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Managing Editor:

Sally Bulgin PhD Hon VPRBSA

Deputy Editor:

Deborah Wanstall

Advertising sales:

Anna-Marie Brown 01778 392048

annamariieb@warnersgroup.co.uk

Advertisement copy:

Sue Woodgates: 01778 392062

suewoodgates@warnersgroup.co.uk

Online Editor:

Dawn Farley

Design:

Brenda Hedley

Subscriptions & Marketing Manager:

Wendy Gregory

Subscriptions:

Liza Kitney and Nicci Salmon

subscriptions@tapc.co.uk

01580 763673/01580 763315

Accounts:

01778 391000

creditcontrol@warnersgroup.co.uk

Events Manager:

Caroline Griffiths

Subscription orders

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THIS MONTH'S COVER ARTIST



Barry Freeman *View from the Terrace - Sorrento*, oil on board, 29x27in (73.5x68.5cm). See pages 50 to 52



WELCOME from the editor

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

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

Writing this month's welcome coincided with the closing date and behind-the-scenes preparations for judging the entries to our annual open competition, and Art Club of the Year competition, both organised in partnership with Patchings Art Centre. It got me thinking about how vulnerable artists make themselves when creating work and submitting it for judgement by a selection committee, for possible acceptance for a final exhibition created from an open competition send-in, or for any kind of public exposure for that matter, whether simply showing work in a local art club exhibition, or a commercial gallery for sale.

But by making ourselves vulnerable we open ourselves to innovation, creativity and change, and it is surely this kind of vulnerability that draws people to drawing and painting – as an expression of themselves – and a means of connecting with others.

Being an artist can make us feel intensely exposed. We are putting something of ourselves in front of the world and it can take courage and conviction to submit our drawings and paintings to be judged by others and for all to see. We risk our work being rejected by judges whose opinions we value, or by the public, and we risk receiving feedback that may be negative as well as positive. Art is a risky business but, by taking risks, we also open ourselves to further development. If we want to improve, we must keep pushing the boundaries and trying new skills, techniques and ideas learnt from others.

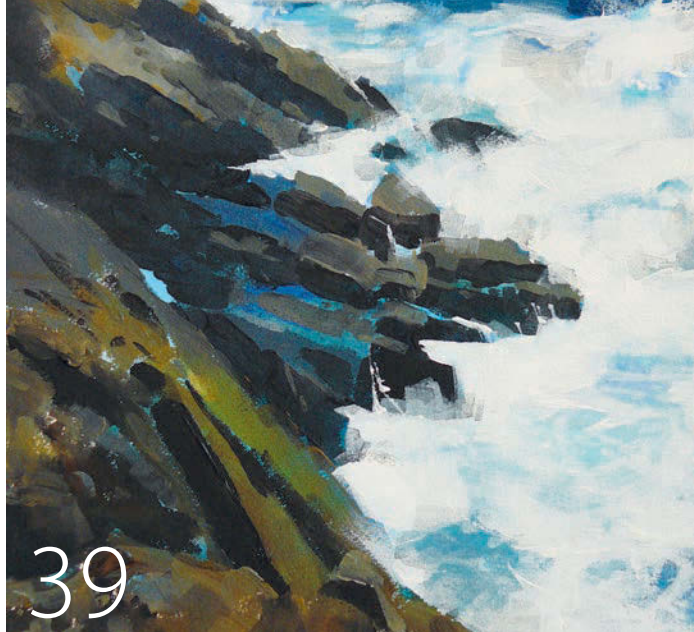
Sometimes the first challenge is to be honest with ourselves and our reasons for drawing and painting something in the first place, before sharing it with anyone else. Are we drawing or painting our chosen subject with passionate conviction – does it speak to us and can we reveal something about it to others? Then once we are ready to take the risk and share our work, we must be prepared to accept the judgements that others will inevitably make about it with the understanding that art is a subjective business and work that is admired by some will be rejected by others. But perhaps it's the personal victory that matters most and getting to the point when we are comfortable to risk everything and show our work to the world – after all what is there to lose?

I commend all the artists who sent in work for our open competitions. You were brave to take the risk and we recognise the passion and commitment that went in to every work entered, thank you.

Best wishes

Sally Bulgin
Managing Editor

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



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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

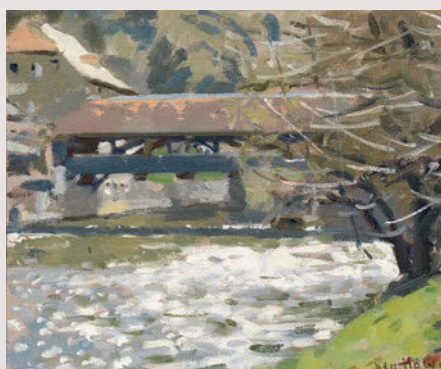


▲ MASTERCLASS

Martin Kinnear of the Norfolk Painting School discusses his garden-inspired oil paintings and techniques

► IN CONVERSATION

Mari French shares her vigorous oil painting methods and describes how she creates her semi-abstract compositions



PLUS

◀ **Ken Howard OBE RA** follows in the footsteps of JMW Turner and paints Switzerland

PRACTICALS

- Follow **Lucy Willis'** example by putting away your watercolours and changing to pastels to help stimulate a new body of work
- **Hazel Soan** encourages you to use a limited palette in the 2nd of her 3-part series on less is more in watercolour
- Experiment with new mark-making techniques with **Ann Blockley**
- What colours do I need to paint skies? **Paul Riley** has some answers
- Paint street scenes *en plein air* in pastel with **Benjamin Hope**

PLUS

- **Jean Haines** suggests watercolour exercises to try to refresh your work and create a sense of well-being
- How to save time and money when posting and shipping your work by **Katherine Tyrrell**

And much more! Don't miss out: our July issue is on sale from May 20

★ STAR LETTER

Life after redundancy

Last year, after 30 years with the same employer, I was made redundant. At first I was stunned into inactivity. A black wall lay directly ahead with nothing beyond it, and grief, anger and crippling fear beset me.

For comfort I eventually turned to my hobby of painting. I found the focus required in the act of creation brought peace to a troubled mind. Time stood still as I lost myself in the joy of producing vibrant acrylic artwork. Encouraged by the feedback of those close to me I dared to enter a local art fair. Further inspired by my fellow stallholders and the sale of one of my pictures, I considered the possibility of turning my hobby into a way forward.

Having approached a number of local galleries without success I eventually received positive feedback from a gallery in a neighbouring county. I listened to the owner's advice and painted a number of pictures that he felt would have the best chance of selling. Imagine my joy at seeing the largest canvas I had ever attempted placed right in the front window and, better still, it sold within a few short weeks for a four-figure sum.

I'm delighted that further sales have followed, so here I am at the ripe old age of 53 following my dearest dream to be a full-time artist. Of course there are occasional setbacks, quiet weeks with no sales, paintings that just will not work and self-doubts, but I'm following this challenging new road with a new-found hope and encourage anyone with a dream to never give it up – keep trying, keep going and always enjoy the journey.

Steve Cobb, by email

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.

month by Paul Talbot-Greaves and sent in my first offering to PaintersOnline (www.painters-online.co.uk). I cannot express my joy at reading a comment on my work on your website. I eagerly awaited the next copy of *The Artist* and sent in another painting. I received two likes! I had never considered the interactive element of the magazine before but I now feel part of an art world that I would never have dreamed of. I encourage everyone to have a go at the practical exercises and get involved – you will not regret it.

Jane Clarke, by email

Paul's last exercise in this series is on pages 39 to 41 – Ed.

My sketching kit

It's great to have Geoff Hunt's informative and sometimes funny articles on sketching again (*The Artist*, May 2016 issue). Being a great fan of sketching, this type of article is right on my wavelength. I have two sketching kits. The 'everyday' one lives in my handbag; it is a cheaper version of a Moleskine, roughly 5×3in with fairly heavy cartridge paper. The 'holiday' sketchbook (below) is about 6×6in; like Geoff, I find painting across the pages satisfying, but if pushed for time a single page is also okay.



The *pièce de résistance* of my kit is my own water pot invention: a plastic dipper (used for mediums) which has its own metal clip, stuck onto a small plastic ruler with Araldite. This then slides between the pages of my sketchbook where it is held in place with a rubber band. The top fits securely, thus allowing water to be carried from place to place. There is still the problem of needing an extra hand – but if a leaning place can be found, as Geoff says, it works very well.

Carol Rogers, by email

On the subject of ink...

I have been enjoying Robert Dutton's recent articles on sketching and was especially interested in 'Think Ink' in the April 2016 issue. I thought readers might like to know about my recent discovery, a permanent and waterproof ink called De Atramentis document ink, which can be used in fountain pens without any problems. I use it with a Noodler's Nib Creeper fountain pen, which reviews said was as near to a '19th-century writing experience' as you could get in a fountain pen. It is fantastic for only £12.50. I have been using this pen, filled with the document ink, to sketch with for around a month now and, apart from giving the pen one careful shake over a tissue to get the flow started, have had no problems at all. No more having to be careful with dip pens and open bottles of ink when drawing outside – or inside for that matter. The pen is

made from a celluloid derivative to make it as environmentally friendly as possible; it does give off a smell that some people don't like but it doesn't worry me, and the smell seems to be wearing off a bit now. There is a non-smelly pen made from acrylic, although it is more expensive. The pens are available from Pure Pens www.purepens.co.uk, 01633 854 335; De Atramentis Document Ink comes in a range of colours from The Writing Desk, www.thewritingdesk.co.uk, 01284 752117.

Denise Robotham, by email

Exercises for all

Painting is an entirely personal activity, as we usually sit in our studios or outside sketching, hoping no-one will look over our shoulders until we are ready to show our work to the world. Recently, I decided to have a go at the practical exercises set each



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MEET AND TALK TO OUR GUEST ARTISTS

THURSDAY, JUNE 9

John Sprakes, Geoff Kersey

FRIDAY, JUNE 10

Bruce Mulcahy, Peter Barker

SATURDAY, JUNE 11

David Curtis

Ken Howard OBE, RA

Dora Bertolutti Howard

SUNDAY, JUNE 12

Hazel Soan, Pollyanna Pickering

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Jean Haines

FRIDAY, JUNE 10

Jean Haines, Soraya French,
David Bellamy

SATURDAY, JUNE 11

David Bellamy, Jean Haines,
Soraya French

SUNDAY, JUNE 12

Hazel Soan, Shirley Trevena

A limited number of tickets (£2.50) will be
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PARKER HARRIS

Image: Deborah Walker RI, 'Reveal' (detail)

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THE ART WORLD

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

compiled by Deborah Wanstall



▲ Winifred Knights *Santissima Trinita*, 1924–30, oil on canvas, 40¼×44in (102×112cm)

A short but **brilliant** career

The latest exhibition in Dulwich Picture Gallery's Modern British series is devoted to Winifred Knights, an artist who is now little known but was declared a genius in her day. A pupil of the Slade School of Art Fine Art and the first woman to win the Prix de Rome, Knights was one of the most original British artists of the first half of the 20th century. All five of her most influential works are included in this major retrospective.

Winifred Knights (1899–1947) is at Dulwich Picture Gallery, Gallery Road, London SE21 7AD from June 8 to September 18. Admission is £12.50, concessions £11.50. Telephone 020 8693 5254. www.dulwichpicturegallery.org.uk.



▲ Tony Allain *Team Blue*, pastel, 7½×12in (19×30.5cm)

Broadway festival

The fourth Broadway Arts Festival, from June 3 to 19, takes its inspiration from the Broadway colony of the late 19th century, in particular John Singer Sargent's painting *Carnation, Lily, Lily, Rose*. There is a selling exhibition of the finalists of the Broadway Arts Festival Open Competition at Little Buckland Gallery, exhibitions of

Patrick Lichfield photographs and the John Noott Collection of World War II art, lectures by Sir Roy Strong and David Haycock, as well as illustrated talks by war artist and *The Artist* contributor George Butler and celebrity photographer Alex James. Additionally there are workshops with *The Artist* contributors Tony Allain

(above), Deborah Walker and Roger Dellar (see our May 2016 issue for Deborah Walker's article on painting large-scale watercolours), and Edward Noott, Gary Long and Niki Crew. For details of all events, venues and times visit www.broadwayartsfestival.com or telephone 01386 898387.

Artwaves Festival

returns to The Spa, Bridlington, East Yorkshire, on May 14 and 15. There are artists' workshops, demonstrations, talks and exhibitions that cover traditional, urban and traditional art, including the Artwaves Open Exhibition. Robert Dutton (see pages 30–32) is tutoring a workshop on Expressive Seascapes in pastel on May 15. For details of this and all other events, see www.thespabridlington.com or telephone 01262 678258. General admission is free but events are priced individually.



● **Derbyshire Open Arts** celebrate ten years of open studio events this year, from May 28 to 30. Around 300 artists are taking part – some will be showing in their own studios, others will be showing in groups. For more information and to download a brochure, go to www.derbyshireopenarts.co.uk.

● **Poole & East Dorset Art Society** are taking part in **Dorset Art Weeks** from May 28 to June 12 with an exhibition at the Gallery Upstairs, Upton Country Park, Poole. The theme of their exhibition is 'Ekphrasis', which means the translation of a work of art into a completely different art form or dimension – a painting becomes a sculpture, for instance. The idea is not simply to copy but to bring out the essence of the original piece. For full details see www.pedas.org.uk.

● **Made in Swindon Art Trail** celebrates 175 years of Swindon New Town with 16 exhibitions by local artists at venues across town from June 5 to July 3. Details at www.swindon175.com/events.htm.

● **Torfaen Art Factory** will be exhibiting at Clarence Hall, Chrickhowell, as part of Chrickhowell Open Studios, from May 28 to 30. www.torfaenartfactory.co.uk.

● There is an **Anglo-French art exhibition**, organised by Teignmouth International Art Forum, at TAAG Gallery, 4-5 Northumberland Place, Teignmouth TQ14 8DD from May 5 to 13. For more information call 01626 779251 or see www.teignmoutharts.org.

● **Sherborne Art Club** is to have an annual open exhibition from July 22 to 31, to which non-members may submit work. The handing-in day for all work is July 13. For more information and entry forms, see www.sherborneartclub.com.

English roses

This summer the Bowes Museum celebrates 400 years of society beauties from the 17th to 20th centuries, many of whom were as famous as the artists who painted them. Included are works by Gainsborough (right), Reynolds, Peter Lely, George Romney and Mary Beale, who is represented by her self portrait of c1675, as well as Van Dyck and John Singer Sargent.

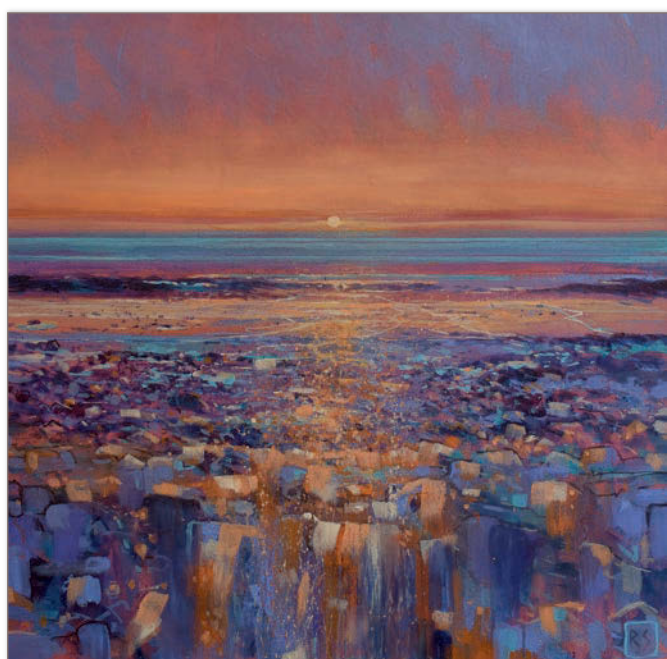
English Rose – Feminine Beauty from Van Dyck to Sargent is at the Bowes Museum, Barnard Castle, Newgate, Co Durham from May 14 to September 25. Admission is £10.50, concessions £9.50. Telephone 01833 690606; www.thebowesmuseum.org.uk.

● Wildlife artist **Linda Wain** is giving wildlife painting masterclasses in acrylics at **Living Crafts**, which takes place at Hatfield House, Hatfield, Hertfordshire from May 5 to 8. The sessions, which cost £6, are 45 minutes long and Procolour paints and all equipment are provided. Linda is also exhibiting original works and limited-edition prints. See www.livingcrafts.co.uk for details of all events and displays, to book workshops and buy advance tickets. Admission to the fair is £8 in advance or £10 on the day; a two-day ticket is £15.



▲ Thomas Gainsborough *Elizabeth and Mary Linley*, oil on canvas, 90½×72½in (230×184cm)

PAINTERSONLINE EDITOR'S GALLERY CHOICE



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

'Grand Finale is a sunset painting of Newlyn beach in Cornwall, where I am lucky enough to live and work as a professional painter. I primarily paint in pastels, so strong colour and mark making are what my work is about, and hopefully this is now reflected in my acrylic paintings.'

'I began by priming the canvas with Art Spectrum pastel primer, which has fine sand in the mix, which gave me a toothy surface to work on. I developed the picture in layers, using Daler-Rowney System 3 large flat brushes, nothing smaller than a 1in and up to 3in; these are great for earlier large areas and surprisingly adaptable for finer marks without getting overly fussy. I used Liquitex heavy body paints and also acrylic markers, which are very new to me, but I have found them to be very versatile, if a little messy!'

◀ Richard Suckling *Grand Finale*, acrylic on cotton box canvas, 35½×35½in (90×90cm). On show in our online gallery at www.painters-online.co.uk

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

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PRACTICE MAKES PERFECT

Leading Australian watercolourist **Ross Paterson** talks about how he has refined his wet-in-wet technique for painting on location and in the studio

Over the years I have tended to draw and paint in a sort of pseudo-impressionistic way and admit to a degree of eclectic styles or influences, especially in my earlier work. Because I tend to work on location, the primary factor that influences my painting, in any medium, is timing – to express the work before the light changes. Also, I have intentionally avoided ‘trends’ in my painting method for as long as I can remember, so my signature style has evolved through years of ‘brush mileage’ not someone else’s influences.

My watercolour style

I consider myself fortunate to have had to work out my own style in watercolour. There were no teachers of watercolour in my hometown, and I was determined to succeed no matter what. Trial and plenty of error was my direction! I recall the frustration of throwing down my watercolour brushes on a few occasions, thinking ‘that’s it – back to oils’,

only to return with renewed determination. I think this is the way with a true wet-in-wet watercolour painting, to be prepared to endure a lot of frustration and disappointments, especially during the early years.

Of course, as a student of painting I had studied and admired various masters of this medium, both Australian and European, including Hans Heysen, Harold Herbert, JJ Hilder, JMW Turner, John Singer Sargent and Edward Hopper.

The wet-in-wet technique requires not only constant practice but also meticulous preparation and planning. I always teach my students to envisage the finished painting. When I am looking for a subject, particularly on location, I look for a well-balanced set of shapes; within this pattern of shapes there will usually be a diverse range of tonal values. Simultaneously, I endeavour to observe colour, in its warm-cool context.

Simplification is most important. I ask myself: how much





can I leave out, is there sufficient mid-tone to unify the composition, are there too many small shapes of equal value, and how many can I leave out or at least change to obtain unity? Also, where will my focal point be, how will I place emphasis on this area, are there strong contrasts, sharper edges, softer edges or lost edges, and can I use linear perspective to advantage?

Watercolour technique

Generally I use a warm underpainting, which varies according to the area being painted; the skies would require little pigment compared to the foreground areas, which need considerably more. After applying the warm colours, such as raw sienna and permanent rose, all wet-in-wet, I then apply

► *Toward the Gulf, Willunga, South Australia, watercolour, 21½×23½in (55×60cm).*

This high-horizon watercolour was completed on location in about an hour-and-a-half using a wet-in-wet technique. The background particularly played a supportive role to the foreground area, which needed additional edges, contrasts and interesting shapes within a sloping hillside of graded tonal value. I intentionally played on a warmer foreground to emphasise the cool gulf area in the background. Interestingly, this was originally a full-sheet watercolour, cut down on the right side at a later date. I thought the emphasis on the gully on the left worked better with this format

◄ *Venetian Canal, watercolour, 25½×39½in (65×100cm).*

This was completed in the studio, following the essential gondola ride through the Venice waterways; with the help of photographs, memory recall and intuition I was able to use linear and aerial perspective for the general construction of this work. The rhythm and flow of painting then took over, with a few adjustments, soft edges in the water, warm and cool transitions as needed, and I endeavoured to maintain some fresh transparency within the darks. It was essential to eventually bring the eye through to the light area at the end of the canal

▲ *Outdoor Café, Rome, watercolour, 13½×22in (34×56cm).*

This painting has a reduced tonal scale and limited colour, especially within the shadow areas. The logical start was to apply light washes of warm colour to cover all areas with the exception of the white clothing and umbrellas. The more intense warm yellows and reds of the underpainting were applied wet-in-wet, prior to the cool shadows, then the darkest values, doorways and windows, were added while the shadow wash was still a little wet, or the sheen just gone

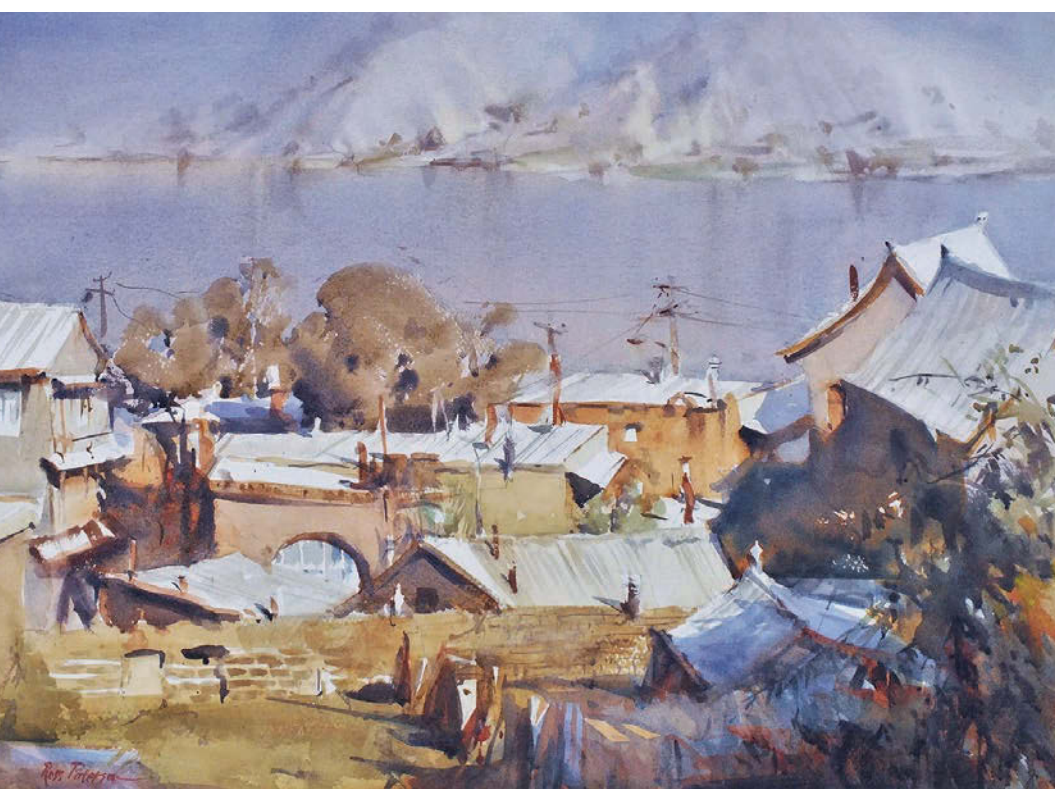


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◀ *Rooftops, Northern Italy*, watercolour, 25½×39½in (65×100cm). I developed this larger work from my on-location watercolour studies. Although quite complex, with winding streets and associated various perspective angles of the buildings, I managed to perceive this as an interesting pattern of dark and light shapes, tying these together with plenty of mid-tone as required. The cool of the background provided a suitable foil for the warm, major and minor shapes within the village. I received an Award of Excellence at the 2012 Shanghai International Watercolour Biennial for this work



◀ *Over Qikou, China*, watercolour, 22×30in (56×76cm). My objectives for this watercolour were similar to *Rooftops, Northern Italy* (above), with interpretation of form, light and mood as my main objectives, along with the characteristic architecture of the region

▼ *On Honeysuckle Creek*, watercolour, 22×30in (56×76cm). Painted on location this was one of those works that I could envisage from the outset as a fascinating balance of pattern within guidelines of linear perspective. The loose flowing lines of the old twisted bridge lead the eye to the left central areas of the horizon. I met the challenge of painting the shapes between the negatively painted bridge rails by slightly softening areas, thus avoiding a cut-out look, or merely shape filling. My mind was always on tonal value relationships throughout the development of this work

my blues – cobalt or ultramarine to the still wet areas of the warm underpainting. The blues of course neutralise the warm/cool balance and can be controlled as required. I would say the estimation of how much, and also the timing, is often crucial, and requires much practice. There's no easy formula. Many washes or areas may need to be applied when the underwash has only just lost its sheen.

Of course consideration is given as to how soft or hard the edges of a specific shape should be for a given area. As the painting proceeds, the amount of pigment needed tends to increase, and the amount of water decreases. All this while the general rhythm of the painting tends to take over. Probably the best piece of advice I could give here is to spend plenty of time evaluating each work or stage of the work.

I find that I need to use an atomiser spray to wet areas, particularly during warm or windier conditions. The summers in Australia tend to restrict my watercolour painting, and therefore I usually work on location early in the morning,





when there is some moisture in the air. However I do prefer to work mainly in oils or pastels during very hot periods, due to this weather problem. I have tried pre-soaking the paper, in a way similar to stretching, just prior to commencing painting and found this helpful, although I have to complete the painting before it dries out – it's usually about an hour before it starts to lift and buckle.

If it's not going well don't tear it up halfway through the painting – you will never know what could happen if you push on! It won't be a masterpiece, but you will learn a lot from persevering and find that you will paint more freely as you have nothing to lose.

Materials

For many years now I have used Arches or Saunders Rough papers, 300 or 640gsm. My favourite brushes are squirrel mops, which vary in size, one or two synthetic mops for greater control of specific shapes like figures, and large flat hair brushes, size 30–50cm, for wetting and applying large wash areas. I only occasionally use a rigger and a small flat synthetic, which is helpful for the odd lifting off. I love the feel of a well-loaded mop brush for an extended flowing wash, such as a large shadow area or a sky.

I work almost exclusively with Winsor & Newton and my palette is: raw sienna, aureolin, raw umber and quinacridone gold; permanent rose, light red, brown madder and cadmium red; ultramarine, cobalt blue, cerulean blue and cobalt turquoise light. I select warmer and cooler variations of each primary as appropriate during the process of each work.

Most of my colours are quite transparent or semi-transparent, with the exception of cerulean and light red – they are there for their hue, and when applied in the right way (for greys) they are indispensable. I find it an advantage to have some body in some colour mixes during the latter stages of the painting; the blues, especially ultramarine, will granulate well when needed. TA

▲ *Summer Flow, Northern Victoria*, watercolour, 25½×39½in (65×100cm).

This was developed in the studio from a successful full-sheet watercolour completed on location one summer morning. It was simplified to enable the major areas to unify and relate to all surrounding areas. On-location work seems to have some special qualities that are difficult to achieve in the studio



Ross Paterson

studied at Caulfield Institute of Technology, Melbourne and taught art for over 20 years in secondary schools. He has exhibited widely and won many awards for his work. He is an invited member of Twenty Melbourne Painters Society and the Australian Watercolour Institute (Sydney). Ross' DVD *Summer Light in Watercolour* is available from APV Films, www.apvfilms.com, telephone 01608 641798 and he has contributed to magazines and books. www.rosspaterson.com.au.



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Whatever the weather

Diana Vowles talks to Scottish artist **David Smith**, who likes to work in front of the subject, and chooses his medium according to the prevailing weather conditions



From long experience, David Smith has the practicalities of painting in the cold and windy months cracked. 'If the weather's really bad I just get my sketchbooks out instead,' he says. 'But if it's good I'll work on a big surface, tied to the easel, and that in turn is held firm with ropes and tent pegs. The light in Scotland is very variable so you really have to paint on location. All the good landscape artists I know work outside. Coping with the weather was certainly frustrating at first, but working from a photograph bears no comparison to being present in the landscape while you paint it.'

'If I'm not able to make big paintings on the spot I usually work in my watercolour sketchbooks and use those for reference back in the studio. I've got a lot of props in my studio – bits from boats, lobster pots, old wooden fish boxes I've picked up over the years – so if the weather's really horrendous for a period I can work there. Sometimes I even paint on the props, rather than on a canvas.'

Handling paint

Boats appear often in David's work, and one of his favourite locations is Bowling Harbour on the Clyde. 'I find that old

▲ *Fishermans Row, Isle of Whithorn, watercolour on paper, 21×30in (53.5×76cm).*

'I spotted these cottages from the beach and did a quick sketch in acrylics to take back to the studio. For the watercolour painting, I impregnated the paper first with about 13 coats of Chinese white. Once that was dry I painted on top of it. The sky is a translucent wash of Naples yellow, with the white providing more luminosity than I would have got from blank paper. I added a little impasto gel on the houses to give texture.'

boats have much more interesting textures and with my oil paints I let the paint do the talking, layering it a lot, scarring the canvas, often putting on paint with a palette knife then working it in with my hand or a pencil. I like making marks, mixing up the colours to see what happens.

'There's no rhyme or reason as to whether I use oils or watercolour – it's just what I feel like doing and what takes my eye. I've always got a selection of stuff in the van, and if it's a dark day I may just do some charcoal drawing, or if it's dry and not too windy I'll try to do some watercolour.'

Working with watercolour

'Most of my watercolours are finished in the studio on a large flat table and I incorporate all sorts of stuff I've collected outdoors. Conversely, many of my oil paintings are finished outside and you'll find wee bits of grass and all sorts stuck in the oil paints! A while ago I did a watercolour of the side of a boat at Bowling Harbour, working in a loose and abstract way, and as the rain was coming down quite heavily I took it back to the studio to let it dry. In those circumstances I'd normally just use that for reference and stretch a new piece of paper, but I really liked the marks on it so I cut some parts away and added more marks to the painting. That doesn't happen often, but responding to what you've got rather than sticking to a prearranged concept is often what gives you exciting results and ideas where to go next.

'What I like about watercolour is the freedom it gives – you never quite know what you'll end up with. I get lots of water on the paper and experiment. I'm confident with it so I can use big brushes and have a good idea what's going to happen; sometimes I blow the paint around with a hairdryer, making shapes. For big washes I use a 3–4in brush, sometimes an acrylic one because they are heavier. I've got some really good sable brushes for small work. On occasion I'll even cut my brushes into shapes just to see what happens.

'Lifting off watercolour paint with a sponge doesn't work for me – I find it tends to leave dirty marks. And I try not to use too many colours because that can give a muddy result. I might add granulation fluid, or throw on some sand or grit, or mix in a bit of acrylic just to see what effects I can get. Prussian blue is one of my favourite colours – it changes a lot depending on how much you dilute it. I often mix gum arabic into it to make it more viscous and dense, which brings the colour out. Gum arabic is always useful for making strong colours, such as an underlayer that I want visible through another layer on top.

'Another technique I use is one I learnt from reading about the Scottish watercolourist Arthur Melville. He would



▲ *MacLeod's Red Boatshed, Gairloch*, watercolour on paper, 42×59in (106.5×150cm).

'This painting was hung in the Scottish National Gallery in Edinburgh for a while. It was a grey wet day in Gairloch, but I changed the colour of the sky to suit the reds and blacks of the boats and shed. I did numerous drawings and watercolours on location then painted a very large watercolour in the studio, using big brushes.'



▲ *Boats on the Tay*, watercolour on paper, 40×40in (101.5×101.5cm). 'I found an old red fishing trawler and a lot of reflections in the water on this bright breezy day, so I did quite a few watercolour sketches and drawings from which to make a new painting in the studio.'

saturate his paper with Chinese white first and then let it dry before proceeding. I don't soak my paper in a bath of diluted Chinese white like he did, but I do put multiple coats on and I find it really adds luminosity to a painting.

'I buy my paper on a roll and choose a size I think will suit the painting. I use 400gsm and for larger paintings I always spend a lot of time saturating and stretching it, otherwise I get ripples and bubbles, even with that heavy weight of paper.'

Oil techniques

'With oil paintings too I have only five or so colours on my palette, because you can get so many mixes from those. My favourites are titanium oxide and Schmincke Mussini dove grey – that's the basis of a lot of my work. Mostly I use Michael Harding or Old Holland paints, and I tend not to mix different brands in one painting too much as I think that can cause problems with different drying times.

'I've had a couple of disasters with putting hardeners in and the paint drying too quickly and starting to fall off in a couple of weeks. I like to be especially careful with technique as I put paint on very thickly. The first layer has to be dry before you put more on or the next layer will start to sink in and you will get cracking. The best way to work is to buy the more expensive brands of pigments then paint very quickly and get your picture finished all in one layer so that you have no problems with drying times.

'At first I painted with small brushes, but my art teacher used to take them away and give me big ones, telling me I had to take the brushes for a walk. As my confidence grew I realised I could make small marks with them too, so they are all I need. Once you develop that confidence with your materials you can really begin to enjoy yourself and paint more loosely, then everything comes together in your work.' TA



▲ *Doves, Bowling Harbour*, oil on linen, 48×48in (122×122cm).

'Most of my paintings are realistic, but this one is quite symbolic and there's a bit of abstraction here too. It's almost like a still-life painting of an altar. I set up the fishing tackle and chose where to place the doves that were perched around the building. The painting was nearly completed on location in one day – all I had to do in the studio was tidy up some marks and splashes. The background is Prussian blue with a thinner layer of blue behind, while the harbour wall has much heavier paint – I squeezed the tube right on to the canvas and worked the paint in.'

David Smith

studied art at Latrobe College in Melbourne but returned to Scotland before finishing his degree course. He was accepted at both Edinburgh and Glasgow art schools but ultimately decided to go his own way. He is an elected member of the council of the Royal Scottish Society of Painters in Watercolour (RSW). His work is shown at the annual exhibitions of the RSW, the Royal Glasgow Institute of the Fine Arts, the Royal Scottish Academy and Paisley Art Institute as well as at many private galleries, including the Lime Tree Gallery, Bristol; Red Rag Gallery, Stow-in-the-Wold; and Roger Billcliffe Gallery and John Green Fine Art in Glasgow. David won the Rendezvous Gallery Artist in Residence Award at the RSW exhibition in 2015. <http://davidsmithart.org>.

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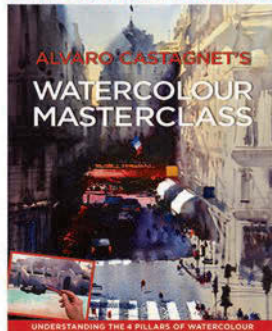
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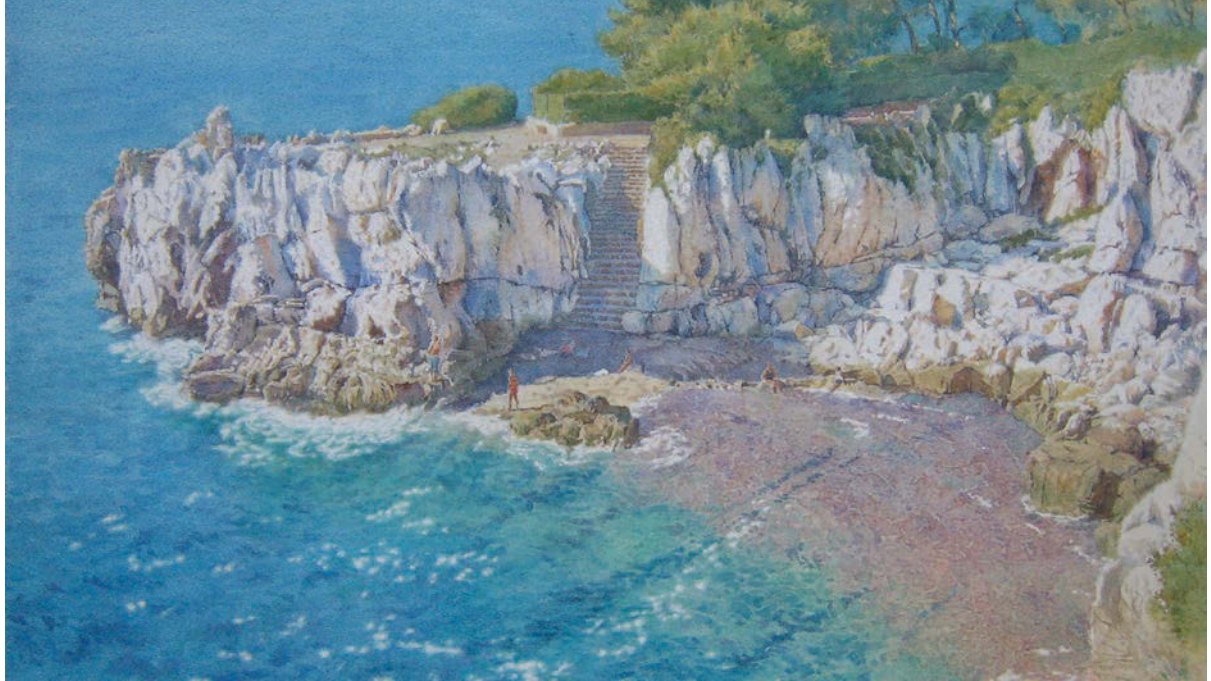
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▲ Côte d'Azur, watercolour, 14½×22in (36×56cm)

Light-filled **landscapes**

Andy Lee fills his watercolour landscapes with light and atmosphere. Here he explains how to mix colours and how to simplify your subject for great results

Watercolour is perfect for *plein-air* painting, which I love to do, and capturing mood and atmosphere. If you find subject matter that stirs your emotions you're more likely to produce a good painting. It may be an epic view, a complicated subject that needs simplifying or a quieter scene. My approach to composition is to keep it as simple as possible. Sometimes a very good painting can be produced with a quick, direct approach, at other times more consideration is needed. If you want to include a lot of detail don't work too small; if there's not much detail, a large painting might be uninteresting. Where will you position the horizon for best effect? A high or low vantage point can yield a dramatic and interesting composition. I keep in mind the golden sections, which are roughly one third in from two edges; if the main interest is placed here it often makes for a more

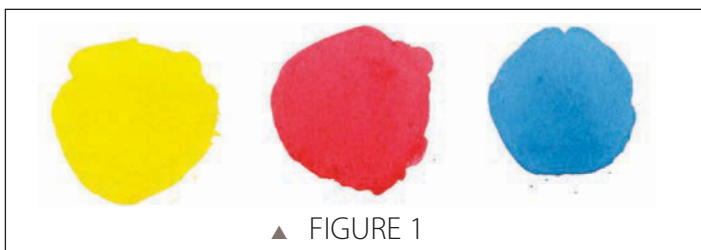
interesting painting. Other elements to look out for are strong horizontals and verticals, or repeated shapes. Triangles and zigzags work well, and can often be used to good effect as lead-ins. Strong contrasting light and dark areas give a painting more impact, especially when viewed from a distance than a more closely toned design. Keep an open mind, and if you're not sure that an idea will work, a few quick pencil, tonal sketches can avoid a failed, overworked painting. Colour will affect the mood and harmony of your picture: areas of different colour or tone will make for a very busy picture, whereas more closely related colours and tones can give a more peaceful effect.

Colour mixing

I've found it best to start with three primary colours: Winsor & Newton's Winsor yellow and Winsor blue (green shade), and Daler-Rowney's

quinacridone red (Figure 1, below left). These work well together because each only reflects a pure version of itself; this is important to remember, because any two-colour mix will give you clean, un-greyed secondary colours: orange, purple and green (Figure 2, below). If you take the orange, which is a mix of red and yellow, and add a little of the third colour, blue, the mix will start to look more like burnt sienna, a slightly greyed orange; add even more and it'll go quite brown. The same theory works for the other mixes, the red and blue mix will make a clean purple but add a touch of the third colour, yellow, and it will start to grey the mixture, turning it to a plum grey. Blue and yellow make a clean spring green; add a touch of red and it produces a greyed green (Figure 3, page 24).

When we use a different yellow, red and blue we need to determine what colours are also being reflected, either



▲ FIGURE 1



▲ FIGURE 2

WATERCOLOUR LANDSCAPES

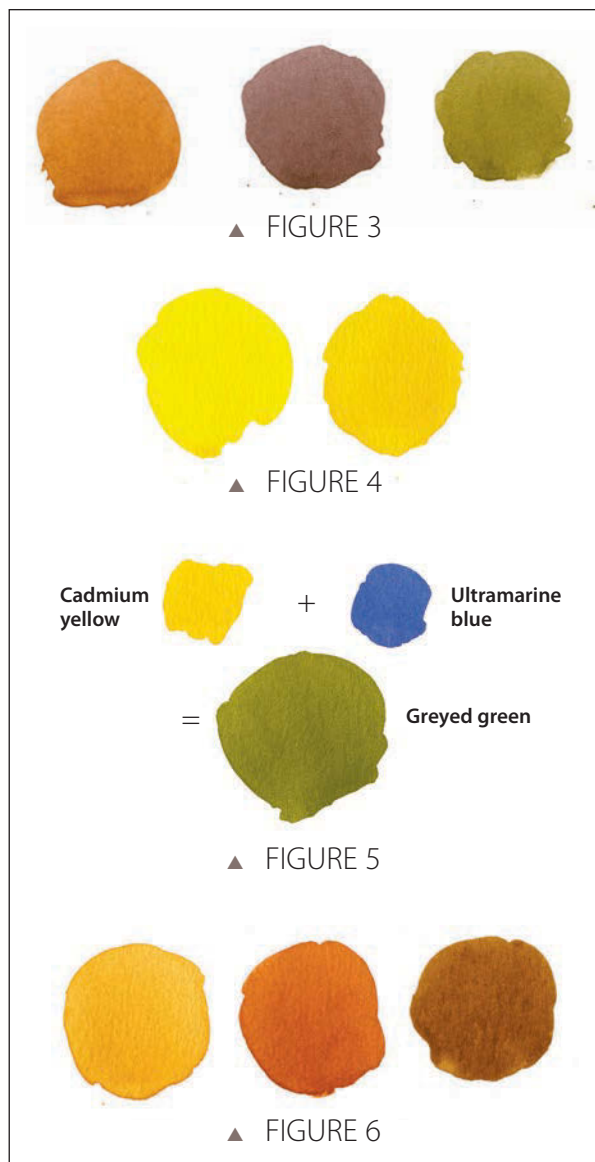
warmer or cooler, to predict what colour we'll end up with.

Cadmium yellow reflects some red along with the pure yellow (Figure 4). Cadmium red is warmer than pure primary red, it reflects some yellow along with the pure red, and ultramarine blue is warmer than pure primary blue, it reflects some red as well as the pure primary blue. When we mix cadmium yellow with ultramarine blue, which both reflect a degree of red we have, in effect, a three-colour mix, which is why we make a greyed green (Figure 5). Here lies the benefit of what's commonly called the split complementary palette, which is a warm and a cool of each yellow, red, and blue. You can make either clean mixes or greyed mixes by choosing what in effect are either two- or three-colour mixtures.

Now we come to the earth colours. Yellow ochre, burnt sienna and burnt umber (Figure 6) each reflect various degrees of all three colours; if you add more colours to these it must be done carefully because it can lead to a muddy mess. The various properties of the pigments (opaque, transparent, granulating, etc) also play a part in what can and what can't easily be mixed, so as always experiment. Play with your paint, keep notes about the colours you use and keep your practice sheets for reference.

My colours

My basic palette of watercolours gives me a good range of tones, textures and shortcut colours. I use artist-quality tube paint from various makers – Pip Seymour (very high pigment load), Winsor & Newton, MaimeriBlu and Schminke. My choice of colours is a fairly standard split primary of cadmium lemon, cadmium yellow, raw sienna, cadmium orange, cadmium red, either permanent or rose magenta, cobalt violet, French ultramarine, cobalt blue, cerulean blue, viridian and burnt sienna; occasionally I'll use a transparent mix of warm or cool primaries to adjust an area. These are all arranged in my palette from the Little Brass Box Co. I use different papers, mainly Arches, Saunders Waterford and Two Rivers, but will experiment with many more makes. For brushes I prefer a good sable, and particularly like Rosemary & Co's brushes, I find that they pick up and



put down more colour and water in a more controllable way than the synthetic versions.

Andy's top tips

- Carry a small sketchbook and sketch as much as possible. If you give yourself a time limit, five or ten minutes for instance, this will help with what really needs to be included and what doesn't.
- Make quick tonal sketches; I tend to use a 2B pencil and simplify the subject by squinting. I pick out the lights, mids and darks and try to group these areas together. The picture is often stronger for it.
- Before I start painting, I assess how light the lightest areas are, and how dark the darkest areas are. This helps to set the picture with the correct tonal range, then I'll either paint the lightest areas in the first wash or mask with masking fluid and paint in the mid-tones first. When this is dry I put in the carefully observed darkest bits. With the lightest and darkest tones in place

everything else can be judged against them.

- I always make sure that I have a big enough puddle of paint to complete the wash. The drying period is too rapid to allow remixing of a colour, and I'm unlikely to mix it to the same tone and colour as the first mixture.
- Experiment – try different mixtures of not more than three colours; paint small squares, mix your paint thick, mix it thin, paint a thick mixture into an already applied thin wash and keep the sheets for reference. Find out about the various properties of different paints, whether they're transparent, opaque, granulating or staining – this information can usually be found on the manufacturers' colour charts – and think about how you can use these properties to achieve the best effect in your work. For example, transparent colours for multiple washes, one over another, but make sure each wash is completely dry before applying another carefully on top. Experiment with wet-into-wet and try to match the amount of liquid that's on your brush with what's on your paper, achieved by touching/holding your brush onto a towel or tissue; this will give you more control and your paint will mostly stay where you

put it with nice soft edges.

- Keep in mind that some techniques or ideas may not work for you. If they do, develop them, if not discard them. **TA**



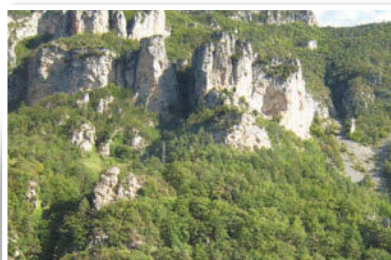
Andy Lee

studied fine art, graphic design and printing at Watford College and worked as a final film planner in the printing industry. His work is held in collections in the UK, Europe, India and Australia. Andy tutors watercolour at his classes at Queens Park Arts Centre, Aylesbury.
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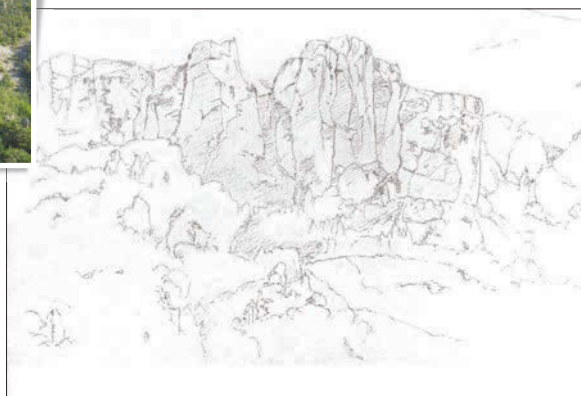
Alpes Maritimes

For reference I used some very quickly done sketches and colour notes, backed up with photographs and memory



► STAGE ONE

Before starting the drawing I considered what to include, where to place the mountains within the picture area, and where the lightest and darkest areas were going to be. I decided to leave out a lot of the background detail as this would take attention away from the main subject area, and that a higher position would give the impression of looking up, which was ideal. I hoped that the softer, cushioning effect of the trees would contrast well and accent the crumbly limestone mountains



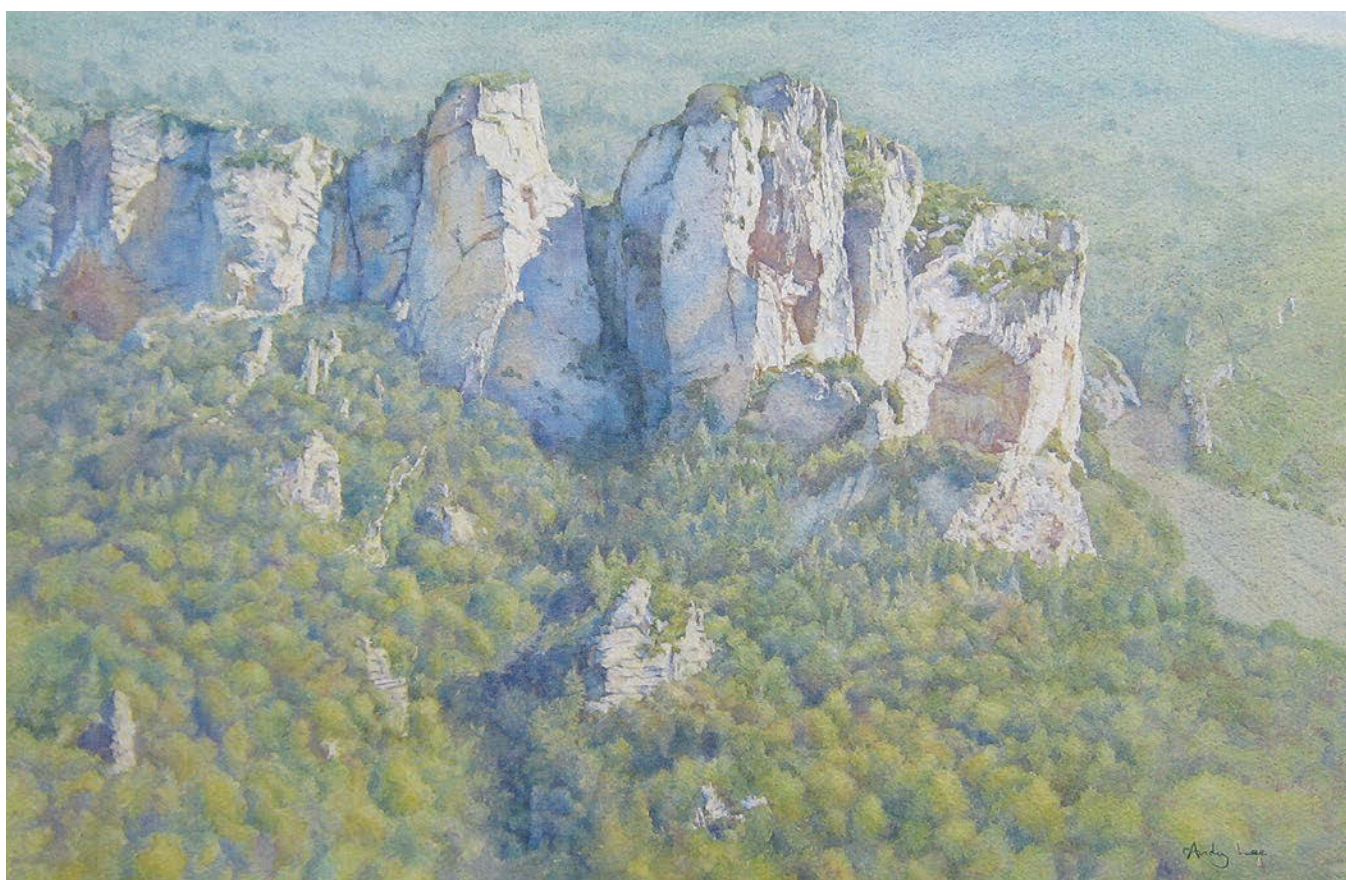
◀ STAGE TWO

I applied masking fluid to the sunlit sides of the rock face, followed by the first wash. To make sure that I didn't run out of paint halfway down the sheet I filled the wells of my palette. I used mixtures of cobalt blue, raw sienna, viridian and cobalt violet. With the first wash completed and dried, I could see that it was pretty close to where I wanted it

▼ FINISHED PAINTING

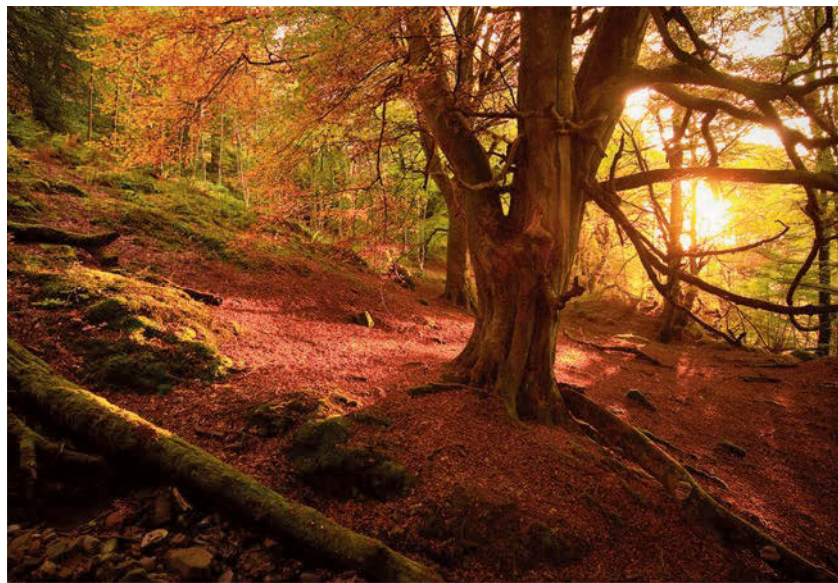
Alpes Maritimes, watercolour on Arches Rough 300lb, 14¼×22in (36×56cm).

I removed the masking fluid and started to build the details and forms of the rocks and trees, along with the shadow areas. The final stage was an overall pale blue, unifying wash, painted over the background behind the mountains; I also used this wash to bring the tone of the area down, which had the effect of pushing the mountains forward



Glyn Macey's *60-minute painting challenge*

One of my favourite subjects to paint is a glorious ancient woodland – the older the better. With the fragrance of damp leaf mould underfoot and a sparkling, dappled light, these ancient landscapes resonate with mystery and atmosphere



REFERENCE PHOTOGRAPH

Near to my home and studio in West Cornwall is a magical place called Trevaylor woods. Deep in a river valley, once industrialised with watermills, the woodland has now returned to its roots. The crumbling granite mill walls are now owned by rhododendron bushes, huge impenetrable plants with twisting trunks and branches, their large glossy petrol blue leaves showing off their finest of blooms of huge blowsy scarlet flowers



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.

6 | Woodland scene

Trevaylor is an enchanting place. A woodland to calm the soul and invigorate the senses. A valley that makes time stand still and a place that never fails to inspire. On the western slope of the valley, the rhododendron competes with oak, beech, holly and chestnut. And all provide cover and give life to a carpet of bluebells in April. All the while, the tumbling river tells its story as the crystal clear water plunges over rounded, moss covered rocks into deep pools of young trout.

I paint at Trevaylor regularly and am always challenged by its intricacy, the ever-changing detail and light. Distilling what initially appears a complicated scene into a 60-minute painting is our challenge this month. I'm sure that if you have been following this series you will know the reasons that I set a kitchen timer for one hour, as this time restriction forces me to work spontaneously, and stops me over-thinking the process. And, crucially, the deadline also makes me choose what to leave out of the painting instead of getting bogged down in the detail.

Very often when painting it pays to remember that subtraction is better than addition. Just imagine, if I allowed myself all the time in the world... all of those millions of leaves...

So for this exercise we can leave the intricate

detail of nature to Albrecht Dürer and instead concentrate on capturing the colour, atmosphere and essence of a warm afternoon walk through an ancient woodland.

We'll use an old sponge and a mid-sized brush for the majority of this creative challenge, with a touch of crisp collage for some all-important implied detail. Remember to send in your paintings from this challenge. We've loved seeing your interpretations of the previous challenges, and I'm personally very inspired by the individual approaches that you all have to the subjects. That is exactly what this way of working is all about!

Finding new ways to be creative is key and I'm often asked for some in-depth clarification on my techniques, so just for you lovelies I have put together some free tutorial videos explaining many of my techniques at www.glynmacey.co.uk.

Now, clear a space, make some coffee and set that timer; and I look forward to seeing your paintings very soon!

TA

Please email your results (no larger than 2MB) to dawn@tapc.co.uk, with GM5 in the subject line, to arrive by May 20.

60-minute *Woodland scene demonstration*

YOU WILL NEED

- Acrylic paint: titanium white, cadmium orange, cadmium yellow, burnt sienna, Prussian blue
- Galeria acrylic paper, 10×14in (25.5×35.5cm)
- No. 6 round brush, small palette knife, small piece of sponge, scissors, glue stick
- Coloured paper ephemera



▲ STAGE ONE *7 minutes*

I used a textured paper made for acrylic painting; it has a similar surface to a rough canvas which is great for adding foliage texture but please don't panic if you can't lay your hands on some as watercolour paper, mount board or canvas will all work equally well. Using a soft pencil, draw your composition with a reasonably black line

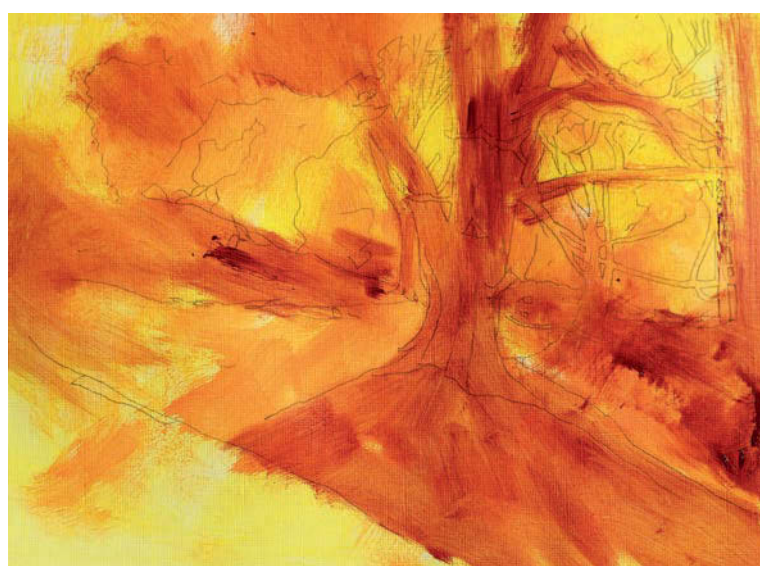
◀ STAGE TWO *2 minutes*

Water-down a squeeze of cadmium yellow to the consistency of skimmed milk before applying loosely over your support using a small piece of sponge. Note the drips on the far left – that's how wet you need your paint!



▲ STAGE THREE *2 minutes*

Using the same sponge add a little cadmium orange over the richly coloured areas. Try to use strokes that follow the plane of the subject. You will notice I worked 'away' from the main tree trunk, from right to left on the left side and from left to right on the right side



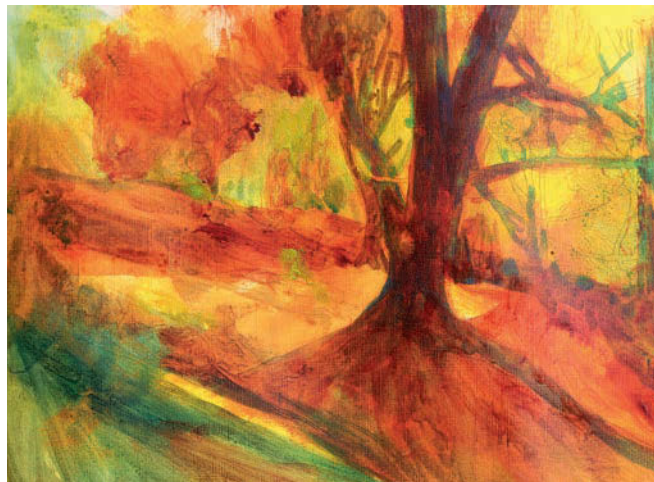
▲ STAGE FOUR *2 minutes*

Squeeze out and dry off your sponge before adding a touch of beautifully rich burnt sienna to the tree trunk and middle-distance foliage. Using the sponge helps to give us the randomly textured areas that will provide 'implied' interest



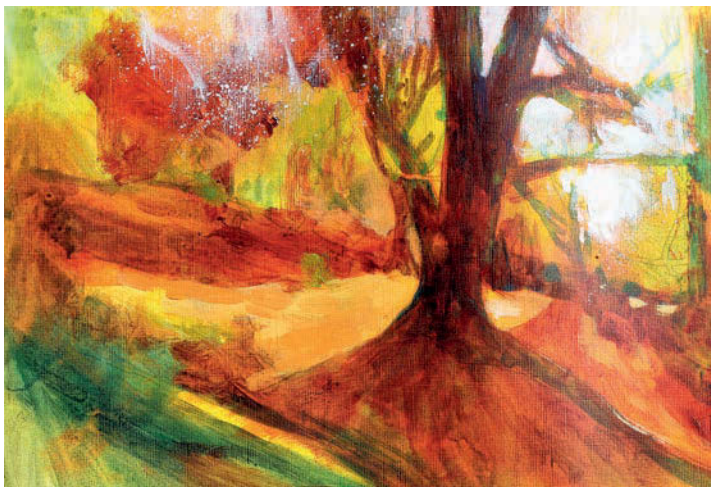
▲ STAGE FIVE *2 minutes*

If you have a mid-sized round brush to hand (mine is a No 6 round) add a gentle wash of Prussian blue over the trunk, branches and shadow areas as shown. Be sure that your Prussian blue is very wet, to allow the glow of the burnt sienna to show through



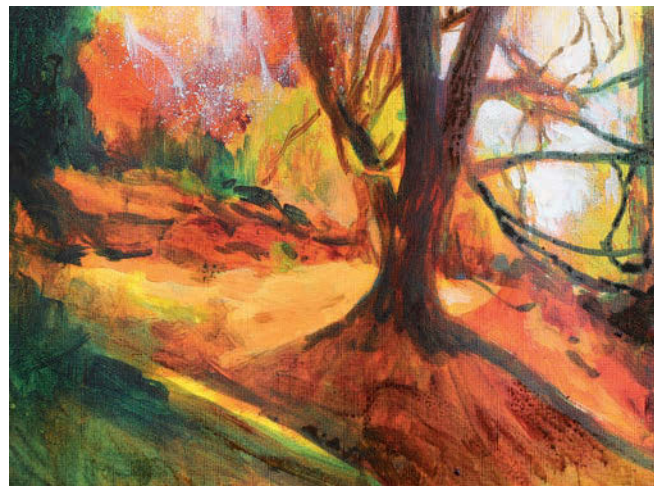
▲ STAGE SIX *4 minutes*

Use a touch more of the Prussian blue to shadow the bottom left area before adding a touch of cadmium yellow to the watery blue – add this to the distant foliage to create depth



▲ STAGE SEVEN *4 minutes*

Add neat titanium white straight from the tube using the round brush – suitably cleaned – where the sunlight is brightest before scumbling the brush into the surface for a more washed-out light. Add just a touch of water to your white for a quick brush flick to the left for extra sparkle

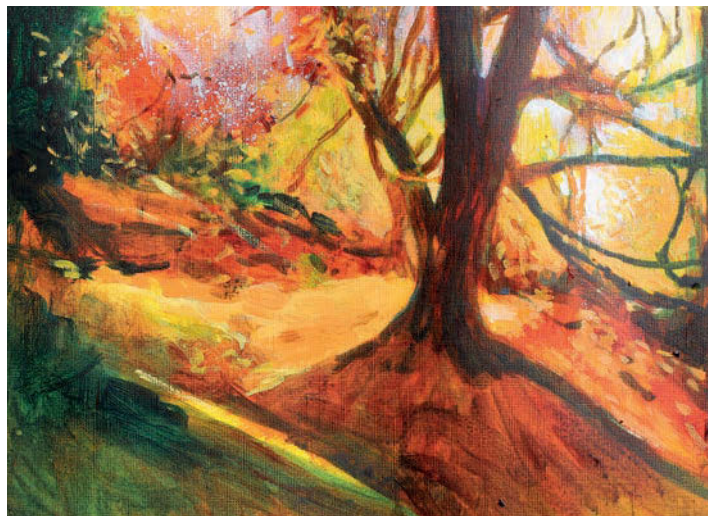


▲ STAGE EIGHT *5 minutes*

It's time to ramp up the darks a little, so mix a little burnt sienna with Prussian blue. Try equal quantities watered down to the consistency of full-cream milk for a rich dark glaze. This can be added with the round brush over the far left, the main tree trunk and the darker branches

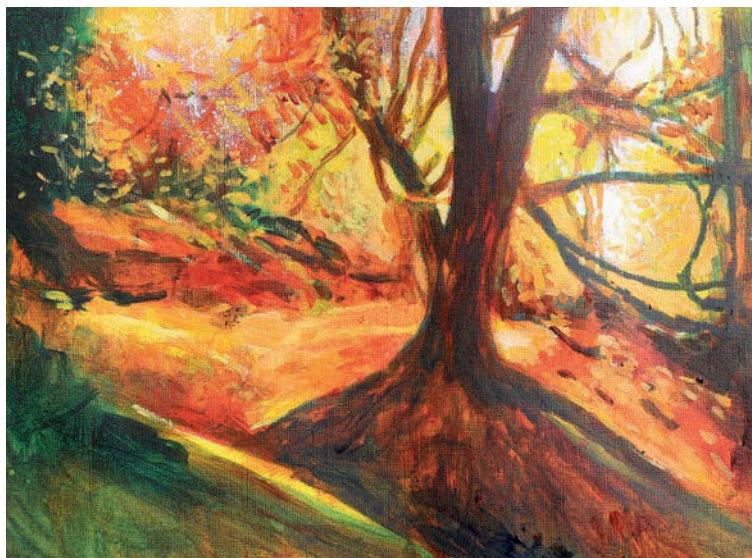
SPECIAL OFFER

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



◀ STAGE NINE *6 minutes*

Now, this is where the fun starts! Using the same round brush, mix an opaque tone of cadmium orange with titanium white. Remember to add the richer, stronger colour to the white, not the other way around! Use small flicks of your wrist to direct the point of the brush to create leaf marks and dappled light on the ground. Try mixing the cadmium yellow with the white before applying the same technique



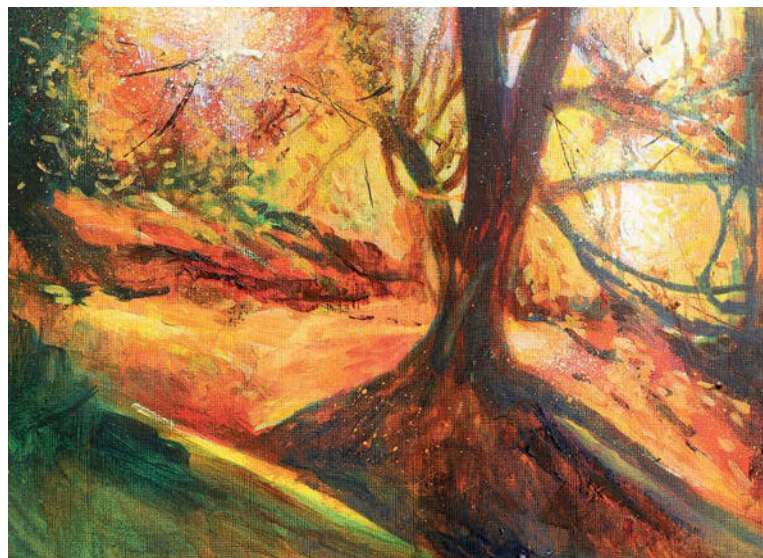
▲ STAGE TEN *4 minutes*

Adding a touch of burnt sienna to our new mix darkens the tone slightly and gives us a rich orange. This can be used to describe branches and leaves

▼ FINISHED PAINTING

Woodland Scene, acrylic on paper, 10×14in (25.5×35.5cm).

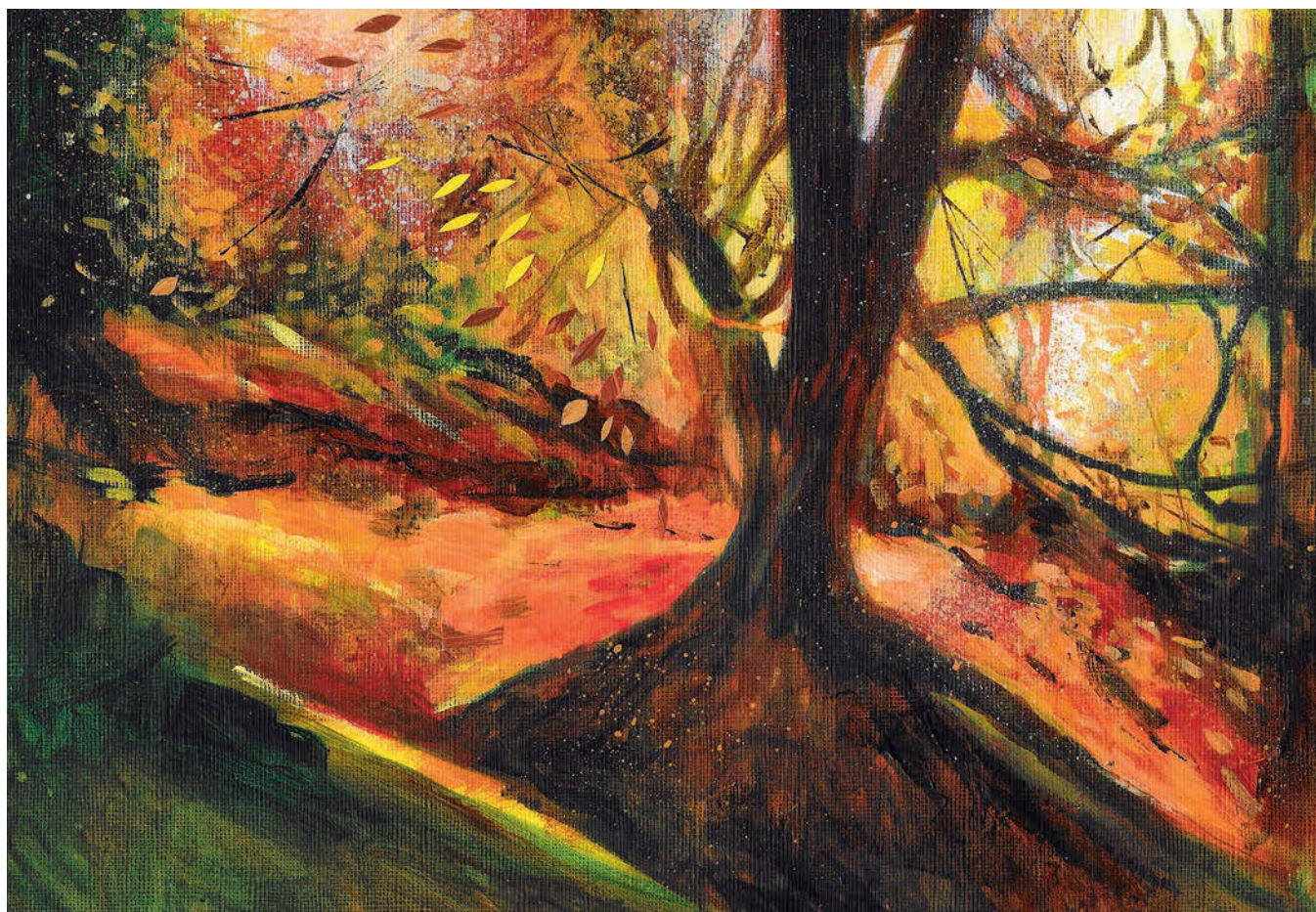
On checking the painting I realised I was keen to incorporate more of the crisp edges achieved using the palette knife. This time, I reached for my scissors, glue stick and paper ephemera to add a few cut leaf shapes to the image. Again, the crisp edges are supercharged by the soft sponge and rounded brushwork



▲ STAGE ELEVEN *5 minutes*

Use the palette knife to add neat burnt sienna accents to the middle distance, which helps to create texture, and to add 'sharp' branches, which act as a foil against the otherwise soft sponge work. A little extra flickety, a gentle flicking action of white to the left side, and an orange/white mix flicked loosely around the base of the tree, the middle distance, the far left and the right-hand side really helps to give us interest, texture and movement

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.



Glorious graphite

Robert Dutton shows how to make the most of graphite to add new exciting dimensions to your drawings – in the studio and *en plein air*

There are many graphite drawing tools, so let's take a look at a few of the most popular:

- **Graphite sticks** come in many degrees of hardness and softness. I find them especially useful for expressive large-scale work. One big advantage is that the sticks can be broken and the pieces used like charcoal or in similar

ways to pastel. Graphite sticks are made in different forms, such as the multi-faceted sticks by Lyra, which are easy to hold outdoors if your fingers get cold, and water-soluble, such as Progresso Solid Aquarelle Soft.

All graphite sticks and solid graphite pencils can be sharpened to a point very easily using a really sharp scalpel

blade or craft knife to cut into the stick. However, the most economical and quickest way to sharpen sticks and solid graphite pencils is to use the Nitram sharpening tool (page 32). You simply rub your graphite sticks at an angle along the surface to create short or long points as required.

- **Carbon pencils** are a blend of

DEMONSTRATION *Gone and Carrying On in the High Pennines*

This dramatic and atmospheric drawing shows how different graphite media can be used together for a creative and expressive drawing



▲ My location



▲ STAGE TWO

I continued to build the tonal values as glazes using liquid graphite. This produced visual effects similar to a mezzotint, which I found really exciting. Using the brush to both draw and paint gives the best of both worlds

STAGE ONE ►

I used Pip Seymour Liquid Graphite in glazes (diluted with water) to both draw and paint all the main shapes all at once – the usual way I build any painting or drawing. Working vertically from a field easel, attractive drips of liquid graphite added some darks early on



▲ STAGE THREE

The delicate surface of Somerset Velvet watercolour paper responded well to the liquid graphite used almost neat for the texture of the foreground stone walls. Several highlights were created using subtractive drawing techniques with an eraser. Various B and H grade Derwent Graphite pencils were used for the details, such as in the grasses and branches in the wind-blown trees

charcoal and graphite with an oily binder, which gives a soft, velvety feel. Compressed charcoal and pencils vary in texture according to the blend of charcoal, clay and fillers used in their manufacture. Ideally, purchase a small selection to try, as preference is a matter of personal taste. These pencils offer good rich blacks which can feel quite 'dry' when you use them, almost abrasive actually but blend easily with a paper stump, your fingers, or rubber-tipped blenders and erase fairly easily, too.

● **Graphite pencils** are made in different degrees of hardness by regulating the amount of clay added. The greater the quantity of clay, the harder the lead and the lighter the drawn

line will appear. Hardness is denoted by H, softness by B (blackness) – the higher the number the harder or softer the lead. HB and F are intermediate grades. It is common to work with pencils of varying hardness at any one time, to vary the detail and the light and dark areas in a drawing.

● **Liquid graphite** is a really exciting new product. You can use a brush to paint with the medium like watercolour and there are lots of creative techniques to try, from delicate glazes (using more water) to more intense tonal darks (using the medium pretty much straight from the bottle). My favourite liquid graphite is made by Pip Seymour and is smooth, consistent, portable, easy to use and looks great on many different supports. Once dry it will burnish in a manner similar



Pip Seymour
Liquid Graphite

to traditional graphite, can be blended and glazed as you work, does not evaporate from the wells, sparkles like graphite when dry, flows really smoothly as you paint and sketch and can be erased with a traditional eraser. The formula granulates beautifully if you use a lot of water and, unlike ink or watercolour, Pip Seymour Liquid Graphite does not lighten as it dries. This medium bridges the gap between drawing and painting and is a welcome addition to my kit.

● **Graphite powder** is a fine powder made from carbon graphite and bridges the gap between painting and drawing. If applied to paper with a slight texture, a greater tonal range can be achieved; on Rough paper in particular the effects are spectacular. Smoother papers create a greater continuation in tone, or smoother transitional blends from dark to light, depending on how much graphite powder you add. It can be applied with a soft brush or blender or



▲ FINISHED DRAWING

Gone and Carrying On in the High Pennines, graphite media on 100% cotton Somerset Velvet 140lb (300gsm) paper, 15×22in (38×56cm). To create the last elements of real depth, final highlights and deep darks were needed. I used a white soft Derwent Graphite Block for subtle highlights and black velvety Derwent XL Charcoal for the deepest blacks

GLORIOUS GRAPHITE



TOOLS OF THE TRADE

My graphite drawing equipment for *plein-air* and studio work

- 1 Graphite powder and PanPastel 'Sofft' blending sponge. The darker shade is softer graphite shaved from a solid graphite pencil using the Nitram sharpening block.
- 2 Derwent XL Graphite blocks.
- 3 Palette knives and screwdrivers for indenting the paper. Graphite drawn over these indents will expose a lovely 'white' mark of bare paper.
- 4 Derwent graphite pencils, sharpened to a really long point with a scalpel.
- 5 Graphite sticks.
- 6 Nitram sharpening block.

even your fingers, and drawn into and removed for subtractive drawing techniques using a putty rubber, for example. I use graphite powder for very subtle to dramatic mark making, particularly on Rough watercolour papers, and fix heavily, which darkens the graphite still further and contrasts with more burnished areas for some lovely effects.

● **Graphite Blocks.** Derwent's XL Graphite is a very special product that is available in different shades and tones and is water-soluble. They can be used for sensitive line work with subtle blending or more expressive marks and deep tonal work. If you wet part of your watercolour paper first and drag the blocks into the damp area, and continue through to the drier areas, you can create really interesting effects.

Derwent's XL Charcoal combines the natural qualities of charcoal with the density and texture of soft pastel. Again, these charcoal blocks can be made soluble in water for creating some really amazing effects such as beautiful washes, as well as finer details and colour blocking. There are six colours: ochre, sanguine, Mars violet, sepia, a rich velvety black and a soft white.

Drawing surfaces

The support you choose will also have an effect on the final outcome of your drawing. Paper is produced in all sorts of weights and surface finishes, from the very smooth to the very rough, which will affect the look of your finished drawing, and there are tinted papers, too. Experiment with different kinds to see which suits you best.

Pastel papers add another dimension, especially if you choose to work with coloured pencils and pastel pencils as well as graphite. Most pastel supports are a little softer, so if you have a more 'robust' technique, do keep this in mind. The 'tooth' of a strong pastel paper such as Canson Mi-Teintes Touch 350gsm can be very useful because it offers so much versatility.

Positive and negative drawing

Great emphasis is placed on drawing the 'positive shapes' ie the actual volume of a shape or object. However, an equally exciting and interesting drawing technique to imply the volume of the objects by negative drawing, ie concentrating on everything around

them – is a great way to sharpen your spacial awareness. An eraser is a very useful drawing aid; it can be used to 'cut into' worked areas to remove marks for subtractive drawing. This technique is useful for both charcoal and graphite drawing. TA

To find out more about the products mentioned in this article, visit www.pencils.co.uk; www.nitramcharcoal.com; www.pipseymour.co.uk. Graphite sticks are available from www.jacksonsart.com and leading art materials suppliers



Robert Dutton

regularly teaches mixed-media drawing and painting holidays at a number of venues throughout Yorkshire, the Lake District and Spain. For more information about Robert's tuition visit www.rdcreative.co.uk

LESS IS MORE IN WATERCOLOUR: PART 1 OF 3

What to leave out

Hazel Soan begins a new series in which she shows you how to produce fresh, concise watercolours. This month she advises on how to simplify your work



Hazel Soan

is a well-known watercolourist and has studios in London and Cape Town; she travels widely for her painting. Hazel is the author of 14 painting books and has several DVDs, and her work is held in private and public collections, including the National Portrait Gallery and a number of embassies.

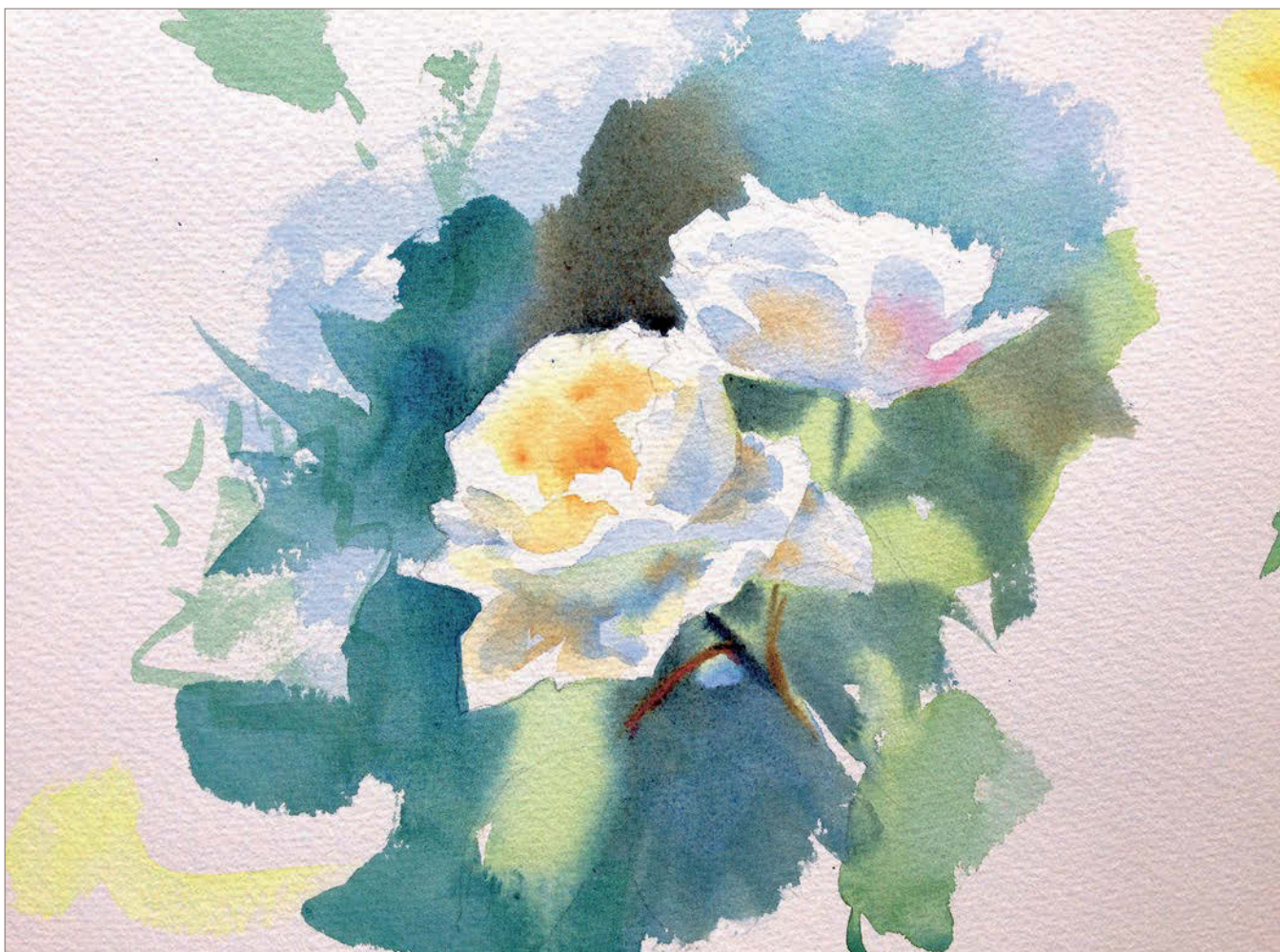
Watercolour is a painting medium that benefits from being succinct. The freshness relies on clarity in terms of planning, colouring and application. It is a transparent medium in more ways than one: you cannot hide hesitation, lack of purpose or mismanagement behind effort or attention to detail. The concept of 'less is more' starts at the beginning with the subject, continues through the materials, infuses the painting techniques and finds its denouement in recognising when the painting is finished.

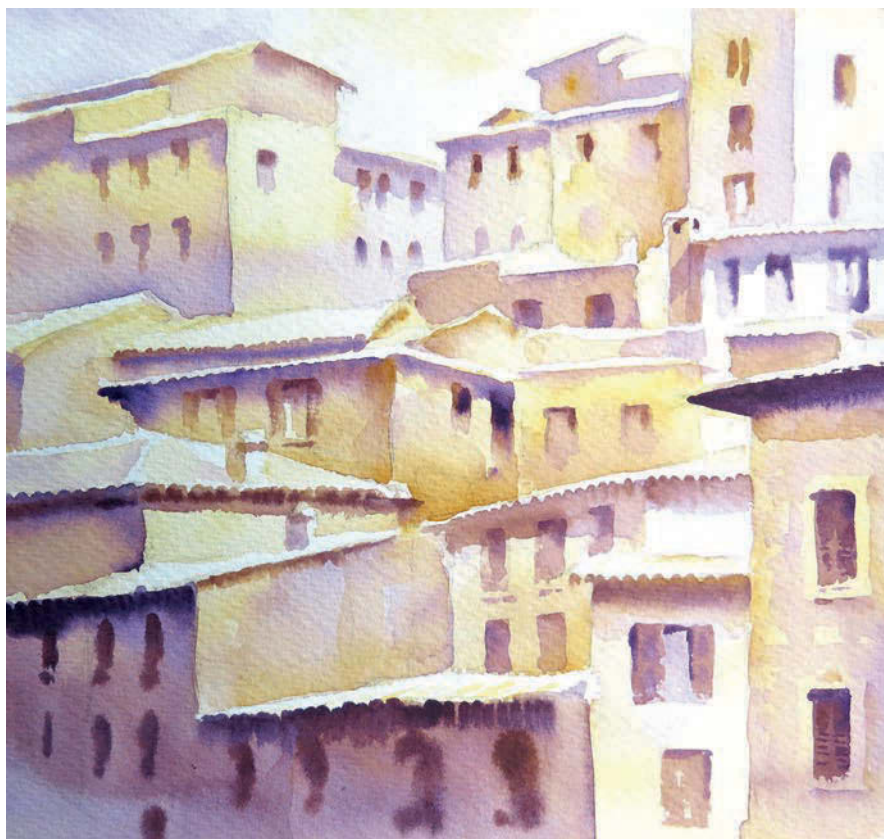
Until quite recently I thought the word

'laconic' meant lazy (I confused it with lackadaisical) but now discover it is a suitable adjective to describe the 'less is more' aspect of watercolour that encourages the painter to be concise and

▼ **White Roses, watercolour, 8×8in (20.5×20.5cm).**

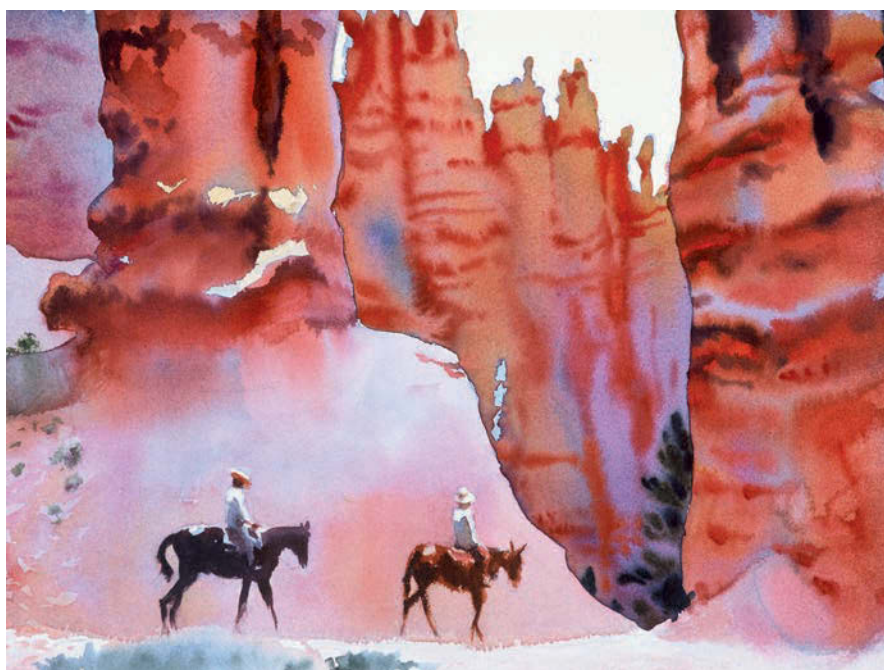
Very few brushmarks were used here to convey the complexity of petal layers in the rose. The scant information is the agent that brings freshness to the watercolour. The colours are cobalt blue, yellow ochre, aureolin, permanent rose (ruby red in Schmincke)





▲ *Assisi Rising*, watercolour, 10×11in (25.5×28cm).

I was attracted to numerous houses descending the hillside in Assisi. It was a dull day and a higgledy-piggledy scene but I knew the appeal for me was the contrasting tonal values between the facets of the buildings and the 'cubist' pattern this made. Adjacent tones being my overriding interest, I drew the compositional lines only where a tonal value changed dramatically, and limited the colours to two, which together covered a wide tonal range (violet and yellow ochre). In this way it was easy to ignore unnecessary detail and concentrate on what I enjoyed



▲ *Red Trail, Bryce Canyon*, watercolour, 12×16in (30.5×45.5cm).

Bryce Canyon is an enchanting geological formation of numerous pinnacles and spires but overwhelmingly complicated to paint. My solution was to turn the subject into the backdrop, thereby requiring less detail, and introduce a foreground feature, the horse riders, to hint at the vast scale. I could then enjoy painting passages of permanent rose and cadmium red with less angst! (I also used Prussian blue and Indian yellow.)

to the point. In a medium where overworking is probably the chief enemy, the laconic requisite of watercolour cannot be overstressed.

This three-part series begins with how to eliminate the unnecessary in a composition. Parts two and three will continue the theme by showing that fewer pigments, fewer brushstrokes and fewer layers, will allow watercolour the chance to be fresh and more colourful. In a society rewarded for effort and productivity it can be hard to accept that less 'work' on the paper and more trust in the capabilities of the medium is essential in order to achieve glowing watercolour.

Selective composition

A figurative watercolourist draws out from the real world the information needed to make the painting. Whether the source material is from the life-size 3D world or 'shrunk' photographic reference, the painter has to choose which elements in the subject matter should be included in the painting in order to encapsulate the interest or attraction. Being much smaller in size than the real world it is obvious the composition of a watercolour requires the exclusion of a large amount of visual material. With photographic reference, which may be smaller than a watercolour, a selection has been performed in terms of framing and reproductive technology but this still requires decisions about inclusions and exclusions and may present unhelpful visual limitations. It might mean there is not enough information, or not the right information, too much information or a lack of peripheral substance. Whatever your subject matter, visual selection has to be addressed – this is the very nature of painting.

The concern for the figurative painter is to find a pattern in the subject matter that will translate successfully on paper. A watercolour does not need too much going on in the painting to be interesting because the medium itself is the draw. The appeal of this exquisite medium is based more on appearance than content. The soft blends, floating washes, bright light tones and beguiling transparency are the allure of watercolour. If you get them to perform well they override portrayal of the subject. Anything, therefore, that is going to deplete, compromise, or interfere with the appearance of the watercolour is not useful to the painting.

Paint only what interests you

First and foremost only include what you love, if something in the scene is not of interest, why would you want to include it in your painting? Ask yourself what it is



◀ *Raising Dust*, watercolour, 22×28in (56×71cm).

This painting was inspired by the rodeo in Colorado. The busy arena background was deemed an unnecessary distraction and therefore excluded, leaving a crisp image of action that amply conveys the fascination with the shapes and dust, and the admiration for the skill of the event. Lack of definition in the shadows does not hamper the viewer's understanding; if anything the ambiguity in watercolour blends enhances the suggestion of movement and speed, as seen in the detail shot, below. The colours are ultramarine, burnt sienna, yellow ochre and indigo

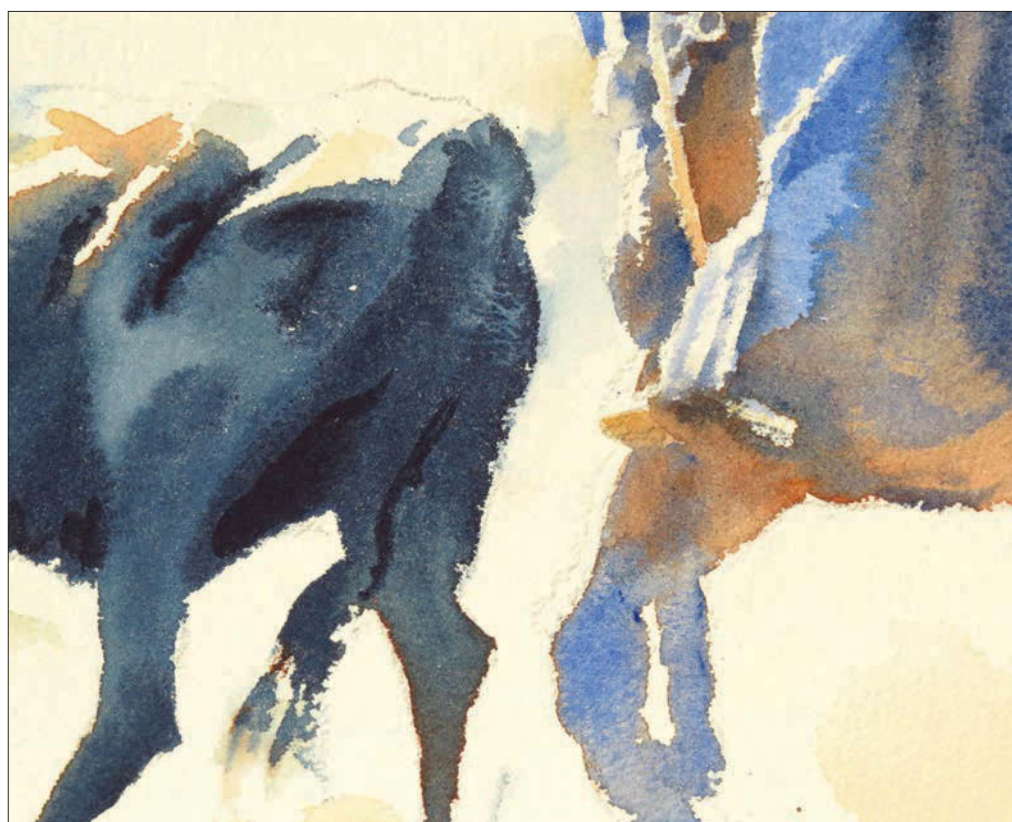
that attracts you to the scene, the subject and what you want to convey to your audience. Crystallise those aspects and forget the rest. Don't worry about veracity, everyone has seen a landscape, an object, a person but they have never seen your painting before. It is your selective take on the subject or view that makes your vision unique. If the subject matter is familiar to the audience, give them enough to suggest what is going on, then let their imagination fill in the details. If you tell the viewer everything, what reason do they have to tarry in front of your painting? Too much descriptive detail leaves no room for curiosity, the viewer moves on to the next image and yours is forgotten.


The sifting process

Now superfluous features have been excluded from the composition the next concern is about the amount of detail to portray in the features that remain. In bright light detail is bleached out and in deep shade it is obscured, so the best areas for descriptive information are the pale to mid-tone corridors between the lights and the darks. Squint at your subject through half-closed eyes and the fiddly variables disappear while the essential tonal values that describe forms remain obvious. Concentrate on creating attractive washes and delicious passages of colour – these things cannot be recreated if lost, whereas small details can be added and removed easily.

Attitude

The immediacy of thin films of transparent colour cannot hide behind



subsequent layers, so watercolour is notorious for revealing exactly what goes on in the painting process. Watercolours willingly volunteer the mood of the painter who made them. If you are hesitant and full of anxiety the watercolour has no option but to tell the viewer! However, if you are confident and enjoying the painting process, watercolour generously joins in and performs wonders on paper, creating the magical charm for which it is famed. 

Hazel is leading a The Artist holiday to Cinque Terre, Italy, from June 2 to 9, and a wildlife painting safari from October 5 to 17. For details and to book, contact Spencer Scott Travel, telephone 01825 714310; or see www.spencerscotttravel.com.

Next month: A limited palette



Martin Kinnear

is a professional oil painter and course director at the Norfolk Painting School. He can be contacted by calling Jane on 01485 428588 or jane@norfolkpaintingschool.com. www.norfolkpaintingschool.com

4 | Putting it all together

For his final article on glazing techniques, **Martin Kinnear** invites you to put into practice what you've learnt during this series

Nothing is better for painters than time on the brush, so with that in mind I've set a small exercise for you to try at home. The images from this demonstration were shot in a class last autumn, and represent fairly rapid progress on a glazing demonstration.

The students in the class were given around six hours to paint the piece, so you might wish to use that as a benchmark for your painting. Please note, however, that the mediums we use at the school allow pictures to dry pretty rapidly, so unless you've studied with me please allow your work to dry thoroughly, particularly between stages one and two.

Our subject

The picture I've chosen is by one of the school's favourite artists, Caspar David Friedrich. In common with many artists of his time, Friedrich was an accomplished glazer, and used the technique to great effect to capture the moody, atmospheric and luminous skies of his native Germany. The painting shows a marshy enclosure at sunrise and is titled *The Grosse Gehege, near Dresden*; it was painted in 1832.

Studying this picture is a great way to try out some of the glazing and sequencing techniques I've described in this series. If you are a more experienced painter you might try some of the more complex media, particularly those with wax in them – but it can be managed successfully with simple glazing mixes.

Planning

The key to any indirect painting is to plan the sequence of glazes. In this case we want to prepare for and create two specific glaze effects:

- A glow in the sky, subtle orange softening to a limpid yellow
- A sense of low light across the

landscape, reducing the saturation of the local colours.

To achieve this we have to prepare the painting from the ground up to take those glazes. For the sky we will introduce a reflective (white) passage in the sky area (main area of 'force'), softening it off as it moves away from the centre of luminosity. To set this down we will couch it with an imprimatura of dull yellow. Once this is dry we should be able to glaze over the force to create a lambent glow, allowing the yellow imprimatura to add some optical depth and colour to the rest of the sky area.

The ground is more straightforward – we can afford to paint this in fairly simple colours, and then wash a viscous glaze over it to simulate the unifying effect of coloured light and make it cohesive. With this in mind it will need to be painted a little more forcefully to allow for the dampening down effect of the glaze. When it is dry we will need to select a colour for the glaze, which will create the light effect we desire in combination with the underpainting. Once these glazes are in place I expect that we'll see the need for softening and adjusting glazes in specific areas of the piece; however, these can fall in line with our general plan as necessary.

Materials

Friedrich worked in the late 18th and early 19th centuries, so his materials were markedly different to those in your local art store. Many artists feel it is 'better' to use authentic materials, and it is possible to obtain traditional paints such as chrome yellow or lead white from specialist suppliers, but is it worth it?

The answer depends of course on your intentions. To study how Friedrich's materials worked you need to use the real

thing, but if you just want to learn a process and get a feel for using mediums and thinking about sequencing them, modern materials are a better choice. I always default to choosing the safest, easiest to obtain materials possible, unless a material really cannot be replicated by a modern equivalent. Time on the brush is the key to learning to paint, not some rare colours. With this in mind, see my list of materials below.

Preparation

It's important to prepare your support before you dive headfirst into the interesting bit, so please don't skip this stage.

- Gesso your support with a white glaze, to ensure it is luminous – you will need this base to make your imprimatura work.
- When the gesso is dry, wash it over with an imprimatura of raw sienna – it's a desaturated yellowish orange and a good choice as a base colour.
- Ensure your imprimatura is thoroughly dry before you proceed.

TA

Martin's recommended materials for the study

- A 20×30in (51×76cm) gessoed support – a board or canvas, as you prefer.
- Glazing medium.
- Titanium white, ivory black, raw sienna, burnt sienna, yellow ochre, a warm green (eg sap green or oxide of chromium), a cool blue (eg cerulean blue), lemon yellow (eg cadmium yellow light or hansa yellow light), cobalt violet.
- A set of brushes, painting rags etc.

DEMONSTRATION

Glazing exercise

► STAGE ONE

The aim of the first stage is to build the base for our two glazes, specifically the sky and the ground, by creating an underpainting over – and incorporating – our imprimatura. If accuracy is your thing, start with a sketch, otherwise get stuck right in. I suggest that you paint the sky with white, but just along and above the horizon where it is to glow. Ensure you blend this away from the horizon towards the periphery, where it should blend fairly softly into the imprimatura. Once you have done the sky work up the landscape with some 'dead colour' – a simple grey-green should suffice. I suggest that you keep this very loose at this stage; we can tighten up later. Once this is done allow it to dry

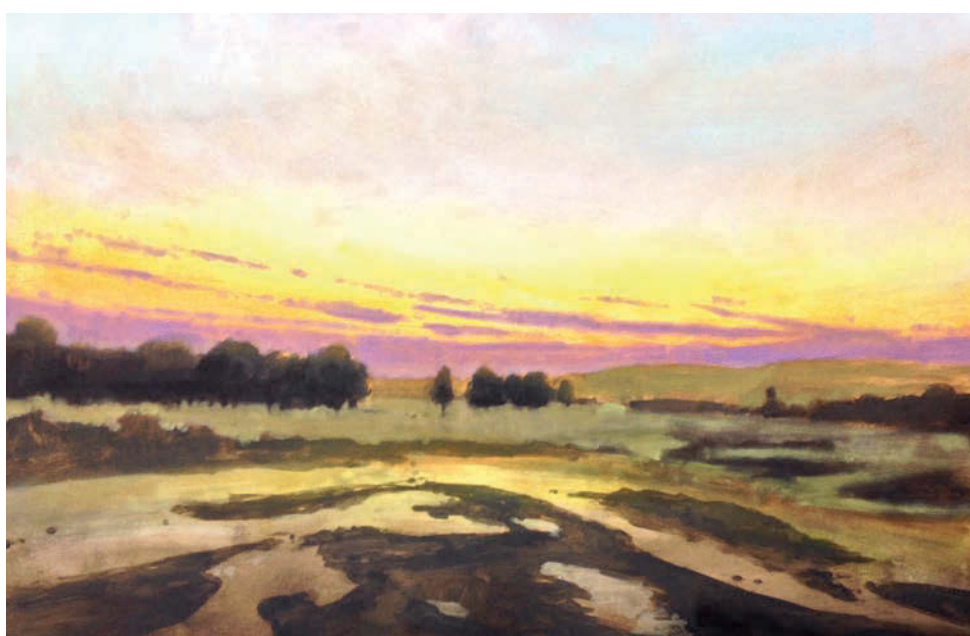
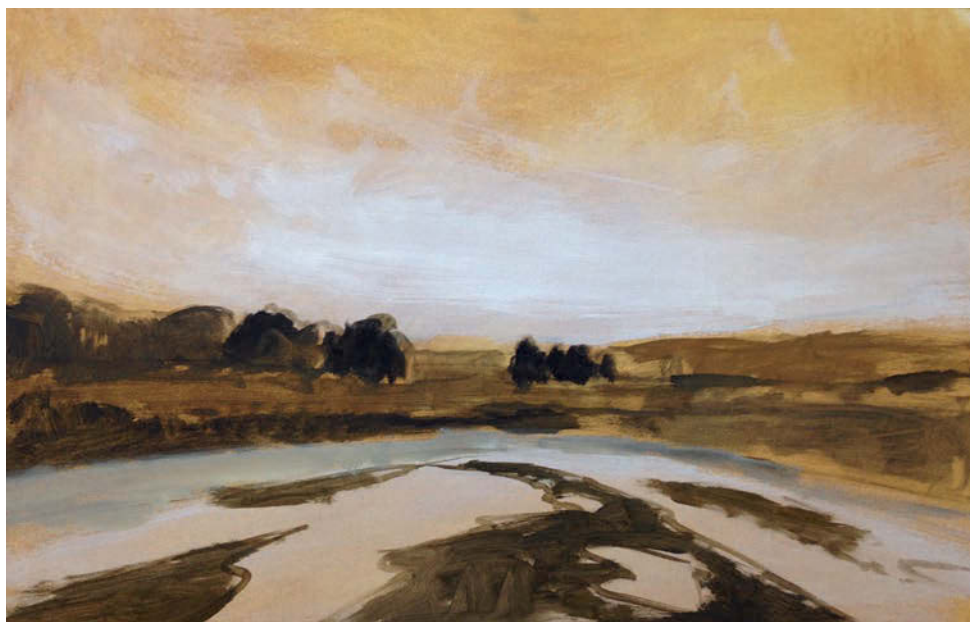
► STAGE TWO

In this stage our aim is to set down the principal glazes for the picture. This will create luminosity and atmosphere, so expect a fairly dramatic change to your underpainting as all your hard work from the first pass pays off.

Firstly glaze in the sky using orange near the horizon and then blend this into a yellow glaze as it reaches towards the sky. Once this is done either add a turbid glaze or a scumble of white softened with a little blue above the glow. Don't try to 'finish' the sky, just get these glazes in. Placing underlying or intermediate glazes is really just a form of blocking in, and just like a block-in they can be refined later in the process. Once this is done I suggest that you reflect a little of the sky colour in the marsh, and unify the greenish ground with a fairly dull glaze. I chose an 'off complement' to green – violet – for this purpose as it desaturates the green and makes it both a little darker and warmer. Again this is a base glaze and may be refined later, so don't fuss over it

► STAGE THREE

Once the base glazes are established your aim is to work up the picture with more opaque (bodied) paint, so simply paint the picture over the glazes, ensuring that you leave enough of the translucent base to keep the atmosphere you have established. If you are a nervous type let Stage 2 dry first, but if you get your glazes correct you should be able to work straight on through





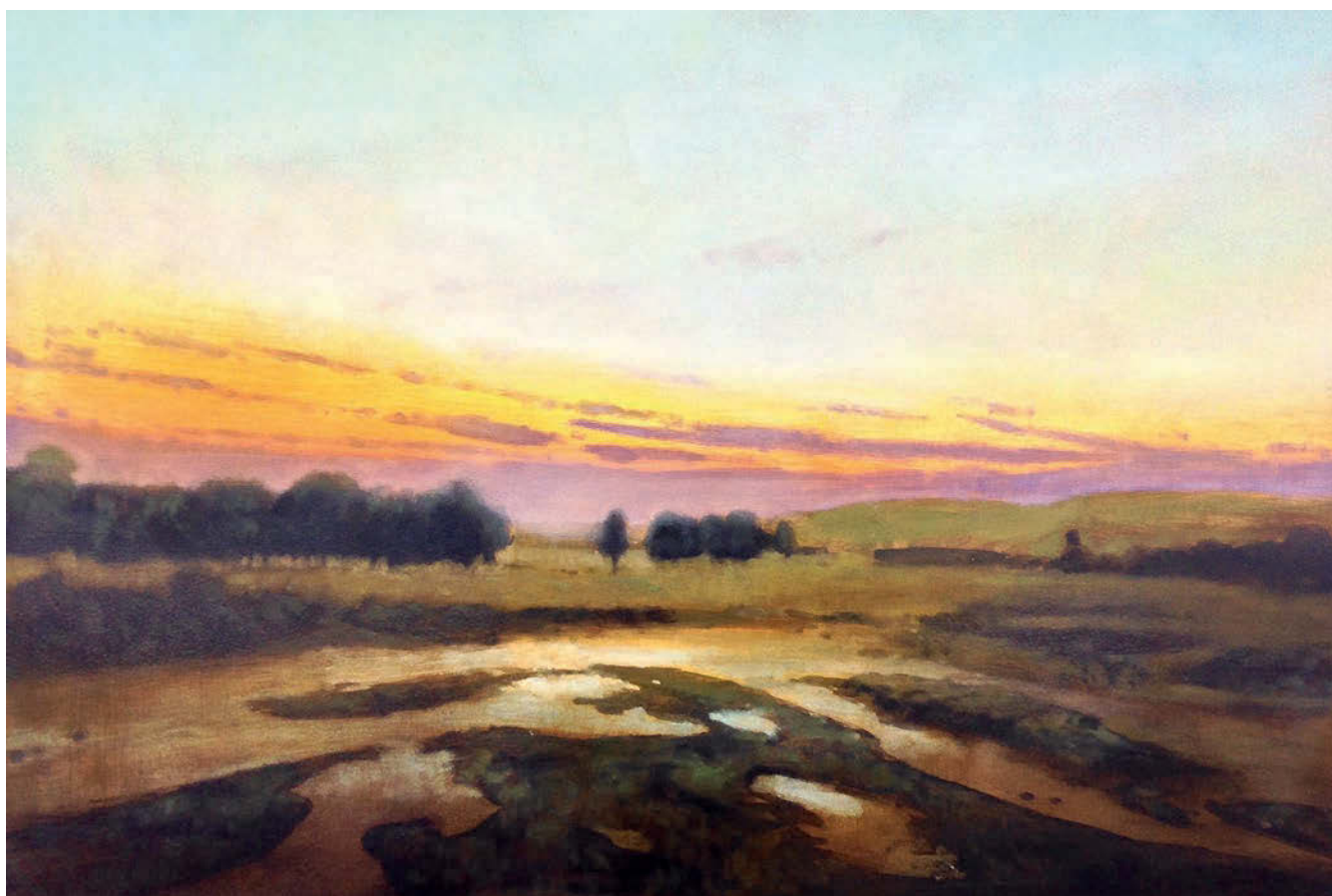
▲ STAGE FOUR

When Stage 3 is dry you can adjust, improve and soften it with some more careful glazing. I suggest that you add more depth to the foreground, soften the transitions in the sky, and knock back some of the details from Stage 3 (particularly the clouds) with a turbid glaze

▼ FINISHED PAINTING

Glazing exercise, oil, 20×30in (51×76cm).

Once the incremental glazes are dry, switch back again to painting with bodied colours. As you bring the study to a conclusion you can consider using fat paint and add any final details you feel are necessary. When this stage is dry you may wish to varnish it before offering it up to a frame. Generally, I'll stop a study once I've learnt what I set out to; it's not useful to work it up from a study to a copy, so I suggest you stop once you get a better feel for glazing





Paul Talbot-Greaves

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

6 | Explore acrylics

Paul Talbot-Greaves concludes his series by revisiting the key points covered in previous articles, and sets this month's exercise



In part three of this series I talked about ways of keeping paint moist and workable using mediums, some of which give the painter more time to blend and soften colour on the surface. The most appropriate additive for this is slow-drying medium, which reduces the drying rate of your paint depending on how much you use, how absorbent your surface is and how warm the ambient temperature. If you are using paint thinly, then flow improver is a watery liquid that will naturally dry slower anyway. A good tip here is to generally avoid painting acrylics in a warm environment if you need to blend colours frequently.

Blocking in

When you begin painting try to think of your work in terms of shapes. Big shapes and small shapes are the building blocks of your work, so take a moment to identify them. Block them in, concentrating mainly on values and colours but without getting distracted by fiddly details. I use a series of different sizes of flat bright brushes, as they punch in the colour in a really positive way.

It is certainly useful to have 'body' colours that can be brushed on heavily or even put on with a palette knife as well as colours that can be thinned easily with water. The lag of a thicker paint allows you to easily obtain drag brush and other textural effects.

Thinner applications

Glazes are thin washes but as I mentioned in parts three and four (April and May issues) of this series, to use thinned colour you must also use a medium to increase the polymer binder as well as the depth of the colour. An obvious choice here would be a glazing medium as this allows you to mix really thin transparent glazes of colour, but you can use other mediums too. Matt medium is a thicker binder that allows you to achieve transparency in a thick, buttery form. You can water a quantity of it down and add it to paint to make a thinner consistency, but here I chose to use a flow improver medium instead. This is a thin, watery additive that allows you to create a watercolour type wash over parts or all of a painting.

By now I hope you have tried out acrylic painting for yourself and realised its potential as a painting medium. I have certainly enjoyed setting the challenges and looking at all the entries on our PaintersOnline gallery. It has been really great to see so many styles and interpretations of the different images – this is what painting is all about, making something your own with the materials you have to hand. In this final article I will recap on some of the more important points of painting with acrylic.

Composition, design and ground colour

This is the backbone of any painting, so you must not skip this bit if you want to make your painting work. Look at your scene initially as a series of shapes not details, and work out if there is a good balance of big shapes and small shapes to create interest. Remember though, throughout the process of composition you should also think about arranging the elements to fit the compositional grid, what and where the focal area is, where the dark elements are going to be, where the light values are going to be as well as achieving soft edges and whether or not to use an undertone. You can also benefit from considering your painting approach, which techniques might be best employed where, as well as which surface to work on. Sometimes in-depth compositional work can be fairly tiring, so

I tend to run through this the night before so that I am painting fresh the day after with a well thought-out plan. Working through composition and formulating a strong design will really improve your work and help your painting progress run more smoothly.

It isn't essential to use a coloured ground but it can add a different dimension to your work. Colours could be in harmony or in contrast to the key colour of your painting. I like to break up the flatness of a straightforward single colour by making it more interesting with shapes and textures.

Working with soft edges

Soft edges have to be the most important consideration in acrylic painting because they can easily be lost or overlooked because of its fast-drying properties. This makes them the most challenging element to achieve. Hard edges attract attention whereas soft edges simply hint and help to involve the viewer with their imagination. You should aim to achieve a balance of hard edges and soft edges throughout your paintings – artists often refer to this as lost-and-found. When traditional acrylic dries the effect is permanent until you paint over it so consider softening bits as you work, as this not only saves time but keeps your painting fresher, too. I save time and the frustration of cleaning a single brush by using a different brush for each colour.

DEMONSTRATION *Cliffs and Foaming Sea*



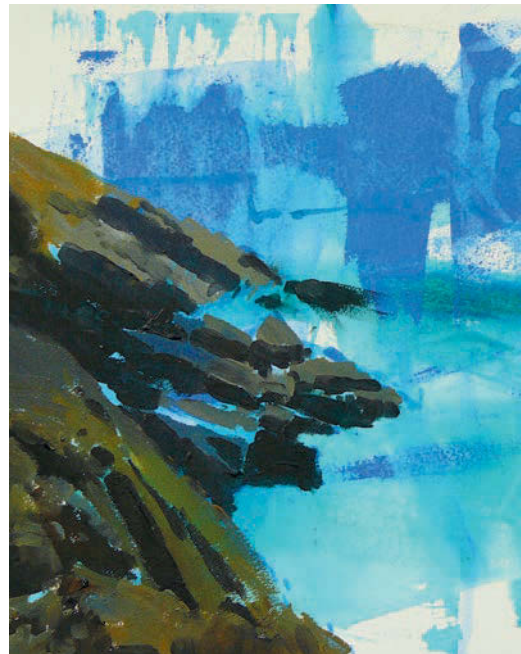
▲ STAGE ONE

I applied cerulean blue and phthalo green in a random fashion with a squeegee onto watercolour paper. As the painting progresses you will see small slivers of this colour showing through, which helps to add unity and sparkle to the work



▲ STAGE TWO

The next step was to establish the form and proportion of the design before pressing on with the painting. I waited for the coloured ground to dry before drawing a few outlines in cerulean blue with a small flat brush



STAGE THREE ▲

I worked the rocks using two small flat bright brushes, one with lighter colour and the other with darker. To generate some softness I worked the area from the top down with dark and light values simultaneously so that I could blend them whilst they were damp. My tip here is to place the colours side by side rather than over each other. If you were to apply only the dark areas first, they would dry prior to adding the lights and this would of course generate only hard edges. For the colours I mixed some ultramarine and burnt sienna with titanium white for the light grey parts and added yellow ochre in places. The darks are burnt sienna added to ivory black



◀ STAGE FOUR

I moved on from the rocks to the area of choppy sea and, in a similar way to painting the rocks, I blocked in the light and dark values of the water using ultramarine, phthalo green and ivory black for the darks with a little white added for the lighter values

▶ STAGE FIVE

Next I worked on the area of foaming water at the base of the cliffs. Here titanium white Winsor & Newton Professional Acrylic was used neat with a small flat bright brush at first with carefully placed directional strokes. This paint has a reasonably stiff, buttery consistency. I used a little drag to generate the crashing water against the rocks





▲ STAGE SIX

I continued adding the foam, building up the shapes and working the brushstrokes in various directions in keeping with the movement of the water

► FINISHED PAINTING

Cliffs and Foaming Sea, acrylic on watercolour paper, 11×8½in (28×21.5cm).

Towards the end of the painting I decided to pull together one or two areas with glazes of colour. I began with a little ivory black mixed very thin with flow improver, washed over parts of the rocks. You can make a glaze as strong as you like but I chose to use a very subtle wash. You can see the difference in the rocks about a third of the way up the painting where the under colour is showing through. The glaze has greyed this colour, placing more emphasis on the foaming water. In the same way, I then mixed a light wash of ultramarine, phthalogreen, ivory black and titanium white and applied it in broad shapes over the choppy water to add unity



THIS MONTH'S EXERCISE

Your final painting challenge is to tackle the photograph of 'From Fingal's Cave' (right). Remember to try to obtain hard and soft-edge combinations as well as some strong value to contrast against the crashing sea.

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 6 in the subject line, by May 20.

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



Jackson's

Max Hale's first impression of Jackson's own-brand oil and acrylic brushes was of the high quality of manufacture. When he tried them they exceeded his expectations

It's quite clear that Jackson's are taking brushes seriously. Theirs are made specifically for the company and my guess is that they have targeted painters that understand what they want from an oil or acrylic brush. The matt or satin long black handles feel high quality too; one variety, the Shiro hog bristle, is a pale neutral grey to light green, which makes it easy to distinguish in a set. The five types I tried are:

SHINKU

These have glossy red synthetic hair, very springy and perfect for acrylic paint; they easily give smooth results or a definitive mark, depending on how you use them. I found this brush to be ideal with regular or heavy-body acrylic paint and I tried filberts and a short flat, almost a bright. If you paint in acrylic these superbly made brushes could be a major addition to your armoury.

AKOYA

These white-haired synthetic brushes paint like a cross between a synthetic and a natural bristle. They hold their shape better, but carry less paint than, natural hair, but are super springy. In the early stages of the painting, when building value structure, whether shoving, pushing or scuffing paint, this brush withstands harsh treatment and bounces back. I think this could be my all-round brush whether I'm painting in oil or acrylic. The chisel-edged flat gave me specific marks where I wanted them, even after heavy use and rigorous cleaning over the weeks of trial.

PROCRYL

For use with either oil or acrylic paint, these acrylic fibre brushes are moderately springy and quite different to the previous styles. I can see them gaining popularity. I used mine more for dragging and pulling paint as the bristles are softer. It will be useful for blending and making gentle marks, perhaps on female portraits or where glazing is required. This brush, I felt, was verging on the soft side for my vigorous style of painting – I like the mark to be obvious and painterly. I can see me keeping one or two in my brush roll, however, for particular mark making.

SHIRO HOG BRISTLE

Although natural bristle, these do not receive the typical harsh treatment in manufacture. The filaments aren't boiled to straighten the hairs, nor are they bleached to unify the colour, all of which helps to extend the life of the hairs and, therefore, they retain their shape for longer. I was delighted



Jackson's

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Top: Jackson's Black hog Bottom: Jackson's Shiro hog



Left: Jackson's Shinku, centre: Jackson's Akoya, right: Jackson's Procryl

with their stability and the way they refused to splay out, even after some rough treatment. Hog brushes vary so much in quality, especially in how they respond to holding and applying paint. I've had many hogs that, even after three nominal uses, have lost the ability to keep their shape and deliver the paint in the way I wanted.

BLACK HOG

Feeling almost like a hybrid, the smaller sizes behave like a synthetic but when you get to the size 10 they are chunky and substantial, carrying and delivering a greater amount of pigment. Of all the brushes I tried for this review these were the most surprising. I expected a raw and stiff filament but they are quite the opposite – seductive and superb. I couldn't get used to the colour of the filaments being two-tone: grey at the ferrule and then almost black at the business end. It took me the length

of the trial period to get to understand the mark they made and the way they kept coming back. I loved their resilience and their stiff but paradoxically delicate feel. They're a winner with me.

CONFIDENCE

I was blown away with this stable of brushes. If I could make any criticism at all it would be that I'd like to have had one more series in a raw natural hair to throw around. But I think all these are superb and will suit almost every style and painter. I used them with the Jackson's Aqua Oils, a water-mixable paint and a selection of acrylics, both heavy body and regular types, to find how differently they behaved.

Whilst brushes are designed on the whole to be medium specific, I know from experience that the choice of brush is driven by the mark you want, almost regardless of design. Pigment holding and shape are all characteristics of choice but nothing is as valuable as getting paint on a canvas and leaving the mark required with the minimum of effort, time after time in a reliable manner.

Each series is a small masterpiece of brush design, filament choice and production. Each felt balanced and good in the hand and gave me confidence. Importantly, the movement from smaller to larger sizes was proportionately matched in the handle sizing and at no time did I feel short-changed or uncomfortable whilst I painted.

I would suggest you give these brushes a try if you paint in oil or acrylic. In my opinion Jackson's has come of age with these brushes. I'm sure I will use more than one as a regular in my selection, as not only are they beautifully made and deliver reliably but they are competitively priced, too.

TA

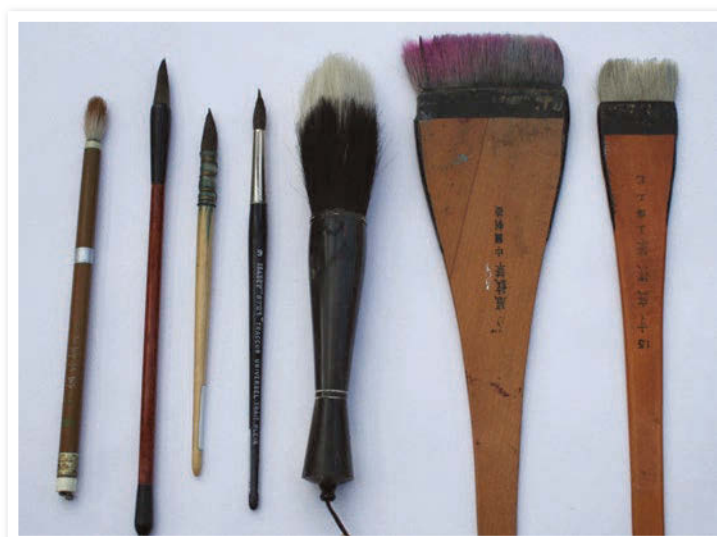


Max Hale

obtained a degree in fine art from Harrow School of Art, where he studied under Ken Howard OBE, RA. After working as an illustrator he became a professional artist and now teaches workshops and painting holidays, and offers personal mentoring. For full details see www.maxhaleart.co.uk; email maxhaleart@gmail.com; telephone 07792 015059.

How to play *fast and loose*

The big question on most of his students' lips is how to loosen up, says **Paul Riley**, who shares his hints and tips on how to make this happen, whatever medium you're using



◀ Suitable large brushes to free up the hand
From left to right: oriental (Japanese) brush, a mixture of wool hair in the middle and goat outside; oriental (Chinese) brush, all wolf hair; a squirrel hair by Isabey; a No. 9 traceur by Isabey; a very large mixed-hair wolf and goat; two hakes, 3in and 1½in wide

▼ *Horse on the Beach, Essaouira*, watercolour on Saunders Waterford NOT 140lb (300gsm), 8¾×12½in (22×32cm). This was entirely painted with the wolf hair brush shown here. The hair is reasonably stiff so small detail is possible, but the main use is to produce decisive strokes. Used in small paintings, a large brush like this prevents fiddling

I make it a policy to ask my students at the outset what they expect to achieve in the short time they are with me. Although many of their answers range around issues of composition, colour and brush handling, the main request, especially from the more experienced painters, is to loosen up. They feel they have reached a point where they are reasonably confident with the ability to represent what they see but feel they have become too tight, too detailed and a lack of spontaneity. They feel sure that there is some kind of magic button that will enable them to lighten up and produce masterpieces. If only! It is possible to relax the hand and eye in such a manner as to arrive at a more spontaneous feel but it does take time and practice.

Think big

Firstly, it helps to think big. That doesn't necessarily mean big pictures, but big in attitude. Even a small painting can have a breadth of



approach that, with a few strokes of the brush will signify as much as a hundred hours of detail rendering, and this method is valid for any medium. One way to achieve this is simply to use bigger brushes with a simpler palette. The brushes need to be able to point well, which is why I advocate good-

quality oriental brushes or, in the case of oils, a filbert brush that can be used on edge for the most deft of touches. When handling the brush it is quick, deft touches you should be aiming for. If you have been used to drawing out an image, then filling it in, you'll find it almost impossible to loosen up as this



◀ STAGE ONE

Quiraing - Skye

I used a broad hake to produce the entire painting. This versatile brush produces a wide range of strokes. Used on edge, various textures can be obtained, whilst its broad width provides swathes of exotic tones and colours. Working on a wet surface creates many kinds of atmospheric effects that liberate the mind and can be very suggestive

▲ *Quiraing - Skye*, watercolour on

Saunders Waterford NOT 140lb (300gsm), 9×12½in (23×32cm).

The advantage of working with a broad hake is that over washes are a doddle. I used a relatively limited palette, mainly indigo and raw umber. For additional lift I used very small touches of Naples yellow and, yes, some opera pink. The over washes have been accompanied by swathes of processed white body colour, diluted in some parts and rich in others for highlights



will invariably give you hard edges, resulting in lack of depth. Go in directly with the brush and face the consequences! It will be a bit like jumping into a cold pool and will probably take your breath away. You will make a mess but a start will have been made.

Movement, atmosphere, attitude

On the understanding that you can draw – if not you should practise – you will have the ability to understand proportion and perspective. Now what is necessary is movement, atmosphere and attitude, all elements you should be aware of as you paint. If they are at the forefront of your mind they will direct your brush like an unseen hand. To develop this ability I suggest you paint the same subject over and over again. Each time you will see a little or

even a major difference. Try to paint faster and faster. This will result in all kinds of images, albeit from the same source.

Get the rhythm

Working quickly means preplanning. Get your gear organised. Clean your water and palette and have all the colours ready to hand. Produce a basic sketch idea. Looking at your blank paper or canvas you should be able to see the image. Then it is simply a question of going for it. Work standing up. Use your whole body: arms, hands and fingertips. If you slow down, stop. Do something else for a short while then attack. Work over the whole surface and don't dwell on any particular zone. If it's watercolour make sure the paint is dry between phases. Be quick but don't be impatient. Time yourself,

give yourself deadlines, don't think of producing one masterpiece, produce a dozen. Phew, sounds fun, and it is.

Composition is a very important element in the loosening-up process. You need to have a decent framework to organise the image. Again, like the big brush approach, keep it simple. Cut out extraneous items and unnecessary areas of background. Simplify the perspective. Keep the lighting simple but effective with no unnecessary shadows to distract. In other words, focus: make it clear what excites you and express it in a spontaneous deft and liberated manner. Go for it! TA

Paul Riley runs short residential courses in most media from his home and studios in South Devon. For more details e.lara@coombefarmstudios.com; telephone 01803 722 352. www.coombefarmstudios.com



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Gilding the image

Marc Alexander demonstrates his techniques for using gold leaf in an oil painting

In 2012 I produced a series of paintings for a solo exhibition entitled 'Dreams of an Enchanted World'. This exhibition was mainly inspired by bedtime stories, folklore and nursery rhymes. Working mostly in richly coloured oils in the style of the traditional realist and incorporating the lustre of gold-leaf, texture and some two-dimensional elements into my composition, I aimed at creating a surreal world of talking animals, heroic characters and magical trees. The artwork I'm using for this demonstration is a continuation of this series, which I also hope to use as an illustration in a children's book later on.

It was during my training as museum technologist at the Pretoria Art Museum that I developed a keen interest in the restoration of 14th- to 17th-century Dutch and Flemish art, especially the extraordinary luminosity that they achieved with their glazed layers. I also learnt how to restore Baroque frames and other gilded surfaces. In fact, I love

gilding so much that gold or silver leaf almost always replaces background water, earth, snow or sky in my artworks and often adds a two-dimensional element, similar to that of a Coptic icon.

For many years now I have been combining these traditional techniques, and some modern ones, with contemporary materials. My compositions are usually clean and triangular with an off-centre focal point. During the preliminary drawing stage I take time to get the proportions and perspectives as true to nature as possible. After that each new element of the painting is systematically applied and there is never a shortage of painstaking detail.

The hyper-realism that I'm aiming for usually has a very smooth finish, so I will add an element of texture. Trees, dead branches or rock are sculpted using my homemade texture paste and a palette knife or other tools. In general I find that people are so saturated with

perfect digital imagery these days that they often crave a bit of texture in a painting. Because the texture paste has a water base, I cannot apply it over my oils or gilded sections, so careful planning is essential in the beginning stages, or what I like to call the 'water' stage of the painting.

Techniques

Before applying imitation gold leaf I carefully paint the areas to be gilded with a quick-drying oil-based wood varnish. Because wood varnishes will continue to darken and yellow over time, do not use the varnish to seal the gold leaf or any part of the painting. If the varnish dries the gold will not stick to it, therefore I only do small sections at a time. When dry, I apply white spirit vinegar to give the gold a slightly distressed look. The vinegar should stay on for at least 24 hours before cleaning it off with water.

At this stage I stop using water-based paints and move on to oils. I set the gold leaf by giving the entire painting a thin layer of oil medium. This medium consists of one third refined linseed oil, one third turps and one third alkyd oil medium (such as Liquin). The oil medium gives my oil paint better flow, transparency and quicker drying time. I use glazing to change or deepen my colours. When light shines through the different colour glaze layers it reflects from the layers underneath, mixing optically and causing light diffusion and glow. The process is slow, but the results are not attainable by any other means of oil painting. I deliberately did not put in any three-dimensional detail into the trees, gold ground or sky, because I wanted to create a surreal effect and cause my main subject, the child and rabbit, to 'pop out'.

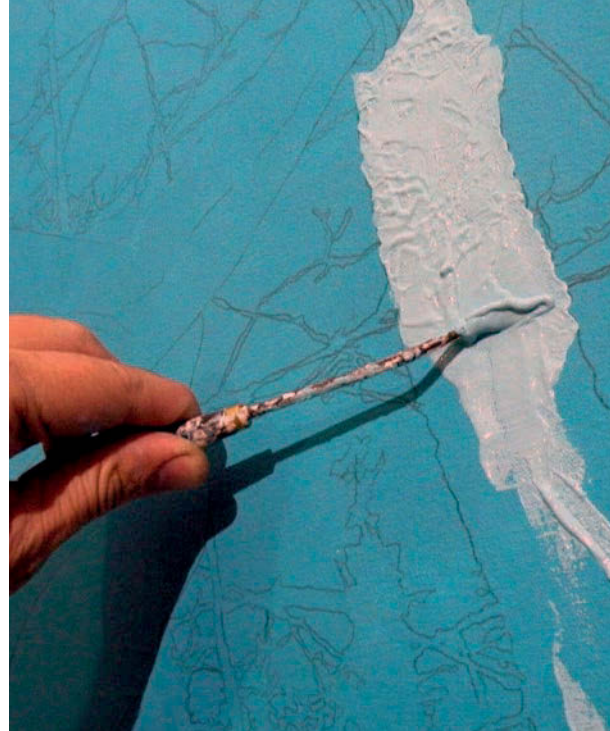


Marc Alexander lives and works in Cape Town and is best known for his focus on South African heritage and icons, such as his many portraits of late President Nelson Mandela. He exhibits locally in South Africa. Many of his works are available as limited-edition prints, see his website for full details. www.marcalexander.art.com

DEMONSTRATION *The Enchanted Forest 11*

MATERIALS

- 12 oz. primed cotton duck canvas, stretched
- Artist-quality paints – I prefer Zellen (a South African brand). Acrylics: white, cobalt blue, black; oils: Prussian blue, phthalo blue, ultramarine, Vandyke brown, titanium white, cadmium red, Mars red, alizarin crimson, burnt sienna, zinc yellow, sap green
- Acrylic extender
- Texture paste: I mix my own with equal parts of talcum powder, white light blue for this one acrylic and Mod Podge glue
- Squeezy bottle
- Brushes and palette knife
- Imitation gold leaf
- Any quick-drying oil-based clear wood varnish
- White spirit vinegar
- Oil medium made with genuine turpentine, refined linseed oil, alkyd oil medium (Liquin by Winsor & Newton)



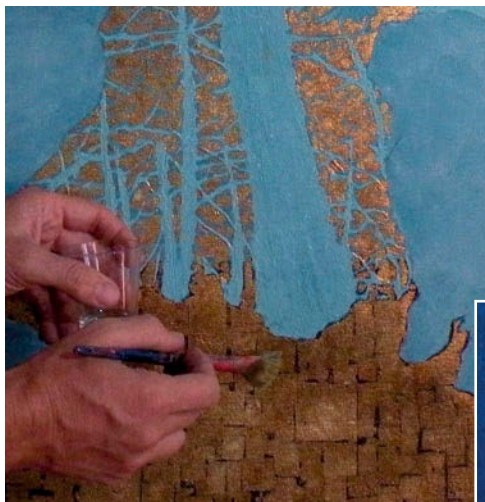
▲ STAGE ONE

I primed the canvas with a cobalt blue and white acrylic to create a cool tonal mood, then sketched my image in dark blue pencil – lead pencil will be difficult to cover with subsequent transparent oil layers. I applied texture paste made from a third part talcum powder, a third part light blue acrylic and a third part Mod Podge using a squeezy bottle and palette knife



▲ STAGE TWO

Next I lightened the girl and rabbit with white acrylic thinned with an acrylic extender and painted the bottom with black acrylic to separate the ground from the sky



STAGE THREE ▲

To create the impression of leaves in the background, I applied varnish then tore off small bits of imitation gold leaf with my fingers and placed them carefully. Once the varnish was completely dry I used white spirit vinegar to tarnish the gold leaf. Then I covered the whole painting with a thin layer of oil medium to set the gold leaf



◀ STAGE FOUR

For the foreground trees I mixed one part phthalo blue, two parts ultramarine blue, one part Prussian blue and one part titanium white. For the next layer of trees I added one part titanium white to one part blue mixture, then two parts titanium white to one part blue mixture for the furthest trees. Next, I added a thin transparent layer with a mixture of five parts Vandyke brown to one part Prussian blue and oil medium to throw back the background and accentuate the detail formed by the texture paste. I used a round brush to apply this layer and a rubber-tipped brush to scrape it off again, thereby filling in the grooves and leaving a slightly blueish tint



▲ STAGE FIVE

After 24 hours drying time I began to paint in the deep shadows, shades and main tones of the girl, flower and rabbit, with my Vandyke brown mix. I used a thin straight-edged sign-writer's brush and a rigger for darker details and a softer round brush for defining or softening the edges. This layer is traditionally referred to as a 'dead colour' layer. When dry, I painted in a mid-tone for the skin tones with a mixture of one part alizarin crimson, two parts cadmium red, one part Mars red and one part burnt sienna, forming a warm flat red transparent layer



▲ STAGE SIX

The highlights and mid-tones were painted with titanium white thinned with oil medium. The hair of the rabbit was painted with a sword liner. I'm basically creating a monochromatic effect by combining dark transparent tones with thinned-out opaque white highlights. The following layers will include transparent glazing and then semi-opaque and opaque colouring over the dry surface of the painting

'I'm basically creating a monochromatic effect'



▲ STAGE SEVEN

When the previous layer was dry I began to apply brown skin tones with a transparent layer of one part burnt sienna to one part Vandyke brown and oil medium, then sharpened the highlights and mid-tones by painting another thin layer of titanium white and oil medium

◀ FINISHED PAINTING

Enchanted Forest II, oil and gold leaf on canvas, 35½×35½in (90×90cm).

I added two more transparent layers of burnt sienna and Vandyke brown to the child, allowing at least 24 hours drying time between each. Finally I gave the entire painting a very light tint of one part Prussian blue to one part sap green and oil medium, to cool down the flesh tones and unify and seal the painting. The oil medium dries to a matt finish



Painting on a white ground

If you find a bright white canvas intimidating and prefer to stain your support before painting, think again, says **Barry Freeman**, who says a white ground will imbue your oil, acrylic and pastel paintings with luminosity

It is an accepted practice among artists that when painting in either oils or acrylics, the support should first be stained with a neutral tint that will allow applied colour to be either light or dark. What tint colour is used is personal and depends a lot on subject matter – in my last article ‘Winter’s landscapes’ (December 2015) I used either a sienna or umber because I wanted to paint snow or frost and the underlying warm tint helped when

overpainting in cool colours. Another way of working is to have the base colours as complementaries, ie, blue sky on orange, green foliage on shades of red, etc, and if allowed to show through in places this can give added depth.

Luminosity

For quite a while I have been painting on a white surface and not only oils, but pastels as well, and will only ever stain

a support when painting certain winter landscapes. The Impressionists, Post-Impressionists and Fauves painted on a pure white canvas and the reason behind it is summed up in one word – luminosity. Much in the same way that the white of the paper in watercolour helps to give washes a sparkle, the same rule will apply to oil painting. Using a white ground for oils makes the colours clear and crisp, with a brilliance and depth of colour that a tinted

◀ *Garden Wall*, oil on canvas, 24×30in (64×76cm).

This was painted from an oil pastel sketch done in the garden. The white of the canvas certainly helped the clarity of colours. The wall is painted in various shades of pale ochre which complement the green shades of the foliage. I decided to put in the bird feeder as it added a little extra to the composition

▶ *Downs at Itchenor*, oil on paper, 24×16in (61×40.5cm).

I used Arches Huile paper, which has an exceptional surface for oils, and only flat brushes. The Downs were rendered in slabs of colour using long direct strokes. The sky area took up almost two thirds of the picture area and as such was the most important part. I wanted to capture clouds breaking up after a downpour of rain, which meant being very decisive and applying the brushstrokes in the way the clouds were moving. In this type of situation there is always a certain amount of intuition involved and all you can hope to achieve is an illusion

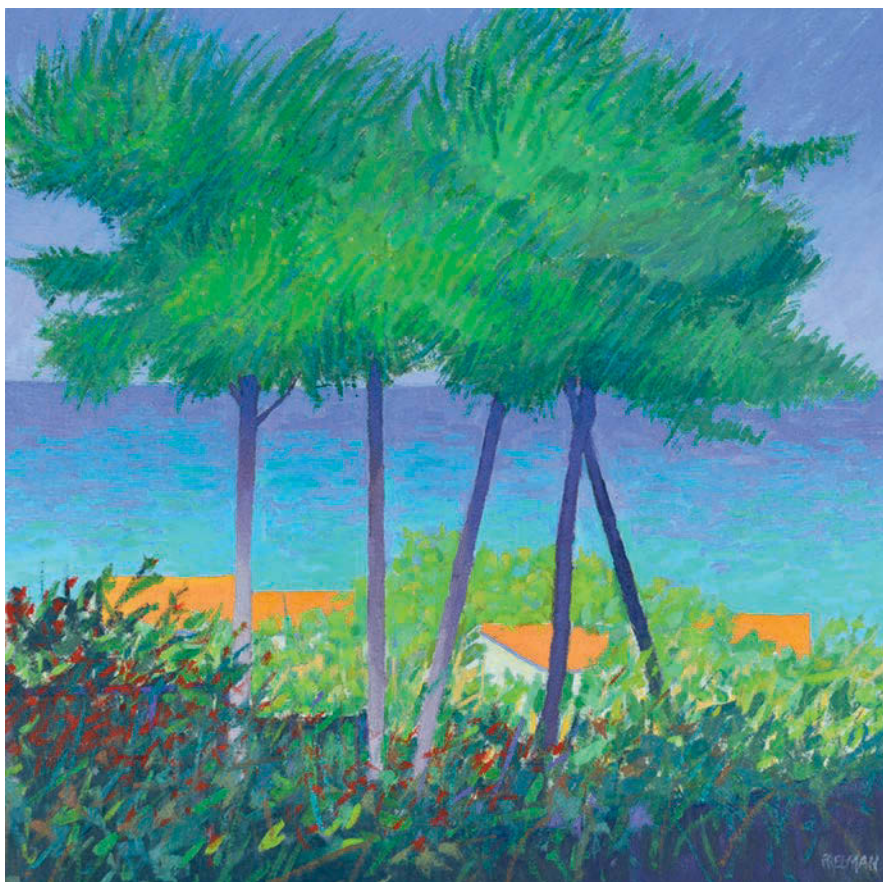
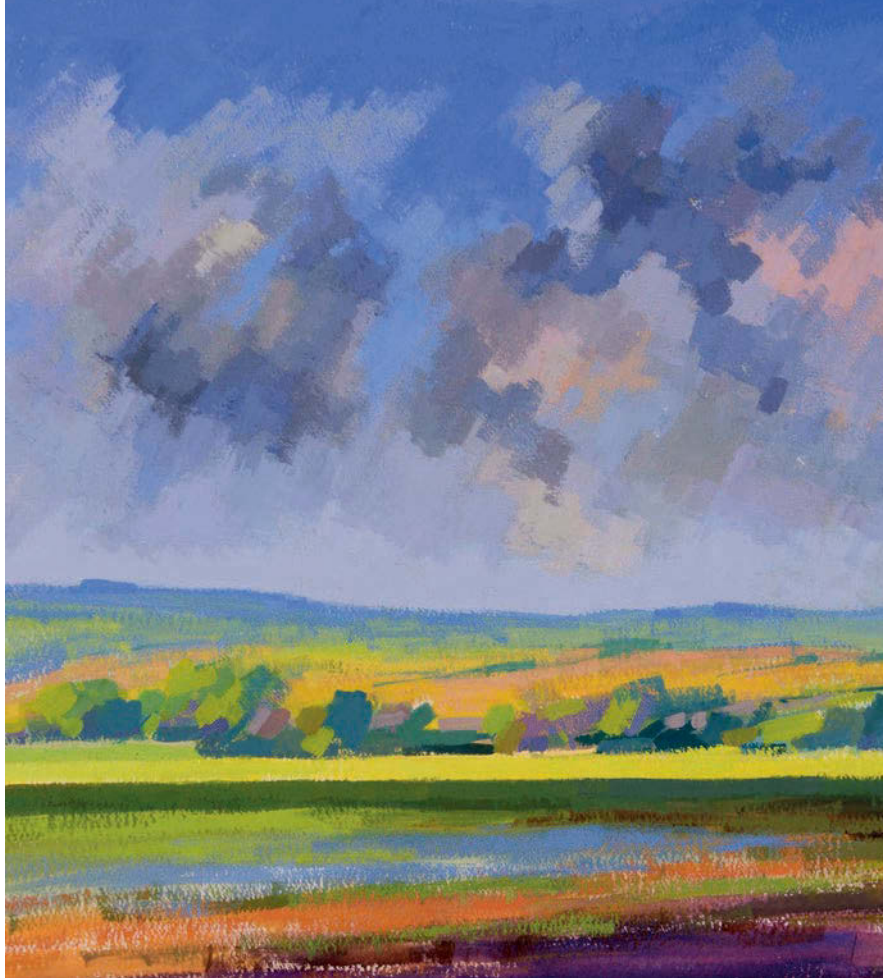
‘The Impressionists, Post-Impressionists and Fauves painted on a pure white canvas and the reason behind it is summed up in one word – luminosity’

ground cannot give. I would go as far as to say that the vast majority of subject matter can be painted on a white ground. There is something liberating when painting on white, and it is hard to explain the euphoria of the first brushstrokes.

The Scottish Colourists were some of the finest exponents of painting on white. If you study the still lifes of Peplow and Cadell you will be amazed at the sheer clarity and vibrancy of the colours. Even if you are regarded as a tonal painter rather than a colourist, the white ground could work for your painting rather than against it. For instance, if what you are planning to paint is made up from various greys, it stands to reason you would not use a grey ground or any neutral tinted ground, as you would be fighting against this when applying paint.

Confidence

Colours on a white surface have a purity and a richness that is hard to achieve



▲ *Beyond the Trees is the Sea*, oil on Arches Huile paper, 16×20in (40.5×51cm).

I was interested in the relation between the tall trees and the sea behind them. The bright, almost turquoise blue of the sea contrasted well with the silhouette of the tree trunks and the orange of the rooftops. The foliage of the trees was made from cobalt blue, phthalocyanine green, permanent rose and cadmium yellow and by using a No.1 flat brush I was able to describe the movement of the foliage. The horizon of the sea was put in with ultramarine and lemon yellow, gradually adding cerulean blue as it approached the rooftops



Barry Freeman

trained at St Martin's School of Art and Morley College, London and has been a professional artist for over 20 years. He has exhibited widely, including with all the major art societies, and has won many awards, most recently the Frank Herring Award at the Pastel Society's annual exhibition in 2015. Barry has also contributed to many art books, demonstrates to art societies and holds workshops. Contact Barry by email: barry.freeman47@live.co.uk or telephone 02392 556098.

on a stained surface. If there is a down side, and it is only a small one, it is that mistakes are not easy to rectify. That is why a certain level of confidence is needed. How then do you paint white? In nature, white does not exist, but for very pale tints I still mix with white but drag the paint on dry to allow the white of the canvas to show through. Also, by placing darker or stronger colours around a pale colour it will make it appear paler. Painting on a white ground will give the artist a certain amount of bravura as they witness the clear bright colours emerging.

I mix colours on a large sheet of 6mm white plastic. This way, what is mixed on the palette will be the same when placed on the canvas. My colours for the illustrations here were cadmium yellow, lemon yellow, yellow ochre, light red, cadmium red, permanent rose, ultramarine blue, cobalt blue, cerulean blue, phthalo green, titanium buff and titanium white. I use Griffin alkyd titanium white as it speeds drying. My painting method when using a white surface is exactly the same as painting on a tinted ground, that is I get the darks down first, then the mid-

▲ *View from the Terrace - Sorrento*, oil on board, 27×29in (68.5×73.5cm).

I gave the MDF board three coats of acrylic gesso. The dark areas of the left and right-hand trees and foreground wall were put in first with mixes of phthalo green, permanent rose, ultramarine and light red. The foreground buildings, along with the distant hills, were added next. The sea is made from cerulean blue, lemon yellow and white. The red flowers (cadmium red and permanent rose) added that little touch that brings a painting together

tones. Even if painting in a high key, there will still be tonal differences because the artist has to give the illusion of spatial depth. Many artists concentrate too much on trying to achieve the effect of light and ignore space and depth. I believe that light, because of its fleeting illusion, is best captured by a transparent medium (watercolour) or, when using opaque medium, a white ground will help.

If some of you are already painting on white you will have experienced all that I have written. For the rest, be brave – give it a try.

TA

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When completing your details please make sure you opt in to receive our great regular email newsletters so that we can keep you up to date with what's new at PaintersOnline, including the latest features, images in the galleries, new competitions and other great offers.



A dotty way to paint flowers

Winston Oh introduces his personal technique for capturing flower gardens in watercolour, 'simply and swiftly'

If you have visited flower gardens and wished you could capture the effect, but dismissed the idea because of the laborious effort and the time it would take, I hope to convince you that it need not be as difficult or as time consuming as you might think when using watercolours.

First of all, construct your painting as a landscape, creating a composition with the usual requisites: an arrangement of flowerbeds as the main source of interest, a foreground, middle ground, distance, and even some sky. As the flowerbeds are then only a part of the landscape, it is not necessary or

advisable to paint every individual flower in a bed. You need only to create an impression of a bed of a particular flower that you have chosen to depict. For example, if you wish to indicate a bed of roses in the foreground, paint a few blooms that are recognisably roses, of the appropriate colour with a few adjacent rose leaves. If you then paint loosely and randomly many similarly shaped flowerheads in that bed, the viewer will succumb to the powers of suggestion and regard them all as roses.

The main purpose of this article is to show you my method of painting

flowerbeds simply and swiftly. Although I call it the 'dotty' technique it is not as inane as you might think, because that describes precisely the way it is done!

The obvious alternative is to use masking fluid. It is not my preference, because of the distinct edges and cut-out appearance of the flowers, and it can look somewhat staged. Remember, the objective is to convey the impression of a bed of roses, daisies or whatever. Virtually no details are necessary, to the extent that any flowerbeds from the middle distance and beyond can be conveyed by plain washes of the appropriate colour.

DEMONSTRATION *The 'dotty' technique*



▲ **STAGE ONE**
Make a pencil sketch. Avoid details of flowers or predetermined placements. Allow for improvisation and natural looking flowerbeds, with a random arrangement of flowers



▲ **STAGE TWO**
Mix a green wash, ensure that you have a loaded brush, then place as many dots as you wish within the boundaries of the flowerbed

◀ **STAGE THREE**
Join the dots and allow white shapes to form loosely, to look roughly round or oval, in progressively smaller sizes the further back they are. Be sure to place these flowerheads randomly, and not regularly spaced. Include not only single blooms but also clusters of flowerheads



▲ STAGE FOUR

Repeat the process in the next two flowerbeds, using appropriate greens for the foliage. There may be variations in flower shapes and arrangement of flowerheads



▲ STAGE FIVE

When the green washes are dry, indicate flower stalks and leaves beneath the nearest blooms, either in darker tone or, if the stems are lighter, paint their negative shapes and colour in afterwards. Add a dash of burnt sienna at the bottom of the bed to indicate soil



◀ STAGE SIX

Colour the flowers in each bed with plain washes, and leave white flowers unpainted. I recommend leaving white spaces on the top of some flowers to add a sparkle of light. Please note the compositional value of a hedge and dark trees providing tonal contrast for the flowerbeds. The hedge serves as a visual link for the flowerbeds on either side of the path, and the bench serves as the visual centre of focus

► FINISHED PAINTING

The 'dotty' technique, watercolour, 8×10in (20.5×25.5cm).

The completed watercolour sketch of flowerbeds in the context of a garden landscape



Winston Oh

teaches watercolour at Dedham Hall, Dedham, Essex. A past student of James Fletcher-Watson and John Yardley, Winston is an elected member of the Pure Watercolour Society and is represented in the Singapore National Art Gallery collection. He has held solo exhibitions in the UK, Switzerland and Singapore, and taken part in mixed exhibitions in Sydney and London.

THE A-Z OF COLOUR

Every conceivable colour can be found in flowers, which is why they make perfect subjects when you are learning about colour, says **Julie Collins**



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 she 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

F is for Floral

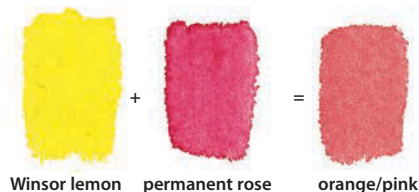
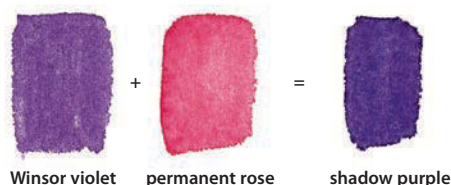
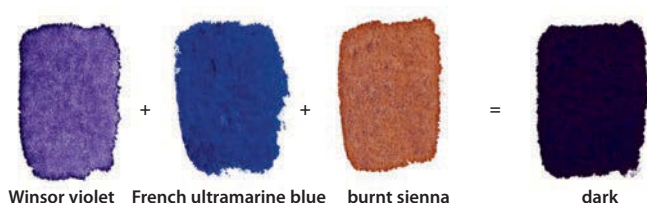
I find that the best way to 'see' colour is to notice it in real life, and nature provides every possible example of colour and tone in plants and flowers. When I first began painting seriously in watercolour my favourite subject was flowers, for several reasons: I love flowers and gardens, I wanted to paint from life, flowers were the perfect, most easily

accessible subjects. During this time I learnt a huge amount about colour by working extremely hard and by beginning to notice the subtle differences of colour and tone in one petal, never mind a whole flower. This opened a great door for me, one where I really began to 'see' colour and then I set my mind to learning to mix what I could see. TA



Two pansies

I painted these pansies against a very pale background to complement them – a light yellowy pink made from Winsor lemon and permanent rose. Notice how pale this is and remember to test your background colour before committing it to paper to ensure you have the tone you want

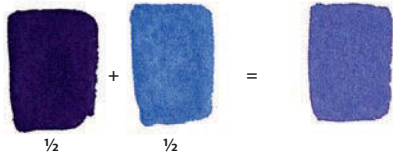


◀ This is the mix for the dark colour in the centres of the pansies. Notice how dark this is and, again, remember to test this colour to make sure you have a dark enough mix



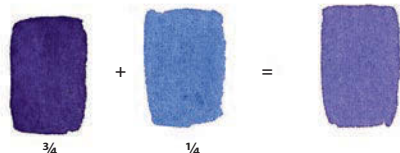
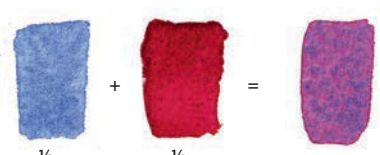
Three pansies

Winsor violet Cobalt blue

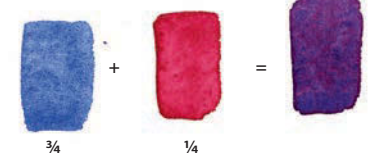
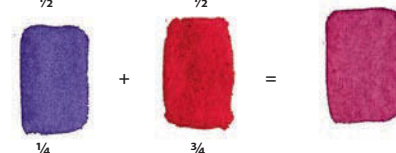


These were painted on white paper. I have included quite complex colour charts for these pansies, because to create an interesting painting, there needs to be a lot of colour mixing, which will then give good colour variation in your work

Cobalt blue Permanent rose



Winsor violet Permanent rose



Stems and centres

I used only two colours for the stems and centres of the pansies, but notice there is as much colour variation in the stems and centres as in the flowers



Winsor lemon

Cobalt blue mid-tone



Winsor lemon – gradually add cobalt blue to make greens



This flower impression was painted by looking at a complex vase of flowers. Then I simplified what I saw. It is tempting to include a very complex range of colours in a painting like this. I chose to use only three colours – Winsor violet, Winsor lemon and Winsor green (yellow shade), as shown below



Winsor lemon (or lemon yellow)



pale



Winsor green (yellow shade)



pale

Winsor violet Dark



Medium



Pale



Winsor violet



Winsor green (yellow shade)



+

=



Next month: 'G' is for Ground

OPPORTUNITIES & COMPETITIONS

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

Sending-in days

Artsdepot Open

Details: Annual exhibition to celebrate creativity, open to established and emerging artists from Barnet, London, and the rest of the UK. Up to three works may be submitted, completed since March 2013. The Milly Apthorp first prize of £750 and second prize of £250 will be awarded for the two most distinguished works by artists currently living, studying or working in the London Borough of Barnet. New this year is the Artsdepot Open Prize, £500, for which all artists over the age of 20 who do not live, work or study in the London Borough of Barnet will automatically be entered. The Young Artist Prize is open to all artists aged between 13 and 19. Initial selection is from images, sent as jpegs by email or printed photographs by post. Audiovisual and digital works can be uploaded or sent on a DVD. The exhibition is from July 13 to September 1 at Apthorp Gallery, Artsdepot, 5 Nether Street, Tally Ho Corner, North Finchley, London N12 0GA.

When: Submissions deadline, June 6, 5pm. Hanging-in, July 9 and 10.

Cost: Adults, £10 per work; Young Artists, £3 per work.

Contact: Download full terms and conditions and entry forms from www.artsdepot.co.uk. Email gallery@artsdepot.co.uk.
① 020 8369 5454

St Barbe Open Exhibition

Details: The 17th annual open selling exhibition of selected paintings, prints and drawings. All media accepted, but works must have been created since January 2012. Up to two works may be submitted. Prizes include the Clarke Willmott Award, £250; the Mackenzie and Mackenzie Award, £200; Mary Symons Memorial Award for the best print, £250; the Coastal Gallery Award for best contemporary abstract work, £300; the Beaulieu Fine Arts Award, £50 worth of framing for the best work by a non-professional artist. The exhibition is from June 11 to July 23 at the St Barbe Museum and Art Gallery, New Street, Lymington, Hants SO41 9BH.

When: Hanging-in, May 19 and 20.

Cost: £6 per work, £3 for full-time students.

Contact: Download entry forms and full terms and conditions from the website: www.stbarbe-museum.org.uk.
① 01590 676969

NEWA: National Exhibition of Wildlife Art

Details: A selected open exhibition for amateur and professional artists. The subject must be wildlife. Depictions of domestic animals, pets, botanical, landscape, photographs or computer-generated images will not be accepted. Works printed by hand, such as linocuts and etchings, are acceptable in small editions. All works should be framed to gallery standard, box canvases accepted. Up to four 2D or 3D works may be submitted, maximum sizes apply, please see rules. All work to be for sale, minimum price £200, editions, £150. Apply online or contact organisers for application forms and labels. Works are also uploaded to online gallery. Regional handing-in points, fee applies. The exhibition is at Gordale, Chester High Road, Burton, Wirral CH64 8TF from July 15 to 31. Awards include NEWA British Wildlife Award of £1,000 and runner-up £250; NEWA International Wildlife Award of £1,000 and runner-up £250; many other awards.

When: Application deadline, May 27; handing-in, July 5 or 6, 10.30am to 4pm.

Cost: Basic entry fee £36; covers up to four works, maximum size 15in (38cm). See website for full details.

Contact: Enter online, and find full terms and conditions at www.newa-uk.com. Or contact NEWA: 11 Dibbins Hey, Poulton Lancelyn, Bebington, Wirral, CH63 9JU.
① 07748 533448

Not the Royal Academy

Details: *Salon des Refusés*, now in its 26th year, of paintings: oils, watercolours and pastels, and drawings. Photographic work, sculptures and prints not accepted. Work must have been submitted to this year's Royal Academy Summer Exhibition and have been shortlisted or rejected. All work

must be framed to a high standard and must be for sale. Paintings are usually taken by the purchaser immediately, allowing space for another painting to be hung. Up to two works may be submitted. On-the-spot selection by the directors of the gallery, please take your RA rejection slip. Or, first round digital rejections may be delivered by email, provided you include your full name and 'NOT the RA 2016 – First round rejection' in the subject box. Maximum size of jpegs should be 3MB and 300dpi. Details of medium, size and title should be included in the email. The exhibition is at Llewellyn Alexander Gallery, 124–126 The Cut, Waterloo, London SE1 8LN from June 7 to August 20. www.lafp.co.uk.

When: London selection dates, May 20 and 27, 10am to 4pm.

Cost: Free to enter.

Contact: Llewellyn Alexander Gallery. Please telephone if you cannot make the selection days, or if the RA releases your work before or after these dates.
① 020 7620 1322/4

Sunday Times Watercolour Competition

Details: A competition to uphold the finest traditions of British watercolour painting. Open to professional and amateur artists who were born in or are resident in the UK. Up to four original paintings, created since 2013, may be submitted in any water-based medium. Maximum size, including frame, 48in (122cm) in longest dimension. Online entry only. First prize, £10,000; second prize, £6,000. The exhibition is at the Mall Galleries, The Mall, London SW1 from September 19 to 24, then tours. For full details and to enter, see <https://sundaytimeswatercolour.artoapps.co.uk>.

When: Entry deadline, June 13, 5pm. Hanging-in, July 1, 10am to 5pm.

Contact: For assistance during the application process, call 01372 462190 between 9am and 5pm, weekdays only.

Derwent Art Prize

Details: The Derwent Art Prize aims to reward excellence by showcasing the very best works created in pencil by British and international artists aged over 18 on June 1, 2016. Up to six works, completed within the last three years, can be submitted, 2D or 3D, and must be created in pencil (including water-soluble, pastel, graphite, charcoal or coloured

pencils). Maximum size, 71½in (182cm) in any dimension, including frame. Online entry process. First prize £6,000; second prize £3,500; third prize £1,000; two People's Choice Awards, each £750; Young Artist Award for artists under 25 years, £500. The exhibition is at the Mall Galleries, The Mall, London SW1 from September 19 to 24. See website for full details.

When: Submissions deadline, June 1. Hanging-in, September 12.

Cost: £10 per work; £2 for each additional work.

Contact: Enter at www.derwent-artprize.com. For assistance during the application process, call 01372 462190 between 9am and 5pm, weekdays only.

Glyndebourne Tour Art

Details: International competition inviting young artists between the ages of 16 and 30 on July 1 to design the cover of the 2016 Glyndebourne Tour Programme. One work, inspired by *Madame Butterfly*, may be submitted; paintings, drawings, original prints, mixed media, photography and digital works are accepted, video or sculpture are not. Pieces must work on two levels: as printed artwork on the programme front cover and as an exhibition piece. All works must be original, created solely for the competition, and be available for sale, exhibition and advertising purposes. For full terms and conditions, see www.glyndebourne.com/tourart.

When: Closing date, July 1, 11.59pm.

Cost: Free to enter.

Contact: Enter at www.glyndebourne.com/tourart.
① 01273 812321

Artrooms 2017

Details: Opportunity for 70 independent artists to showcase their work to curators, journalists, gallery owners and private collectors. All media accepted: new, traditional, 2D and 3D. Works must have been created since 2013. Artrooms 2017 takes place in the Meliá White House in central London. Each artist has their own room: the standard room is 24 square metres, floor plan available. There is also an opportunity for curators: a team of curators will be selected, each of whom will be responsible for directing a group of artists. For full details see www.art-rooms.org.

When: Application deadline June 30, 5pm but may close earlier if all places are filled.

Cost: £20.

Contact: Enter at www.art-rooms.org.

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

www.painters-online.co.uk



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

**£2,495 per person; £250 single supplement
8 to 12 experienced students per week**

Work alongside one of the greatest figurative painters of our generation in 'the Venice of the north'. Bruges' appeal lies in its canals, rich Gothic architecture and birthplace of the school of the Flemish primitives. Work alongside Ken and discover his thoughts about how he works through his informative talks and presentations. Travel by luxury coach and take as much equipment as you like; excellent central hotel with a garden.



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8 to 12 intermediate and experienced students**



The enchanting island of Elba is fantastic for painting seascapes, colourful harbours and fortified medieval villages in its lush mountainous interior. Richard is a leading figurative painter who incorporates abstract elements in his work and is best known for his seascapes and beach scenes. Learn by example and from some individual guidance; intimate hotel accommodation on one of the loveliest inlets on the island.



**September
14 to 24,
2016**



PAINT IN FLORENCE with Peter Brown NEAC

**September
4 to 12,
2016**

**£2,895 per person; £450 single supplement
8 to 12 intermediate and experienced students**

With its monumental art and superb Renaissance architecture, Florence is a masterpiece. Talented figurative artist, Peter Brown, aka Pete the Street, will help you capture the essence of Florence and life around the Duomo, in Piazza della Signoria and on the Ponte Vecchio. Paint with Pete, and learn by example and from some individual guidance. Excellent hotel with a roof terrace overlooking the River Arno and near the Uffizi.



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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

RE Original Prints 2016;

May 6 to June 4.

Exploring Beauty:

Watercolour Diaries from the Wild; paintings by Tony Foster, June 8 to 26.

Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

Painting Norway: Nikolai

Astrup (1880–1928);

until May 15.

Winifred Knights;

June 8 to September 18.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.

☎ 020 7704 9522

Astrazione Oggettiva: The

Experiences of Colour;

experimental Italian art movement, until June 26.

Jonathan Cooper Park Walk Gallery

20 Park Walk, SW10.

☎ 020 7351 0410

Rebecca Campbell: Love;

June 2 to July 2.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Not the Royal Academy;

June 7 to August 20.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

Royal Society of Portrait

Painters; annual exhibition,

May 5 to 20.

New English Art Club Annual

Open Exhibition 2016;

June 16 to 25.

Marlborough Fine Art

6 Albermarle Street, W1.

☎ 020 7629 5161

Bill Jacklin: Recent Work;

May 6 to June 7.

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.

Dutch Flowers;

until August 29.

National Portrait Gallery

St Martin's Place WC2.

☎ 020 7306 0055

Russia and the Arts: The Age

of Tolstoy and Tchaikovsky;

until June 26.

Osborne Studio Gallery

2 Motcombe Street SW1.

☎ 020 7235 9667

Lincoln Seligman;

May 18 to June 3.

Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

In the Age of Giorgione;

until June 5.

Summer Exhibition;

June 13 to August 21.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

Painting with Light: Art and

Photography from the

Pre-Raphaelites to the

Modern Age; the spirited

conversation between early

photography and British art,

May 11 to September 25.

Victoria and Albert Museum

Cromwell Road SW7.

☎ 020 7942 2000

Botticelli Reimagined;

until July 3.

REGIONS

BATH

Victoria Art Gallery

Bridge Street.

☎ 01225 477244

Bath Society of Artists Open

Exhibition;

until June 4.

BIRMINGHAM

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

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

The Artist and Leisure Painter

Open Art Competition

exhibitions;

June 9 to July 24.

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

The British Landscape

Tradition: From

Gainsborough to Nash;

May 11 to June 26.

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

English Rose – Feminine

Beauty from Van Dyck to

Sargent;

May 14 to September 25.

EXETER

Royal Albert Memorial Museum & Art Gallery

Queen Street.

☎ 01392 265858

Flower Power: botanical

illustrations from India;

June 11 to September 11.

FALMOUTH

Falmouth Art Gallery

Municipal Buildings, The Moor.

☎ 01326 313863

Jerwood Drawing Prize;

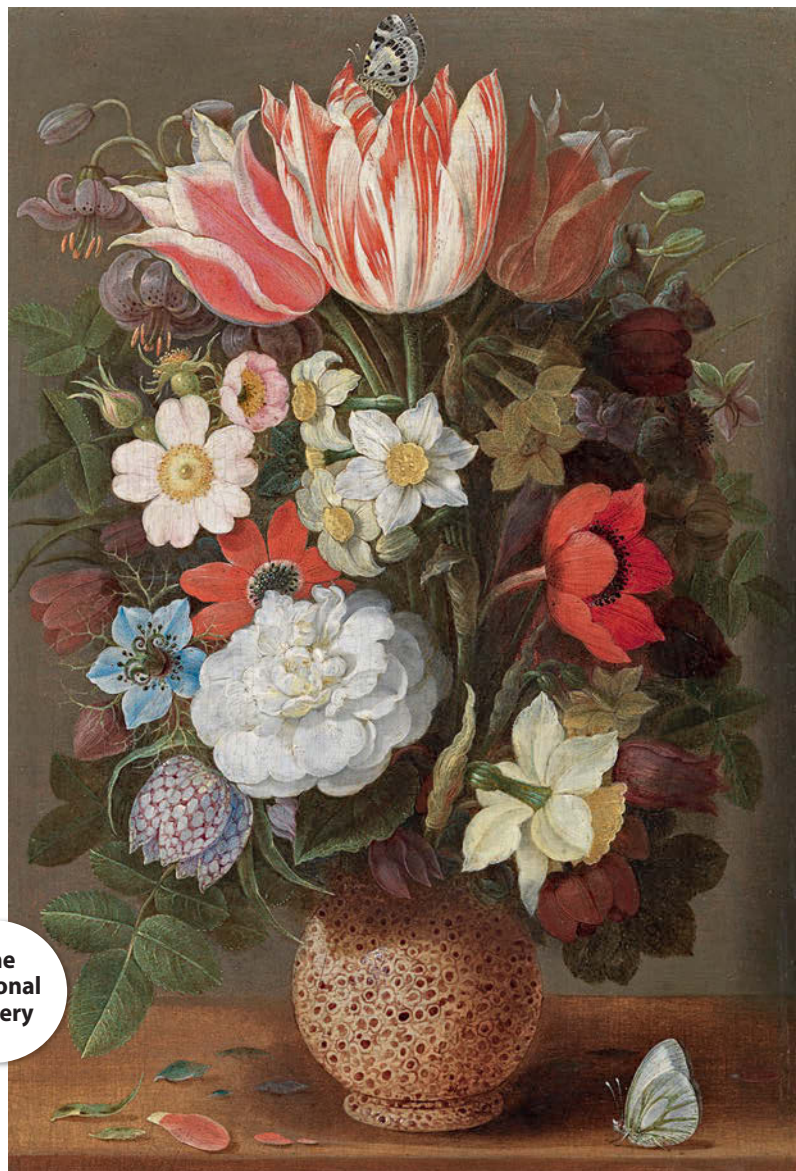
until June 25.

Imagine Falmouth; new

biennial open submission

exhibition,

June 7 to July 16.



▲ Osaías Beert the Elder *Flowers in a Serpentine Vase*, c1615, oil on panel, 13×9¼in (35×24.5cm) in Dutch Flowers

GUILDFORD

Watts Gallery

Down Lane, Compton.

☎ 01483 810235

On the Silk Road:

Watercolours by Alexander Creswell;
until June 5.

HASTINGS

Jerwood Gallery

Rock-a-Nore Road.

☎ 01424 728377

Prunella Clough: Unknown Countries;
until July 6.

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

In a Landscape; seven artists show paintings, prints, pewter, copper and metalworks,
June 7 to 19.

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.

LYMINGTON

St Barbe Museum and Art Gallery

New Street.

☎ 01590 676969

The Arborealists;
until June 3.

MARGATE

Turner Contemporary

Rendezvous.

☎ 01843 233000

Seeing Round Corners; explores how artists respond to the idea of roundness,
May 21 to September 25.

NORWICH

Sainsbury Centre for Visual Arts

University of East Anglia.

☎ 01603 456060

Alberto Giacometti: A Line Through Time;
until 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

Monkey Tales; works on paper from Iran to Japan,
June 14 to October 30.

PENZANCE

Newlyn Art Gallery

New Road, Newlyn.

☎ 01736 363715

Michael Porter; new watercolour paintings of seaweed and mixed-media seashore works,
May 23 to June 25.

Penlee House Gallery and Museum

Morab Road.

☎ 01736 363625

Fred Hall: From Newlyn School to Caricature;
until June 11.

ROCHDALE

Touchstones

The Esplanade.

☎ 01706 924492

Jerwood Makers Open 2015;
until June 11.

RYE

Rye Art Gallery

017 High Street.

☎ 01797 222433

Oska Lappin & Gary Goodman;
June 18 to July 17.

ST IVES

Penwith Gallery

Black Road West.

☎ 01736 795579

Members of Penwith Gallery Spring Show;
April 25 to June 30.

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

Emma Brownjohn: Going Back to my Home Town;
May 21 to June 8.

STOW-ON-THE-WOLD

Fosse Gallery

The Manor House, The Square.

☎ 01451 831319

Jane McCance
June 5 to 26.

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.

Scottish National Portrait Gallery

1 Queen Street.

☎ 0131 624 6200

Scots in Italy: Artists and Adventurers;
until March 3 2019.

Royal Scottish Academy

The Mound.

☎ 0131 225 6671.

James Cumming RSA: Symbols of the Mind;
until July 17.

WALES

CONWY

Royal Cambrian Academy

Crown Lane.

☎ 01492 593413

Alan Salisbury RCA: A Retrospective;
May 14 to June 11.

NEWTOWN

Oriel Davies Gallery

The Park.

☎ 01686 625041

Oriel Davies Open 2016: Painting;
until June 15.

ART SOCIETIES

Altrincham Society of Artists

Exhibition at the Castle Park Art Centre, Frodsham, from May 17 to 27. www.altrinchamsocietyofartists.org.uk.

Bedale Art Group

Annual exhibition at Bedale Hall, from May 27 to 28. Email: bedaleartgroup@yahoo.co.uk.

Bicester Art Club

Annual exhibition in Crown Walk, from May 26 to 28.

Broadstairs & St Peters Art Group

Exhibition at King Street Gallery, Margate, from May 30 to June 13 and on Broadstairs Seafront railings on May 22, June 12 and 26. Email: bandspartgroup@talktalk.com.

Clare Art Club

Annual exhibition at Clare Town Hall, from May 28 to 30. Tel: 01787 279076.

Chandlers Ford Art Group

Spring exhibition at Haskins Garden Centre, Southampton, from May 27 to 30.

Tel: 02380 472324.

Chichester Art Society

Annual exhibition at the Oxmarket Centre of Arts, from June 14 to 26 (except June 20). www.chi-art-soc.org.

Clapham Art Group

65th annual exhibition at the Village Hall, Clapham, North Yorkshire, from May 28 to June 5.

Downland Art Society

Spring exhibition at the Norfolk Centre, Arundel, from May 21 to 27. www.downland.org.

Easingwold & District Art Society

Art fair and exhibition at the Galtres Centre, Easingwold, on May 21 and 22. Email: lynda.bullus@talktalk.net. www.easingwoldartex.org.

Horsham Painting Group

Exhibition at the Quaker Meeting House on May 21. www.horshampaintinggroup.co.uk.

Lymington Art Group

Annual exhibition at the

Masonic Hall, from May 28 to June 4. Tel: 07944 962120.

Mid Beds Art Society

Spring exhibition at Flitwick Village Hall, Flitwick, from May 28 to 30. www.midbedsart.co.uk.

Newton Abbot Art Group

Summer exhibition at 4/5 Northumberland Place, Teignmouth, from June 4 to 17.

North Lincs Art Society

Annual exhibition in Grimsby Minster, Grimsby, from June 6 to 17 (except June 12). www.nlasart.co.uk.

Salcombe Art Club

Summer exhibition at the Loft Studio, continues until September 24. Tel: 01548 842556.

Scarning Art Club

Exhibition at Bawdeswell Garden Centre, Bawdeswell, from May 28 to 30.

St Mary's Bay Art Group

Exhibition at St Nicholas Church, New Romney, from June 6 to 11.

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

UK ART SHOPS

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EAST SUSSEX

Lawrence Art Supplies

208-212 Portland Road,
Hove BN3 5QT
Tel: 01273 260260

Opening times: Monday to Friday
9am - 5pm, Saturday 10am - 5pm
Car park at rear of shop
www.lawrence.co.uk

Stockists of: printmaking supplies and equipment, large range of papers. Paints include Gamblin, Golden, Graham, Old Holland, Michael Harding, Lukas, DVP, Markal, Daler-Rowney.

GLOUCESTERSHIRE

Cotswold Art Supplies

Church Street, Stow on the Wold,
Gloucestershire GL54 1BB
Tel: 01451 830522

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Saturday 9.15am - 5.15pm
www.cotswoldartsupplies.com

Stockists of: Winsor & Newton, Daler-Rowney, Pro Arte, Unison pastels, Sennelier, Conté, Paperblanks, Reeves. Picture framing on site.

Pegasus Art Shop

Griffin Mill, London Road, Stroud,
Gloucestershire GL5 2AZ
Tel: 01453 886560

Opening times: Monday to
Saturday 9am - 5pm
www.pegasusart.co.uk

Stockists of: Williamsburg, Rembrandt, Old Holland, Pip Seymour, Cobra, Winsor & Newton, Daler-Rowney, Derwent, Daniel Smith, Schmincke, Da Vinci, Pro Arte, Arches, Canson, Saunders Waterford watercolour paper, Hahnemühle, Fabriano, Somerset.

Jackson's Art Supplies

Unit 4 Brearley Court, Baird Road,
Waterwells Business Park,
Gloucester GL2 2AF
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Opening times:
Monday to Friday 9am - 5pm
www.jacksonsart.com

Jackson's warehouse holds painting, drawing, printmaking and sculpture materials from Golden, Sennelier, Schmincke, Winsor & Newton etc.

HAMPSHIRE

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Bolton BL6 5HY

Tel: 01204 690114

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9am - 5pm

www.artsupplies.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Daniel Smith, Liquitex, Bob Ross, Derwent, Caran d'Ache, Pro Arte, Loxley, Bockingford, Arches, Saunders Waterford and accessories.

LONDON

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10am - 6pm

www.jacksonsart.com

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Jackson's Art Supplies

Arch 66, Station Approach,
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9am - 5.30pm,
Saturday 9am - 5pm
www.jacksonsart.com

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Local Art Shop

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Nottingham NG4 3HP

Tel: 0115 9401721

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Saturday 12.30pm - 5pm

www.localartshop.co.uk

Stockists of: Royal & Langnickel, Sennelier, Pebeo, Loxley, Golden, House of Crafts, Cretacolor, Jakar, Daler-Rowney, Caran d'Ache.

Patchings Art Centre

Oxton Road, Calverton,
Nottingham NG14 6NU

Tel: 0115 965 3479

Opening times: every day
9.30am - 5.30pm

www.patchingsartcentre.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Derwent, Caran d'Ache, Unison, Liquitex, Old Holland, Pro Arte, Leonard Brushes, Sennelier, Canson, St Cuthberts Mill, Artmaster, Pebeo.

SUFFOLK

The Art Trading Company

55 Earsham Street, Bungay
Suffolk NR35 1AF

Tel: 01986 897939

Opening times: Monday to
Saturday 10am - 5pm (closed
Sunday and Bank Holidays)

www.TheArtTradingCompany.co.uk

Stockists of: Old Holland, Michael Harding, Sennelier, Golden, Lascaux, Daniel Smith, Rohrer & Klingner, Winsor & Newton, Liquitex and many more.

NORTH YORKSHIRE

The Art Shop Skipton

Online & instore

22 Newmarket Street, Skipton,
North Yorkshire BD23 2JB

Tel: 01756 701177

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Saturday 9am - 5pm.

Sunday 11am - 4pm

(check before travelling)

www.theartshopskipton.co.uk

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www.theartshops.co.uk

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WEST YORKSHIRE

The Art Shop

Hawthornth Street, Ilkley,
West Yorkshire LS29 9DU

Tel: 01943 432016

Opening times: Monday to
Saturday 9am - 5.30pm

www.theartshops.co.uk

Stockists of: Winsor & Newton, Daler-Rowney, Loxley, Pip Seymour, Pan Pastel, Unison, Pro Arte, Artmaster, Hahnemühle, Pebeo.

WALES

Emrys Art Supplies Ltd

22 Market Street, Haverfordwest,
Pembrokeshire, Wales SA61 1NH

Tel: 01437 779646

Opening times: Tuesday to
Saturday 9am - 5pm

www.emrysart.co.uk

Stockists of: Winsor & Newton, plus many more including Daler-Rowney, Sennelier, Unison, Pro Arte, Derwent.

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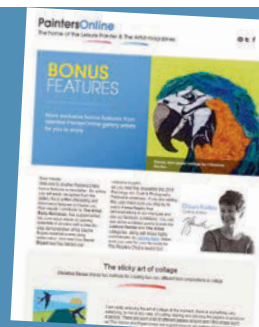
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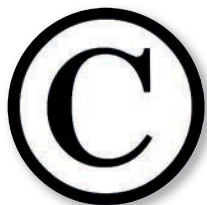
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Tony Allain, Team Blue

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How to protect your art online



It's expensive to go to law to protect your art from copyright infringement so use deterrents and resolve any problems quickly, **Katherine Tyrrell** advises

Copyright is both an individual's right and the law used to describe those rights that creative people have over what they create and whether it can be reproduced.

Facts about copyright

It's easy for people to be confused about copyright. Myths persist, the law changes and social media sharing has confused matters further. Thus the first step to protecting your artwork is to understand what copyright is and how it works.

- You own the copyright to all original work you produce in a physical form, such as paintings, drawings, photographs, sculpture, etc.
- Copyright starts the moment you create an original work.
- You have an economic right to enjoy all income derived from reproduction of your work.
- Only you or your appointed agent can decide whether third parties can reproduce your art – in print, on social media etc – and license its reproduction.
- Others cannot change your work by a defined percentage and claim it as your own.
- Derivative works (ie copies of original works) cannot claim copyright.

How to prevent problems

Do NOT put your art online if copying is going to upset you. It happens to lots of artists. There are several simple ways to deter people from copying your work, all of which cost nothing!

- Do identify yourself. People can now apply to license 'orphan artwork' by an 'unknown artist'. Make sure any site hosting your image also provides a method of contacting you.
- Do use a visible copyright notice eg: '© your real name – all rights reserved' on every page of any site you own online and every video you make.
- Do downsize your images. Use a low resolution (72 dpi) and don't make your images too big. This makes them more difficult to print offline.
- Do try a digital watermark. This overlays your image with your name and/or a copyright notice. It means people don't see the image properly.
- Do try using a 'no right click' code. This

can reduce (but not eliminate) the scope to copy.

- Do embed a link in your copyright notice. For example, a professional artist added a link to the website of her copyright lawyer in the phrase 'This is what I do to people who copy my work.'

How to find infringements

It's much easier to spot an infringement online than copies of your artwork that are printed and sold offline.

- Do use reverse image search to check if your artwork has been copied. It's simple and effective – just drag and drop your image into Google Image Search (see my website for more details and other methods).*

What to do if your art is copied

How you deal with your work being copied or 'shared' depends on the gravity of the offence. You need to decide what's not OK and what is a good use of your time.

- Do try to understand the motive. The majority of copying is not malicious. Is the copying done out of ignorance or for money? Are people just 'sharing' without your permission, or passing your work off as their own?
- Do alert other artists if you come across a site that is publishing work you recognise as being copied.
- Do 'rally the troops' and use peer pressure for serious offences. Online copyright infringements are removed from view quickly when your peers highlight the infringement online. Animal artists are very good at this.

Most people who copy without permission just need to be reminded not to do it and told what happens next if they don't remove the infringement. Use a dedicated (not your normal) email address to send the site owner an email:

- Serve a 'cease and desist' letter. Tell them 'what happens next' if copied content is not removed immediately. (Keep your letter on file, it saves time the next time.)
- Advise those who are ignorant of what they are doing wrong and why it is a problem.
- Be assertive and direct to secure a remedy. It's the most effective way to get

fast action from those who try it on, argue it's allowed and/or try to make money out of your work.

In my personal experience, you get a fast remedy at no cost, 95 per cent of the time. Your only cost is the time spent sending the email to the offender telling them about what will happen if you report their infringement to relevant third parties, ie:

- Their website host (if known) – hosts lose immunity from prosecution if they knowingly host a copyright infringement. This often means they take a page URL or even a site down fast after notification/good proof.
- Their domain registrar – this action is often the fastest way to get a result. It's a condition of all agreements with registrars that website owners will not break the law. That includes hosting a copyright infringement. Look up the domain registrar using a 'whois' service. This provides an email address.
- Google – who will remove the page and/or site in question from Google's index if proof is provided. This often prompts fast action by the offender.

I normally give people 48 hours to take action – in most cases that's enough time. Do be prepared for people being nasty. It happens! Just send your third party emails (see above) and then send the offender an invoice!

*My website www.artbusinessinfo.com/copyright.html has links to online sites that can help you with copyright and the detail of my suggestions.

Note: This article is for general information only and is not intended to be legal advice. TA

Katherine Tyrrell

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



Stormy skies in pastel with Les Darlow

Lytham St Annes Art Society, Lancs, Saturday, July 30, 2016

Organised by *The Artist* and *Leisure Painter*, in association with Canson, who will provide each student with paper worth over £100_(rrp)



YOUR TUTOR

Les Darlow is a professional artist who specialises in pastel and has a passion for painting free and expressive

skies and landscapes. Les will show you how to paint stormy skies in pastel and how to use the papers to their best advantage. Many techniques will be covered, including blending, texture, colour mixing on the paper, composition, tonal value, structure and adding light to your paintings. You will also be shown how to create value sketches using pencils, ProMarkers and ink. You will work through each stage of the painting step-by-step, although Les will encourage you to use this as a guideline to enhance your creativity. The workshop will start at 10am and conclude at 5.30pm. Group and individual tuition will be provided throughout the day.

Students will be advised of any additional art materials required for the workshop.

Great value

There are 20 places available and the cost of the workshop is just £110_(inc VAT) per person.

This includes expert tuition from **Les Darlow**, Canson papers worth over £100_(rrp), a light lunch and refreshments



▲ *Fleetwood from Knott End*, pastel by Les Darlow

YOUR MATERIALS

Canson will provide each student with £100_(rrp) worth of paper comprising one A3 12 sheet Mi-Teintes Touch Pad, one 32x40cm 30 sheet Mi-Teintes Pad in grey tones, one 32x40cm 30 sheet Mi-Teintes Pad in earth tones, one spiral-bound album of white Mi-Teintes sheets with glassine intersheets, one A4 Art Book 180 and one A5 Imagine pad.

Mi-Teintes® Touch coloured paper is 350gsm and has a micro-abrasive, sanded type surface that allows pastels, charcoal, crayons and acrylic to perform beautifully. **Mi-Teintes®** is a pulp-dyed

coloured 160gsm paper combining mechanical resistance and a sensuous feel thanks to a high cotton content. It has a different texture on each side: the unique **Mi-Teintes®** honeycombed grain on one side and a fine grain on the other, with 50 light-resistant tones. **Art Book 180** is an elegant 80-page sketchbook of acid-free 96gsm paper with sturdy stitch binding so it lays completely flat. **Imagine** is Canson's latest mixed-media paper offering a white and smooth texture suitable for pastel, crayons, charcoal, acrylic and watercolour. For more details visit www.canson.com



WORKSHOP VENUE

Lytham St Annes is a thriving art society located just south of Blackpool. As well as having regular exhibitions, they also hold lectures, coffee mornings, workshops and an annual craft fair. Our workshop will be held in the spacious studio; for more information visit www.lythamstannesartsociety.co.uk



BOOK NOW For more information and to book your place, please visit 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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