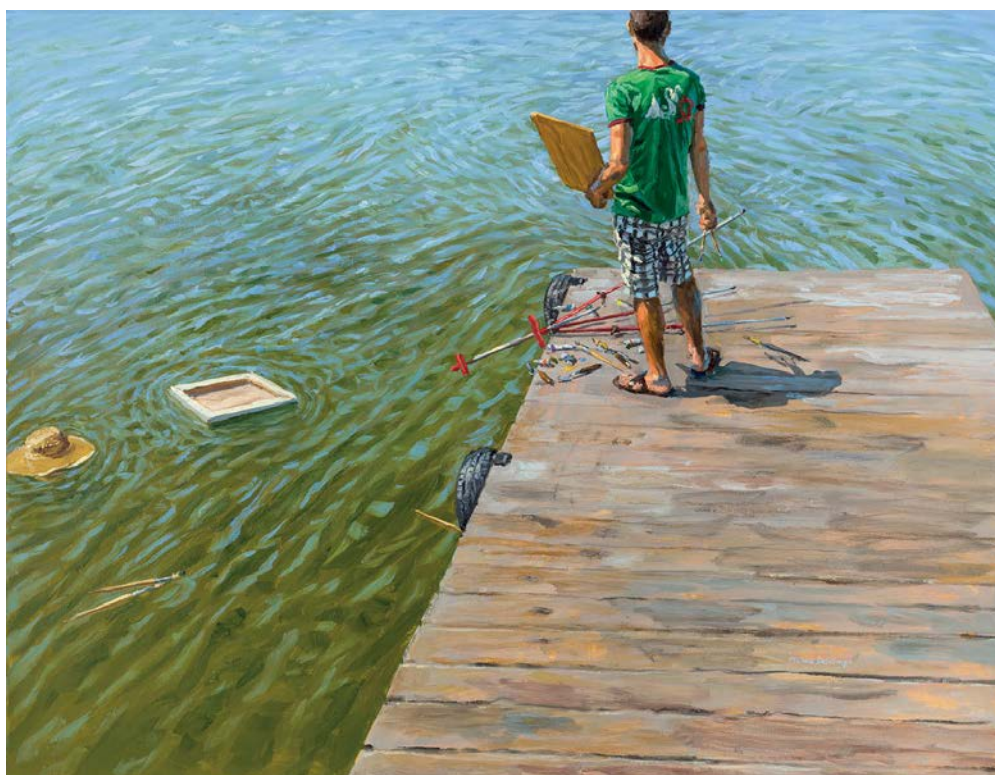
role I assigned to them. Normally I prepare a shoot by showing the models my sketches and explaining exactly what I want them to do or to express. For this project I generally had to pose them in a different space from the one that I was going to paint, so had to decide the direction of the light and the point of view in advance, to keep them consistent throughout all the reference material.

I used Photoshop to take the elements that I needed from my reference photographs and collage them together into a new image that would serve as a draft for the painting. To transfer the final composite image I first divided the canvas into four sections and then drew with a medium size flat brush, which avoids precision. The scarcity of measuring information allowed me more freedom to interpret the forms. It is during the painting process that I define forms and proportions *alla prima*, wet-on-wet. I also interpret colours freely for more lively and interesting results.

► **The Fall – Runner**, oil on linen, 25½×33¾in (65×85cm). The figure of the fallen runner came to mind when I met Zoe in a park. I was painting *en plein air* and asked Zoe if she could pose, which she was happy to do. While talking with her I realised how much she needed to escape from her routine at work. The weekend run was one of those few activities that made her feel a taste of freedom. In the painting her mobile phone and headphones have fallen behind her; her expression shows no sign of amazement that suddenly she has fallen and she faces her solitude in complete silence. Her almost automatic running has come to a halt, and perhaps she is realising that sport is, in reality, just another routine activity



► **The Fall – Artist**, oil on linen, 25½×33¾in (65×85cm). To conclude the series I couldn't help painting my own fall, so I made this self portrait with a bit of irony. In my case, however, it is my painting and some of my painting tools that have fallen in the lake. *Plein-air* painters know how easily the wind can blow away a canvas if they are not careful. Clearly I haven't been careful and I don't mind losing my painting and my tools – they are drifting away or have already sunk, while I stare towards the horizon. Like the other characters that have fallen, who forget about the surrounding world and stare at the emptiness, I accept my loss and give in to my thoughts



Materials

I use Winsor & Newton Artists' oils and have around 30 different colours. My palettes are rectangular MDF boards. I cover them with transparent plastic, the sort typically used to wrap flowers. This is resistant to white spirit and to palette knives, even when vigorously mixing colours, and it can be pulled off and thrown away when the painting is finished. This saves me the time and the effort of cleaning the palette.

In general I use various ranges of Rosemary brushes, short and long flat hogs, synthetics and sables. My favourite canvas is a Spanish hand-made primed linen called LC54 Lino Fina. It is thick and resistant but still very smooth from having four layers of preparation. It suits my style of painting in which brushstrokes are exposed individually in more fluid gestures and are not too influenced by the texture of the support. I buy it in 15m rolls. I stretch my canvases myself when I have decided the size of the painting.

TA

Michele Del Campo

was born in Italy and now lives and works in London. He has a degree in fine art from the Universidad Complutense of Madrid and a degree in Illustration and Printmaking from the University of Dundee. Michele has had solo exhibitions in Italy, Spain, UK, Switzerland and Peru, and group exhibitions around Europe, US and Asia, and has won many art prizes. Michele holds workshops and life drawing classes at his studio in London. He also tutors small groups of previous workshop participants, focusing on colour theory and working *alla prima*. For more details, see <http://micheledelcampo.com/workshops> or telephone 07853 538527.





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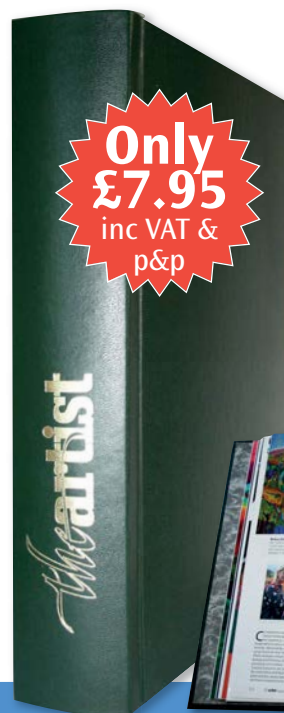
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▲ *Silver-Washed Fritillary*, etching, aquatint and watercolour, 8¼×8in (21×20cm).
The butterfly is getting a bit old and faded, hence the translucent near wing

IN CONVERSATION

Roger St Barbe

Caroline Saunders talks to a printmaker who combines traditional etching processes with aquatint and watercolour to produce images with a unique pastoral appeal

By exploring the changing aspects of micro/macrocsmos, Roger St Barbe shows an integral connection between flowers and their natural environment. Intrigue is created by heightening tonal or colour relationships: 'I try to make every tiny landscape a sort of parallel world with its own wholeness,' he says. He experimented with all kinds of printmaking but etching was always his favourite because it fused his passion between drawing and nature.

Influences

Influenced by 20th-century painters from the Slade and Camberwell schools, Roger adopted their philosophy of looking at reality objectively. He admires the restless energy of Dick Lee's paintings and Francis Hoyland. 'Patrick Symons was, on the face of it, an extremely objective measurer but his work is actually full of passion for both art and the external world. One vital thing he said to me was that when you draw a tree you're not copying a tree but creating a new one out of ink and paper.'

Roger began etching seriously in 1982; his small etchings of preferred spots have become the forerunners of his work in

Devon, Dorset and Cornwall today. Over the last decade Roger has developed a passion for butterflies. 'I nearly always draw from life but I do refer to my own photographs when drawing a butterfly or processing a plate.' He uses sketchbooks, for written notes as much as pencil drawings. 'I enjoy the process of drawing on the plate best, so sometimes a plate will wait two years before I etch it with acid. I become involved in the wild flower microcosms and have to remind myself to include enough sky.'

The plates

Zinc and copper plates are used for the etching process, the former bites more easily but the latter produces a cleaner line. 'Jet plate with its acid-resistant back makes the best zinc plates, although zinc sheets bought online are much cheaper.' The plate is coated with a special black wax ground, through which the image is drawn back-to-front using a needle. 'I used Rhinds hard ground for years but I was bad at applying it. I have now switched to Charbonnel Lamour black liquid etching ground, which can be applied with a flat soft brush and is especially suitable for fine and precise work.'

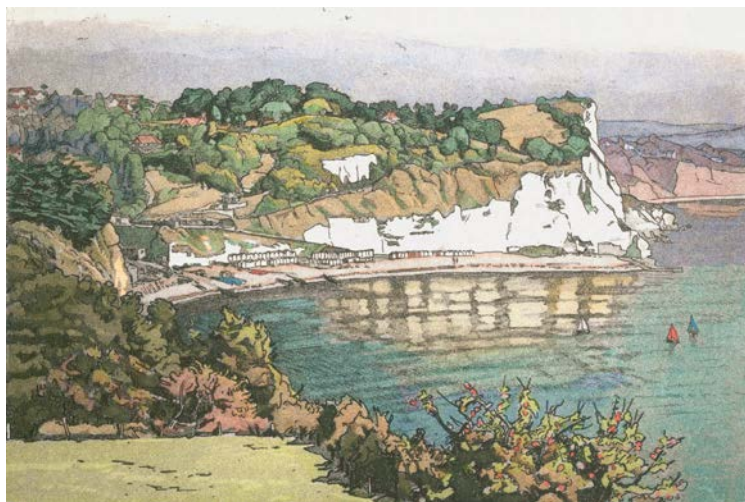


◀ *Purple Gromwell*, etching, aquatint and watercolour, 6×3¼in (15×9.5cm).

This plant grows abundantly on the coast path near my home. The ivy behind it wasn't really so yellow, but I wanted the green gromwell leaves to stand out

▼ *Looking Back at Beer*, etching, aquatint and watercolour, 8×11in (20×28cm).

I draw with chalk quite a lot, and try to think as much about what I leave out as I do about what I include, otherwise it gets too grey



needle has exposed the metal, the acid bites into the plate, creating fine grooves like those made by an engraver. The acid needs to be handled and stored with care, away from living spaces and the fume extraction system must also be used very carefully.

Aquatint

A fan of aquatint, Roger achieves a clear series of juxtaposed tones for each image. 'For my aquatint resin I use a lump of solid resin which I grind in an old electric coffee grinder, and powder.' A thin layer of powdered resin is settled on the plate. The resin is highly carcinogenic so a good airtight dust box is needed, plus a facemask. Heat transforms the resin into a hard acid-resistant coating, full of tiny holes through which the acid can attack the plate, resulting in a finely pitted surface that will hold ink and print as a grey tone.

The plates are dipped in acid about ten times to achieve the required variation of tone. 'Some printmakers prefer guesswork but I keep detailed notes on immersion times, and these provide guidelines for subsequent plates. This is partly because the acid weakens until you strengthen or replace it. Notes on ink mixes and watercolours enable me to retrieve the plate at a later date and produce another

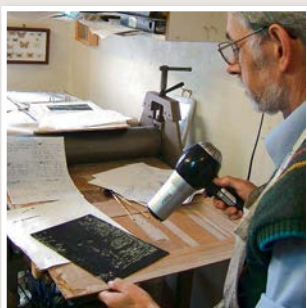
'I trace a drawing and gently transfer it onto the plate using Conté chalk. For a rough design, soft oil pastels are quite handy on the black ground. Mistakes can be corrected with liquid ground, but it's best not to make more than a few or it becomes a mess. Even the small amount of scraping and burnishing for corrections, which I do on virtually every plate, I find very tedious.'

Roger does a one-touch drawing using a single line but he knows several excellent etchers who draw a multiple line exactly as if drawing on paper. 'Patience is important, as is stoicism when it all goes wrong yet again – but inspiration is even more important because throughout most of the process the picture still only really exists in your head; you can't see properly what you have done until you print it.'

The plate is immersed in a nitric acid bath; where the

► Using stopping out varnish

The stopping out varnish is a black lacquer, harder than wax. It is used to protect both the back of the plate and the areas where sufficient biting has taken place, stopping further attack from the acid



► Zinc plate in the acid bath

Here I am momentarily putting my hands into the acid before plunging both hands and plate into cold water. I find this better than wearing gloves. The plate is brushed with a feather to send away any bubbles that form so the bite of the acid will be clean. The recipe for nitric acid solution is four parts water to one part for zinc, and two parts water to one part concentrated nitric acid for copper



► *Beech Avenue*, etching, aquatint and watercolour, 11½×7in (30×18cm). In real life, the horse was only half that size at the far end of the avenue, but that would have looked like someone riding a dog. I wanted to combine autumn colours with those of spring: cadmium orange leaves in the ditch, lemon yellow ones high up in the trees

virtually identical batch until the edition is sold out.'

Printing

To print the plate, Roger covers it with viscous ink and wipes carefully with muslin rags, which removes excess ink from the surface but leaves it in the lines and dots. He mixes his own inks using black and coloured pigments with heavy and medium copper plate oil. 'I print very hot. Others use a more fluid ink at lower and more comfortable temperatures but I find this reduces the contrast in the tones.'

Roger's printing press is a Bewick and Wilson prototype from the 1980s. It has a self-lubricating gearbox and has fortunately been more-or-less maintenance free. He uses Somerset satin white and buff paper. 'These have become less sized over the years, which can be a problem for colouring with watercolour as it blots too much. Fabriano Rosaspina seems an excellent alternative but it needs 24 hours' soaking. Zerkall Copper Press paper soaks instantly, which makes it perfect for proofing.

'A gallery owner once suggested that I should tint the monochrome prints by hand with watercolour, which I have done ever since. I use the whole range of Daler-Rowney Artist's quality watercolour tubes, but restrict the palette if possible. The prints are stretched before colouring. The need to come up with a simple repeatable scheme for tinting an etching leads to a sort of essential balance that people seem to like. The printed surface of the paper facilitates a quasi half-tone effect in the colours.' A limited edition, numbered and signed by the artist, is printed before the plate is destroyed.

'The etching process can continue to be refined forever. If I thought I'd mastered it, it would be boring. Having many on the go at once partly mitigates the disappointment when one goes wrong. If I were starting out in etching now I would look seriously at the modern non-toxic techniques.'

To frame an etching Roger recommends a generous window mount. 'The internal aperture should be a short distance from the plate mark. I don't like frames that are too ornate but it really is a matter of taste.'

TA



Roger St Barbe

has a degree in modern languages from Jesus College, Cambridge. He has just celebrated his 25th anniversary at Dolphin House Art Gallery, Colyton, where works are on display. He also does framing at the gallery. He has held a number of successful one-man shows and contributed to group exhibitions, including the RA Summer Exhibition in 1986. Roger has illustrated two books of poetry by David Bushrod; the revised full-colour edition of *Marshwood Vale* is available from Dolphin House Gallery. His work can be seen at the Creative Coverage Open Exhibition at Kennaway House, Sidmouth, Devon from April 29 to May 6.

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Paint from memory

Painting from memory is an essential practice for the *plein-air* painter, says **Kelly Medford**, as it equips you with many important creative skills

Memory painting is an extremely useful tool. It teaches us to not just copy what we see, but rather to compose each painting as a stand-alone piece. For the *plein-air* painter this skill is doubly important, not only to remember a fleeting light effect, but also to remember to compose our scene. We are not photographers but painters and composing is our number-one job. Strengthening the memory also helps us to better understand the key elements in a painting, what the main idea and focal point are, and create a dynamic composition that engages and delights viewers.

Plein-air memory painting

In this article I will explain two ways of making a memory painting. To discover which works best for you, I recommend trying both methods, adjusting these approaches to suit you and your working methods. In the first method you paint *en plein-air* at a chosen location, allowing plenty of time, ideally an entire morning or afternoon. I go somewhere I have wanted to paint or have already painted. The light will change while you work, but that should not significantly affect your results.

A simplified palette of just the three primary colours plus white will help to keep your attention on the painting

rather than worrying about getting the colours right, and to focus more on the painting rather than worrying about getting the colours right, and to focus more on the tonal relationships and large shapes. I use a double primary palette, a warm and cool of each primary: zinc and titanium white, cadmium lemon yellow, cadmium yellow medium, cadmium red light, madder lake, French ultramarine blue and Prussian blue. Your support should not be something precious – remember

this is only an exercise for you to build your visual memory; you are not making a good painting.

Take between one and three hours to do a small *plein-air* painting from observation in order to study the scene to the best of your ability. Then set that painting aside, somewhere out of sight, and take a short break. Next, turn your easel so that you have your back to the scene when painting, put out a clean support, clean brushes and plenty of paint. ▷

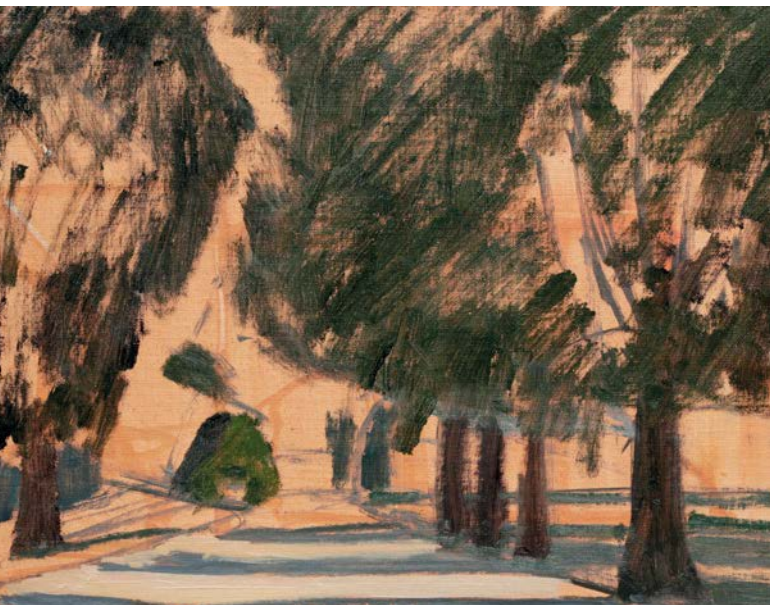
DEMONSTRATION *On the Path to Villa Pamphili*



▲ STAGE ONE

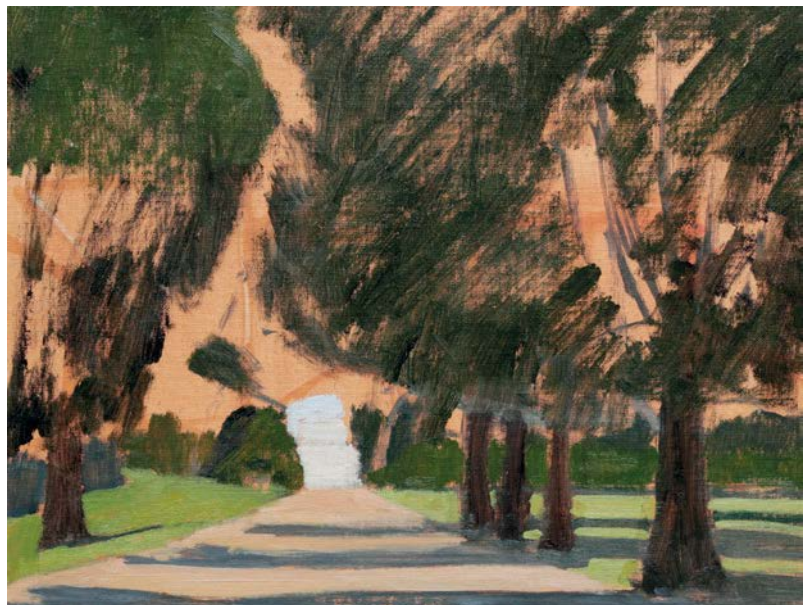
Having set my timer for 20 minutes, and working on a discarded canvas, I mixed a neutral grey with turps to dilute the colours and sketched in the overall shapes that I remembered from my scene, working to fit them together, then filled in the lights and darks. I like to work on a canvas that has been primed with a warm middle tone, because I find it easier to see lights and darks immediately when painting





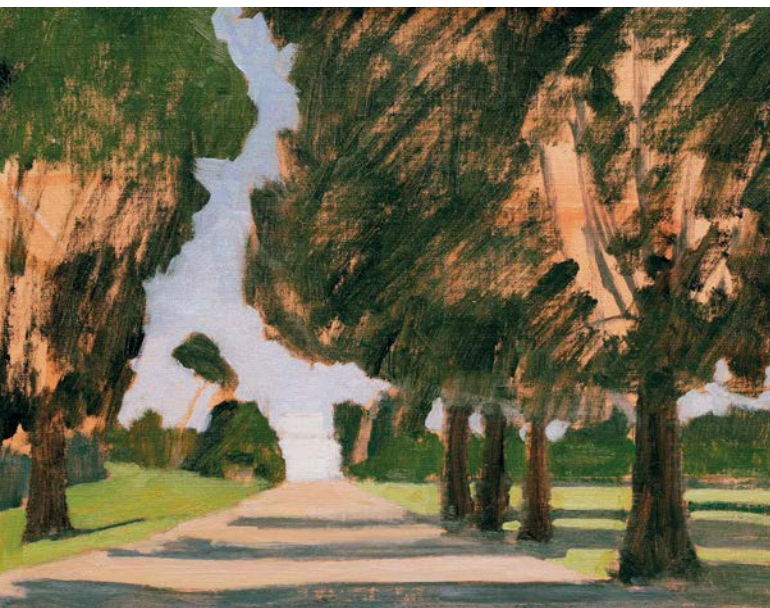
▲ STAGE TWO

Here is my painting after the first 20 minutes. I have roughly blocked in the darker large shapes and begun to put in the lights of the ground. I had yet to decide and commit to the shapes of the background and made a mental note to observe those next



▲ STAGE THREE

I put in the brightest light to compare the tones and began to see the overall shapes in my painting



▲ STAGE FOUR

I filled in the shape of the sky, to give the full idea of the overall big shapes, tonal structure and composition



▲ STAGE FIVE

I added more detail and firmed up overall shapes

Take focus

You need to focus on understanding the main idea: the big shapes, overall composition, colour, perspective and light, depending on what you see as important in your chosen scene. Set a timer for five minutes, turn to your scene and observe. Five minutes will feel like an eternity. Here is how to use that time:

- Squint your eyes and take note of the lightest lights and darkest darks.
- Look for the largest overall shapes.
- Decide how you will frame your composition.
- Look for the longest lines of your

composition and even trace them with your finger to memorise them.

- What are the predominant colours?
- Is there a contrast in light and dark or warm and cool?
- Is there atmospheric perspective?

When your observation time is over, set your timer for 20 minutes, face away from your scene and begin to paint.

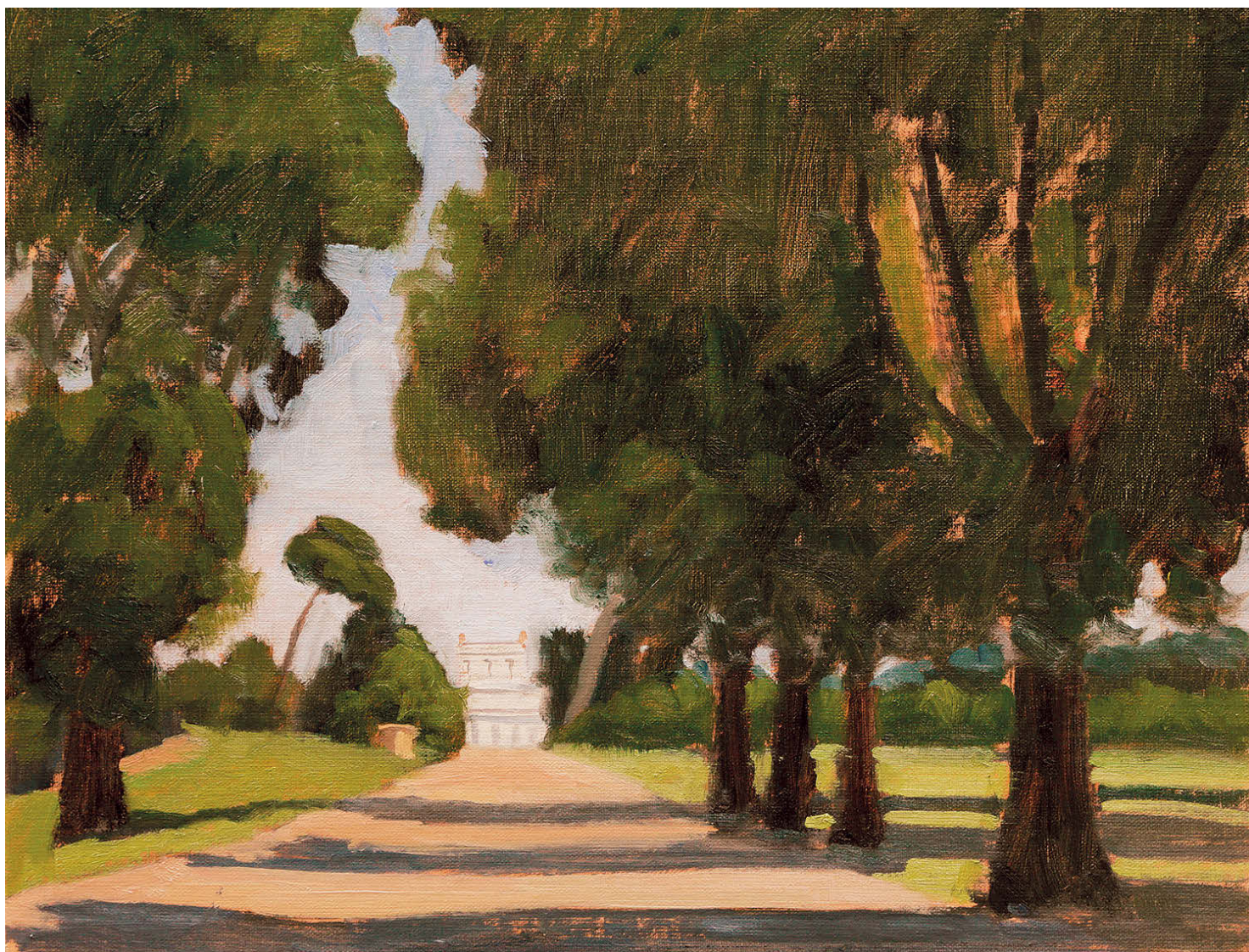
When the 20 minutes are up, put down your brushes and set your timer again. Give yourself at least three minutes, if not five, and turn to your scene to observe. This time look for the smaller shapes inside the bigger shapes.

- What did you not remember when

you went to your easel to paint?

- Take some comparative measurements with your hands or with a brush if needed.
- Take note of the lights, darks and the middle tones.

Don't try to remember everything, just big shapes and relationships, the main idea or whatever sticks in your mind. There is no right way to do this and no right thing to remember. Then turn back to your easel and set your timer for another 20 minutes. Go back to your painting and refine the shapes, painting in light and dark shapes and any other overall compositional elements you



▲ FINISHED PAINTING

On the Path to Villa Pamphili, oil, 9×12in (23×30.5cm).

Only in the final stage did I add any detail and finish defining the overall shapes. Notice that this is not a highly finished painting, but the main idea of the dark foreground with the path leading to the light of the building is all there. There is no need to keep going unless I want to take the painting to a complete finish rather than leave it as a sketch

remember. Go back and forth like this, working in four or five sessions of painting. The painting does not need to be finished, but resolve it as much as you can until the main shapes, focal point, lights and darks are fully there.

You can adjust these time frames as needed – paint in a longer session if you're on a roll, observe longer if necessary – but you may want to stop and observe before getting too settled into your painting.

Studio memory painting

The second method for memory painting is to go back to your studio to paint a scene. You could paint one that you have seen, that is still impressed upon your mind. Or you could choose a scene you have already painted, something that is unresolved in your

mind or was an unsuccessful first attempt. Getting away from the scene and painting or repainting it from memory can help clear your mind and focus on what's important. The main idea and overall design will come to the fore when working from memory. You are also freer to change and rearrange, something not everyone feels a lot of freedom with when working on location.

Practising painting from memory will help you to fix the lighting and a moment in time on your canvas, and eliminate extraneous details so you reduce your painting to the most important ideas and impress the scene in your mind. If you understand beyond any reasonable doubt what your focal point and main idea are, your painting will communicate it clearly to the viewer. **TA**



Kelly Medford

is a classically trained oil painter specialising in Italian *plein-air* landscapes and cityscapes. She trained extensively in the US before moving to Italy in 2004 to attend the Florence Academy of Art. After five years in Florence, Kelly moved to Rome, where she paints daily in the streets. She shows in the US and Italy and works regularly to private commission.

Kelly leads small intensive workshops in various locations in Italy, and has taught for three years at Arte Umbria.

www.kellymedford.com

Glyn Macey's 60-minute painting challenge

Last year, I was fortunate enough to paint my way across America for the world's leading children's charity, UNICEF. It was a journey full of adventure and amazing atmospheric sights, from canyons to mountains and from forests to deserts; but none of the locations spoke more to me of 'America' than the wet city streets of New York. The hustle and bustle, beeping horns of yellow cabs and the essence of Gershwin, Lou Reed and Blondie on every street corner – I was transfixed



REFERENCE PHOTOGRAPH

A wet city street may not seem like an ideal candidate for a painting, it's a little grey, and there are all of those windows to try to get right, and cars, and people and signs...but when approached with an open mind and a can-do attitude, city streets can be full of interest, colour, tone and atmosphere

4 | City streets



Glyn Macey

is a Cornish-born professional artist, author, teacher and television presenter. He is probably best known for his ongoing art-based fundraising projects for charities such as UNICEF and RNLI. Working in an array of media, he continually travels the world searching for new ideas and inspiration. These ideas are passed on through his books, articles and website, www.glynmacey.com.


Glyn is leading a The Artist holiday to the Moroccan fishing town of Essaouira from October 8 to 18. For details and to book, contact Spencer Scott Travel, telephone 01825 714310; www.spencerscotttravel.com.

This 60-minute challenge endeavours to break down what is essentially a very complicated subject into simple steps. And these steps lead us to create an image full of life and atmosphere. What's more, these techniques will work for any city street. The processes and ideas are the same whether we are painting downtown Manhattan or Manchester, Brooklyn or Bristol. We're dealing with the same perspective, reflections and implied detail in this painting as we would if we were painting London, Paris or Berlin.

And why the 60-minute time constraint you may well ask? Well, I like to use time constraints precisely to stop myself from getting bogged down in all the detail, to stop myself from trying to add each

window, each car, each person and each sign. A time constraint forces us to focus on the essence and the atmosphere of a location, and challenges us to find new ways to make marks, to describe the scene before us.

So let's squeeze out our paints, make a cuppa and set our timer for 60 minutes.

And remember, I love to see your versions so be sure to take a quick snap and send it in to us so that we can upload your image to our website gallery page. 

Please email your results (no larger than 2MB) to dawn@tapc.co.uk, with GM5 in the subject line, to arrive by March 24.

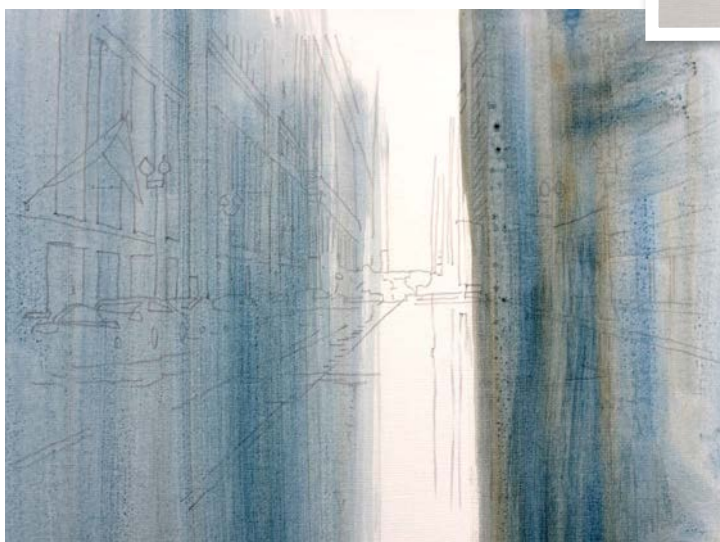
SPECIAL OFFER

Glyn has a new tutorial website, *Glyn Macey Acrylics Workshop*. Every two weeks he will release a new step-by-step demonstration for you to follow and he's offering readers of *The Artist* a 25 per cent discount on the subscription price of £9.99 per month or £89.88 for a year – just quote TAPC16 at www.glynmacey.co.uk

60-minute *City Streets demonstration*

YOU WILL NEED

- 14×10in (35.5×25.5cm) sheet of acrylic paper
- Scalpel; No. 4 flat brush; palette knife; printed collage material; glue stick; old credit card; sponge; small piece of mount card.
- Acrylic paint: titanium white, phthalo blue, ultramarine, burnt sienna, cadmium red, cadmium yellow.

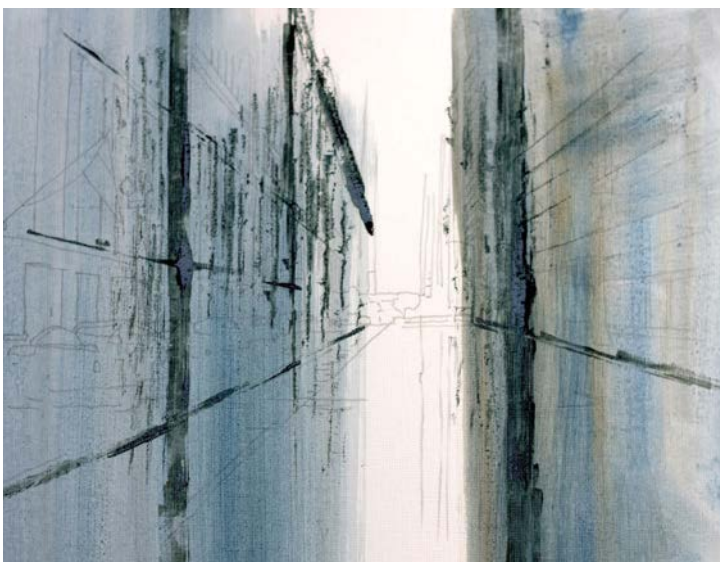


▲ STAGE ONE *7 minutes*

Feel free to use my drawing or photograph for reference, or why not try an image of your local city or town? The process and techniques described will work for any urban landscape

◀ STAGE TWO *2 minutes*

Mix a rich dark shade using a 50/50 mix of blue and a brown. I used burnt sienna and phthalo blue but any brown and blue will work in a similar way. Water your mix down to the consistency of skimmed milk and apply with a sponge using confident downward strokes over both sets of buildings



▲ STAGE THREE *5 minutes*

Have a rummage in your recycling box to find a small piece of corrugated cardboard and, when ready, simply paint your dark colour onto the ridged side of the card. This will act as a stamp to create rough and indistinct lines on the vertical buildings. Extra dark paint can be added using the edge of a piece of mount board or any firm card. Dragging the card across the painting surface will provide beautifully textured results. As you can see on the illustration, the dark verticals in the buildings are reflected in the wet street

▲ STAGE FOUR *5 minutes*

Using the mount card, drag shadows down, over and behind the car shapes on the left-hand side. Adding a touch of titanium white to our dark mix gives us subtle petrol greys, and we can vary the lightness and intensity of the greys by using more or less white in the mix. Use a brush to add a few darker areas to the buildings. You really don't need to be precise with your brushwork in this instance as atmosphere is more important than accuracy. Adding a touch of ultramarine to the mix gives a blue-grey that is perfect for our distant buildings



▲ STAGE FIVE *5 minutes*

Knock the blue-grey mix back by adding some extra white, and use the mount card to add pale greys to the buildings, getting paler as the street moves into the distance. Drag marks across the road to create instant 'wetness' to the dark reflections



▲ STAGE SIX *7 minutes*

I used an old cut-up credit card to apply paint to the buildings and street. If you don't have an old credit card or membership card, use a palette knife. Essentially, when painting buildings, which are usually hard and angular, it pays to use mark-making implements that echo that. I began to add neat whites to the painting at this stage on the buildings, remembering to follow the perspective lines. I also added a little of the original dark mix to the focal point at the end of the street. These marks are fairly ambiguous, suggesting traffic, people and movement

◀ STAGE SEVEN *4 minutes*

Add pure whites into the sky area and scumble down over the distant buildings. This will have the effect of creating the all-important smoky haze of the vibrant city. While I had the white paint on the brush, I added touches to the street



▲ STAGE EIGHT *5 minutes*

A touch of phthalo blue tempered with titanium white was added to the buildings with a brush to give a sense of light and life. These marks also signify signs and reflections. At this stage I also added a wash of burnt sienna over the distant right-hand building, which helps to draw the eye into the centre



▲ STAGE NINE *2 minutes*

Colour can now be added to the focal point area to draw the eye in. I used a touch of cadmium red to signify traffic lights and brake lights on the vehicles. Don't forget to drag reflections of the red into the wet street



▲ STAGE TEN *3 minutes*

Dab in a few white highlights onto the car shapes; again, don't worry too much about accuracy. Next, we're ready for a touch of scratchy highlights on the buildings. To do this I used a scalpel or craft knife to scratch the top layer of paint away to form broken highlights. I'm careful not to cut the paper so instead I use the blade side-on to scratch the surface



▲ STAGE ELEVEN *15 minutes*

I decided to add a few extra touches of cadmium yellow to the focal point to draw the eye in even more, before adding a few collaged elements to describe signage on each side of the street. I used a basic glue stick and a pair of scissors to make small interesting shapes cut from found materials from the streets of New York, but feel free to use whatever printed collage materials you have to hand



▲ FINISHED PAINTING *City Streets, New York, acrylic, 10×14in (25.5×35.5cm)*

Think *ink!*

Ink is a versatile medium that you can use to great effect in your drawings and paintings, as **Robert Dutton** explains

Pen and ink is a great way to experience the joy of drawing. Forget that everything needs to be perfect – dipping into a permanent ink of any colour and creating a ‘thinking process’ drawing is immediately enjoyable and can lead to very exciting images and studies, rather than a static, predictable-looking drawing that lacks energy and life. Line work should be as expressive as painted marks, so learning to draw and paint with brush or pen is important. One way to develop this is by revealing a creative thought process with liberated drawing – using inks.

Drawing pens

Your choice of pen will depend on your particular style, so experiment to find the

pens and the supports you like to work with best.

Marker pens have lightfast inks and come with various shapes of nib (including brush-style and fibre tips) and provide lots of options for creating, in essence, linear ink drawings. Faber-Castell Pitt Artist’s Pens produce beautiful, crisp lines and come in a range of nib sizes, including brush tips, and colours. The black, grey and sepia brush tips are great for quick tonal sketches.

Technical pens, such as Rotring, now have a better construction that gives a consistent, clog-free ink flow. They work with ink cartridges, which can get a bit expensive if you use a lot of ink. However, they produce a beautiful line of varying super fine weights, depending on the size

of nib, that is consistent and perfect where a crisp, precise line is required.

Dip pens are what I prefer to use for expressive drawings. Some dip pens have removable split nibs; these nibs are made in different sizes using metals such as steel or copper plate, which allow you to create different types of line. The nib holders are reasonably priced and I have one for every size of split nib I own so that I don’t have to clean the nib or change it for a different size when I’m working in the landscape and want to draw quickly.

Bamboo pens are another favourite of mine. They give a rather broad line and don’t hold a great deal of ink. They are great for textural and dryer types of marks created when the ink has almost gone from the nib and the pen begins to



► *Bright Morning Light Through Malham Cove, mixed media on Canson Moulin du Roy Not 140lb (300gsm) paper, 21×30in (53×76cm).*

Here I used Daler-Rowney FW Artists' Acrylic Inks like watercolours. The resonance of these inks is superb! As the painting developed the inks became less transparent and more intense in colour saturation

almost scratch the surface, such as fine branches of winter trees.

For more abstract work, sticks produce a very interesting line. Quills are another fascinating option as the lines created are quite scratchy and offer another dimension to your drawing.

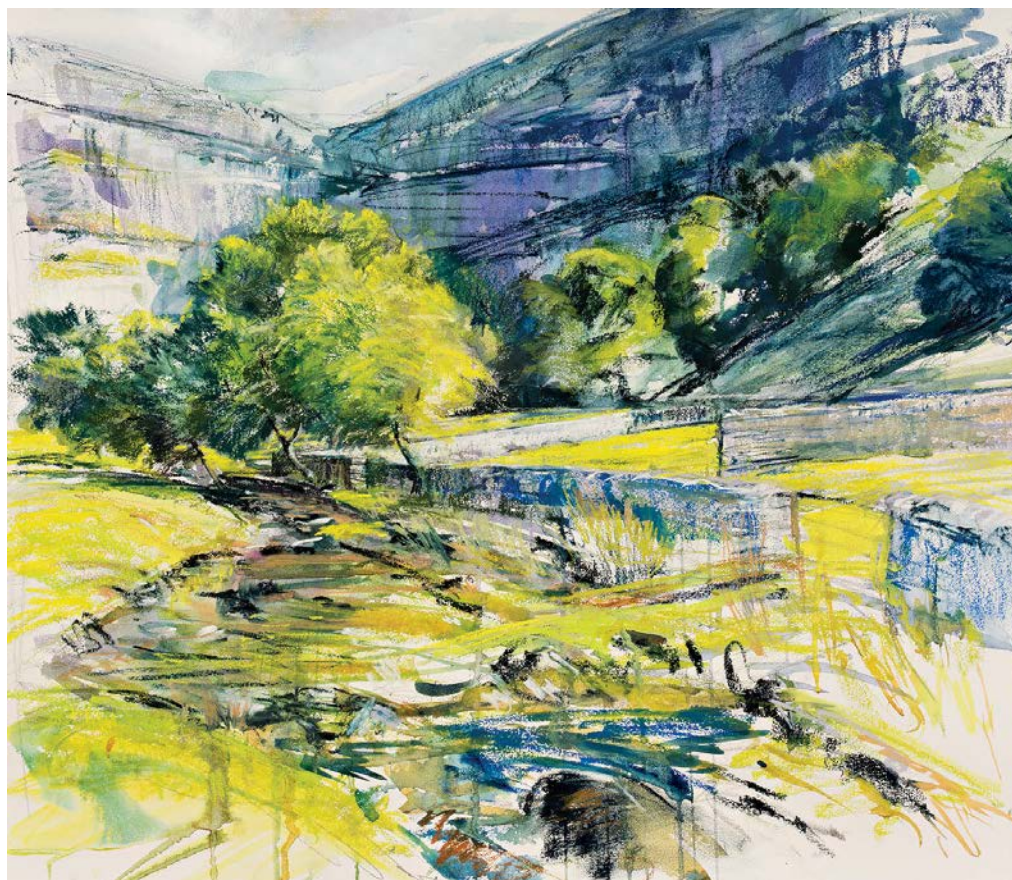
Drawing inks

China ink is a superior form of the popular India ink. Sennelier China ink is the richest, deepest black available on the market, in my opinion. When dry it is totally waterproof and lightfast and has a satin finish. When used with a matt drying ink within the same work, it can offer very interesting and visually stimulating contrasts in your sketches, drawings and paintings. The ink can be mixed with water or applied undiluted with a brush or dip pen.

India ink has been used for writing and drawing for more than 2,000 years, and is still used prolifically by today's artists, especially for pen and ink and wash techniques. The original carbon pigment content was made from blackened soot, burnt bones, tar, pitch or other black material. The finest ink came from the very finest soot called 'lampblack'. Today it is made from burnt wood and resin before further processing with water and binding agent such as varnish, gelatin, glue and shellac, which prevents the ink bleeding. Bistre (made from the burnt oil extracted from the soot of beech wood, amongst others) is popular with artists because it has the same semi-permanent

◀ *Ingleborough and Ribblesdale Limestone – The Yorkshire Dales, India ink, gouache and pastel on Arches 300lb (640gsm) watercolour paper, 10×14in (25.5×36.5cm).*

I applied liberal washes of India ink neatly over the surface of the paper to create a loose underpainting on which to base the rest of the mixed-media working drawing. I'm glad I created this working drawing – when I come to do the mixed-media painting it will not be as tight and will be even more expressive!



'Quills are another fascinating option as the lines created are quite scratchy and offer another dimension to your drawing'



▲ *John Dyson and Sons, Leeds, India ink on Bristol board, 12×16in (30.5×40.5cm).*

I made this graphic line drawing on site whilst at Leeds College of Art and Design in the late 1980s. I used India ink on Bristol board with dip pen to create a graphic drawing of this lovely historic Victorian building, to celebrate an old worldly charm amongst the modern metropolis in the city



▲ *Pennine Weathered Landscape*, Quink ink, Nitram charcoal and black, white and grey tones of soft and hard pastel on Canson Moulin du Roy Not 140lb (300gsm) paper, 21×30in (53×76cm).

Quink ink was used on the strong 100 per cent rag content watercolour paper in multiple layers in different strengths of wash, working vertically all the way through the painting process. Its beautiful blue-black tones are superb as underpainted tones in this dramatic vista

qualities of India ink, but produces a rich sepia tone instead. In *Ingleborough and Ribblesdale Limestone – The Yorkshire Dales* (page 30), I applied India ink as an underpainting in glazes. If the ink had been water-soluble it is very likely that it would have lifted into the gouache, which I really didn't want.

Quink ink was developed for use with fountain pens, not as a fine art product. It produces one of the most compelling ink wash effects, as seen in *Pennine Weathered Landscape* (above). Quink dries by absorption rather than evaporation, like other water-based inks. It is not waterproof, unlike India ink, and if any paper is wet, black ink will run and separate into blue and yellow components. It is really exciting to see and use these interesting creative dimensions in your drawings and black and white studies.

Acrylic inks dry really fast and the acrylic binders used are waterproof. The inks can be used with wet-in-wet techniques, glazes, diluted washes (using water to

thin) and also more opaquely.

Winsor & Newton's lovely drawing inks are made with soluble dyes in a fluid shellac solution. These remarkable and brilliant inks can be applied with brush, dip pen or airbrush and are used widely by artists. These inks have exceptional colour brilliance and ease of handling.

Daler-Rowney 'FW' Artists' acrylic ink is, in my opinion, one of the best ranges of coloured ink waterproof inks on the market – they are superb. This acrylic-based water-resistant ink is lightfast and fully intermixable – I often mix my own tones in separate containers and, by adding different amounts of water, I have ready-made washes. All washes will dry to a water-resistant film on a wide variety of surfaces, including canvas. Colours can be layered for powerful effects in glazing. I often prefer to use these inks in traditional watercolour, partly for their brilliance and partly because previous washes of pigment do not lift once dry, and maintain their transparency.

Daler-Rowney also produce a beautiful ink called Kandahar, available from 28ml bottles to 1L containers. This beautiful dense black ink flows easily from pen, brush and airbrush and is ideal for line drawing and painting. It is water resistant but not waterproof, so a degree of 'workability' is possible even when the ink is dry.

Dr Ph Martin's Hydrus Fine Art Watercolour Inks are real favourites of mine as I have used them for as long as I can remember. Although the bottles of ink have changed in appearance over the years, this ink still delivers the same

brilliance and permanency when dry. The handy dropper allows you to transfer ink from the bottle to the mixing tray in the exact amounts you want and, given their brilliance, these inks are great value.

Waterproof or water-soluble inks really can add new dimensions to your work. So go on, give them a try – a wonderful world of colour and creativity awaits in those lovely glass jars! TA



Robert Dutton

regularly tutors mixed-media drawing and painting holidays, combining outdoor and studio workshops, throughout Yorkshire, the Lake District and Spain. For more information visit www.rdcreative.co.uk.



▲ *Dumworth Farm*, pastel over watercolour on Canson Mi-Teintes cream pastel paper, 13×16in (33×41cm)

Outdoors with pastel and watercolour

Soft pastels may not be the first choice of medium for artists when painting outside, but they do have a degree of immediacy when speed is an issue, says **Kevin Scully**

Even with a limited number of colours, the essence of an image can be captured fairly swiftly in pastel, if detail isn't the prime objective of your painting. With a little planning, the process can be speeded up even further by initially blocking in areas of your support with thin washes of watercolour or acrylic paint.

Supports

Pastel paper should be stretched first, but as it is rather thin and lightweight and not really intended for use with water-based paints, you will only need to dampen it slightly before sticking it to your drawing board with Gumstrip. If you wet it too much there is a danger that it will tear as it becomes taut in the

drying process. I keep a stock of Canson Mi-Teintes paper in a variety of colours, and prefer to work on the smooth side rather than the mechanical texture of the reverse side. When using card I choose from a supply of Clairefontaine Pastelmat Card. Pastel card can be held in place on your drawing board with masking tape.

Coloured grounds

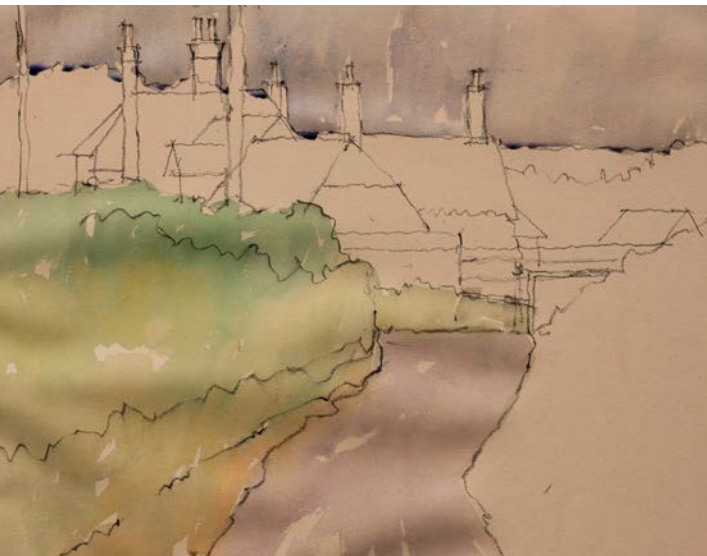
It is preferable to start with a tinted colour as a ground and, if this is a mid-tone, it will help you determine the different tonal values in your painting as you apply them. Starting with a fairly warm colour and then applying pastels of a primarily cooler hue, you can create some scintillating effects. This is also

true when you begin with a cool ground and paint in a warmer range of colours.

I keep a selection of pastel papers in various colours, stretched onto MDF boards, ready to use. With both paper and card, I rarely work at a size smaller than half a sheet, which may get cropped slightly back at the studio. I often cut this down to create a format that is marginally squarer than the standard proportions.

I draw my image in pencil or Conté, then apply watercolour washes over the main shapes. This underlying ground colour will still show through and help to unify the whole painting. I don't attempt to match the colours of my subject exactly in watercolour, in fact it's far better not to. The theory being

DEMONSTRATION *Dumworth Farm*



▲ STAGE ONE

The main areas of the grass verges were indicated very loosely in black Conté, whilst the farm buildings were drawn with a little more care. A mixture of burnt sienna and Winsor violet was washed over the sky and path and the mass of green painted with a mixture of cobalt blue and raw sienna, keeping the washes as loose and as simple as possible



▲ STAGE TWO

For the darker foliage in the distance I added a little Hooker's green to the cobalt blue and raw sienna mix. The buildings and wall were painted with burnt sienna and ultramarine, and a few areas of grass were indicated with a darker version of the original colour. The whole process so far was completed in about 15 minutes, and while the paper was drying I set about organising the pastels I was going to use for the painting. I estimated that the painting would take about two hours to complete from this point, and as it was the middle of the day, the light wasn't going to alter too much. There was some sun but not enough to create too many shadows, so the painting could be done at a leisurely pace



◀ STAGE THREE

Most of my initial marks were made with the pastel dragged lightly and sideways-on. After some pale blue was dragged over the sky, I distributed other colours in their various positions all over the page without trying to finish any part of the picture until the very last stage. I tentatively added some hatching marks to the distant trees to assess the effect of these colours on top of the watercolour wash. By keeping the whole painting moving at an even pace everything remained unified and adjustable

that once you start to apply pastel there is an immediate juxtaposition of colour that adds a lively appearance to an area, and subsequent small touches of colour add further to this sensation.

Once dry, I can begin to apply the pastel in light, broad strokes over the main areas, suggesting the local colours without worrying too much about accuracy. It's important not to fill in too much of the surface with pastel, as this can make further applications of colour rather difficult. When painting outside I tend to start with the sky. By setting the tonal value here, I can assess how light or dark to make the other larger areas of colour. Even when I choose not to use realistic colours, getting the actual

tone right is important. If some areas appear the same tonally, they can be separated by using different colours, whilst still retaining the same tonal value.

Palette choices

I use a very basic palette of watercolours for the underpainting, which includes ultramarine, cerulean, cobalt blue, cadmium red, cadmium yellow light and burnt sienna. I have a selection of pastels from different manufacturers including Unison, Jackson's, Sennelier and Schmincke. Deciding which colours to take with me depends on the time of year and sometimes the weather. In spring I include a selection of blues

and greens, violets, mauves and subtle in-between colours, as well as paler yellows, creams and pinks. My palette in winter will be different but will include some greys and browns. In summer and autumn I include colours that are warmer and richer in hue. By overlaying colours and placing them side-by-side you can achieve an effect just as good as, if not better than, having exactly the right colour with you.

Working process

I apply colour using a variety of strokes; some are light and hatched diagonally or horizontally, others are heavy and applied with more vigour. Occasionally I use a finger to rub over parts if I feel



▲ STAGE FOUR

I began to add a bit more detail, still keeping everything as loose as possible. Several colours were applied in small marks, side-by-side. Touches of mauve and pink were introduced into the sky and the path. I was aware that the prevalent colour, green, was in danger of becoming a bit too overpowering so began to add touches of blue and yellow. The buildings were a bit too dominant and needed to be softened in some way



▲ STAGE FIVE

Feeling that the painting was becoming a touch too literal, I began to roughen-up some of the edges to give it a bit more of a painterly feel. This was achieved by blending some of the adjacent colours with my finger, and also carefully dragging these colours over each other with the broadside of the pastel. I also began to add little flicks of colour here and there to instill some movement into the painting

► FINISHED PAINTING

Dumworth Farm, pastel over watercolour on Canson Mi-Teintes cream pastel paper, 13×16in (33×41cm).

Still not entirely happy with the painting, I turned away from the subject and began dragging more colours over each other, introducing more tones of mauve and grey-mauve, particularly in the areas of grass. These colours were chosen intuitively – sometimes a better result can be achieved by using a degree of imagination, rather than being too precise

the painting is becoming too fiddly, or if I want to achieve a hazy effect, although I try not to overdo this as it can make the picture look a bit weak. Generally, a variety of pastel strokes works well and produces a lively and interesting picture. I like to keep some areas of the painting fairly obscure whilst others have more detail. My intention is to allow viewers to complete the picture for themselves.

If the light begins to change dramatically it's best to stop painting, as you will be forever altering your colours. You can either return to the location on a day when the light is similar to complete the picture or, sometimes by looking at what you have painted a day or two later, a few marks here and there will be sufficient to satisfy you that you have done what you set out to achieve when you first put pastel to paper (or card). TA



Kevin Scully

trained at Wimbledon School of Art. He has worked in the theatre and television as a scenic artist, and as an illustrator in advertising and publishing. He is a winner of the Winsor & Newton Painting Prize and the Clairefontaine Art Award. Kevin's latest book *Still Life in Gouache* was published by The Crowood Press; a second book, *Drawing and Painting on Location* is due for publication this year. He tutors on painting holidays at home and abroad. www.kevinscully.co.uk.





Martin Kinnear

is a professional oil painter and course director at the Norfolk Painting School, which offers courses for painters new to oils as well as practising oil painters. Find out more at www.norfolkpaintingschool.com or call Jane on 01328 730203 or via jane@norfolkpaintingschool.com

2 | Improve your oils

In the second of his four-part series, Martin Kinnear explains how to achieve special light effects in oil painting for a variety of weather conditions

Last month I looked at a simple standard method for indirectly painting simple but luminous skies. This time I'd like to explore how we can flex that to create some common tricks such as sunsets, nocturnes, haze, rain, shadows and so forth. But what's the point of all this visual trickery?

Well, to paraphrase Constable, just as the sky sets the feeling for any landscape painting, light can do the same for still life, interior or portrait work. Flood a canvas with softly glowing shadows and you'll create a wonderfully atmospheric figure study, still life or portrait, for instance.

While I personally prefer to work directly, and generally agree with Matisse that paintings should be essentially flat and decorative, I've found my training in classical optics and optical management to be invaluable in making these things lively – and painting skies is the best way to grasp it.

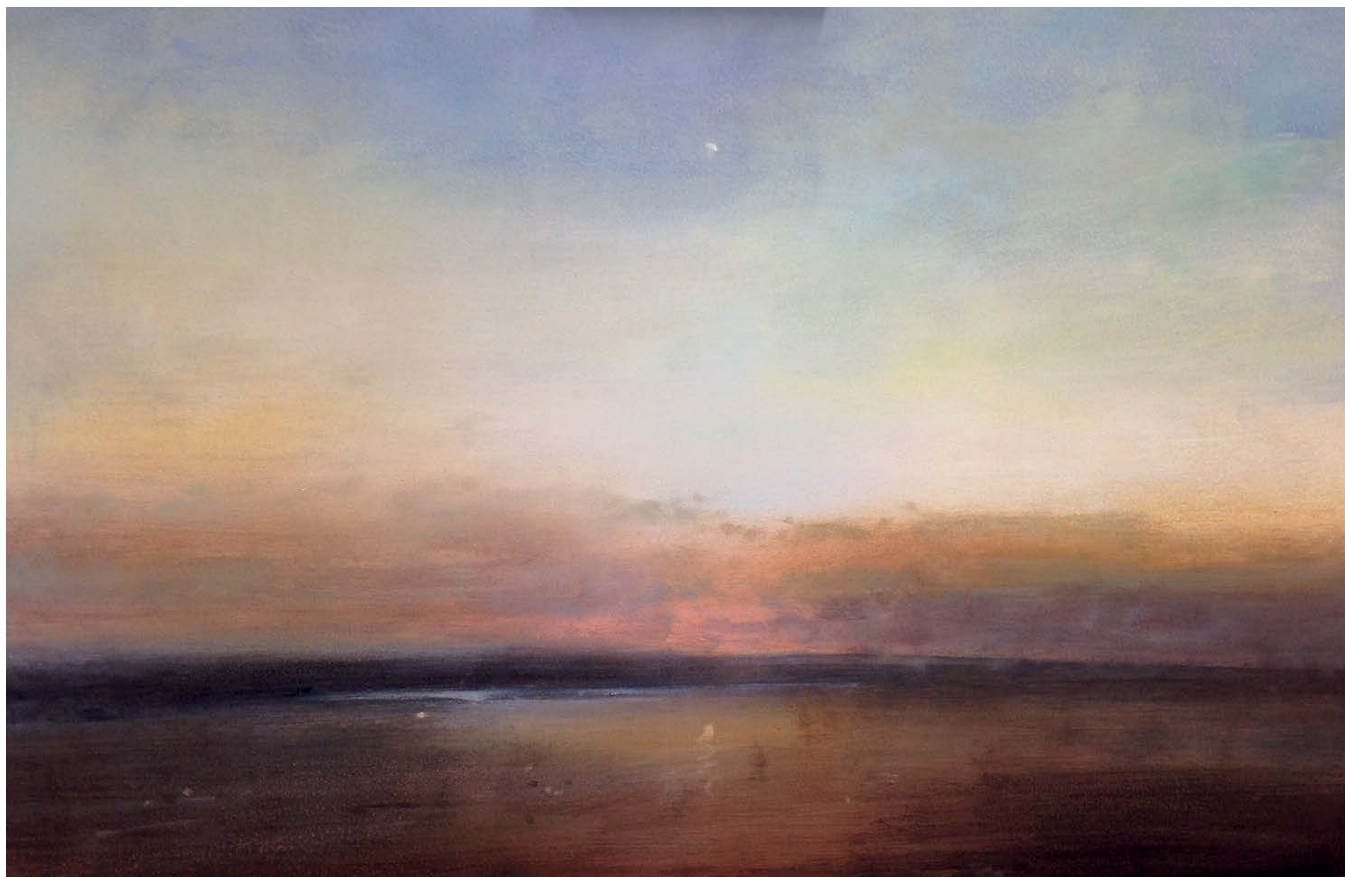
Opacity and translucency

The key to understanding luminosity is to appreciate that paintings reflect, rather than emit light. So taking this to its logical conclusion a picture can only be as luminous as the ground on which it is painted, which in turn means that all 'light' in a picture is in a sense just an illusion or visual trick.

This trickery starts by managing where and how light reflects back from your painting. A simple way to see this is to coat two white panels, the first with a wet mix of red and white paint, the second with a thin coat of red. Where the wet red and white are mixed the reflection of light will be dull, even and flat, as light cannot penetrate a paint film. When this occurs we say the picture is lit by the fall of light. Conversely the thin red over white panel will seem to 'glow' because it allows light to pass through it and back from the white panel beneath it. In this case the red is being 'lit' from behind by the

▼ *Study after Turner, oil, 20×24in (51×61cm).*

Turbid glazes create very soft luminosity





▲ *North Sea*, oil, 36×48in (91.5×122cm).

Glazes don't need to be finely placed in an energetic study

reflectivity of the white panel. Painters call this the return of light.

If we now make a third panel and coat most of it with a thin red, but then block that out here and there with the opaque red and white mix, we will create a picture with a local variance in its luminosity – from opaque flat and dull to translucent and luminous. This simple principle, that of managing the fall and the return of light, lies at the heart of traditional oil painting and was the essential idea behind my simple exercise from last month.

Turbid light

In the example above we created just two reflectivity states: opaque and translucent, but light is rarely that simple. For more complex effects such as shadows, fog, rain or moving air you need to have paint that is neither absolutely opaque nor translucent, but something between the two: turbid. Turbidity or semi opacity can be created simply by increasing the body of thin paint, or spreading thick paint out, of course. But if you add an oil medium you can get some astonishing optical effects.

The most common turbid mediums that I use are based on waxes or gels. Their job is to body-up translucent paint by making it appear more deeply luminous, or to suspend opaque paint within a semi-opaque matrix. By using a full range of

'All 'light' in a picture is in a sense just an illusion or visual trick'



▲ *Blakeney Nocturne*, oil on canvas, 30×40in (76×101.5cm).

This painting uses many of my glaze mediums to make it glow



Martin Kinnear working on a 47½×71in (120×180cm) study.
Scumbling is a better choice than glazing for bigger canvases.
A resin glaze would simply get too sticky at this scale

SOME SIMPLE EFFECTS

Using the guidelines here, you should be able to turn your hand to creating pretty much any light effect you require. Here are a few simple ones to get you started, although as in any painting the exact colours and mediums you choose must depend on the job in hand.

- **Shadows:** glaze from turbid in the umbra (darkest, sharpest shadow), less turbid in the penumbra, to translucent in the antumbra (most diffuse shadow).
- **Rain:** scumble over a dry base using semi-opaque paint.
- **Fog:** scumble a neutral semi-opaque colour over a dry base. Using a saturated underpainting will create an illusion of great luminosity – a foggy but bright morning, for instance.
- **Strong light:** glaze over a reflective underpainting.
- **Soft light:** scumble over a reflective underpainting.
- **Sunsets and sunrises:** glaze over a dry underpainting with the 'local' light colour – a pinkish red, for instance.
- **Nocturnes:** glaze over a dark underpainting to create optical depth.

opacities from thin, crystal-clear translucency through glowing turbidity to hard opacity, you will be able to make all your pictures seem to glow with an inner light.

Application

Once one understands the physics of the thing, it's simply a matter of applying the right paints in the best way.

In this respect the choices are pretty simple. Paints, as any experienced painter knows, are naturally opaque, semi opaque or translucent, depending on the pigments used to make them.

As a rule of thumb it is best to use the right opacity for the job or, when you wish to modify the opacity of a single given pigment, to do so with one medium. For example, to transition from opaque to semi-opaque to translucent in warm red you might choose cadmium red (opaque), naphthol red (semi-opaque) and perylene red (transparent). More commonly a gel medium such as Gamblin's Neo Megilp is used to reduce incrementally the opacity of the cadmium from opaque to turbid to translucent.

Once you have chosen your paints, think about their application. In most cases the best ways to apply colours optically are scumbling (dry brushing very softly and evenly) or glazing (creating viscous films of paint and medium). The greatest painters, such as Turner, seemed to move effortlessly between the two as

they worked across their canvases.

Scumbling offers a soft haziness to paint films; it's ideal for pushing things back, softening edges, suggesting glowing light or indicating subtle semi-solid effects such as rain or fog. Glazing is generally a more precise technique for creating areas of higher clarity, richer, deeper colour and great optical depth. TA

A QUICK EXERCISE

- Take a couple of old paintings that are dry – your sky study from last month would be a great choice for one of them.
- Glaze the first one with a colour of your choice; you might choose a red for a sunset or a rich brown for a still life, for example. It should change colour – look optically deeper, lose some tonal range and provide some interesting optical effects.
- Scumble the second one with the same colour, using a soft large area brush. It should look softer and mistier, losing much of its tonal range.
- Finally, optical painting starts with a good underpainting, so if your studies are underwhelming, try working on a different set; strong underpaintings are always the best base for these techniques.



Paul Talbot-Greaves

has been painting for over 20 years and teaches watercolour and acrylic painting in his home county of west Yorkshire. He also runs workshops and demonstrates to art societies throughout the north. Paul can be contacted by email: information@talbot-greaves.co.uk or through his website www.talbot-greaves.co.uk.

Although technically an opaque medium, acrylic can also have the transparent qualities of traditional watercolour. The fun part is working the two together in overlapping layers to generate myriad effects.

Working from the darkest darks through to the lightest lights is a recognised way of operating with an opaque medium such as acrylic, and best suits this medium when the paint is used thickly throughout the picture. Start with black if necessary, then gradually add colours, making them brighter and lighter as you go by adding white where required. Although it's fine to use heavy applications of paint in this way, I find subtle blends and mixes can be difficult to achieve when acrylic is used like this. Colours are very blocky and simply cover over under layers without much finesse, so use a medium such as matt medium to generate a little transparency. Alternatively, use a limited amount of this method and combine it with a more delicate, light-to-dark approach.

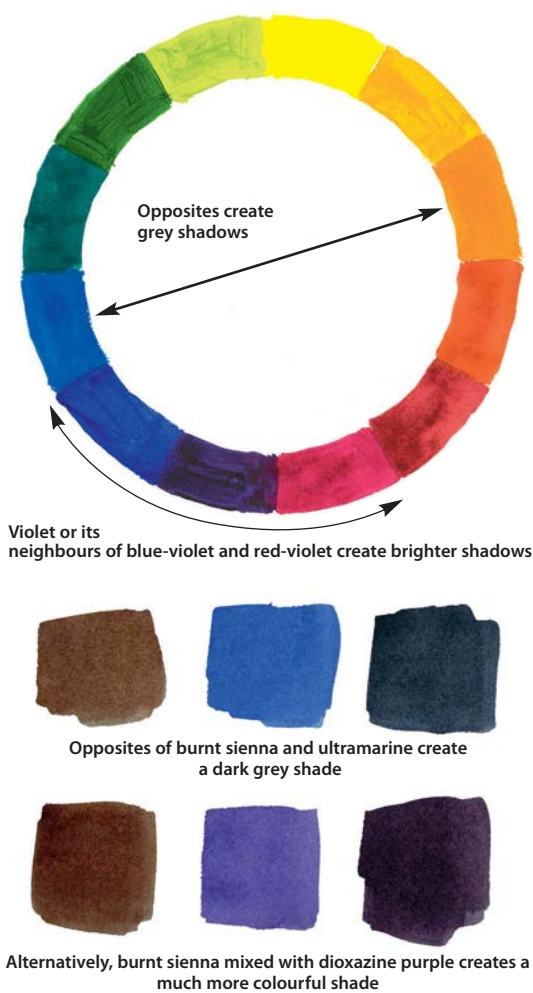
Working from light to dark

Working from the lightest values towards the darkest is the process used in watercolour and this works pretty well with acrylic, especially when combined with stronger, more opaque applications elsewhere in the painting. Watercolour paper is the natural support for this starting point, but you could work on canvas or gessoed board, providing you

4 | Explore acrylics

When you begin a painting the first elements to look for are the general shapes of the scene. Paul Talbot-Greaves advises how best to tackle the values and colours within those shapes and sets this month's painting exercise

Mixing shadows for darker values



Creating dark values

The darkest values are created with thicker applications of paint. However, really thick applications of acrylic block light from reflecting through the paint and, therefore, occasional colours such as some of the blues, greens and violets look black until they are diluted, or white is added. Again, this versatility allows you to play with colour in a very free way. If working on watercolour paper I dilute my darks to the consistency of yoghurt with a little flow improver. In this way the colours appear very strong but nuances of other colours, shapes and values from underneath can sometimes be seen. If I need to block an area, I mix thicker colour with a small amount of matt medium, which keeps the paint thick but adds some transparency.

Creating light values

Light values can be created in two ways, either as thin transparent colour, allowing much of the surface to show through, or by adding white paint in a thicker paint mix. Using the method of thin

add a flow-enhancing medium. Begin by thinning colours with flow improver to the lightest values of the picture and washing them onto the paper watercolour-style. Work through the mid-values, progressing towards stronger, opaque applications of rich colour. Acrylic gives you the freedom to go back and work lighter values over the darker ones, which makes this a versatile two-way process as opposed to the one-way process of watercolour.

colours will only work when painting on a white or light ground. On a darker base you need to use heavier colour mixed with white. Which white to use is mainly down to preference and you may already be aware that two types are available in the form of mixing white and titanium white. Mixing white is a slightly weak, transparent white that allows you to subtly change the values of colours without making them solid and chalky. Traditionally this is known as zinc white

EXPLORE ACRYLICS: 4 OF 6

DEMONSTRATION *Dividing the Land*

In this demonstration I used various thicknesses of paint in both dark to light and light to dark applications to create luminosity, texture and heavy shadow

► STAGE ONE

I drew the scene on a piece of watercolour paper then, using paint thinned with flow improver, I loosely washed the entire area with yellow ochre and burnt sienna with a large round brush. As it would in watercolour, this colour forms the lightest values of the scene



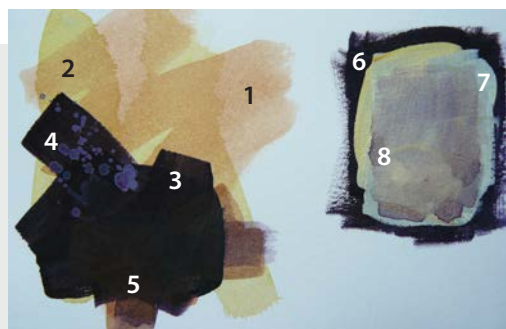
▲ STAGE TWO

I used fluid paint to describe roughly the open moorland – with a size 10 round brush I worked together yellow ochre, burnt sienna, ultramarine and alizarin crimson. I switched to Hooker's green and cadmium yellow pale for the bright greenery. Using a mix of ultramarine and its opposite burnt sienna to form a grey, I worked into the wall, painting around the light sections, which reflect a beautiful luminosity against the denser applications of colour



▲ STAGE THREE

Next I used thinner washes of colour again to describe the general changes of shape and colour in the background. When this had dried I began to add thicker paint, starting in the sky with titanium white mixed with cerulean blue and applied with a 1in flat brush. I then decided the foreground grass needed to be stronger so I added a thicker mix of green on the right and tinted some of the lighter wall shapes with Hooker's green and burnt sienna



- 1 Thin wash of burnt sienna on paper
- 2 A wash of yellow ochre mixed with flow improver brushed over the top
- 3 Ultramarine, burnt sienna and dioxazine purple mixed with matt medium and brushed thickly on top
- 4 The previous colours mixed with white and thinned with flow improver then spattered on top of the dark
- 5 Burnt sienna thinned with flow improver and brushed over the dark to form a subtle glaze
- 6 A strong dark painted first
- 7 A thick mixture of yellow ochre and titanium white is painted on top
- 8 When dry, the dark mix was diluted to a thin wash with flow improver and glazed over the light, creating interesting grain textures

and may be labelled as such by some manufacturers. It works especially well in glazes as it lacks the covering strength of titanium white. Titanium white is the strongest covering white and can be used for mixing tints or applying highlights. It has intense strength that can quickly overpower colours, so use it carefully when adding to colour mixes; its opacity is such that it can obliterate any colours showing through from underneath.

Using different consistencies of paint

I enjoy exploiting both the opacity and transparency of acrylic and, what's more, these approaches can be combined in a painting without any detrimental effect to the paint. For example, try using thin paint and allow the ground or other colours to show through; add thick paint on top then after a few minutes drying in-between layers, add thin paint textures on top. Even thinned paint will show as a ghost-like film on top of darker values.

Next, paint a thick application of light value and after it has dried, add a thin glaze of darker value on top for some interesting grainy texture. See illustration (left).

Mixing shadows for darker values

Shadows can be mixed in a couple of ways depending on the look required. Think of a shadow as a colour that is seen out of the light. On dull days or in areas of deep shade, the light is reduced dramatically and, as a consequence, colours take on a strong grey hue of a dark value. To create this kind of shade, take your key colour and mix it with an opposite on the colour wheel. On brighter days, slightly more colour is seen in a shadow; this can be created by mixing your key colour with violet or colours near to violet, such as ultramarine on the blue/green side of the spectrum or alizarin crimson on the orange/red side – see illustration on page 39.

TA



◀ STAGE FOUR

With a 1in flat brush I applied thick colour to the wall in a mix of ultramarine, burnt sienna and dioxazine purple. Whilst this was tacky I added some dark stone shapes wet-into-wet with Mars black then moved onto the strong grass shadow. Because of the light I wanted a slightly bright shadow instead of a neutral one so I mixed Hooker's green with ultramarine and in places added some cerulean blue. Before this stage dried I freely splattered the areas with flow improver

▶ FINISHED PAINTING

Dividing the Land, acrylic on paper, 11×15in (28×38cm).

The fencing post was added using the chisel edge of a 1½in flat brush to achieve the straight line. Working back into the wall I used a thinner, lighter mix of yellow ochre and dioxazine purple to paint the subtle changes in the stone colours. As these were drying I splattered on a little texture using white in some places and a light grey-violet in others. The thinner elements allow the colours and shapes from underneath to show a little



THIS MONTH'S EXERCISE

Your painting challenge this month is to tackle the photograph of 'in the shade' (right), taking care to consider where you might use transparent washes and thicker paint. Think about your shadows, too – are they dark grey or slightly brighter colour and how might you best mix the colours? Email a good-quality digital photograph of your work, no larger than 2MB, together with a brief description (no more than 100 words) about the process you used, to dawn@tapc.co.uk, with PTG Exercise 4 in the subject line, by March 24.

Each month, all entries will be uploaded to PaintersOnline (www.painters-online.co.uk) and I will select the work of one lucky artist for appraisal. Have fun, good luck and happy painting.



Mark making in watercolour

Whether it is a pencil, pen or brush you have in your hand you should always be conscious of the individual marks you are making, says **Judi Whitton**

Every painter strives to make 'good' marks in their work as this can often distinguish a merely competent piece of work from an exciting and individual one. Distinctive mark making is probably more associated with oil, acrylic and pastel than with watercolour painting.

In traditional watercolour painting the medium flows onto the paper so it is impossible to create any physical depth. Watercolour has a habit of doing its own thing and does not always stay where you place it, so it is not always relevant to show individual marks. One of the joys of watercolour is the blending of washes, the lovely effects of sweeping large brushstrokes across the paper and allowing the paint to settle, giving that magical translucency.

Keep it lively

However, a watercolour where you can see individual marks made with the brush can also have a special liveliness and excitement. You can make the marks work for you. Sitting in the car at



Barley Cove on the Mizen Peninsula, West Cork, I painted a homestead nestled in the hillside, *Hillside Dwelling, Barley Cove, West Cork, 1* (below). Assessing the picture later I decided that the foreground rocks and grass area were probably acceptable but the rest of the picture seemed rather run-of-the-mill and disappointing. I gave myself a ticking off as, however many

excuses you can muster, it is always important to make the effort not to paint ordinary pictures with generalised marks. Later I drew and painted it again, *Hillside Dwelling, Barley Cove, Cork, 2* (right), but this time tried to breathe life into the painting with the use of bold pencil marks and a more distinctive application of paint where the marks made with the brush played a greater part in the finished work.

For example, in Figure 1 (right) the approach used is the same as that in my weak effort *Hillside Dwelling, Barley Cove, Cork, 1*. The roofs were first drawn and then the paint washed on to fill in the shape. Really this is a disaster – how unimaginative can I be? Compare this with Figure 2 (right), in which the mark making is more dominant and see how, although the roof has been drawn with the pencil, the paint has been applied with a dancing brush – Prussian blue and cadmium orange on the brush together but not pre-mixed on the palette – breathing more vigour into the roof areas.



◀ *Hillside Dwelling, Barley Cove, West Cork, 1*, watercolour and pencil on Fabriano Artistico Not, 8×11in (20.5×28cm). This was painted in a generalised manner with little emphasis on showing individual marks



FIGURE ONE

Study showing painting of the roofs by merely filling in between the outline



FIGURE TWO

Study showing the roofs painted using lively mark making



▲ *Hillside Dwelling, Barley Cove, West Cork, 2*, watercolour and pencil on HP paper (make unknown) 90lb, 9½×11in (24×28cm).

My second version of this subject was painted with more distinctive mark making



FIGURE THREE

Study showing the bushes painted in an unadventurous manner

FIGURE FOUR

Study showing the bushes painted with lively calligraphic marks and personal symbols inspired by the subject



MARK MAKING

'Marks are not designed to literally replicate a particular thing but are used to represent a shorthand interpretation of what you can see'



A similar comparison can be made in the rendition of the large bank of shrubs on the right-hand side of the paintings. Sitting in front of the subject you can see an incredible amount of detail and it is necessary to reduce this by using marks that convey the impression of what you see but in a simplified way. There is no right and wrong way of doing it. In Figure 3 (page 43), which is the approach used in the first disappointing painting *Hillside Dwelling, Barley Cove, West Cork, 1*, the trees were painted unimaginatively

with generalised shapes and weak brushmarks. Compare this with Figure 4 (page 43), where the trees have been shown with more distinctive forms. Calligraphic marks have been used in places and these include 'symbols' to represent the shapes that were discernible in some of the foliage areas. This personal mark making, inspired by the subject matter, gave more individuality to the picture.

Terminology

It is possible that there may be some

▲ John Palmer *Grand Canal, Venice*, Paper Mate non-stop disposable propelling pencil, 4×6in (10×15cm)

confusion between the terms 'mark making' and 'brushstroke'. If you are intending to paint, say, a leaf in a flower painting, and you achieve the shape of the leaf with one single, skilled sweep of the brush, then you can think of this as a particular 'brushstroke'. The 'brushstroke' is used to define a form. In this article the term 'mark making' means something different in that the marks are not designed to literally replicate a particular thing but are used to represent a shorthand interpretation of what you can see.

So far I have concentrated on individual paint marks made with the brush. However, good mark making is important whatever implement you have in your hand. The way you deliver graphite or ink to the paper gives the character to the drawing. *Grand Canal Venice* (above) is a small pencil drawing, executed quickly and from memory by John Palmer. The lines are free and the sketch by this master is so lively and spontaneous that it almost jumps off the page. The lines are not used to simply outline the buildings. John himself would say that his main intention was to convey the sense of what he was looking at.

Hunt's Copse in Winter (left) is a small watercolour with ink by Anthony Lester. This atmospheric piece of work was completed in front of the subject, using watercolour and ink delivered by a sharpened matchstick. The confident



▲ Anthony Lester *Hunt's Copse in Winter*, watercolour with ink on Fabriano Artistico Not, 4½×7½in (11.5×19cm).
Ink was applied using dip pen made from a sharpened matchstick in a holder



▲ *Cotswold Manor House*, watercolour with pencil on cream Bockingford Not, 11×13½in (28×34.5cm). I selected curved 'foliage style' paint marks at the junction of the painted garden areas with the unpainted paper so there was not an abrupt demarcation at the edges of my vignette



dynamic mark making with ink is admirable and delivers a true sense of the bleak terrain in winter.

So many artists talk about mark making and 'good' and 'bad' marks. It is very subjective and difficult to describe what makes a 'good' mark and what makes a 'not so good' mark. Perhaps a 'good' mark could be described as one with a pleasing shape that conveys information to the viewer in a simple and economic way without any unnecessary detail. After all, you cannot draw or paint everything you see. You need to simplify reality. How you choose to simplify it will give you your style. A good mark will reflect the individual style of the painter and their

personal interpretation of the idea they are wishing to express.

Vignettes

When painting a vignette some of the paper is left unpainted and the painted areas and unsullied paper are woven together into a design. An important part of painting in a vignette style is how you link the painted and unpainted parts. You need to give attention to the marks you make on these edges. Although the garden at the Cotswold Manor House (above) was beautifully manicured, the foliage was simplified in my interpretation so the slightly looser, more spontaneous paint handling in the garden area contrasted with the

more solid application of pigment on the building.

The personal way you make the paint, pencil or pen marks on your drawing or painting will show your individual style. This is how we recognise work by different artists. A painting with good marks will have character. The sketchbook of a painter is often more revealing than their finished works – the spirit of the artist shines through in the free and spontaneous marks. The line work can be rough but the image is full of energy.

With watercolour it is easy to forget all about 'mark making' and dive into a picture using sweeping washes and merging paint. Strive to do your best at all times and keep asking yourself whether you are applying marks with character.

Matthew Collings said 'You can easily make marks that crudely construct a tree. The tree is not the main idea. Instead, what the marks are doing is the main idea.'

Judi's new book *Painting Venice* is now available, price £24 plus p&e. To order a copy, see Judi's website www.watercolour.co.uk or email judi@watercolour.co.uk.

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Good lookers *with great potential*



Ian Sidaway test runs the new Winsor & Newton Pigment Markers and says that with their great design and useful range of colours, they could easily become his favourite brand

In the autumn of 2015 Winsor & Newton introduced a new range of Pigment Markers and, if ever an art material could be described as 'sexy', this must surely be it. The ergonomic design by the Veryday design company, who are responsible for designing many award-winning contemporary products, makes them very easy to hold for long periods of time, they feel very comfortable in the hand and are easy to manipulate.

The cleverly shaped barrel tapers slightly to a chisel-shaped fibre nib at one end and a finer nib for detail at the other. The clear label shows a band of the colour, the colour name, the code of the pigments used to manufacture the colour and the lightfastness rating. The nib caps will only fit their respective ends, so you instantly know which is which, and the colour is shown on the cap that covers the chisel-shaped nib. The packaging is

very smart and minimalist; if ever a designer, illustrator or artist needed a marker pen and was buying on looks alone, these should undoubtedly be top of the list.

Colours and longevity

But most importantly are they any good? The range, which consists of 108 colours, gives a good selection of warm and cool spectrum colours together with an extensive range of earths, browns, pinks and a selection of greys, plus there's a colourless blender and a white blender. All of these provide the potential to create limitless colour mixes and tones. The White Blender is the first of its kind, and lets you build, blend and soften colours in a way that has never been seen before with markers.

Additionally there are sets of six pens available in Vibrant Tones, Rich Tones, Skin Tones, Blue Tones and Warm Greys, Neutral Greys, Cool Greys and Toner Greys. The colours are created from pigment rather than dyes, so will not fade and, according to Winsor & Newton, offer '100 years of lightfastness under normal gallery conditions'. That claim suggests to me that Winsor & Newton are hoping these markers will be used by artists to create exhibitable works, as opposed to illustrations that, once photographed or scanned, are left forgotten in plan chest drawers.



▲ This colour spectrum was drawn using three markers: Winsor red, lemon yellow and phthalocyanine blue and demonstrates that the markers behave in a way associated with paint



**'The White Blender is the first of its kind,
and lets you build, blend and soften colours
in a way that has never been seen before
with markers'**

▲ Winsor & Newton Pigment Markers are terrific for design work and illustration and could easily become a favoured tool for sketching on location

Using the markers

Winsor & Newton claim that the best results are achieved by using the Pigment Markers on their own specially formulated marker paper, Winsor & Newton Pigment Marker Paper, which is available in A3 and A4 pads. These sizes are limiting but maybe they will introduce an A2 pad at a later date if there is a demand. I am usually quite cynical when it comes to suppliers advising artists to use their other branded products. In this case, however, Winsor & Newton have a point in that in order to live up to their true potential these markers do need to be used on a non or low absorbent surface. If the marker paint soaks into the surface the blending effects are nullified. In order to be thorough I did try the markers on various substrates.

The marks stay wet to the touch for a few seconds and can be blended with the finger but once dry the colour can only be manipulated and blended using other colours in the range, or either one of the two blender markers. To lay different colours over the top of each other you need to make decisive marks, otherwise

the colours will mix together. As you work the fibre nibs on the lighter colours and the blender markers do get contaminated with other colours, but it is easy and quick to clean them, simply by making a few marks on a scrap piece of paper. The colours are very intense but a higher saturation can be built up by layering the colours; any streaking, which occasionally occurs when using all the marker pens, can be minimised by layering or working in multidirectional strokes. Many users utilise a range of different brand markers so I used the pigment markers together with Copic markers and Letraset ProMarkers, and found that it was possible to both mix colour and/or layer colour in interesting ways on the pigment marker paper.

The markers work exceptionally well on Winsor & Newton Pigment Marker Paper and do everything 'it says on the tin!' This paper allows you to read a design on a sheet placed beneath the work sheet and there is no bleed through. The marker pens also work on tracing paper but lack the colour intensity. On normal layout paper they feel less smooth and slightly

dry, the colours can be layered but will not mix and blend and the slight bleed-through compares to other brands; the same is true when used on marker paper. The pens work very well on foam board and prepared artists' panels such as Ampersand Clayboard, or try using the lighter pens on an absorbent black surface.

I really enjoyed using these pens, and personally found them easier to use than markers that do not blend. By blending with the colourless marker the work looks not unlike a transparent watercolour. The White Blender gives an added opacity not unlike gouache, and of course the two blenders can be used together.

Easily transportable, clean, and long lasting, why not try them as an alternative to more traditional sketching materials, such as watercolour or ink. I have no reservations in suggesting that you buy a few – enjoy!

TA

Winsor & Newton Pigment Markers are available from all good art materials suppliers. The pens cost £4.99 each and a set of six costs £19.99.

END POINTS

Following last month's adventures, **Richard Pikesley** develops some of his reference material, still working on site, into more finished paintings

My painting is always full of loose ends. Never very planned, I go to paint one thing and see something else – a note in a sketchbook reminds me to come back another day. I've got used to adapting my painting days around the weather; there will be

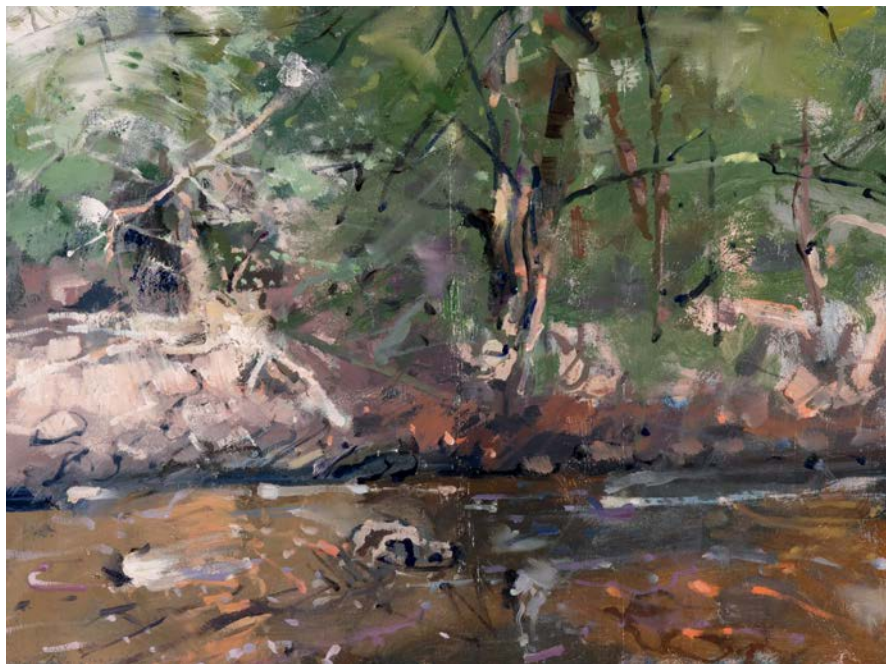
time to write letters and tidy the studio when it's raining. Right now the sun's shining and there's work to do.

I pull out one of the watercolour studies I made yesterday and look again at the two trees that had caught my eye across the river. There's

something rather grand about this subject, two trees amongst thousands, one in shadow and the other in blazing sun. Once again my plan changes, I'm excited by what I'm seeing and think I know how to paint it. I've got a canvas with me that's about the right shape and without further thought I start painting (left).

Time and tide

Back at Porlock my first concern is the state of the tide, which has shifted by about an hour from yesterday. It is all slightly different, but the hulls and keels of the line of yachts are still exposed as they stand on the mud and I think I can get another drawing done to help me paint something bigger in the studio later. I always find it difficult to ignore the light, but with a complicated subject like this my initial focus is on getting all the edges and relationships within the drawing mapped out without worrying too much about the encroaching shadow. I take my time and do lots of measuring and checking, keeping an eye on the swinging shadows of the masts and switching to working tonally as the light



▲ *Light, Trees and River, Barle Valley*, oil on canvas, 12×16in (30.5×40.5cm).

A little essay in light and dark – sometimes the simpler ideas make stronger compositions, and this is one I want to return to on a larger scale. I worked on a previously started painting that I'd abandoned early on. The bumpy underlying brushstrokes show through in places and some of the structure is built on marks from the earlier start

► *Porlock Shadow*, Indian ink and watercolour, 10×15in (25.5×38in).

By using insoluble Indian ink to draw the structure I won't disturb the framework of the drawing when I later add watercolour washes to grab the light at a particular moment



DEMONSTRATION *Downstream, Towards Tarr Steps*

► STAGE ONE

After five minutes some of the big decisions have been made. A simple division of the foreground water into two and the small block of sky determine the nature of the composition at an early stage

▼ STAGE TWO

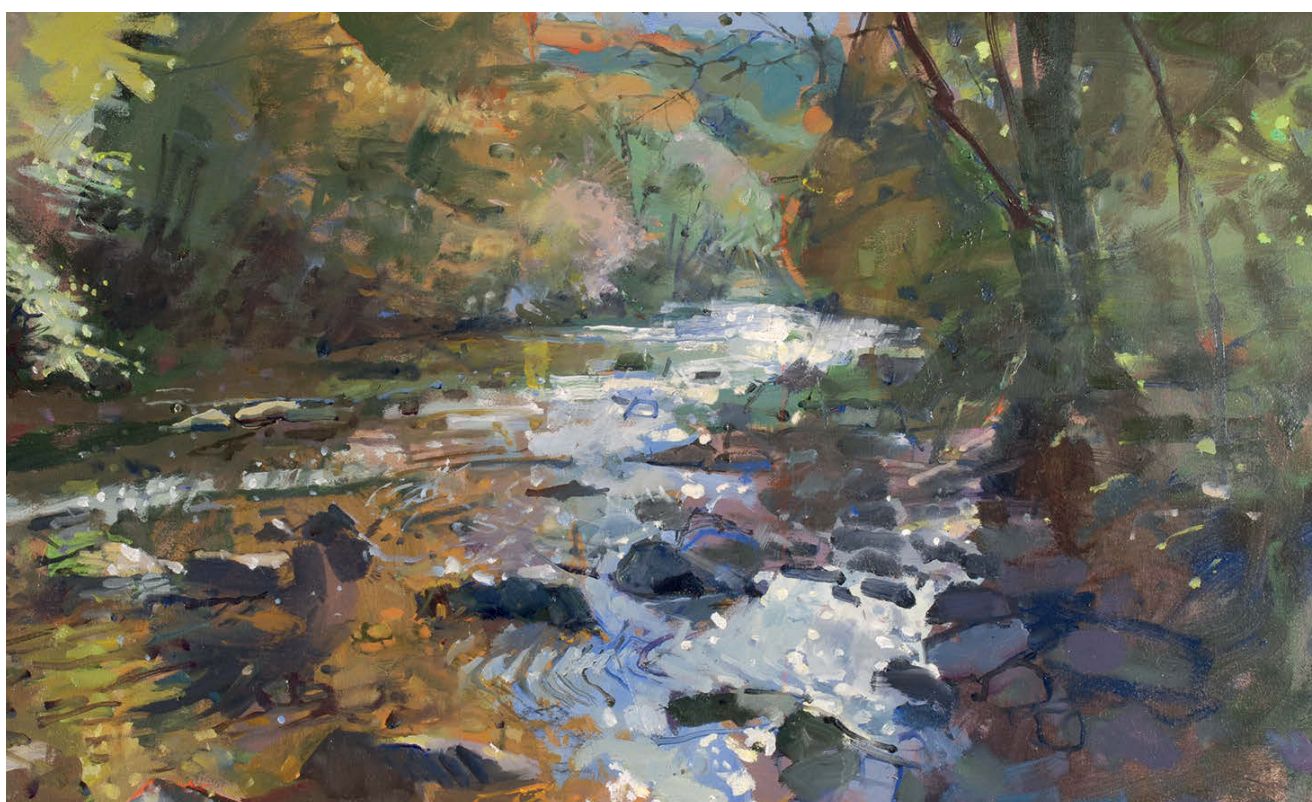
I start to place the boulders and define the trees a little more. I start to map my way around the foreground and look for reflections in the water. With all the movement and energy as the water swirls through its rocky bed the areas of turbulent and still water remain pretty constant



▼ FINISHED PAINTING

Downstream, Towards Tarr Steps, oil on canvas, 18×30in (45.5×76cm).

For me, this is quite a big painting to try to complete on the spot in one session in quickly changing light. I'll come back here again to paint and next time will work through the day on a sequence of smaller paintings, recording the light as it moves from morning to dusk



EN PLEIN AIR

changes, with the white hulls of the yachts just being washed by the first edge of the shadow. By separating out the mapping of the subject in pen line and now using simple tonal raw umber watercolour washes and white gouache I can use the abrupt change of pace to work now very quickly to get a sense of the drama of the light while the moment lasts. I know that to do this properly, there will be no time to paint tonight and this drawing and the little paintings from yesterday will have to give me enough for a bigger canvas later.

Painting the river

It's October before I have another chance to paint in the Barle river valley. I'm going to focus on one painting, a bigger canvas of the downstream view of the river, although I'm carrying one or two extra canvases for when the light changes later. Having squeezed colour onto my palette before I set out, I'm ready to start. I always put a wash of colour on my canvases as soon as they're stretched, and the brick-coloured tone on this one allows me to block in the composition quickly and eases the task of getting the tonal pitch

just right. The brightness of the backlit water is at its maximum intensity some way from me and I know I want the painting to be about the river, and the way it reflects the light. Having painted here before I know that I have to attack this one with some urgency. The glare from the water will quieten down as the sun moves, so slightly understating this now will buy me a bit more time later. I make a conscious decision to fix the light in about an hour, so switch my attention to refining drawing decisions and the exact placing of the elements of the composition. I want to capture the force of the water as it rushes away from me and my first task is to block in the composition in its broadest terms, the river dominating the foreground and just a tiny slice of sky at the very top; seven or eight simple colour blocks are enough to give me a sense of where I am on the canvas and to create a tonal sense and to begin to think in depth. I quickly notice the contrast in the water between the peaty colour where I can see through the surface and the blues and violets where it's all about reflection. There's a sense of looking along a tunnel, emphasised

by the trees leaning out across the river, seeking out the light – see *Downstream, Towards Tarr Steps* (page 49).

Decision time

As I work on, I alternate between mixing puddles of colour on my palette and using a fine brush to make drawing marks. I know that without care I'll underestimate the size of the foreground boulders so I measure, and check all the time, using a little plumb line to be sure of how things line up. Every now and again I stop to take a quick photograph to record my progress, which involves splashing to the bank, carrying the wet canvas and searching for a spot not too broken up with dappled light; then I get back to painting as quickly as I can and work on through the early afternoon.

With any landscape painting there's only so much time before the subject is so changed by the turning sun that further efforts are pointless and, as I continue, I am beginning to realise that this is a pretty big canvas to complete in one session. The shadows of the foreground trees on the right bank are pivoting around to the left and will soon swing across the river and the brilliance of the backlit water is beginning to fade. I've had two hours and decide not to push my luck by working on. Time for a bit of a think. **TA**



▲ *Low Tide, Porlock Weir*, oil on canvas, 30×32in (76×81.5cm).

The composition has been changed to a near square, making more use of the foreground shadow and the curl of land beyond the beach



Richard Pikesley RWS, PNEAC

studied at Harrow School of Art, Canterbury College of Art and the University of London Institute of Education. He is president of the New English Art Club and a member of the Royal Watercolour Society. He has exhibited widely and won many awards. Publications and films include *Oils Workshop* published by HarperCollins in 1997; *Watercolour: Into the Light* DVD for the Royal Watercolour Society in 2009 (www.artistsandfilm.com) and *Creating Light in Oil* DVD for APV in 2011 (www.apvfilm.com). Richard is leading a reader holiday to Elba from September 14 to 24. For more details and to book, telephone 01825 714310; www.spencerscotttravel.com.



▲ *Cow Parsley*, oil on canvas,
24×32in (61×81.5cm)

An upward *journey*

Stephen King describes how, although he likes 'to make a bright start to a painting', paint with 'a brown boot polish quality' is often a good starting point

In my paintings of both people and landscape I aim to celebrate the human capacity for awe. I am attracted to subjects that make me stop in my tracks, the way the light falls on a form creating unexpected colour relationships, or something that I find, for want of a better description, just beautiful.

Formative years

I have been painting for the past 40 years. At art school I spent my weekends working as a gardener, tending the gardens of Sir Howard Hodgkin. After completing my degree course I moved to London and, as Hodgkin's assistant, helped to set up his studios in Bloomsbury. In this work I was exposed to the high end of the London art market and eventually worked for artists such as Barry Flanagan. Barry was very encouraging, but was convinced that I was a sculptor rather than a painter, possibly because

of my physique and my ability to lift very heavy objects. After a while I felt that I was becoming type cast as an assistant rather than an artist. It was time for a change.

In 1985 I decided to start my own business as a gardener as a way of supporting my painting. Through this period I painted life studies, a few portrait commissions and landscape studies of my travels around the world. But the mystery of how to earn a living from my art still perplexed me. I would need a studio of my own and time not only to do the work, but also time to market it. So far my marketing had been very haphazard. I managed to buy a small house in Twickenham and started exhibiting in cafés and small galleries, anywhere that would take me.

Gradually sales grew and prices started to move upwards. I am now selling at a price that can accommodate the level of commission required to keep galleries in business. When

making a private sale I feel that it is essential not to undercut the gallery price. The galleries feel this way about it too.

Paint

The process of depiction has always fascinated me. I have come to see paint as a form of mud in different colours. Most of it is dug up from the ground and refined to optimise its brightness. The work of the painter is to transform this elemental substance by means of some sort of shamanic alchemy into a communicable image. One of my favourite earthy effects is the brightness of yellow ochre washed onto a white ground. Many of my paintings start in this way. I then wipe off the lighter areas with a turpsy rag and paint in the darker areas with burnt sienna. Winsor & Newton's burnt sienna has a brown boot polish quality that combines well with yellow ochre to make a bright orange – I like to make a bright start to



DEMONSTRATION *Emma*

◀ STAGE ONE

Having applied a thin layer of yellow ochre over a white ground, the image was drawn by removing light areas with a rag. Darker areas were defined by burnt sienna for warmth and burnt umber for the cooler and darker ones. Cool light areas were touched in with underpainting white

▶ FINISHED PAINTING

Emma, oil on board, 9×6½in (23×15.5cm).

Next I laid down proposals for colour relationships that defined this very complex, three-dimensional form, taking care once more not to be distracted by too much detail. I like to keep my options open at this stage. After much consideration I decided to paint the eyes more 'smiley' and wider apart. The skin tones were exaggerated into complementary compliance to give the impression of radiant light and over exaggerated in the cheeks in order to lift the smile. Contrasting areas of softness and sharpness helped to define the form



a painting, because it is easier to tone it down than tone it up. Sometimes when sketching I use an exclusively earth-colour palette which, of course, excludes blues. However I find that burnt umber reads as blue in this context.

Subject matter

Landscape has always attracted me – I find it is the best way of exploring and coming to terms with the space that I inhabit. Over the past 30 years, for example, I have painted the county of Northumberland. I like the openness of the place; its ancient history is evident on the surface. In exploring and studying this landscape I get a sense of its stillness and isolation. The ancient processes of the seasons and the cycle of decay and regeneration is much larger than the span of a single human life. The human capacity for awe and wonderment is in my view worthy of celebration and the earthy alchemical

process of paint is my way of celebrating. When painting well, I find that the self becomes forgotten and the true nature of subject is revealed.

Setting out to paint in the open can be quite a nerve-racking experience. How will onlookers react? Will they think my work is rubbish? But as soon as I get on with it such considerations become irrelevant. In the UK, which has a predominantly literary and musical culture, I am sometimes met with stares of mild disapproval. This aside, the reactions I get are usually very positive and can even result in a sale. My advice to anyone who is reticent about *plein-air* working is to just get out there and do it.

Drawing

Drawing is really easy. To draw a person you just draw a vertical line, then put a circle on top, add arms and legs and the job's a good 'un. As children, we understand this, but with advancing

years the magic can be lost. Drawing can become a great way of looking at things. It requires patience and a complete suspension of self-criticism. If you think you can't draw, try drawing a picture of someone from life with the paper under the table so that you can't see it to criticise it. Like as not, the resulting image will bear some form of likeness to your subject.

When working on a portrait sitting I am happy if my first attempt looks vaguely human – this is where patience comes in. The second attempt is usually a fairly good likeness and on a good day the third can capture something of the inner person. Drawing isn't just a pencil activity. Brushes can be much faster and produce a much wider range of expression. Try drawing with different implements and media – never stop experimenting and never lose that childlike sense of awe.

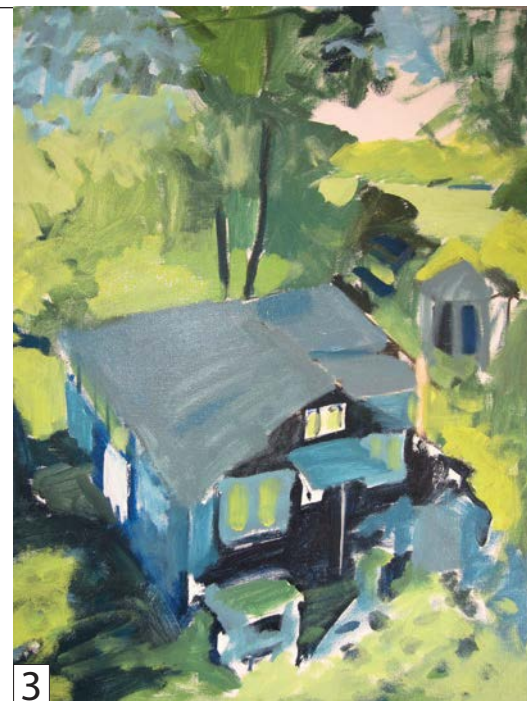
Putting people in the landscape

I am aware that my landscapes are largely unpeopled and yet I am interested in painting people, so my ambition is to release my figures from their boxes into the freedom of the landscape. In this ambition I look to painters from the past such as Nicolas Poussin, Joshua Reynolds and, of course, the great Balthus, in whose work the human form is depicted as a natural part of the landscape. TA



Stephen King

will be exhibiting at the Richmond Hill Gallery, 26 Richmond Hill, Richmond, Surrey TW10 6QX from May 23 to 29; telephone 020 8940 5152. He is a regularly exhibitor at Plein Air Contemporary, 341 King's Road, London SW3; Gallery 286, Earls Court; and participates in the midsummer Arthouse Open Studio Festival in Twickenham. Giclée reproductions of his work are on permanent exhibition, and to purchase, at The Woodman, 60 Battersea High Street, London SW11. For more information about Stephen, see www.stephenkinggallery.com.



DEMONSTRATION

Cottage Studio

STAGE ONE

Looking down on a landscape helps to spread the composition across the picture plane. In this instance I climbed a tree to discover a view of the studio and the landscape beyond. As well as sketching, I took photographs for later reference

STAGE TWO

Back in the studio, I applied a thin tonal wash, taking care not to be distracted by the detail in the photograph. At this stage the basic composition of the picture was established

STAGE THREE

Here I laid down my foil colours against which the contrasting final application would create an illusion of light. The simple conjunction of grey, green, black and blue set the theme for the final stage

► FINISHED PAINTING

Cottage Studio, oil on canvas, 24×18in (61×45.5cm).

Taking care to keep detail subordinate to colour I developed the dark areas and painted in the highlights. A few dark silhouetted leaves were enough to suggest abundance and the painting was completed with two pale green dashes to break up the regularity of the foliage. Knowing how to recognise a point of completion, and stopping at it, is very important



Dream roles

Joe Simpson is creating a series of paintings that aren't straight portraits – he depicts them in a role of their choice in a way that evokes a film still

I like to work on projects that result in a connected series of paintings on one concept or theme. For my current project, ACT, I ask my favourite British actors to name the role they would love to play but have never had the chance, and then create a narrative painting that depicts them as that character in a large, wide format canvas.

So far I have painted Paddy Considine as Randle McMurphy from *One Flew Over the Cuckoo's Nest*; Warwick Davis as Raymond Chandler's Philip Marlowe; Matt Lucas as Don Lockwood from *Singin' In The Rain*, Olivia Colman as Bess from *Breaking The Waves* and Michael Sheen who picked Max from Maurice Sendak's *Where The Wild Things Are*. I'm aiming to do at least 12 paintings, with an exhibition of the final work in 2017. It's the most ambitious project that I've ever attempted, and it's taking much longer than I thought it would. But it's also been the most rewarding and enjoyable, with paintings that I believe are some of my best work to date.

Before my first meeting with Michael I researched Sendak's book and its themes, watched the film and prepared a couple of sketches to illustrate my ideas. Michael spoke passionately about the book, and even has his own costume given to him by his daughter. I took a number of photographs of Michael in costume, acting out the character of Max, dancing, smirking and

holding his head up high as the rebellious wild child. I got so much great material.

Thinking it through

Deciding to go with my first idea of an atmospheric forest rumpus scene, the characters dancing in the moonlight, I experimented with different compositions, using Photoshop to arrange my reference material. I take a long time at this stage, working out how I want the painting to look, and plan the style and feel of the piece.

Painting the Wild Things was one of the big challenges of the painting. I wanted them to be true to Sendak's drawings but I also wanted to put my own style on them, and make sure they worked with the rest of the painting. Michael, the most important part of the painting, was left almost until the end, after I had finished most of the background. I went for an expression that would represent Max as a joyous, feral boy with a dangerous twinkle in his eye. I love the dark, scary undertones of the book, which I channelled in the painting to create an eerie feel. The outline of Max's bedroom window was subtly painted in the large tree to the left of Michael. I wanted to allude to the idea that this whole story could be taking place in his imagination, in his bedroom. I also wanted to reference my favourite line in the book where, returning home, Max

Joe Simpson

Since graduating from Leeds University Joe Simpson has shown both nationally and internationally,



including in The National Portrait Gallery, the Royal Albert Hall, Manchester City Art Gallery and The House of Commons. Commissions include P&O, Standard Chartered and the Professional Football Association. His largest exhibition 'Almost There' received funding from the Arts Council England and corporate sponsorship from Audio Technica. His work is held in private collections
www.joe-simpson.co.uk.

'found his supper waiting for him, and it was still hot.'

It's hard to say exactly how long I spent on the painting as I worked on other things in between, but it probably took about five weeks. When I met up with Michael to show it to him for the first time he described it as 'extraordinary, beautiful and strange and dark and wonderful'. It was a huge relief, and I was proud to have painted someone who I consider to be an amazing actor.

Materials

I use Michael Harding oil paints for their excellent quality with vibrant, strong colours. My palette is: burnt umber, cadmium red, alizarin crimson, scarlet lake, ultramarine violet, phthalo blue, ultramarine blue, Prussian blue, zinc and titanium white, bright yellow lake, cadmium yellow, cadmium yellow hue, yellow ochre, viridian and lamp black. I use Pro Arte synthetic brushes because I really like the smooth bristles and soft working edge. I mostly use short flats, as I like the versatility of using the different edges. For finer details I use small round brushes, and occasionally use very fine miniature brushes (10/0).

For this series I want a very smooth finish so I'm having the canvases made for me by Atlantis Arts*. They're primed, very fine grain mixed weave cotton duck – which gives a very fine, smooth, slightly textured surface. Because the canvases are so wide I use Atlantis Super Professional stretcher bars to avoid warping. I also like the paintings to feel substantial.

TA



▲ Preliminary concept

My preliminary concept drawing on 310gsm Somerset paper

* Atlantis Arts, Brick Lane, London. Telephone 0207 377 8855; www.atlantisart.co.uk.

STAGE ONE

I began by drawing a detailed outline, using grids and measurements to get accurate proportions

STAGE TWO

I blocked in the painting with a basic wash using paint diluted with linseed oil to remove all the white from the canvas and creating a broad basecoat

STAGE THREE

I continued painting the distant trees and branches, keeping them quite bright and hazy, blending the edges to create a soft tone that would contrast with the sharper details of the foreground characters

STAGE FOUR

I marked out areas of shadow that would be developed with texture and depth at a later stage. At first I painted them slightly too regimented and orderly, so I adapted individual shafts of moonlight to create variation

STAGE FIVE

I worked in detail from the background forward, starting with the twisting, eerie branches of the tree, blending edges to create a soft focus effect

STAGE SIX

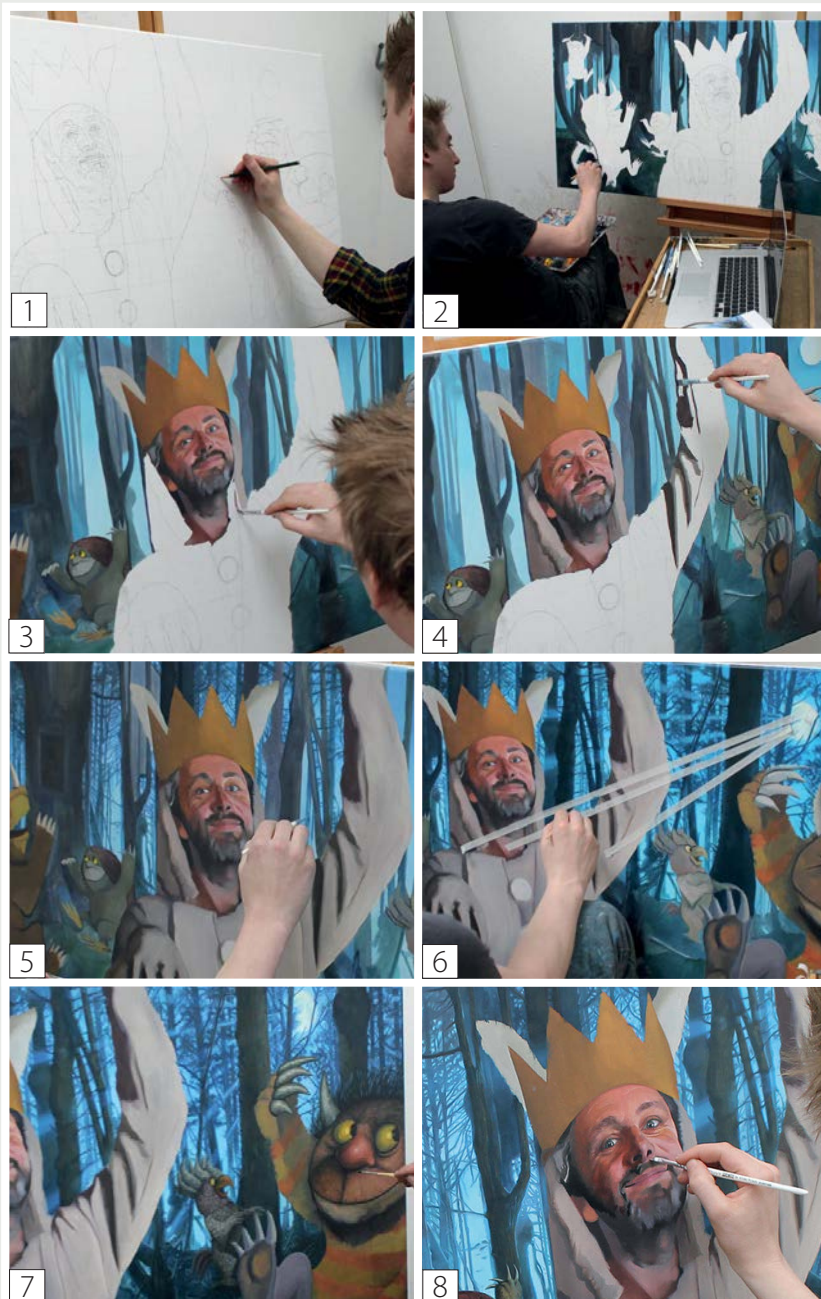
Masking tape was used to reserve areas for the shafts of moonlight

STAGE SEVEN

Starting with a dark base coat, I built the texture on the Wild Things, gradually adding highlights with undiluted paint, using animal photos online as reference material

STAGE EIGHT

I developed the flesh tones by building from dark to light, gradually adding details, highlights and textures to give the skin tone a warm, glowing quality that would complement the orange hues of the Wild Things



▲ FINISHED PAINTING Michael Sheen as Max in *Where the Wild Things Are*, oil on canvas, 23½×53in (60×135cm)

The finer points of art from Nitram

Robert Dutton gets to work with the new Nitram baton and petits mignonettes charcoal, and finds it to be a very responsive and versatile tool



Nitram double-sided sharpening bloc, shown with three different grades of sharpened Nitram charcoal

The Nitram baton is a cleverly designed, lightweight, fixed-length drawing device designed to hold Nitram's new petits mignonettes, beautifully soft high-grade charcoal sticks. The length of the baton allows big gestural drawing strokes for large-scale work as well as precision mark making for finer detail or work on a much smaller scale, as you hold the charcoal at much greater distances from your work than

you would a pencil. Another advantage is that the petits mignonettes can be sharpened to a very long point, which allows you to work at arm's length – a real advantage when working from an easel in front of your subject.

The baton

The Nitram baton may come across as just another device for holding charcoal but it is far more than that. The baton is

exceptionally well balanced. To hold the charcoal in place and stop it slipping backwards, a cleverly designed collar tightens the 'jaws' of the holder, thus gripping the charcoal firmly in place as you draw. As the charcoal wears down, simply move it forward by loosening the collar and pushing it backwards until the desired length of charcoal is exposed. Too much pressure applied to really long lengths of charcoal will cause it to snap, however. For light delicate mark making, long lengths of exposed charcoal are ideal, but if you know you are likely to require darker marks, a shorter piece of exposed charcoal is strongly recommended.

For artists who do not like to get messy



◀ *Yorkshire Light*, Nitram charcoal, pastel, ink wash and gouache on Canson Vidalon 140lb (300gsm) watercolour paper, 13×18in (33×45.5cm).

Demonstrating just how versatile this charcoal can be, soft responsive petits mignonettes were used, both as small hand-held pieces of charcoal and with the Nitram baton, to create detail and texture. First I established an underpainting of different tonal values from deep black to lighter greys, with India ink and gouache. Then petits mignonettes were used without the baton, to make marks in a similar way to using pastel to develop the drawing still further. Final details were added with sharpened petits mignonettes in the baton to create continual sharp points at a very useful distance from the drawing towards the end

► *Sunlight and Shade, Rydal Woods, Rydal Hall – Cumbria, Nitram charcoal on Canson 'C' à grain 115lb (224gsm), 18½×18½in (47×47cm).*

Nitram petits mignonettes and larger charcoal sticks work brilliantly for expressive drawings on smooth drawing papers, as here. Because the Nitram baton with petits mignonettes charcoal is so lightweight and responsive to any marks you immediately want to make, I highly recommend any artist to try this intuitive product. Once you start, you'll just want to create more and more drawings with it – yes, it's that good!



when they work, nor really like the feel of charcoal in their hands, using the Nitram baton is a really great way to keep your hands clean whilst working efficiently.

I have two batons on the go at the same time – one with a short piece of sharpened charcoal and the other with a longer, sharpened piece, so I can quickly swap between them without having to loosen, tighten and adjust different lengths of the same charcoal for any given painting.

The charcoal sticks

Soft, dark, and velvety smooth, Nitram petits mignonettes are perfect for the gestural flow and expression required for drawing from life or in the studio. The five sticks supplied with your Nitram baton are wrapped in a well-made and protective mini bubble wrap envelope, as are all replacement sticks, that not only protects the charcoal from breaking but helps to keep your fingers clean as well. The sticks are easily sharpened using the lightweight, portable Nitram sharpening bloc.

Nitram sharpening bloc

This handy two-sided sharpening bloc is made from lightweight polished rubber wood. The sharpening pads are really robust, do not clog and can be easily

◀ Nitram baton, the unique Nitram charcoal holder, comes with five petits mignonettes. Refills are available in boxes of seven Nitram petits mignonettes. The baton is 8in (20cm) long and the petits mignonettes about 6in (15cm) long.

cleaned by running them under the tap. The pads are 180 grit sandpaper with an adhesive backing, so they can be peeled off and replaced with the extra pads supplied when they eventually wear out.

I use my Nitram sharpening bloc for sharpening other drawing media as well, and find it particularly useful for sharpening my graphite sticks and Conté sticks. I take mine with me everywhere so that I can create sharp points when required.

Nothing wasted with Nitram charcoal

For me the biggest attraction of Nitram charcoal is the quality, so it's a shame that any should be wasted – especially during the sharpening process. Well, with a little bit of thought it really doesn't have to! By gently tapping the sharpening bloc on the side of a wide, shallow container, the fine charcoal 'dust' can be used to draw with in lots of creative ways. One method is to use a sponge (try using the PanPastel Sofft sponge tool) to create lovely soft, blended and diffused effects by layering and pressing the charcoal dust into your support.

Nitram's fabulous charcoal used with the

superb baton is an exceptionally versatile tool for drawing with and I most certainly would not be without one, or the wonderful Nitram sharpening bloc. Both go hand-in-hand when drawing – quite literally.

Nitram batons and petits mignonettes are distributed in the UK by Global Art Supplies and available from leading art retailers. See page 22 for more information or visit www.globalartsupplies.co.uk.



Robert Dutton

runs regular residential drawing and painting art holidays throughout the north of England and in Spain with Paint Andalucia and Dalvaro Art. For details of all Robert's art courses visit www.rdcreative.co.uk.

THE A-Z OF COLOUR

This month **Julie Collins** explores the best ways to darken your colours

D is for Dark

Artists who had a great interest in the 'darks' in their paintings include Leonardo da Vinci, who was fascinated by the power of darkness and created a system of shadows that played a very important role in perspective. Bonnard used the darks in a more modern way with the flatness and pattern in his paintings.

The darks or 'chiaroscuro', meaning the contrast between dark and light, in a painting are crucial to that painting's success. Here I will suggest various ways to create darks and also how to check that you have the correct dark.

This brings us back to tone. Mixing a colour is one thing but getting the correct tone is crucial. If I asked you to put down some red paint in your picture we would need to consider exactly which red you might need.

To illustrate this simple point, please look at the colour charts in Figure 1

(below), which I have created using three different reds: Winsor red, light red and Indian red. You will notice that I have gradually added a blue or a violet to each to illustrate how to darken a red. The reason for this is that using a blue or violet will ensure that the colour remains vibrant and colourful.

The most obvious way to darken colour might be to add black, but black tends to deaden colours and must be used carefully. I will discuss the use of black further on in the article.

You can try this exercise with other colours and use various blues or violets to darken or dull your colours. As in my previous articles, I encourage you to make similar colour charts, as this is the best way to learn colour mixing. If you do this often enough, these charts will become embedded in your memory.

Figure 2 shows a very simple picture in which the composition is divided in



Julie Collins

studied painting at the University of Reading and exhibits her work widely throughout the UK. She has exhibited with the Royal Institute of Painters in Water Colours, Royal West of England Academy, Royal Watercolour Society and the ING Discerning Eye, and has received numerous awards for her work. Julie is author of several successful art books and teaches MA, BA and Foundation students painting and drawing, and is a short course tutor at West Dean College, Chichester and Art in Action, Oxford.

www.juliecollins.co.uk

horizontal tonal bands including medium, light and dark tones (top right). In Figure 3 I have created a similar picture, but have greatly reduced the contrast in tone. By comparing the two pictures you can see how Figure 3 is less successful and how using your dark and light to create contrast in tone is crucial to the success of a painting.

Figure 1



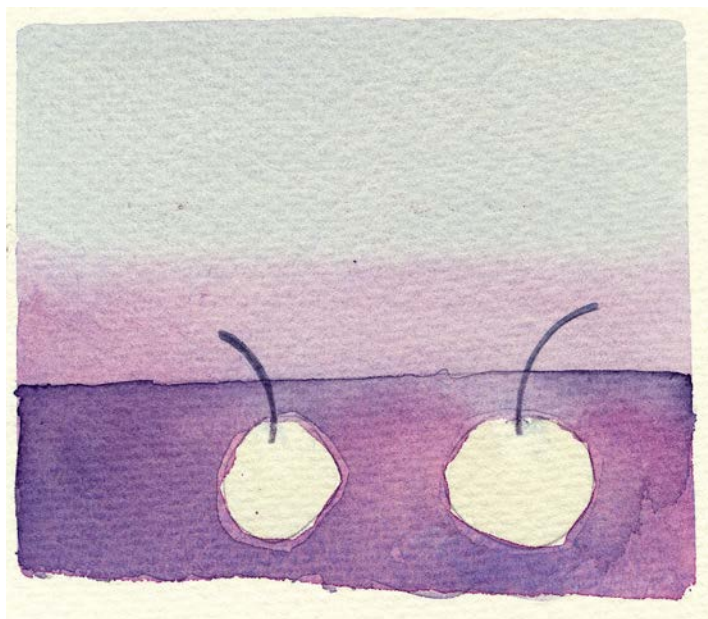


Figure 2

A composition with horizontal tonal bands of light, medium and dark tones

'Using your dark and light to create contrast in tone is crucial to the success of a painting'

Looking at black

Now we need to look at black. I still emphasise that black must be used with care as it will deaden many colours. Having said this, black added to yellow produces some excellent olive greens, as you can see in Figure 4 (right), where I have used ivory black and added water to tone it down gradually, and then used ivory black to darken each yellow – new gamboge yellow, raw sienna and lemon yellow – to produce various shades of olive green. I have chosen ivory black as it is a less dense black than lamp black. The effect of darkening a colour with black and with blue are shown in Figure 5 (below right).

TA

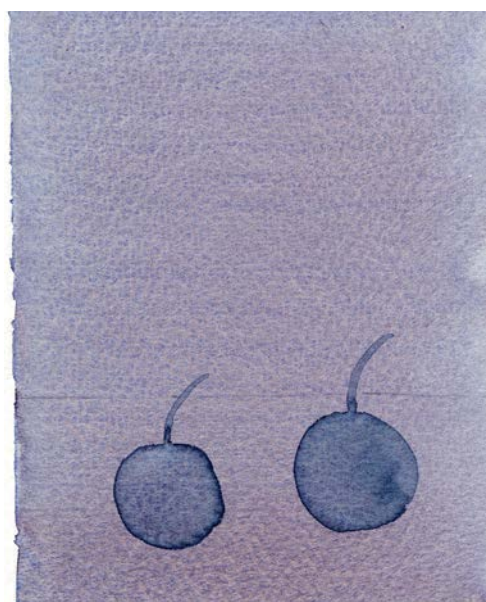


Figure 3

This is very similar to Figure 2, but with greatly reduced contrast in tone

Figure 4



Ivory black with water added to tone it down



Ivory black used to darken new gamboge yellow



Ivory black used to darken raw sienna



Ivory black used to darken lemon yellow

Figure 5

These colour swatches compare the effect of darkening a colour with black and with a blue



Winsor orange darkened with blue



Winsor orange darkened with black

Next month: "E" is for Experiment

OPPORTUNITIES & COMPETITIONS

Check out the latest competitions to enter and make a note of important deadlines

Sending-in days

The Artist and Leisure Painter Open Art Competition 2016 in partnership with Patchings Art Centre

Details: Competition open to all professional and amateur artists, in two categories. Up to three works may be submitted but just one work will be accepted for exhibition in the *Leisure Painter* category. Maximum size (framed) 47½×59in (120×150cm). Entries to be submitted via www.painters-online.co.uk, or send photos or prints with the entry form. Prizes worth over £16,000, including *The Artist* Purchase Prize up to £5,000. Selected works will be exhibited at Patchings Art Centre, Oxtou Road, Calverton, Nottinghamshire from June 9 to July 24. Selected and additional highly commended works will also be shown on the Patchings Art Centre website, with a People's Choice prize.

When: Submission deadline, March 24.

Cost: £16 per artist.

Contact: Full details and entry form go to <http://painted.rs/1P2Eox5> or telephone 01580 763673 for an entry form.

Society of Women Artists

Details: The 155th annual exhibition, open to non-members, who may submit up to four works. Painting, pastel, drawing, mixed-media and sculpture accepted in all media; also engraving, lithography, ceramics, glass and metal not of a utilitarian nature. Maximum size 182cm in any dimension. All 3D work must be submitted online at registrationmallgalleries.org.uk; images of 2D works may be submitted online for preselection or work delivered on the receiving day. Regional handing-in points. Prizes include the President's Cash Award, also a special prize for a young artist and *The Artist* Editor's Choice Award. The exhibition is at the Mall Galleries, The Mall, London SW1 from July 28 to August 8. For full details, see www.society-women-artists.org.uk.

When: Online submissions deadline, April 14. Handing-in for wall-hung works, May 14, 10am to 5pm.

Cost: £15 per work; young artists under 35, £8 per work.

Contact: The Mall Galleries, as above.
① 020 7930 6844.

Staffordshire Open

Details: Competition for artists born, living, working or studying in Staffordshire. Up to two works may be submitted, all media accepted. All work should be for sale. The exhibition is from May 14 to July 3 at Shire Hall Gallery, Market Square, Stafford ST16 2LD.

When: Handing-in, April 22 and 23,

Cost: £5 per work, tbc.

Contact: Download application forms from www.staffordshire.gov.uk/arts, or obtain from Shire Hall Gallery, address as above.
① 01785 278345

Royal Birmingham Society of Artists' Prize Exhibition

Details: The 'Prize' exhibition is open to all artists working in all media except photography and video. All work must be original. Digital selection in the first instance; up to three 2D and six 3D works may be entered. The exhibition is at the Royal Birmingham Society of Artists' Gallery, 4 Brook Street, St Paul's, Birmingham B3 1SA from May 4 to June 4. Prizes include the GMC Trust Prize, £1,000; the Maguire Jackson Urban Landscape Prize, £600; and *The Artist* magazine prize of a one-year subscription to the magazine. See www.rbsa.org.uk for full terms and conditions.

When: Entry deadline: March 23, 4pm. Handing-in, May 1, 10.30am to 1pm.

Cost: 2D works: £19 for one work; £32 for two works; £40 for three works. 3D works: up to two entries, £19; up to four entries, £32; up to six entries, £40. Artists under the age of 35 may deduct 50 per cent from these rates.

Contact: Enter online, by email, by post or in person at the gallery.
① 0121 236 4353.

Hertford Open

Details: Annual open exhibition. Any media accepted, except

photographs. Up to six 2D or 3D works may be submitted. Prizes include best abstract, best work in show, best 3D work and best watercolour. The exhibition is from May 1 to 14 at Cowbridge Halls, Cowbridge, Hertford, SG14 1PG.

When: Handing-in, April 23.

Unaccepted work must be collected between 3–4.30pm on the same day.

Cost: £5 submission fee per artist and £3 handling fee per work.

Contact: Download entry forms and see full details: www.hertfordartsociety.co.uk/calendar/annual-open-exhibition; or contact exhibition secretary: janet.benge@talktalk.net.

Marmite Prize for Painting V

Details: Biennial open submission painting exhibition in the UK and Ireland. One work may be submitted; initially supply one high resolution jpeg, by email or by post, on a disc. The main winner will receive a specially commissioned sculpture, artist yet to be announced, and the opportunity to judge the Marmite Painting Prize VI; two runners-up and a student prize. Selected works will be exhibited at Block 336 in London in June and July, and at Highlanes Gallery, Drogheda, Ireland, from July to September. For full details and to enter see www.marmiteprize.org.

When: Entry deadline, March 20.

Cost: £15; students £10.

Contact: The Marmite Prize for Painting, c/o Block 336, 336 Brixton Road, London SW9 7AA.

Jackson's Open Art Prize

Details: New competition for emerging and established artists. One work, in any 2D media except photography and digital work may be submitted. Panel of judges includes Hugo Grenville. First prize £3,000 cash; three other prizes of £700 and £600 worth of Jackson's gift vouchers. Digital submission only. Full details at www.jacksonsart.com/blog/jacksons-open-art-prize-2016/.

When: Submissions deadline, April 3.

Cost: Free to enter.

Contact: Jackson's Art Supplies, 1 Farleigh Place, London N16 7JX.
① 020 7254 0077

Broadway Arts Festival

Details: Open competition as part of Broadway Arts Festival 2016. Up to four entries may be submitted in any medium, including photography, sculpture, film and design. Judging panel to be chaired by Professor Ken Howard, OBE, RA. The optional theme is 'Conflict'. In the first instance

submit one image by email or send a photograph by post. Prizes include £1,000 John Singer Sargent Prize; £500 3D Prize; £500 Local Artist's Prize; Visitors' Choice Prize of £250 worth of framing. The exhibition is at the Little Buckland Gallery, Little Buckland, Broadway, Worcestershire, from June 3 to 19. For full details and to enter, see <http://broadwayartsfestival.com>.

When: Submission deadline April 30; handing-in, May 6–8 at Little Buckland Gallery; regional collection points available.

Cost: £10 per work.

Contact: Arabella Kiszely at Little Buckland Gallery: ajkiszely@aol.com.
① 01386 853739

Woon Foundation Prize

Details: Painting and sculpture prize jointly organised by the Woon Foundation and BALTIC and Northumbria University for final year undergraduates of fine art painting and sculpture in the UK. First prize is a one-year fellowship based in Woon Tai Jee studio at BALTIC 39 in Newcastle, worth £20,000. Two runners-up will receive prizes of £9,000 and £6,000, plus a further £5,000 judges' discretionary award. A shortlist of ten to twelve artists will exhibit at BALTIC 39 from July 1 to 31 and a solo exhibition at Northumbria University Gallery that concludes the fellowship. The prizewinner will start their residence at BALTIC in October. Full details at <https://woonprize.submittable.com>.

When: Submissions deadline, March 31.

Contact: Email woonartprize@northumbria.ac.uk.
① 0191 227 4314

Bath Society of Artists

Details: The 111th annual open exhibition of works in all media except photography, computer-generated prints or giclée reproductions. Up to two works, not previously exhibited in Bath, may be submitted. All works must be for sale. Prizes include the Bath Society of Artists' Prize, £1,000; the Young Artist's Prize, £250. The exhibition is at the Victoria Art Gallery, Bridge Street, Bath, from April 23 to June 4. For full details see www.bsartists.co.uk.

When: Handing-in, April 16, 10am to 3.30pm.

Cost: £12 per work; Young Artists £5 per work.

Contact: Download entry form from www.bsartists.co.uk, or email Gillian Sylvester Corden, Secretary, Bath Society of Artists: gdcorden@googlemail.com.

A much larger selection of opportunities can be viewed on our website, where you will find a list of workshops, tutors, painting holidays and more.

www.painters-online.co.uk

THE MUSINGS OF A PROFESSIONAL ARTIST

Charles Williams begins a new series in which offers his thoughts and tips on life as a working artist. This month he tells of his competition angst

One Saturday last November I drove to the Mall Galleries in London from my home in Kent to deliver a painting for the second round of judging for the Threadneedle Prize. The joy of getting past the first round had been replaced by the agony of having to face round two, and the ignominy of picking the painting up again the next Saturday. I won't tell you whether the work got in. It helps with the suspense.

Competitions like this are a feature of the artist's life and help to give a kind of structure to your career, because you have something to aim at. If you get in to one, your work is exposed to different audiences, and you get to go to the private view, where you might meet gallery people or art journalists or collectors who might take an interest in your work, and who knows where that might lead. At the very least, you will meet other artists, and so have someone to drown your sorrows with and discuss the dreadful speech made by the prize winner.

The speeches at these things are always dreadful. The problem is that apart from the sponsors of the prize, the gallery staff and the judges, most of the people at competition private views are other exhibitors.

People, in other words, who think, in their heart of hearts, that they should be clutching an envelope with a cheque in it and giving the speech, not the person who actually is. The biggest annoyance with competitions, though, is the delivery and collection. I tend to forget the latter, and then have to make unplanned dashes, much to my wife's annoyance, or worse, to pay exorbitant storage charges to art-handling

companies who deal with the late and forgetful.

Everyone knows and hates the queue to deliver your work. You stand in line, furtively looking at other people's work and trying to assess whether they have any chance, whether they think they have a chance, whether your work is better or more appropriate. When you get to the desk, you produce your crumpled paperwork, which you are sure is incorrectly filled out, and show your work to the young people who are always employed at these things. To them, you are not a fascinating and highly regarded artist whose work has a growing reputation, but simply a number. Nowadays they are all much younger than me, which makes it worse. But here's the really intimidating thing: those scruffy, casual young people, grabbing your paintings and handing over your receipts, are usually students at the major postgraduate institutions, the Royal

College, the Royal Academy for example, or recent graduates from them; the crème de la crème of the art world, in fact. At least one of them will, by the law of averages, be a Turner Prize contender in the next few years.

It is a traumatic business

A couple of years ago, while on holiday with my family, I received an email reminder to register for the Jerwood Drawing Prize. I have entered it before and my drawings were rejected that time, so I don't know why I decided to register again. I became reckless. I pressed the button and registered. When I got home I would work out which drawings to enter and then join the huge queue once more.

Except that I forgot. The next thing I knew about it was the announcement of the shortlist. At that point I should have been gutted but the funny thing is, I wasn't. I hadn't had to make the agonised choice of drawings (what is a drawing, anyway, as opposed to a painting or a sketch? And what would the Jerwood Drawing Prize panel of judges think a drawing is?).

I hadn't had to find frames for them, get the paperwork right or,

even better, I hadn't had to schlep my work all the way up to London, look the probable Turner Prize winner of 2020 in the face and hand my ridiculous offerings over and then repeat the process in reverse, two weeks later. That felt fantastic!

It doesn't get easier as you get older, either – the stakes just seem to be higher. There's the wait for an email, either congratulating me or telling me that



Party, oil on linen, 29½×47¼in (75×20cm). My painting got through the first stage of the Threadneedle Prize selections last November – did it get any further?

this year the standard of the work was very much higher than usual, and that so much more work had been entered ...and my stomach turns over. The private views at the Mall are so good! I might be seeing chums there! I might even have won a prize! Oh, please let me in! Please!

Would I be collecting my rejected painting from the Mall Galleries? It would not have been a tragedy if I didn't get past stage two of the judging process for the Threadneedle Prize, but it would be nice if I did. For me.

TA

Charles Williams NEAC RWS Cert RAS studied at the RA Schools. He exhibits regularly, including in the Threadneedle Prize, the Lynn Painter-Stainers Prize, the RA Summer Show and the Hunting Prize. He is currently senior lecturer in Fine and Applied Art at Canterbury Christ Church University.

EXHIBITIONS

GALLERY OPENING TIMES AND EXHIBITION DATES CAN VARY; IF IN DOUBT, PHONE TO AVOID DISAPPOINTMENT

LONDON

Bankside Gallery

48 Hopton Street SE1.

☎ 020 7928 7521

Made in Colour: Royal Watercolour Society Spring Exhibition;

March 24 to April 23.

The Courtauld Gallery

Somerset House, Strand WC2.

☎ 020 7848 2526

Botticelli and Treasures from the Hamilton Collection; until May 15.

Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

Painting Norway: Nikolai Astrup (1880–1928); until May 15.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.

☎ 020 7704 9522

Giacomo Manzù: Sculptor and Draughtsman; until April 3.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Jeremy Barlow; March 15 to April 16.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

The Royal Society of British Artists; annual exhibition, March 17 to April 2.

The Lynn Painter-Stainers Prize;

March 7 to 13.

Royal Institute of Painters in Water Colours;

April 6 to 16.

Messum's

28 Cork Street W1.

☎ 020 7437 5545

Jean-Marie Toulgouat; March 16 to April 1.

The National Gallery

Trafalgar Square WC2.

☎ 020 7747 2885

Delacroix and the Rise of Modern Art; until May 22.

National Portrait Gallery

St Martin's Place WC2.

☎ 020 7306 0055

Giacometti: Pure Presence; until March 17.

Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

Academicians in Focus: Diana Armfield and Bernard Dunstan;

until April 24.

In the Age of Giorgione;

March 12 to June 5.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

Frank Auerbach;

until March 13.

Artist and Empire: Facing Britain's Imperial Past; until April 10.

Victoria and Albert Museum

Cromwell Road SW7.

☎ 020 7942 2000

Botticelli Reimagined;

March 5 to July 3.

Victoria Miro Mayfair

14 St George Street, W1.

☎ 020 3205 8910

Chantal Joffe; until March 24.

REGIONS

BATH

Victoria Art Gallery

Bridge Street.

☎ 01225 477244

Grayson Perry: the Vanity of Small Differences; until April 10.

Bath Society of Artists Open Exhibition;

April 23 to June 4.

BIRMINGHAM

Birmingham Museum and Art Gallery

Chamberlain Square.

☎ 0121 348 8038.

New Art West Midlands;

recent graduates' work, until May 15.

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

Open All Media Exhibition; March 9 to April 9.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

Inquisitive Eyes: Slade Painters in Edwardian Wessex, 1900–1914;

until June 12.

CAMBRIDGE

Fitzwilliam Museum

Trumpington Street.

☎ 01223 332900

1816: Prints by Turner, Goya and Cornelius;

until July 31.

CANTERBURY

Sidney Cooper Gallery

22–23 St Peter's Street..

☎ 01227 453267

Jerwood Drawing Prize; until April 9.

CHICHESTER

Pallant House Gallery

9 North Pallant.

☎ 01243 774557

John Piper: The Fabric of Modernism;

March 12 to June 12.

COLCHESTER

Chappel Galleries

15 Colchester Road.

☎ 01206 240326

Charles Debenham: And Now You See It; recent oils, March 12 to April 3.

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

Anthony Clark: Burning Belief; paintings, drawings and etchings, until May 1.

EXETER

Royal Albert Memorial Museum & Art Gallery

Queen Street.

☎ 01392 265858



Dulwich Picture Gallery

▲ Nikolai Astrup (1880–1928) *Marsh Marigold Night*, c1915, colour woodcut on paper, 16×18½in (40.5×47cm)

Exeter's Fine Art collection;
until May 8.

FALMOUTH

Falmouth Art Gallery
Municipal Buildings, The Moor.
☎ 01326 313863
Kith and Kin; Elizabeth and Stanhope Forbes, Leonard Fuller, Harold Harvey, Walter Langley, Charles Sims, Henry Scott Tuke, and the Frost, Hilton, Lanyon and Nicholson families,
until April 16.

GUILDFORD

Guildford House Gallery
155 High Street.
☎ 01483 444751
William and Evelyn de Morgan; oil paintings and ceramics,
until April 13.

HALIFAX

Dean Clough Galleries
Swan Road.
☎ 01422 255250
Spring Gallery Shows;
until April 17.

HASTINGS

Jerwood Gallery
Rock-a-Nore Road.
☎ 01424 728377
John Bratby: Everything but the Kitchen Sink, Including the Kitchen Sink; paintings, letters, photos and personal recollections,
until April 17.

HARROGATE

Mercer Art Gallery
31 Swan Road.
☎ 01423 556188
New Light Prize Exhibition;
until June 12.

IPSWICH

John Russell Art Gallery
4-6 Wherry Lane.
☎ 01473 212051
Karen Stamper; recent acrylic collage,
March 21 to April 16.

KINGSBRIDGE

Harbour House Gallery
The Promenade.
☎ 01548 854708
Artist in Residence Louise Bougourd; watercolours,
April 16 to 23.

LEICESTER

Sock Gallery
Loughborough Town Hall.
☎ 01509 231924
Leicester Sketch Club; drawings and paintings,

until March 19.

LIVERPOOL

Tate Liverpool
Albert Dock.
☎ 0151 702 7400
Matisse in Focus;
until May 3.

Walker Art Gallery
William Brown Street.
☎ 0151 478 4199
Pre-Raphaelites: Beauty and Rebellion;
until June 5.

MARGATE

Turner Contemporary
Rendezvous.
☎ 01843 233000
Rose Wylie: Drawings and Paintings;
until March 31.

NORWICH

Sainsbury Centre for Visual Arts
University of East Anglia.
☎ 01603 456060
Alphonse Mucha: In Quest of Beauty;
until March 20.

OXFORD

Ashmolean Museum
Beaumont Street.
☎ 01865 278002
Andy Warhol: Works From the Hall Collection; spans Warhol's entire output, with less well-known works,
until May 15.

PENZANCE

Penlee House Gallery and Museum
Morab Road.
☎ 01736 363625
Fred Hall: From Newlyn School to Caricature;
March 26 to June 11.

PETWORTH

Kevis House Gallery
Lombard Street.
☎ 01798 215 007
Society of Wood Engravers; annual open exhibition,
April 11 to May 13.

PLYMOUTH

City Museum and Art Gallery
Drake Circus.
☎ 01752 304774
The Influence of Italy; ongoing.

RICHMOND

Shirley Sherwood Gallery of Botanical Art
Kew Gardens

☎ 020 8332 5655
Brazil: a powerhouse of plants: Margaret Mee, pioneering artist and her legacy;
until August 29.

RYE

Rye Art Gallery
017 High Street.
☎ 01797 222433
Rye Society of Artists ;
April 2 to May 8.

SHEFFIELD

Graves Gallery
Surrey Street.
☎ 0114 278 2600
Bridget Riley: Venice and Beyond, Paintings 1967-1972;
until June 25.

Millennium Gallery
Arundel Gate.
☎ 0114 278 2600
In the Making: Ruskin, Creativity and Craftsmanship; explores Ruskin's ideas on making through art and craft,
until June 5.

SHERBORNE

Jerram Gallery
Half Moon Street.
☎ 01935 815261
Ana Bianchi, Vanessa Bowman and Ian Elliot: New work;
April 16 to May 4.

STOW-ON-THE-WOLD

Fosse Gallery
The Manor House, The Square.
☎ 01451 831319
The Rural Heritage of Mid-Wales: New Work by Seren Bell;
March 6 to 26.

STRATFORD ON AVON

Compton Verney
Wellesbourne.
☎ 01926 645500
Shakespeare in Art: Tempests, Tyrants and Tragedy;
March 19 to June 19.

WORCESTER

City Museum and Art Gallery
Foregate Street.
☎ 01905 616979
This Green Earth; work by contemporary artist Bridget Macdonald alongside Old Master landscapes,
until June 25.

SCOTLAND

EDINBURGH

Scottish National Gallery
The Mound.
☎ 0131 624 6200
Visionary Palaces: Designs by Karl Friedrich Schinkel;
until June 12.

Scottish National Gallery of Modern Art
75 Belford Road.
☎ 0131 624 6200
Modern Scottish Women: Painters and Sculptors;
until June 26.
British Art Show 8;
until May 8.

ART SOCIETIES

Altrincham Society of Artists
Spring exhibition at Green Lance College of Arts, Timperley, from April 3 to 8
www.altrinchamsocietyofartists.org.uk.

Biggleswade & District Art Society
Spring exhibition at Northill Village Hall, on April 16 and 17.

Broadstone Art Society
Exhibition at the Youth Centre, from March 27 to April 2. www.broadstoneartsociety.org.

Cambridge Drawing Society
Exhibition at the Pitt Building, from April 9 to 16. www.cambridgedrawingsociety.org

Cheltenham Art Club
Spring exhibition at Garden Gallery, Montpelier Gardens, from March 9 to 15.

Cromer & District Art Society
Easter art exhibition at East Runton Village Hall, from March 25 to 27.
Tel: 01263 576747.

Cumbria Local Arts
Exhibition at Grasmere Village Hall, from March 25 to April 3.

Hallam Art Group
Spring exhibition at Hallam Community Centre, Sheffield, on April 16 and 17. www.hallamartgroup.wordpress.com.

Hepworth Art Club
Exhibition in St Edmunds Gallery, from March 6 to 10.

Scottish National Portrait Gallery
1 Queen Street.
☎ 0131 624 6200
Scots in Italy: Artists and Adventurers;
March 5 to March 3 2019.

WALES

CONWY

Royal Cambrian Academy
Crown Lane.
☎ 01492 593413
4 Artists 4 Journeys; Ken Elias, Heather Eastes, Ceri Thomas and Gustavus Payne;
April 9 to May 7.

Napton Art Group
Easter exhibition in Napton Village Hall, on March 26 and 27.
chris.millidge@hotmail.co.uk.

Norfolk Broads Art Society
Exhibition in the Hobart Gallery, Blickling Hall, near Aylsham, from April 6 to 24.

OuseLife Drawing Group
The Secret Life of Ely Cathedral exhibition, at Ely Cathedral, from April 6 to May 2. www.ouselife.co.uk.

Oxford Art Society
Exhibition at Woodstock Museum, from March 19 to April 18.
www.oxfordartsociety.co.uk.

Pateley Bridge Art Club
Exhibition at St Cuthbert's School, from April 1 to 4.

Rayleigh Art Group
Annual exhibition in the Women's Institute Hall, on April 9 and 10. www.rayleighartgroup.wordpress.com.

Royal Tunbridge Wells Art Society
Spring exhibition at 61 The Pantiles, from March 19 to April 3. www.rtwas.org.

Salcombe Art Club
Summer exhibition at the Loft Studio, Salcombe, from March 24 to September 24.
Tel: 01548 842556.

Southend Art Club
Exhibition at Studio Eleven, Westcliff-on-Sea, from April 16 to 24. Tel: 01702 217317.

To submit details of an exhibition for possible listing here, email Deborah Wanstall at deborah@tapc.co.uk or telephone 01580 763673

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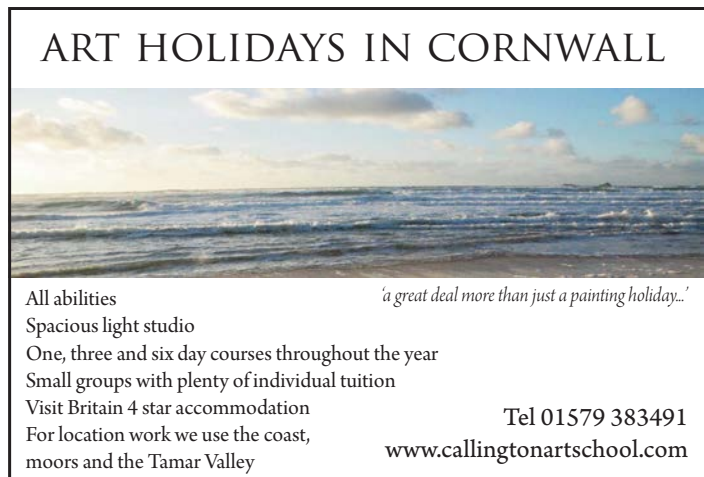
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How to afford to exhibit your art

This month **Katherine Tyrrell** advises on alternative places to exhibit, ways to reduce costs and how to take the sting out of exhibiting with galleries



Unless you paint purely for pleasure, exhibiting is essential if you want to become known as an artist and/or sell your art, but you are not restricted to art galleries. The options to explore include: online via a website, social media or ecommerce gallery; your own studio/at home; venues looking for wall art, eg coffee shop; rented space for hire, eg pop-up-galleries in empty shops; art markets; art fairs; commercial gallery, as a gallery artist or in a solo or group show; in a public gallery/museum – after you have become successful!

Online sites

Many artists now display recent and available artwork online. I'll look at this in more detail next month.

Solo exhibition – at home or local venue

- Do eliminate the cost of hiring a space by taking part in open studios events where you live.
- Do a pop-up show – rent a space to show your art. Tailor it to your time and expenses budgets. See <http://wiki.emptyshopsnetwork.co.uk/index.php/HowToPopUp>.

Art group exhibition

Digital entry is now the rule for many open exhibitions. This eliminates the cost of framing and transport just to submit an entry.

- Do learn how to photograph your art. Organisers often offer helpful tips.
- Do not frame until invited to submit artwork for the second stage, but do make sure a suitable frame is available fast.
- Do examine options for couriers – some are much cheaper than others.

Commercial galleries

- Do look at the scope for a gallery to frame your work – some art galleries have a framing business. Agree a target price

▲ 2015 Annual Exhibition of the Pastel Society at the Mall Galleries, London

for them to frame on a sale-or-return basis.

- Do business with business-like galleries. Check whether they participate in the Own Art scheme – this is great for stimulating sales to people who like to spread the cost of buying. <http://ownart.org.uk>.

Maximise your income

Exhibiting is as much about marketing yourself as an artist as it is about selling. You can maximise sales if you connect with and impress the right people, eg suitable collectors, the 'right' gallery; hence:

- Do learn which exhibitions they visit (eg prestigious competitions). They need to learn about you and your art and where to find it.
- Do aim to impress collectors and galleries. You're not just aiming to sell; you also want to impress any art collectors and gallery representatives who are visiting such exhibitions to see new artists – and new work.
- Do showcase yourself as well as your art. Basics include: business cards available; press release prepared; website tells people who you are, what you do, where you exhibit and how to contact you.

Minimise your costs

- Do learn about all the expenses of alternative options for exhibiting your work – see checklist (right).
- Do a proper budget. Get accurate cost estimates prior to making a commitment.

No nasty surprises

- Do understand and agree in writing how costs are split before you agree to an exhibition with a gallery. If a gallery charges 50 per cent commission your expectation is this covers exhibition costs. Galleries may want artists to make a

significant contribution to costs but this should then be reflected in a reduction in the commission percentage.

- Do avoid vanity galleries – you will pay for your own exhibition and their profit.
- Do agree a consignment price – ie the sum you get irrespective of the price asked by the gallery.
- Do agree the scope and limit for discounts offered by the gallery. This stops the gallery undercutting your consignment prices without your consent.
- Do reduce shipping costs for international exhibition by arranging framing at the destination.

Exhibition expenses checklist

- Display/framing costs (see previous article)
- Transport to and from the gallery/venue
- Insurance in transit/venue
- Promotional material, eg business cards
- Entry fees (juried shows)
- Annual subscriptions (art societies)
- Commission

Extra expenses to substitute for commission in your own exhibitions:

- Hire of space (pop-ups)
- Catalogues (when you host)
- Postage (email is cheaper)
- Hanging/lighting kit
- Private view hospitality
- Stewarding
- Hire of credit card machines

TA

Katherine Tyrrell

writes 'Making A Mark', a blog that provides news and reviews of major art competitions and exhibitions, interviews with artists and techniques and tips for art and business. <http://makingamark.blogspot.com> www.artbusinessinfo.com



DALVARO ART HOLIDAYS

Just some of the fantastic artists coming in 2016:

Viktoria Prischedko, Igor Sava, Keiko Tanabe

Ekaterina Zuizina, Pablo Ruben, Paul Weaver



Our inclusive painting weeks with: Olga Litvinenko,
Roger Dellar, Anna Ivanova, Arnold Lowrey, Sue Ford
Les Darlow, Barry Herniman, Sue Bradley plus many more:



Our 2016 holidays begin in March

Loli Alvaro loli@dalvaro.es Tel: 0034 96 221 7226

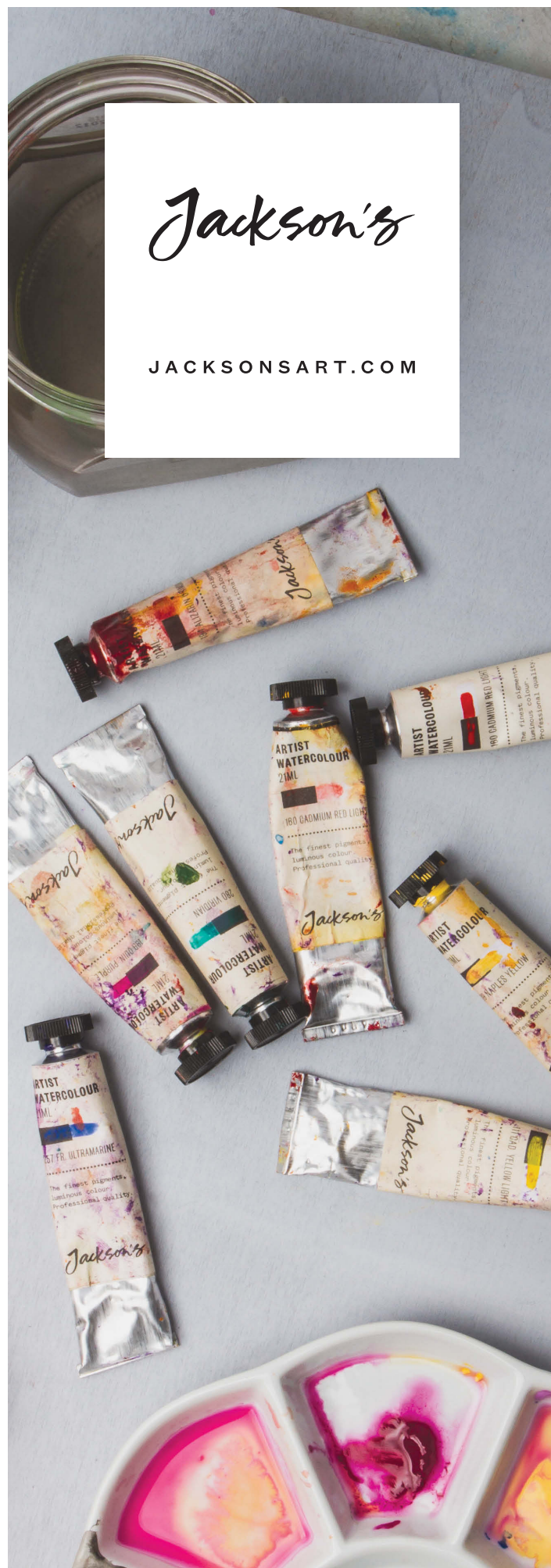
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