

# the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

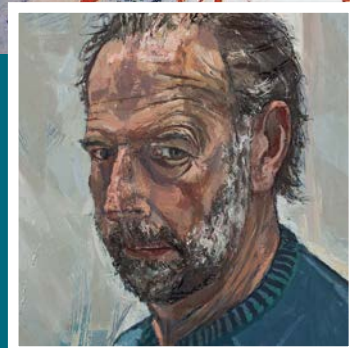
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- PETER BROWN PAINTS IN INDIA
- HOW TO PAINT SEAS IN OILS





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THIS MONTH'S COVER ARTIST



Jake Winkle *Windswept Over the Highland*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×47cm). See pages 35 to 37



# WELCOME from the editor

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

Email me at [theartistletters@tapc.co.uk](mailto:theartistletters@tapc.co.uk), or visit our website at [www.painters-online.co.uk/forum](http://www.painters-online.co.uk/forum)

It's always extra exciting to work on our 'bumper' issues as it means we can present even more inspirational content to our readers. This month it has enabled us to include more articles on painting portraits and self-portraits, which will resonate with artists keen to get involved in the Sky Arts Portrait Artist of the Year competition, re-introduced after last year's gap when the emphasis was on landscape painting instead. This year, recognising their respective popularity, Sky Arts is focusing on both genres, for autumn broadcasts. The closing date for entries to each competition is April 1 for the Portrait Artist of the Year and April 15 for the Landscape Artist of the Year competitions. Enter at [www.skyartsartistoftheyear.tv](http://www.skyartsartistoftheyear.tv)

Portraits that tell stories about the sitter are important to Tom Wood, the focus of our masterclass this month (pages 12-15). Tom avoids rules and too much 'pre-consideration' although he acknowledges the importance of understanding colour theory and perspective that clearly underpin his work. He paints to understand, not illustrate his subjects, and poignantly describes painting as a 'voyage of discovery hovering between success and failure; forgotten things get remembered and new things are discovered.' Tom takes an adventurous approach to his materials and techniques, using every available medium, and has even used carpet underlay to print textures on some of his oil paintings. Whilst he also uses his computer, and Photoshop to manipulate images and his compositions, he maintains that drawing is the key to making successful art and he aims to draw from the model at least once or twice a week.

Rebecca Fontaine-Wolf is another portrait painter who loves to experiment and use a broad range of materials and techniques in her work (pages 16-18). Winner of *The Artist* annual Editor's Choice Award at last year's Society of Women Artists' exhibition, Rebecca interestingly works on stretched chiffon, as well as Perspex, and uses acrylics first, followed by watercolour-consistency veils of thinned-down oil paint to create her evocative female portraits. She offers a great piece of advice, learnt during her degree study years, when she was encouraged to approach every work with an open mind 'because it's never going to be as good as it is in your head.'

As our consultant editor Jason Bowyer says in his focus on portraits and self-portraits on pages 27-29, self-portraits in particular are a great way to practise your looking, seeing, and general drawing and painting skills. They are a rite of passage for most artists and have been a critical part of Jason's work over the past 25 years and in which he's always sought to express his character over and above an illustration of his appearance – although of course his self-portraits do represent great likenesses of the man himself. He encourages everyone to draw from observation rather than photographs as this gets straight to the heart of the matter for him.

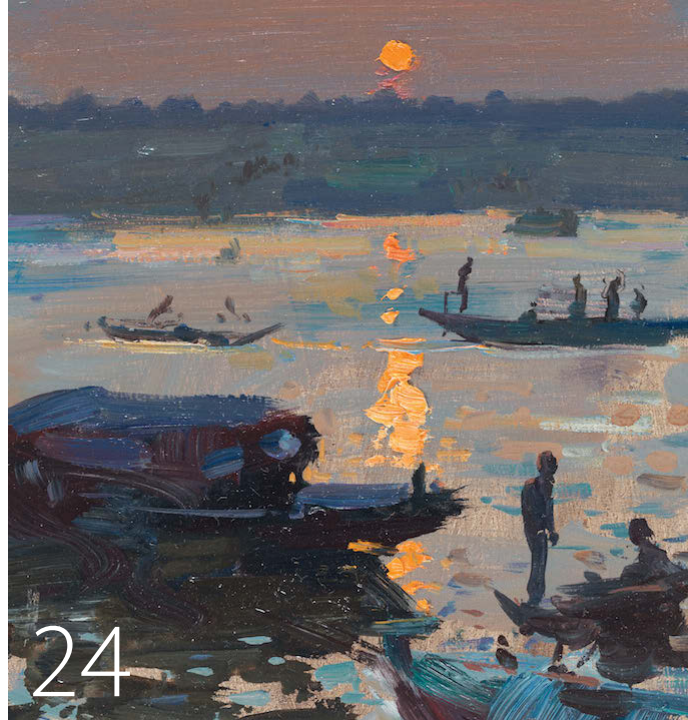
In addition to our focus on portraits, there's a great deal more in our bumper issue covering all subjects and media, including a welcome return to our pages by Geoff Hunt (pages 50-52), who shares his minimum sketching kit choices as we start to think about getting out and about more over the coming months.

Best wishes

**Sally Bulgin**  
Managing Editor

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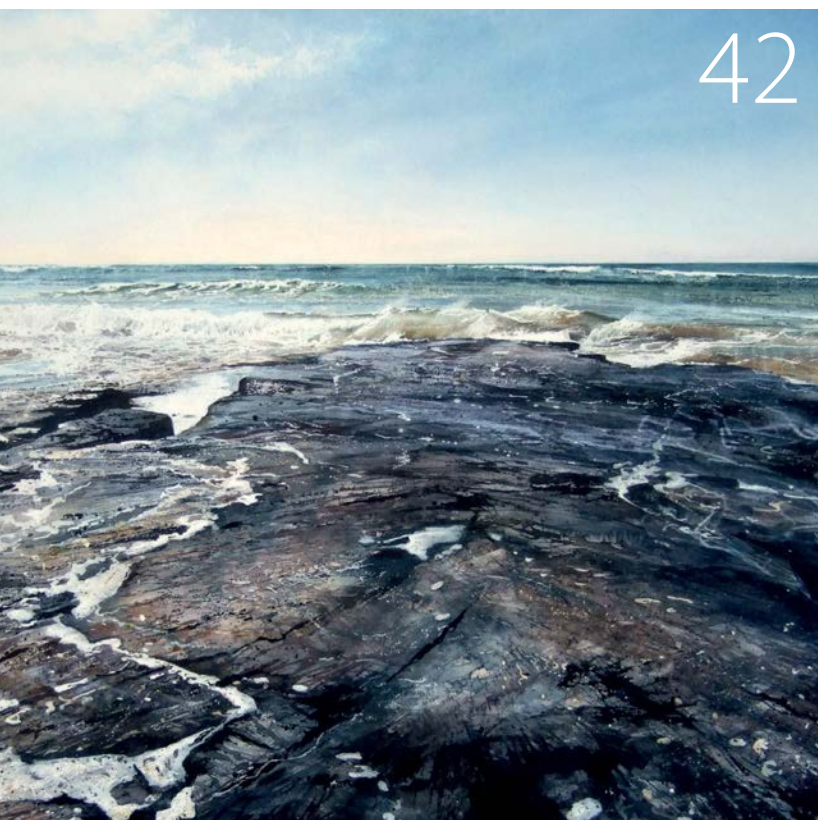
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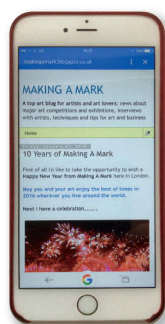
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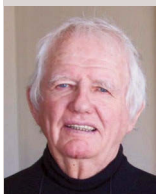
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## EDITORIAL CONSULTANTS



**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

One of Australia's internationally recognised, leading professional watercolourists **Ross Paterson** explains his mastery of the wet-in-wet technique

### ► IN CONVERSATION

Scottish artist **David Smith** shares his love of painting boats and dockyards in watercolour and oils



## PLUS

◀ **Marc Alexander** demonstrates his signature oil and gold leaf gilding techniques

## PRACTICALS

- Why **Barry Freeman** loves to paint directly onto a white ground and why you should try it too!
- This month's challenge from **Glyn Macey** is to paint a woodland scene in 60 minutes in acrylics
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## PLUS

- **Winston Oh** reveals his dotty approach to painting flowers in the landscape
- How to protect your work online: more advice from **Katherine Tyrrell**

**And much more! Don't miss out: our June issue is on sale from April 22**



## ★ STAR LETTER

### Glazing confusion

There seems to be a great deal of interest in the use of glazes in oil painting at the moment. However, at the back of my mind runs a mantra from way back that you should always paint oils thick over thin. Glazing seems to reverse this process. I have asked various experienced oil painters about this apparent contradiction and nobody has come up with a satisfactory explanation. Can you help?

**Maureen Fayle, by email**

**Martin Kinnear replies:** I'm afraid that you are confusing thin with 'lean'. Let me explain. Paints that dry slowly because they are thick or formulated with lots of oil are generally termed 'fat'; those that dry quickly, because they are low in oil or have been applied very thinly may be termed 'lean'. As you rightly say, the key rule is to paint fat over lean – that is to say use slow-drying oils over fast-drying ones as this minimises drying time and maximises stability. A glaze is simply a translucent layer of oil paint and may be mixed up 'fat' or 'lean' as the circumstances dictate.

Paintings are often finished off with a slow-drying (oily or 'fat') glaze and because these are on the upper layer of the painting, they create a lustre, remain re-workable for a considerable time, and cause no problems with overpainting. However, it was quite usual to mix up 'leaner' glazes either as a base for painting (an *ébauche* or colour beginning), or as intermediate glazes in a complex optical painting such as Turner's *Burning of the Houses of Lords and Commons* (1835).

So in brief, mix up your glazes lean or fat as you require, keeping them lean if you intend to paint over them, and fat if you don't. I hope this clears up any confusion.

Martin Kinnear is the Course Director, Norfolk Painting School. [www.norfolkpaintingschool.com](http://www.norfolkpaintingschool.com). See pages 47 to 49 for Martin's latest article on glazing seascapes in oil

This month's star letter writer will receive a selection from our lucky dip bag, which could include art materials, books and DVDs, worth approximately £50.

casual passers-by know this is an artist's van and I won't forget what my job is – or which van is mine!

There is plenty of storage inside to take all my kit: easels, paints – oil and watercolour, canvas and boards, dry media and lots of sketchbooks. The van has an eight-foot awning so painting in the shade will be possible wherever we stop and it will have bikes on the back for forays into tiny hidden villages and trips to markets.

I have my sights set on Italy for a three-month trip. The next step is to work out what materials I need to take with me, how much I will need and what I hope to achieve. You can follow my adventures at <http://muddyredshoes.blogspot.co.uk>.

**Sarah Wimperis, by email**

### Building my confidence

As an amateur artist I enjoy drawing and painting in my free time using watercolour and acrylic paints, and each month I look forward to reading letters and articles about other people's experiences in *The Artist*.

When painting landscapes I have tended to avoid water and grassy scenes as I felt I couldn't get them right. But recently the painting exercises set by Paul Talbot-Greaves and Glyn Macey have helped to boost my confidence. I now step out of my comfort zone more and am inspired to have a go at new scenes and use new media.

**Helen Shepherd, by email**

### Have van will travel

I have spent the last few years travelling and painting in France, each trip longer than the last, the vehicles I take seem to get bigger, as do the paintings. I started off with a tiny painting kit, an ancient miniature watercolour box and the smallest Moleskine sketchbook. Last year I was painting 180cm *plein-air* watercolours using the side of a VW transporter as an easel. I spent five-and-a-half weeks in the VW, sleeping neatly curled around my painting equipment. After that I decided it was time to equip myself with a proper mobile studio, one that could take as much gear as I needed and provide comfortable accommodation. Fortunately I have a great assistant, one who does almost all the driving, all the cooking and most of the



cleaning up – perfect!

We sold our VW transporter, my assistant sold his Harley Davidson (now that is commitment) and we found ourselves a mobile home, a little old but well cared for and, most importantly, a left-hand drive. We have made it comfortable and colourful and last week we got the outside 'Illustrated', so

### Honoured position

A few years ago I sold a painting titled *Warships in Portsmouth Dockyard* at our local art group annual exhibition in Odiham. The buyer was a lady who had served as a Wren driver at Portsmouth Naval Base during WW2. It was here that she met her future husband and the painting brought back fond memories.

I agreed to deliver the painting and, on arrival at her house, she asked if I would hang it for her. I was taken into a room with a large number of paintings on the walls that I immediately recognised as the works of Edward Seago – original watercolours. She asked me to remove one and hang mine in its place. You can imagine how I felt with my painting hanging with an original Edward Seago on either side!

**Leonard Murrell, by email**



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# THE ART WORLD

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

compiled by Deborah Wanstall



▲ Francis Bacon *Seated Figure*, 1961, oil on canvas, 65×55in (165×142cm)

## Bacon's invisible rooms

The largest exhibition of the works of Francis Bacon ever staged in the north of England, and the first dedicated to a survey of a significant but unexplored element of his work, is to be shown at Tate Liverpool. The 'Invisible Rooms' of the title of this exhibition refers to a device used by Bacon: a barely visible cubic or elliptic cage around the figures that emphasises their isolation and the complex emotions felt, but not seen.

**Francis Bacon: Invisible Rooms** is at Tate Liverpool, Albert Dock, Liverpool L3 4BB from May 18 to September 18. Admission is £12, concessions £9. Telephone 0151 702 7400. [www.tate.org.uk](http://www.tate.org.uk).





▲ Bob Last *Agnieszka after 'A Bar at the Folies-Bergère' by Manet*, oil on canvas, 37 $\frac{1}{2}$ ×51 $\frac{1}{2}$ in (96×130cm)

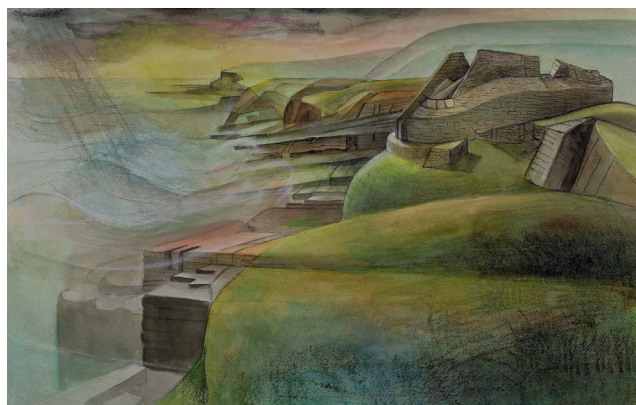
## PORTRAIT PAINTERS' ANNUAL SHOW

The Royal Society of Portrait Painters' annual open exhibition will this year include a record number of portraits of well-known figures, to include HRH The Princess Royal, Professor Stephen Hawking, Lord Hattersley and Tom Courtenay. Also included is a painting by Bob Last that depicts the lady who serves in the bar/café at the Mall Galleries, London, in a tribute to Manet's painting *Bar at the Folies-Bergère* (above).

The Royal Society of Portrait Painters' annual exhibition is at the Mall Galleries, The Mall, London SW1 from May 5 to 20. Admission is £3, concessions £2.50. Telephone 020 7930 6844; [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

## TRAVEL ART AWARD

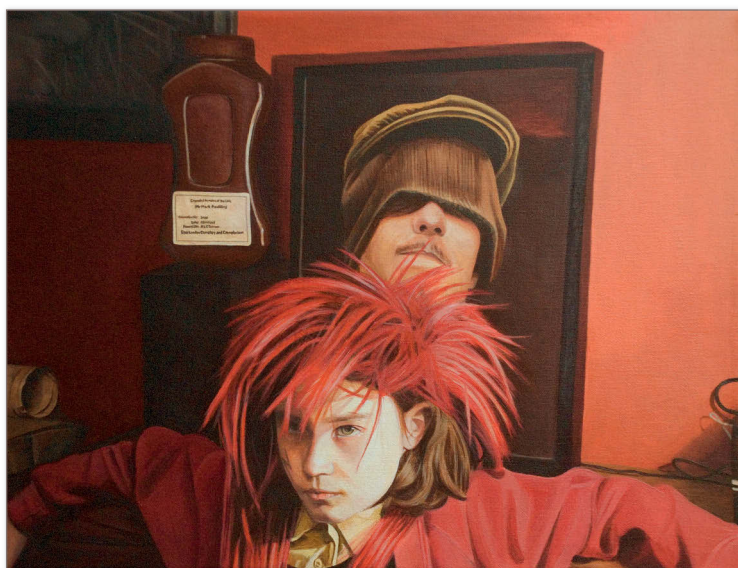
Julia Sorrell is the recipient of the first ACE (Association for Cultural Exchange) Foundation Travel Art Award, which she spent exploring and recording the Orkney archipelago during the summer of 2015. The resulting oil and watercolour paintings produced on her return are to be shown in two exhibitions. The first is at Abbott and Holder, 30 Museum Street, London WC1 from May 13 to 20. Telephone 020 7637 398; [www.abbottandholder-thelist.co.uk](http://www.abbottandholder-thelist.co.uk). Julia will be at the gallery on May 14 from 10am to 5pm. The second exhibition will be at the ACE Foundation's Stapleford Granary, Bury Road, Stapleford, Cambridge, from November 7 to 30. [www.acefoundation.org.uk](http://www.acefoundation.org.uk).



▲ Julia Sorrell *Coastline at Midhowe, Rousay*, mixed media on paper, 26 $\frac{1}{2}$ ×32in (68×81cm), at Abbott and Holder

● Another *plein-air* painting competition to enter this month is **ArtWaves**. This takes place in Bridlington, East Yorkshire over the weekend of May 14 and 15, but please note the deadline to enter is April 8. For full details see [www.thespabridlington.com/artwavesopenex](http://www.thespabridlington.com/artwavesopenex) or telephone 01262 678258.

## PAINTERSONLINE EDITOR'S GALLERY CHOICE



▲ Thea Penna Paulding *Lila Pearl VIII 'There's a Starman Waiting in the Sky'*, acrylic on canvas, 12 $\frac{1}{2}$ ×15 $\frac{1}{2}$ in (30×40cm). On show in our online gallery at [www.painters-online.co.uk](http://www.painters-online.co.uk)

This month's editor's choice from our website gallery is by Thea Penna Paulding, who comments:

*'I am a portrait artist who mainly works with acrylics on canvas. The speed at which acrylics dry gives me the opportunity to work in layers, and I tend to favour warmer colours. My main aim for this painting was to create a sense of strength in the face of bereavement but also to remain sensitive to my subject. It is a tribute to my husband (a huge Bowie fan) who passed away recently, and to my daughter, who misses him dearly.'*

*'My preferred brand is Winsor & Newton Artists' Acrylic and I have quite an extensive collection. The colours I used in this painting are titanium white (I use a lot of this, especially for the skin tones), permanent rose, red iron oxide, cadmium lemon, ultramarine blue, yellow ochre, quinacridone gold (which I love), burnt umber, burnt sienna and cadmium orange. I never use black, preferring to mix my own. I mainly use the thinnest paint brushes.'*

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# BOTTICELLI REIMAGINED

This exhibition at the Victoria & Albert Museum, as its title suggests, includes works by artists and designers who have reinterpreted the 15th-century Florentine's art. Original works by Botticelli share gallery space with works by Dante Gabriel Rossetti, Edward Burne-Jones, William Morris, René Magritte, Elsa Schiaparelli, Andy Warhol and Cindy Sherman in an exhibition that encompasses painting, fashion, film, drawing, photography, tapestry, sculpture and print.

**Botticelli Reimagined** is at the Victoria & Albert Museum, Cromwell Road, London SW7 until July 3. Admission is £16.50, concessions available. [www.vam.ac.uk](http://www.vam.ac.uk); telephone 020 7942 2000.

► Sandro Botticelli *Allegory of Abundance or Autumn*, c1470–5, pen and brown ink, brown wash, heightened with white, over black and red chalk on paper, 12¼×9½in (31.5×25cm)

● **The Scottish Society of Botanical Artists'** spring exhibition 'A Botanical Spring Fling' will be held at Cass Art, 63–67 Queen Street, Glasgow G1 3BZ, from April 30 to May 6. The exhibition will be open during normal shop hours, that is 9am to 6pm daily. All work will be for sale and artists will be present every day, often demonstrating their techniques and chatting to visitors. For details see [thessba.org](http://thessba.org).

● **Attic Art Club**, a group of professional and semi-professional artists, is holding an Original Art Fair on May 20 from 12 noon to 8pm, and 21 and 22, from 10am to 5pm, at the Village Hall, 18 Lewes Road, Ditchling, East Sussex BN6 8TT. Admission is free.

● The **Sawbridgeworth** annual art exhibition and sale is at the Memorial Hall, The Forebury, Sawbridgeworth, CM21 9BD on April 23 and 24. Admission is £1.



● **STOP PRESS!** The **Urban Sketchers** 7th International Symposium will take place at Manchester School of Art this year, between July 27 and 30. Early bird registration has sold out, but late registration will run from May 7 to 27. For more details about Urban Sketchers, see [www.urbansketchers.org](http://www.urbansketchers.org). To register for the symposium, go to [www.urbansketchers.org/p/usk-symposium-registration.html](http://www.urbansketchers.org/p/usk-symposium-registration.html).

## THE BUXTON SPA PRIZE

Now in its third year, this is a *plein-air* painting competition to capture the splendour of England's leading spa town, with the chance to win some generous prizes. Two completed paintings, in any 2D media, can be entered in a selling exhibition at the end of the event where they will be judged by a panel that includes Chairman Harold Riley, Ken Howard OBE, RA, and Peter Brown (see Peter's latest article on pages 24–26). First prize is £5,000. There is also a separate competition, The Harold Riley Sketchbook Prize, for which a single sketchbook can be entered. The winner will receive £2,000. Younger artists aged between 12 and 17 can enter The Buxton Spa Teen Prize 2016, and under-12s can enter The Buxton Spa Children's Prize. Winners in these categories will receive art materials prizes. The closing date to enter is May 6; for more information see page 8.

► Rob Wilson *The Crescent*, acrylic inks and paint, watercolour, collage materials and stitching, 19×25½in (48×65cm). Winner of the 2015 Buxton Spa Prize







MASTERCLASS

# TECHNICAL accomplishments

Caroline Saunders talks to **Tom Wood**, who has achieved widespread recognition for his broad body of both figurative and abstract work

**T**om Wood uses every medium out there. His sophisticated handling of materials enabled him to produce similar effects to the layers and manipulation possible in Photoshop, before it was even invented. 'The digital manipulation of images only reinforced the notion that there were no boundaries and everything is worth trying,' he says.

Tom's most recently celebrated portraits are of Professor Lord Robert Winston and Alan Bennett, both commissioned by the National Portrait Gallery, London. Other notable

commissions are his portraits for HRH The Prince of Wales and Yale University. Lucian Freud and R B Kitaj's large portraits are greatly admired, as are Tai Shan Schierenberg's portrait of John Mortimer, Brendan Kelly's portrait of General Sir Mike Jackson and Ben Sullivan's triptych for All Souls College, Oxford. 'The extraordinary technical achievement of Sargent in his portrait of Lady Agnew is one of the finest portraits ever painted; if you look at it carefully in real life it's a kind of miracle where each brushmark somehow coalesces to create this sensual, sexual masterpiece.'

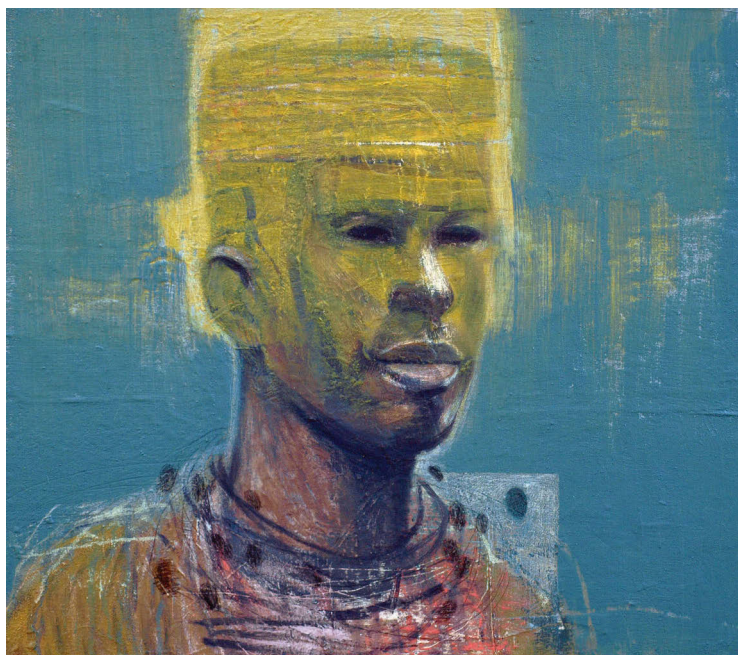


◀ *Chinese Swimmer 3*, oil and wax on canvas, 27½×43½in (70×110cm).

'Oil paint was mixed with wax and built up in many layers. The wax gives the oil paint a gentle sheen and creates a luminosity to the light. The background was built up using various handmade stencils and I used rags and cotton wool to rub back through the many layers to create variety in the surface. I wanted this image to be real enough to be believable but also strange enough to prompt questions. The final painting has a rich and seductive surface.'

▼ *Head 5*, oil and wax on canvas, 15½×23½in (40×60cm).

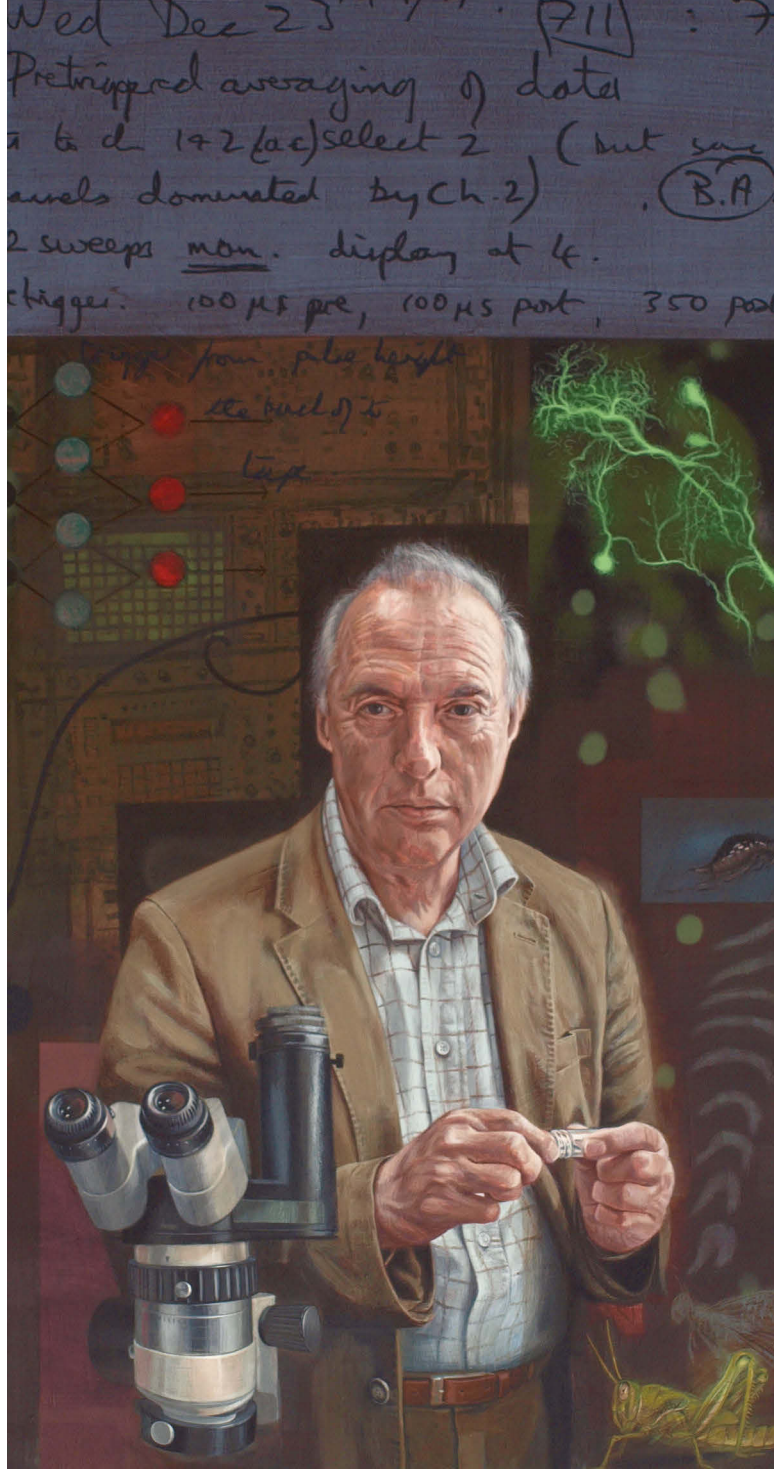
'This painting is one of a series in which I allowed my imagination to roam. I often paint over old paintings – some of the colours from the earlier painting show through and sometimes it is so completely covered you only see the textures. I like a rich surface to my paintings and this is one way of achieving it. The yellow is a thick wax glaze and around the neck there is a lot of scratching and scoring of the paint. Often I will sand down areas with coarse sandpaper to reveal marks and colours from a previous phase. The pink is from an earlier painting and the highlight on the nose has been made using sandpaper.'



## Narratives

Tom's relationship with the sitter usually evolves into one of mutual trust. 'You have to care about them and they have to care about you and ultimately both of you must care about the painting, it's a team effort.' He sits the model by a source of natural light but due to time restrictions also has to resort to photographs. He prefers to use a landscape or just off-square format for a portrait; initially he strives to get a likeness then builds from there. Like Holbein, Tom uses symbolic references to evoke history and to suggest a narrative. 'An interesting portrait should provoke curiosity about the sitter.'

Confidently venturing into new combinations of materials, Tom uses the medium appropriate to a certain idea and ensures quality is always maintained. 'There is something invigorating and exciting about starting a large painting. You have to straighten your back, stiffen your sinews, take deep breaths and really go for it; optimism and energy are essential. Big brushes and rollers, big quantities of paint and a big studio are required.' To hold the heaviest and largest of works, Tom has a custom-made peg board easel; the pegs



▲ *Professor Malcolm Burrows*, oil on panel, 71×42½in (180×107cm).

'This was commissioned by the Zoology Department at Cambridge University and its shape dictated by where it would hang in the Darwin Library. The painting had to include a lot of information about the sitter and his research work, so in a way it is a painted collage. My aim with a portrait of this kind is to portray the individual, not the role they have, so the motifs create a series of questions or prompts as to the character and achievements of the sitter. Hopefully the motifs will speak directly to those who work and research in the Darwin Library and also intrigue others.'

are 6in (15cm) nails so it is simple yet highly effective and can be leaned up against a wall. On occasions he likes the simplicity of using an old-fashioned overhead projector. 'I don't rely on it but its potential is enormous.'

## Working process

On starting a painting Tom works very broadly with big brushes, trying to cover the whole surface as fast and as spontaneously as possible. He does not sketch or fill in, but blocks in the basic composition without getting too precious.





▲ *Kay*, pastel on paper, 25½×17¼in (65×45cm).

'Made from life over two hours, I blocked in using large brushes and pots of diluted gouache, which leaves a matt grainy ground that is ideal for drawing over with pastel. I think it is important not to mess about with the pastels once they have been applied, otherwise the drawing becomes muddy and loses contrast. I like the energy and risk of drawing from life, it demands a lot of concentration and commitment; in my case I probably get more wrong than right so it feels good when it just comes together. You also need to know when to stop; it is all too easy to overwork a drawing.'

With the end result uncertain he looks forward to the painting evolving. Mistakes are easily rectified in subsequent layers. 'I leave a space within the work for the viewer so they can engage and explore formulating their own narrative and assumptions.'

Sennelier Etude oil paints are favoured for their fluidity and reasonable price, which is an important factor when needed in large quantities. A mixture of linseed oil and white spirit is used to dilute the oils when necessary. Once a year he makes his own pastels 'so I can get just the colours I like, which tend not to be bright and unnatural but muted – I have lots of greys! Painting with maximum freedom, he avoids rules and too much pre-consideration. 'I was taught colour theory, so I have it there in the back of my mind as a tool, like perspective, but I never set out to use it consciously. Painting is a voyage of discovery hovering between success and failure; forgotten things get



remembered and new things are discovered. I paint to understand, not to illustrate.'

Being a tonal painter Tom does not have a constant palette of colours. 'I have no policy about using certain colours, I see them intuitively, although I do use a lot of paint, mixing the exact colour I want. I mix up small bowls of oil paint that I can use with big, wide brushes so the colours rarely stay pure.

He opts for Spectrum Wax, lightly diluted with white spirit and linseed oil, as a thick transparent glazing medium to retain flexibility. 'If the works are going to be glazed, I don't varnish. I like a raw, authentic surface that doesn't hide its making.' On occasions where some of the darker colours have sunk he finishes by spraying with Winsor & Newton Satin Varnish.

If the painting is going to be quick and lightly painted Tom uses pre-stretched canvases but his preferred surface is board, especially for a lot of over painting and scraping. Plywood battened boards are heavily primed with at least three coats front and back to ensure the panel is stable and not prone to warping from humidity. When using acrylic paints he prepares a ground by gluing on card collage.

Tom has hundreds of brushes. 'Chinese brushes are lovely when using fluid oil paint. A cheap brush can be made useful by judicious trimming – nearly all my brushes have been modified in some form or other. I particularly like long-bristled brushes, soft or hard, as they can be flexible and very expressive. I also use palette knives and scrapers, pipettes, rollers and unexpected techniques such as using carpet underlay to print on textures.'





◀ *Young Goose*, ink and gouache on paper, 15½×19in (40×48cm).

'I loved the way the light caught the down of the young goose and its strange proportions compared to the adult bird. I began with a loose wash of inks and then steadily built it up in layers of gouache. The dark background was important to emphasise the brightness of the light and I didn't want anything else in the picture as it would distract from the main subject.'

▶ *Cockerel 2*, pastel and ink on paper, 35½×23¾in (90×60cm).

'This is one of a series of drawings in which I wanted to capture the potential aggression and restless movement of a large cockerel. I started with a broad free-flowing ink drawing so the paper was wet when I began drawing with the pastels – dry pastel mimics paint when wet. The drawing was built up in layers; I worked on about six drawings at the same time, taking away as much as adding. For a long time the drawing is pretty abstract with just a series of marks and colours indicating where the basic shapes will be. I try to keep in this state of flux for as long as possible and then only at the last minute do the details snap into focus. I used lots of different reds and pinks to try to get the intensity but I also exaggerated and let the drawing be distorted if it seemed to work; it is all about movement, not necessarily reality.'



## Printmaking

Tom has a strong love for the systematic and controlled process of printmaking. 'The connection between monoprinting and painting is very close, sometimes almost indiscernible.' His basic principle is to make something rich in texture and colour but simple in form. He uses an etching press and many have to be produced to get a decent result. 'Oil-based inks are essential so that they interact and mingle, which wouldn't happen if they dried too quickly. I do not use any solvents or mediums as they will often make the surface slimy. Essentially a piece of acetate is inked up, which acts as a ground; I place inked-up stencils onto that and also block out areas with cut or torn bits of paper. I overprint many times, moving stencils and adding or removing bits of paper. Durable coated thin card, like that used in packaging, is best to print onto. Weaker papers crease as they get wet and distort.'

Tom has witnessed how artists with Photoshop skills develop creatively and gain confidence. He has led workshops that demonstrated how traditional techniques could be melded with computer skills to create new and interesting artwork. Tom still uses the computer a lot but he finds that drawing is the cornerstone of making art. 'It helps to develop motor skills, trains your eye and gives the opportunity to experiment and develop ideas as well as grow in confidence.' Tom draws from a model once or twice a week, occasionally studying one pose over a two-day session, which he enjoys enormously and from which he has learned a tremendous amount. TA

## Tom Wood

studied at Batley School of Art, Leeds Polytechnic and Sheffield School of Art. His many awards and prizes include a Yorkshire Arts Association Award, Elizabeth Greenshields Foundation (Canada) Award, Calouste Gulbenkian Foundation Young Printmakers Award in 1983, Ninth International Print Biennale prizewinner and Honorary Fellowship of Sheffield Polytechnic. Recent commissions include the National



Trust, Warwick University and the Harewood Trust. His work is held by HRH The Prince of Wales, Print Collection, Leeds University, London Underground and many provincial galleries. He has exhibited widely. Tom has worked as the art advisor for ESF (English Schools Foundation) in Hong Kong and continues to work as an ambassador for art in schools. He runs life drawing classes with fellow artist Tony Noble. For full details see [www.tomwoodfineart.com](http://www.tomwoodfineart.com).





IN CONVERSATION

# Focus on faces

Susie Hodge talks to **Rebecca Fontaine-Wolf**, winner of *The Artist Award* at the 2015 Society of Women Artists' annual exhibition

Portraiture is the basis of Rebecca Fontaine-Wolf's work, as she investigates ways in which personal and cultural influences shape people's appearances: how we assimilate and interpret factors around us and then represent ourselves to the world. Many of her paintings are idealised images of women; they express her fascination with beauty, youth and physical perfection.

## Materials

Rebecca has used a lot of stretched chiffon as her ground – conventionally a fabric used in feminine clothing. 'Using chiffon as a base means the changing light shines through, which reflects the ethereal nature of the subject-matter. Chiffon is delicate and makes the images seem more fleeting. I used it as a vehicle to explore ideas of fantasy and reality. I like playing with different surfaces, seeing what possibilities they offer. Painting on chiffon was hard at first, and I had to experiment with ways to prime it in order to be able to paint on it, but then it was extremely fine to work on. I've painted on Perspex recently, which is quite interesting as it's completely non-porous. But for the moment I mainly

▲ *Noemie*, oil, ink, acrylic and pastel on canvas, 29½×35½in (75×90cm).

The image of reverie has been portrayed by countless artists over the centuries, but Rebecca gives it a modern and immediate twist. A minimal palette with a block colour of orange on monochrome gives this sensitive work an air of timelessness

like working on quite rough, unprimed linen as I just love its colour and texture. It also gives a rawness to the paintings that they otherwise wouldn't have.

'I mainly work with ink, acrylic and pigment powders on my backgrounds and focus on the figure with oils. I love the quick-drying properties of acrylic and that it can be used to create large sweeping marks, or that it can be either thick and opaque, or watered-down, translucent and dripping. I always work my figures in oils as it so much more pliable and doesn't dry as quickly, allowing for more control and manipulation and in my opinion has a much deeper, richer quality than acrylics. Although I create details with oils in areas such as the eyes, I mostly use oils in quite an



► *Chatoyance*, oil, ink, acrylic and pastel on canvas, 46½×46½in (118×118cm).

In the 19th century, a compelling stare from a female on canvas evoked shock – women were not to embolden themselves by looking directly at viewers. While we might laugh at such a notion today, Rebecca questions whether we have really progressed. In many ways, women are still trapped in forms of behaviour dictated to them by society. Rebecca's emotive painting intentionally asks that question and more

unconventional manner, almost like watercolour, extremely thinned down with turps so that only a faint wash of colour is visible. I also like experimenting with other materials such as wax, sand and salt.'

## An open mind

Before Rebecca begins a work, she takes a series of photos and interviews her models – it's her version of a sitting. 'I then spend a fair bit of time looking through my images, deciding which ones to use and how to use them. I crop the image, and decide roughly how the figure will be placed on the canvas, but that's as far as it goes. I stretch and prime my canvases, and start painting. My paintings aren't true to life in their tones, colours, or lighting. All these elements are important to the work however, and all are slightly distorted. I go through phases where I pay more attention to the shadows and others where I focus more on the light.

'One of the most valuable things I learnt on my BA was to approach a painting with an open mind. It's never going to be as good as it is in your head. If you have too fixed an idea, it will always be a disappointment. I start with the image I want to use and then create the background, very roughly and loosely with ink, acrylics and sometimes pigment powders. Lately I have been pouring water over, washing off some of the water-soluble ink. After this dries I try to judge how the figure could sit on top of this and begin by sketching in the features and outlines with Conté or very



watered-down oils. I like to work the piece as a whole whilst I'm painting, adding new layers of shading and highlight all over as I go along. I usually focus on the eyes first, but I'm not a painter who works one section in complete detail before moving on to the next, it all happens pretty intuitively. I couldn't pinpoint specific techniques, and I handle each series slightly differently. For my actual figures, I use a minimal palette, except for the eyes, which I work in full colour. I'm currently using a muted palette of blues, blacks and white. But my staple oil colours are: burnt umber, yellow ochre, ivory black, titanium white, cadmium orange and phthalo turquoise.

'I like to work large, my pieces are usually 100×100cm. With priming, which involves a lot of drying time, they take an average of three to seven days and I mostly work on a couple of paintings at once.' She knows when a painting is finished. 'But it's always tricky.'

## Personal style

Rebecca says her work will always be evolving. 'I like to experiment, and accident and chance play a large part. When you're pouring water over your canvas, for example, there's only so much control you have. Unexpected things



◄ *Facing Evanescence*, oil, ink, acrylic and pastel on canvas, 48×48in (122×122cm).

This was created by painting a portrait and then painting over it 'quite aggressively and freely with white acrylic, and ink. I then drew certain elements, which remained visible back out to the surface. In part it refers to my model saying she felt as though, having passed a certain age, she was becoming invisible to society. But the method is also about the constant cycle of desire and lack present in the subject matter, and the process of painting itself, the initial excitement, the limitless possibility at the beginning of a painting followed by the frustration and disappointment of the reality of what appears on the canvas and the desire to completely obliterate it and start again.'





### Rebecca Fontaine-Wolf

has a BA in Fine Art from the University for the Creative Arts in Farnham. She has also recently completed an MFA at Wimbledon College of Art. She has exhibited widely, including at the Royal College of Art, V&A, Mall Galleries and Cork Street, with work exhibited in many juried shows. In 2011 she was selected for the BBC's *Show Me the Monet*. Her work will be on show at the Affordable Art fair in Hampstead from June 16 to 19; she has a solo exhibition at Gallery Different, London, from September 14 to October 8 and is showing as part of the 'Icon' show at Candida Stevens Fine Art, Chichester, from October 22 to November 26. Rebecca is a council member of the Society of Women Artists. [www.rebeccafontaine-wolf.com](http://www.rebeccafontaine-wolf.com).

▲ *Traces*, oil, ink, acrylic, pastel and sand on canvas, 59×43¼in (150×110cm).

This refers to the concept of a moment of perfection. 'I allowed the basic materials of the painting, its skeleton so-to-speak, to remain visible. The use of natural linen canvas with layers of ink, acrylic, oil, sand and wax all remaining, at least in part, visible, allow the creation or dissolving of the image back to its bare building stones to be imagined.'

happen, and they're often the most exciting part of the painting, which you then try to repeat and incorporate. This inevitably fails, because the immediacy of that accident is gone, but the process leads to something else being incorporated instead, and so it's a constantly evolving process.

'I'm obviously inspired by what's around me. My main influences are artists I grew up looking at, such as Frida Kahlo, Gauguin and the Vienna Secessionists, Gustav Klimt and Egon Schiele. I love the use of colour and gold, line and the combination of figuration and pattern. I'm also really drawn to 19th-century academic artists such as Hans Makart,

and the Pre-Raphaelites with their sumptuous paintings of impossibly beautiful women. I also really admire the emotion and rawness of works by artists such as Francis Bacon and Marlene Dumas, and the exciting use of materials by someone like Sigmar Polke.'

### Commissions, competitions, the future

Although she enjoys the challenges of commissions, Rebecca loves the freedom of working for herself. 'Thankfully so far, my clients have always been happy with their commissions, and I think it's because they have trusted me to get on in my own way. I do find "the big reveal" very anxiety-inducing, but it's also incredibly rewarding to see how my work can move people and how much the paintings mean to them.

'Competitions have an element of prestige or achievement when you get in, but facing a list of rejections can also be soul-destroying, and it can make you doubt yourself and your life choices.' Conversely: 'Exhibiting is great as it's always nice to see how people respond to your work, and also seeing it in another context, out of the studio, in a nice clean space. The only downside is that most of the time you don't have much control over how things are displayed.'

TA



the artist HOLIDAY

June 18  
to 25 & June  
25 to July 2,  
2016

# Paint in Bruges with Ken Howard OBE RA

**Leading Royal Academician Ken Howard invites you to spend a week painting with him in 'the Venice of the north'**

- Travel by luxury coach – no luggage restrictions
- Business lounge service on the Dover to Calais ferry
- Excellent 4-star hotel in the centre of Bruges
- Dine in local restaurants every evening

**Ken Howard** OBE RA is one of our most revered figurative painters and he has personally chosen to paint in Bruges. This is an exclusive opportunity for aspiring artists to paint alongside Ken and gain an insight into his painting philosophy and the dedication he puts into his work. You will discover that Ken is a brilliant, charismatic and extraordinary man, a wonderful inspiration to other artists and great company.

## Painting with Ken Howard

Ken will be working in oils but all media are welcome. There will be plenty of

encouragement and lots of painting done. Ken will give some informative talks and presentations on how he works, but the informal style of this holiday will not include tuition, demonstrations or critiques. Ken rises early and paints when the light is best, which is usually first thing in the morning and when the afternoon sun lowers on the horizon. Evenings are relaxed and informal social occasions when you can get to know Ken.

## Your week in Bruges

**Day 1** Meet at Gatwick airport and then travel to Bruges by luxury coach and ferry. The journey is easy and quick. From Calais, Bruges is less than two hours away and you can take as much equipment and luggage as you like.

Accommodation is in a wonderful 16th century listed building tucked away in a quiet residential street close to the fish market in the heart of Bruges. This former private residence still feels like a family home. There are just 36 en-suite rooms, a bar, breakfast room, lounge and delightful Renaissance courtyard garden. The hotel is within walking distance of Burg Square, Market Square and the Begijnhof (13th century alms houses for women). **Days 2 to 7** The canals, bridges and medieval



architecture of Bruges appeal to Ken Howard along with its artistic heritage. Bruges was the birthplace of the Flemish Primitives and a centre of patronage and development of painting in the Middle Ages with artists such as Jan van Eyck and Hans Memling. Every day will be spent painting in Bruges either alongside Ken Howard or independently. Away from the more popular areas you will discover quieter stretches along the canals, further fine examples of Gothic architecture, many religious buildings and four windmills on the banks of the canal Van Gent.

**Day 8** Depart by private luxury coach for the UK. Arrive Gatwick in the afternoon.

**Price per person** £2,495

**Single supplement** £250

**Number of painters per week**  
8 to 12

**Price includes** travel by luxury coach and business class ferry, seven nights' hotel with breakfasts, dinners each evening in local restaurants, guest artist and travel escort.



Images – Fotolia

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# Vibrant florals

**Aine Divine** demonstrates how she imbues a still life of flowers with energy and colour

Painting flowers is a great pastime. I like to listen to loud music when I'm working and really lose myself in the process. Finding a good position to set up your flowers is important – you want to feel inspired. My window is almost north facing so the light is fairly constant. I love how the light enlivens the flowers and put them as close to the window as I can. They sit on a little table on top of the worktop, as I prefer them to be at eye level. In this way the flowers occupy most of the composition and the table is foreshortened.



▲ *Summer Flowers*, oil over acrylic underpainting on board, 13¼×19¼in (35×50cm).

This painting was selected for the Royal Institute of Oil Painters' annual exhibition at the Mall Galleries in December 2015





## Aine Divine

has an honours degree in fine art from Crawford College of Art, Cork and a higher diploma in the principles of teaching art from University College Cork. She has been shortlisted for the Irish National Portrait Awards for three consecutive years and was an award winner in the third year and is an elected member of the Royal Scottish Society of Painters in Watercolour. Aine has exhibited widely including with the Royal Society of Miniature Painters, Sculptors and Gravers; the Royal Watercolour Society and the Royal Institute of Painters in Water Colours. Aine has undertaken many commissions. She was chosen to paint Dr Mo Mowlam on BBC TV's *Star Portraits*, was shortlisted for Sky Arts Portrait Artist of the Year in 2013 and was a finalist in 2014; the paintings were exhibited in the National Portrait Gallery, London. Her DVD *Watercolour Portraits with Aine Divine* is available from Town House Films, price £27.95; telephone 01603 259441; [www.townhousefilms.co.uk](http://www.townhousefilms.co.uk). [www.ainedivinepaintings.co.uk](http://www.ainedivinepaintings.co.uk).

Photograph Jim Mackintosh

## DEMONSTRATION *Abundance*

### MATERIALS

- Gesso primer
- MDF board, cut by the supplier
- Royal & Langnickel Crafter's Choice 1in flat brush
- Hog hair 1in and 2in brushes (mine are very old, but these can be found quite cheaply)
- Daler-Rowney System 3 acrylics: phthalo green, alizarin crimson, cerulean blue, ultramarine blue, titanium white, lemon yellow, purple and sap green
- Winsor & Newton Artists' Oil Colour: viridian green, alizarin crimson, cerulean blue, lemon yellow, cadmium yellow, purple, ultramarine blue, sap green

### ► STAGE ONE

I paint on MDF or paper that has been primed with gesso and already has a coloured ground. It's a good exercise to vigorously apply the background colour with rags, and a large brush. A combination of runny paint and dry scumbled marks works well and creates an interesting surface to work over; these expressive strokes can be continued in your first layer, your instinctive response to the subject. Here I've used an old 1in hog-hair brush to describe the dark leaves and pink flowers in acrylic paint as I began to find the positions of the various elements



### ▲ STAGE TWO

An old rag was used to continue spreading the paint around and to apply fresh paint, too. It has none of the pressure associated with using a brush and allows the marks to be approximate. Working from the shoulder in big sweeping strokes I established the general shape of groups of leaves and flowers. It's helpful to half-close your eyes and to place the darks early on



### ▲ STAGE THREE

I used a 1in hog-hair brush to explain the direction of the leaves. It's helpful to keep active – you're already planning your next move as you're drawing down this one. The focus of attention is on finding the shape, and the move to translate that shape in paint is made quickly. Look twice, draw once. Finding the ends of the flowers on all sides, like an explosion from the centre of the group, is an expansive way of working, but the energy held in this layer will feed into the rest of the painting



### ▲ STAGE FOUR

Using a 1in flat brush with a razor-sharp edge I found the background colour where it showed through the still life. This explained the handle of the jug and the edges of the leaves. With the colours, shapes and tones in the still life loosely represented, there was some order to the composition. The next stage was to introduce oil paint





### ▲ STAGE FIVE

Acrylic paint dries quickly and is a good surface on which to paint in oil. I mixed viridian green and alizarin crimson to make the dark green, and cerulean blue with white paint for the background colour. There is a lovely vibrancy to the oil paint and this was made all the more obvious when applied over the matt acrylic underpainting. You can see how it had begun to liven up the jug as well as the flowers. A mix of sap green, cadmium red and white represents the basic jug colour

### ► STAGE SEVEN

I decided to add a bright red geranium to the bunch as I wanted something strong and colourful to inhabit the centre, and the cadmium red was a good balance to the blue of the wall. I continued finding patches of light here and there – the blue background began to appear more regularly, and I was finding more contrast in individual flowers and leaves. I enjoyed clarifying and sculpting the forms with light and dark



### ◀ STAGE EIGHT

I created a lot of contrast in the upper daisy by applying the lighter petals over the grey underpainting.

I added some square brushmarks of light purple to the rhododendron flower heads, too. Use whatever tool best describes the shape you want to make – I used my fingers to make some of the marks on the petals. The vertical lines in the background often feature in my still-life paintings; I like the contrast between the straight lines and the more organic shapes of the flowers



### ▲ STAGE SIX

Again I made use of the 1in flat brush; the straight flat edge allowed me to clarify the shape of some individual leaves and petals within the group. When you lift up the paint with a scooping movement, the paint gathers along the top edge of the brush and the colour can then be laid down in one touch, keeping clarity and strength of colour. I aimed to do less and to simplify; standing back often helps to avoid overworking one area







### ▲ FINISHED PAINTING

*Abundance*, oil over acrylic underpainting on board, 19¼×19¼in (50×50cm).

It helps to stand back very regularly in the closing stages in order to see any imbalance in tone. Half-closing your eyes helps you to assess the lights and darks in the set up, so you can see if they are true in your painting. I darkened the background on the right to the edge, as I felt the drips were a distraction. Then I clarified the shape of the fuchsia flowers against the dark as I wanted to emphasise the light falling on them. The daisy at the top of the composition was softened, as the high contrasts were demanding too much attention. Finally I merged the blue background right to the edge, which allowed the flowers to take the spotlight, and the painting was finished

*Aine will be tutoring a painting holiday at Villa Carmina, Italy, from May 22 to 29, when she will be painting portraits, flowers and landscapes. For more details, see page 70*

Aine would like to thank Jim Mackintosh [www.jcmackintosh.com](http://www.jcmackintosh.com) for photographing the demonstration and Michael Graham [www.thestudiopenicuk.com](http://www.thestudiopenicuk.com) for photographing the other paintings.





# Views of Varanasi

Last year **Peter Brown** set off on a painting trip to Varanasi, India. Luckily for us he kept a diary, some of which he shares with us here

In March 2015 Patrick Cullen, Ken Howard and I spent a week painting in Varanasi, India, accompanied by fellow NEAC painter, Neale Worley, who wanted to make a film of the experience. I had visited Udaipur with Patrick and Ken on two previous trips and thought that was busy, but this time I was in for a shock. Varanasi is a stunning city, ancient and spiritual; it sits on the river Ganges with its famous ghats. It has more colour, noise and smell than anywhere I have come across. Setting up an easel in the middle of all of this is an incredible experience, which I found amazingly exhilarating and rewarding. I kept notes in my sketchbook on these trips and it was the best way to describe our week. What follows is a taster. TA





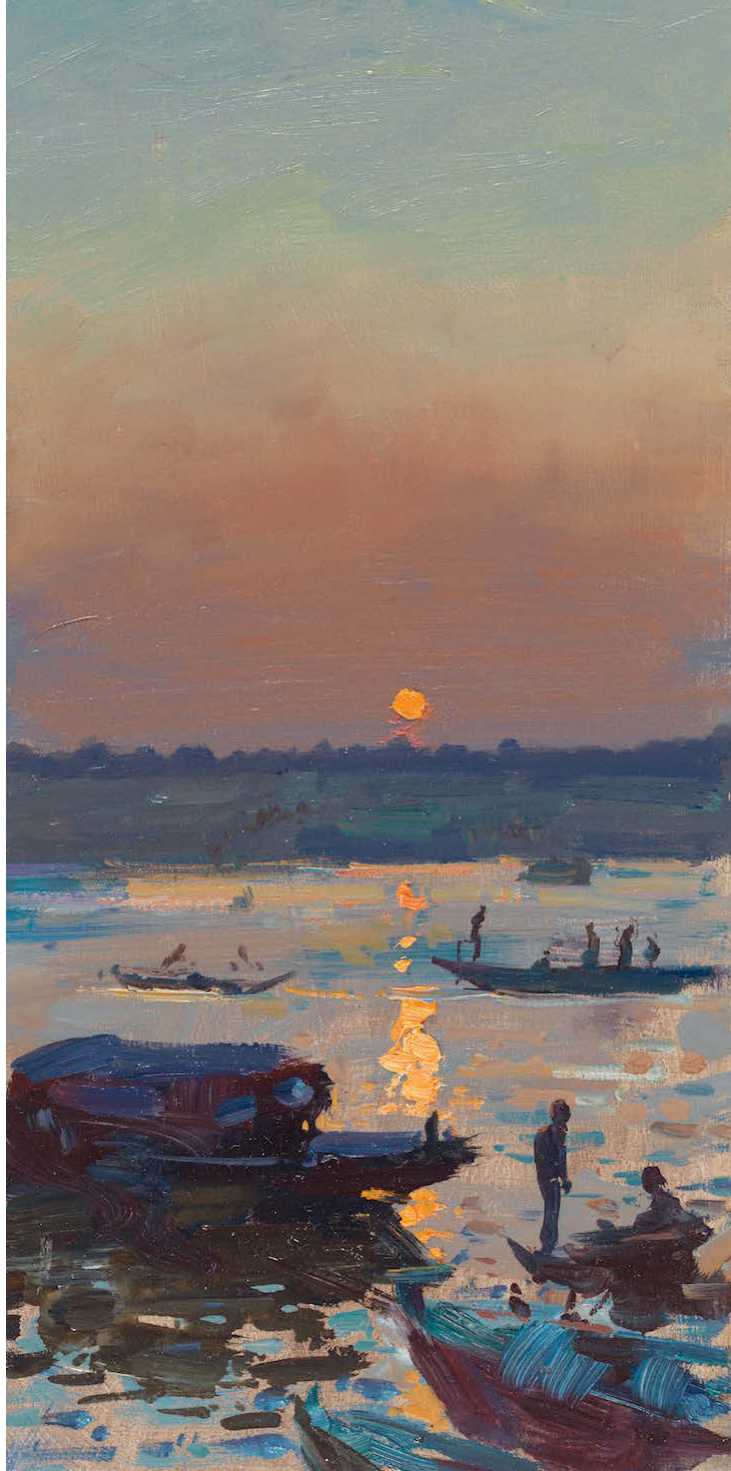
◀ *Sleeping Dogs, Varanasi*, oil on board  
12×16in (30.5×40.5cm). March 8, 2015.

I was itching to get going yesterday when we arrived. It was a manic taxi drive from the airport but the car could only take us so far, then we walked. Our bags were heavy and we had to negotiate cow and dog excrement through dark, narrow alleys to the light of the river and our hotel, sitting high above the river on top of several flights of stone steps. I was worried the streets were too manic even for 'Pete the Street'.

After checking in I set out into the city, apprehensive to say the least! I walked up to the roundabout where we had abandoned the car, took a right, found a bend in the road and set up. Very quickly I was engulfed. The crowds increased and decreased but I was accompanied by someone at all times. By 6pm the light, which had been casting shadows across the road when I had started, had retreated and was hitting the tops of the buildings. It was time to pack up – my luck was done! Walking back, the twilight appeared and sparkled – about ten minutes later it had gone. It does not hang around here

▶ *Sunrise 2, Varanasi*, oil on board  
12×6in (30.5×15cm).

I felt the sun was soon to appear, so began to mix colour, and slap it on darker than I wanted. Ten minutes later Patrick, who was beside me, announced its arrival. The sun gleamed pink and orange over the horizon. Fifteen minutes later the colours were gone and we painted, ignoring a bright sun and concentrating on the boats and figures



◀ *Before Sunrise on the Ghat, Varanasi*, oil on board, 6×12in (15×30.5cm).  
March 10, 2015.

I got up at 5.30am after a broken night's sleep. On the ghat, sunrise was a way off. It's a lovely time of day, busy with tourists going on boat trips and people washing and praying, but relatively tranquil barring the chanting and jangling music. The dawn light was soft and I pointed south, painting the pink pinpricks of light in a misty riverfront





▲ *From the Roof of the Museum 1*, oil on board, 12×16in (30.5×40.5cm).

After breakfast I found a spot on the roof of a museum building where I worked in the heat on a mass of information in front and below me for three hours. I saw Patrick working on one of his pieces from the river in the white-awninged boat and added him. When I had finished I was just as intrigued by the view now the light had moved round, and I started on another. It was wonderful to paint in peace, disturbed every now and then only by the odd tourist and some bright green parakeets



▲ *The Wobbly House, Varanasi*, oil on board, 12×10in (30.5×25.5cm)

You can paint with Pete in Florence, where he is leading a The Artist reader painting holiday from September 4 to 12 2016. For details and to book, contact Spencer Scott Travel, telephone 01825 714310, [www.spencerscotttravel.com](http://www.spencerscotttravel.com).

#### Peter Brown

graduated in fine art at Manchester Polytechnic, and later qualified as a teacher. He is an elected member of the New English Art Club, the Royal Institute of Oil Painters, the Pastel Society, and Bath Society of Artists. His many awards include The Prince of Wales Award for Portrait Drawing, 2008. He is represented by Messums, London, [www.messums.com](http://www.messums.com).

Pete's new book *London: Paintings by Peter Brown*, was recently published by Sansom & Co, ISBN

9781908326805, price £35. It is available from the Mall Galleries, Tate Britain, most bookshops and his website:

[www.peterbrownneac.com](http://www.peterbrownneac.com).

Neale Worley's DVD of Peter, Ken and Patrick, *Painting Varanasi*, is available from the Mall Galleries, London SW1, and at [www.nealeworley.com](http://www.nealeworley.com), or telephone 07779 983897, price £20 including p&p.





# Drawing into painting

**Jason Bowyer** talks about painting portraits and self-portraits in oils, offering his advice on how to focus the viewer's attention

Portraiture is an important part of my professional practice. I always work with sitters on sessions that last from 30 to 40 minutes with a five-minute break, and never for more than three hours in total. They often become engaged in the work but are cautious about making comments; we sometimes listen to the radio if we are both in agreement.

I like to have a set position for them to pose in, but try to paint a look or moment combined with an accurate sense of form. Strangely I find this can come from talking to them as I notice slight movements and animation that is part of their personality.

## The self-portrait

I find the great self-portraits an inspiration, particularly Rembrandt's. You are engaged with his psyche, speculate on his state of mind, as he looks out. It is hard not to look confrontational in a self-portrait, but Rembrandt never does; he asks you to come over and have a chat with him. In many of his self-portraits he is master of the quiet word.

Self-portraits have been an important part of my work for the last 25 years – I have always enjoyed the self-absorption, the freedom to be able to view yourself at different angles, to not think about the concept of a likeness. It's a great way to practise and there is no fee to be paid to the model. Self-portraits have been a right of passage for most painters and you do not have to do a close up.

In *Looking at Mr. Hogarth* (above right) I tried to pay tribute to the great British satirist and painter William Hogarth and, of course, Rembrandt. I worked over about ten sessions of three hours. A raised eyebrow and concentrated look tells you I am looking carefully at



the brilliant narrative work of Hogarth with its symbolism, anecdote and moral message.

I used two mirrors for *Looking* (page 28). My large studio mirror is fixed to the wall and a smaller mirror is on an easel, catching the first reflection in profile. It's a visual statement about a moment at my palette, looking and thinking about my next move, brush in hand. This painting is inspired by Kathy

▲ *Looking at Mr Hogarth*, oil on panel, 12×12in (30.5×30.5cm).

Charcoal was used to reinforce the composition across the painting but particularly at the top left of the head and back of the neckline, and a Stanley knife to scratch out areas. There are thicker palette knife areas on the forehead and beard. Although the work is small, I started with large varnish brushes and charcoal, finishing with palette knife and sables



## PORTRAITS

► *Looking*, oil on panel, 24×20in (61×51cm).

I positioned the figure with charcoal, referring to sketchbook studies, then used flat varnish brushes to establish the oval shape of my glass studio palette in relationship to the shadow cast by my figure from the light that floods into my studio. To refine the movement of my head I painted impasto white outside the form of my body, and added the primed panels against the wall to create a sense of place. I used the varnish brush to give a sense of light entering the room, through semi-transparent areas, and impasto palette-knife work for the opaque white outline on the shoulders

Kollwitz's brilliant self-portrait drawings and Gwen John's self-portrait paintings. Both artists demonstrate in their work that you can compose an attitude through physical presence. In my self-portraits I am always in search of my character. A change of viewpoint through using two mirrors can lead you to discovering new ways to show your reflection.

### Learn from your drawing

My answer to students who ask 'Where do I start?' is to begin with some drawing from observation and see where it leads you. The painting will come. From my drawings I learn about the shape of the figure and I start to consider the design of the painted work without the complications of using colour. The drawings clarify my first visual and personal impressions and I can go straight into the painting with confidence. I have noticed outlines of charcoal have been their first marks in works by Gustav Klimt and Lucian Freud. I use charcoal throughout the beginning stages of the painting and at different times during the painting of



the portrait. The drawing becomes part of the act of painting.

### Working process

I work on both primed panel and canvas, although above 24×28in (61×71cm) I use only canvas, sealed with white oil primer. When dry I use a light red oil ground as my first layer of oil paint.

I draw directly with charcoal to begin with. On my palette I look to mix some basic greys with a palette knife – I am generous with the paint. Titanium white, zinc white, light red, viridian green, raw sienna, yellow ochre and Naples yellow. I also have cadmium red, cadmium yellow, cadmium orange, lemon yellow and cobalt blue to add to my greys. I use this palette for all my painting. If you experiment with viridian, magenta and white you can mix some surprisingly subtle blue-greys. I use a mixture of professional quality paints. I always use the best

◀ *Samuel*, charcoal on paper, 14×11in (35.5×28cm).

This drawing won The Prince of Wales Portrait Drawing Award at the Royal Society of Portrait Painters exhibition at the Mall Galleries in 2015. I used a smooth 190lb watercolour paper, scene painter's charcoal, thin willow charcoal, charcoal pencil and compressed charcoal, a paper stump to spread tone, a rag and a Stanley knife blade for scratching out

whites I can afford. Cheap white oil colour is thin and oily. Old Holland whites are very good and well worth the extra money.

When painting I work thin to thick, the paint never thinner than double cream, in progressive layers over my charcoal under drawing. I use large square synthetic varnish brushes, 2in to 4in, for large areas and on the edge to create a painted line. Long-handled black sables, sizes eight to sixteen, are used for thicker painted lines as you can load them with paint. Red rigger sables are used for details and to refine edges.

I use original Liquin as a mixer with oil paint and low-odour white spirit, which I also use for cleaning brushes as I paint. The Liquin helps to stop the layers sinking into each other and it gives the paint more body without making it shiny. As the painting progresses I always have a palette knife to hand for scraping off or applying pure paint. A cloth rag also comes into its own, to wipe brushes or remove paint.

I always stand to paint so I can move back from my work every few minutes to see the proportions and configuration of my design. I try to stay relaxed but concentrated while painting, which gives me the opportunity to use shoulder, arm and hand freely.

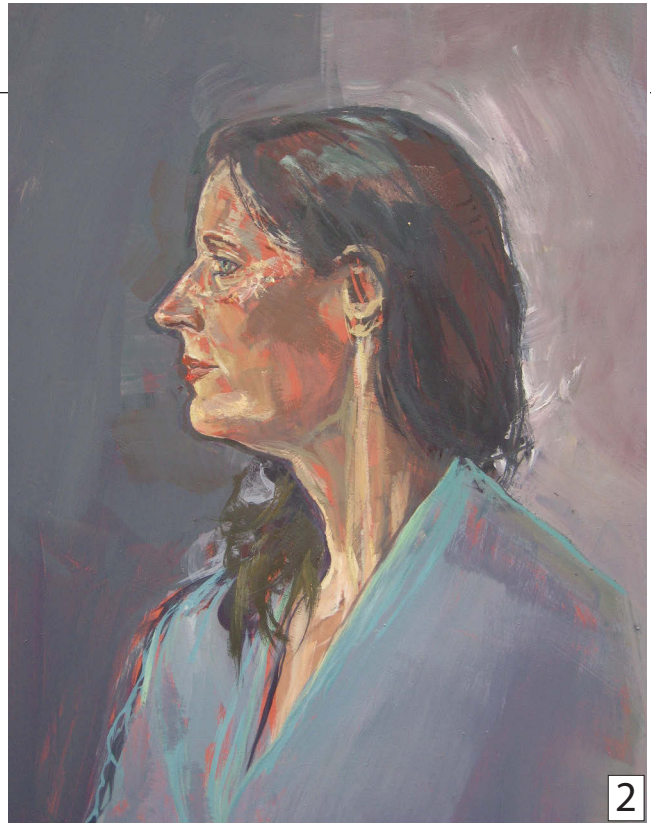
I can only encourage you to begin with drawing from observation for your portraits. For me, it goes straight to the heart of the matter.

TA





1



2

## DEMONSTRATION *Mary*

### STAGE ONE

The basic charcoal under drawing gave way to the grey-blue design over the light red ground. I used large varnish brushes for opaque and semi-transparent areas, black sable brushes for cheekbone definition and a red sable for the structure of face, hair and neck

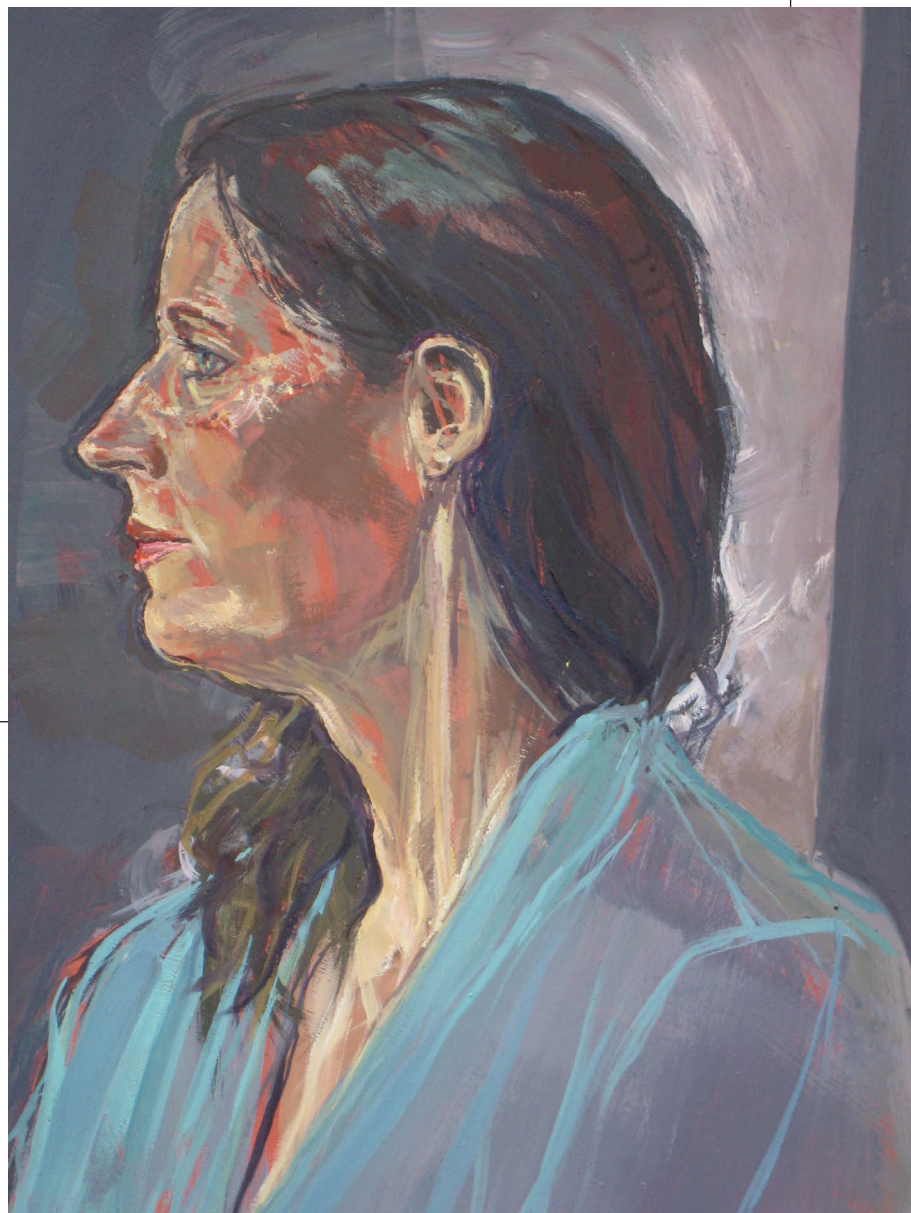
### STAGE TWO

The eyebrow and eyelid were painted carefully and I added highlights to the cheekbone with the edge of the palette knife. Darker texture on the hair was created with a black sable brush and a dark mix of magenta, viridian and light red

### ► FINISHED PAINTING

*Mary*, oil on panel, 28×24in (71×61cm).

The jacket was defined, and the ear, and the hair re-worked. A change of background shape concentrated the composition



### Jason Bowyer

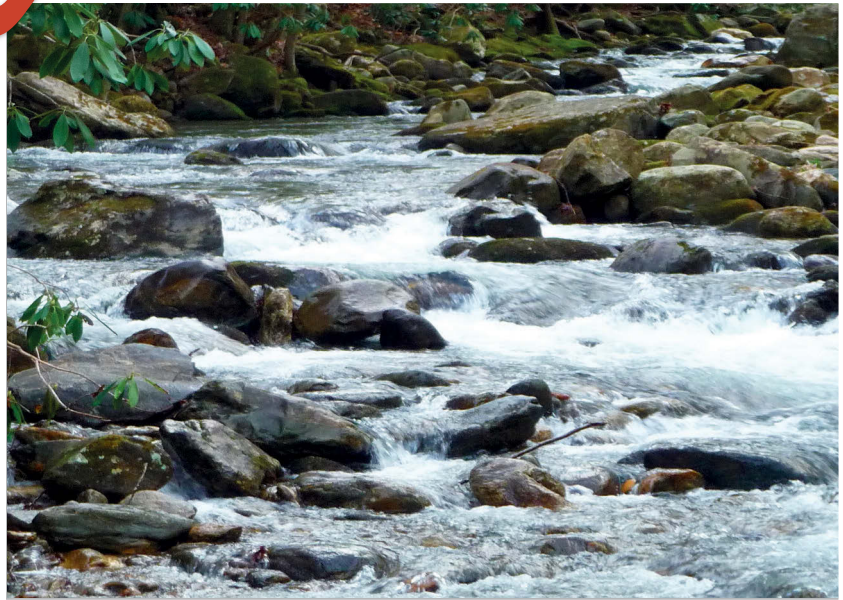
studied at Camberwell School of Art and the Royal Academy Schools. He is the founder of the NEAC Drawing School and is an editorial consultant to *The Artist*. He has exhibited widely and won many awards; his work is in many private and public collections. Jason is a member of the New English Art Club, the Pastel Society and the Royal Society of Portrait Painters.  
[www.jasonbowyer.com](http://www.jasonbowyer.com).





# Glyn Macey's 60-minute painting challenge

Sparkle, depth and ever-changing movement are all challenges that we face when painting rushing streams and rivers. This is a complicated subject that can vex the best of us. But if we can break down a complex image such as a rushing river and capture it using logical, simple steps, well, the process becomes a whole lot easier



## REFERENCE PHOTOGRAPH

This is the River Fowey, which I painted *en plein air*, high up on the remote Bodmin Moor in Cornwall. It's a stunning location – ancient, mysterious and timeless



### 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](http://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](http://www.spencerscotttravel.com).**

## 5 | Rushing river

As you can see from the photograph (above) there were stumpy trees, leaves and other flora at the scene. But for the painting my focus was the river itself and its journey over and around the rocks. So with this in mind I chose to lose the green leaves in the deep, mysterious shadows of the riverbank.

I've broken down this river scene into simple steps by focusing initially on the light and shade and by building up darks in the shadow areas using glazing, before creating progressive light areas using opaque mixes and shades. The second part of this process is to use mark making to follow the movement of the image shapes. That is to say, to use rounded marks to describe the rounded, river-washed rocks, and to use sweeping marks to more accurately follow the course of the river water. When painting, particularly from life, it is always a good idea to constantly question the form of the planes in your subject. For instance, a brick wall is vertical so therefore using vertical strokes to paint a brick wall will give us a more convincing result. A calm lake is horizontal, so horizontal brushstrokes will give us the flat calm that is needed.

Try applying the same theory to other elements in your creative artwork. How does a rushing river run and tumble? Does the water twist and turn? If so, our mark making should also twist and turn. Does the sparkle on the surface dance before our eyes? If so, let's make

our brush dance, or flick, or spray the white sparkle.

It is these differences in mark making that help to set up the counterpoints between movement and stillness, the counterpoint between the rushing river water and the ancient solid rocks.

Now, if you have been following this series you will know that I love to give myself time constraints. A juicy deadline helps our brains to focus on the essentials of creative artwork and to side step the often unnecessary detail. I find that 60 minutes is a good chunk of time. Long enough to get involved in the painting process and short enough to stop us getting 'fiddly' and frustrated. Often, if we have too much time, our work can become laborious and can lose its freshness and that's the last thing that we need, right?

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.

TA

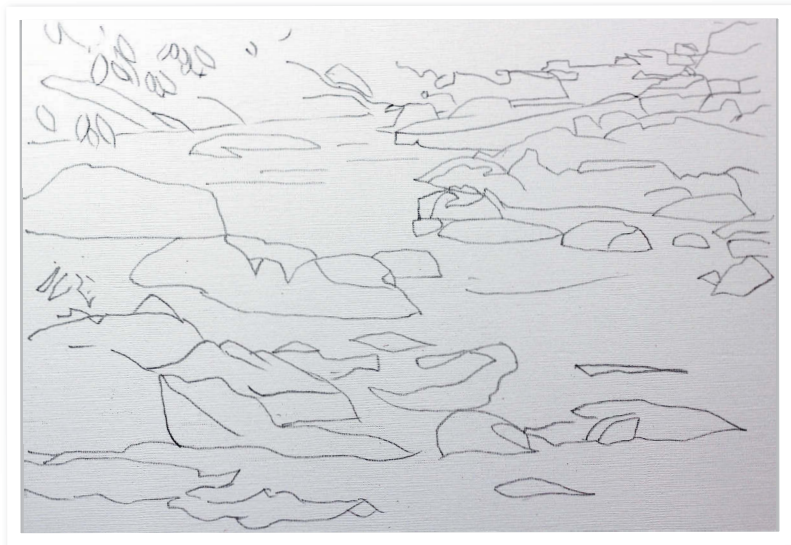
Please email your results (no larger than 2MB) to [dawn@tapc.co.uk](mailto:dawn@tapc.co.uk), with GM5 in the subject line, to arrive by April 22.



# 60-minute *Rushing River demonstration*

## YOU WILL NEED

- 14×10in (35.5×25.5cm) sheet of acrylic paper
- 2B pencil; No. 4 flat brush; palette knife
- Acrylic paint: yellow ochre, burnt sienna, Prussian blue; titanium white

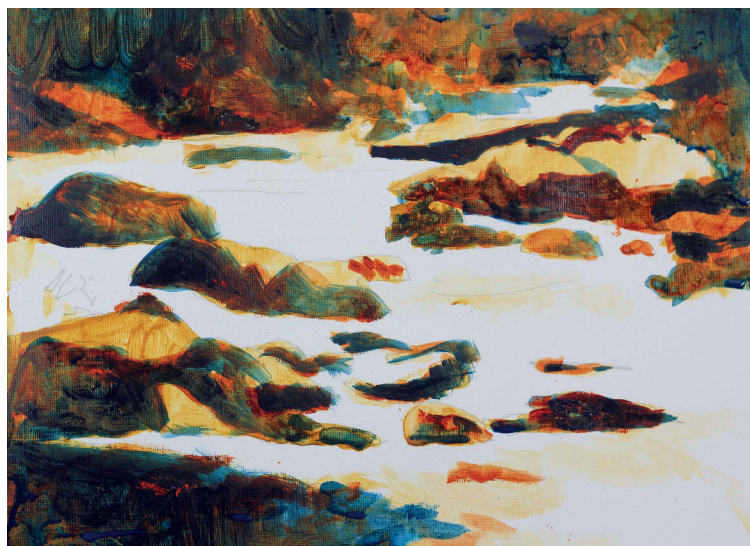
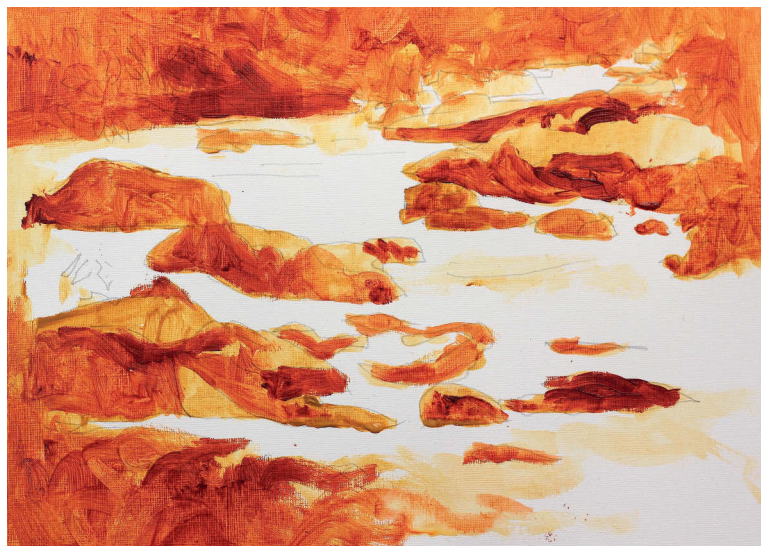


### ▲ STAGE ONE *7 minutes*

Draw the basic ingredients of our composition using a 2B (or softer) pencil. These initial marks don't need to be exact but they do need to be reasonably dark, so as to show through our initial colour washes

### ◀ STAGE TWO *3 minutes*

Squeeze out a small dollop of yellow ochre before using water to mix it down to the consistency of skimmed milk – it should have enough fluidity to render the usually opaque colour translucent. Then using a flat, square-end brush, flood the rocks and riverbank with the yellow ochre wash. Using a flat brush will give us a head start in creating solid, crisp edges on the rock formations



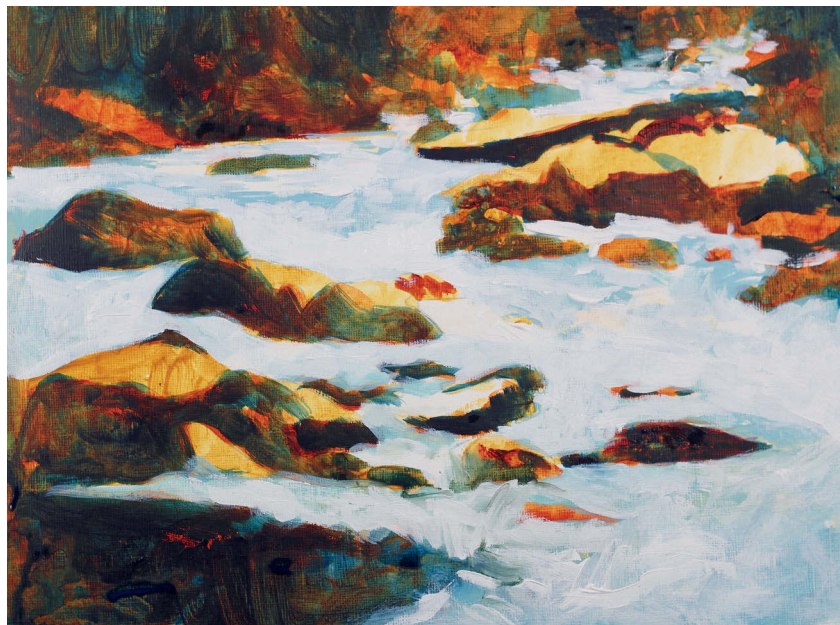
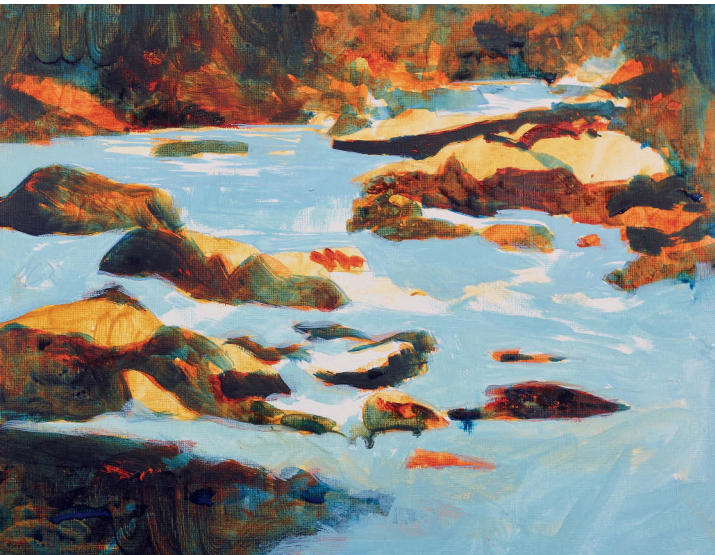
### ▲ STAGE THREE *3 minutes*

Once dry, mix down some burnt sienna with water to the consistency of single cream. A good brand of burnt sienna will be naturally translucent but with a good quantity of rich pigment. This allows us to create wonderful translucent orange washes without the colour becoming too weak. Brush the sienna mix over the shadowed areas of the rocks and distant riverbank. Try using the mix heavier in some areas and looser in others, as this will lend a helping hand when it comes to creating implied texture

### ▲ STAGE FOUR *3 minutes*

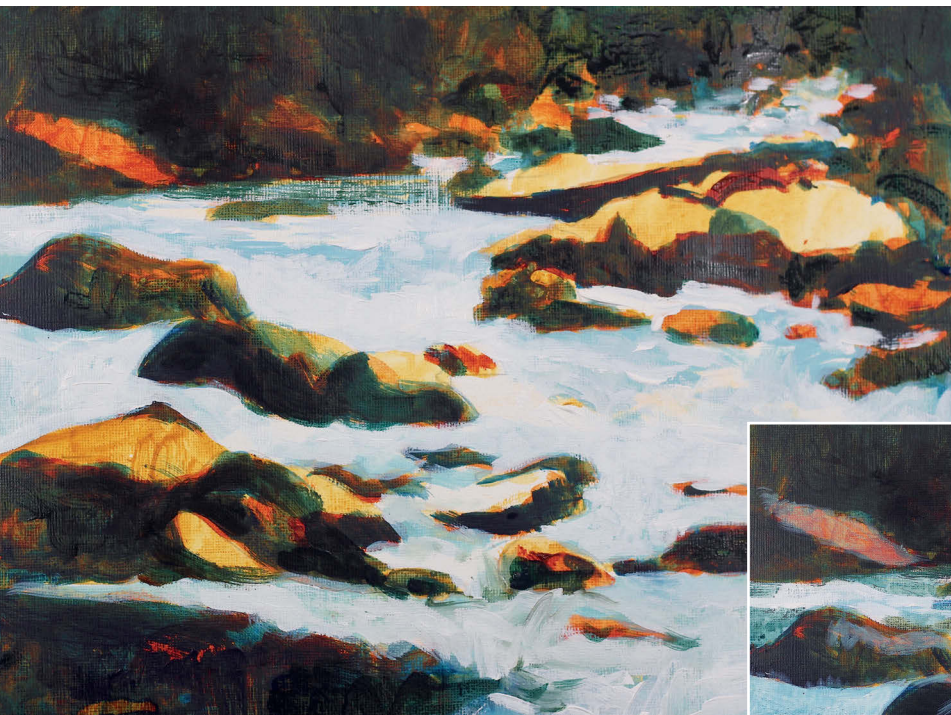
When the burnt sienna is dry, water down a touch of Prussian blue to the point of real translucency and use the flat brush to darken most of the shadow areas. You will notice that I have left some shadow areas as sienna. This will give us a useful mid-tone in the painting. Again, note how the Prussian blue mix is used darker in some areas and lighter in others. Treatments such as these give us instant interest and complexity





### ▲ STAGE FIVE *5 minutes*

Mix down a touch of Prussian blue with plenty of titanium white. Little, if any, water needs to be added as we are after an opaque mix. Be sure to add the Prussian blue to the white a little at a time, not the other way around, before using the brush to follow the plane of the tumbling water with horizontal strokes where the water surface is more still (top middle), and looser, more energetic strokes where the water tumbles towards us

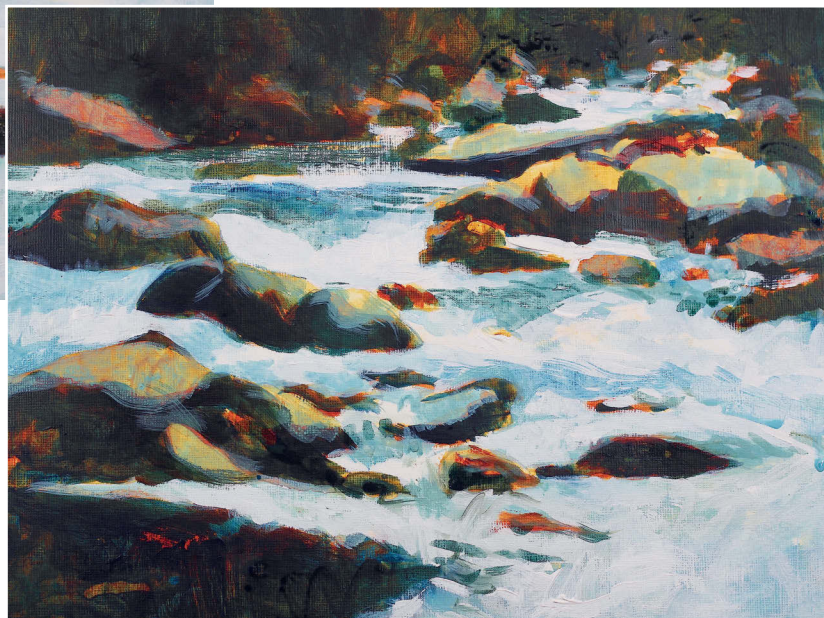


### ▲ STAGE SIX *4 minutes*

Add some neat titanium white straight from the tube to the river water. Again, try to use mark-making strokes to mimic the action of the water – smaller, more delicate strokes in the distance and larger, bolder strokes of white as the river crashes towards us. Using titanium white neat from the tube also allows us to create texture and these textured marks can be left to their own devices

### ◀ STAGE SEVEN *3 minutes*

It's time to darken up the distant riverbank and add a touch of shadow to the water. To create convincing darks it really helps to use local colours, that is to say, using colours that are already present in the painting. So for the dark shadows try a small mix of burnt sienna and Prussian blue; plenty of water will give a wonderfully useful shadow shade



### ▶ STAGE EIGHT *5 minutes*

Water down the dark shadow colour even more to create a wash to add tumbling shadows to the white water. Again, try to use your mark making to follow the movement of the water. Note how dilute the shadow mix is on the far right side of the painting – and the cheeky drip! This mix is also used to soften the rocks, knocking back the sharp angles between the shadows and highlights, creating a more rounded feel



## ► STAGE NINE *11 minutes*

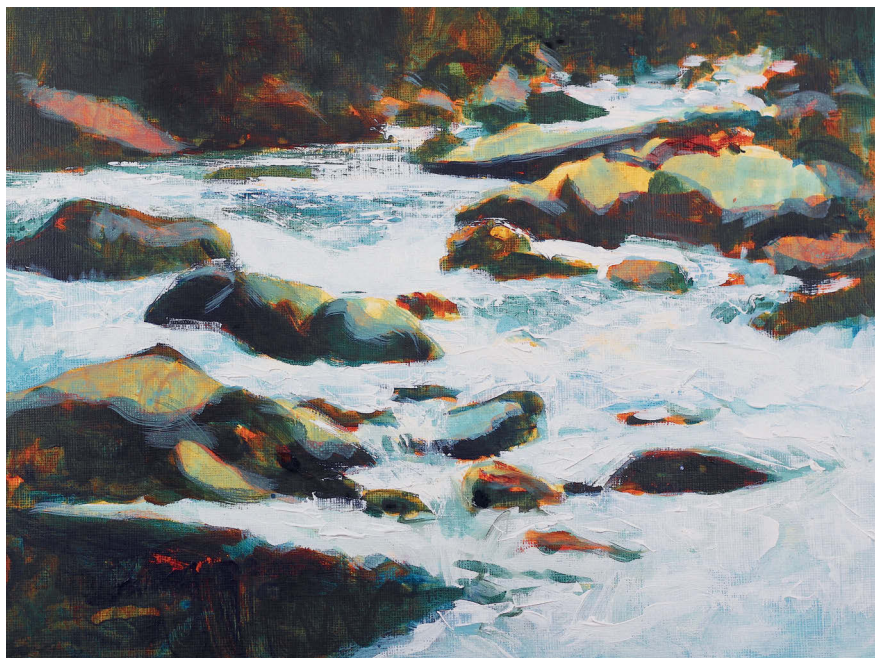
This is where the palette knife really comes into its own. Use neat titanium white to adjust the shape and size of the rock formations, ie negative painting of the white water behind the rocks to change the shape where necessary. Use the sharp side of the knife to 'draw' white water lines across the river shadows to create sparkles of light and movement. Finally, add extra texture to the near river water simply by spreading the luscious thick paint over the surface, allowing peaks and troughs to form

## ▼ FINISHED PAINTING

### *7 minutes*

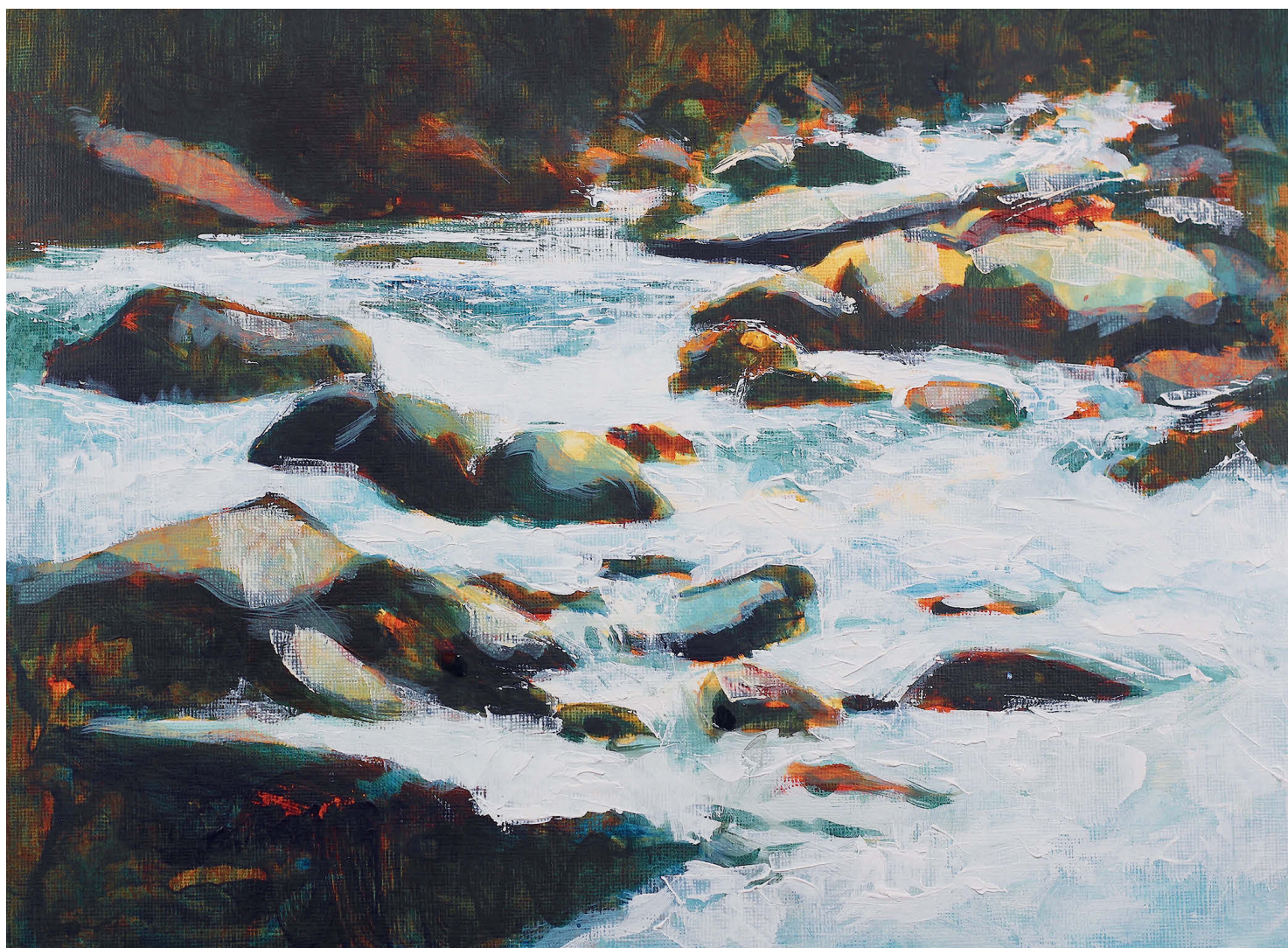
Add neat white to the distant river, again to help with movement, glisten and atmosphere. Add a little neat yellow ochre to titanium white to make a pale cream, and spread thinly over the rock surface highlights. Spreading thinly allows the paper surface to break through, adding extra texture and glisten

▼ *Rushing River*, acrylic on paper, 10×14in (25.5×35.5cm)



## 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](http://www.glynmacey.co.uk)





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# WATERCOLOUR

## wet-in-wet or wet-up to-wet?

If composition is about the placement of major and minor shapes and winding tonal pathways lead the eye through the composition, it is lost-and-found edges that give watercolour its beautiful ethereal quality. Wet-in-wet and wet-up-to-wet are the techniques that produce these effects, but it is not easy to determine which has been used. In practice most watercolours contain elements of each but it is important to understand the difference.

### The terms explained

Wet-in-wet is the application of wet paint to an already wet surface, be it paper wetted with water or a pre-existing wash. Wet-in-wet creates soft edges all over and can be used in passages within a painting or for the entire painting. Wet-in-wet creates unity or atmosphere as all shapes gently blend with each other, the amount of merging decided by the wetness of the paper and paint, but another consequence is that the resulting colours are usually less intense than those applied to a dry surface.

Wet-up-to-wet is painting on a dry surface but allowing one wet colour to merge with another; how much one colour diffuses into its neighbour is determined by the wetness of each. Wet-up-to-wet creates a mix of soft and hard edges because not all shapes have to blend. The resulting colours are fresher than wet-in-wet because they do not spread as much and thus maintain more of their own integrity. Wet-up-to-wet is the approach I use most often as it creates drama, light and lost-and-found edges.

### Compare the techniques

*Paris Street* (right) is a view with lots of strong sunlight and shade. To simplify the mass of detail I opted for a wet-in-wet and wet-up-to-wet approach. This meant applying a blush wash of pale colour to start; when this was dry I added a broad layer of cool and warm shadow, which I worked into whilst still damp, wet-in-wet.

Watercolour used wet-in-wet has to be

Most watercolours contain both hard and soft edges, and this is influenced by whether we paint wet-in-wet or wet-up-to-wet. **Jake Winkle** explains how to use these techniques to best effect



▲ *Paris Street*, watercolour on Arches Rough 140lb (300gsm), 18½×12½in (47×32cm).

The complexity has been simplified by a unified wet-in-wet and wet-up-to-wet approach. Apart from a few selected highlights almost every shape is soft-edged

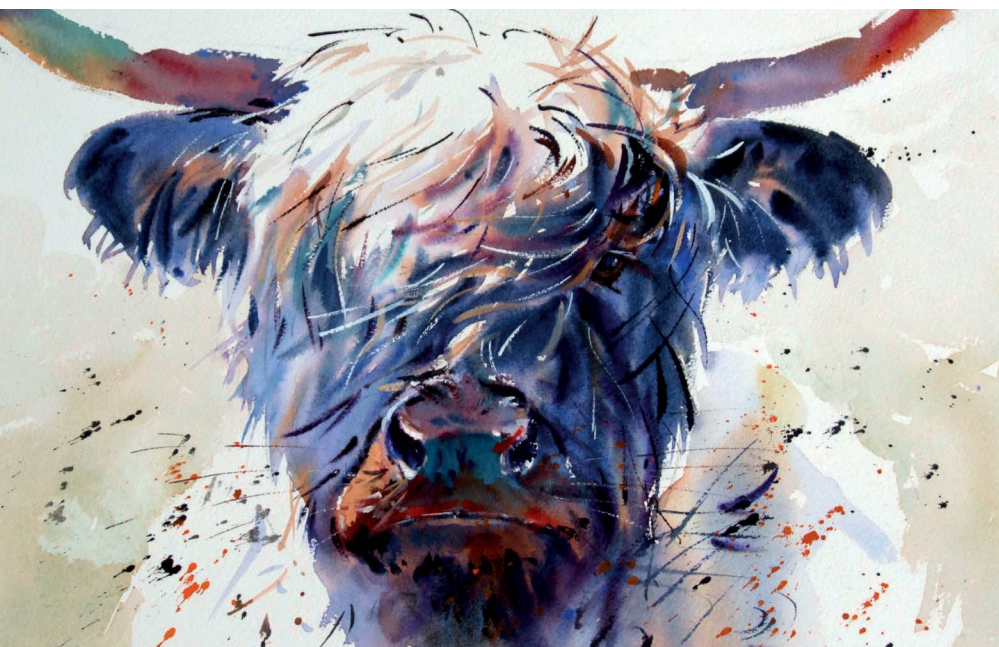


## WATERCOLOUR



▲ *Towards the Della Salute*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×47cm).

The drama of colour and white paper is the result of painting wet-up-to-wet on dry paper

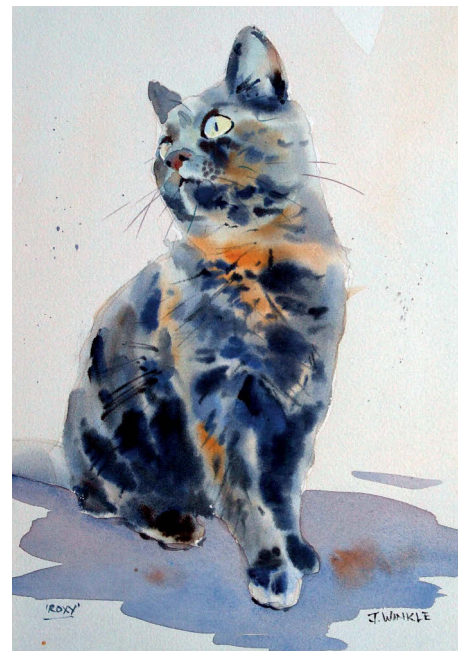


▲ *Windswept Over the Highland*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×47cm). Combining hard and soft edges creates dramatic light but also unity in the painting

applied in a specific order if you want to avoid cauliflowers and to have as much control as possible. At the beginning the paint and the paper are very wet; colours go on medium-tone and spread into each other. Timing is critical as the paper will be drying and there is not long to make the picture. It is important to work over the entire piece and not get bogged down in individual areas. Then the paint

mixture is thickened with more pigment as I go back in, wet-in-wet to develop the next tonal range. This process is repeated as necessary (and as time allows) until the required depth of tone is achieved. In practice you normally have about ten to fifteen minutes to do this – the paint mixture at the end will have the stiffness of jam and the paper be just damp, not sodden. The windows are added at this stage. The finished picture is subtle and unified and is the result of a limited palette of merging colour and limited tonal contrast except in the extreme highlights.

*Towards the Della Salute* (top left) is wet-up-to-wet only. Firstly, the painted



▲ *Cat Poser*, watercolour on Arches Rough 140lb (300gsm), 9½×13in (24×33cm).

Wet-in-wet is perfect for rendering the soft volumes of animal fur

shapes and negative shapes are far more defined and are the result of negative painting, or leaving the white paper unpainted. The colour saturation is more intense than in *Paris Street*; the combination of hard and soft edges and strong colour create a more dramatic and sunlit effect. Both approaches are very spontaneous, as you have to react quickly to what's happening on the paper. You need to be aware of negative shapes and the consistency of the paint mixture as you work to determine whether your shapes are going to flow together uncontrollably or just fuse to create a suggested edge.

Wet-in-wet is an effective way to describe the soft volumes of animal fur and texture. In *Cat Poser* (above) the animal was described entirely wet-in-wet, by wetting the whole body with clean water and then adding pale colour, gradually stiffening the mixture and darkening the tone. The process has muted the colour so that the cool blues and warm browns unify and don't appear as 'stuck-on' shapes. *Windswept Over the Highland* (left) uses both techniques. Highlights and flicks were preserved with masking fluid and instead of wetting the entire animal, the top portion of the head was left dry. Hard and soft edges were achieved depending on whether the paint was applied to wet or dry paper. Mark making was also brought into play, the brushstrokes broadly followed the direction of the animal. This watercolour combines the unity of wet-





in-wet with the drama and contrast of wet-up-to-wet. So, wet-in-wet may be a good approach to a flat-lit subject, whereas wet-up-to-wet works well with strong sunlight.

### Dramatic effects

*Cycle Race* (above) further develops the idea of wet-up-to-wet. It is a painting about shape and abstraction: adjacent shapes of similar tone were merged, irrespective of colour; cycle shorts were blended with legs and shadows. It is also about light, which means painting the shadows. The figures at the back are neutral silhouettes and all painted parts of the main characters are in shadow, with highlights left as the white of the paper. Notice the use of dry brush to create the linear aspect of the bikes without making them too dominant, and the importance of the cast shadow shapes to complete the design and to anchor the cyclists. There is a strong sense of looking into the light because everything is seen in shadow form and the warmest colours are reserved for the nearest figure.

There is a sharp-edged drama to the early morning light filtering through the window and showering the objects with scattered light in *Farmhouse Table* (top right). Here the colours were applied to the dry paper with one touch, as dark as they needed to be. The objects are abstract because their shapes are indeterminate, but the painting is not about their reality, it is about the overall effect of early morning light on a kitchen table. I moved steadily from one section of the painting to the next, capturing it quickly before the previous one had dried.

Wet-in-wet, wet-up-to-wet, dry brush, mark making, scribbling and masking fluid were all used in *Elephant* (right). After applying masking fluid I literally

▲ *Cycle Race*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×47cm). Looking into the light, this was painted on dry paper and shapes merged in the shadows

▲ *Farmhouse Table*, watercolour on Arches Rough 140lb (300gsm), 12½×12½in (32×32cm). Painted on dry paper, this would be more unified but less dramatic had it been achieved as a wet-in-wet painting



threw cobalt blue, cobalt turquoise light and water onto the paper for the background. Next, on dry paper, dilute pure cool blue and warm crimson were applied to the shadow portion of the head, allowing warm and cool counterchange to add luminance. Into this wet surface warm and cool textures were added with thick paint and bold direct brushstrokes; this created edges that in places were lost and in others found. Scribble and spatter were thrown into the mix to ensure that patterns and shapes were broken and not too repetitive, and the spatter in the background helped to unify the elephant with its surroundings.

▲ *Elephant*, watercolour on Arches Rough 140lb (300gsm), 12½×18½in (32×47cm). Colour and tonal contrast were achieved with various techniques in this lively painting full of interesting shapes and marks

Jake Winkle uses the Luxartis range of kolinsky sable brushes, available from [www.luxartis.biz](http://www.luxartis.biz), as is his book, *Light and Movement in Watercolour*, published by Batsford Books. Jake has three teaching DVDs, available from Town House Films, [www.townhousefilms.co.uk](http://www.townhousefilms.co.uk). For more information, see [www.winkleart.com](http://www.winkleart.com).





### 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](mailto:information@talbot-greaves.co.uk) or through his website [www.talbot-greaves.co.uk](http://www.talbot-greaves.co.uk).

## 5 | Explore acrylics

Acrylics are notorious for fast drying, which could lead to possible synthetic-looking hard-edged paintings. Paul Talbot-Greaves outlines some techniques that will help you avoid the over-worked look and push towards a more exciting, looser feel

Try to think away from a careful, tight painting approach. Instead, begin your painting by looking at your reference material through half-closed eyes and work it in simple loose blocks of colour and value. If it helps, choose a subject that doesn't contain lots of tiny details and paint it without any preliminary drawing. Just use the blocks to roughly form the starting point of the painting, then each application thereafter

becomes a shaping exercise where you gradually model the scene into more detailed proportions. Blocking in this way can be difficult to grasp at first, so try to use a large brush with lots of colour and, if you can, paint through half-closed eyes.

### Working wet

You can achieve some great loose effects by working wet-into-wet, no matter what surface you work on. It is extremely important to use a medium for this so that you don't over dilute the polymer binder in the paint (I wrote about this in part three of this series, March issue). For this type of application I generally use a flow improver, although you could dilute some matt or gloss medium for a similar result. Pre-wet your painting surface with the medium and also use the medium to dilute your paint to a watercolour consistency in order to allow the colours to run and blend. This kind of approach makes a great start to a painting as it generates an underlying softness.

To make paint run and create surprising effects, try sloshing fluid into wet paint. Again, it is best to add some polymer to your painting water, such as a flow improver. Fill a brush and spatter it freely and randomly into the damp paint. Try the technique with your board or canvas at different angles to make the paint run at different speeds. This method is a way of creating interest as well as forcibly pulling away from painting everything in detail. Once you have sloshed fluid or thin paint into a painting a few times you will begin to see the potential of using some of the effects. Using a method like this is all about creating effects that you wouldn't ordinarily paint.

### Spattering

Spatter suggests so much in terms of texture and random shape. As with sloshing water into wet paint, it creates effects without you having to think about



▲ *Approaching Weather*, acrylic on paper, 9½×9½in (24×24cm).

In this painting I first blocked in a large amount of dark value and allowed it to dry. I then blocked the lighter values over the top and, whilst the paint was still wet, I scraped the darker shapes back out using a variety of tools





▲ *Turbulence*, acrylic on paper, 7½×7½in (19×19cm).

A quickly painted image, blocked in with lots of energy and free-flowing brush marks. I also used spattering, sloshing water, scraping back and wiping out

them. Spatter works well for leaves, stones and pebbles, ground textures and more. Use paint thinned with an appropriate medium then fill a size 8 to a size 14 round brush. Use a short sharp downward motion with the brush and, if needed, give it a little tap at the same time. If you have difficulty getting paint onto the surface it may be that either your paint is too thick or you don't have enough of it on your brush. Paint can be spattered onto a dry surface, onto a wet surface or a halfway effect where you spatter paint then immediately spatter fluid on top to soften some of the effect. For a finer spatter effect, use a stiff brush such as a hog brush or old toothbrush and draw your thumb over the bristles to flick the paint onto the painting.

### Scraping out

Scraping out generates some great effects. I find this works really well when you apply dark value and allow it to dry, then overlay with lighter value and scrape this back to expose bits of the dark again.

You need to keep the paint from drying as you work and you can do this by either adding some slow-drying medium to your paint or giving the work a gentle mist with water. Use thicker paint for the best effects. Try creating a variety of effects by scraping back with different tools such as squeegees, credit cards, finger nails, the wrong end of a brush or palette knives.

### Using runny paint over thick paint

One of the attributes of acrylic paint is that you do not need to worry about any particular process of application in order to avoid paint cracking as it dries. A lovely effect can be achieved by applying rough textured thick paint using either heavy body paint or ordinary paint added to a texture medium. Allow it to dry and apply runny paint diluted with a flow improver

over the top. The fluid paint will well in the hollows of the thicker paint, producing a wonderful texture effect that has many applications. The appearance of this effect will vary with different board angles.

### Roller

Any large areas of flat colour can be applied by roller. I sometimes use a mini-sized ordinary decorating roller for this approach. Use neat paint for opaque applications or make it slightly transparent by adding matt or gloss medium with a little water. This allows under layers to show through, which can be very effective. Alternatively you could add a texture gel if you want to roll out a textured surface. The type of roller will determine the finish so try out different sorts, such as a sponge roller or a cotton roller.

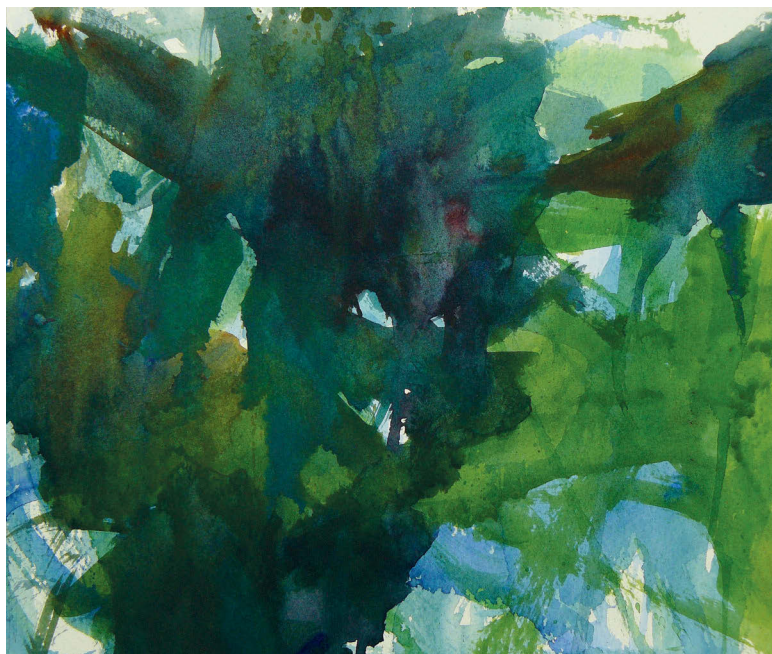


## DEMONSTRATION *Summer Stream*



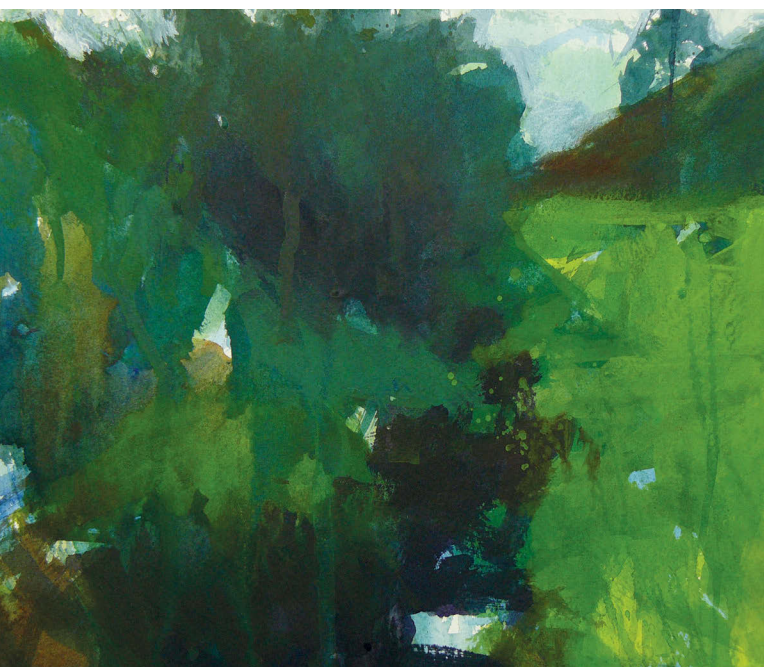
### ▲ STAGE ONE

I worked the painting on a piece of 200lb (425gsm) Bockingford NOT paper, which handles acrylic really well. Alternatively you could use canvas or acrylic paper for a similar finish. I began by covering the blank white surface using layers of ultramarine and Hooker's green, brushed randomly in different directions. This adds a little under tone but also various shapes to create pattern that can be used through transparent paint



### ▲ STAGE TWO

Starting with dark values, I made rough mixtures of ultramarine, alizarin crimson and Hooker's green, then quickly blocked in the dark shapes of the composition in a vague, blocking method. To loosen the look of the paint I used various consistencies from thick colour to runny colour thinned down with flow improver. As the dark was drying I blocked in some of the mid-values in Hooker's green and cadmium yellow light



### ▲ STAGE THREE

Next I began to shape up the composition, adding shadow areas made up from various consistencies of Hooker's green, cerulean blue and burnt sienna. In the lighter areas I began to build up the bright greens with more cadmium yellow pale added to a little Hooker's green. Whilst the paint was still damp I sloshed in a few brushes of flow improver – you can see some of these effects where the paint has run down



### ▲ STAGE FOUR

I assessed the painting and decided that the dark and mid-values were about right so I continued with the lighter values. I added a little matt medium to the paint to maintain consistency but increase transparency, and I built up the bright green in slightly thicker layers. I also warmed some areas with burnt sienna





### ▲ FINISHED PAINTING

*Summer Stream*, acrylic on paper, 9½×11½in (24×29cm).

I used heavy body acrylic with a palette knife to block in the sky and, at the same time, I used the palette knife in a gentle stippling action to generate the fragmented canopy of the tree in the focal area. In the same working method I applied white to the reflections of the water. Next I thinned some of the green with plenty of flow improver and spattered on the leaf shapes on the bank. Using a small offcut of watercolour paper I stamped in some of the grass and weed shapes here and there

## THIS MONTH'S EXERCISE

Your painting challenge this time is to tackle the photograph of 'shoreline' (right). Think about how you might loosen the image and suggest texture by using the techniques that I have discussed. **Submit a good-quality image of your work via email to dawn@tapc.co.uk together with a brief description (no more than 100 words) about the process you used, with PTG Exercise 5 in the subject line, by April 22.**

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







# *A passion for* **water**

**Deborah Walker** reveals how she captures the light and moods of water in her large-scale watercolours



◀ *Reveal*, pure watercolour, 40½×52½in (103×133cm).

Here we get a glimpse of a 6000bc petrified forest in Pembrokeshire that was engulfed by the sea after the last ice age. Remnants of branches, roots and tree trunks are visible at very low tides. Due to its rare appearance it was essential to work quickly with a camera and sketchbook

‘My approach embraces both representational and abstract elements and I try to push the character of the paint to extremes’



▲ *After Silence*, pure watercolour, 39×50½in (99×129cm) and sketchbook study, right.

In a secluded cove at Carnewas in Cornwall, silent but for the sound of the sea, are hidden remnants of a mine adit. The light had an ethereal quality on the wet rocks. The camera caught the shafts of sunlight and I recorded the structure of the cliff and rocks in drawings and colour studies (right)



One of the most satisfying things for me, as a painter, is to have a subject or recurring theme in my work that I seek out wherever I go. For me, it is the depiction of water in watercolour, as it provides a consistent challenge.

My paintings are concerned with landscape, both in broad expanse and close-up detail, and express both the dramatic and subtle ways that light transforms a subject. My *plein-air* work involves a camera, a sketchbook, an awful lot of walking and many hours of observation, but I regard myself as a studio painter.

Some find it odd that, with a passion for watery subjects, especially the sea, I

live about as far away from the coast, in Staffordshire, as you can get. The way I look at it is that I am roughly equidistant from each edge! If I lived in Cornwall, for example, how often would I go to Northumberland?

### Big pictures

In recent years I have developed a passion for painting very large watercolours – well over a metre – that I paint over several days in the controlled environment of my studio. Prior to starting one of these big pictures I spend many hours researching my subject, its history and geology. This involves sketchbooks and photographs, seeking out my composition, colours, methods

and techniques until I have a plan.

My paintings are not a first response to a subject; they are a build up of a representation of a sense of place, with a specific remembered light, mood, colour and atmosphere that I wish to convey. My approach embraces both representational and abstract elements and I try to push the character of the paint to extremes.

The demonstration I have chosen hopefully gives an insight into my working practice. It is the view of the Thames from the Millennium Bridge, looking towards Blackfriars at sunset – the last blast of afternoon sun before the world returns to shades of grey and artificial street lighting.





## WATERCOLOUR

### DEMONSTRATION *Towards Evening*



#### MATERIALS

- Winsor & Newton Artists' Watercolour in burnt umber, Winsor blue, alizarin crimson and aureolin
- Pure kolinsky sable round brush, size 12; ¼in flat sable synthetic mix brush for lifting
- Ruling pen, dip pen
- Arches 140lb (300gm) Rough watercolour paper

#### ▲ STAGE ONE

I always work on stretched watercolour paper. Using a dip pen and a thin wash of grey watercolour, not much stronger than dirty water, I drew in the main shapes of the buildings and structures. Once this was dry I used masking medium to reserve all my bright white highlights. In the main central area of light on the water I applied masking to the edges of the whole area, rather than filling it in, to remind me to avoid that area and to give a natural edge to the water. When the masking was dry I applied a graduated wash of aureolin, alizarin crimson, burnt umber and a hint of Winsor blue to the sky, ensuring that it reached below the horizon line. This was dried flat. I then wet the area for the Thames, tilted the board to 45 degrees and dropped in my mix to reflect the sky, altered by adding more burnt umber, Winsor blue and alizarin, but less aureolin, allowing it to run and then completely dry in this position. I then blocked in the buildings and bridge with my brush, using my initial dip pen drawing as a guide, with a thicker mix of burnt umber, Winsor blue and alizarin crimson



#### ▲ STAGE TWO

I continued with the development of the buildings and the bridge on the horizon, using a combination of brush, ruling and dip pens, building up several layers of detail with suggestive marks to an almost complete state. I took care to keep my mark making very loose and almost scribble-like here, because over-doing the detail would cause it to jump forward when the idea was to keep the bridge, the buildings and all the busy rush-hour activity in the distance. Quick, loose marks helped to give the impression of a busy road and vehicles travelling at speed across the bridge – I wanted to emphasise a sense of place



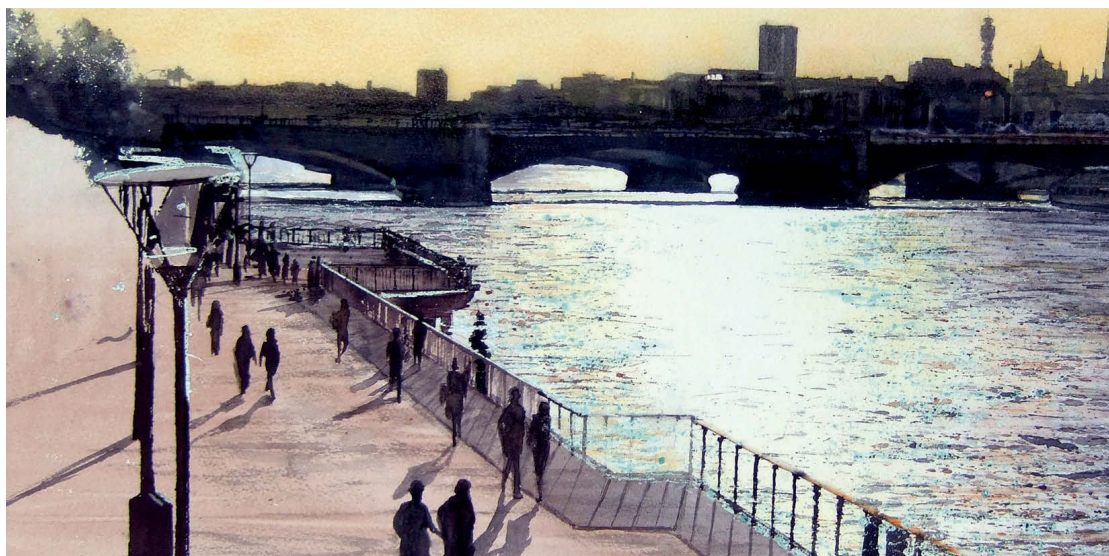
#### ◀ STAGE THREE

Using mixes of burnt umber, Winsor blue and alizarin crimson, varying the strength of the mix towards each individual colour, I began to build up the surface pattern of the water with brushmarks, spattering and splashes, having covered the parts of the painting where I didn't want paint to land. I repeated this mark making using a mix of alizarin crimson and aureolin, especially around the edges of the central white area, to unify the water with the sky. Remember that the colour of the water is totally dependent on the colour of whatever is above, below and in it, as water is a clear, colourless liquid



## ► STAGE FOUR

I applied masking medium to the tops of the lampposts and began to draw in the dark silhouettes of the railings, people, lampposts and their shadows, with a very dark, thick mix of burnt umber, Winsor blue and alizarin crimson. It was essential here to pay particular attention to perspective so that the people diminish in size as the distance increases. Using the side of my damp brush, I applied a weaker mix of this colour across the ground, to add surface texture to the pavement, and allowed it all to dry completely before continuing



## ▼ FINISHED PAINTING

*Towards Evening*, watercolour on Arches Rough 140lb (300gsm), 22½×36½in (57×93cm). This was the scary bit! I mixed up a large amount of the dark reddish brown/grey mix – more than I thought I would need, wet the entire area of the Embankment, right up to the trees just visible on the top-left horizon, and began to drop it in from the left, allowing it to spread across the wet paper to the edge of the Embankment. This put the whole area into shadow and softened all the edges. I allowed this to dry naturally and repeated as necessary to build up the dark area with depth of colour and suggestive marks. When dry I used a small wet flat chisel brush and a tissue to lift off a few soft horizontal lights on the ground to pull the structure of the foreground together and suggest texture. In this way the whole area remains soft, subtle and dark. When totally dry I removed all masking medium and softened some of the white marks in the background and on the Thames, using a moist brush. I also wet the edges of the white discs on top of the lampposts to soften to a light grey-brown colour. Finally I re-wet the entire sky and background buildings, down to the top of the bridge, and re-applied a wash of aureolin, burnt umber, alizarin crimson and a hint of Winsor blue to increase the depth of the sunset and to push the buildings further into the distance. This unified the background and increased the intensity of the white light on the water

**Deborah Walker**

studied at De Montfort University. She is a fellow of the Royal Society of Arts, a member of the Royal Birmingham Society of Artists and a council member of the Royal Institute of Painters in Water Colours. She has exhibited widely and won many awards and her work is in private and public collections. This year Deborah will be exhibiting at the RI annual exhibition at the Mall Galleries, London, from April 6 to 16; at Broadway Modern, Broadway, as part of the Broadway Arts Festival from June 5 to 19, where she is holding a workshop on June 14 – see [www.broadwayartsfestival.com](http://www.broadwayartsfestival.com) or telephone 01386 898387; and the RI North Gallery Exhibition, Mall Galleries, London, from November 7 to 14. [www.walker-art.co.uk](http://www.walker-art.co.uk).







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### 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](http://www.norfolkpaintingschool.com) or call Jane on 01328 730203 or via [jane@norfolkpaintingschool.com](mailto:jane@norfolkpaintingschool.com)

For improving oil painters the sea offers a huge range of learning opportunities; edge control, selective use of impasto, translucent to turbid transitions, compositional design – the list goes on. For these reasons we often paint sea studies at the Norfolk Painting School, and I've based this month's demonstration on just such an exercise.

### How artists see the sea

Painters have tackled sea painting for centuries, so quite naturally the 'normal style' of sea painting has evolved from the rather cartoon seas of Botticelli to the powerful abstracts of Eardley and Virtue. Given that painters always benefit from having a picture of how a painting should turn out in their mind's eye, what style should you work in?

For the purpose of practising glazing the answer is easy: paint a fairly classical sea, as was common in the late 19th century. This will give you the maximum scope for playing about with opacity and translucency, as well as provide you with a very sound skills base for more contemporary works.

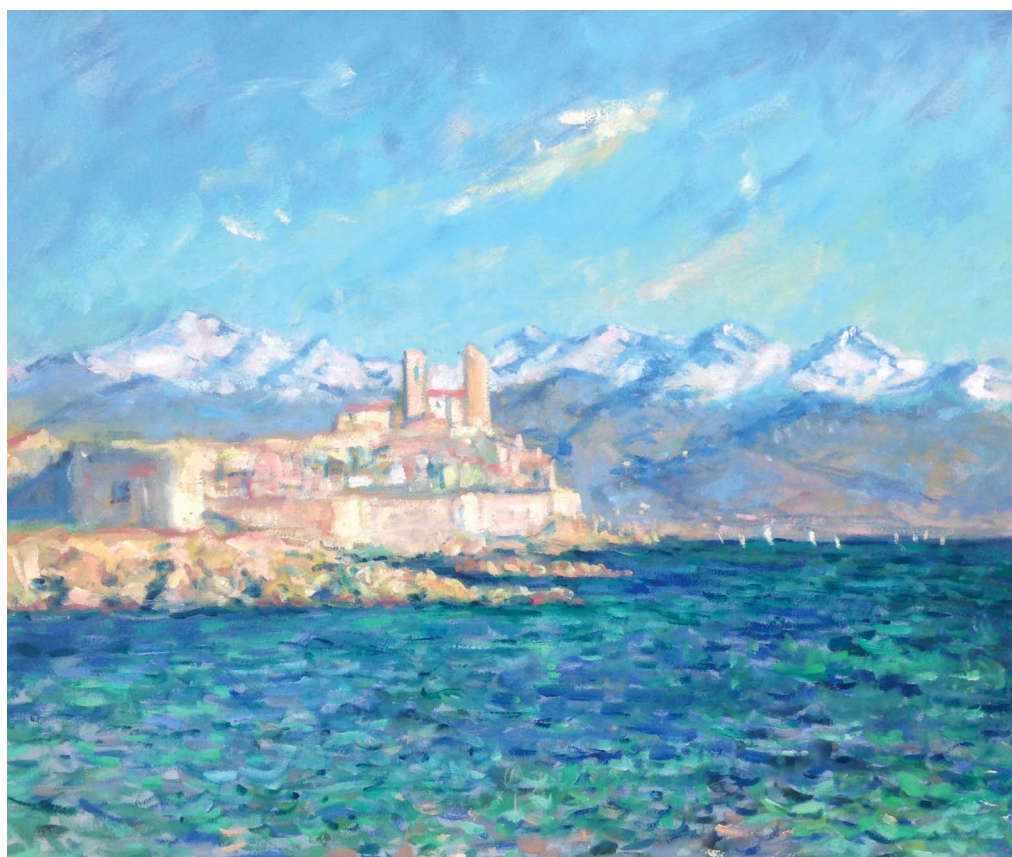
With that in mind, my criteria for success are:

- A sense of translucency – solid 'concrete' seas can look like lunar landscapes.
- A sense of movement – seas should look mutable rather than frozen in time.

If you are a very traditional, or a very contemporary painter, then add a few more measures of success to your exercise – you might admire the romanticist seas of Van de Velde or the ethereal ones of Richter, for instance.

# 3 | Painting seas in oils

For the third article in his four-part series on exploiting the translucent (glazing) properties of oils, **Martin Kinnear** invites you to try painting the sea



### Tackling translucency

The key to this, as explained in my previous articles, is to keep opaque colours away from your mixes in the first instance. You can find this information on the paint tube or just by trying out your various paints. When you do progress to more opaque – or bodied – paint you'll need to do so carefully, possibly controlling that process with a simple glazing medium. The following working order will serve you well:

- Start with a translucent wash and let it dry.
- Develop the picture with semi-opaque paint, taking care to leave some of the translucent paint uncovered.
- Work up to full opacity in a few areas, ensuring you keep both of the previous stages.

▲ **Eddie Goodridge** *Antibes, after Monet*, oil, 20×24in (51×61cm).

Impressionistic seas require the focus on colour rather than opacity, as demonstrated here by my assistant tutor

In practical terms, the above procedure might be implemented as shown in the demonstration (pages 48 and 49).

Having this kind of sequence will ensure your sea painting has that elusive optical depth. Once you have mastered a simple sequence such as this, start to add a bit more complexity, by using multiple colours, for instance. The Wash here in Norfolk is really just a huge shallow bay, so it often reads as a brownish-grey sea in heavy weather.

Don't forget that all water is a mirror to the sky, so the sea will reflect the general





▲ Eddie Goodridge *Study after Aivazovsky*, oil, 20×30in (51×76cm).

Painted by my assistant tutor, this study shows how effective impasto can be over an indirect oil

colour of the sky, particularly if you are painting it in a dead calm. Waves complicate this, but it's a good principle. More advanced painters could consider painting the sea a fairly neutral colour, ie its 'local' colour, then isolating the colour (temperature) of the light and then glazing that light colour over the sea. The glaze will automatically adjust the local colour of the sea for the prevailing light temperature. If you're baffled by optics, try this simple exercise:

- Paint a blue-grey sea and let it dry.
- Make up a glaze that is the colour of a sunset – red orange, for instance.
- Glaze it over the sea to see how the blue-grey looks like a sea at sunset.

Art historians sometimes call this the 'turbid medium effect', should you come across that term in technical sources.

## Painting movement

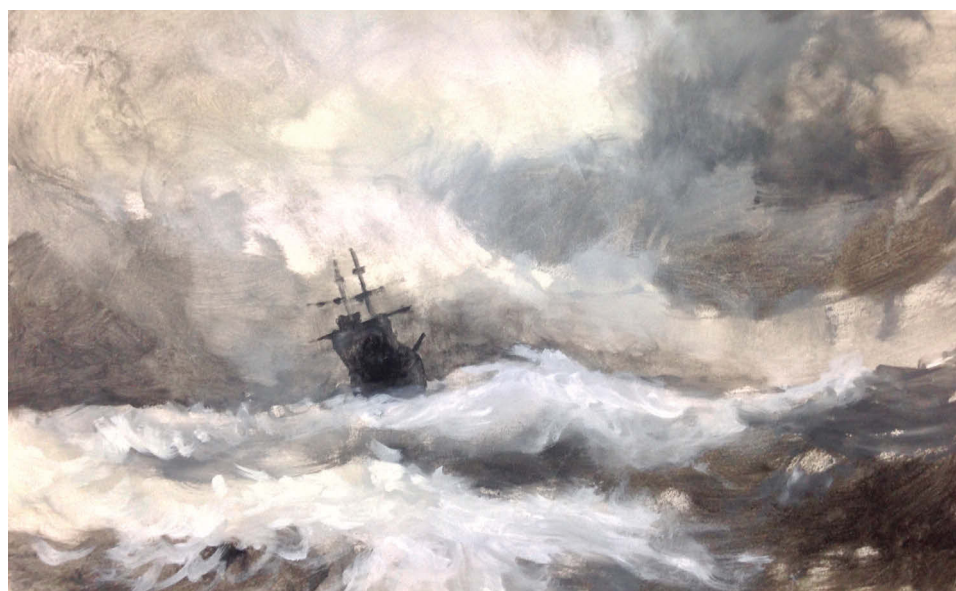
Seas are ever moving and mutable, and for this reason it's very tempting to paint them from a photo. This is OK as a starting point, but if you simply copy a photo your painting will look as though nature has frozen. Ideally you should try to get a sense of the sea as an ever-changing form by painting it fluidly and loosely. In practice this is difficult if you are also learning to manage opacity, so you may have to focus on these one at a time until they become second nature.

My general advice for painting loosely is:

- Choose as large a brush as possible and stick to it as long as you can.
- Paint gesturally (use simple bold strokes), rather than carefully.
- Try applying paint with paper towels or palette knives; these are harder to 'control' than brushes.

## Colours and mediums

The best colours for sea painting are usually muted green-greys or blue-greys. That means you shouldn't reach for your



## DEMONSTRATION

### A Simple Sea

#### ▲ STAGE ONE

Start by painting a simple sea

Wash the picture out with an imprimatura of ultramarine blue (translucent and blue, so it's a good choice for water)

#### ► STAGE TWO

Glaze it with simple colours

Work it up with ultramarine blue plus a little green (cooler) or violet (warmer), plus a touch of titanium white (opaque)







phthalo colours but favour pigments that are naturally subtle. If your main pigment is naturally fairly saturated, ultramarine blue for instance, knock it back with its complementary colour – a dull orange such as burnt sienna is a great choice. For Norfolk seas a good palette would be: ultramarine blue, burnt sienna, raw sienna, titanium white and ivory black. You might add a touch of saturation to this, to pick out a sunlit patch of sea as Turner often did, for instance. In this case I'd extend to a more lively yellow or warm green; cadmium would be ideal, but use it sparingly.

When it comes to mediums, a simple glazing mixture is essential for translucent sea painting; an alkyd of some sort is fine, but for the serious stuff I'd extend that to a turbid (cloudy) medium containing wax. Wax is wonderful for conjuring up wave tops, spray and spume. I generally apply those types of effects with a palette knife and rag. If you let your underpainting dry, you'll find it easy to remove these if you get it wrong, and that's a sensible precaution if you've only used a knife once or twice.

TA

### IN A NUTSHELL

- Start translucent
- Add opacity carefully
- Choose a muted palette
- Use large brushes to stop the 'frozen sea' look

### ▲ STAGE THREE

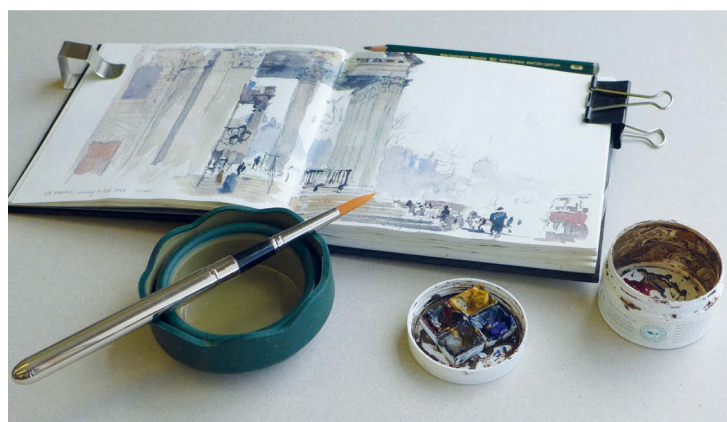
When the glazes are set finish off with fatter (thicker and fully opaque) titanium white. The detail (below) shows how I vary the opacity and texture of the paint



Next month I'm going to pull the series together by showing you how Rembrandt used many of the techniques I've discussed in his wonderfully luminous work.



**Geoff Hunt** relates how, with a little trial and error, he settled on a sketching kit that takes up minimal space, and can be used discreetly in public to produce the results he wants



# My minimum sketching kit

My minimum sketching kit

The extra water pot is very handy to use in its telescoped-up state.

Because the body of the round pot is not needed for water it can be used for colour mixing



▲ *St Martin's in the Fields*, watercolour sketch, 6×13in (15.5×33cm). This is the very first sketch I did with the minimum kit. It was a relatively comfortable pitch, for once, as I was sitting at a table with a cup of coffee



Over the years I have never been able to settle down to a sketchbook. I couldn't find a satisfactory formula that combined both a sketchbook and the equipment that went with it, with the result that I have a shelf full of sketchbooks, all different sizes and thicknesses and papers. Each of these has about three or four pages at the front that I filled up before abandoning it as unsatisfactory.

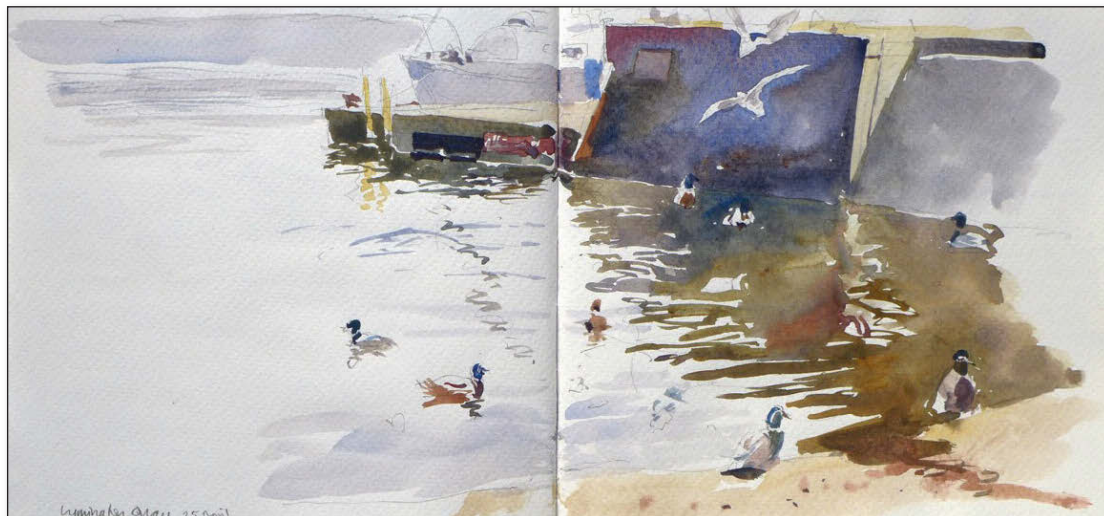
The problem was not so much the sketchbook as what I took with it. If I was going out for a 'proper' painting expedition I would take my usual painting bag, but then I would be using larger papers, not just a sketchbook. If I was really only taking a sketchbook, how much painting equipment did I need? Ideally I would want to have a proper small paintbox, but that would start to require more clutter. I would also need brushes, a water pot, bits and pieces and, before I knew it, I would be back to half a bagful of stuff again.

## The ideal sketchbook

Last year, knowing that I would be spending a large part of my time working in the studio, and thus that my full-scale outdoor expeditions might be very few, I finally decided to tackle this problem. What I wanted was a very simple sketching kit that I would genuinely always carry tucked away somewhere in my usual rucksack or bag, along with the shopping, so it would always be ready to grab a quick observation. It would be the minimum possible, the kind of thing you could discreetly deploy on a very small café table next to your coffee.

First and, most importantly, I needed the ideal sketchbook: not too big, not too small. After a considerable search I found what I thought was a neat-looking solution in the form of a not-quite-square Kunst & Papier book. This came from Cornelissen art shop in London, but they are available from other art shops and online; it's just not one of the more common brands or sizes. It is





◀ *Lymington Quay*, watercolour sketch, 6×13cm (15.5×33cm). The delightful immediacy of small-scale sketching also encourages you to tackle things that move, such as this busy gathering of wildlife

▼ *Northumberland Avenue*, watercolour sketch, 6×13in (15.5×33cm). This was another location (a traffic island in Trafalgar Square) that would have been tricky with a full-scale painting kit. I was here such a short time that I closed the sketchbook before the paint was completely dry, hence the tear in the middle. Once again, it's amazing how much colour can be suggested with a very limited palette



a bound book about 6in (15cm) square, with 96 pages of Fabriano 160gsm paper (the surface is not specified but is sort of NOT). Opened out, the double page makes a pleasant format that I have found myself using much more often than the single page. So far so good; what could accompany this?

### Sketching media

To begin with I thought that watercolour pencils would be the ideal answer – one or two of those, and maybe one brush to swab a bit of water over the drawn areas by way of creating a wash. So I went out and bought a selection of pencils from different ranges to experiment with. As so often, these enjoyable and apparently successful tests, done in the comfort of the studio, did not translate at all well when I came to apply them outdoors. What I got was basically a monochrome pencil drawing with a bit of smudging; the 'watercolour' bit of it –



▲ *Victoria Embankment, towards Westminster*, watercolour sketch, 13×6in (33×6cm).

A classic case for stand-up sketching: there is no room at all on this busy corner for an easel or a seat, or a painting bag – but there is a very handy concrete plinth to lean on and to use as a tabletop



## SKETCHING KIT



▲ Watercolour pencil sketch from Vauxhall Bridge, 6×13in (15.5×33cm)

hopefully creating wash areas from the drawn work – didn't work anything like as well as I'd imagined. Maybe it was the paper; at any rate, I was rather disappointed with watercolour pencils.

I hankered for something just a little bit more than the monochrome offered by a single watercolour pencil, just a bit more colour but the paintbox had to be small! Eventually I found a small plastic jar that had a usable screw-top lid. It was the lid I wanted most, for into this I stuck three watercolour pans, which I filled with burnt umber, ultramarine blue and perylene maroon. I picked these three colours as a sort of extension of the brownish/purplish monochrome of the watercolour pencils that I was using, but quickly felt the need for some kind of yellow, so soon added a fourth colour, yellow ochre. This muted selection proved capable of suggesting a surprising range of colours, much helped by the great qualities of the Fabriano paper, which obviously much preferred watercolour wash to watercolour pencils.

Of course I needed a paintbrush too, and here I struck lucky with an early choice, one of those retractable brushes. Mine has no maker's identification but is about size 10, with synthetic hair.

So that formed the totally minimum kit: sketchbook; the plastic pot whose body doubled as a water-pot and whose lid combined the four paints with a tiny bit of mixing space; the one paintbrush; one drawing pencil; and water from whatever bottle I happened to be carrying anyway. For a while I really did work with this extremely simple kit, but before long I did cheat a bit because I couldn't resist one of those brilliantly useful Faber-Castell collapsible water pots, which mostly I use in its telescoped-up state, and a small plastic dish for colour mixing. But then that was it.

With this minimum kit in my rucksack I started to have great



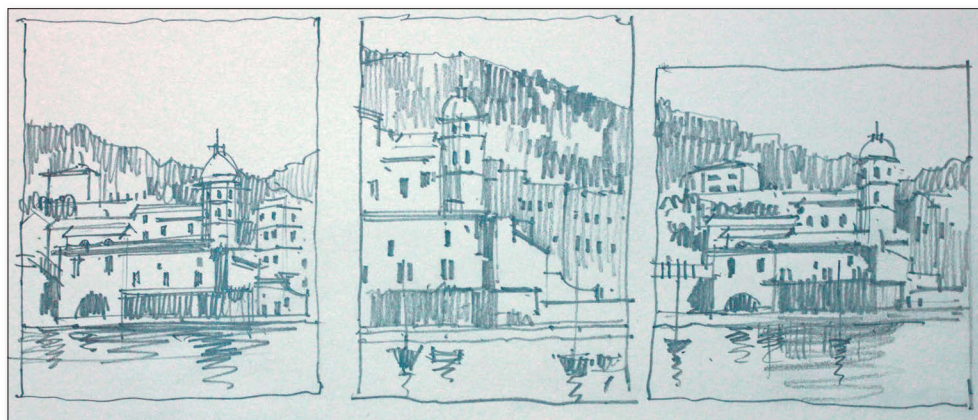
▲ Bosham, High Tide, watercolour sketch, 6×13cm (15.5×33cm). Not even minimum sketching is immune from mundane painting problems. I was visiting Bosham on another errand but couldn't resist walking down to look at the water. It was a serene autumn day, and a really high tide. Out with the sketchbook, of course, followed by the rest of the minimum kit, all fine and ready to go, until I realised I'd left my water bottle back in the car park. I wondered for a couple of minutes whether to use seawater – there was certainly plenty of it handy – before heading back. In the ten minutes or so it took me to return to this spot, the tide had ebbed astonishingly far

fun as what you might call a guerrilla sketcher. No more worries about easels or heaps of painting kit, no concerns about obstructing pavements or attracting the attention of large serious gentlemen working for Her Majesty or for 'security' and, most of all, no feeling that I had to finish a painting, nor any commitment to a two-hour painting session – no! I can spot a subject, prop myself against a wall or in a corner, whip out a pencil and draw it in a couple of minutes. If I decide it is worth carrying on with a bit of colour I can whip out the minimum painting kit (it's a bit of a struggle to manage all this with two hands, admittedly, but you can always put things on the ground, or a bit of handy wall, or the top of a litter bin or something). So, after some watercolour wash, maybe a bit more drawing, I can pack up and be off, all within half an hour or so. Freedom at last – if only someone would pay me to do this!

TA



My compositional studies, made from different viewpoints, show the different formats that I considered



# Oil painting from sketches and photographs

Working from reference sketches in the studio is sometimes the best option, as you have time to consider your composition, says **Kevin Scully**, who shares his methods for working away from the subject

It's quite rare to find a scene that is perfect to paint exactly as it is. There are often elements in the composition that don't look quite right, or cause an imbalance. Whilst it's possible to move things around, add things, or even leave things out, it's often easier to do this when you have time to give these different elements more consideration. There are some people of course who just feel more comfortable working in their own surroundings where there are no time constraints or the vagaries of weather to contend with. If you like to paint in an abstract or semi-abstract style, it's probably easier to work in this manner, away from the subject.

## On site

When I come across a scene that I feel could make a successful painting, I first make a couple of compositional sketches. When I sit down to draw, every element in that drawing is considered but I don't find written notes about colour particularly helpful, as the colours in my painting probably won't bear much resemblance to those in the original scene.

Sometimes I make a more detailed drawing, in either black and white or colour, giving some areas more emphasis than others. Whilst doing this I think about what I want to achieve and how the painting will eventually look. I consider different colour combinations,

and whether to make the painting bright and jolly or moody and atmospheric. I will probably take three or four photographs, but I rarely change my mind about the initial composition.

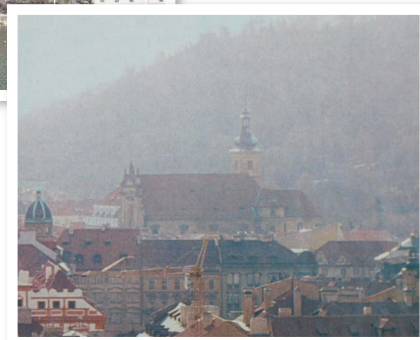
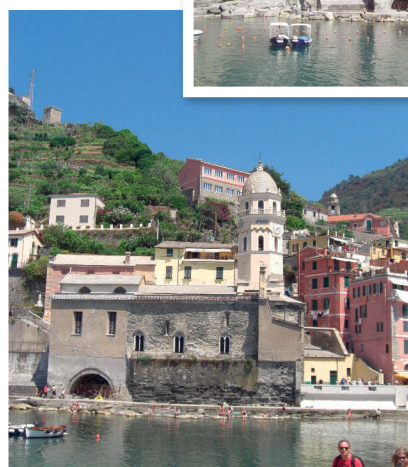
## Underpainting colours

Back at the studio, I set about my preparations for the oil painting. I have ready a number of prepared boards or canvases. Recently I have been

painting on MDF, which I buy in large sheets of 3mm boards that are cut down to various sizes. After sanding the cut edges I seal the boards with three coats of acrylic gesso, lightly sanded between each coat, which leaves just enough tooth to stop the paint sliding around. I also paint the back with a coat of gesso, which helps to prevent the thin board from warping. I like the rather random, faint brushmarks visible in the gesso, I think these add to the vitality of the painting. I used to paint on canvas boards but I now find that the mechanical texture of even those with a fine-grained

## REFERENCE PHOTOS

I took these photos after I had completed the compositional sketches, top



## ▲ COLOUR REFERENCE

Rather than replicate the bright colours of the scene I opted for a quiet, moody palette, based on this image torn from a magazine



## DEMONSTRATION

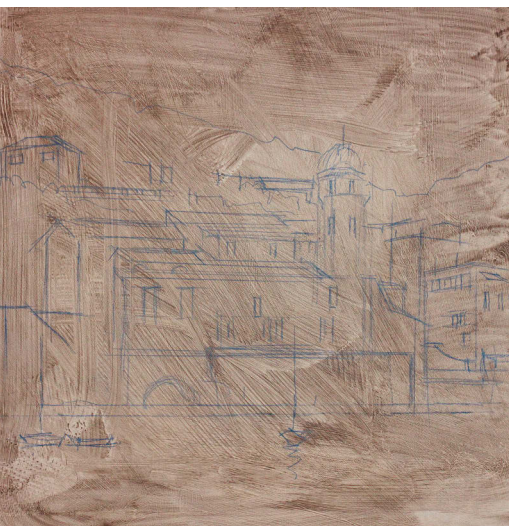
### *The Harbour at Vernazza*

#### MATERIALS

- Oil colours: titanium white, burnt sienna, cobalt blue, dioxazine purple, raw sienna, cadmium red, cadmium yellow light
- Turpentine and alkyd medium
- Brushes: filberts, sizes 4, 8, 10; synthetic watercolour brushes, sizes 2, 5



▲ My reference sketch



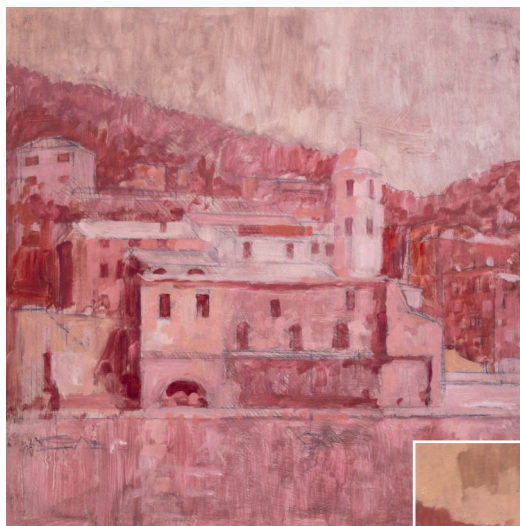
#### ▲ STAGE ONE

Having decided on my composition and format, I chose a board tinted with a thin wash of raw umber and drew the scene with a reasonable degree of accuracy but with little detail, using a dark blue pencil

surface can be rather distracting, especially when working on a small scale.

The boards are tinted with oil paint thinned with turpentine. Some are grey or blue-grey, others are rather vague earthy colours, and some are brighter, including pink, raw sienna and pale orange. If the painting is to be a subdued one, I will probably choose a grey or grey-blue. For a landscape in harmonious colours I will select sienna or one of the earthier colours and for a hot, Mediterranean landscape, I may tint the board with a reddish-terracotta. If some of this colour is allowed to show through the painting in places, particularly if contrasting green is painted on top, it will create a sense of warm earth and a hot climate.

I also collect scraps, cut from magazines, of colour combinations that have caught my eye. These are

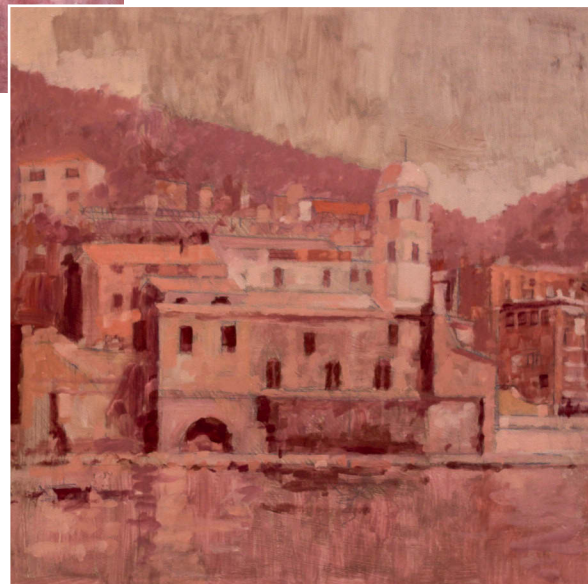


#### ◀ STAGE TWO

Looking at my colour reference, I blocked in the different areas with varying mixtures of titanium white, burnt sienna, and dioxazine purple, with a little alkyd medium. I added a little cadmium yellow light and raw sienna to a couple of the buildings to introduce a change of colour. The paint was applied fairly thinly at this stage, so the pencil lines remained visible

#### ▶ STAGE THREE

I experimented with colours for the sky, made up of varying proportions of titanium white, raw sienna and cadmium yellow light. These were left for future consideration whilst I began to add more opaque colour to the other elements in the picture. I wanted to keep the sky light in colour, so the white tower will eventually be painted in a slightly darker tone, but lighter than the background hills, so that it doesn't get lost



sometimes used as the basis of a colour scheme if I don't want the painting to be too literal.

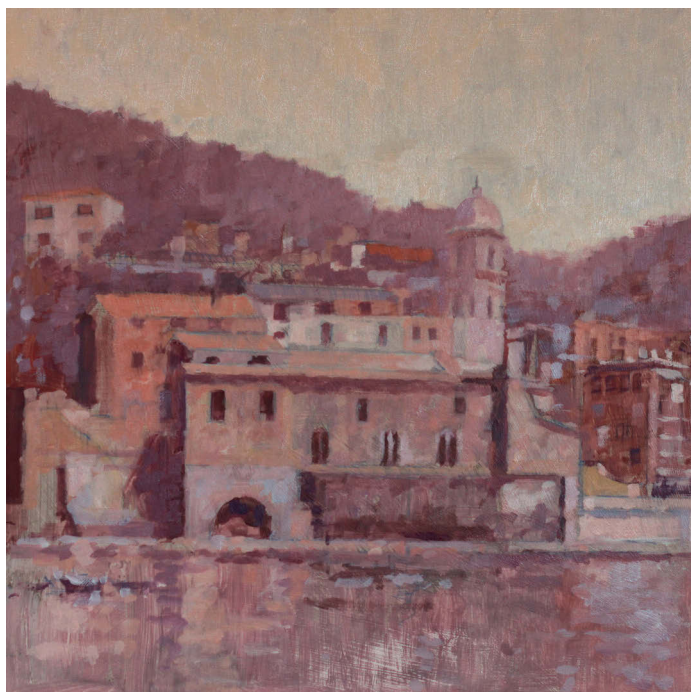
#### Working process

I draw my image on the board fairly carefully in pencil or coloured pencil before blocking-in the main areas in paint thinned with turpentine. I use paint from several manufacturers including Winsor & Newton, Old Holland and Michael Harding. The addition of a little alkyd medium helps to speed up the drying process. I use a selection of hog brushes plus a number

of synthetic watercolour brushes for finer detail. I don't have a set palette, and don't lay out my paints in any order. Initially I choose four or five colours but these may be added to later on. Some people like to work in a systematic way but I find this rather restricting and instead prefer a little chaos on the palette.

At this stage I establish the tonal values, although not necessarily in the correct colours. I execute this step of the painting fairly briskly so that I don't get too bogged down in detail, and I also find that a certain degree of





#### ◀ STAGE FOUR

At this stage, I consider all the brushstrokes as underpainting. I added similar touches of colour over the whole image to retain a kind of unity, whilst still keeping all the elements separate. I blended the sky into the distant hills to establish a degree of perspective, and began to suggest some of the reflections in the water. I removed some of the underpainting at the bottom of the painting and wiped away some colour that didn't look quite right, which revealed the brushstrokes of the gesso primer

#### ▼ FINISHED PAINTING

*The Harbour at Vernazza*, oil on MDF board, 12×12in (30.5×30.5cm).

The sky was lightened, as it was just a little too subdued in tone. The water and boats in the foreground were treated in a loose way to draw the eye to the middle ground, which is the main focal point. Further small patches of colour were added throughout the painting with a square synthetic watercolour brush, and a few looser edges were tidied-up where necessary. The final touches were a few swift brushstrokes in the foreground to suggest some movement in the water

spontaneity produces some happy accidents. Unhappy accidents can of course be wiped clean or painted over, and as the painting progresses there are usually several adjustments to be made. Up until now, I have been referring to my original sketch and photographs, but now the painting seems to have a mind of its own and may veer off in a different direction. As thicker paint is used with more definite brushstrokes, different colours are applied side-by-side and occasionally wiped with a thumb or finger to create a blend. The tonal values are re-established before the final details are added. Rather than add the final touches in careful brush strokes, I like to finish the painting off with a few rapid swipes of paint strategically placed, so that the painting contains both calm and considered passages together with some lively brushwork.

But sometimes this whole process doesn't happen at all if the original drawing and photographs leave me less than excited when I get back home. In this case I will put the reference material to one side and review it at a later date. Beginning a painting that I'm not entirely happy about usually results in a failed painting.

Sometimes a painting takes a wrong turn at a certain point along the road. When this happens, I abandon it for a week or two and turn it shame-faced to the wall. When viewed with a fresh eye some time later, I can often resolve the problem with just a few adjustments. However, I won't pretend that all paintings reach a satisfactory conclusion, so occasionally some of them are abandoned altogether. I would rather have one painting that I am happy with than a few that aren't quite right. 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](http://www.kevinscully.co.uk).





# Tonal impact in watercolour

**Paul Weaver** explains how to avoid the washed-out look and achieve successful tones in your watercolours

For artists new to watercolour, creating work with tonal strength and the definition that will read well at a distance is always a challenge. There are many factors that can influence the success of a painting, but poor control and planning of tone is often the cause when it fails.

## Interpreting tone

Learning to see tone and interpret it accurately is a fundamental skill in representational painting, regardless of style or medium. Many students struggle with this, often confusing tone with colour. I think a lot of the problem comes down to the language: tone, value, tint and shade are words that describe how light or how dark something is, not what colour it is.

When asked to produce a tonal sketch

in pencil, we can easily relate to black and white. However, this does not mean that tone only refers to shades of black or that only black should be used to darken a colour. Try darkening yellow with black and you will get green, not a dark yellow. Any colour can be many shades of itself, depending on how neat or dilute the pigment is.

We see things in three dimensions because of the tonal relationships of the shapes we are looking at. It is these contrasts that create an illusion of depth, volume, light and atmosphere. If that is what we want to capture in our work, then those contrasting tones need to be identified and then matched in paint.

When looking at a potential subject, the first thing I suggest you do is squint at it. This blurs detail and reduces the

image to simple masses of light, mid- and dark tones. Once you can see and separate these differences it becomes a lot easier to plan and organise a painting for maximum legibility and tonal impact. Whilst colour is important to the final result, the best way to get warmed up is to practise some monochrome studies.

## Monochrome studies

If seeing tonal variation in colour is a challenge, get back to basics with a simple subject and work in charcoal, preferably from life, as photographs have a habit of distorting tone, often making shadows a lot darker than they are.

Set up a still life against a dark background, no more than three objects. Aim for a range of sizes and



Monochrome studies in charcoal and burnt umber

A green pepper, brown-skinned onion and a bulb of garlic make perfect subjects. They are forgiving shapes, easy to draw and provide a range of sizes, as well as dark, mid- and light tones







### ▲ Calligraphy in a wet wash

Drawing lines, dots and writing your name into a wet wash is excellent practice for pigment control. The challenge is to maintain definition and stop the marks from travelling too much



contrasting tones. Think carefully about composition and the effects of contrast. When you have an arrangement you like, light it to create some interesting shadows and highlights. Squint at the subject to blur the details. Observe how the dark shapes help the lighter shapes stand out. Look at each shape in turn and compare the differences in tone. Make a charcoal study, aiming to capture these contrasts as accurately as you can. Focus on tone, not detail. Continually ask yourself, 'why can I see that shape?'

Then try the same subject in watercolour, using only burnt umber, which is dark enough to provide a full range of tones when gradually diluted with water. This exercise confirms that any colour has tone and can be many shades of itself, as well as making you aware of the importance of pigment and water control (left).

### Pigment and water control

I find this to be the biggest stumbling block for watercolourists. In order to mix accurate tones the correct ratio of pigment to water is vital. The common mistake is not using enough pigment and adding too much water. Even a thin wash can look deceptively dark in the palette, but will lighten dramatically when applied to the paper.

Learning how much pigment is required to mix the tone you want comes down to lots of regular practice, so build your confidence and control of tone with the simple exercises shown (above). Use a good quality watercolour paper such as Bockingford or Saunders Waterford and the best paint you can afford. Some of the cheaper student paints simply don't have enough



### ▲ A scale of three tones

Learn to establish your light, mid- and dark tones consistently with individual colours. Taking ultramarine blue, practise painting a light, mid- and dark tone by progressively adding more pigment to your wash. Lay the colour as evenly as possible, aiming for consistency of tone throughout. Repeat the drill with cadmium yellow and alizarin crimson

### ◀ Lay a gradated wash from dark to light

This is a fundamental watercolour technique that is very useful for skies, water, shadows and so on. Using ultramarine blue, cadmium yellow and alizarin crimson, start with a strong wash and aim for a smooth transition from dark to light, gradually introducing more water

## 'Tone, value, tint and shade are words that describe how light or how dark something is, not what colour it is'

pigment to give you a fighting chance of getting anything near a dark tone. Keep checking your pigment and water concentrations – the more pigment, the darker the tone; the more water, the lighter the tone.

### Limited palette

By using fewer colours you quickly become familiar with their individual qualities and the other colours you can

mix with them. Repeating colours throughout a scene creates unity and a small range of colours means there is less chance of over mixing. With fewer colours to worry about, you naturally focus more on tone. The three primary colours make a perfect starting point. Alizarin crimson, ultramarine blue and cadmium yellow will allow you to create a wide range of colours and tones for just about any subject. Alternatively, swap the yellow and red for raw sienna and light red or Indian red. These earth colours make an excellent palette for landscapes and street scenes. A very worthwhile exercise is to paint a subject with just the three primary colours, as demonstrated (above).

### Plan for impact

Having a good idea of what you want to say before you start is vital, as the transparency of watercolour makes it



### DEMONSTRATION *Study in Three Colours*

This subject was painted using raw sienna, light red and ultramarine blue. The sunlit house made a perfect focal point with the strong shadows creating plenty of opportunity for contrast and impact.



▲ My reference photograph



#### ▲ STAGE ONE

I made a charcoal sketch from my photographic reference to check composition and consider the tonal pattern. I felt the house was too central so I moved it up and to the left, deleted the telegraph pole and simplified the background



#### ▲ STAGE TWO

I sketched the main elements in 4B pencil and then established the lightest tones in one continuous wash. This was largely raw sienna, with a warm grey made by mixing the blue and red for the roof, road and walls. This underpainting helped enormously with judging subsequent tones later on



#### ▲ STAGE THREE

Once dry, I painted the background trees with a pale wash of ultramarine and light red, dragging the brush to create texture and adding raw sienna for warmth where required. This in turn revealed the roof of the house. I then developed the shadows and details on the building and road with mixes of blue and red

very difficult to change your mind halfway through. First make a tonal sketch in charcoal or pencil to explore shapes and confirm the best tonal pattern and composition. Composition is a huge subject that really deserves an article of its own, but a few key points to consider are:

- **Which format** will provide the best design for your message – landscape, portrait, letterbox, square etc.
- **Distances** – the foreground, middle distance and background are layers that help convey a sense of space and

distance. Observe how the tonal values and definition of shapes vary between each layer.

- **Viewpoint** – a high or low vantage point can help create drama and impact in a scene. Ensure you note your eye level and how it affects the perspective of buildings etc.
- **Focal point** – the strongest area of tonal contrast will always draw the eye, so make this your centre of interest. Position is an important consideration. If in doubt, the rule of thirds is a good place to start, dividing the format

vertically and horizontally into thirds and placing the main point of interest where these lines cross.

- **Directional lines** – use devices such as clouds, rivers, roads, figures or buildings to lead the eye to your focal point and around the painting.

Whilst we are all eager to get to the painting, I have learnt to my cost not to rush this stage. 'Plan like a tortoise, paint like a hare' is the perfect watercolour motto. It's not a 100 per cent guarantee for success, but it does increase your chances.

TA



## ◀ STAGE FOUR

The foreground walls and shadow were a challenge, as I wanted to paint the entire area as one continuous wash. This helped to connect and fuse shapes. I made a warm grey with all three colours for the shadows, adding more blue and raw sienna for the grass verge



## ▼ FINISHED PAINTING

*Study in Three Colours*, watercolour on Saunders Waterford High White Rough, 10×14in (25.5×35.5cm).

Finally I darkened the foliage on the left and the shadow on the right wall, and bushes above. These darks help to frame the view by providing strong contrast for the sunlight on the road and house, thus creating the impact I was aiming for

**Paul Weaver**

For more information about Paul and his work, and for details of his teaching DVDs, painting courses and holidays, please visit his website:  
[www.paulweaverart.co.uk](http://www.paulweaverart.co.uk)





# THE A-Z OF COLOUR

To experiment with your painting is the most freeing and creative way to work. **Julie Collins** has some ideas to get you started



## 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](http://www.juliecollins.co.uk)

## E is for Experiment

Understandably we can all have very set ideas about what we want to achieve in our paintings but this hinders creativity. By giving yourself permission to experiment you will be able to work more freely and hopefully have some fun with your colour mixing.

Here I am going to look at experimenting and 'playing' with paint so that you can learn more about colour.

### A more creative approach

To give an example, let's look at the way I approach colour: when I think of 'blue' I automatically reach for French ultramarine blue. Recently, I was working in my studio using phthalo turquoise, when my son came in and exclaimed how much he liked 'that blue'. This got me

thinking about how often I proudly say that French ultramarine blue is the most used colour in my watercolour box. It's true, it's a very useful colour but I seem to rely on it more than I might and, since realising this, I have been using more of a variety of blues. Have a think about the colours that you rely on and maybe try out some different ones.

Now I am going to suggest approaching colours in a more creative way. Instead of just thinking 'green' or 'red', for example, I have thought up different types of these colours for the painted exercises in this article. Repeating this exercise with as many colours as you can think of should help you to think of colour in a broader way. For example, for whites think opal, quartz, polar bear, light, snowdrops and

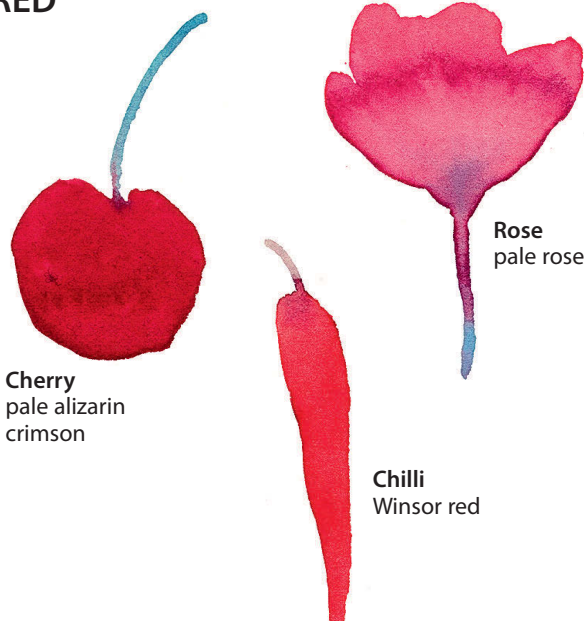
moonstones; for greys think slate, shadow stone, pearl, ash and cloud.

The next step is to work out how to mix and then paint them. I was surprised at just how much I enjoyed using this approach to mixing colour. Although I spend every day of my life considering colour this was such a fresh approach and great fun.

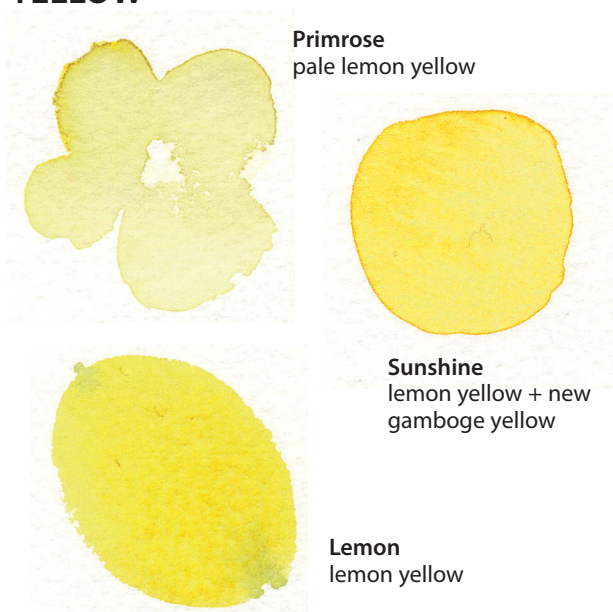
TA

**'By giving yourself permission to experiment you will be able to work more freely'**

### RED

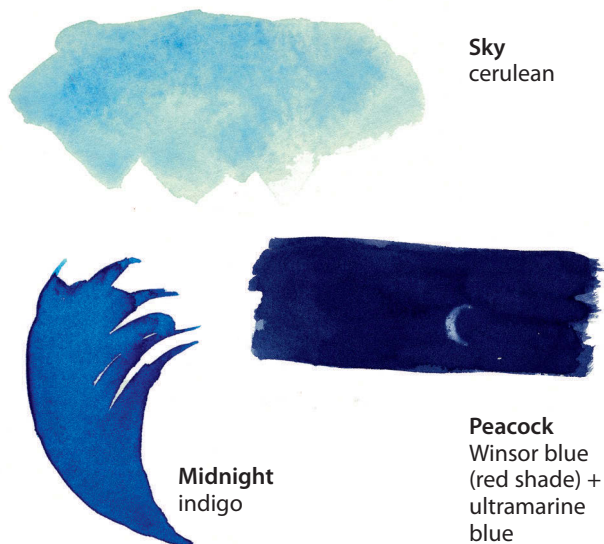


### YELLOW

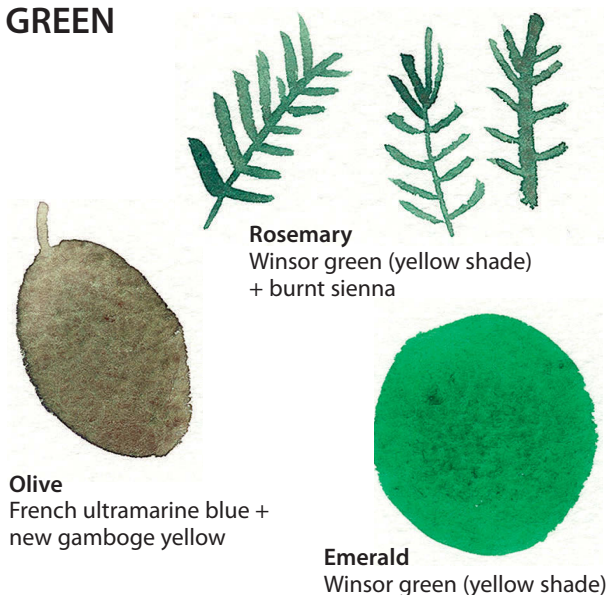




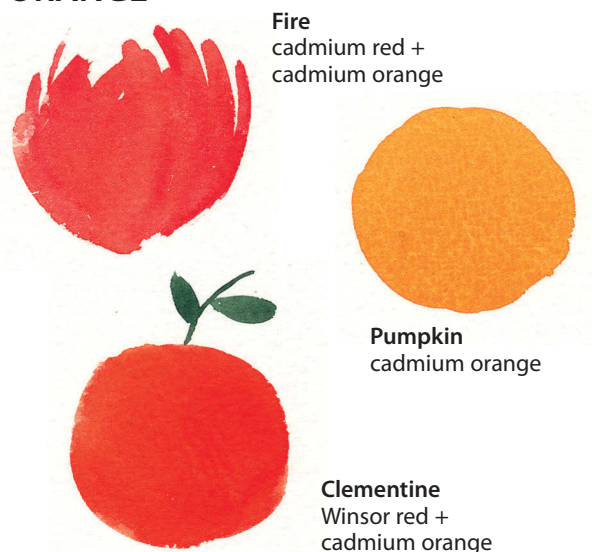
## BLUE



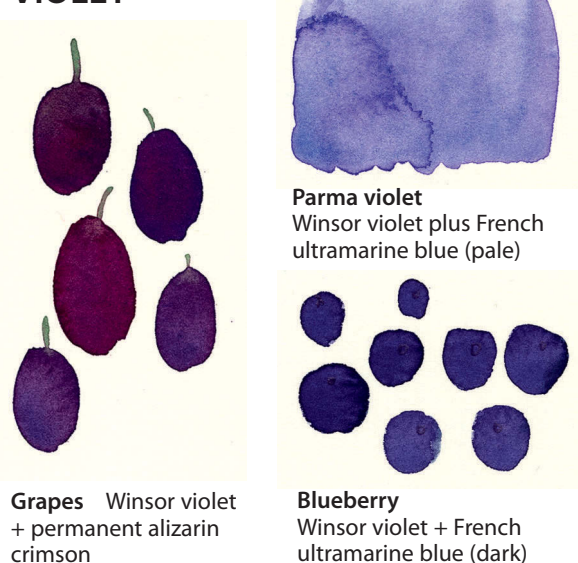
## GREEN



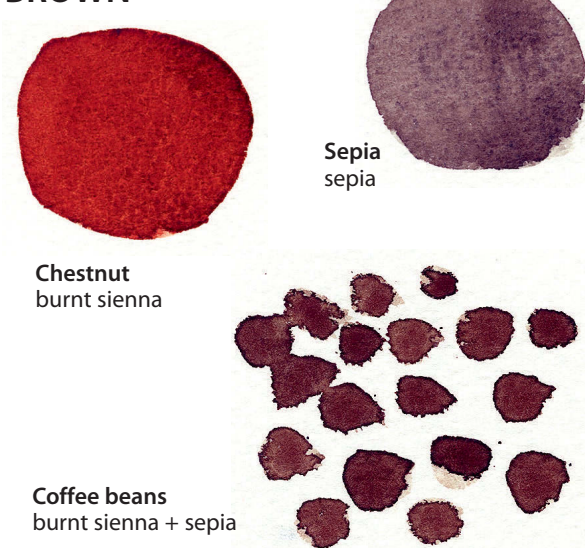
## ORANGE



## VIOLET



## BROWN



## BLACK



Next month: 'F' is for Floral



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# THE MUSINGS OF A PROFESSIONAL ARTIST

Life drawing: what's the point? **Charles Williams** offers his thoughts on the validity of this rite of passage for artists

I did my first drawing from life when I was 14 and it was a strange, unnerving experience. There were clearly rules of behaviour, as well as technique to learn. How is it OK for me to be staring at this woman, and how have the norms of social behaviour been suspended, were questions that my 14-year old self was unable to articulate.

The practice of life drawing comes from academic training – first copying prints, then working from the cast, then from the living form, none of it coloured. The key is to learn to see the world without colour. When you can realise form in tone, colour could be added – carefully.

Why not just use still-life objects though, instead of paying people to stand there with their trousers off? Reynolds, in his famous discourses, gives the answer clearly. The most serious kind of paintings should be 'history paintings', for which the ability to paint the human figure in all kinds of poses and attitudes is an essential. After all, most history did seem to have been made by people without many clothes on. Learning to paint the human form was also beneficial to artists trained at the Royal Academy, as they would most likely earn their bread and butter by portrait painting. Life drawing was not really there to train portrait painters, though, but to teach the central purpose of art: depicting nature, which meant 'what things looked like' rather than trees and flowers, with good taste, decorum and propriety. So why has it retained its lofty position in our ideas about art when this central purpose is not only long gone but obsolete, irrelevant, beyond ridicule? I have a theory, but I don't have any evidence, so take it or leave it.

## My theory

When I was at art college most of my colleagues had no experience of art or artists beyond what they had read, seen on TV (we didn't have the internet then) or their teachers. I did know the odd child of artists, but they were rare. At the RA Schools I came into contact with people whose parents had art on their walls, and therefore had an idea of what art was in the actual world, but most of what we knew was theoretical, and a lot was anecdotal. My theory is that life drawing is an initiation rite, taking the innocent young and processing them, through what is unarguably an extraordinary experience, into artists.

Life drawing has many similarities with initiation rites. Time, for example, is

frequently referred to, whether it's the seemingly endless time taken by Euston Road or School of London practitioners, or the frighteningly short spaces of time you might be given to make a drawing in 'warm-up' sessions or information-gathering exercises.

There is also jargon incomprehensible to the outside world: 'draw through the model' is a colleague's favourite expression. I have no idea what he means. 'Negative space', which sounds terrifically scientific and might refer to Dark Matter, actually

means the spaces between the model and what you see behind them, and is something I take great pains to explain in my own life classes.

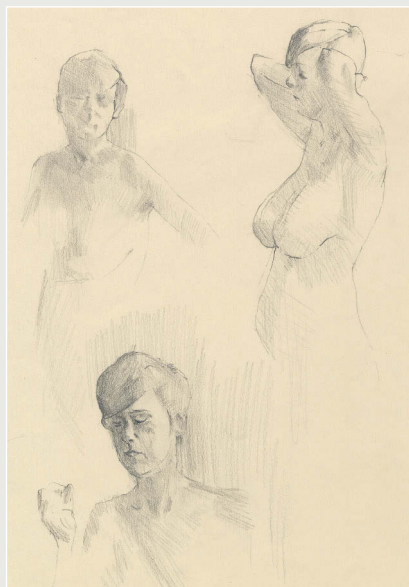
Another element is the forbidden, the secret. The new students are ushered into the sacred space of the life room and given a talk about how they must behave, and then someone comes into the room and reveals everything. No one unconnected with the activity is allowed in. There is a hushed air and teaching is delivered in undertones; if not, the lecturer quickly gains a reputation as being wild or scary. While other initiation rites might involve the initiate being half stripped, or wholly naked and emerging reborn into a new reality, the art student is initiated by watching the transformation, and therein, I argue, is the aptness of the whole procedure.

Whether or not it is apt as training in describing form for contemporary artists is another matter. The argument that emerged in the 1980s was that it was a bad idea to teach people how to represent form, but not necessarily bad to have a go at doing it, which led to teachers feeling unable or unwilling to instruct, believing that the students should find their own way.

The fact is, though, that life drawing is a deeply unnatural situation, and as digital media presented the easiest, cheapest, quickest and most efficient, as well as the most comprehensible approach to visual form that we have ever seen, life drawing was dropped from the curriculum, remaining only in adult education classes and the most anachronistic and conservative of institutions. We use it at Canterbury Christ Church University, where I teach, not far from the building where I first drew a naked woman as she crouched before a three-bar heater in a crowded life room. I try as hard as I can to treat it without mystery or cant, but I know, as most art lecturers will tell you, that there is nothing like the tension and intensity of a life class in learning to draw.



Life drawings, pencil on paper, made between 2004 and 2007. The drawings of Amy, below, and the unfinished life drawing above represent typical life-study tropes, veering between portrait study and concentration of the general form. What is important is the process of learning through looking, rather than the final outcome







▲ Augustus John *The Blue Pool*, 1911, oil on panel, 12×19½in (30.5×50cm)

# INQUISITIVE EYES

Most exhibitions concentrate on well-known artists or movements.

**Julian Halsby** was delighted to visit an exhibition that deals with some lesser-known artists and examines movements in painting that have never been properly discussed

Artists' colonies are very much a feature of late-19th century painting – places where artists gathered together to paint, discuss art and enjoy each other's company. In France there were colonies at Pont Aven, Giverny and Grez-sur-Loing, while in this country Newlyn, St Ives, Staithes and Cockburnspath are well known. Less well known is Dorset, in particular Corfe, Purbeck and Studland, which attracted many important artists in the years before WWI. Dorset was known through the writings of Thomas Hardy and, despite a growth in tourism, it remained a delightfully rural area where old traditions died slowly. As a county it also boasted some magnificent and dramatic landscape, all within a few hours' train ride from London.

One of the first artists to explore Dorset was Frederick Whitehead, who had studied in Paris. He spent six months a year in a caravan named 'The Rambler', with his wife, who often dressed as a gypsy. Encouraged by Thomas Hardy, Whitehead roamed Dorset looking for subjects to paint and Purbeck, with its ancient clay and lime pits and old quarries, especially attracted Whitehead's attention.

## The start of the colony

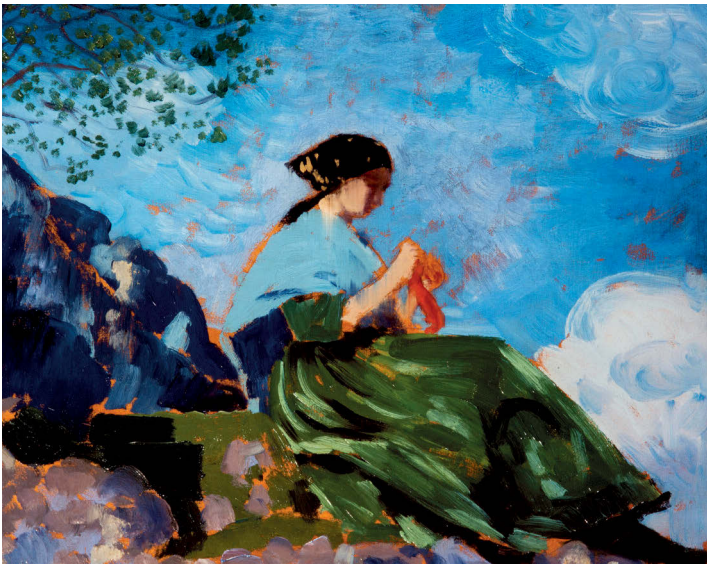
An artists' colony often centres around one charismatic figure. In the case of Pont Aven it was Gauguin; in Dorset it was John Everett, a man larger than life both physically and artistically. Born in Dorchester, the son of a vicar, he often travelled abroad with his parents. As a youth he adopted an

itinerant way of life, living and painting in a caravan or camping simply in abandoned cottages by Poole Harbour. He wrote 'We led a sort of wild life down there, never saw a soul, used to sail over to Poole for provisions'.

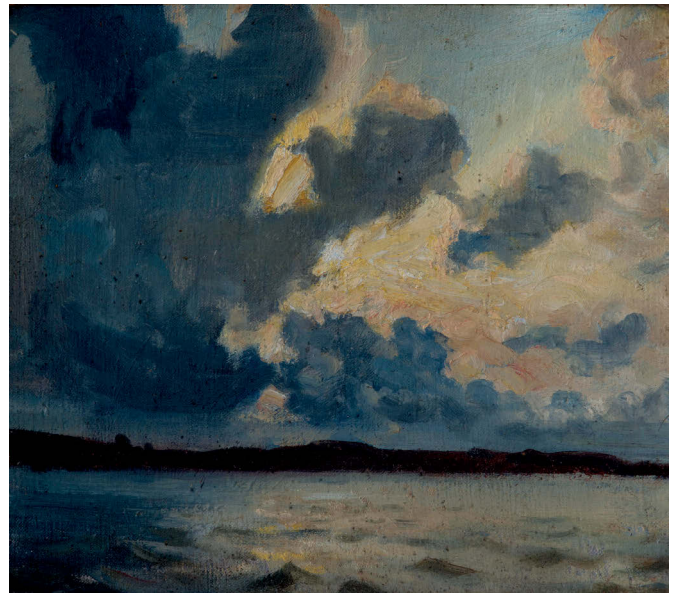
Everett's mother Augusta was a powerful and eccentric character who joined the Slade School of Art with her son in 1896. The Slade had been founded in 1871 and by the 1890s had established a reputation for progressive teaching led by Fred Brown, Henry Tonks, Philip Wilson Steer and Walter Westley Russell, all of whom were to paint in Dorset. Everett met a talented group of fellow students, including Augustus John, William Orpen and Charles Conder, amongst a real galaxy of talented young painters, many of whom were invited back to his mother's rented house at 21 Fitzroy Street where chaotic bohemian gatherings were held. Everett married fellow student Katherine Herbert in 1901, and returned to live in Dorset in 1903. Their house became a centre for Slade students and tutors, who came to paint the dramatic landscape around Corfe Castle. Everett worked ceaselessly, capturing the effects of waves and passing clouds often from his nine-ton cutter *Walrus*, which acted as a floating studio.

Many Slade tutors visited Dorset, notably Henry Tonks, who used Katherine Everett and her 18-month son Tony as models in *Summer* of 1908 and Philip Wilson Steer, who also worked around Purbeck and Corfe painting powerful *plein-air* landscapes that he often exhibited at the New English Art

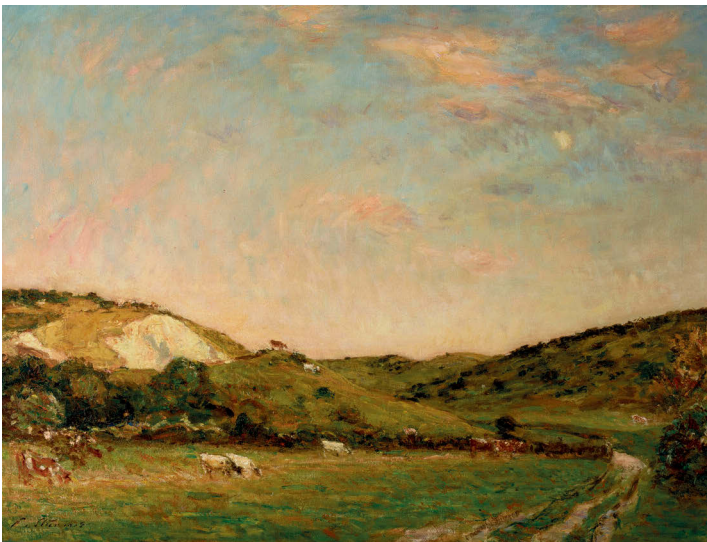




▲ Augustus John *On Canford Heath*, c1913, oil on board, 12½×15½in (32×39.5cm)



▲ John Everett *Clouds Over the Sea*, c1910, oil on board, 10¼×13in (26×33cm)



▲ Philip Wilson-Steer *Moon Rising over the Downs*, 1980, oil on canvas, 29½×39in (75×100cm)



▲ Arthur Friedenson *Breezy Wareham*, 1914, oil on canvas, 19½×27½in (49.5×70cm)

Club. Everett helped his close friend Augustus John to find a house for his large family in the area, settling on a somewhat unusual bungalow called Alderney Manor, near Parkstone. It was rented for £50 per annum and became an important centre for Slade students past and present and some of John's most successful paintings were done here – in particular *The Blue Pool*, above far left, and *Lyric Fantasy*. Derwent Lees was also a painting companion to Augustus John in Dorset, as was Henry Lamb.

The English art world was turned upside down by Roger Fry's two major exhibitions of Post-Impressionism 1910–12, which introduced artists such as Van Gogh, Seurat, Matisse and Picasso to a bemused London public. Tonks described the exhibitions as 'a mistake' and discouraged his students from attending, which of course had the opposite effect. Younger talents in Fry's Bloomsbury circle including Vanessa Bell, her sister Virginia and her husband Clive Bell all visited Studland between 1909 and 1913. It became a holiday retreat for 'the Bloomsberries' and both Roger Fry and Vanessa Bell painted progressive works there. Gwen Yarker suggests that the battle between the Slade and Bloomsbury was fought on the beach at Studland.

There are other interesting but little-known artists represented in the exhibition including Charles and Evelyn Cheston, both Slade students, the American Henry van der

Weyden and Helen McNicoll, who was born in Canada but studied at the Slade. She painted sun-filled canvases while living in Swanage and painting alongside Dorothea Sharp. Finally it's worth noticing the work of Arthur Friedenson, who arrived in Dorset from Staithes.

Art historians are beginning to appreciate British painting in the early years of the 20th century and to understand that there were some outstanding artists at the Slade, in the Camden Town Group and, of course, Bloomsbury. It was a period of extraordinary talent and this exhibition provides us a glimpse into a hitherto unknown area. In addition to being informative, the exhibition contains many wonderful pictures that capture the sheer beauty of the Dorset landscape. If you are unable to see the exhibition in Bristol, curator Gwen Yarker's book\* is a good substitute. The text is lively and informative and the illustrations numerous and colourful.

TA

*Inquisitive Eyes: Slade Painters in Edwardian Wessex 1900–1914* is at the Royal West of England Academy, Queen's Road, Bristol, until June 12. Admission is £6.95, concessions £4.95. Telephone 0117 973 5129. [www.rwa.org.uk](http://www.rwa.org.uk).

\**Inquisitive Eyes: Slade Painters in Edwardian Sussex* by Gwen Yardley is published by Sansom & Company, price £20, ISBN



# 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: RWS Spring Exhibition;**

March 24 to April 23.

**United Society of Artists;**

April 26 to May 2.

### The Courtauld Gallery

Somerset House, Strand WC2.

☎ 020 7848 2526

**Ticelli 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

**Astrazione Oggettiva: The**

**Experiences of Colour;** a

little-known 20th-century experimental Italian art movement that focused on

the effect of colour, April 13 to June 26.

### Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

**Jeremy Barlow;**

until April 16.

### Mall Galleries

The Mall SW1.

☎ 020 7930 6844

**Gary Hodges: Heart & Soul;**

April 19 to 23.

**Royal Society of Portrait**

**Painters;** annual exhibition,

May 5 to 20.

### Messum's

28 Cork Street W1.

☎ 020 7437 5545

**Eardley Knollys;**

April 27 to May 20.

### 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

**Russia and the Arts: The Age**

**of Tolstoy and Tchaikovsky;**

March 17 to June 26.

### Rook & Raven

7 Rathbone Place W1.

☎ 020 7323 0805

**Eileen Cooper: Love in**

**Idleness;**

until May 28.

### Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

**In the Age of Giorgione;**

until June 5.

### Tate Britain

Millbank SW1.

☎ 020 7887 8888

**Painting with Light: Art and**

**Photography from the**

**Pre-Raphaelites to the**

**Modern Age;**

May 11 to September 25.

### Victoria and Albert Museum

Cromwell Road SW7.

☎ 020 7942 2000

**Botticelli Reimagined;**

until July 3.

### Victoria Miro Mayfair

14 St George Street, W1.

☎ 020 3205 8910

**John Körner: Apple Bombs;**

April 8 to May 14.

## 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.

**Candidates Exhibition;** work

by artists seeking election,

April 11 to 23.

**Prize Exhibition;**

May 4 to June 4.

### BRISTOL

#### Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

**Inquisitive Eyes: Slade**

**Painters in Edwardian**

**Wessex, 1900–1914;**

until June 12.

### CALVERTON

#### Patchings Art Centre

Oxton Road.

☎ 0115 965 3479

**Open Studios Notts**

**Exhibition;**

April 16 to May 30.

### CAMBRIDGE

#### Fitzwilliam Museum

Trumpington Street.

☎ 01223 332900

**1816: Prints by Turner, Goya**

**and Cornelius;**

until July 31.

### CHICHESTER

#### Pallant House Gallery

9 North Pallant.

☎ 01243 774557

**John Piper: The Fabric of**

**Modernism;**

until June 12.

### 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

**Exeter's Fine Art collection;**

until May 8.

### FALMOUTH

#### Falmouth Art Gallery

Municipal Buildings, The Moor.

☎ 01326 313863

**Kith and Kin;** Elizabeth and



Victoria  
Art Gallery  
Bath

▲ Richard Twose *Self Portrait With Horse*, oil on board, 23½×31½in (60×80cm)



Stanhope Forbes, Leonard Fuller, Harold Harvey, Walter Langley, Charles Sims, Henry Scott Tuke, and the Frost, Hilton, Lanyon and Nicholson families, until April 16.  
**Jerwood Drawing Prize;** April 23 to June 25.

## GUILDFORD

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

**Watts Gallery**  
Down Lane, Compton.  
☎ 01483 810235  
**Poetry in Beauty: The Pre-Raphaelite Art of Marie Spartali Stillman;** until June 5.

## HALIFAX

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

## HASTINGS

**Jerwood Gallery**  
Rock-a-Nore Road.  
☎ 01424 728377  
**In Focus: John Piper – An Eye for the Modern;** until May 8.

## 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  
**Julie Giles;** recent oil paintings, May 3 to 28.

## KINGSBRIDGE

**Harbour House Gallery**  
The Promenade.  
☎ 01548 854708  
**Figuratively Speaking;** Sue Steele, John Weston, Helen Petit and Neil Anderson, April 26 to May 4.

## LIVERPOOL

**Tate Liverpool**  
Albert Dock.  
☎ 0151 702 7400  
**Francis Bacon: Invisible Rooms;** May 18 to September 18.

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

## MARGATE

**Turner Contemporary**  
Rendezvous.  
☎ 01843 233000  
**Leise Wilson: 365 Days;** paintings of the sky through the same window pane, until April 10.

## NORWICH

**Sainsbury Centre for Visual Arts**  
University of East Anglia.  
☎ 01603 456060  
**Alberto Giacometti: A Line Through Time;** April 23 to August 29.

## NOTTINGHAM

**Djanogly Gallery**  
Lakeside Arts, University Park.  
☎ 0115 846 7777  
**David Jones: Vision and Memory;** until June 5.

## 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;** until 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.

## ROCHDALE

**Touchstones**  
The Esplanade.  
☎ 01706 924492

**Jerwood Makers Open 2015;** March 25 to June 11.

## 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.

## SIDMOUTH

**Kennaway House**  
Coburg Road.  
☎ 01489 564536  
**Creative Coverage Open Exhibition;** April 29 to May 6.

## STOW-ON-THE-WOLD

**Fosse Gallery**  
The Manor House, The Square.  
☎ 01451 831319  
**Ursula McCannell ARCA WICA: A Retrospective;** May 8 to 28.

## STRATFORD ON AVON

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

## WORCESTER

**City Museum and Art Gallery**  
Foregate Street.  
☎ 01905 616979  
**This Green Earth;** work by 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.

# ART SOCIETIES

**Arnold Art Society**  
Spring exhibition at Pondhills Community Centre, on May 7 and 8. [www.art4arnold.com](http://www.art4arnold.com).

**Arundel Art Society**  
Annual exhibition at the Norfolk Centre, from April 25 to May 2. [www.arundelartsociety.co.uk](http://www.arundelartsociety.co.uk).

**Berkhamsted Art Society**  
Spring exhibition at the Civic Centre, 161–163 High Street, from May 8 to 14.

**Broadlanders Art Club**  
Spring exhibition at Mill Lane Community Centre, Great Yarmouth, on May 7 and 8.

**Desford & Peckleton Art Club**  
Annual exhibition at Peckleton Village Hall, on April 23 and 24. Telephone 01455 848114. [www.dandpartclub.co.uk](http://www.dandpartclub.co.uk).

**Ham Art Group**  
Spring exhibition at St Thomas Aquinas Church Hall, Ham, Richmond, Middx from April 30 to May 2. Telephone 020 8940 5725.

**Harrogate and Nidderdale Art Club**  
Spring exhibition at Ripley Town Hall, on April 30 to May 2. [www.handnart.co.uk](http://www.handnart.co.uk).

**Henley Arts and Crafts Guild**  
Spring exhibition as part of

**Scottish National Portrait Gallery**  
1 Queen Street.  
☎ 0131 624 6200  
**Scots in Italy: Artists and Adventurers;** until 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.

Henley Arts Trail, at the Old Fire Station, from April 22 to May 3. [www.henley-arts.org](http://www.henley-arts.org).

**Marlborough Artists**  
Annual exhibition at Marlborough Town Hall, from May 6 to 8. [www.marlboroughartists.org](http://www.marlboroughartists.org).

**Menston Arts Club**  
Spring exhibition at Kirklands Community Centre, on May 14 and 15. [www.menstonartsclub.org.uk](http://www.menstonartsclub.org.uk).

**Moreton Art Group**  
Spring exhibition at the Redesdale Hall, Moreton-in-Marsh, from April 29 to May 2.

**Octavia Art Group**  
Annual exhibition at the Cow Byre Gallery, Ruislip, from May 8 to 14. [rogerscd@talktalk.net](mailto:rogerscd@talktalk.net).

**Society of Marple Artists**  
Annual exhibition at the Methodist Church Hall, on April 8 and 9. [www.marple-uk.com](http://www.marple-uk.com).

**Wetherby Art Group**  
Exhibition at Wetherby Town Hall, on April 23.

**Westwood Art Group**  
Spring exhibition at Hadleigh Old Fire Station, on April 23 and 24. [www.westwoodartgroup.weebly.com](http://www.westwoodartgroup.weebly.com).

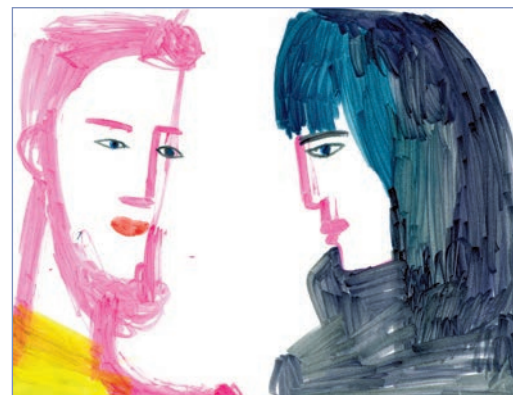
**Worple Group**  
Spring exhibition at St Mark's Church, Wimbledon, on May 7. [www.worplegroup.co.uk](http://www.worplegroup.co.uk).

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



# Expressionist Portraits using Winsor & Newton Pigment Markers with Christopher Corr

Sparsholt College, Hampshire, Tuesday, June 28, 2016



▲ Portraits with Pigment Markers by Christopher Corr



## YOUR TUTOR

Professional artist and Winsor & Newton Brand Ambassador, **Christopher Corr**, will show you how to create bright and expressionistic portrait drawings with Pigment Markers. Christopher is an internationally acclaimed artist and celebrated children's book illustrator, well known for his colourful artwork. Christopher will demonstrate and instruct on how to get the most out of these revolutionary markers and you will learn how to create lively, colourful, expressionistic portraits. The workshop will start at 10am and conclude at 5.30pm. Group and individual tuition will be provided throughout the day.

Organised by *The Artist* and *Leisure Painter*, in association with **Winsor & Newton**, who will provide each student with materials worth over £110<sub>(rrp)</sub>

## YOUR MATERIALS

Winsor & Newton will provide each participant with a selection of 18 Pigment Marker colours, as well as a Colourless Blender, White Blender and an A3 Pigment Marker Gummed Paper Pad, worth over £110<sub>(rrp)</sub>. Using only the highest grade fine art pigments, **Winsor & Newton Pigment Marker's** range of 105 colours are lightfast for 100 years. The unique White Blender places an infinite colour palette right at your fingertips. The first of its kind, it lets you build, blend and soften colours to create limitless colour mixes and tones, in a way that has never been seen before with markers. For more details visit

[www.winsornewton.com](http://www.winsornewton.com)



## WORKSHOP VENUE

Based in sprawling grounds, Sparsholt College is set in beautiful Hampshire countryside, just ten minutes from Winchester, offering a range of conference and wedding facilities. Our workshop will be held in one of their bright and airy function rooms; for more information visit [www.conferences.sparsholt.ac.uk](http://www.conferences.sparsholt.ac.uk) or [www.weddings.sparsholt.ac.uk](http://www.weddings.sparsholt.ac.uk)



**GREAT VALUE** There are 20 places available and the cost of the workshop is just £110<sub>(inc VAT)</sub> per person. This includes expert tuition from Christopher Corr, a selection of Winsor & Newton art materials worth over £110<sub>(rrp)</sub>, a light lunch and refreshments

**BOOK NOW** For more information and to book your place, visit [www.painters-online.co.uk/courses-holidays/reader-workshops](http://www.painters-online.co.uk/courses-holidays/reader-workshops)

If you don't have internet access please telephone Liza or Dawn on 01580 763673



# OPPORTUNITIES & COMPETITIONS

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

## Sending-in days

### Contemporary British Painting Prize

**Details:** Artists currently living and working in the UK are invited to submit five images of recent work (completed since January 2010), to include detail shots so that the selectors can understand the use of medium and ground. Selected works will be exhibited at the Riverside Gallery, Museum of Richmond, Old Town Hall, Richmond TW9 1TP, from September 10 to October 22, then tour to Huddersfield Art Gallery in November. The winner will receive an intimate five-painting solo show at Swindon Museum and Art Gallery in 2017, a critique of their painting by judge Paul O'Kane and a £2,000 Purchase Prize – the work will enter the Prisman Seabrook Collection of 21st-century British Painting.

**When:** Closing date, May 1.

**Cost:** £16.

**Contact:** For full details, and to enter, go to [www.contemporarybritishpainting.com](http://www.contemporarybritishpainting.com).

### 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](http://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](http://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.  
☎ 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](http://www.staffordshire.gov.uk/arts), or obtain from Shire Hall Gallery, address as above.  
☎ 01785 278345

### Buxton Spa Prize

**Details:** Open art competition to celebrate the culture, natural beauty and heritage of the town of Buxton in Derbyshire. Artists of all ages and abilities are invited to paint *en plein air* in the town during May and June. Any 2D media accepted. After registering, entrants draw one location by ballot. Up to two completed works may be submitted for exhibition in the Green Man Gallery, Hardwick Hall, Hardwick Square South, Buxton, from July 1 to August 14. First prize, £5,000; second prize, £2,000 and third prize, £1,000. One sketchbook may be submitted for the Harold Riley Sketchbook Prize of £2,000. This year's judges include Harold Riley, Ken Howard OBE, RA and Peter Brown (Pete the Street). For full details see [www.buxtonspapriz.co.uk](http://www.buxtonspapriz.co.uk).

**When:** Enter online from April 1 or in Buxton on May 6. All entrants must visit Buxton between May 6 and 15 to register. All works to be handed in by June 24.

**Cost:** Buxton Spa Prize: £25 for the first work, £40 for two. Harold Riley Sketchbook Prize, £20; or £15 if entering the Buxton Spa Prize.

**Contact:** Buxton Spa Prize, c/o The Old Hall Hotel, The Square, Buxton Spa, Derbyshire, SK17 6BD.

### 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](mailto:ajkiszely@aol.com).  
☎ 01386 853739

### Hertford Open

**Details:** Any media accepted, but not 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](http://www.hertfordartsociety.co.uk/calendar/annual-open-exhibition); or contact exhibition secretary: [janet.benge@talktalk.net](mailto:janet.benge@talktalk.net).

### Guild of Aviation Artists

**Details:** The 46th Aviation Painting of the Year annual summer exhibition. Any aviation subject accepted, modern and historical, in any hand-applied medium including sculpture. Up to four works may be submitted by non-members. Awards and trophies include the Aviation Painting of the Year Award, £1,000, and the *FlyPast* Fellows Award for Excellence, £1,000. All work must be framed. The exhibition is at the Mall Galleries, The Mall, London SW1 from July 19 to 23. Full terms and conditions can be downloaded from [www.gava.org.uk](http://www.gava.org.uk).

**When:** Handing-in, May 8.

**Cost:** £35 for up to four works.

**Contact:** Entry forms available on receipt of £5 from the Secretary, The Guild of Aviation Artists, Trenchard House, 85 Farnborough Road, Farnborough, Hants GU14 6TF. [admin@gava.org.uk](mailto:admin@gava.org.uk).  
☎ 01252 302233

### Faith in the City

**Details:** Open exhibition with the theme 'Metamorphosis'. Entries do not have to be religious but must be suitable for display in a church. Two-D work in all styles and media accepted; maximum size 23½×35½in (60×90cm). Poetry can be submitted

on the same theme, by email or on A4 card – send to 31 Arundel Drive West, Saltdean, Brighton BN2 8SJ. Selected poetry will be included in an illustrated book. Works will be exhibited in Dorset Gardens Methodist Church, Brighton BN2 1RL from May 1 to 22, weekends only.

**When:** Hand in paintings on April 26, 11am to 3pm; poetry on April 1.

**Cost:** £5 per entry.

**Contact:** For entry forms for paintings and poetry, and submission information, email [FaithInTheCity.DG@goosemail.com](mailto:FaithInTheCity.DG@goosemail.com).  
☎ 01273 306003

### Great North Art Show

**Details:** Annual open exhibition for professional and emerging artists with northern connections to showcase the diversity and depth of contemporary art. Painters, printmakers, photographers and sculptors are invited to submit up to six works to be hung as a body of work. All work must be recent and original; all media – printmaking, photography and sculpture are acceptable, but not giclée prints. This is a selling exhibition so works must have quality frames; the organisers reserve the right to not exhibit poorly framed works. Exhibiting artists will be able to sell original works, limited-edition prints and cards at the pop-up shop. There will also be a mystery pictures selling exhibition in aid of charity, to which artists are encouraged to contribute one or two works, size no larger than A4, but please sign and title your work on the reverse. Prices will be £40 to £60. Digital submission in first instance, on CD or emailed with application form. The exhibition is at Ripon Cathedral, Ripon, north Yorkshire, from September 3 to 25. Prizes include Best in Show, £1,000; Most Exceptional Body of Work, £1,000 and Best Print or Etching, £750. For full details and application forms see <http://greatnorthartshow.co.uk>.

**When:** Closing date for submissions: May 6; handing in of selected works: August 30. Mystery Pictures must be delivered by July 8.

**Cost:** £110 new exhibition fee: £25 application fee, selected artists pay a further £85.

**Contact:** Wendy Orme, [info@greatnorthartshow.co.uk](mailto:info@greatnorthartshow.co.uk).

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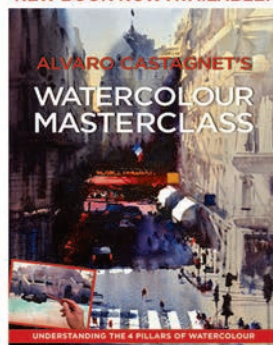
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# ART BOOKS & DVDS

Reviewed by Henry Malt

DVD

THE PASSIONATE PAINTER  
in Havana - Part 2  
Alvaro Castagnet

## The Passionate Painter in Havana Part 2

Alvaro  
Castagnet

In the second part of his adventures on Cuba Alvaro Castagnet paints people, capturing the vibrancy of street life and 'the spirit of the place'. The main elements of Alvaro's work are light and arrangement. He stresses the importance of being aware of the former's source, strength and direction and using washes to create highlights, shadows and *contre-jour* effects. As regards composition, he often re-arranges elements to enhance unity and impact. There is a confidence to the way Alvaro works that conceals much of the skill, but he explains what he is doing throughout and quotable nuggets of wisdom drip from the film. It's impossible not to get carried along with his enthusiasms.

APV Films £28.55, 93 minutes



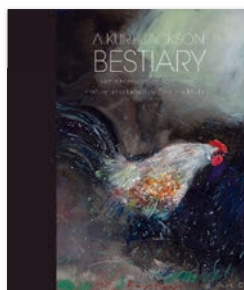
## A Kurt Jackson Bestiary

In mediaeval times the bestiary was as much a study of fabulous creatures and the divinity of creation as it was about the study of natural history.

Having studied zoology at university, Kurt Jackson is well placed to conduct a modern survey that preserves the tradition, while at the same time keeping the result firmly grounded in the real world. Kurt is a talented writer as well as a capable artist and the result is a book which itself becomes the artwork and needs to be taken as a piece. Beautiful to handle and study, it also contains many insights into its subject matter as well as the working methods of the artist himself. Kurt has the almost unique ability to stand apart from his working self and observe his own creative processes.

Lund Humphries £35, 160 pages (H/B)

ISBN 9781848221703



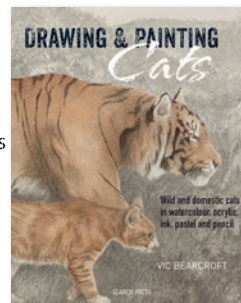
## Drawing & Painting Cats

Vic Bearcroft

All animals present problems for the artist and cats can be the trickiest. Vic clearly loves them and this comprehensive guide to painting and drawing in media that include watercolour, acrylic, pastel, pen and pencil is full of thoroughly practical advice. He understands not just how cats look, but how they move and how they prepare for the next move. Even a sleeping cat can be a coiled spring and the ability to capture that sense of always-alert is the secret to a realistic picture. Vic demonstrates a prowling leopard as well as lions and tigers and, of course, cats and kittens at home. There's also plenty of advice on colours, techniques and anatomy to make this the complete guide.

Search Press £15.99, 144 pages (P/B)

ISBN 9781782211129



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the home of **Leisure Painter** and **theartist** magazines, and click on the links to competitions. Closing date for entries is June 1, 2016. Winners will be selected at random from all online entries.

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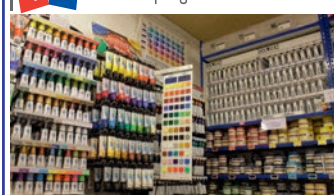
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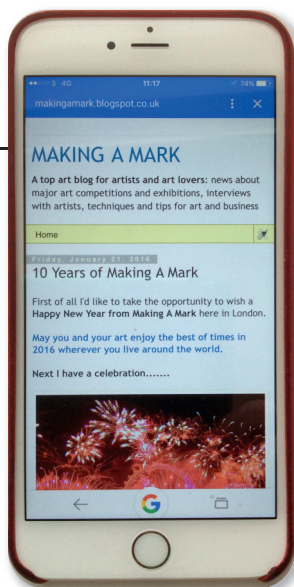
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# Display your art online – for free



**Katherine Tyrrell** gives you the low-down on showing and selling your art online in a cost-effective way

The cost of getting your art online has changed a lot in recent years – it is possible to avoid paying any money at all.

## Get your art seen

- Do consider social media sites. They're free and mobile friendly and have the potential to generate lots of traffic and a big audience for your art. These include Facebook; Twitter; Blogger and Wordpress.com for blogs; Instagram, Flickr and Pinterest for images.
- Do generate sales and/or commissions via social media. Many artists find that ever-changing images on blogs or Facebook pages are more likely to stimulate interest than a website.
- Do link your sites to promote traffic. Show visitors where they can find your work. Link your social media sites to your website and vice versa.
- Do share art and keep it private for your target audience only. Use a non-public blog or a Private Facebook Group if you just want to share art with students, friends and/or family. You can change settings to limit access to your art. Art tutors often use private social media sites with students for private online classes/study groups.
- Do consider a website builder package with a reputable provider. They are excellent for people who can use a word processor and drag and drop. Templates and content modules can be customised and there is support for technical problems and the constant need to update for technological change at no extra cost. A site with basic benefits can be free and it need not cost much to upgrade and/or use your own domain name.
- Don't expect instant results. Getting your art seen online (and sold) depends

◀ **My Blogger blog costs nothing – seen here on my iPhone**

on you investing your time and effort in online marketing, not how much you paid for the design of your website. It takes time to get a site established and generate a following for your art.

## Be mobile friendly

- Do make sure your site is mobile-friendly. You'll increase your potential audience. More than 50 per cent of browsing for art now occurs on mobile devices.
- Do use a mobile-friendly 'responsive' template written in CSS (cascading style sheets). This creates a simple and consistent 'look', eliminates the need for you to code and makes sure content is always displayed well, irrespective of the size of the screen. (Social media sites can make this happen for free).
- Don't neglect to check how mobile friendly your site is. Use the tools listed at <http://www.artbusinessinfo.com/how-to-be-mobile-friendly.html>.

## Avoid nasty surprises

- Don't be a hostage to fortune. I'm often amazed when I learn how much some artists and art groups have paid for their websites. I've been appalled at how some artists have been treated when have they tried to retrieve control of their websites from those who generate their income from building/looking after them.
- Don't be unrealistic about the technical knowhow and time required to develop, host and run a non-standard independent website. Expert help is expensive – but there are credible and cheaper alternatives.
- Do make sure you can upload and edit the content yourself. It gets very expensive when others have to maintain a site for you.
- Do buy a domain name from a reputable registrar, not a website host. It makes it much easier to change website hosts – and prices can be cheaper!
- Do be an intelligent customer. Research different options/prices to find a package that meets all your requirements and budget.
- Don't commit before you know the full cost of all options. Some items will be part of a package on some sites and separate on others. Some will be one-off while others are recurrent.

## Payments to third parties

- Domain name registration and renewal, and either monthly/annual fee for use of third party 'package' site, or web host fees for blog or website, unless free.
- Design costs/graphics.
- Template purchase fee.
- Website maintenance and upgrades for technological change/security.
- Fees for populating the website with content.
- E-commerce: fees for listing items and sales.

## Sell your art

If you want to sell your art online you need an e-commerce facility.

- Do create great images for your online store. Good images attract buyers. Invest in good quality hardware and software for scanning or photographing and then resizing your images.
- Do set up a Facebook page to market new art. Commercial behaviour should not happen on a personal account.
- Do make it easy for people to buy your art online. People have high expectations about the online retail experience. Sales won't happen if prices are not quoted and/or e-commerce facilities are difficult to find or use.
- Do consider a third party site for online retail. A number of reputable sites provide an e-commerce store and only charge fees when you list and/or sell art.
- Do not pay very high/annual fees for e-commerce options for websites unless you know you will sell a lot of work. Pricing often assumes a high turnover.
- Don't leave people wondering how to pay you. Explain how your payment system works and why it is safe and secure.
- Don't get caught out by the law and rules for e-commerce. Ignorance of the law and regulations for retailing online is no defence – Google 'e-commerce for artists UK'.

### 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](http://www.artbusinessinfo.com)





# Master wet-into-wet watercolour with Hazel Soan

Saturday, June 11, 2016, Patchings Art, Craft & Photography Festival in Nottinghamshire

Organised by *The Artist* and *Leisure Painter* in association with St Cuthberts Mill, manufacturers of Saunders Waterford watercolour paper, who will provide each student with over £50<sub>(rrp)</sub> of paper for each session

## YOUR TUTOR

**Hazel Soan** is a highly successful international artist, the author of many books and a contributor to *The Artist* magazine. She



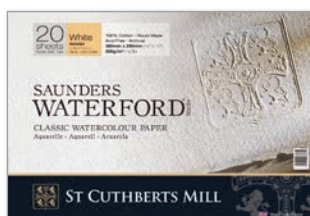
has studios in London and Cape Town. The beauty of painting watercolour wet into wet is that it allows the pigment to do the work of tonal gradation and colour blending for you. Hazel will show you how to introduce concentrated colour into a damp wash, at the right time and in the right place, to suggest more information about a subject than you actually paint. Colourful subject reference that requires little or no drawing will be provided so you can concentrate fully on mastering the technique itself. The properties of the pigments used in the demonstration will be explained to broaden your understanding of this amazing medium. The morning session will run from 10am to 1pm and the afternoon session from 2pm to 5pm.



▲ *With an Eye on the Sun*, watercolour by Hazel Soan

## YOUR MATERIALS

Each participant will receive, courtesy of St Cuthberts Mill, five half Imperial sheets of 638gsm/300lb **Saunders Waterford Watercolour Rough White Paper** and a 14x10in. **Saunders Waterford Rough Block**, worth over £50<sub>(rrp)</sub>. Saunders Waterford is a superior quality watercolour paper made by St Cuthberts Mill and comes with the Royal Watercolour Society's endorsement. It is mould made using 100% cotton to high archival standards.



## PATCHINGS ART, CRAFT & PHOTOGRAPHY FESTIVAL 2016

One of the UK's finest practical art, craft and photography events, set in 60 acres of picturesque Nottinghamshire countryside, showcasing some of the best professional artists and craft makers, including paintings, textiles, jewellery, glasswork, photography, ceramics, woodwork and sculpture. There will also be art and craft materials for testing and purchase, guest artists, demonstration marquees and hands-on workshops. The festival, at Patchings Art Centre in Calverton, Nottinghamshire, runs from Thursday to Sunday, June 9 to 12, 10am to 5pm daily. For further information about the festival, telephone 0115 965 3479 or visit the website at [www.patchingsartcentre.co.uk](http://www.patchingsartcentre.co.uk)

**COST PER SESSION** The cost of each three-hour session is £60<sub>(inc VAT)</sub> per person and includes tuition from Hazel Soan, Saunders Waterford Watercolour Paper worth over £50<sub>(rrp)</sub>, **PLUS** free entry to Patchings Art, Craft & Photography Festival for the day, worth £9.50.

**BOOK NOW** For more information and to book your place, please visit [www.painters-online.co.uk/courses-holidays/reader-workshops](http://www.painters-online.co.uk/courses-holidays/reader-workshops)  
If you don't have internet access please telephone Liza or Dawn on 01580 763673



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