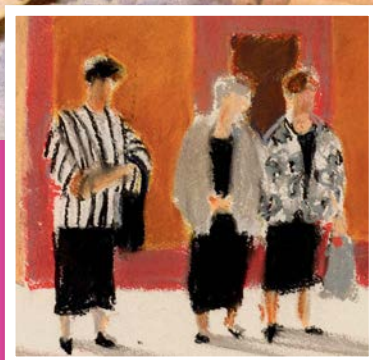


the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

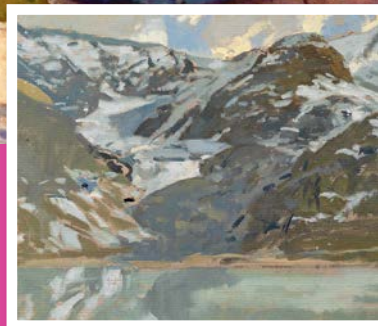
**SPECIAL
BUMPER
ISSUE**

**Capture sunlight
& shadows in
*watercolour***



**REFRESH YOUR
APPROACH &
TRY PASTELS
with Lucy Willis**

KEN HOWARD OBE, RA
shares his Swiss
painting experiences



**PLUS SIMPLIFY YOUR WATERCOLOURS ● GET MORE FROM
ACRYLICS ● EXPERIMENT WITH MARK-MAKING TECHNIQUES
● HOW TO PAINT BETTER SKIES ● TRY HAZEL SOAN'S LIMITED
PALETTE IDEAS ● PAINT YOURSELF CALM WITH JEAN HAINES
● NEW IDEAS FOR 3D WATERCOLOURS ● PAINT FAST & LOOSE**



Art in Action

14 – 17 JULY

40 YEARS OF DEMONSTRATING
FINE ART AND CRAFTSMANSHIP



WATERPERRY GARDENS, NEAR WHEATLEY, OXFORDSHIRE
WWW.ARTINACTION.ORG.UK



EARLY BIRD TICKET OFFER
10% OFF ENTRY PRICE
OFFER CLOSING 12 JUNE

Managing Editor:

Sally Bulgin PhD Hon VPRBSA

Deputy Editor:

Deborah Wanstall

Advertising sales:

Anna-Marie Brown 01778 392048

annamariab@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

should be sent to: *The Artist*, Circulation Dept, Caxton House, 63/65 High Street, Tenterden, Kent TN30 6BD. Tel: 01580 763673

Rates are:

UK – £36 (includes Northern Ireland);

EC member countries – €67;

USA – \$80 (air freight); Canada – \$92 (air freight). All other countries £50 (air freight).

Payments by credit card are taken in sterling at £50. Foreign currency prices include bank charges. Periodicals postage paid at Rahway, NJ. US subscribers only: Send address corrections to *The Artist*, c/o Mercury Airfreight International Ltd, 365 Blair Road, Avenel, NJ 07001

News-trade distribution by:

Warners Group Publications plc. Tel: 01778

391000 All material copyrighted;

reproduction forbidden without permission.

Publication of an article or inclusion of an advertisement does not necessarily imply that TAPC is in agreement with the views expressed, or represents endorsement of products, materials or techniques. TAPC does not accept responsibility for errors, omissions or images received in good faith.

theartist is printed by Warners Midlands PLC, The Maltings, Manor Lane, Bourne, Lincolnshire PE10 9PH and published every four weeks by THE ARTISTS' PUBLISHING COMPANY LTD

theartist Caxton House, 63/65 High

Street, Tenterden, Kent TN30 6BD Telephone

01580 763673 Fax 01580 765411

Advertising 01778 392048

www.painters-online.co.uk

THIS MONTH'S COVER ARTIST



Barry Herniman *Alcaufar, Menorca*, watercolour on Hahnemühle Quattro paper, 11½×11½in (30×30cm).

See pages 46 to 49



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

I did a double take when I read on the front page of *The Times* on April 25 that the V&A has been criticised by art lovers for introducing restrictions on sketching in the museum at two of its current exhibitions, including *Botticelli Reimagined* (on show until July 3). I fully appreciate the logistical reasons for the imposition of an unpopular policy in order to ease the congestion amongst visitors to popular shows. As much as anybody, I hate the congestion at blockbuster exhibitions and the pushing and shoving as you try to catch a glimpse of revered works of art that you may have travelled miles to see. On the other hand, sketching in galleries is an historical rite of passage for aspiring artists and crucial for the development of the creative talent of the future, across all the arts. Like my art student colleagues in the late 1970s I enjoyed many trips to London from Reading University Fine Art Department, and benefited hugely from studying and sketching from the compositions of past masters. It was and remains an invaluable process for learning more about composition and painting techniques.

Coincidentally, at the time of writing an email popped into my inbox about a new study by Anglia Ruskin University that shows that sketching also has the additional benefit of making creative tasks seem easier by reducing the perception of difficulty. In other words, sketching encourages people to enter an absorbed state of consciousness known as 'flow', akin to being 'in the zone'. Psychologists claim that the evidence shows that sketching eases the creative process, and can help people through difficulties such as writers' or artists' block. Even more reason therefore to hope that our great institutions continue to encourage visitors to draw and sketch from their collections. Happily the National Gallery, amongst others, still welcomes visitors to draw at temporary and permanent exhibitions with the understanding that this is one of the important ways in which artists can learn their craft and improve their work.

To become a better painter is the reason why aspiring artists also read *The Artist*, and one of the most common requests is for articles to help artists loosen up and become less of a slave to a detailed representation of the subject matter. I'm a huge fan of the impressionistic approach, and we have many excellent articles in this issue to inspire and guide painters wishing to experiment with a freer technique, in all media. Martin Kinnear talks about his garden paintings in oils on pages 12 to 15, revealing how memory can be a great enabler of creativity and how he paints pictures inspired by his garden rather than a visual interrogation of the subject. Ken Howard's Swiss landscapes (pages 16 to 18) are painted typically against the light because this helps to simplify the subject; Benjamin Hope demonstrates how he creates impressionistic street scenes in pastel on pages 23 to 25 whilst Ann Blockley presents a wonderfully inspiring article on pages 26 to 29 encouraging us to use a different part of our brains and look with a different eye to help develop a loose, impressionistic and personal style. She also offers exercises to try.

But if an impressionistic approach is not your thing, I'm confident you'll find something by the many excellent contributing artists in this issue to inspire your work.

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



CONTENTS

FEATURES

12 The painted garden

MASTERCLASS Martin Kinnear unveils a new body of work that he describes as an 'autobiography in paint', as Susie Hodge discovers

16 Ken Howard's Switzerland **FC**

Ken Howard OBE RA talks about being inspired to follow in Turner's footsteps and paint the Swiss landscape

19 Abstracting the landscape

IN CONVERSATION Inspired by coastal and rural landscapes, **Mari French** likes to leave 'a certain ambiguity' in her acrylic and mixed-media paintings, as she tells Caroline Saunders



PRACTICALS

23 *Plein-air* pastels

Benjamin Hope shares his techniques for painting *plein-air* urban scenes using pastels

26 Loosen up your thinking

Ann Blockley shows you how you can develop your watercolour paintings by loosening up your approach

30 Interpretation and simplification in watercolour

Jake Winkle suggests how to simplify your paintings to keep them clean, fresh and exciting



33 Develop your skills in acrylics

Lesley Birch urges you to experiment with different brands, colours and mediums and try new techniques

36 Refresh your style with pastels **FC**

Lucy Willis explains how a change of medium can be enough to stimulate new work

40 The limited palette

Hazel Soan continues her series on less is more in watercolour with advice on colour choices



44 Painting loose in watercolour and ink

Carole Baker demonstrates the first of two on-location paintings

46 Sunshine and shadows **FC**

Barry Herniman reveals how he captures the effect of shadows in his travelling sketchbooks

50 Stepping into another dimension

Jackie Devereux explores new ways with watercolour and ink to produce 3D images



52 Soothe your senses with watercolour

Jean Haines demonstrates colour and techniques that will both soothe you and energise your work

56 The 'impossible' painting

Bob Brandt explains how he challenged himself to create a painting even though he wasn't sure the idea would work

58 The sky's the limit

Paul Riley advises on colours and techniques for successful skies

60 The A-Z of colour

G is for ground. **Julie Collins** continues her series

63 The musings of a professional artist

Charles Williams considers the value of portraits

74 Cost-effective ideas for artists

Katherine Tyrrell advises on how to pack and ship your artwork safely and efficiently

PLUS

6 Your views 9 The Art World

66 Exhibitions 69 Opportunities

71 Books

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

The Artist Award winner at last year's Royal Society of Marine Artists' annual exhibition, **Jamel Akib**, explains how he creates his dynamic nautical compositions full of drama and movement



◀ TOPICAL

To celebrate Capability Brown's tercentenary, **John Somerscales** reveals how he is inspired to paint the views created by the landscape architect at Blenheim Palace

PLUS

► How to modify your ready-made greens for summer subjects by **Soraya French**



PRACTICALS

- Follow **Judi Whitton's** advice on how to cope when the light changes and portray light in watercolour
- **Hazel Soan** shows how to achieve maximum effect with as few watercolour brushstrokes as possible
- Try **Max Hale's** linear pastel techniques to create fresh, clean pastel paintings full of vibrant colour and texture
- Paint successful watercolour skies with **Paul Weaver**
- Take **Hilary Page's** advice and paint portraits in water-mixable oils

PLUS

- In our monthly A to Z of colour **Julie Collins** discusses H for harmony
- Things to consider and how to price your art by **Katherine Tyrrell**

And much more! Don't miss out: our summer issue is on sale from June 17

★ STAR LETTER

Brush-up on brushes

There have been some splendid practical articles in recent editions of *The Artist* magazine, and my interest was particularly piqued by two in the June 2016 issue, namely Max Hale's article on Jackson's Acrylic and Oil Brushes, and Paul Riley's 'How to Play Fast and Loose'.

I have been painting for a few years now, favouring acrylic and water-mixable oil paint as my media of choice. During this time I have splashed out on a variety of brushes, only to find that I continually resort to using a very limited number, and usually the same ones over and over again. Consequently most of my paintings are detailed and some might consider them a little tight. In an effort to loosen up, occasionally I will use a painting knife. I am very aware of the lovely loose paintings some artists create using not only larger brushes, but also a variety of styles of brush to suit the different marks required.

Maybe it is partly fear of the unknown, but most of all I think I do not experiment because I do not really know how to use the different shaped brushes, and what they are intended for. I am sure I am not the only person left wondering. I know that a good teacher would say the only way to find out is to practise, and a mark-making session using different brushes might well give me a better understanding of their uses.

Julie Bosley, by email

Look out for more articles on brush types and choices in forthcoming issues of *The Artist* – Ed.

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.

every penny of the very modest price asked. The explanation of the face really made me think about how I view it now (just eyes, nose and mouth) and how I could next time and, hopefully, achieve a better result, as faces are something I really struggle with in life drawing. Hilary Page's watercolour demonstration of the elements of the face is one of the best I've ever seen. I had been looking for books on painting portraits before I purchased this supplement and I now have a better idea about which one I will buy.

Bekki Hand, by email.

To the limit

Each month I look forward to reading my copy of *The Artist*, especially the tips and painting exercises – and having a go at some of them. I thought I'd take your advice on the cover of the March 2016 issue to 'push yourself to the limit'.

I hadn't done portraits for a long time so I thought I'd set myself the challenge of taking part in WH Smith's Live Sketch-off competition, which had a time limit of 90 minutes. I used Derwent Academy watercolour pencils in an A4 sketch pad to produce a portrait of the Queen – it's amazing how fast that 90 minutes goes. Now I'm inspired to keep doing this portrait to see how each one differs.

Helen Shepherd, by email

A word of caution

The letter from Denise Robotham (*The Artist*, June 2016) singing the praises of De Atramentis document ink should be read with caution. Denise says it is permanent and waterproof and 'can be used in fountain pens without any problems'.

I sent off for a bottle from Pure Pens, the firm she recommended. It arrived within 24 hours, which is great service. I filled my Lamy fountain pen with it and went out sketching the next day. The ink wouldn't flow, and wetting the nib didn't bring on any ink. Later I tried a wash on a drawing I had done when I first filled the pen. The ink was not completely waterproof. Also, if used with a brush the ink gives a colour that is more grey than black, which is quite pleasant, but not if you want intense black. Readers should be warned.

Anthony Hopkinson, by email

Water-mixable oils

Some years ago I inherited a set of water-mixable oils from an elderly lady who was giving up painting. Aware of the advantages of not using the usual volatile mediums and solvents – not least to the environment – I decided to try them, and I have used them ever since. They behave just like traditional oils, and I am surprised that more artists do not use them (in Jackson's catalogue there are only four makes as opposed to 13 ranges of traditional oils). I have noticed that some professional painters are a bit 'sniffy' about these paints, but in my opinion quite unjustifiably. I wonder what your readers and contributors think?

Richard Perry, by email

Teaching traditional skills

I did my art training many years ago, at a time when traditional painting skills were barely taught. Most of us who have continued to paint now know the value of real old-fashioned study and practice of the

full range of techniques that enable us to create our individual artistic messages, be they abstract or representational.

Fortunately *The Artist* publishes information about traditional skills, which happily are again being taught to young artists. Two articles in the April 2016 issue, one by Martin Kinnear on oils, the other by Paul Talbot-Greaves on acrylic, deal with glazing, a skill that is essential if we want to make choices about how we paint. Thank you for understanding the needs of those of us who want to learn the basic painting skills in our retirement. The value of such articles is the main reason I look forward to each issue – and long may it continue!

Valerie Stones, by email

Great supplement

I recently purchased the *Explore Portraits* supplement from www.painters-online.co.uk. It is brilliant! I love the layout and found it informative, interesting and extremely helpful. With clear step-by-step and links to further information and products relating to portraits, it was worth



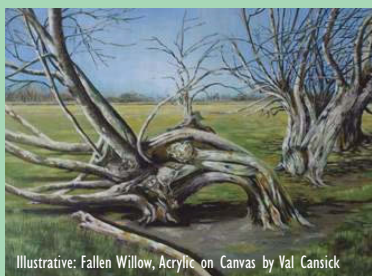
Subscribe at www.painters-online.co.uk or telephone **01580 763673**
Become a fan on Facebook www.facebook.com/paintersonline
Follow us on Twitter [@artpublishing](https://twitter.com/artpublishing)

Make this the year you
learn to draw and paint...



Prices
from
£95

Fun courses – whether you are a beginner or
you want to improve your skills we cater for all
levels & styles illustrative, expressive, abstract.



Illustrative: Fallen Willow, Acrylic on Canvas by Val Cansick

For brochure call 01462 504052 or 07544 343749

EMAIL: art-valcansick@hotmail.co.uk

Churchgate Gallery & Studio, Hitchin, Herts



CALL FOR ENTRIES



Royal Society of Miniature Painters, Sculptors & Gravers

Annual Art Exhibition 2016
The Mall Galleries, London 12th - 22nd October

MANY PRIZES AND AWARDS

RECEIVING DAY: Sunday 2nd October
10am-5pm

Contact:

www.royal-miniature-society.org.uk

Work to be delivered to:

17 Carlton House Terrace, London SW1Y 5BD



Art in Action Summer School



- Drawing
- Oil Painting
- Calligraphy
- Mixed Media
- Watercolour
- Portrait
- Still Life
- Landscapes
- Textiles

August and September at Waterperry House, Oxfordshire 2016

artinactionartcourses@gmail.com

www.artinaction.org.uk

07980 091 297

the artist HOLIDAY

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

Paint in Bruges with Ken Howard OBE RA

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

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

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

Painting with Ken Howard

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

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

Your week in Bruges

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

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



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

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

Price per person £2,495

Single supplement £250

Number of painters per week
8 to 12

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



Images – Fotolia

01825 714310 art@spencerscott.co.uk www.spencerscotttravel.com

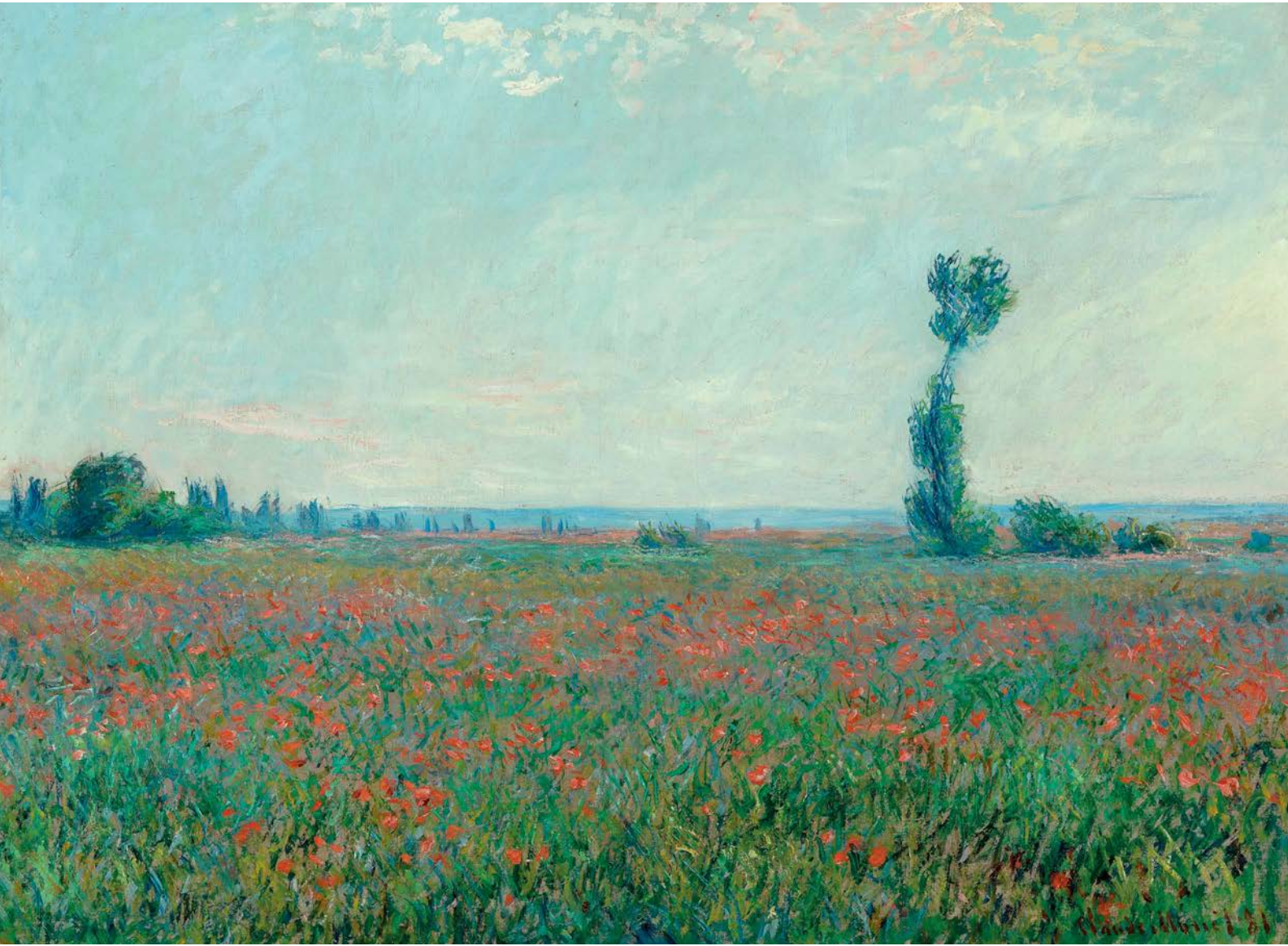
CAA ATOL 3471

The Artist and Leisure Painter have been offering overseas painting holidays since 1990 with renowned tutors. These holidays are organised on our behalf by fully licensed operator Spencer Scott Travel Services Ltd

THE ART WORLD

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

compiled by Deborah Wanstall



▲ Claude Monet *Champ de Coquelicots*, 1881, oil on canvas, 22¾×31¼in (58×79cm)

In the vanguard of Impressionism

The first major exhibition to examine the relationship between Charles François Daubigny (1817–1878) and the generation of painters that followed him, including Claude Monet, Camille Pissarro and Vincent van Gogh, will open at the Scottish National Gallery this summer. A landscape painter and a member of the Barbizon School, Daubigny turned a houseboat into a floating studio – a practice taken up by Claude Monet – and painted along the rivers of northern France. As this exhibition shows, he influenced many of the customs we associate with

Impressionism – a brighter palette, painting outdoors, an ‘unfinished style’ and new compositional schemes – and supported and befriended a number of the Impressionists in their early careers.

Inspiring Impressionism: Daubigny, Monet and Van Gogh is at the Scottish National Gallery, The Mound, Edinburgh, from June 25 to October 2. Admission is £11, concessions £9. Telephone 0131 624 6200. www.nationalgalleries.org.



Hockney: recent portraits

Recent portraits by David Hockney will be on show at the Royal Academy of Arts from early July. Hockney invited each of the subjects, who include family and friends, acquaintances and staff, to sit for him. Each portrait is painted on the same size canvas and was created within three days 'a 20-hour exposure', and each subject is seated in the same chair against a neutral background. Hung in chronological order, they offer an insight into the personalities of his sitters, who include John Baldessari, Celia Birtwell, Dagny Corcoran (left), Barry Humphries and Lord Rothschild.

David Hockney RA: 82 Portraits and 1 Still Life is at the Royal Academy of Arts, Burlington House, Piccadilly, London W1 from July 2 to October 2. Admission is £11.50, under-16s free. Tickets must be pre-booked: telephone 020 7300 8090; www.royalacademy.org.uk.

◀ **David Hockney Dagny Corcoran, 15th, 16th, 17th January 2014, acrylic on canvas, 48×36in (122×91.5cm)**

THE CHANCE OF A LIFETIME

If you're an amateur painter and you'd like to improve your painting skills with some intensive tuition, read on.

BBC One is looking for ten amateur artists who are aged 16 and over to take part in an exciting new show. If you're interested and would like to know more, please email: amateurartist@bbc.co.uk for more information and an application form by June 10.

- This year's **Art in Action** takes place from July 14 to 17 in the grounds of Waterperry House, Oxfordshire. Sadly, this is to be the last year this event will take place. For ticket information see www.artinaction.org.uk – save ten per cent with their early bird offer if you book before June 12. Full-priced tickets are £15.30, concessions start at £12.60.

- Guildford Arts celebrate 21 years of artistic excellence with this year's **Yvonne Arnaud Art** exhibition at the Mill Studio, Yvonne Arnaud Theatre, Guildford, from July 6 to 21. Admission is free and all works are for sale. For more information see www.guildfordarts.com.

- There are still places left on our **portrait workshop** with **Christopher Corr**, who will be using Winsor & Newton Pigment Markers, on June 28 at Sparsholt College, Hampshire. For more information, and to book, see painte.rs/1yqlqtM or telephone 01580 763673.

- **Pintar Rapido**, the outdoor painting event, takes place in London over the weekend of July 16 and 17. For full details, see www.pintarrapido.com.

FIRSTS FOR THE LADIES



- **Rosa Sepple** has been elected vice president of the Royal Institute of Painters in Water Colours (RI). Rosa, who replaces Tony Hunt, is the first woman to fill this role since the formation of the RI in 1831. Rosa said 'I feel privileged and honoured to have been elected by my peers and to serve alongside the current

president Andy Wood PRI, RBA, Hon RWS.' Rosa is pictured left with RI president Andy Wood.

- **The Wapping Group** have unanimously elected their first female member. Rosemary Miller is the first woman to be elected to the group since its foundation in 1946. Rosemary, pictured right on a typical painting day with the 'Wappers', is also a member of the Society of Women Artists.



- Ellesmere College, Ellesmere, Shropshire, holds its fifth **national art exhibition and sale of works** from June 2 to 4, with over 300 works exhibited by more than 80 professional artists and workshops. The show will be opened by TV presenter and comedian Harry Hill, who is showing 30 paintings and sculptures. To book a place on a workshop, telephone Olivia Beckett 01691 626541.

- **The Friendly Society of Artists (TFSA)** are showing paintings, sculpture, craft and jewellery from June 23 to 26 at West House, 50 West End Lane, Pinner HA5 1AE. Telephone 01923 228970.

A week of wildlife art

The Wildlife Artist of the Year prize, the annual competition run by the David Shepherd Wildlife Foundation (DSWF), returns to the Mall Galleries at the end of June.

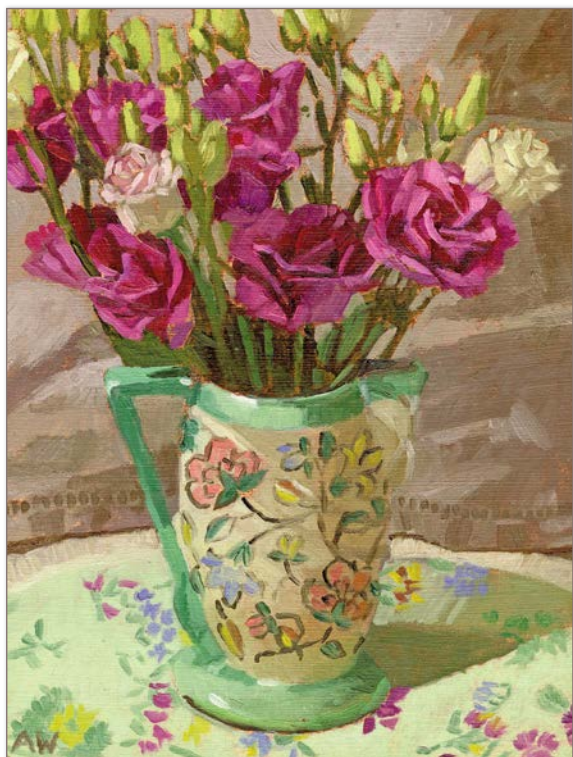
This year, 136 artworks have been shortlisted for the exhibition, which carries a £10,000 top prize. Other awards include *The Artist Award* of an interview feature in the magazine. Artists submitted work in seven categories: Urban Wildlife; Animal Behaviour; Hidden World; Wings, Feathered or Otherwise; Into the Blue; Vanishing Fast; and Earth's Beautiful Creatures. Everything on show will be for sale, with profits supporting DSWF wildlife conservation projects across Africa and Asia – since its inception in 2007, Wildlife Artist of the Year has raised over £320,000.

The **David Shepherd Wildlife Foundation Wildlife Artist of the Year 2016** is at the Mall Galleries, The Mall, London SW1 from June 28 to July 2. Admission is free. Telephone 020 7930 6844, or see www.mallgalleries.org.uk and www.davidshepherd.org.



▲ Cynthia House *The Ghost in the Mountains*, acrylic and mixed media, 35½×35½in (90×90cm) on show in the Wildlife Artist of the Year 2016 exhibition

PAINTERSONLINE EDITOR'S GALLERY CHOICE



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

'I live on a narrowboat so have very little space, but collect vintage objects and textiles and have a special fondness for 1930s to 1940s objects, as they remind me of my granny's house. I paint on gessoed MDF board and always start with an acrylic burnt sienna ground because I prefer to work on a mid-toned base. I like to use a limited palette of warm and cool versions of the three primaries: cadmium red, alizarin crimson, cadmium yellow, cadmium yellow pale, ultramarine blue and cerulean or phthalo blue, plus white, which means there's no danger of muddy colours. I also added rose madder for the flowers in this painting. I use small brushes as I like to paint small patterns and detail, but I still try to keep my painting loose. My favourite brushes are a Jackson's size 0 Akoya synthetic hog hair round and Winsor & Newton Monarch bright size 0.

'This set up was lit from a window on my left. When painting flowers, I always paint them first and as quickly as possible before they move – flowers are like people, they can't keep still! Once I've done the flowers I can relax a bit and take my time with the rest of the painting. I paint for a few hours every day using wet-in-wet techniques and usually complete a painting within three or four days.'

◀ Angie Wood *Lisianthus in a 1930s Jug*, oil on board, 8×6in (20.5×15cm). On show in our online gallery at www.painters-online.co.uk

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

www.painters-online.co.uk

The *Painted* garden

Martin Kinnear's new garden inspired a series of work that is 'ultimately a celebration of being alive and flourishing through adversity; an autobiography in paint', he tells Susie Hodge



Seven years after founding the Norfolk Painting School, Martin Kinnear wanted 2015 to be the year when he rediscovered his own style of landscape painting. A move to a new home with far-reaching views seemed the perfect way to do this, but it did not go as he expected. 'As a landscape painter, I set up my easel to paint the views, but ended up painting the garden,' says Martin, who describes his work as 'about the sensation of seeing colour and form rather than an attempt to paint the fact of a scene or object.'

'I soon conceded that the garden had won my attention, and I've been obsessed with painting it ever since. It came as a surprise as I'd never painted anything botanical in my life – but sometimes the subject chooses you. My vision for The Painted Garden was to bring a sense of the garden indoors – so I work up the pictures together with that exhibition in mind; ultimately it's a celebration of being alive and flourishing through adversity; an autobiography in paint.'

Balanced approach

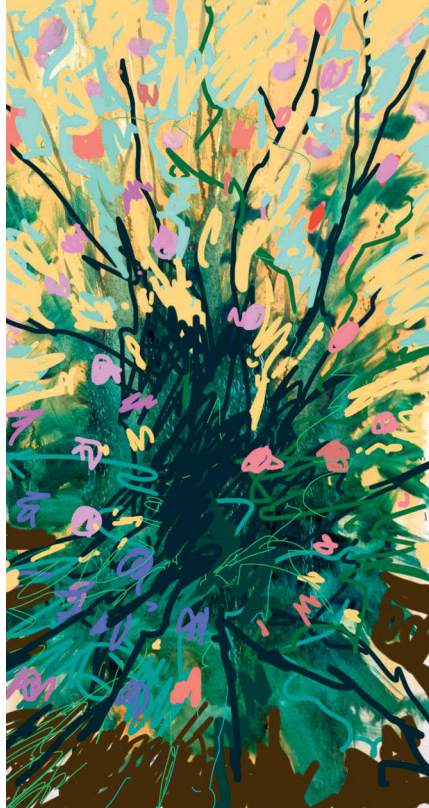
'I teach the techniques of Constable, the Barbizon painters and Monet most days, so they've become a subconscious influence on me. For this series, I decided to lay all of my training aside and paint directly from the 'gut'. The Painted

▲ *And Such Gardens Are Not Made*, oil on canvas, 60×96in (152.5×244cm).

'Pieces of this size take a few weeks to pull together. Mostly I work in short bursts between long periods of assessing what is on the canvas and to what degree it meets my intention. I always look for range in a painting, that is to say light and dark, thick and thin, saturated and de-saturated and so forth. The thickest parts in my work can be very high impasto, but I always ensure there is thin paint on it also.'

Garden is about how I choose to paint. It feels like self-discovery after my day job of teaching historically important styles. However, after teaching orphism and abstract expressionism to my diploma students, I can see those influences in my recent work.'

The Painted Garden is an ever-mutable subject, so I could paint it forever, but I do have the beginnings of two more series of paintings in my studio, so I'm open to change. Paintings start with insights, so I can get an idea for a painting by how a certain flower has bloomed overnight, or how the morning light strikes a particular bed. I don't think setting up an easel and being grimly determined to paint what is there, at that time, is necessarily a useful approach.



iPad sketches.

'I've messed about with digital sketching for years, so I'll often take a small thumbnail photo and edit it on the spot, just to get an idea for a painting fixed in my mind. These are intended as working documents, but I think the odd one has some merit in and by itself. My iPad sketches take just ten minutes or so and the beauty is that I can work immediately, correct mistakes and, of course, go back and refine it in time. I set out to paint pictures about, rather than of, my subjects, so there's great merit in quickly putting down impressions rather than interrogating a subject as a botanical illustrator might.'

'If I feel like I'm sitting in the garden then the pictures are probably ok.'

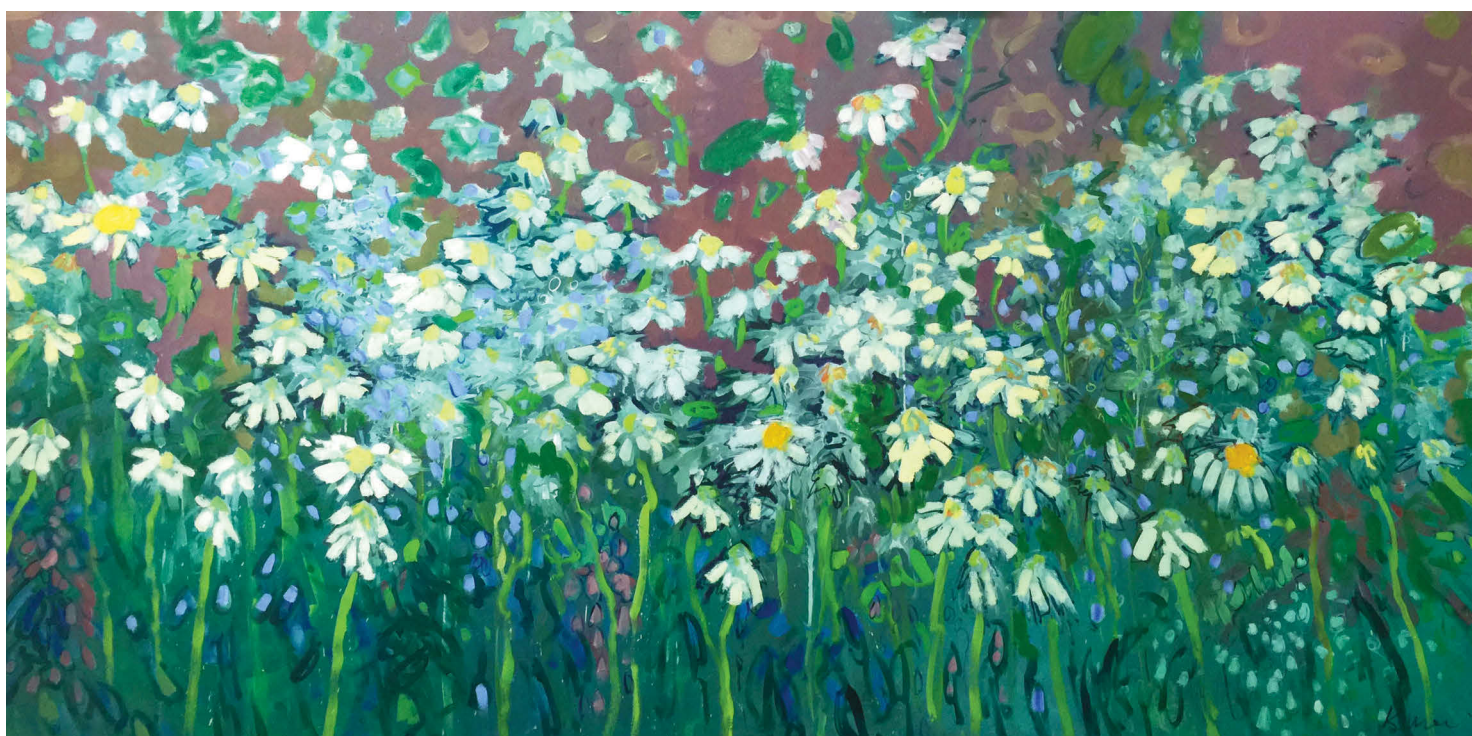
I very much endorse Pierre Bonnard's idea that memory is a great enabler of creativity. I generally walk the garden, take in what I see and paint it as far as is possible from these principles. That said, the odd iPad sketch or oil panel is useful in case I want some structural details. In terms of balancing my approach, it is easy to see the garden in a particular light, rush off and paint it and then find that it's better at a different time of day, but having overpainted a few canvases, I'm less inclined to rush to judgement and my easel now. However, there's always a tension in feeling that if I don't capture it today, a particular moment will be lost.'

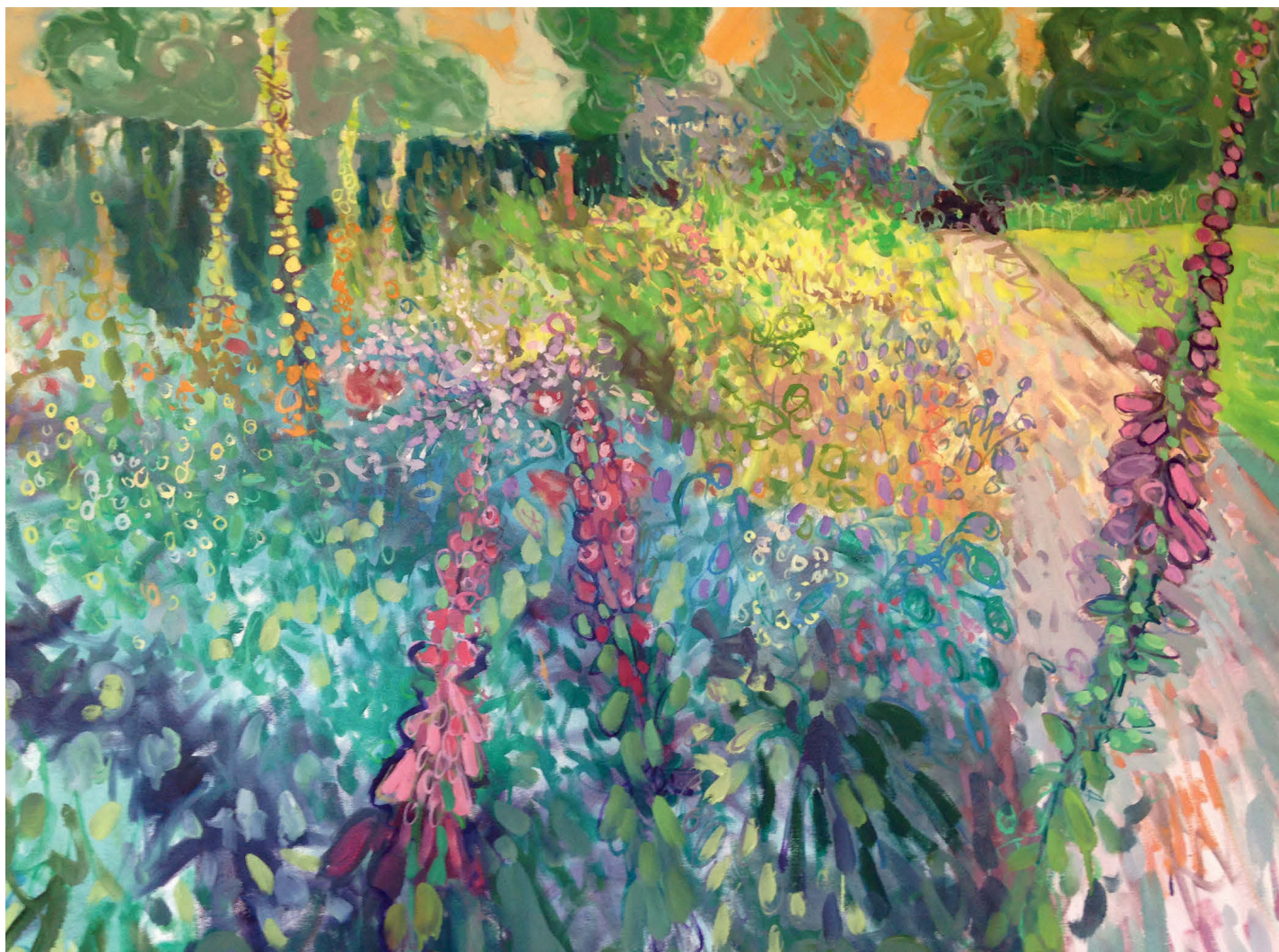
Martin works in oils because 'They have the technical potential to capture the light through scumbles of broken colour and translucent glazes. They also have great range, although I work in pretty much anything as the mood strikes

me. For *The Painted Garden*, oils have allowed me to combine washes with impasto, sgraffito, textured passages, glazes and body colour. All of these techniques are useful to get a sense of the place on to the canvas. I use Gamblin paints because Robert Gamblin is a world-class restorer and colourman and his materials are first class. I love canvas, but sometimes board is the thing one needs for certain techniques. Whatever I choose, I always gesso it again to my school recipe, it's the best gesso around.'

▼ *I Suddenly Thought, Being Different is Unusual*, oil on board, 60×96in (152.5×244cm).

'This is of daisies, but about being accepting of imperfection, and seeing beauty in the imperfect.'





Composition and control

Martin says there's always a tension between composing and controlling a painting with giving it its head. 'I start with a general idea of how I want it to look and then allow the process of making marks to modify that. There's generally a point in any work where it gets a momentum of its own. If I don't get this decisive break from my original intention, then the work is likely to look too controlled. Being open to the ideas a painting presents to you as it is being made, and orchestrating them, is an important skill for painters to cultivate. Subjects choose how they are painted.'

'Composition might be defined as orchestrating the viewer's viewpoint for a work. With *The Painted Garden* I wanted to offer both long views of the borders to show variety of colour and form, and close-up encounters with specific plantings. The former requires a nod to perspectival composition; the latter are closer, less structured, and as a result more abstracted. My hope is that these two views – panoramic and intimate – will confer a sense of how I see the garden. I try to prepare as little as possible, as Matisse taught us; a superficial impression is usually a sound guide to work from, so once I see what I want, I get it down while it's still fresh.'

Technique

'I use the techniques I've taught for years,' says Martin. 'They're second nature, so I can concentrate on my vision for the work. I use subtractive mixing as these are direct oils, but I always keep an eye on the optical qualities of the work – that's classical training for you! I have a messy studio, but

▲ *Lines Written in Colour*, oil on canvas, 48×60in (122×152.5cm). Vaguely reminiscent of a Monet work of his garden in Giverny, this painting juxtaposes colours and brushmarks to create a dynamic, vibrant image filled with impressions of sunshine. The challenge was to make sense of the sheer complexity of it all whilst anchoring the painting with structural forms. Despite my best efforts it didn't 'feel' right until I painted the sky a vivid orange. It shouldn't work – but that's painting for you! I learned that trick from Monet.'

a neat mind. I work fast so I don't waste time or mental energy in keeping everything in its place.'

'I get the essence of each painting down first, so if the sky caught my attention, it gets painted at an early stage. The works are complex, so once I've got a base down, the order of painting becomes important as a starting point for developing each picture further. This series is a real departure for me – flowers can be absurdly colourful, whilst most of my professional work has been tonal. I'm favouring a higher saturation palette as it captures the exuberance and levity of the subject. I'm not interested in linear perspective here, I just don't see or experience the garden in those terms. Atmospheric perspective is important of course, and I like to use it a little playfully, to capture the sense of flowers moving and swaying within their plantings. I stop painting once I've got my initial idea down and the work has developed a life of its own. The act of painting is more of a dialogue than a statement, so all one can do is stop at a suitable point in time; paintings, like conversations, are never definitively finished.'

Scale

'The works range from 13ft (4m) and down; most are just 36×48in (91.5×122cm). I've got a few smaller panels, mostly sketches that made the grade. I decided early on that the sizes would be dictated by the project, and not a commercial need to hang in galleries; it's an exuberant subject that benefits from scale. I can get a painting down in a couple of hours, but I'll return to this spontaneous start, and refine it many times before I'm happy with it. If a subject grabs my attention, I'll get it on canvas as soon as I can, so naturally I have a studio full of works in progress. I generally allow finished works to hang in the house for a while before I get them back on the easel for a final pass. It's a cyclic process.'

Creative impetus

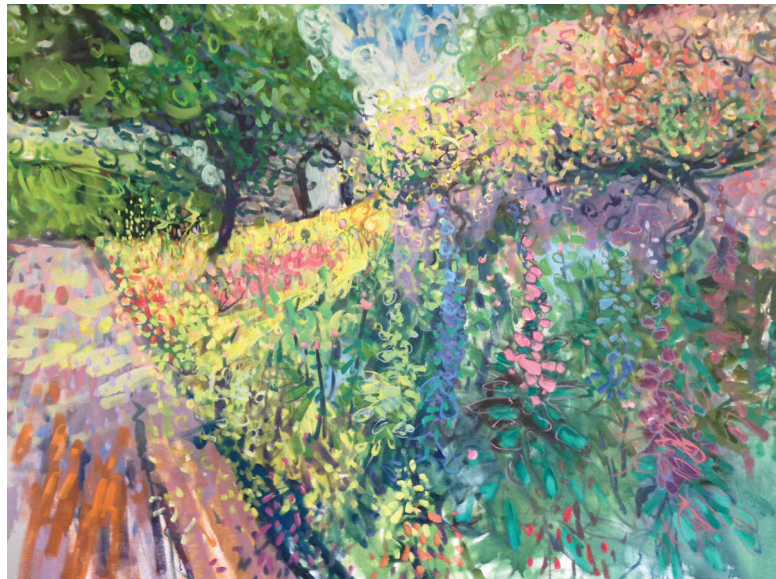
'Painting – for me at least – starts with a moment of personal inspiration; a commission is about what somebody else has seen or wishes to see. I do commissions of course, but on the understanding that the creative impetus has to be on my terms. I don't think that painting by committee can produce great work.'

And the future? 'We've just tripled the size of our school, partly to meet increasing demand, so directing that will be a big part of my life for the foreseeable future. It has given us an opportunity to launch a new gallery space on the north Norfolk coast. I might also take on a gallery or agent to represent my work in the future – it's becoming imperative that I focus on making rather than marketing.'

TA

▼ *When Others Wasted Time Growing Flowers*, oil on board, 60×96in (152.5×244cm).

'Having (just) survived a life-threatening sudden illness at the age of 34, which left me disabled, I've been surprised at how strongly I've identified with how the garden lives and dies, struggles and overcomes. I'd never painted gardens before, nor am I a great gardener, I've been drawn to it as something of a mirror to my experience. Sometimes the subject chooses you.'



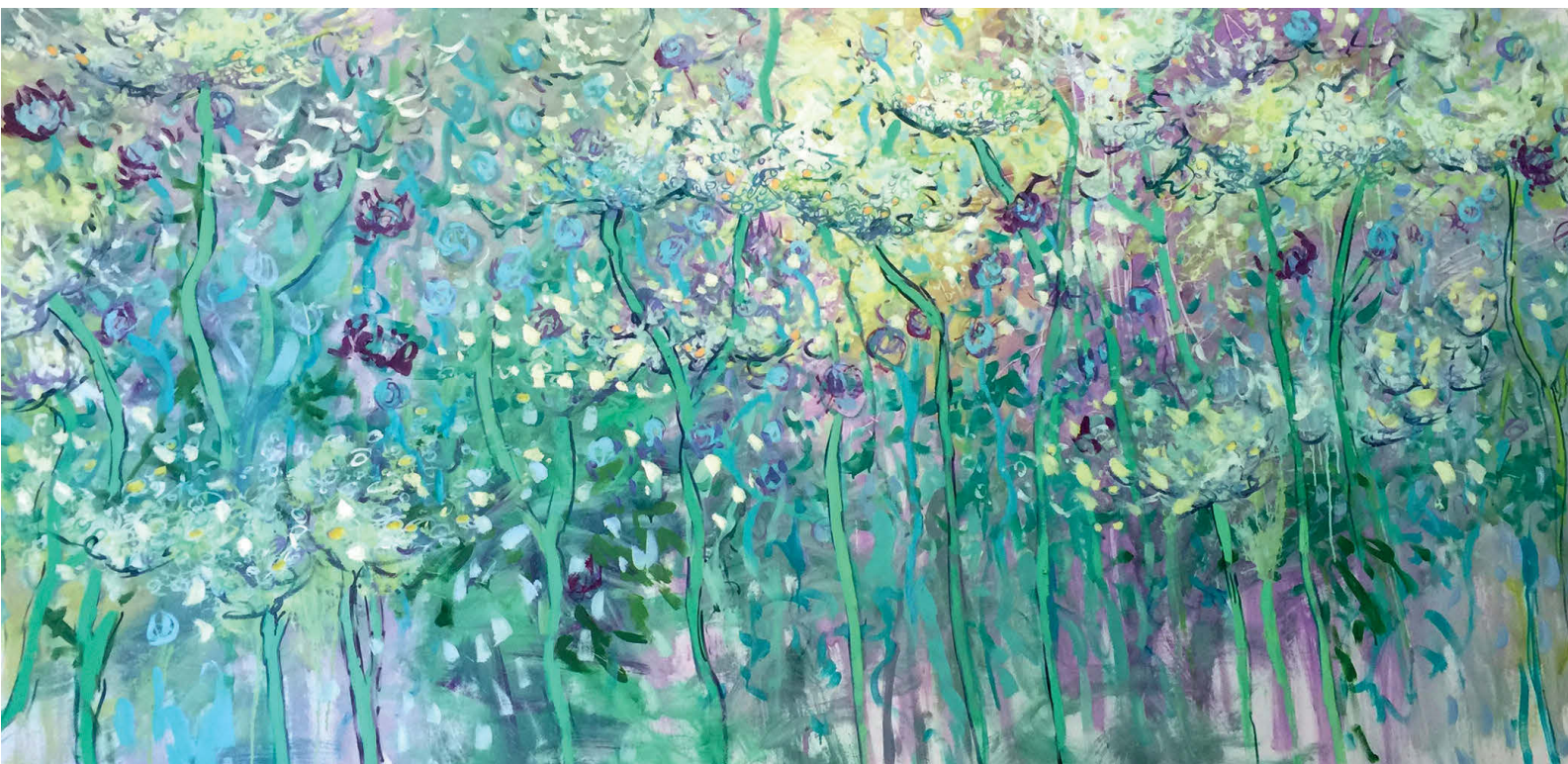
▲ *The Actual or Metaphysical Garden*, oil on canvas, 48×60in (122×152.5cm).

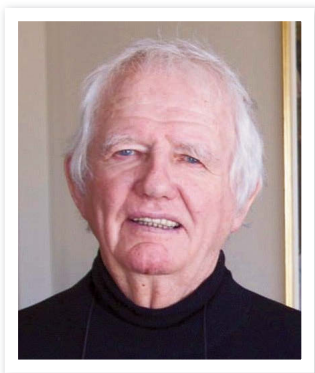
'I wanted to capture how the garden can symbolise human truths; in this case I wanted to tell a story about striving, about diversity, about finding beauty in imperfection and about adapting to change. In this case the garden seemed to hold up a mirror to my own experience, hence the title recognises the symbolic and abstract qualities of the garden.'



Martin Kinnear

is a co-founder and tutor at the Norfolk Painting School, <https://norfolkpaintingschool.com>. His latest exhibition, *The Painted Garden*, will be on show from May 28 to September 3 at the New British Art Gallery. For details and catalogues contact jane@norfolkpaintingschool.com, visit www.newbritishart.com or call 01328 730203.





Ken Howard's SWITZERLAND

To celebrate his latest exhibition in the Belle Shenkman Room at the Royal Academy, **Ken Howard OBE RA** reflects on the inspiration behind his decision to follow in JMW Turner's footsteps and paint the Swiss landscape

The idea for this exhibition, which runs throughout the summer of 2017 (until October), and the book *Ken Howard's Switzerland: In the Footsteps of Turner*, was born one evening in October 2009 over a plate of spaghetti. My Swiss friend Jurg Garbathuler and Monica, his wife, were visiting, and during dinner Jurg asked why, considering my affinity with Turner, I had never painted in Switzerland? We agreed that evening that if Jurg took care of the logistics I would travel to Switzerland and paint there for a couple of weeks. To give the visit structure we decided to follow, loosely, the journeys taken by JMW Turner on his tours of Switzerland in 1841. This seemed appropriate because at the time I was Professor of Perspective at the Royal Academy, a post held by Turner himself from 1807 to 1837. The one trip of two weeks eventually escalated to five trips to Switzerland between 2009 and 2013.

Jurg and I then made various preparations. I wrote to the Turner Society in London and received the maps of the

journeys Turner had made in 1802, 1836, 1841, 1842, 1843 and 1844. I also wrote to Sir Nicolas Serota at the Tate, as I understood he had written a thesis when he was a student on Turner's journeys in Switzerland. I received a kind letter in reply in which he modestly said that he didn't think his thesis would be very much help, but he sent me a copy instead of Ian Warrell's *Through Switzerland with Turner*, an excellent catalogue of Turner's Swiss paintings which had been exhibited at the Tate in 1995.

Why not Switzerland before?

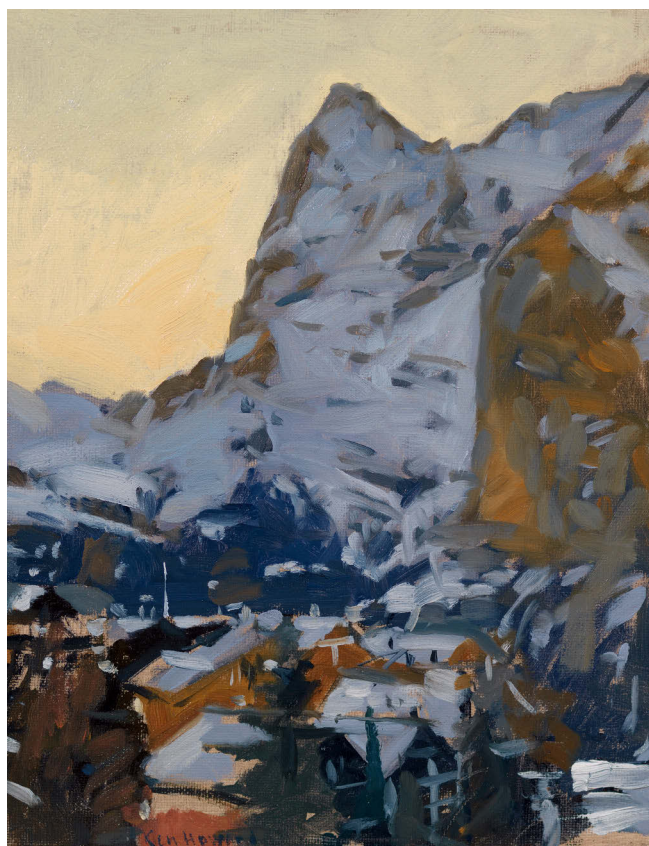
Why had I never worked in Switzerland before? One's perception of a place is often formed by a passing remark, and this was so in my case. In my youth I had seen *The Third Man*, a film that included the infamous observation that in 30 years of warfare and terror, Italy had produced Michelangelo, Leonardo da Vinci and the Renaissance, whilst in 500 years of democracy and peace, Switzerland had produced only the cuckoo clock! This ridiculous judgement stuck in my mind.

Switzerland, therefore, for me, was a place of cuckoo clocks and flower-bedecked, pretty chalets. Now after five inspiring and exciting trips, after the production of over 100 *plein-air* paintings of this grand and monumental country, my perception has totally changed. Switzerland is the most inspiring country I have ever worked in and I have painted as far afield as Nepal and Borneo in the east and Belize and Canada in the west. Nowhere else have I experienced so completely the grandeur of the landscape, the beauty of the reflecting lakes, the space and scale that reduces man to insignificance. Turner expressed these emotions in the watercolour drawings he made based on his many visits to Switzerland. He returned to the country many times over a period of 40 years, which in itself speaks volumes about his reaction to its landscape.

I believe it was Augustus John who said, 'An artist must

◀ *Eiger Morning Light*, oil on board, 12×10in (30.5×25.5cm).

This is one of a series of three. In order to paint the Eiger series Jurg and I travelled up to Murren, a place Turner was unable to reach in the 1840s. I had a room with a balcony that overlooked the Eiger and made three studies of the mountains, each completely different. In the morning the mountain was a cool blue grey against a light warm sky. At midday it was very light against a blue sky and in the evening it was pink against a green sky. It was impossible to work for more than one hour and twenty minutes as the image was constantly changing. Turner's method of working from drawings would have been ideal





▲ *The Sustan Pass, Harmony in Grey and Yellow*, oil on canvas, 20×24in (51×61cm)



◀ *Reflections at the Steingletscher*, oil on board, 12×10in (30.5×25.5cm).

These are two of four studies of the Steingletscher Lake, which demanded a series as the weather was constantly changing. The lake in the foreground at times was a perfect reflection of the glacier, at other times the water was totally disturbed by a strong wind. We stayed at a hotel near to the lake for two nights and this gave me the opportunity once again to work on a series of panels and canvases. It would have been pointless to work on just one impression as it was constantly changing

have the constitution of an ox', and Turner must certainly have been extremely strong in order to endure the conditions in which he travelled, in stage coaches, on mules and on foot. During the later trips he was in his sixties. I, by comparison, enjoyed relative comfort, travelling by car, using lifts to take me to the mountain tops, staying in the comfort of modern hotels and of course having my friend Yurg to guide me. And yet the grandeur of Switzerland can have changed little in 200 years. The mountains, the lakes, the passes of the glaciers are still as awe-inspiring as in Turner's time. Thank goodness for that conversation over spaghetti with Yurg, without which I might have missed some of the great experiences of my professional life.



Media and methods

Watercolour was always my preferred medium and I loved the process of drawing. Unfortunately, however, due to a condition known as 'focal dystonia' I cannot practise either anymore, and therefore had to work in a completely different medium to Turner whilst I was in Switzerland.

Watercolour is drawing with colour, whilst oil painting is mark making and is therefore possible to do, even when one's fingers cramp, which is my condition. During my trips I made over 100 oil studies, always completing the work on the spot. Due to my training I have always been wary of using photographs, although as I have become older I have come to realise that it is the result that matters, rather than the means. Painting is one of the few processes about which you can say 'what matters the means as long as the end is good'. The trouble I find is that very often paintings made from photographs are not that good.

Painting and drawing are a way of seeing. By making a painting you really see what you are looking at. As I believe Turner himself said, 'I draw what I see is there, not what I know is there.' Being concerned with light, I never work in the landscape on a large scale and never for too long in front of a subject, an hour and twenty minutes is the maximum. The largest I work on the spot in the landscape is 20×24in. I often work on 8×24in. or 12×24in. as I like the long shape; it makes me more inventive with composition. In Switzerland I always had a number of small panels with me, 8×10in. or 10×12in. On these boards and canvases I always put a half tone ground, which is a mixture of French ultramarine and burnt sienna and Dulux white undercoat, the amount of each depending on whether I want a warm or cool, light or dark ground. If I work on a white board or canvas I find I pitch the overall tone too light, whereas with a half tone you can immediately see the tonal composition.

I also always work with a limited palette, comprising no more than six colours including white. This makes me find the colours for which I search and also establishes a harmony of tone and colour within the painting. I am naturally a tonal painter and therefore a limited palette is necessary for me and being a tonal painter I am naturally drawn to the *contre*

jour effect, which also naturally simplifies the subject.

Everything depends on what is next to it; colour and tone only exist because of the relationships between them, and if you are going to paint light you must paint dark. Whilst I was young I painted lighter and lighter in order to express light and it was only later on that I realised light only works in relation to its contrast with dark.

Appreciating Turner

Travelling by car, I was able to carry a much wider range of materials than Turner was able to take with him; on tour he mainly made drawings in his sketchbooks and worked them up into more finished works when he got back to England.

Turner was often criticised in his time for the unfinished nature of his work. Patrons were used to paintings being finished. Since the Impressionists we have had no such problems with the unfinished appearance of paintings and often see the sketch (so called) as more exciting than the finished work. Even Ruskin appreciated Turner's sketches and used the word 'impression' when writing about his watercolours, saying, 'I look upon the sketches as in some aspects more valuable than his finished drawings or his oil paintings because they are the simple record of his first impressions'.

I came to appreciate Turner's working methods during my time in Switzerland. Making drawings of changing light effects was obviously more effective than making oil panels which naturally demanded more time, even when it was as little as an hour and twenty minutes. Nature can constantly change and a good drawing tells you all you need to know to recreate the effect of a passing moment.

Another aspect of Switzerland that I loved was the reflections in lakes and slow-flowing rivers. People often don't see reflections; they only see what they expect to see, not what is there in front of them. The painter shows them what is actually there.

For me, working in Switzerland and studying Turner's methods was a real revelation. People are so often too concerned with finishing paintings. A painting is finished when it gives back the sensation that made you pick up the brush in the first place. Thank you Mr Turner. TA



▲ *Morning Sparkle, Pont de Berne, Fribourg*, oil on board, 8×10in (20.5×25.5cm).

The first study I made was a small 8×10in panel in which I tried to capture the sense of light on the water

Ken Howard

studied at Hornsey School of Art and the Royal College of Art, and won a British Council Scholarship to Florence from 1958–59. He has exhibited widely, nationally and internationally, and won many awards for his work. Ken is an elected member of the New English Art Club (and a past president), the Royal Institute of Oil Painters, the Royal Society of Painters in Watercolours, the Royal West of England Academy, and Honorary Member of the Royal Society of British Artists, as well as a Royal Academician. He is the author of several books.

Ken Howard's Swiss paintings and the book *Ken Howard's Switzerland* are on show in the Belle Shenkman Room at the Keeper's House, Royal Academy, Burlington House, throughout the summer of 2016, until October 23. Ken's next exhibition at Richard Green, 147 New Bond Street is to be held in January 2017, and will cover his travels in South Africa, India, San Francisco, Naples, Morocco, Venice and Cornwall.

Join Ken for our reader holiday to Bruges in June. See page 8 for details.



IN CONVERSATION

Abstracting the landscape

Caroline Saunders talks to **Mari French** about her vigorous application of paint and serendipitous use of materials

Rather than depicting a particular scene, Mari French aims to conjure up the elusive quality of light and movement in the landscape. 'I like to leave a certain ambiguity in the work, something that allows the viewer to take their time to consider, rather than the piece presenting itself as an obvious finished scene.'

Mari is inspired by coastal and rural landscapes and industrial ruins such as those at Cape Cornwall, where she worked in residency. 'Residencies are so beneficial to my work. I apply for them as often as I can. They give me time and space to work without the usual distractions of home and domestic commitments.'

Keeping loose

Mari usually visits and studies an area over weeks or months. 'Sketching on the spot helps with observation skills and fixes the essential elements of a place in my head.' In the studio she briefly consults her sketchbooks, trusting that she can recreate the essence of her experience, rather than getting bogged down in a detailed representation. 'This results in a looser, more abstract work. I paint fast and loose,

allowing the medium to have free reign until I recognise the effect I'm after.'

Experimenting with different media in the early stages, Mari allows the paint or ink to drip and spread, freely applying further colour until the base is interesting. Stepping back she contemplates the result, until emerging features become familiar. 'I then nudge it along with mark-

▲ *Another Place*, acrylic/mixed media on canvas, 19½×27½ in (50×70cm).

'One of a series of works painted in response to a residency at Cape Cornwall, I used a different palette to my usual earthy one to evoke the strangeness of a place where vivid ores leach from the remnants of 19th-century mines and arsenic works. The colours are imaginary, chosen for their almost hallucinatory effect: permanent rose, cerulean blue, titanium white and dashes of red-orange. The underpainting, which shows through in places was Payne's grey, but for the horizon I used my favourite Inktense stick, a lovely purply brown colour. I suggested pylons and masts by scratching my rag-covered thumbnail into the wet paint.'



◀ *Summer Estuary*, acrylic/mixed-media on canvas, 23½×23½in (60×60cm).

'I wanted to capture the feel of the bright, breezy spring day. Over the usual initial texture paste base I roughly applied bronze yellow mixed with a touch of cerulean blue and, separately, Payne's grey, to give a base that would show through the final painting in places, holding it together. I then used cerulean blue and titanium white over the top half and into the lower part to suggest the sky, let it semi-dry, then flicked drops of water onto the paint, wiping back to suggest flights of birds. The sandy area was developed with a mix of yellow oxide, titanium white and burnt sienna. I used damp rags to roughly wipe wet paint back to give a looser more natural feel than trying to form actual shapes with a brush. When all was dry, I used a dry brush technique with the white to add the feel of sunlight and clouds in the sky and a bit of sparkle here and there. The rocks were created with an Inktense stick and a grey oil pastel to give a little more definition.'

▼ *Copper Landscape*, mixed media on watercolour board, 13×20½in (33×52cm).

To create a dynamic composition I used a very high horizon. I pasted a sheet of creased tissue with acrylic matt medium to the support to evoke the fractured nature of the ground. The first layer of paint established the earthy undertones, onto which I applied brighter contrasting colours to suggest the leaching ores and oxides of the area (the colour of the copper oxide leaching from the cliffs is a rich turquoise blue). Above the horizon I wiped and scratched into the still wet pale sky colour to reveal the earthy base beneath, evoking the old mining ruins and chimneys. The circles are based on circles of stone left on the ground, possibly from old chimneys. I like the way they suggest a way into the deep mines below the surface. Splashes of water applied before the paint dried revealed more underlying tints.'



making. If I'm not satisfied with the results I'll often take the work to the sink and wash over the surface, halting when it looks interesting.'

Intuition takes over as she applies vigorous, loose brushwork of deeply coloured acrylics with a 2in. or 4in. flat brush to a large area of the surface. 'I have to be bold. I sometimes tie a paintbrush to a stick and paint at arm's length, or with my left hand, or my eyes closed, or all three. This helps me loosen up.'

Recently, Mari has been using a wet, dark Inktense stick, taped to the end of a brush, to scribble gestural marks, which she then sprays with water to let run in places. Then she applies more paint or ink, blending where necessary. She draws freely onto the painting with a dropper or uses oil pastels to make lively marks. 'A few old battered brushes create scratchy feathery strokes. I wipe areas back with a damp rag or blot, obscuring some areas and revealing others or scratch into an area with my thumbnail covered in a damp cloth. I sometimes print with bubble wrap, string or corrugated card.'

To add interest Mari often embeds materials such as muslin, string, cardboard or tissue. The acrylic acts as glue, particularly when used with acrylic matt medium. 'When a piece is not working I've learnt to be brave and attack the canvas with paint, water or ink. Often very little of the original work will survive, leaving just a section that becomes part of the new work.'

'In my more complex abstracts I sometimes preserve an area by masking with newsprint when I'm flicking paint. I used to mask to define horizons, but I now prefer these to be much more amorphous. I've found self-adhesive framers' brown tape to be the best as it usually peels away without causing damage.'

Materials

Mari tapes her pre-stretched canvas or watercolour board to a large piece of MDF. 'Pintura, which has great quality stretcher bars, and Belle Arti, have a lovely grain that suits me. Typically, I apply a layer of texture paste with a palette

knife before painting to start with an interesting texture.' As an alternative to canvas she uses Saunders Waterford watercolour board Not, which gives just enough grain. 'I like the rigid quality that allows for quite a lot of abuse and can be cut to size that day. Sometimes I prepare them with stuck-down tissue.'

Mari mostly uses Daler-Rowney and Winsor & Newton acrylic paints. Acrylics suit energetic and impatient ways of working, although she still resorts to a hairdryer to speed up the drying process. She uses fairly wide flat acrylic brushes, ¾in or larger, even when using a small sketchbook. 'I love Daler-Rowney System 3 short handle acrylic brushes and have several, up to 4in. wide. Sometimes I use palette knives to apply textural paint or to make a particular mark with the paint or incise into it. Daler-Rowney FW or Liquitex acrylic inks are a good companion to acrylic paint and Inktense blocks are great dipped in water and dragged across an area, or sprayed with water.'

Very much aware of the longevity of her work Mari uses



▲ *Atlantic Cove*, acrylic/mixed-media on canvas, 31½×31½in (80×80cm).

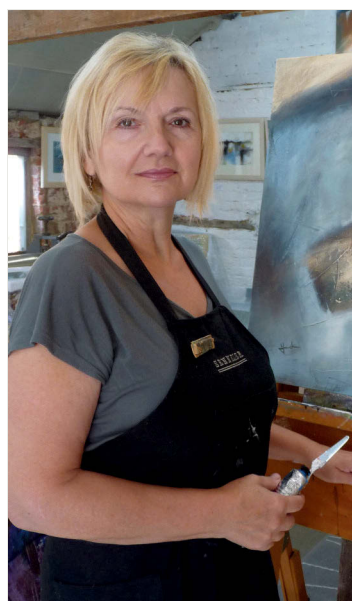
The square format emphasises the height of the cliffs – their dynamism would have been lost in a landscape format. As usual the canvas was pre-covered with texture paste. Water drips and wiping paint back helped to suggest the rocky cliff structure, particularly the shift from the gentle slopes above to the dramatic vertical fall, by revealing the dark Payne's grey underpainting. A dryish mix of bronze yellow and varying amounts of titanium white, brushed over the rocks and sand, helped to define the rocks and beach. I finished with a little oil pastel to indicate the narrow stream falling to the sea and the rocks on the beach.'

only quality mediums, paints and supports. 'I buy acid-free conservation tissue from printmakers' suppliers then stain the tissue using artist-quality acrylic inks.

'I use a lot of earth colours but sometimes deliberately subvert the expected colours of a subject; I find it exciting, and strangely effective, to use purple for a sky in hot weather rather than the usual blue. I now mix colour directly on the canvas, using loose strokes of fairly undiluted paint, blending some areas, leaving others to keep it fresh or so that they mix optically.'

Mari's advice is 'work hard, paint as well as you can and get it out into as many venues as possible – you never know who will see it'.

TA



Mari French

studied at Stockport College of Art and Design; she then trained in graphic design and worked as a graphic designer for many years. Now a professional artist, she was a finalist in the *Sunday Times* Watercolour Competition in 2014. Mari exhibits widely and her work is held in national and international private collections. A selection of her work can be seen at Burnham Grapevine Gallery, Norfolk and at Thompson's Gallery, Aldeburgh.

From June 24 to July 18 she has a solo exhibition on the

theme of Saltmarsh at Burnham Grapevine, Overly Rd, Burnham Market, Norfolk PE31 8HH, www.burnhamgrapevine.co.uk, www.marifrench.com and www.marifrenchblog.com.

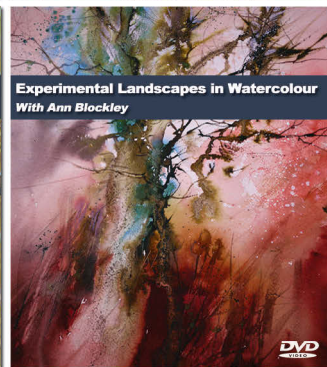
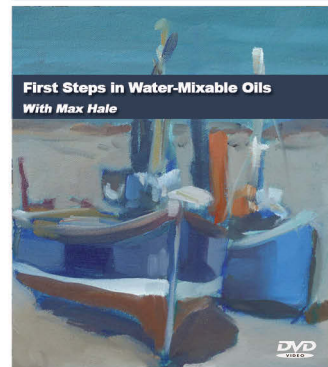
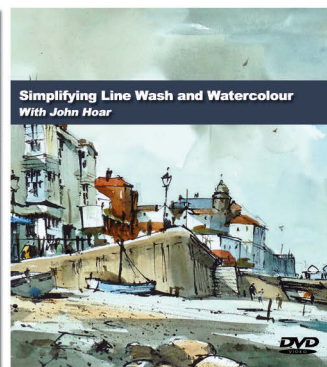
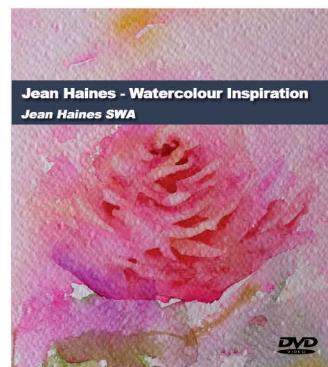


Jackson's

JACKSONSART.COM

**TOWN HOUSE
FILMS**

Order Line Number
01603 782888
View trailers and order securely online at:
www.townhousefilms.co.uk



DVD's £27.95 each
Receive a **12% discount** when buying two or more.
See website for special offers.

**Pro Arte
Brushes**
worn by artists
everywhere

Pro Arte's
all round
best seller

Stocked by
all good
art shops!

Everywhere

Prolene

Pro Arte

Pro Arte, Park Mill, Brougham Street, Skipton, BD23 2JN
Tel 01756 792929 • Fax 01756 790909
admin@proarte.co.uk • www.proarte.co.uk



Plein-air pastels

Benjamin Hope worked almost exclusively in oil but when he tried pastel in 2014, it was love at first use. Here he demonstrates how he works with them outdoors

Most soft pastels are relatively blunt instruments, so you are forced away from fine detail. They can also be faster than paint as there is no on-palette mixing to be done. The result is an ideal medium for outdoor impressionistic work that can both stand alone and inform the way you paint with oils.

For the last two years my most common subjects have been street scenes – mainly of London. I walk around an area until I see a picture in some striking perspective or interesting light or atmosphere. I love sunlight hitting rows of windows, buildings half in shadow, busy streets and lampposts or telephone wires cutting up a sky.

My kit

Rather than committing to a single medium at the start of the day, I generally take both oils and pastels

with me. I tape pieces of pastel paper to the backs of my painting boards so that I am always in a position to do either. Surface decisions are important for pastels, perhaps more so than with other media; my choice is either Fisher 400 or Pastelmat. Fisher 400 acts like fine sandpaper; it pulls the colour off the pastels very easily and is great for making nice clean marks. Pastelmat is smoother but still lovely to use.

Pastels have added significant weight to my kit. I have tried to cut down on the number of colours I carry but in reality I keep buying more. There's no harm in owning a lot of colours, especially when it comes to pastels since they are not mixable in quite the same way as paint. I want all the options available before I decide limitations to apply – after all, I never know what I'm going to find when I head out.

For the bulk of the work I use Unison

▲ *Queen Victoria and Cannon Street, Morning*, pastel on Fisher 400, 20×25in (51×63.5 cm).

I loved this scene with two lines of perspective and loads of cranes cutting through a slightly hazy blue sky. I chose to make it a more substantial size and it took three sessions to complete, the second being in the brief heat wave of summer 2015. The vehicles were the trickiest bit. I was on a pavement jutting out into the intersection of several lanes of traffic. I wanted to populate the roads quite densely but including very nearby cars or a bus would have blocked out other interesting elements, so I had to strike a balance

pastels. They are gorgeous to work with and come in a huge range of colours. Excellent pre-selected sets are available: I carry both the 72-piece landscape set and the 36-piece portrait set (mainly for the pinks). These are

FIND
MORE
FREE
MAGAZINES

[HTTP://SOEK.IN](http://soek.in)

PASTELS

their standard pastels, but I supplement them with additional greys and blues, which I buy in the form of their larger sticks.

Although far from the lightest beast, I use a Mabef M22 field easel. I sometimes paint with tripods and boxes but I find full-size French box easels to be much closer in feel to having a studio on the street. The waist-height platform is particularly useful for laying out paints and pastels.

Groundwork

Generally, the first thing I do is a tonal wash using oils thinned with turps. I try roughly to match the broad colour and tonal layout of what I am seeing. This exercise establishes a tonal register and it also allows you to work over the top in pastel without worrying about the original paper colour shining through – attempting to fill an area completely with loads of dusty pastel is no fun for anyone. It is possible to get away without a ground wash if the paper is dark or happens to be of an appropriate tone. I could do this in advance, but I like to do it on the day to make it more specific to the scene. The wash dries quickly and there is minimal warping if the paper is sufficiently heavy.

Next, using a grey Derwent pastel pencil, I add a more accurate, but very minimal, sketch. I establish horizon lines and vanishing points and take various measurements to make sure things will be in the right place. I sometimes do the sketch before the oil wash if I need to work out certain major elements of the composition. For instance, a lot might hinge on the scale of a particular building. In those cases I don't worry about destroying most of the drawing with the turpsy wash but I do try not to wipe out important information such as vanishing points.

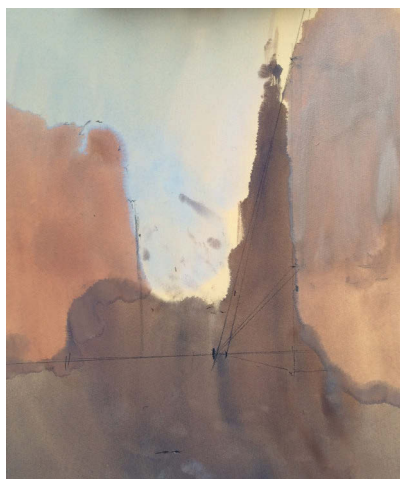
Applying pastels

Once both wash and sketch are done, I get stuck in with the pastels. I often work on the skyline first or hatch over wide areas with the large Unisons. However, I have no set way of proceeding. Each new piece presents a specific set of problems and it's important to be able to adapt your thinking to them. For instance, if I know that a lovely row of windows will soon be plunged into shadow, I work on them before areas that are permanently in the shade.

I try to establish some figures and vehicles early on so as to make them an integral part of the composition instead of an afterthought. As more features are added, it becomes quicker

DEMONSTRATION

New Oxford Street, Winter Afternoon



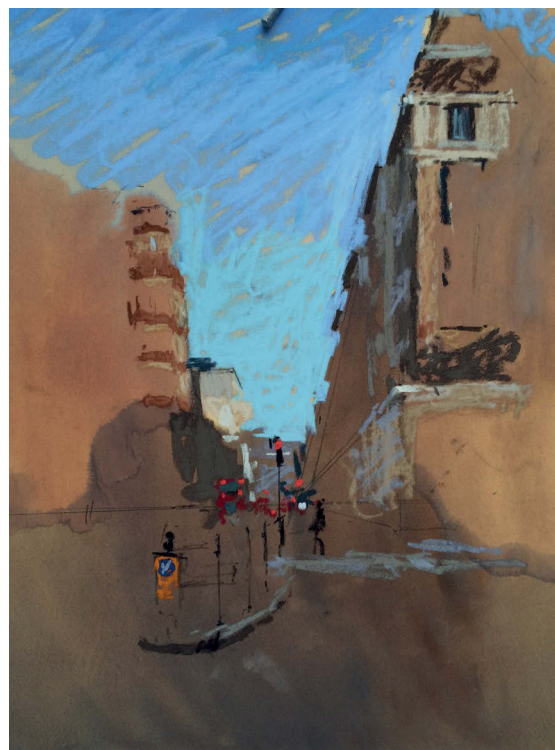
▲ STAGE ONE

A rough tonal wash was applied using oils thinned with turpentine. Over this I added a very minimal sketch to establish more accurate scales and linear perspective

► STAGE TWO

Gradually building up the piece, I began by hatching in the sky to establish its relationship with the rest of the scene, and define the line of the buildings on the right

Several of my pastel pieces have been attempts to capture the dusk or the last few gasps of the sun. There is something about the sheer joyful scribbleness of quick pastel work that, for me, mirrors the shimmering atmosphere of a city at the end of daylight. I can usually complete such pieces in a single session but this one – a late winter afternoon near Holborn – took two. What attracted me to the scene were half-lit buildings, and artificial break lights shining out from the shadows



to add new ones, since there are more reference points. Again, pastels are a good way of forcing you to pick out key features instead of worrying about detail. Receding cars or buses, for instance, can be achieved with a dark line, patch of colour and a couple of red spots.

As the piece progresses, I smudge less with my fingers, preferring instead to let the colour mixing happen in the viewer's eye. This not only speeds up the work, it also creates a shimmering quality that I like – it makes the scene livelier, and more accurately captures what I experience looking around in a city. For example, distant buildings in *contre-jour* conditions may be principally blue but I often see oranges and pinks, which I add over the top with a light scribble motion.

Details

One challenge with soft pastels in cityscapes is the long straight line. I love to include all the messy trimmings

of modern life such as lampposts and cranes but attempting these with soft pastels can feel risky because the mark changes shape in unpredictable ways – often becoming too wide – as you move along against a straight edge. One solution to this is to realise that uniform unbroken lines can reflect an artist painting what they know about an object rather than what they really see. So where appropriate, I am a fan of breaking up lines and forcing the eye to do some work to fill in the gaps. With this in mind, soft pastels can be used to give the impression of long straight lines. Don't worry about making them so defined; just hint at the line by lifting the pastel off or destroy bits of it afterwards with the surrounding colour. The eye will work out the rest.

There are times, however, when I do need more control so I will use square Conté pastels or return to the Derwent pencils to add a few finer details – again it's usually for lampposts and cranes!



▲ STAGE THREE

By the time I was ready to get stuck into the half-lit buildings, the sun had descended too far but I pressed on, adding some details to the shadowy street including railings, cars and road markings. I added some purple shimmer to the road surface before deciding to come back to finish it in a second session

► FINISHED PAINTING

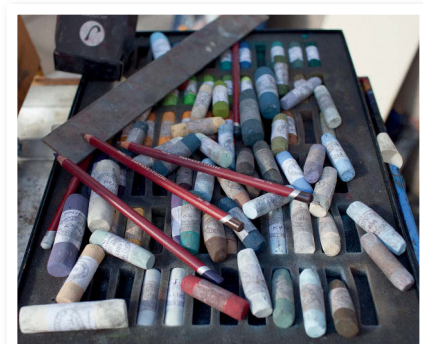
Back to the same spot two days later. I got straight into the sunlit buildings. If you worry about intricate structural detail when working in pastel, windows can be a daunting prospect. However, a lot can be conveyed with a few simple marks such as the dark under the top edge set against whatever colour the window happens to be reflecting



I do very little tweaking back in the studio. I even keep the areas left clean by the masking tape. When framed properly, there is a beauty to the warts-and-all look. The only other change I might make is rather more drastic: working on paper makes it very easy (and fun) to crop a composition if there's an area that works amidst an otherwise unsatisfying piece.

Finally, here are my two cents on the perennial cleaning and fixing questions: some recommend placing dirty pastels

in rice and giving them a shake but I find wiping them with kitchen towel or loo roll to be much more effective. And I don't fix my work. The risk of affecting the colours and tones is simply not a price worth paying in my opinion. In any case, the rougher papers hold the dust very well and they're soon protected by a pane of glass: I tend to frame floating and un-mounted – like an oil painting – because I like the look and it avoids the problem of pastel dust getting on the mount. TA



Pastels at the end of a session: trying to maintain order always fails. It all happens far too fast to be fussy and I invariably end up with everything in a jumble. Rather than spending extra money on travel cases, I carry them in their original boxes, which are held together with Grifiti 'Big-Ass' bands (these have become a surprisingly important part of my gear as they are big and don't rot like standard elastic bands)



Benjamin Hope

studied mathematics and physics and has a PhD from Cambridge University. As an artist he is largely self-taught, but being a painter was a long-term ambition and he has been painting full-time since 2011. He used to specialise in studio-based, highly detailed still life, but has grown to love working outdoors. In 2014 he was runner-up in the Lynn Painter-Stainers Prize and won the Pintar Rapido outdoor painting competition. He had his first solo exhibition in London in 2015. www.benjaminhope.net.

Loosen up your thinking!

A number of influences affect the development of your painting, especially the thinking behind the mark making, says **Ann Blockley**, who urges you to think laterally for a looser interpretation of your subject in watercolour

If you want to develop a loose impressionistic style with which to interpret a subject you need to think with a different part of your brain and look with a different eye to the one used to create a very realistic portrayal. For instance, instead of viewing the landscape and thinking 'tree foliage', you could think in more abstract terms in order to stimulate a looser approach. Your mental description of the mass of leaves might be something like 'ragged-edged organic shape

perforated with tiny holes'.

As you proceed with the painting think about every detail in similar terms so that 'twigs' are thought of as linear, knobbly or zigzagging patterns, depending on the form. Negative shapes in between subjects can also be considered in the same way. For example, try to think 'triangles and geometric pattern,' rather than 'gaps in the branches' and regard these negative areas as if they are a positive mark in themselves. As soon as you call

something by its real name there is a danger not only of tightening up, but of painting what you think you know about it rather than what you can actually see, even though they are not relevant to your chosen description.

I have found it difficult to discuss my paintings here without reverting to the actual name of the subject in order to communicate what I am referring to. However the challenge of trying to do that has helped me to identify and clarify that if we think of painting



▲ STAGE ONE

Lavender and Queen Anne's Lace

This was a simple beginning using wet washes of watercolour to describe the soft-edged patchwork of lavender fields. In the foreground there was an area of the flower sometimes called Queen Anne's lace and my aim was to capture words such as 'lacy, frothy and delicate'. I mixed white gouache to a creamy consistency and splashed it into a wet-in-wet wash to give soft starry splodges that reminded me of the lacy shapes of a cluster of hogweed petals



▲ STAGE TWO

Lavender and Queen Anne's Lace, watercolour, 21¼×21¼in (54×54cm).

The effect of the gouache was a little too soft to be a focal point. I considered adding more detail or sharpening up the shapes but that may have made the flowers too realistic for my taste. I could have darkened the background behind but I did not want to lose the slightly ethereal quality. Instead I decided to use some collage on top of the dry paint. If I include collage in a painting I choose material that is appropriate to my mental description of the subject just as I do when using paint marks. I used a delicate torn Japanese paper. Its holes and lacy ragged edges echo those in the actual subject to create a loose interpretation of it

LATERAL THINKING EXERCISE

► STAGE ONE – mark making for fun

Make marks and washes simply to explore the paint in whatever way you enjoy. I used watercolour but you could use any medium. I began with a wet-into-wet wash of varied colours leaving patches of white. Using a sharp point I dragged some of the wet colour into a crisscross pattern of lines towards one corner. I made broken shapes by laying clingfilm into the damp wash



◄ STAGE TWO – finding meaning in the marks, watercolour, 8×11in (20×28cm). When you have finished playing, take time to look at your abstract marks to discover subjects or usable textures or shapes. Look at it from all angles and do not rush into anything. I propped up this example in my studio and after a few weeks I saw that it could be an earthy wall with a tree growing out of it. The purpose of this demonstration is to show my thinking rather than the exact process. By adding, subtracting and modifying the paint my linear marks eventually metamorphosed into branches and the clingfilm textures had become the basis for a stone wall

subjects in terms of adjectives rather than nouns it will help us make more personal selective interpretations. When we paint we visually portray a descriptive story and need to decide what is and is not relevant to the plot. Different artists have diverse stories to tell and so the same subject could be described with contrasting adjectives depending on each artist's particular interest. Whereas I might home in on the decorative tangles of the undergrowth around a pond, you might be more interested in the swirling patterns of the reflections in the water. This is what makes our interpretations individual.

Marks and methods

The next step to a unique painting is to choose marks and methods that best represent the description that you have given each aspect of the subject. I have a particular interest in the textures and

decorative organic patterns of nature. Therefore I am always searching for organic mark-making techniques that remind me of these whilst leaving something to the imagination. It is a good idea to explore or invent your own personal library of mark-making ideas with which to express and interpret your verbal description. With practice, your choice of marks and the context in which you use them should become instinctive.

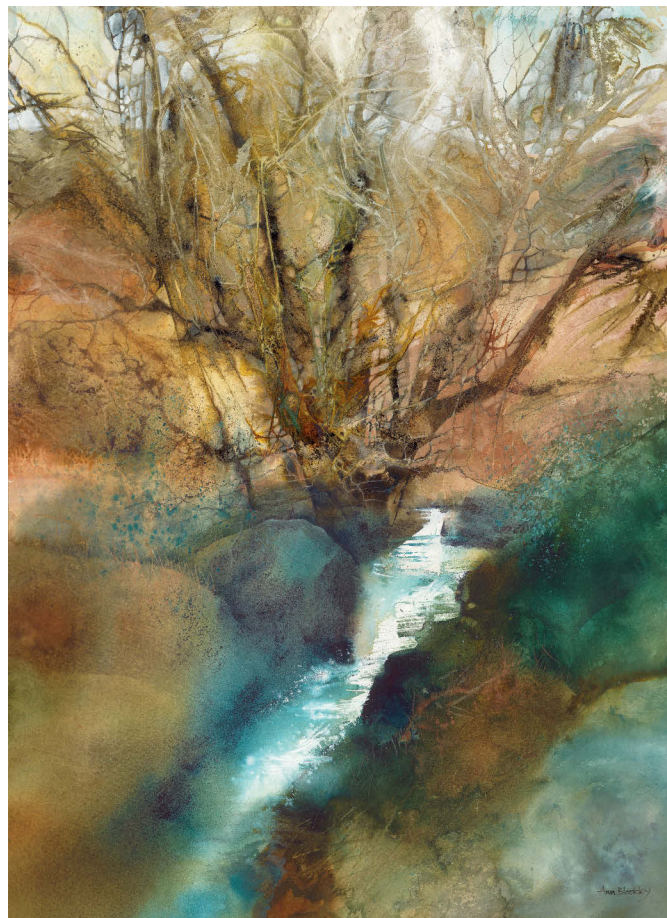
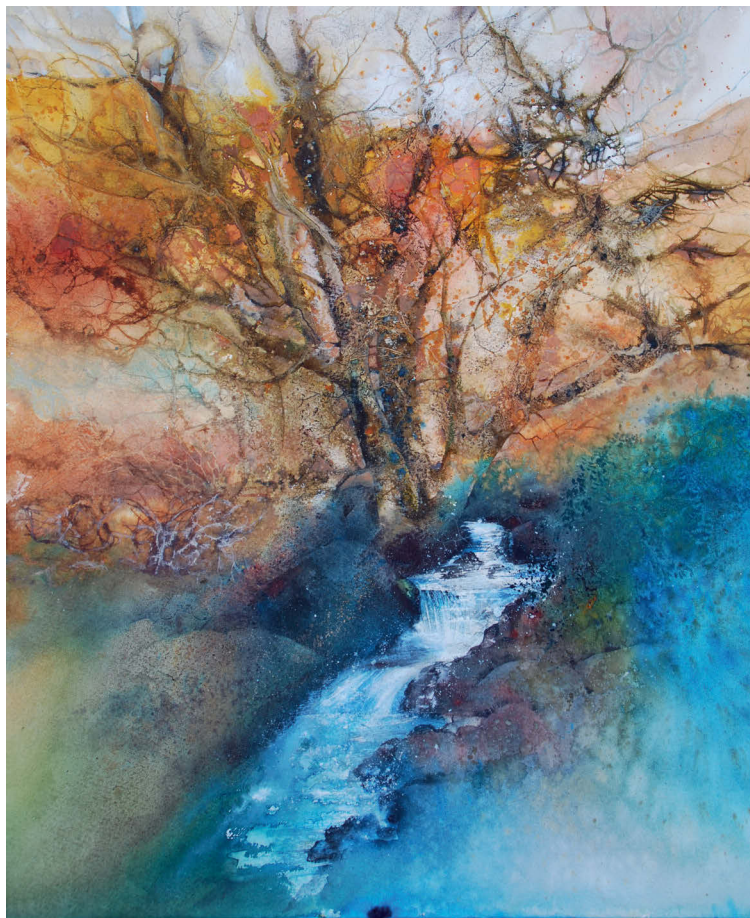
Lateral thinking exercises

I often paint marks first and then decide how to develop them later. Sometimes these experiments are made as a loosening-up exercise before I start a more planned piece but often they are made simply for the sheer pleasure of playing creatively. Once I have had my fun experimenting I set to work and do the thinking. You can make

a finished picture in this way as I have done (above) or treat the idea as a studio exercise towards a looser more abstract style.

Start by trying to clear your mind of conscious thought. This can be easier said than done but some relaxing background music may help you to switch off. Then play with paint and different tools in whatever way you please. There are no rules and no pressure to perform or get it right. When you decide to stop you can look at your marks and see what they suggest to you. For example, scribbles may suggest a distant hedgerow. A splattering of dots might remind you of wildflowers in the field. I can hear you cynics saying 'Yes, and perhaps it just looks a mess!' This is because it can take time to recognise what an applied mark, wash or texture might represent. I keep these pieces propped up in my

WATERCOLOUR



studio and spend a long time looking at them before deciding how to proceed. So do keep your experiments for future reference, to be looked at with an open mind. You might be able to use a cropped section or the whole piece.

These experiments are a great way to free up and learn about how to make interesting painterly marks and the different contexts to which they can be applied. Then when you plan a painting in a more conventional way you are more likely to continue to think laterally rather than literally.

Methods and marks can realistically and accurately represent the named subject but I prefer to use marks that only hint, or act as a reminder. I choose to make some areas more vague and abstract than others. In this way the onlooker also has to do some work. Although it is the artist's job to create visual imagery I like to let the viewer do some interpreting of their own. In this way your painting becomes an ongoing interactive discussion. This style of working could be called a semi-abstract or impressionist style. More important than this label is the fact that you have created a personal statement. Your choice of marks and the context in which they are used indicates how you look at the world and is a large part of the variety of criteria that combine to create your artist's voice. TA

ABOVE LEFT

Mountain Stream and Tangled Tree 1,
watercolour, 28¼×21½in (72×55cm).

It was evening and the distant mountains had turned pink. A tangle of trees and jumble of mossy boulders lined the white foaming, rushing water. When I painted the river I was thinking in terms of the word 'river' rather than its abstract terms. This thought encouraged me to include realistic details and therefore my portrayal of the water is more 'real' than the second interpretation (above right). I am not suggesting that there is anything wrong with that, just demonstrating the point about the different ways of thinking behind a painting and how it affects the finished result

ABOVE RIGHT

Mountain Stream and Tangled Tree 2,
watercolour, 28¼×21½in (72×55cm).

In this version, my mental description when painting the focal point of the water was something like 'sharp edged, bright and geometric'. Keeping these adjectives in my head helped me decide to soften the edges of the foreground stream using wet-into-wet techniques so that the attention would be focused on one particularly bright, slightly angular 'pool' shape. The rounded mossy 'rocks' that lined the river were reduced to soft-edged suggestions to contrast and emphasise the main shape



► *Teazels by the Pond*, watercolour, 28¼×21½in (72×55cm).

Here I was illustrating the description of 'sparkling broken shape echoing crisscrossed light area'. In other words, the pool with the undergrowth tangles in front and the light through the branches. This way of thinking helped me to produce a decorative interpretation. However when I painted the teazels, which were more of a definite focal point, I reverted to thinking 'teazels' so these are more detailed and true to life

'Although it is the artist's job to create visual imagery I like to let the viewer do some interpreting of their own'



◀ *Twilight Teazels*, watercolour, 12½×16½in (32×42cm).

The seed heads in this interpretation are more decorative and less photographic than those featured in *Teazels by the Pond* (above). This is because I concentrated on the abstract descriptive qualities rather than botanical accuracy. I developed the shapes out of a monoprint combined with watercolour to portray the overall textural qualities. My interest was in the network of negative and positive marks and lines that built the tangle of pattern

Ann Blockley

is a member of the Society of Women Artists. She has written many books about her unique approach to watercolour, the most recent being *Experimental Landscapes in*

Watercolour published by Batsford, price £18.99. There is a DVD of the same title by Town House Films, price £27.50. Both are available from Ann's website: www.annblockley.com.





Interpretation and simplification in watercolour

Jake Winkle explains why his approach to interpreting his subjects is to simplify, not to make his paintings as photographically accurate as possible

Historically, paintings provided a record of events and places, but since the advent of photography, painting is no longer the main visual way to record history. *The Pinnacles, Dorset* (below) is a landscape near to my home. In this painting I was inspired to convey the whiteness of the cliffs contrasting with the depth of the deep blue water, not the position of the horizon or the detail of foreground grasses and flowers.

We can struggle forever to capture the intricacy of the real world but even if we succeed, have we provoked thought or captured the imagination? How the artist interprets the subject to allow something personal of themselves (and the viewer) to shine through is what makes them artistic! I love to play with the audience, to create something that

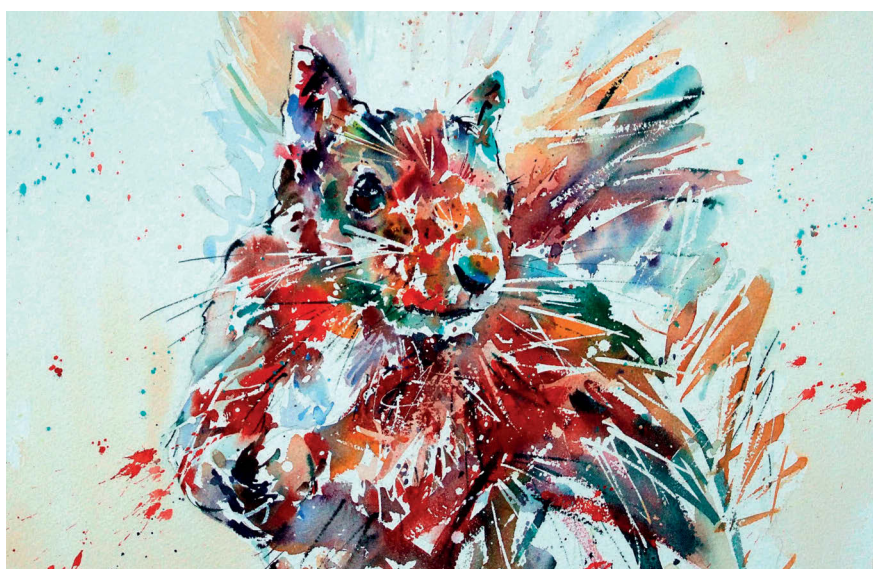
looks so clean, fresh and simple that others will want to give it a go. My art is about how I see the world and my individual sensitivities, and if I can surprise the audience into asking questions, that is a bonus. *Red Squirrel* (below) is as much about mark making and shape as it is about wildlife. Breaking the silhouette into fragments allowed interest and drama to occur and prevented the pose from being too static – it's still a squirrel, but captured in an unexpected way.

What is simplification and impression?

These elements are important in my work. The beauty of watercolour is in its freshness, and simplification and impression make for cleaner paintings. Simplification is not omission, it is

about rendering the subject – and what attracted me to it – in its entirety, but with as few brushstrokes as possible. To achieve this I consider shapes, not objects, and use hard and soft edges to produce tonal pathways. I capture everything by reducing a large number of small shapes into a small number of large ones. This simply means connecting shapes (objects) together to create pathways of lost-and-found. *Boats and Shadows* (top right) was produced without a preliminary sketch. Painting from dark to light, the boats were eeked out of the network of shadows. Instead of individual objects, areas of dark shadow tone were painted, which allowed the important negative shapes to reveal the boats.

Impression means understating or allowing the importance of a passage to



◀ *The Pinnacles, Dorset*, watercolour on Arches 140lb (300gsm) Rough, 18½×12½in (47×32cm). The aim of this painting was to reveal the whiteness of the chalk cliffs and the drama of the deep blue sea below them

▲ *Red Squirrel*, watercolour on Arches 140lb (300gsm) Rough, 12½×18½in (32×47cm). The shape of the squirrel has been fragmented by use of masking fluid, spatter and scribble



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

By painting dark to light I revealed the boats as the pale negative shape surrounded by large areas of dark pathways

► *Breaking in Another One*, watercolour on Arches 140lb (300gsm) Rough, 12½×18½in (32×47cm).

To capture the power of the horses, the rest of the scene was rendered with pale, harmonious warm and cool shadows

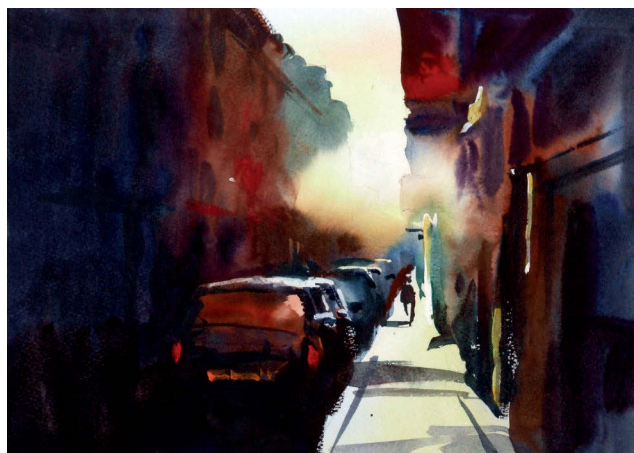
be assessed by the audience rather than spelled out by the artist. Rather than painting every element of detail and every notch of texture, expressive brushstrokes are used to imply content and to this extent I often consider what I can get away with in terms of accuracy. Put another way, a series of small random marks can become boats in the distance when seen in conjunction with clearer, more obvious ones in the foreground.

The importance of light

I consider myself to be a painter of light, which really means that I capture the shadows in order to reveal the light. It is important that shadows create the major tonal masses and pathways and that the highlights are just that: important accents of white paper in between the shadows, which tell the story of the painting. *Sunset Street* (top right) is an example of this. Most of the painting is dark shadow and yet the small highlight of sky and on the tops of cars reveal a scene full of warmth and light. The buildings on either side of the street are slabs of dark colour, warm and cool, and it is just the occasional dark window or white highlight that imply there is a street at all. A major part of the painting was to capture the effect of the sun as it bursts across the distant buildings. Have I got away with it – hopefully?

Movement

As well as light I am inspired by



▲ *Sunset Street*, watercolour on Arches 140lb (300gsm) Rough, 9¼×12½in (25×32cm).

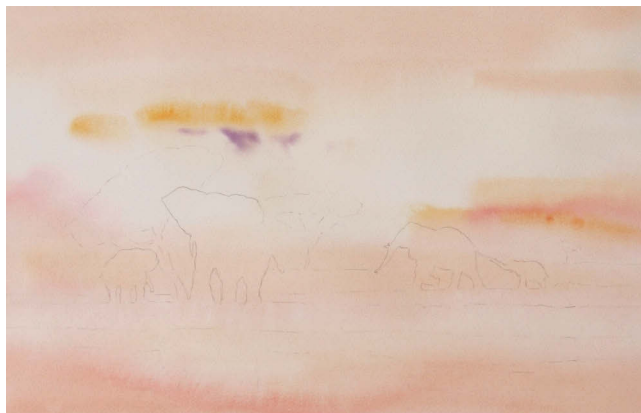
This is about showing a lot with very little. It is only the careful placement of the pale sky and one or two highlights that reveal the street



▲ *Pink Ladies*, watercolour on Arches 140lb (300gsm) Rough, 19¼×28in (50×71cm).

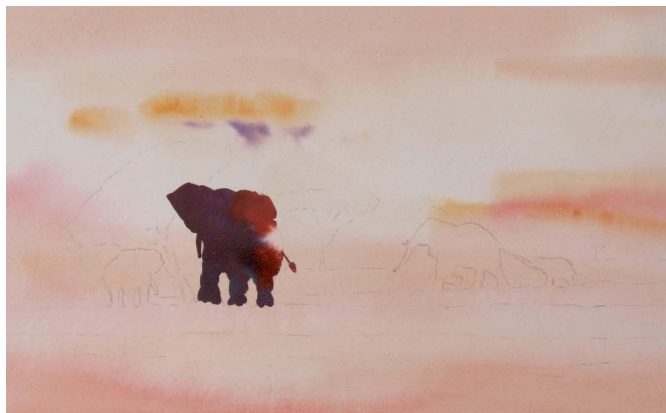
This large painting makes use of the compositional strength of shapes. It is as much about design as it is about flamingos

DEMONSTRATION *Kenyan Sunset*



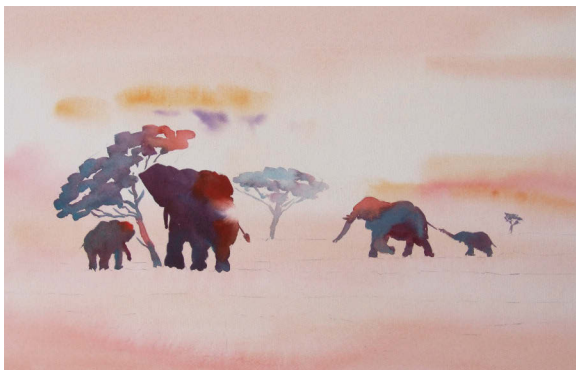
▲ STAGE ONE

The composition was sketched lightly onto the watercolour paper. Clean water was added with a large brush before the sunset colours were applied: raw sienna, cadmium orange, light red and crimson alizarin. This first wash was painted over everything because the rest of the painting would be darker than this. These same colours were then repeated slightly stiffer and wet-into-wet to define a little late afternoon cloud. I wanted to mirror roughly the same effect into the water area at the bottom



▲ STAGE TWO

Once the sky wash had dried, I started with the main elephant. This painting is about silhouettes and the trick was to use warm darks in the foreground and more cool or neutral silhouettes as the picture receded. Notice too how the warm effect of the sunburst was incorporated into the main elephant – this was achieved by dampening its rear end and softening the elephant silhouette into it, so at this point the elephant's behind is the sky colour



▲ STAGE THREE

The acacia trees and remaining elephants were added. I made sure I subdued each receding layer by lightening its tone and neutralising its colour

Jake's teaching DVDs are available from Town House Films and his book *Light and Movement in Watercolour* is available from Batsford books. Jake uses the Luxartis range of kolinsky sable brushes available from www.luxartis.biz.



▲ FINISHED PAINTING

Kenyan Sunset, watercolour on Arches 140lb (300gsm) Rough, 12½×18½in (32×47cm).

Finally the layers of distance were applied with pale washes. Once dry, the riverbank was painted with a dark mixture similar to that of the main elephant so that it would blend into it. Notice how the reflection of the bank and elephants were applied wet-up-to-wet with the river bank to make one shape rather than two

movement. *Breaking in Another One* (page 31) is a painting of Canadian working horses. The snow-covered landscape offered interesting options for colour experimentation. We normally expect to see the distance in cools and neutrals, but here soft warms occupy the background; white paper (snow) and warm and cool foreground shadows allow the painting to breathe. The riders and horses stand out as dark accents and the lack of detail in faces, hands and legs allow for movement. The horses' legs in particular have been left with parts of the lower legs missing

altogether. Whilst not strictly accurate it adds to the overall effect.

Composition and design

A painting can capture a fleeting moment or emotion by the way the work is implied, but interpretation can be found through design and composition, too. I have often said that shape is everything, meaning that most 'unwanted' distractions occur through awkward shapes rather than unwanted colours or tones. Or maybe it's because distracting shapes are more difficult to observe than colours or tones until

after the work is finished. But random 'good' shapes positioned interestingly on paper create a very positive and harmonious effect.

Pink Ladies (page 31) is about design – the flamingos create an interplay of shapes and spaces. Instead of being overstated with excessive detail, the birds read simply – the pattern of beaks, bodies and legs make them understandable. The reflections are part of that same shape and glue the birds to the composition – the importance of reflections must never be under valued.

TA



Although I like to work in oil, I'm drawn to acrylics because they can be less messy and are fast drying. Sometimes I use oil paint or oil pastels over the top – there are so many possibilities.

Mediums

If you are confused by all the different mediums on the market, try one at a time. If you try everything at once, you'll not get a clear idea of whether it suits your practice. Over the years, I've dipped in and sampled many.

I generally use four mediums. Flow release extends the paint and makes it watery, without making it unstable. Gloss gel medium is thicker than gloss medium and perfect for palette knife use. I use Winsor & Newton Gloss Gel Medium and Golden Soft Gel – I scoop a few spoonfuls onto my palette beside a selection of colours and randomly dip in with my palette knife, I don't mix perfectly. Galeria Black Lava Texture Gel is a black gritty medium. I scoop out a portion with my knife and spread it onto the canvas. I cut in lightly here and there through the textured grit with the tip of the palette knife to suggest grasses, rocks, flint – I follow my intuition with the mark-making and simply enjoy myself.

I like a matt finish to my paintings, so I finish with a spray of matt varnish. This is because I don't like the glossiness reflecting the textured marks. This, of course, is all a matter of taste.

Supports and mark making

Different supports will affect the look of a painting. I like to work on linen and cotton canvases. Linen can take quite a beating and is great if you're adding a lot of texture. Each artist has their

Develop your skills in acrylics

Your skills in acrylics will develop as you try out different mediums, brands and colours, says **Lesley Birch**, who shares her ideas and techniques for creating expressive paintings

own methods and preferences and, with play and practice, I've found what is right for me. I love to see brushmarks, scratches, wipes and beneath-the-surface history in my work. I strive for it to be loose, fresh and in the moment. In terms of colour, I like an earth palette and very rarely use red, although sometimes alizarin crimson can help me create heavy darks.

To thin the paint but still keep the body I turn to Liquitex Acrylic Gloss Medium & Varnish. Yes, you can use acrylics with water, but you're not going

to get that lovely glazing glossy depth. So, I clean the brushes with water, but extend the paint with this wonderful stuff.

Mainly I use a 1in. brush. If it's a big canvas, then much much larger brushes are in order. For final details I use an old fan brush to blend here and there as I see fit. For dynamic marks I draw with a small brush, moving across the painting.

Palette knives are blunt at one end and painting knives have a pointed tip or are trowel-shaped. I use both for painting on canvas, but I make sure I

mix a lot of paint with a lot of gel medium – I'd say 50/50. Spread it on thick as though you're plastering a wall. I favour Winsor & Newton No. 27 and No. 4 with a cranked shaft. Boldmere are very cheap and a No. 16 trowel shape is really useful for applying loads of paint across



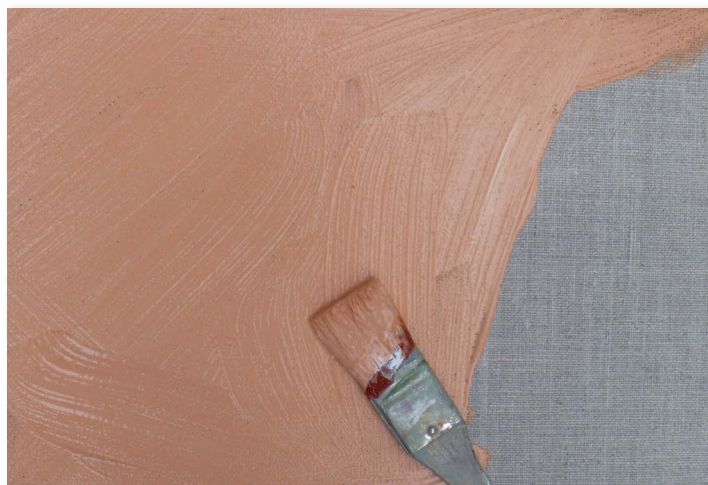
ACRYLICS

DEMONSTRATION *Mayo Study*

This study recalls the textures and colours of my experience in the Irish landscape. Playing on the canvas I used various mediums, Indian ink and a selection of earth colours, producing what I liked and not trying to judge myself too much. This is what I encourage my students to do.

► STAGE ONE

I prepared my surfaces with a gesso mix that would show through later in the painting, adding depth and interest. I chose a luscious mix of Pip Seymour red bole gesso and Galeria white gesso to create a pinky, reddish warm tone. I prepared six canvases – two large ones and four smaller

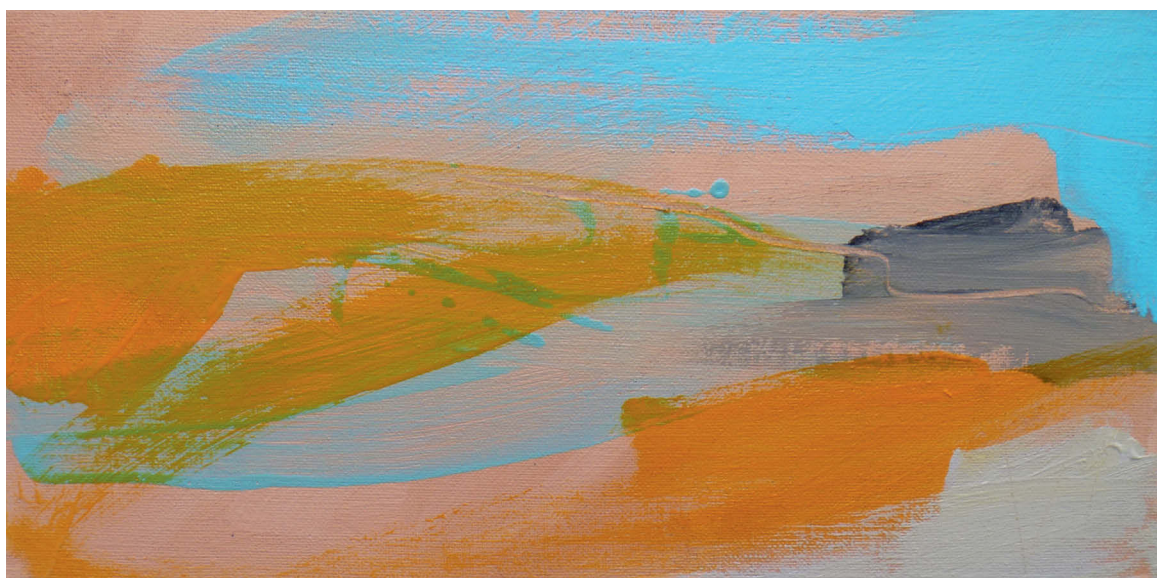


◀ STAGE TWO

I made a couple of really loose marks with Indian ink using a 1in. brush. This gave a hard contrasting line – I love line – that could suggest the edge of a coastline or rock pools that I saw in Ireland. I used my painting knife to cut loose marks through the wet ink. When I do this I try to make expressive marks – lines, dots – the marks are mine and mine alone. Then, on my palette I mixed acrylic Liquitex soft body blue with acrylic flow release and a little water and applied this with a 1in. bristle brush. I didn't worry about it blending with the ink

► STAGE THREE

On my palette I mixed Pip Seymour cadmium yellow deep with Liquitex Acrylic Gloss Medium & Varnish to make a beautiful thin paint. Using a 1in. brush, I made fresh marks around the canvas, not being too precious about it. Glazed over the blue the cadmium yellow created a green shade. I added a touch of thick pale umber straight from the tube and swiped across the bottom left



large canvases. I love the Liquitex freestyle knife.

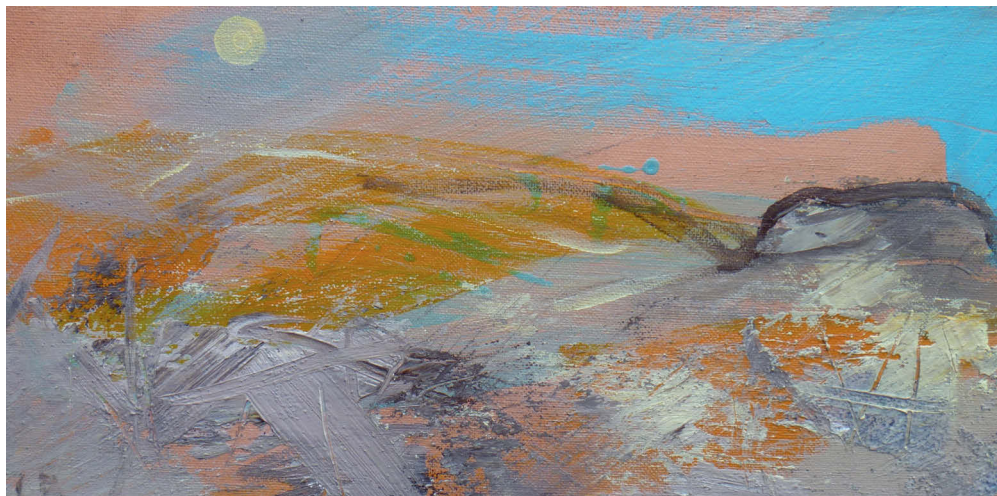
Texture

Recently, after a spell at Ballinglen Arts Foundation in the wilds of County Mayo, Ireland, I've been attracted by the texture of sand, grit, fossils and rocks. My sketchbooks and photographs act as a log whilst I'm out on location but back in the studio I respond to what I've experienced and

seen, using my memory and imagination. I work on several canvases at a time and 'play' as I paint, assessing each stage as I go. This is useful because I like to work in series. It also helps me keep making loose, fresh marks as I alternate between paintings over periods of weeks and months. Some paintings happen quickly and others act as studies for bigger paintings. I encourage my students to work on several too. It can feel dangerous and

sometimes stressful, because I really don't know the outcome. There's a lot of reflection. You have to respond to each mark as it comes. I'm not hugely scientific about it – I've found that I'm very intuitive in the way I work and it's not until the final stages of a painting that I hone in with smaller brushes. I'm a great believer in feeling and freedom in the process, and this can be challenging, but for me it's what makes painting so special.

TA



LESLEY'S TEN TOP TIPS

- Pip Seymour coloured gesso is wonderful
- Use water only to clean your brushes
- To mix the paint, use medium – you'll get a much better finish
- Turn the canvas as you go – go with what you like
- Mix paint colours on the canvas as well as on the palette
- Layer – my process is loose, free random mark-making, resolving as I go
- There is no particular order – you can start with the lava texture gel for instance – it's all a matter of trying things out
- As you paint, keep a 'feeling' in your mind about the place you're conveying
- Don't just apply paint with a palette knife, draw with it – make marks – express yourself
- Try different surfaces

▲ STAGE FOUR

Using Indian ink I redefined some areas. I applied paint mixed with gloss gel mainly to the foreground, plus some black lava texture gel. I also added in a circle of a moon in a mix of pale lemon and titanium white

▼ FINISHED PAINTING

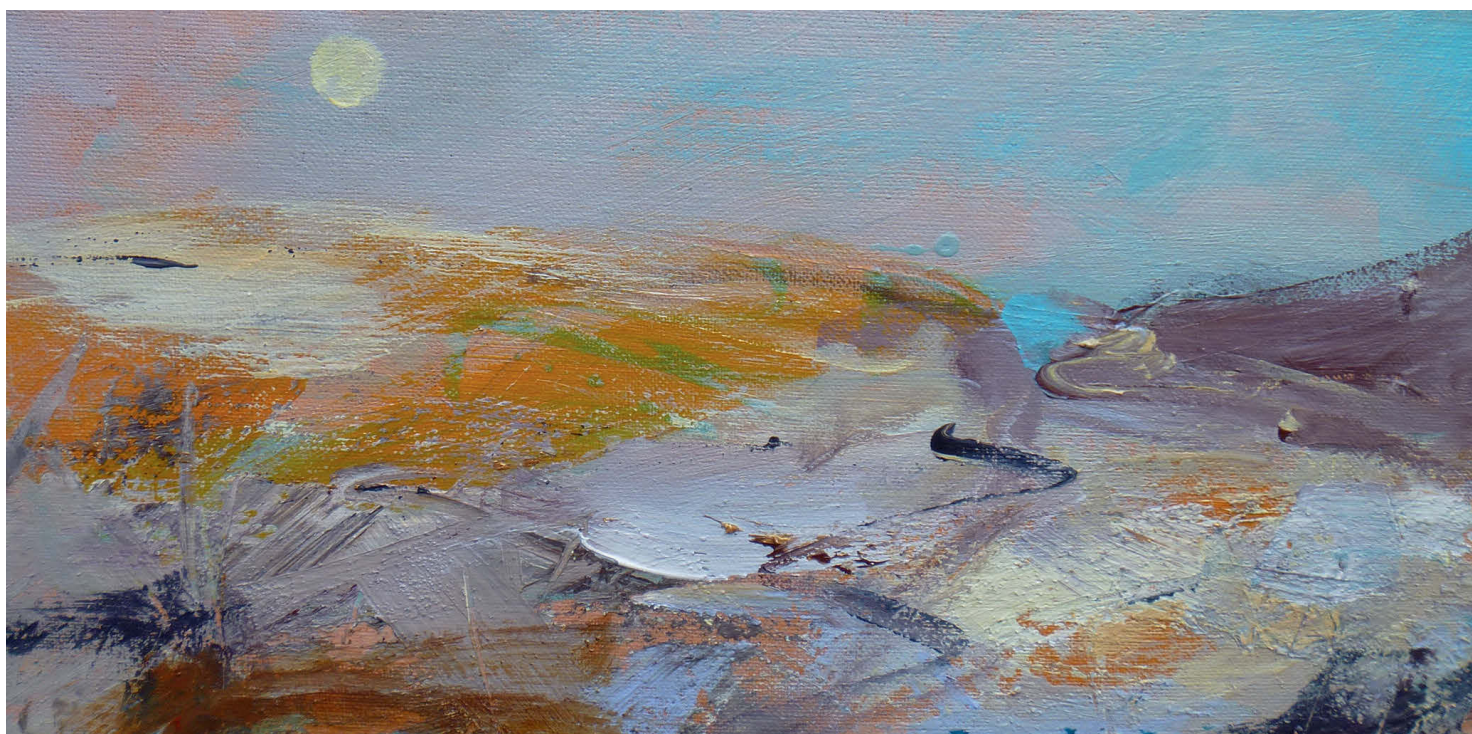
Mayo Study, acrylic and ink on linen, 8×15½in (20×40cm).

I continued to add thick paint mixed with gloss gel and made a glaze of quinacridone gold, one of my favourite colours, with a little burnt umber. To complete the painting I suggested a gully using Payne's grey, raw umber and powder blue, plus tinges of gold, with knife and brush dots and swirls



Lesley Birch

has exhibited in the Royal Academy Summer Exhibition, the Cambridge Art Fair with Carina Haslam Fine Art and has a painting in the Royal Marsden Trust Collection. In between painting and exhibiting, she runs acrylic workshops. Lesley has been granted a solo residency at Stwdio Maelor in Wales in July. She is represented by the Ytene Gallery in the New Forest and Carina Haslam Fine Art in Great Missenden, Buckinghamshire and is exhibiting at Bowery Gallery, 54 Otley Road, Leeds, from August 5 to 21 and Blossom Street Gallery, 2 Blossom Street, York YO24 1AE from November 3 to 29. She will be at the gallery from 12-4pm on November 7 and tutors a workshop 'Inspired by Poetry' on November 21, from 2-5pm. www.lesleybirchart.com.



Refresh your style with pastels

Completing a body of work in one medium often provides the stimulus to change technique says **Lucy Willis**, who recently decided to switch from watercolour to another favourite medium: pastels

The images here are mostly based on a combination of remembered subjects and reference material and were produced in the studio rather than in front of the subject. I prefer to work with pastels indoors on a table because the results are so easily smudged. I often work on the pictures over a number of days or weeks and I spray them with fixative only when they are nearing completion. Once they are fixed it is difficult to blend the colours, should I want to carry on working.

Paper

The first consideration is the type of paper to use. I try to find something that has a fairly smooth surface as too

much tooth and texture makes the application of pastel much harder work. For *Getting Down at Mega Spilleion* (below) I worked on white paper and left all the foreground and some of the white clothing patterns clean, just as I would do if I were using watercolour. The other examples here were mostly worked on a variety of off-white papers: Saunders Waterford, Basik, Fabriano.

However, there are great advantages to using a dark or toned surface. If the paper is not already coloured I often like to tone it a little before starting, and have come up with two easy ways of doing this. I have developed the habit of working flat, and then shaking the accumulated pastel dust onto the

next clean sheet of off-white paper. When I have accumulated a fair amount of dust I rub it in with my fingers to create an overall tone but one that can have variation and nuance. I have recently produced a series of yellow sofa studies employing this approach – see *Letter from Barcelona* (above right). I would draw a bit then hold my first drawing up and tap it sharply onto the next white sheet, and so on. With the heavy use of yellows in the composition my next sheet started off with a yellow glow already on the surface in preparation for the subsequent image in the series. In this way nothing is wasted and my lungs are spared the hazard of inhaling pastel dust, which can happen if you blow away the dust and breathe in by mistake.

However, working flat means you cannot step back from your work very far so I make sure to prop it up on an easel at regular intervals so I can stand back and really see what I am doing.

Watercolour as a base

I have also developed a method using watercolour washes as a base to tone the paper before drawing with pastel. I do not cover the whole surface and came up with this method because I wanted to have white spaces that can become part of the image. It involves planning ahead and identifying the rough shapes that I wish to reserve as white. The results of this method can be seen in the small *Jacob Sheep* (top right).

I had a series of small pen sketches to work from and divided my watercolour paper into 9×9in (23×23cm) pieces. I then mixed various small amounts of watercolour wash and loosely applied it to each piece of paper in a rough square but made sure to leave a space for any parts that I wanted to remain



▲ *Getting Down at Mega Spilleion*, pastel, 8½×12½in (22×32cm).

The dark clothing of these four figures unite them against a background of rich colour. An essential addition to the greys and blacks is the white of the paper



▲ *Letter from Barcelona*, pastel, 19½×27½in (50×70cm).

Inspired by the lamp-light on this yellow sofa I used a limited palette of soft pinks, greys and black to create a contrast with the richness of the yellows, varied in both hue and tone



▲ *Jacob Sheep*, pastel with watercolour underpainting, 5¼×5¼in (13×13cm).

Here I used a mix of yellow watercolour as my underpainting onto which I could draw the sheep in greys and blacks, with my reserved white shape forming the forehead

white. Once thoroughly dry I could work on top of the watercolour with my pastels to create the image in just a few colours. The combination of crisp white edges created by the watercolour base and the soft smudged marks of the pastel on top is something I particularly enjoyed exploring as the series grew bigger and bigger. This method can also be seen in *Woman Waiting, India* (right), which I based on one of my photographs.

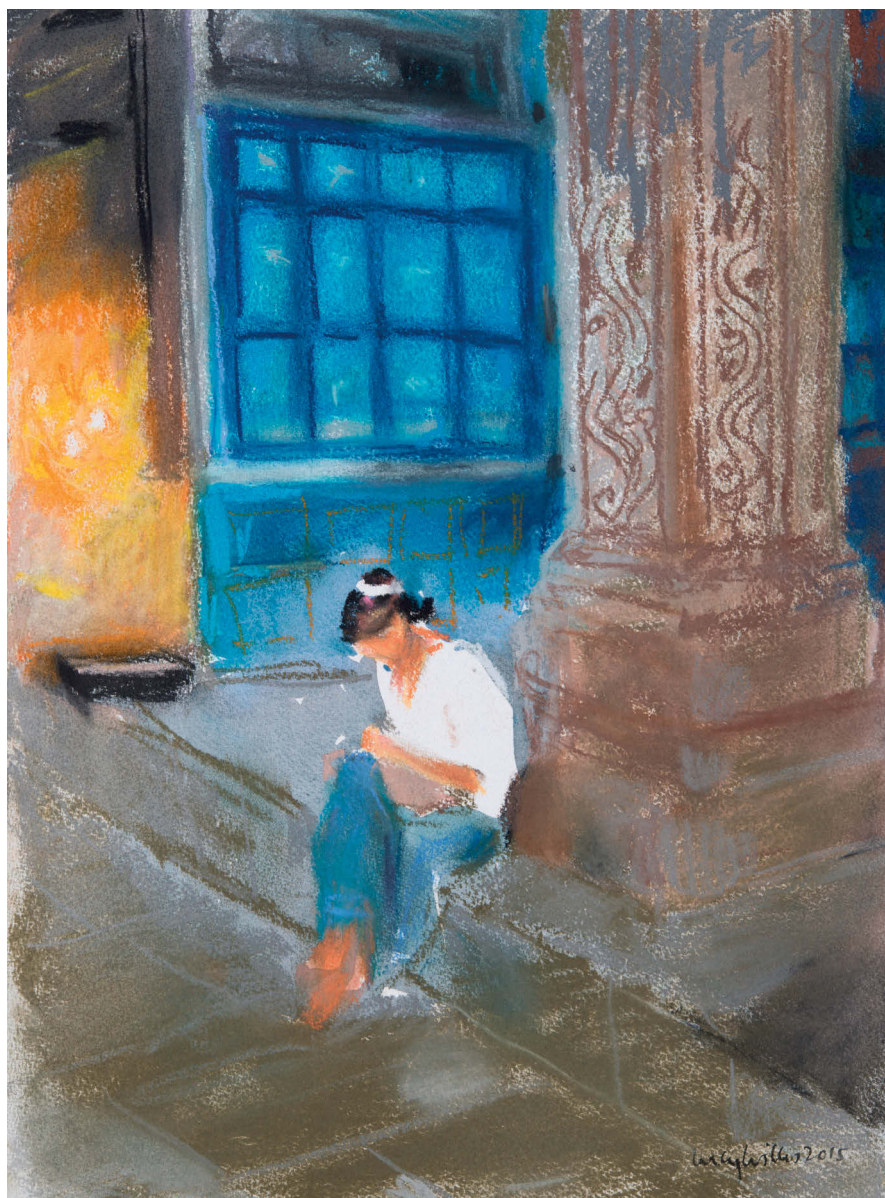
Another example of working in pastel on top of colours laid down in a different medium can be seen in *Hot Night, Senegal* (page 39). I had a number of large monoprints, printed in oil-based inks, which I wasn't happy with. Rather than scrap the prints and waste the sheets of beautiful Fabriano paper, I decided to ignore the content of the image and use the colour as underpainting for a pastel of a completely different subject. In places the old image and colours can add richness and mystery.

Type of pastels

I have a large selection of pastels, including Caran D'Ache Neopastel, Talens Rembrandt and Daler-Rowney soft pastels for artists. Some are softer than others, some round, some square and of varying thicknesses – but it

► *Woman Waiting, India*, pastel with watercolour underpainting, 15×11in (38×28cm).

This is an example of the use of pastel over a watercolour wash. Planned from the outset, I left spaces of white paper for the shirt and hair band





▲ *Hot Night, Senegal*, pastel on oil-based printing ink, 21×30in (53×76cm).

I used an unsuccessful monoprint as the underpainting here. I allowed elements of the old image, turned sideways, to show through in places and become part of the scene

doesn't seem to matter if I mix them together on one picture. I also have a pack of compressed charcoal greys from light to dark – but I still find there are never enough pale, subtle grey colours available so I often have to mix white in. The richness and vibrancy of primary colour is, of course, a major attraction of working in pastel but I also relish the velvety black that can be achieved and I like to juxtapose this depth with brighter colours, as I have in *Letter from Barcelona* and *Getting Down at Mega Spilleion*.

A working method

I had the idea for *Tea with Tsira* (far right) after visiting an old friend in Tbilisi, Georgia. Her flat was full of collected objects and her living room bathed in the warm light from a number of electric lamps. In order to capture the cosy, cluttered atmosphere I took some photographs, some with a flash and some without. I tried to record as much as I could from different angles but it was impossible to get everything in one view and the photos didn't do justice to the scene.

► Photo collage study for *Tea with Tsira*, pastel and photo printouts, 9½×12½in (24×32cm).

I cut and pieced together my photographs in such a way that I could make an image that I could transpose onto a larger scale by 'squaring up'

Wanting to create a single image from all the disparate parts and attempt to capture the atmosphere, I printed the photographs on plain paper then cut them up and collaged the pieces together in such a way that I could make a more-or-less coherent image to work from. I filled in any gaps around the edges with drawn shapes in pastel. I now had a 'sketch' of sorts to work from and enlarge.



I squared up the little collage 'sketch' so I could transpose it to a larger piece of paper. To do this I laid a piece of clear cellophane marked with squares in black felt pen over the collage. I marked my larger paper with the same number of squares in light pencil marks. From then on I started to place the elements of the painting in each of the larger squares. Once the structure of the image was more-or-less in place I removed the cellophane from my 'sketch' and continued work on the larger piece, building up textures and making adjustments as I went along. I was particularly excited by the effect I managed to get when depicting the pattern of the transparent lace curtains. I drew the background door shapes first, smudged the muted greys together a little, then drew the lacy design freely over the top with a mid grey pastel. On the light areas of background the linear pattern appears dark whilst on the darker areas it appears light: a richness and complexity that I could achieve within minutes.

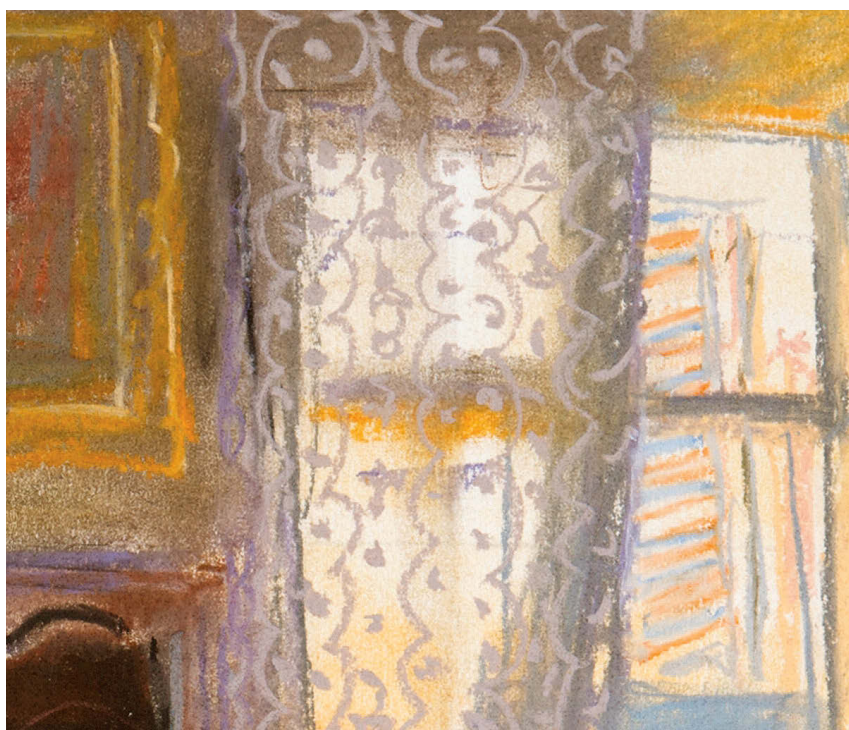
After the strictures of watercolour technique it has been a pleasure to return to pastels. The variety of marks that can be achieved in pastel is considerable – from patches of blended colour, firm lines left untouched, lines that can be rubbed and blurred, areas of soft, smudged colour that can be drawn over with firmer lines. With practice I'm finding that anything goes when working with pastels, and the freedom is refreshing. **TA**



▲ *Tea with Tsira*, pastel, 19¼×27½in (50×70cm). I tried to keep the marks loose and scribbly to create an impression of detail and atmosphere, whilst avoiding too much fiddliness

'I was particularly excited by the effect I managed to get when depicting the pattern of the transparent lace curtains'

Lucy Willis is exhibiting at the Curwen Gallery, 34 Windmill St, London W1T 2JR from June 2 to 25. www.curwengallery.com Tel: 020 7323 4700. Signed copies of her book, *Sunlight & Shadows* in Watercolour, published by Batsford, will be available at the gallery. www.lucywillis.com.



▲ *Tea with Tsira* detail. Layering with different freely drawn marks gives the impression of intricate lace

The limited palette

Hazel Soan has some pointers and reminders to help you appreciate the benefit of the limited palette



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.

Colours do not stand alone, but work in relationship with each other through comparison and contrast. If too many colours compete with others the overload creates confusion rather than clarity. The end result is that the eye (actually the brain) merges the colours and the interaction created by one colour with another is neutralised.

Watercolour painting exhibits multiple variables of tone and hue through blending and layering, and because this characteristic is intrinsic to watercolour, the introduction of too many individual colours is not only superfluous, but also counterproductive.

The glorious choice of colours available

is a treasure chest and there is no need to limit the number of watercolours you own, just the number you include in any one painting. All the colours are distinctive in themselves and every colour is valuable for its individual properties. The aim is to find effective combinations that include as few colours as possible for each painting you create.

Pigment mixing

It is not just the interaction of colours perceived by the eye that makes the 'less is more' principle a good practice to follow. Pigment is a material thing, and the result of physically mixing pigments together is that they tend towards darkness: too many pigments in any one mix will by nature produce duller colour. To keep watercolour fresh and vibrant therefore requires few pigments in a mix.

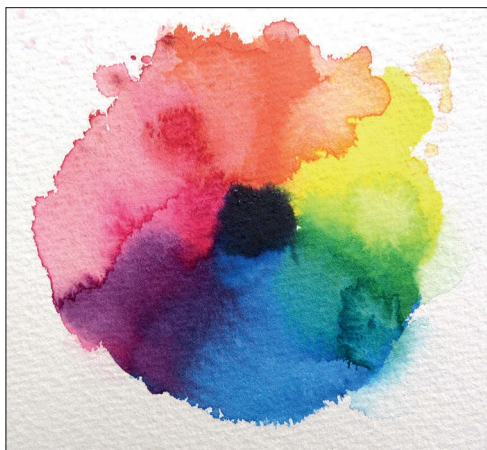
In watercolour, the light that infuses the colours comes from the white paper. The challenge for the watercolourist is the retention of light as it shines back through the transparent films of colour. Unintended darkness presents from dull or dirty colouring, which may occur when too many pigments are mixed together.

Colour revision

A quick revision of colour mixing is useful here. The three primary colours in practice are magenta (red), cyan (blue) and yellow. Mixing pairs of primary colours forms the secondary colours (orange/red, green, and violet). Mixing three primary colours together, or mixing a secondary colour with a primary colour, makes the blacks, browns and greys.

Apart from the sludgy brown in the painter's rinsing pot, there is evidence beneath our feet to demonstrate that darkening occurs when pigments are mixed. Soil becomes a brown colour when all the colours of flowers and leaves are mulched down together. Over time the crushed multiple colours of material things become the ultimate black of oil. Black is the 'completion colour' of pigment mixing, hence the term complementary colours to describe the pairs of primary and secondary colours that mix together to make black.

Manufacturers supply information about their three primary colours. These combinations mix to make the secondary and tertiary colours and reach pure black. Here are two examples:



Schmincke Horadam Artists' watercolours

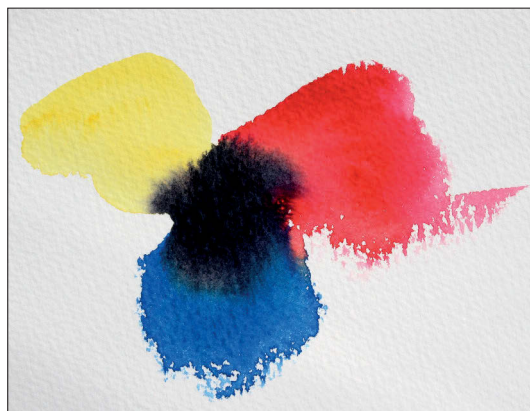
- Cadmium yellow light
- Magenta
- Helio cerulean

The primary colours mix to make the secondaries

Winsor & Newton Artists' Professional watercolours

- Winsor lemon
- Permanent rose
- Winsor blue (red shade)

The primary colours mix together to make a perfect black



► *Glistening City*, watercolour, 12×16in (30.5×40.6cm).

Although there is a hint of aureolin in the sky and a dash of alizarin crimson on the gondola, this painting is basically painted in one colour: indigo. With a wide range of tone, from very pale to very dark, indigo makes a lively single colour for a painting

Choosing the colours

Since three primary colours mix together to make all the colours, mixing more than three to make a darker colour is clearly surplus to requirements. In watercolour ranges, paint manufacturers make as many colours as possible from single pigments to aid the watercolourist's quest for clarity in mixing. Some colours, however, require the inclusion of several pigments to reach their particular hue or property. If you find yourself mixing together colours that already incorporate several pigments (pigment composition is marked on the tube), you might be dulling a mix unnecessarily. The mix could be more vibrant if made with two or three single pigment colours.

For example, Schmincke's Hooker's green, a deep vibrant green is made from a blend of three single pigment colours in their range: helio cerulean (PB15.3), phthalo green (PG7) and yellow ochre (PY42). If we want to darken the green for some foliage in shadow, we might mix it with another attractive colour, Daniel



Smith's moonglow, a smokey violet. This is also a blend of three pigments: viridian (PG18), ultramarine (PB29) and an alizarin crimson red (PR177). The number of pigments in our supposed two-colour mix is actually therefore six, which means it is in danger of becoming dull, especially if we were to layer it or blend it with another hue.

I am not in any way suggesting you do

not use multi-pigment colours, that would be crazy since we are the lucky recipients of the greatest range of colour choice in history, but it is in your interest to consider carefully the ingredients of the colours you choose before including them in a mix on your palette.

A messy palette

Likewise, beware indiscriminate mixing on a messy palette. Do you mix your colours on a clean space on the palette or into a mix already used? If so do you know what is in the mix you are about to add to, and is it useful to the mix you are about to make? It is very easy to introduce dullness even before the brush reaches the paper!

Three-colour combos

Because three colours can make all the colours, a selection of three is an ideal way to learn how to paint with a few colours. Three-colour combinations are not limited to the primary colours, especially if you are not looking for pure black. Any combination of yellow, red and

'Art is the elimination of the unnecessary'

Picasso



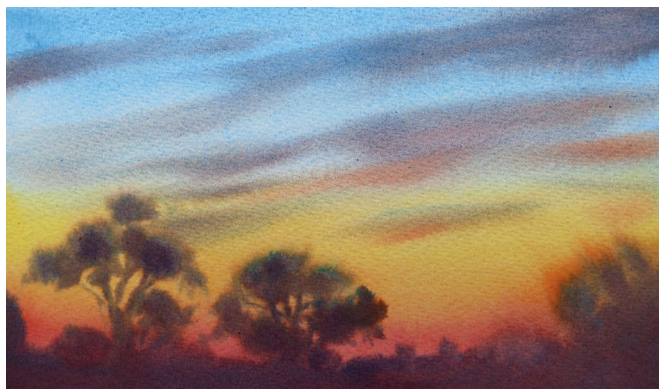
◄ *Serengeti Abstract, The Migration*, watercolour, 22×30in (56×76cm).

Complementary colours Winsor violet and raw umber/yellow ochre were used here. The two opposite colours mix to make rich honey browns for the foreground horns and shadows, and set up a satisfying contrast of hue because together they complete the colour circle

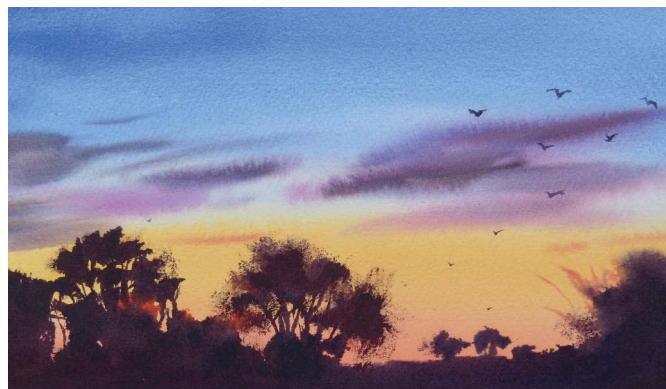
Sunsets

Sunsets are a good subject to explore RYB mixes. The depth of the blacks made from a concentrated mix of the three colours in the sky differs with each combination, depending on the transparency or opacity of the set chosen.

► Quinacridone gold, quinacridone red, Winsor blue



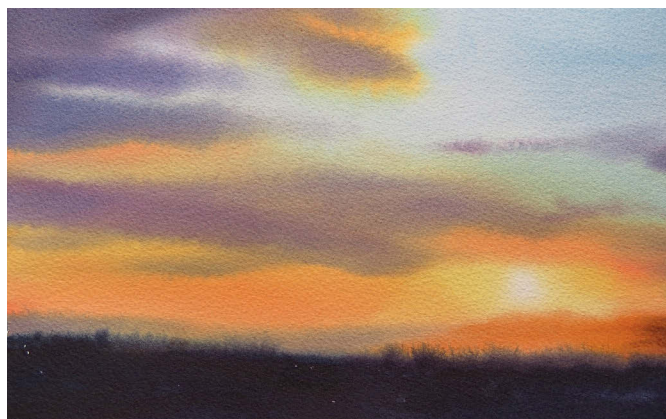
▲ Cadmium yellow, cadmium red and cobalt blue



▲ Indian yellow, permanent rose, ultramarine blue



▲ Cadmium yellow, cadmium red, cerulean



▲ Indian yellow, ruby red, Prussian blue

blue makes a good candidate for a limited palette, and combinations are not limited to the primary trio, either. In a landscape, for example, a combination may require a blue and a yellow but the 'red' need only be the warmest colour in the mix, eg a warm brown like burnt sienna or brown madder, or a violet.

Combinations can comprise any grouping of transparent, semi-opaque or

opaque colours. The choice is guided by desire for transparency or translucency, temperature (warm or cool) and key. Your selection might be based on wanting granulation, staining or lifting colours. Manufacturers provide this information on the tubes and on their websites, but the surest way to learn is by practising with a few colours until you become familiar with how they perform.

Three-plus combos

Since the fewer the number of colours, the more colourful the appearance of the painting, the aim is to choose as few colours as possible to cover the whole range of hues and tones you want to express. Three colours is a safe way to ensure clarity and harmony but it is not a rule. If you cannot make the painting

PRACTICAL

◀ *Rainy Day in Verona*,
watercolour, 8×9in
(20.5×23cm).

The blue, red and yellow trio here are ultramarine blue, permanent rose and quinacridone gold. The three colours mix together to make the black for the figures

▼ *The Runaway Horse*,
watercolour, 19×30in
(48.5×76cm).

Five colours were used to create this painting: ultramarine, yellow ochre, ruby red, burnt sienna and indigo. Ultramarine and burnt sienna could have made the black but the addition of easy yielding indigo speeded up the process of uplift and enabled me to make the black more quickly and more densely so that it could be painted wet-into-wet and in a single layer



satisfactorily with three colours, include a fourth, fifth, sixth or seventh but be careful not to include any superfluous colour. Try to choose your selection before you start painting. There are occasions when more colours are preferable in order to avoid the need for mixing: for example a painting of a bouquet of multicoloured flowers or colourful clothing might benefit from several different versions of a particular hue. All you have to ensure is that your mixes are made with as few different pigments as possible and remember that less is more in the transparent medium of watercolour. TA



◀ *African Gold*, watercolour,
10×14in (25.5×35.5cm).
Ultramarine, raw umber and
Winsor violet are the triad of
colours used here. The darkest
shadows are a mixture of all
three colours

Next month: Meaningful
brushwork



Carole Baker

trained as a graphic designer and later studied at Lichfield School of Art. She is an elected member of the Royal Birmingham Society of Artists, where she regularly exhibits, as well as at art fairs and galleries throughout the UK. Carole runs painting workshops throughout the year and demonstrates for art cubs. www.carolebaker.com.

TECHNIQUES IN MIXED MEDIA: PART 1 OF 2

Painting loose in watercolour and ink

In the first of two articles, **Carole Baker** demonstrates a fast and loose on-location painting

I am not a purist – I enjoy making marks with different media and mixing them up, and give myself plenty of time to experiment with techniques. It is an important part of the creative process and helps me to keep my work fresh. Indian and Daler-Rowney Artists' acrylic ink and watercolour – mostly Winsor & Newton, Schmincke and Daler-Rowney – are a combination I use regularly, especially when I am working on location.

DEMONSTRATION *Walk the Lake*



My reference photographs

The light was fairly flat on the day but it was the colours of the rocks and stones that caught my attention



▲ Location sketches

TOP Rock formations – no sun but calm, birds twittering, the smell of a wood fire from the nearby croft.

ABOVE Gorgeous little bay – not a breath of air. Both sketches were done on Khadi paper using an Indian ink brush pen and permanent fine liner. In both cases I started with the drawing first followed by watercolour. Each took approximately ten minutes

◀ Compositional plan

My plan was to go with the landscape format, but to be sure I also tried the portrait format. I used a palette of just four watercolours: quinacridone gold, ruby red, Payne's grey and Winsor blue (green shade), plus Indian ink and acrylic ink. I mixed the colours in the sketchbook to ensure I knew what would be possible



STAGE ONE

I began by using Indian ink and a reed pen, which gave a fine mark for the distant hills. I added a few marks with the brush pen, tilting it on its side to prick up the texture of the rough paper. Drawing with half a wooden peg, I picked out the main foreground rocks and stones, knowing I could work back into the drawing with more ink later should I need to. Notice how I linked the marks so that the drawing flows



STAGE THREE

Once the sky and water were completely dry, I painted a pale wash of Winsor blue and Payne's grey in the very distant mountains. Working wet-on-dry, I used a slightly darker mix and added quinacridone gold and ruby red and let the paint mix on the paper. With the four colours, I worked my way down the painting, working with a combination of wet-on-dry, dry brush and wet-in-wet techniques, being sure to link the colours



STAGE TWO

With my paper at a slight angle and with a pale mix of ruby red and a touch of Winsor blue, I painted the sky wet-into-wet with a large round brush. I started the water wet-into-wet and then used dry brushstrokes to suggest the reflections of light. As the paint started to dry slightly I added some Payne's grey to the mix and dropped it into the water to suggest the reflections of the land using a flat brush. Using the edge of a palette knife, I scratched away some of the pigment in the water



STAGE FOUR

Having left enough white paper showing to give it sparkle, I then glazed some areas using a rigger brush to create the effect of pebbles

FINISHED PAINTING

Walk the Lake, mixed media on Saunders Waterford 300lb, 11×15in (28×38cm).

Finally, I added some pearlescent liquid acrylic ink – white pearl, volcano red and bell bronze using the ink dropper, picking out highlights on the rocks



Next month: Watercolour and pastel



◀ *Daskalio, Greece, sketchbook painting, 10×22in (25.5×56cm)*

▼ *Elmley Castle, Worcestershire, sketchbook painting, 10×22in (25.5×56cm)*



Sunshine and shadows

A true advocate for working *en plein air*, **Barry Herniman** takes his trusty sketchbook wherever he goes so that he can capture the effect of shadows in strong sunlight

Painting *en plein air* in front of my chosen subject has not lost any of its allure and can still be as demanding and unpredictable as it was when I first started sketching years ago. It must be said that not all artists are as enamoured of working outdoors as I am and I have actually had students refuse point-blank to paint outside with me. On the other side of the coin I have had people who have never painted outdoors before but have thoroughly enjoyed the experience, and many have gone on to buy a sketchbook on the back of it.

The advantages of the sketchbook

An unfinished sketch is eminently more satisfying than an unfinished painting,

as the sketch embodies a life and vitality that can be lacking in a more considered piece. The old adage of 'less is more' is never more evident than in a sketch done with verve and immediacy. For me, sketching is all about capturing the moment and information gathering, rather than just rendering a more detailed and possibly exhaustive piece of work.

When painting outside, a hardbound sketchbook has obvious advantages. I use bulldog clips to keep the pages from flying about so that I have a firm surface to work on. If it starts to rain I turn the sketchbook over and the cover keeps the water off my work.

Before I discovered these sketchbooks I did many paintings on site that were great to do but I didn't feel inclined to

frame many of them, so I accumulated a drawer full – and there they stayed. Also, if I wanted to refer to any particular event I had to wade through a mound of paintings. With my sketchbooks I now have a library of books that are easily accessible and a permanent diary of all my travels.

Why sketching?

In an attempt to get people to loosen up and enjoy the experience when painting outside I insist that 'it's only a sketch'. This mantra helps with the mindset right from the start and frees up the painting process. Once sketching takes hold I can see the enjoyment and fluidity coming through in the students' work. When sketching you are not only making a record of the venue but also taking in all the sensory stimuli of the place: the light, the sounds and the smells, which you can recall when revisiting the work.

From sketchbook to painting

I am often asked what the difference is between my sketches, which can be

◀ *Mesostrato Taverna, Skiathos, sketchbook painting, 10×22in (25.5×56cm).*

Mesostrato means half way in Greek, and this taverna is actually halfway along the road between Skiathos town and Koukanaries. Everything was painted white and the shadows danced across the whole scene, creating a mosaic of different shapes. I just loved the subtlety of all the colours



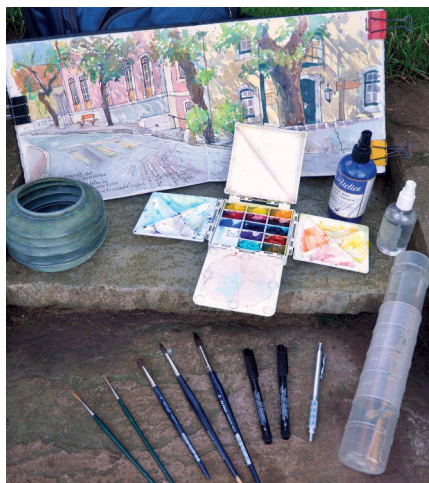


◀ *Sea Stacks, Portugal*, watercolour on Hahnemühle Quattro paper, 11¼×11¼in (30×30cm).

Along the coastline near Lagos is this area of incredibly colourful sea stacks that just shimmered in the sunlight. Back at the hotel I gathered my painting group together and did this demo to get something down on paper

▼ *Alcaufar, Menorca*, watercolour on Hahnemühle Quattro paper, 11¼×11¼in (30×30cm).

Early on in the painting holiday to Menorca we went to the sleepy waterside village of Alcaufar, where I did a painting in my sketchbook. On our return I decided to do a quick painting of the scene we could see from the terrace. The air was warm and clear and the scene had a bright, sparkly quality. This is a predominantly high key painting where I have used a lot of Indian yellow, pure yellow and rose madder throughout



BARRY'S SKETCHING KIT

- Hardbound sketchbook, 10×11in (25.5×28cm) with Saunders Waterford HP 140lb (300gsm) paper
- My 'Cloverleaf' paintbox with a selection of Schmincke Horadam Artists' watercolours: pure yellow, Indian yellow, aureolin, rose madder, madder red dark, madder brown, cobalt blue, cobalt turquoise, ultramarine finest, helio turquoise and manganese violet.
- Da Vinci Cosmotop brushes: rounds, Nos. 12, 8, 6; riggers, Nos. 6, 4
- Faber-Castell Pitt Artists' Pens, F and S
- Collapsible water pot and spray diffuser bottle
- 2B propelling pencil



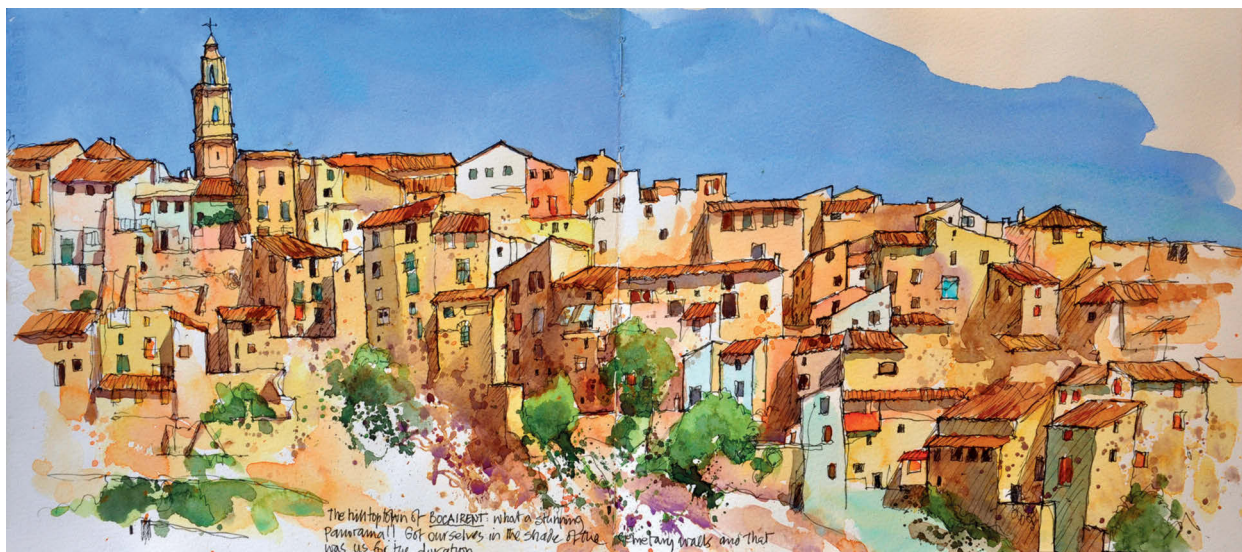
quite finished in some cases, and a painting. The main difference is that my sketches are a direct response to the subject at that time rather than a considered composition. I leave those considerations to my studio pieces. Too much time can be wasted in the search for the perfect view.

With time restraints I am unable to sketch every subject that takes my fancy, so I take many photos that I can

work up later. I am not against using photos as reference as they can be invaluable for capturing those fleeting vistas but nothing quite hits the spot like painting in front of one's chosen subject.

If you are already a sketchbook aficionado I hope this article has struck a chord; if not, maybe it has inspired you to venture out and become a *plein-air* convert!

SKETCHBOOK TO FINISHED PAINTING



DEMONSTRATION *Bocairent*

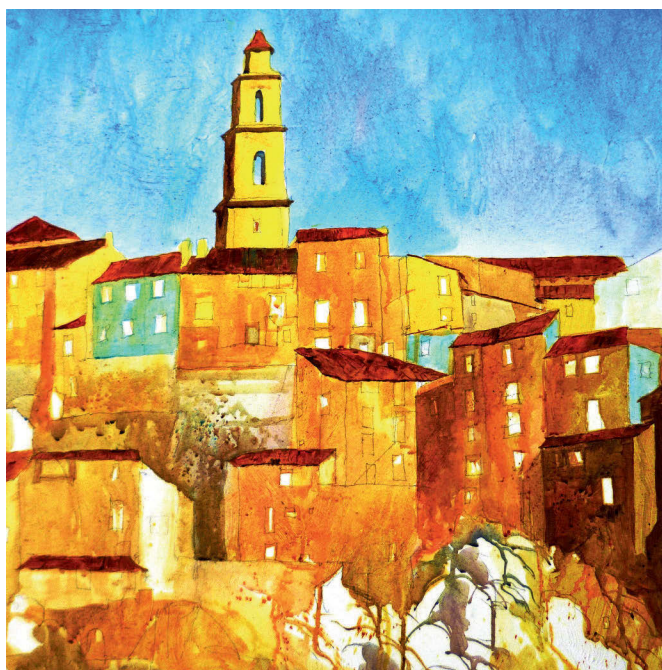
▲ *Bocairent*, sketchbook painting, 10×22in (25.5×56cm).

Whilst tutoring a painting holiday in Spain a hilltop town caught my eye as an interesting painting venue. The week we were there the temperature topped 46C, so finding a place in the shade with a good view was paramount. We set up on the opposite side of the valley, which afforded us the most amazing panoramic view of the town and which I recorded in my sketchbook. Back at the villa, and buzzing to get on with the painting, I primed a box canvas with gesso and drew the main outlines of the buildings in pencil. Using a piece of glass as a palette I set out the colours round the edge. The only available paints were Vallejo acrylics, a make I had never painted with, so it was a real learning curve getting to grips with them



◀ STAGE ONE

After diluting the acrylic paints with water I set about laying in some basic washes: cerulean blue and a touch of red in the sky and mixes of Indian yellow, red, orange and burnt sienna for the buildings



▲ STAGE TWO

I added some shadows and rooftops. My main mixes were burnt sienna, cobalt blue and violet. I also included a few of the house fronts in cerulean blue



▲ STAGE THREE

With the yellows and the phthalo blue I established the foliage around the buildings and hillside. I spent time describing all the different doors and windows in their relevant colours and placing the shadow areas in each



▲ FINISHED PAINTING

Bocairent, acrylic on canvas, 30×30in (76×76cm).

It was another blisteringly hot day, which meant that the paint dried quite quickly. I added strength to some of the shadows and added intensity into some buildings, and the painting was finished

Barry Herniman organises and tutors painting holidays at home and abroad. He also takes workshops and demonstrates for art societies. His Cloverleaf paintbox is available online at: cloverleafpaintbox.com. www.barryherniman.com.

*Barry buys his sketchbooks from Frances Iles Artworks, 104 High Street, Rochester, Kent ME1 1JT, telephone 01634 843881.

Next month I will show how I worked up a couple of paintings from start to finish.



◀ *Melons out of the Box*, watercolour 3D collage, 19½×19½in (50×50cm). A simple deconstructed box positioned just off register, was superimposed onto another watercolour to give the impression that the melon is pouring out of the box

Stepping into another dimension

Jackie Devereux explains how she is developing a new series of 3D works on paper, using watercolour and ink line and wash

For some time I have been exploring more ways in which to express myself, and this is manifesting itself in 3D works on paper. Ultimately the direction an idea takes will depend on a number of things. My library of sketchbooks, compiled over many years, provides the backbone for my work, although perversely the less information a sketch contains, the greater I find the freedom for development. The end result may be quite minimalist, although the exploration of an idea can be complex and can take quite some time.



The shadows created by cut, rolled and folded paper form ethereal drawn lines that are quite independent of me

Imagination and the thought process, experimenting with tools and materials and repeat exercises, are all part of the journey. Sometimes there is no definitive plan – no set structured or imagined end – it is an organic process whereby, during the actual construction of the elements, the negative space is every bit as important to me as the marks made.

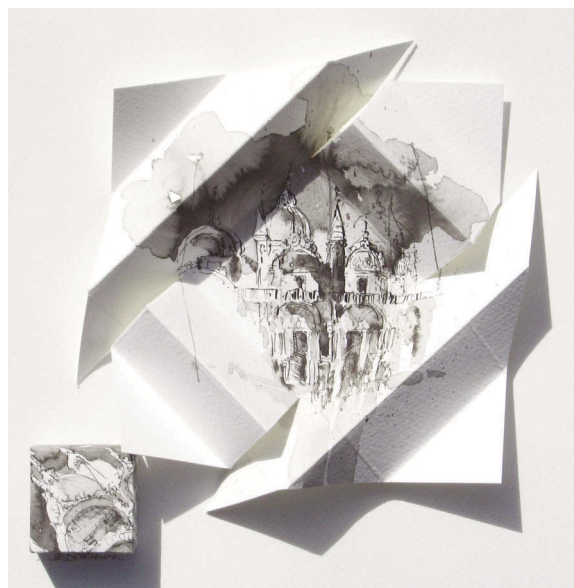
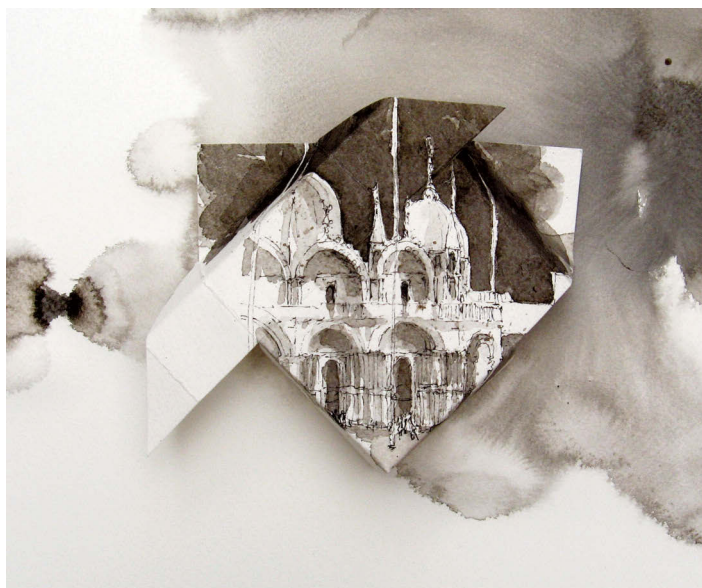
Presentation

In my latest series I have actively encouraged my images to 'break out' from formal two-dimensional constraints and once completed, they continue to evolve beyond my control with the passage of time. The idea that ultimately the way a piece of art is presented becomes integral to the art itself is something I have been experimenting with for some time, and I have found that until I have actually decided on the type of presentation I want – a box, box frame or other – I cannot fully resolve my ideas. So in effect it is the end that justifies the means in most cases.

The ideas have stemmed from a love of the paper itself, its pliability, feel,

textures and tones, and experiments followed with folding, pleating, tearing, shredding and rolling, but that was just the beginning. Feeling the need to be free from the confines of cut mounts and borders, I developed some pieces entitled *Out of the Box*. Various I have threaded the paper through cuts in backgrounds, and then I started to have my glass cut in such a way that gaps could be left within the frames for the paper to enter and fall out of the frames. To avoid using glues, I devised a method of rolling mid-weight watercolour paper after it had been worked on, which was then rolled and wedged into the frame between the glass and backing – the tension created is what holds the work in place. This enabled me to de-construct and flat pack works for travel, then re-construct them on arrival ready to be exhibited. It was imperative that every element fitted neatly into my suitcase!

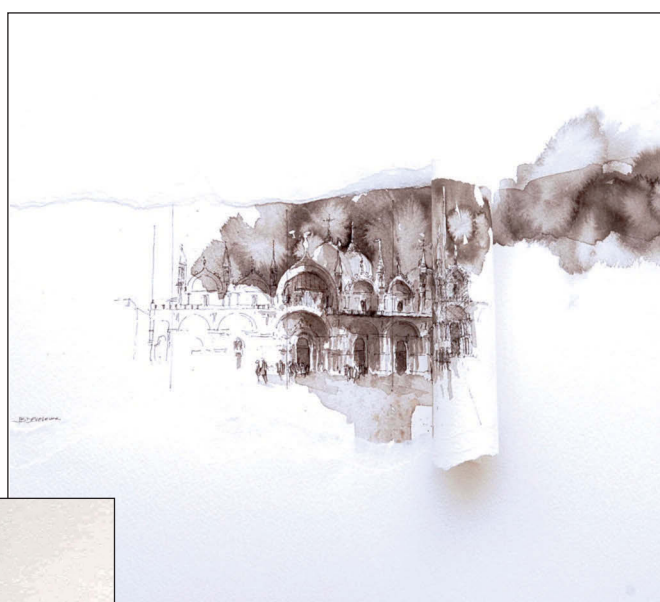
Of course, one idea leads to another. Whilst keeping the ideas very simple, and using the white space more and more, I am developing an ever increasing store of ideas, shaping and using ever more complex methods and



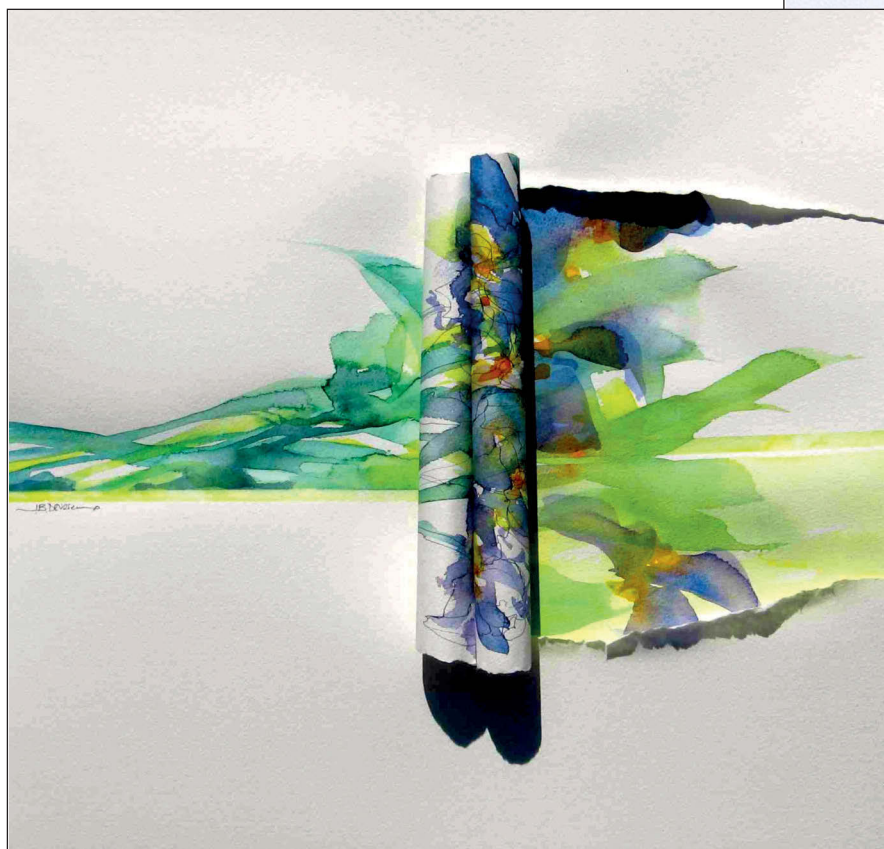
ABOVE AND ABOVE RIGHT *Out of the Box, San Marco, Venice*, Indian ink/wash 3D collage, 9×9in (23×23cm) (each). Much working out, nail biting cutting and folding led to these two 3D images

TIPS FOR SUCCESS

- Score mid-weight watercolour papers before attempting to fold, to avoid cracking.
- A rotary cutter is the best tool for trimming paper finely – it naturally creates a twist as it cuts. A sharp craft knife can produce similar results.
- Rolling paper is most successful when slightly damp and rolled round a piece of dowelling; leave it to 'set' and dry before releasing.
- Freely tearing watercolour papers is very satisfying, and the effects will vary depending on whether the paper is damp or dry.



▲ *San Marco, Venice – Reconstructed*, Indian ink/wash 3D collage, 19½×19½in (50×50cm). The unusual composition of this piece is what gives it its dynamics



▲ *Iris Recumbent*, line/wash 3D rolled collage, 19½×19½in (50×50cm)

yet adhering to my need to make everything appear hyper simplistic and not exactly as it seems. I am enjoying watching the spectator attempt to work out exactly what is going on – it gives me a buzz, and is my *raison d'être*!

For my series on *San Marco, Venice*, I deliberately used one image – the front elevation of the basilica – on which to focus my attention. I used my original sketches and worked up one of my drawings in pure linear detail, then drew it again and again – around eight or nine times – each time using differing pens, varying the style and amount of detail. I would occasionally only focus on one part of the façade, leaving the rest to trail off, and I would float in some watered-down Indian ink and build up a stormy sky, or go into

3D WATERCOLOURS

► *Spring Fever*, watercolour, 19¼×19¼in (50×50cm)



▲ *Windswept*, ink line/wash, 19¼×19¼in (50×50cm)

the shadows in great depth, or not! Then I experimented with making some origami box shapes and, when satisfied that I had achieved the exact depth I wanted to fit between the glass and backing of my box frame, I part-assembled several boxes and then promptly deconstructed them in different ways. It takes quite a lot of mental energy to cut up and crease a drawing that actually is ready to frame as it is, and then to decide to do something radical with it instead. However, once I had one 'in the box' so to speak, it gave me more confidence to pursue variations on the theme (page 51).

Next came *San Marco, Venice, Reconstructed* (Page 51), which has yet another treatment. I decided to position my drawing to the extreme left of the frame – it trails off from a lot of detail to very little – and I laid a clean sheet of watercolour paper over the drawing and carefully tore a strip from the edge to the centre. Before rolling,

however, I decided to take a small detail from the right end of the façade, draw it again on the rear so that when rolled it would appear just where planned. I continued the 'sky effect' just with watered down ink as if flowing from under the roll.

Iris Recumbent (page 51) was painted in watercolour on both sides of one sheet, then rolled, revealing a specific piece which has line and wash, which in turn leads to another element in line only. All elements are placed onto another watercolour which is set in the centre of the frame – which gives it a degree of strength counteracting the delicacy of the painting. I experiment a lot with different papers, and how they tear and which direction works best etc. With the exact positioning of the double-sided painting being critical, I strive to retain accuracy within a loose fresh approach – and again it is not until the whole is together and assembled that I can call it a day.

Whilst trimming some watercolour

paper, just taking off a vital millimeter in order to fit a frame, I found that certain papers would give me quite a 'curly' effect, and the narrower the strip the better. I went on to incorporate this into several new works, two of which are *Spring Fever* and *Windswept* (above). TA

Jackie Devereux

is president of the Society of Graphic Fine Art (The Drawing Society). She exhibits regularly in London and her work is collected internationally.

Jackie runs courses and workshops woven around contemporary works on paper both in the UK and France. She will be exhibiting and demonstrating at Art in Action, Oxfordshire, from July 14 to 17. www.watercolour-online.co.uk



Soothe your senses with watercolour

Jean Haines chooses colours to calm and techniques to soothe as you paint away your troubles


There are times during painting when the whole world seems to disappear. It is possible to become one with what is happening during a creative process to such a point that nothing else exists – no problems, no stress; just a peaceful zone that aids switching off the mind to anything else that is happening.

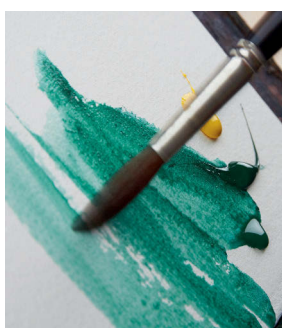
The process of painting with the sole intent of using colour to calm ourselves can be a powerful discovery. However, learning to simplify is a valuable lesson. Do not

try to do too much in one session, relax during your painting time. Choose colours, simple techniques and subjects – if you choose them at all – that you enjoy.

No matter what is happening on your paper during the creative process, know when to stop. Stop when you are feeling good. Put your brush down at a moment when you feel really happy about what you are achieving and carry that feeling with you until you pick up your brushes again. Next time you paint, remember how great

you felt and start painting with the aim of feeling exactly the same way.

Don't over-do things. Take breaks so that each new session is something to look forward to, not to avoid or put off to another day. Do not complicate or confuse things – do not add too many colours or too many shapes when creating. To reach a quiet, peaceful painting zone we need no fuss. We just need clean fresh colour applied with a beautiful flow so that our painting time helps us reach an enjoyable and calm mental state. 

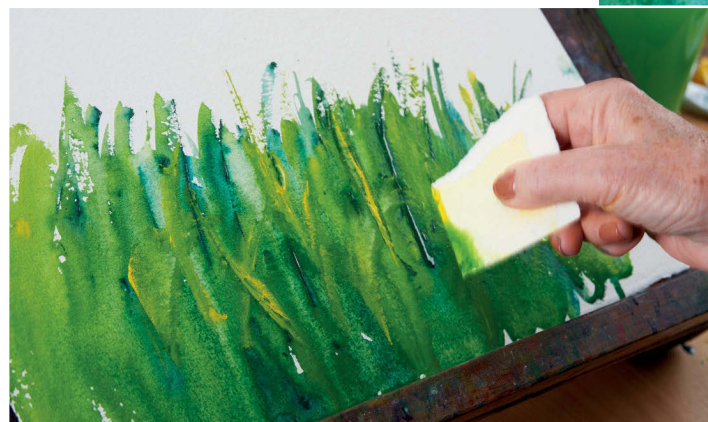


GREEN

Green is visually soothing and enables us to feel refreshed when surrounded by it. It is often used as a colour to represent energy and new life and is said to bring you a sense of wellbeing. This makes it a wonderful colour to work with. Choosing a calming colour and subject that aids visual relaxation is a superb combination for lifting your spirits.

For the following exercise, you'll need two shades of green, depending on what you own, plus one yellow; a brush and clean water; scraps of watercolour paper and some plastic food wrap.

Squeeze some of each colour on one side of your paper. Wet your brush and draw the pigment across the paper. Use your brush to pull lines downwards and upwards onto the white part of the paper at the top. Next, begin to use the yellow pigment in the same way, allowing the two colours to merge. Let your brushstrokes represent blades of grass. Think about the subject as you paint – the goal is to create an abstract feeling of grasses



◀ While the colour is still wet, you can use pieces of watercolour paper or card with a straight edge to create lines and patterns to represent blades of grass. Simply place the card on the still-wet pigment and slide it up and down. Lifting it will remove a little of the pigment and leave interesting patterns. Visualise touching grass as you paint this scene

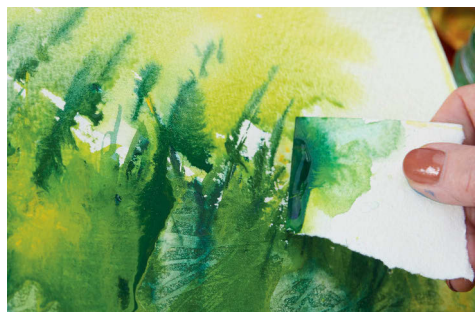
PAINT YOURSELF CALM



▲ Lay a piece of plastic food wrap directly over the wet paint and push it with your fingers – you will be able to see the patterns you are making. Pushing the film together in tiny pleats will give you straight or curved line patterns. Creating texture in your work in this way can be great fun



▲ When your paper is dry, remove the plastic. Paint a layer of yellow colour over the top of the white paper – this will represent sunshine hitting the grass on a summer's day – a wonderful feeling. Turn your paper at an angle on the board and apply darker green over the first application. Allowing the new paint to run softly into the still-wet yellow area will give beautiful results

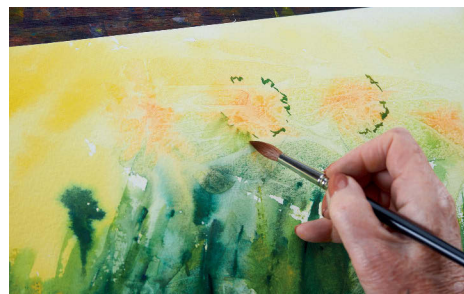
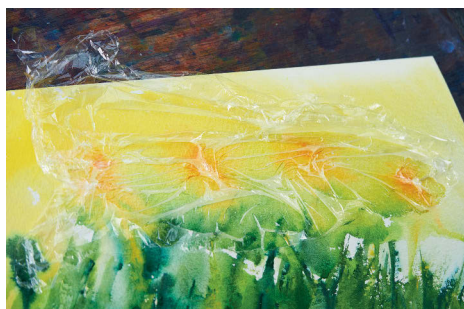


▲ You can use pieces of paper or card to apply the colour in place of a paintbrush if you wish. Picking up colour with the side of a piece of paper and placing it in lines on the still-wet areas will create more grass effects. Really lovely patterns can be created this way for all manner of subjects

Adding the dandelions

You can leave this painting exercise at this stage, or you can work further by adding to the upper yellow section. I chose to add dandelions, as I find them really beautiful to paint. I never waste any paper or experiments. I find subjects to paint on top of them, still experimenting.

► I began by placing deeper-coloured centres, using orange paint. I then simply repeated the plastic food wrap technique by covering the upper freshly painted yellow section with food wrap. But this time I squashed and crinkled the film to make tiny patterns to form flower petals. I left the colour to dry at this stage



▲ When the colour was dry I removed the food wrap. You can add flowers, or not, anywhere you wish on your painting. Be careful to gently blend the outline colours into the background so that they don't dry as hard outlines. You can do this by adding water or more colour to the surrounding section – here I used green

◀ And now I have impressions of dandelions in grasses. I enjoyed this so much I can repeat the exercise and gain different results each time, because that is the magic of watercolour. You rarely get the same results twice, which adds to the enjoyment of using it

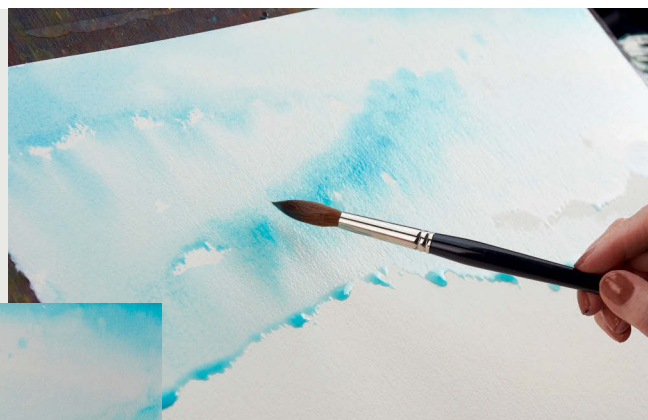
Try this visual refreshment exercise again, but with something new and different. How about painting a blue section above the green to represent a blue sky? You could use larger or smaller pieces of watercolour paper so that the length of your brushstrokes for grass can be longer, taller, thinner or thicker throughout the piece. Remember, you can choose to paint only pleasing, calming, simple subjects, which is relaxing and it is meant to be.





BLUE

Blue is the colour of awareness, healing, and relaxation. It is quite literally all around us in the skies we see. Blue is beautiful, calming and relaxing – and a wonderful colour to paint with when you need to unwind.



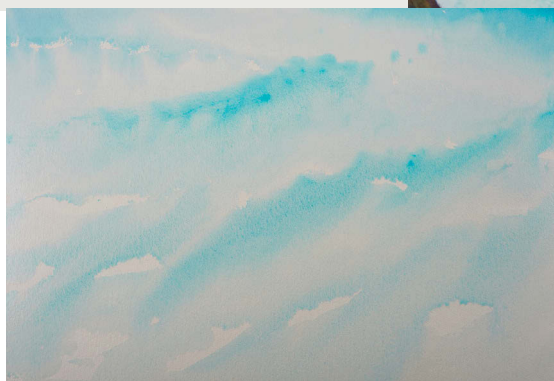
Painting the sky

To me the colour blue represents life without problems, especially in clear blue skies. No storms, no rain. Clouds can create the most beautiful patterns and there is nothing more relaxing than watching their shapes form and move.

To paint skies, we need to choose a good colour and there are many wonderful blue shades to choose from.

Cobalt blue used to be a strong favourite but now I am happy to use any blue at all as long as it makes me feel happy and at peace. Here are two ways to paint with blue. One is creating a sky effect, the other is a more relaxed method of using colour simply for the fun of it to unwind.

Imagine how you would wish to capture the sky on paper. Keep your painting time calm and simple. Try using a larger piece of paper to paint your sky. This way you can feel the freedom of moving your whole arm, which in turn is restful and brings with it a great sense of liberation.



▲ Start by adding colour to the top of the paper. Work from one side of the paper to the other, allowing the paint to flow gently as you add either more pigment or more water. Feel relaxed and think about how your arm is moving as you paint. You may find it easier to use a larger brush. You can create cloud formations by leaving sections paler and working around them – or you can opt to leave whole white sections on the paper and work around them with your blue colour

Painting with freedom

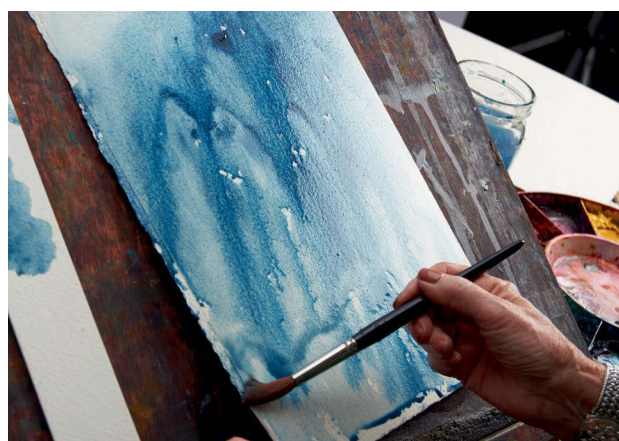
Here we are literally pouring colour onto paper and feeling the carefree abandon that a child may possess when working with colour – no inhibitions. Take a small white plate and place some blue colour on it, then add water to form a large puddle of colour.



At the top of a large piece of paper, begin painting the blue colour from the plate. Drop clean clear water from your brush and allow it to push the blue colour out of the way to form gorgeous patterns. Think about this action as pushing any problems out of the way. You have control and this action is freeing, enjoyable and relaxing



▲ Pour the colour from the saucer onto the still-wet paper. I love doing this. Watch what happens. If you need to, shake the paper at times or hold it at an angle to encourage the most beautiful of colour flows. Watch the colour dry and see what patterns form as it does so



▲ I paint two to three washes like this daily, each in different colours, and it is now part of my routine. Afterwards I feel energised or relaxed, depending on the colours I select to work with. I always use blue when I need quiet time to unwind – you can too. Brilliant for calming the soul and a great way to release tension, playing with colour this way will help you achieve completely unique results every time. It is a form of abstract painting

This extract is abridged from Jean's book *Paint Yourself Calm*, published by Search Press, price £15.99. ISBN 9781782212829. Order from our online store at <http://painte.rs/1T9wVuc>. Jean is having a one-woman show at the Windrush Gallery, Windrush, near Burford, Oxfordshire, from September 24 to 28, and will be giving a talk on Saturday September 24. Advance booking only, £12 per person. Telephone 01451 844425. www.jamesfletcherwatson.com. www.jeanhaines.com.





The 'impossible' painting

Inspired to make a painting from a photograph taken at the Globe Theatre, London, **Bob Brandt** wondered whether his intended changes would work. He describes how he overcame the challenges

When I first visited the Globe Theatre in 1997 I took a few shots of a group of three musicians who wandered onto the apron stage and started to play. Then one day I thought of using just part of a picture and started cropping and changing one photograph and adding to it from a couple of others. The idea came to me of basing a painting on an invented pattern of five, rather than three players, placed centrally like the spots on a dice. They would be the focus of attention, surrounded by the audience.

Design

An obvious problem arose because the design I was considering came from the centre of a large image taken with my camera on a long-focus setting. In consequence, the perspective was wrong. Should I correct for this by re-drawing my design?

Then I realised that the pattern painted on the extended stage sections was itself a valuable part of the image, and that the distorted perspective gave the scene a feeling of unreality reminiscent of the irrational building drawings of Maurits Escher, which had long fascinated me. Could I possibly pull off an 'impossible' painting?

During years of painting I have developed a range of techniques with which I am comfortable and confident, but I feel that to develop as an artist I must be prepared to take on fresh challenges – regularly move out of my comfort zone – and much of my recent work has incorporated that idea of challenge.

To handle this particular subject I had to set myself strict rules for the design of the painting. Most of my works are founded on a horizontal line placed somewhere in the picture from which the remainder of the design rises or is

suspended. My idea for the Globe painting could not incorporate such a line, so I chose instead to base it on the angled, warm brown, broken shape of the edge of the staging just below and to the left of the physical centre. I would not use that exact colour anywhere else. I would also distinguish the players by using lamp black and cadmium red medium colours on them alone, using only variants elsewhere in the picture.

Then, what to do about the pattern on the staging – should I keep that universal in colour (much like the photograph) or vary its colour to give some sense of aerial perspective, and therefore imply some depth within the image? I chose the latter. Whether the painting has been a real success remains to be seen. For me, it involved a departure from my usual rules for design and stretched my understanding of techniques to the limit and beyond. TA

DEMONSTRATION

Band of Players

MATERIALS

- Various flat and small round synthetic brushes, mostly Pro Arte Acrylic.
- Winsor & Newton Griffin Alkyd oil paints: cadmium orange, burnt sienna, lamp black, phthalo blue, Payne's grey, cobalt blue, titanium white, cadmium red medium, permanent rose, cadmium yellow medium, cadmium lemon, yellow ochre, sap green.
- Daler-Rowney Georgian oil: light blue.
- Liquin painting medium.



▲ STAGE ONE

I drew out my basic design and stained the canvas with a warm mixture of cadmium orange and burnt sienna. Using white spirit on a soft cloth, I lifted out a possible pattern of light colours among the audience



▲ STAGE TWO

I established my chosen 'base line' in warmed-up burnt sienna and carried variations of that hue through the picture. I also established my primary pattern of five players, using my chosen lamp black



▲ STAGE THREE

Having introduced cadmium red for the players the colours had become very hot, so I used pastel blues and pinks, with modified reds among the audience. The idea was developing of keeping the weight of colour mainly toward the bottom of the picture. I also added a range of greens for the pattern on the staging, using a mixture of phthalo blue with cadmium yellow and varying it by adding more yellow to the top left and cobalt blue with white in the foreground



▲ STAGE FOUR

I was starting to lose confidence and think the project had become impossible. The pattern created by the figures in the audience was beginning to dominate and there was nowhere for the eye to settle. I therefore experimented with using mixtures based on light blue with titanium white, and more cobalt blue in the foreground. I touched in all the faces with simple mixtures of cadmium red, cadmium orange and white, with a little cobalt blue



▲ STAGE FIVE

To try to regain control I glazed the whole painting with a light wash of cobalt blue and permanent rose. To prevent the background in the top half of the painting from pushing forward I emphasised some highlights on the clothing in the foreground. Yet the focus still slipped away from my main characters and I found the triangle of main stage in the top left corner distracting and annoying. I painted it out by extending the pattern on the apron stage



▲ STAGE SIX

There followed session after session in which I tried to re-establish the unity of the whole painting while developing the importance of my group of players. Different areas of the painting were glazed and re-glazed, then repainted repeatedly



▲ FINISHED PAINTING

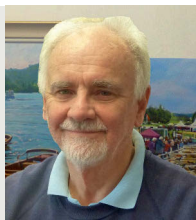
Band of Players, oil on canvas panel, 24×24in (61×61cm).

I then struck on the idea of placing my subject characters in a shaft of light, as if lit by spot-lights or the open sky directly above them. I developed that idea by darkening both sides of the painting and the background with further glazes, then strengthening the links between the actors and their outlines with a range of colours – Naples yellow and white on the stage patterns and light blue and pure cadmium orange around the top edges of the players. At last the moment came when I had achieved the effect I had originally intended – so I stopped!

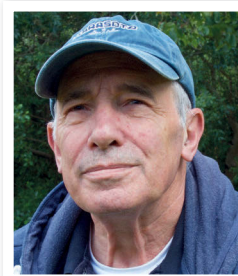
Bob Brandt

is a founder member and now vice-president of the Institute of East Anglian Artists. He has exhibited with the Royal Institute of Oil Painters and the Royal Society of Marine Artists.

For more information see Bob's website: www.clockhousestudio.co.uk and www.eastanglianartists.com.



The sky's the limit



Paul Riley advises on colours and techniques that will add drama and impact to your sky paintings

The chromatics of a blue sky are applicable to all media – the names of the paints are basically the same, it's the behaviour of the pigment that is different. I shall concentrate on the hues. A blue sky is redder directly overhead; as it grades

towards the horizon it goes through a green phase until it starts to be affected by light reflected from the land.

Sky colours – the basics

For a red blue you could use ultramarine, but that precipitates, giving a grainy effect that does not look real. What is needed is transparency, so try Winsor blue (red shade) or phthalo blue, although that is not as red as ultramarine. You then grade into the Winsor blue (green shade) or you might like to use cerulean blue, which is green biased – but do check as ceruleans do precipitate. Cotman

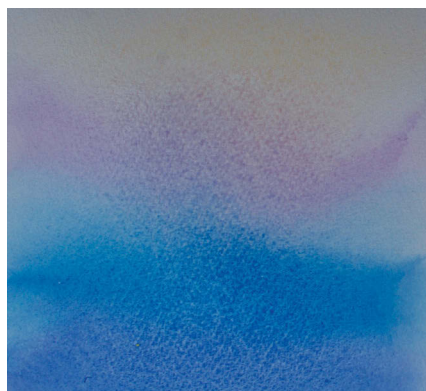
cerulean is transparent and dries much like phthalo blue. These pigment characteristics only apply to watercolour painting.

A graded wash is one of the first techniques in watercolour painting and is worth practising; the key is not to stop and fiddle – see the basic wash (below left). You may wish to introduce more colour into the wash; I often add permanent rose, followed by raw sienna, towards the horizon. This gives a roseate hue that implies a little sunshine and relieves the monotony of the blue. If working in oils or acrylics the grading can be done using a hog-hair fan blender. For certain skies try



Basic sky wash

Start with the board tilted very slightly. Proceed horizontally, keeping a wet edge. Drain off at the end of the wash. Cotman ultramarine (top) and intense blue (phthalo blue)



Graded wash

Proceed as for a basic wash but vary the tone and colour. From the top: Cotman raw sienna, intense blue (phthalo blue), ultramarine blue



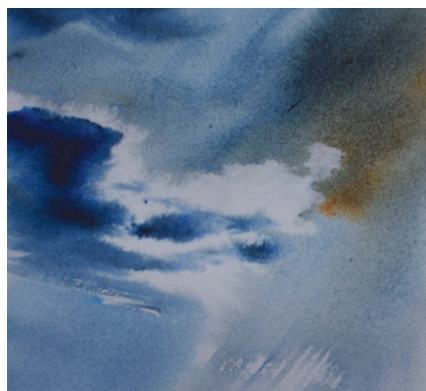
Stains

Stains are best for clean, clear skies. From the top: Winsor blue (red shade), Cotman intense blue (phthalo blue, a green shade), Cotman cerulean blue hue, Cotman permanent rose



Precipitating blue pigments

From the top: Schmincke Horadam ultramarine blue, Winsor & Newton Artists' watercolour cerulean blue hue and manganese blue, Schmincke Horadam cobalt turquoise



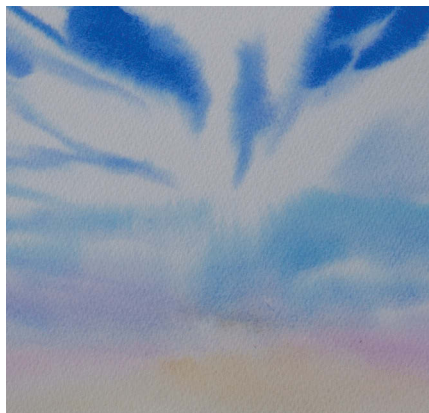
Precipitating tertiary colours for stormy effects

Cotman indigo, raw umber and ultramarine



Basic technique for painting clouds

Paint the blue of the sky leaving cloud shapes behind – large at the top, small towards the horizon. Note I have tinted the right-hand clouds using a delicate grey



Wet-into-wet

Wet the paper, let the shine go, then add the colour slightly stronger than usual (the existing water will dilute it). Leave behind cloud shapes – big ones – or the colour will run together and the clouds will disappear. If necessary re-wet the paper (when dry) and tint the white clouds

subtle overglazes of cerulean and ultramarine.

Cloudscapes

Sometimes it is enough to include a particularly interesting development you have noticed. On the other hand, you can simply make it up! Why not? It is worth studying cloud systems – they are varied and fascinating. With a little knowledge you can look up and identify the various types, building up a mental library of shapes. All forms of cloud formation require special techniques to depict them, especially in watercolour. But once mastered, your sky paintings will never be boring again.

There are three basic ways I produce cloudscapes. The first is to leave cloud shapes out on the dry paper – diminishing shapes generate perspective in the sky. Once the paint is dry you tint in the shadow sides of the clouds – remember to note the position of the sun! This tinting needs to be a transparent grey, ideally non-precipitating; I use a delicate mix of phthalo blue and lemon yellow. If, however, you want to depict a malevolent stormy sky with lashing rain use indigo and raw umber, which will precipitate very well and you will get all the drama you need.

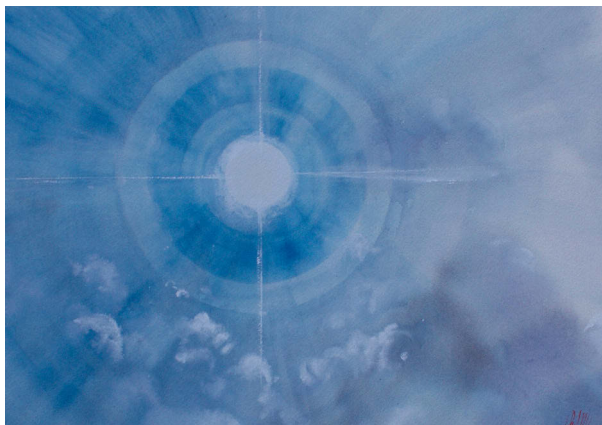
The second method, working on wetted paper, will give you soft clouds. Again, negative-paint the clouds, but if the paper is very wet they will bleed a lot. As the paper dries the clouds will merge less – judging the effect you need is born from experience. When the paper is dry, re-wet it and tint the clouds.

The third technique involves spraying



Splattering

Instead of wetting the entire surface of the paper sprinkle with water using a spray bottle then proceed to paint. You will have a hit-and-miss effect of dry brush and bleeding strokes!



◀ *Sun Halo*, watercolour on Saunders Waterford Cotton Rag 140lb (300sm), 10×14½in (26×36cm). This is a phenomenon caused by cirrostratus cloud. I used a specially designed compass brush for this plus a compass cutter for cutting out masking tape. A little body colour was used for the white clouds

▶ *Storm Passing*, watercolour on Saunders Waterford Cotton Rag 140lb (300sm), 10×14½in (26×36cm). I used torn card to apply masking fluid for the clouds, the sun was torn out of a masking tape disc and the 'wafts' of rain were masked out with tape. Colour was wiped on and off using a soft natural sponge



the paper lightly with an atomiser, then painting the negative shapes again directly with a hake – this gives a hit-and-miss effect.

These methods can also be used one after the other, but allow to dry between each or you will end in a mess. Additional drama can be added by introducing splattering, sponging (for light shafts etc), picking (for stars), sanding for graded effects, and lifting with soft tissues – this is

especially good for cirrocumulus.

Next time you are outside, look up and check out the sky, and then work out how to paint it using these tips. TA

Paul Riley runs residential courses from his home and studio in South Devon. The next sky painting course, 'Painting skies and autumnal colour', is from October 23 to 28. For details see www.coombefarmstudios.com; email lara@coombefarmstudios.com or telephone 01803 722352.

THE A-Z OF COLOUR

Ground is short for background. **Julie Collins** looks at various ways of including a ground colour in your watercolour paintings



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

G is for Ground

The ground is the first layer of paint applied to an artwork. It can be entirely covered by subsequent layers of paint or parts can be left visible in the final painting. When you paint on white paper, the paper reflects light and this gives your colour more luminosity. You can paint your whole sheet of paper with another colour to give it a ground. In watercolour painting your ground colour can never be very dark, as this would limit the tonal range in your painting and make the overall impression very dark with no highlights.

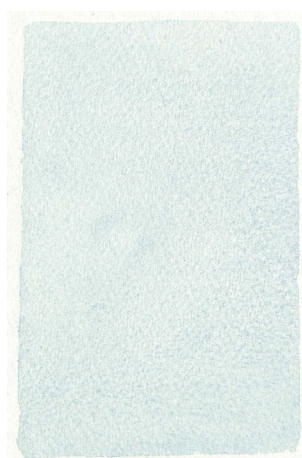


Four pale-coloured grounds

There are subtle differences between each of these grounds, which are examples of what you can use for landscape, still life or figure painting, and also for a background to draw on with something like ink. Try making each of these examples yourself, as well as some of your own mixes, remembering to use no more than three colours in a mix, as this will keep your work looking fresh and prevent your colours from becoming muddy or dull. This exercise is good preparation before committing to your actual painting.

◀ Example A

French ultramarine and burnt sienna, a pale mix, browner than example B



▲ Example B

French ultramarine blue and burnt sienna, a pale mix, bluer than example A



▲ Example C

Indian red and burnt sienna, a very pale, slightly redder mix than example D



▲ Example D

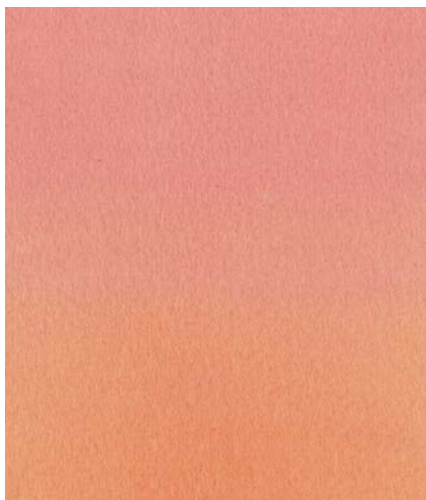
Indian red and French ultramarine blue, a very pale mix, bluer than example C



▲ The ground here is a pale mix of ultramarine blue and burnt sienna; a medium mix of the same colours was used in the bottom left of the picture. Notice how the ground unifies the painting



▲ A flat wash of mid-tone French ultramarine



▲ Permanent rose graded into a mix of permanent rose and new gamboge yellow. This is how to make a ground for a sunset or sunrise



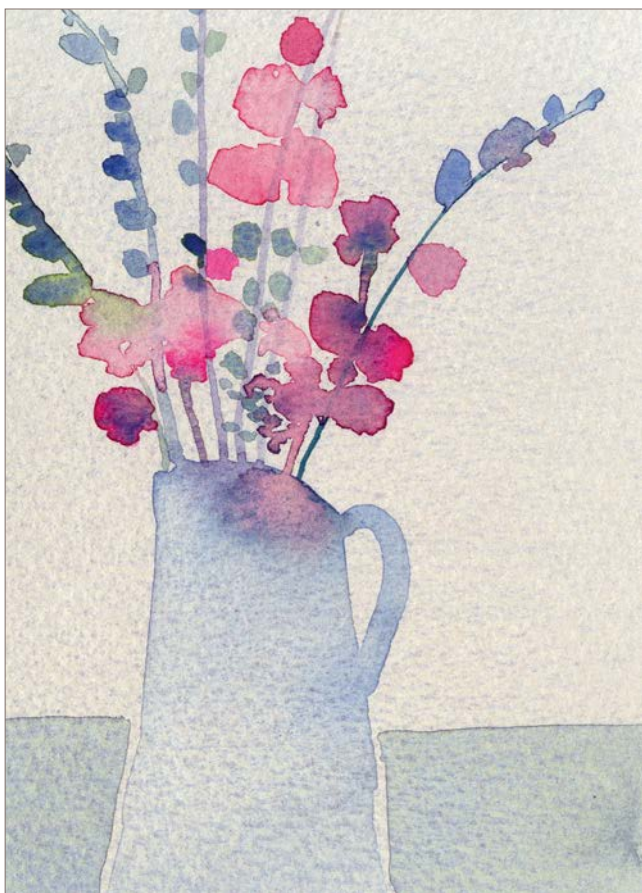
▲ Winsor blue (red shade) mixed with Indian red, graded into Indian red. Again, this can be used for skies in a landscape painting

Ground colours used in landscape paintings

We can use a flat wash or graded wash as a ground for landscape painting. This will unify the painting and also is a great start, as immediately we have covered the whole piece of white paper with paint.

Layers in a watercolour painting

When two colours are side-by-side they will interact with one another. In watercolour you have the added element of the ground colour affecting any layer of colour painted on top. The use of a ground colour encourages layers in a painting and layers give depth and a history to an artwork. When this is successful it makes your work appear more complete and authentic.



▲ Several mixes of Indian red, burnt sienna and French ultramarine blue have been used here. The ground colour is a pale layer; a darker layer at the bottom of the picture indicates a table or 'horizon' in the painting

◀ A pale ground of French ultramarine mixed with burnt sienna was applied before painting the vase of flowers

Next month: 'H' is for Harmony

CARAN D'ACHE

Genève

CREATE



COLOURS
MADE IN SWITZERLAND
SINCE 1915

For additional information and stockists please contact: JAKAR INTERNATIONAL LIMITED
410 Centennial Park, Elstree, WD6 3TJ Tel: 020 8381 7000 email: info@jakar.co.uk

carandache.com

THE MUSINGS OF A PROFESSIONAL ARTIST

Charles Williams turns his thoughts to portrait painting, and why it is no longer a craftsman's art but a 'ritual activity'

Someone trained in the rigorous traditional drawing methods of the good old days – as I was, after a fashion – might think of portrait painting as a possible way to make a living. It was portrait painting that really earned Sir Joshua Reynolds his wealth and status, not his lectures to students at the Royal Academy.

Turner is an excellent example of an artist formed by economic necessity, alive to the requirements and whims of the market, but oddly not proficient in the rendering of a flattering likeness. Like Gainsborough before him, he wasn't keen on the trade, but unlike Gainsborough he found a way out of having to do it, which is how many portrait painters think about it, in my experience. One particularly successful and reluctant portrait painter once told me that he'd put his prices up so far that he thought he'd never have to paint another Oxford don, but they still commissioned him. 'I couldn't refuse', he said. 'The money was too good.'

Putting a value on it

Portrait painting purports to be about making a likeness of a person. The Giacometti model, or perhaps the Rembrandt model, is that the painter sits or stands before the subject for long hours, staring at the form, trying to recreate it on canvas, trying to capture an essence, to pin down the spirit. The papers were outraged when Freud captured the spirit of the Queen, and that spirit turned out to be that of a disagreeable old woman. Somerset Maugham was amused when Sutherland saw through mere surface reality to the Madame of a Marseilles brothel that was his inner self, and Lady Churchill less amused by Sutherland's vision of her eminent husband.

But most portrait painting is not high-flown stuff. It is the Master of the Oxbridge College, the CEO, the Vice Chancellor, the Distinguished Fellow, immortalised in plodding and shiny oil paint, with the inevitable objects arrayed around them, telling some kind of story about 'the character' of the sitter. The thing is framed and wrapped and presented, and hung on the wall to general if rather muted pleasure.

Portrait painting is completely controlled by its conventions. It is not primarily the record of someone's likeness. If you wanted to know what someone looked like, an app called Vine would probably be best: it makes a looped film, only a few seconds long, but enough time to show how someone looks, talks and moves. That's what I would use if I were head of MI5 and I wanted James Bond to be sure of shooting the right person, not a portrait, even

one painted by a member of the Royal Society of Portrait Painters.

A painted portrait is really an image of someone, loaded with prestige, the prestige of being 'art' and the added prestige of the cultural capital of the artist who painted it – 'look at our wonderful portrait of the Chairman, painted by (insert name), he's an RA, you know'. It shares characteristics with an icon: the realism may seem to be the main issue but the symbolism is the real focus.

In other words, value is intangible, however much you may ponder on it. The value of a portrait is mostly dependent on the things you don't see, the artist's history, their sales record, the other people the artist has painted, and the story you are told about it. The story we are told about Frank Auerbach, for example, is that the drawings, each the product of exhausting, long periods of time and prodigious effort scratching and hammering and revising, until the surface of the paper deteriorated and had to be reinforced, are the acme of integrity and particularity. The fact that all the subjects depicted look more or less the same seems to be irrelevant.

The story of Lucian Freud, when it gets over the stuff about his 'laser eyes' – I met him once and I never noticed any laser eyes – is that he was an extraordinary craftsman, with an obsession with 'getting it right'. But if that were the case, why did he seem

to find his craft more and more difficult the older he got, making the paint lumpier and crustier as the days wore on?

Actually, I think I can answer that question. Freud comes from the Cedric Morris, East Anglian School of Drawing tradition, where he studied (it is rumoured he burnt it down) and which valued naivety and simplicity in realising form, and however sophisticated and cosmopolitan he got, I think that stayed with him. But the 'master craftsman' idea is the better advertising hook, because it adds an unambiguous value. Naivety and simplicity carries the possibility of looking like a child's painting, which, in my opinion, some of Freud's paintings do. In a good way.

It is undeniable that most portraits are painted by craftsmen, master or otherwise, who are trying to make as good a likeness as possible. My point is that the craft itself, that of 'making a good likeness', is more or less obsolete, superseded by technology, and therefore what is actually happening is something other than 'making a good likeness'. It has become instead a ritual activity, of venerating and celebrating the subject. Funny to think of the members of the Royal Society of Portrait Painters as priests and priestesses. **TA**



Charles Williams *Self Portrait*, oil on board, 11¼×9¼in (30×25cm).

I have never been asked to paint anyone else's portrait. Except once, ages ago, when my then dealer arranged a double portrait with a client, and so anxious was he that I should never meet his clients, I was supplied with two or three rather unfocused and tiny photographs and given a very specific brief. I worked for ages on it but never really learned how well it had gone down

Patchings Festival 2016

June 9-12, 10am to 5pm daily



One of the UK's finest art, craft and photography events, set in 60 acres of picturesque Nottinghamshire countryside, showcasing over 250 of the best professional artists, craft makers and photographers

TEST AND BUY ART MATERIALS

Try and purchase the latest art and craft materials from top manufacturers including Canson, Caran d'Ache, Daler-Rowney, Daniel Smith, Derwent, Hahnemühle, Pebeo, Premium Art Brands, Procolour, Pro Arte, Rosemary & Co, Royal Talens, St Cuthberts Mill, Winsor & Newton and many more

FREE DAILY DEMONSTRATIONS

The Artist and *Leisure Painter* marquee will include free 30-minute demonstrations five times a day covering a variety of subjects, media and techniques, presented by *Leisure Painter* contributors **Fiona Peart** (Thursday to Saturday, June 9 to 11) and **Tim Fisher** (Sunday, June 12) sponsored by **Daler-Rowney**. Many other free demonstrations will be provided by **Derwent**, **Outdoor Photography** magazine, **Pebeo**, **Premium Art Brands**, **Search Press**, **UK Coloured Pencil Society** and **Winsor & Newton**

FESTIVAL WATERCOLOUR DEMONSTRATIONS

Enjoy watercolour demonstrations sponsored by **St Cuthberts Mill**
THURSDAY, JUNE 9

David Bellamy, Gordon King, 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 available for purchase for these watercolour demonstrations with advanced tickets



DERWENT

DRAWN TO PERFECTION

LIVE DEMONSTRATION

9th - 12th June 2016, Patchings Festival, Nottingham
Demonstration Times - 10.30 - 11.30, 11.45 - 12.45,
13.30 - 14.30, 15.00 - 16.00

Come and join us at the Derwent marquee for live demonstrations and a creative hands on drawing experience led by inspirational artist, David Winning. Attendees will be introduced to a range of Derwent media, including Graphic pencils, XL blocks and Inktense blocks.

DALVARO ART HOLIDAYS



Up to 20% off your next holiday when you visit our stand at Patchings



Loli Alvaro lolialvaro@dalvaro.es
Tel: 0034 96 221 7226 www.dalvaro.co.uk

ART, CRAFT & PHOTOGRAPHY

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**

JOIN THE ARTIST & LEISURE PAINTER *workshops*

Learn how to paint architectural scenes in mixed media with *Leisure Painter* tutor **Adrienne Parker** on Thursday, June 9, in our half-day workshops sponsored by **Daler-Rowney**, who will provide students with **over £65 (rrp) of mixed-media materials**.

Places cost just **£50 (inc VAT)** per person for each three-hour session (10am to 1pm, or 2pm to 5pm). You will also receive **FREE** entry to the festival, worth **£9.50**.

Great value for a wonderful day!

To book telephone Liza or Nicci on 01580 763673, or go to www.painters-online.co.uk/courses-holidays/reader-workshops

Richard Holland *Landscape Artist*

Workshops ~ Commissions ~ Art Holidays
 Easter painting holidays
 on the stunning Scilly Isles
 Commissions of your home or
 your favourite places



Available for workshops & demonstrations throughout the East Midlands and further afield by appointment for art clubs & shows.

Oil & watercolour classes in Mansfield, Selston, & Tansley nr Matlock & day workshops at Tansley nr. Matlock & Ashbourne.

Tel: 01629 583359

Email: ricardo2244@yahoo.co.uk
www.richardhollandlandscapeartist.co.uk

STILL LIFE IN OILS

One-day workshops in beautiful studio.
 Tutor Penny German daily painter.
 All levels, inclusive of materials.



For more information,
 email penny.german@tiscali.co.uk
 or visit www.pennygerman.com

NEW THIS YEAR

View the finalists in
 this year's inaugural
**The Artist & Leisure
 Painter Art Club of the
 Year competition,**
 sponsored by Jackson's

Be inspired!

Come and enjoy viewing
 the 140 selected works in
 two separate exhibitions
 from this year's *The Artist
 and Leisure Painter Open
 Art Competition*



Paint ON

250gsm bulky paper,
 suitable for all wet and
 dry media. Available in
 white or natural.

*Just one of many 'fine art'
 papers from*



Clairefontaine

Come and see us at the Patchings Festival 2016
www.clairefontaine.com

BOOK YOUR TICKETS TODAY!

Telephone **0115 965 3479** or visit
www.patchingsartcentre.co.uk

or by post to Patchings Art Centre, Oxton Road,
 Calverton, Nottingham NG14 6NU. For art clubs and groups coming
 by coach please telephone or email Festival@patchingsartcentre.co.uk
 for a group booking form. The standard one-day ticket price on the
 day is **£9.50**. Ticket price includes VAT and the festival guide

Tickets are on sale now at just **£8.50** in advance, with
 additional group booking discounts available

- FREE CAR PARKING • COACHES WELCOME
- REFRESHMENTS AVAILABLE

Wonderful Watercolour Washes PAINTING WORKSHOPS with Louise Bougourd

Join inspirational art
 teacher Louise on her
 workshops to learn
 techniques and experiment
 with watercolour, creating
 loose and lively landscapes.



Tel: 01626 203859 E: louisebougourd@hotmail.co.uk
 For next available dates view: www.louise-bougourd.com



CANSON FINE ART PAPERS at the Patchings Festival 2016

Come and meet us in the Art Materials Marquee
 and enjoy our **Testing area** and **Special Show Offers**.

and also
 Demonstrations by artists **Les Darlow & Robert Dutton**

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

Exploring Beauty:

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

Shakespeare: A Celebration;

works by the Royal Society of Painter-Printmakers and the Royal Watercolour Society, June 29 to July 10.

CGP Gallery

Southwark Park SE16.
☎ 020 7237 1230

#32 Annual Open; open submission exhibition, July 9 to 24.

Dulwich Picture Gallery

College Road SE21.
☎ 020 8693 5254

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

New English Art Club Annual Open Exhibition 2016;

June 16 to 25.

David Shepherd Wildlife Foundation Wildlife Artist of the Year 2016;

June 28 to July 2.

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

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.

Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

In the Age of Giorgione;

until June 5.

Summer Exhibition;

June 13 to August 21.

David Hockney RA: 82 Portraits and 1 Still Life;

July 2 to October 2.

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, until 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.

A Room of their Own: Lost Bloomsbury Interiors 1914–1930;

June 11 to September 4.

BIRMINGHAM

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

New Curators: Sculpture;

June 8 to 18.

Friends Exhibition;

June 22 to July 16.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

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

until June 12.

Jamaican Pulse: Art and Politics from Jamaica and the Diaspora;

June 25 to September 11.

BUXTON

Museum & Art Gallery

Terrace Road.

☎ 01629 533540

Derbyshire Open; open submission exhibition, June 25 to September 2.

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;

until June 26.

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

English Rose – Feminine Beauty from Van Dyck to Sargent;

until September 25.

EXETER

Royal Albert Memorial Museum & Art Gallery

Queen Street.

☎ 01392 265858



▲ Salvador Dali (1904–1989) *Impressions d'Afrique*, 1938, oil on canvas, 36×46¼in (91.5×117.5cm)

Scottish
National Gallery
of
Modern Art

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.

GUILDFORD

Guildford House Gallery
Down Lane, Compton.
☎ 01483 810235
Lynn Painter-Stainers Prize 2016 Exhibition;
June 23 to July 17.

Watts Gallery
Down Lane, Compton.
☎ 01483 810235
Linocut Lives On; some of
today's foremost British
linocut artists alongside past
greats such as Edward Bawden,
co-curated by Cath Kidston,
July 15 to October 9.

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
David & Jenny Parsons;
oil paintings,
June 13 to July 9.

KINGSBRIDGE

Harbour House Gallery
The Promenade.
☎ 01548 854708
Printing Between the Lines;
annual summer exhibition by
Press Gang Printmakers,
July 5 to 17.

LIVERPOOL

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

Walker Art Gallery
William Brown Street.
☎ 0151 478 4199
John Moore's Painting Prize;
July 9 to November 27.

LYMINGTON

St Barbe Museum and Art Gallery
New Street.
☎ 01590 676969
17th Annual St Barbe Open Exhibition;
June 11 to July 23.

MARGATE

Turner Contemporary
Rendezvous.
☎ 01843 233000
Seeing Round Corners;
explores how artists respond
to the idea of roundness,
until 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
University Summer Exhibition; students, staff
and alumni of the university
show their paintings,
sculpture and photography.
July 9 to 23.

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
watercolours of seaweed and
mixed-media seashore works,
May 23 to June 25.

Penlee House Gallery and Museum
Morab Road.
☎ 01736 363625
Compass'd by the Inviolable Sea: Marine Paintings in Cornwall from Turner to Wallis;
June 18 to September 3.

ROCHDALE

Touchstones
The Esplanade.

☎ 01706 924492
Jerwood Makers Open 2015;
until June 11.

ST IVES

Penwith Gallery
Black Road West.
☎ 01736 795579
Members of Penwith Gallery Spring Show;
until June 30.

SIDMOUTH

East Devon Art Academy
Old Fore Street.
☎ 01395 516284
Creative Coverage Open Exhibition;
April 29 to May 6.

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;
until 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.

WAKEFIELD

Hepworth Wakefield
Gallery Walk.
☎ 01924 247360

Stanley Spencer: Of Angels and Dirt; first major survey in
15 years includes rarely-seen
self-portraits and extracts
from his diaries,
June 24 to October 5.

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
Inspiring Impressionism;
June 25 to October 2.

Scottish National Gallery of Modern Art
75 Belford Road.
☎ 0131 624 6200
Surreal Encounters: Collecting the Marvellous;
June 4 to September 11.

Scottish National Portrait Gallery
1 Queen Street.
☎ 0131 624 6200

ART SOCIETIES

Bramshott and Liphook Arts & Craft Society
Annual exhibition at the
Millennium Centre, Liphook,
on June 4 and 4.
www.liphookartsandcrafts.org.uk.

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.net.

Chelsea Art Society
Annual open exhibition at
Chelsea Old Town Hall, King's
Road, London SW3, from June
16 to 20.
www.chelseaartsociety.org.uk.

Lindsey Art Association
Art and craft exhibition at
Tetney Village Hall, from July 1
to 3. Tel: 01507 610604.

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 593433
Elaine Preece Stanley and Peter Kettle;
June 18 to July 16.

MACHYNLLETH

MOMA Wales
Heol Penrallt.
☎ 01654 703355
Tabernacle Art Competition;
open submission exhibition,
July 9 to September 1.

NEWTOWN

Oriel Davies Gallery
The Park.
☎ 01686 625041
Oriel Davies Open 2016: Painting;
until June 15.

Milton Keynes Society of Artists
Exhibition at Camphill Café,
until July 29.
www.mksa.org.uk.

Nettleham Art Group
Annual exhibition at the Old
School, from July 8 to 10.
Tel: 01522 753558.

Newport Art Club
Annual exhibition at the
Village Hall, Newport, Essex,
on June 25 and 26.
Telephone 01799 540716.

North Wales Society of Fine Art
Annual exhibition at Ucheldre
Centre, Holyhead, from June
16 to July 13.
www.nwsfa.org.uk.

Orpington Art Club
Annual exhibition at Coolings
Garden Centre, Knockholt, on
June 25 and 26.
www.orpingtonartclub.co.uk.

Shropshire Art Society
Summer exhibition at St
Mary's Church, Shrewsbury,
from June 20 to July 16. www.shropshireartsociety.org.uk.

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



What makes the **Norfolk Painting School** the UK's leading specialist for oil painting tuition?

- Professional tutors - all of whom are exhibiting artists in their own right.
- Dedicated trained studio assistants
- Three state of the art painting studios each with two 70" HDMI demonstration screens.
- The support of one of the world's leading colourmen.
- All materials supplied on every course.
- High quality printed notes.
- Specialist materials shop onsite
- A dedicated commercial gallery for Diploma graduates.
- The Norfolk Painting School is everything an Art School should be and more..
- New Studio opening soon on Anglesey offering genuine NPS accredited courses in the North West & Wales



'I have never seen a place like the Norfolk Painting School, nor a painter and teacher as dedicated as Martin, he is without par. Passionate, full of colour and life yet humble and patient'.

Pete Cole President Gamblin Artist Colours.
Portland Oregon.

New 2017 Courses & Diploma Prospectus available now see online or call for details



Glazing & Traditional Oils



Impressionism



Contemporary Oils



Studio Craft

However you want to paint in oils, and whatever your experience we have a course for you

WWW.NORFOLKPAINTINGSCHOOL.COM

E: Jane@norfolkpaintingschool.com T: 01485 528588

OPPORTUNITIES & COMPETITIONS

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

Sending-in days

Jerwood Drawing Prize

Details: Largest and longest-running annual open submission exhibition for drawing in the UK. Open to all UK-based artists at any stage of their careers. Artists may submit up to three drawings made since January 2015. Maximum size 98½in (250cm) in any dimension when framed. Regional collection points. First prize £8,000, second prize £5,000 and two student awards of £2,000 each. Selected works will be exhibited at the Jerwood Space, 171 Union Street, London SE1 from September 14 to October 23, then tours. See website for full terms and conditions: <https://jerwooddrawingprize.artopps.co.uk>.

When: Registration deadline, June 27, 5pm. Handing-in, London, July 8 and 9, earlier from regional centres.

Cost: £18 for one work, £23 for two works, £28 for three; students £12 for one work, £16 for two and £20 for three works if handing in to London.

Contact: Register online at <https://jerwooddrawingprize.artopps.co.uk> or contact the project managers Parker Harris: jdp@parkerharris.co.uk.
① 01372 462190

Exeter Contemporary Open

Details: Established in 2006, this annual exhibition aims to provide an important national platform for contemporary visual art. Open to emerging and more established artists working in any media, including painting, sculpture, photography, print, drawing, video, mixed and digital media. Up to four works that reflect your current practice may be submitted. £1,000 overall award, £500 additional award, £300 audience choice award, and moving image award. Enter online or submit images on a CD, DVD, USB memory stick or photographic print. The exhibition is at Exeter Phoenix, Bradninch Place, Gandy Street, Exeter EX4 3LS from September 16 to November 5. Full details available at www.exetercontemporaryopen.com.

When: Submissions deadline, June 13. Handing-in, September 8, 9 and 10.

Cost: £20; £15 for students/2016 graduates.

Contact: Exeter Phoenix. Email: art@exeterphoenix.org.uk.

Chelsea Art Society

Details: Annual open exhibition of work in all media: paintings, prints, drawings and sculpture. Up to three works may be submitted and all must be for sale, minimum price

£100. The exhibition is at Chelsea Old Town Hall, King's Road, Chelsea, London SW3 from June 16 to 20. Prizes include the Julian Barrow Prize for a Painting and the new Wedlake Bell Prize for an artist aged 35 years or under, worth £1,000.

When: Handing-in, June 13, 8.30am to 3pm.

Cost: £12 per work.

Contact: Download entry forms and full conditions from www.chelseaartsociety.org.uk or telephone the secretary.
① 020 7731 3121

Derbyshire Open

Details: Open exhibition for amateur and professional artists. Up to two 2D or 3D works may be submitted on a Derbyshire theme, created in the last five years and not previously entered. Any medium accepted, except photographs and computer-generated images. Maximum size for 2D work, 150cm in any dimension. Prizes include £750 Derbyshire Trophy; five Derbyshire County Council Awards of £200; Derbyshire County Council Young Artist Award, £100, Friends of Buxton Museum and Art Gallery Purchase Prize, £200. The exhibition is at Buxton Museum and Art Gallery, Terrace Road, Buxton SK17 6DA from June 25 to September 2.

When: Handing-in, June 10 and 11, 10am to 4.30pm.

Cost: Free to enter.

Contact: Download entry forms and full terms from www.derbyshire.gov.uk/leisure/buxton_museum/derbyshire_open.
① 01629 533540

Café Gallery Open 2016

Details: Artists at all stages of their careers are invited to enter the 32nd CGP open submission exhibition. Up to three works may be submitted, one of which may be 3D and/or moving image. Maximum size of 25in (63.5cm) in any dimension, including frame or plinth. Diptychs and triptychs will not be considered one work and will be hung separately unless mounted together in one frame. There will be a prize for best in show. The exhibition is at CGP London, The Gallery by the Pool, 1 Park Approach, Southwark Park, London SE16 2UA from July 9 to 24. Full details: <http://cgplondon.org>.

When: Deadline for moving images, June 13. All other works to be handed in July 2 and 3.

Cost: £12 per work, concessions (students, over 65s, unwaged), £8 per work.

Contact: CGP London (as above).
① 020 7237 1230.

Royal Society of Marine Artists

Details: Submissions of painting and sculpture are invited that involve the sea and the marine environment, for example persons connected with the sea, shipping, creeks, wildlife, beaches – anything that moves with tidal waters. Accepted media are oil, acrylic, watercolour, original prints of any media, drawings, pastels or sculpture. Artists aged 18 and over may submit up to six works, a maximum of three may be selected. All works must be for sale, minimum price £300; unframed prints £120, framed prints £200. Maximum size 94½in (240cm) in any dimension. For full details and to submit work for preselection, got to: www.registrationmallgalleries.org.uk. Prizes include The Charles Pears Award for an outstanding work by a non-member, £500; The Artist Award of an interview feature in *The Artist* magazine, plus many other cash and art materials prizes. The exhibition is at the Mall Galleries, The Mall, London SW1 from September 28 to October 8.

When: Submission deadline, June 24, 12 noon. Handing-in, July 30, 10am to 5pm.

Cost: £15 per work; £10 for under-35s.

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

New Forest Open Art

Details: Open art exhibition organised by the New Forest National Park Authority and New Forest Centre to celebrate the unique environment of the New Forest. A maximum of three works, paintings, drawings, original prints, photography, textiles and mixed media, created since July 2012, may be submitted. Installations or performances not accepted. The work must be of, or about, the New Forest. Framed work should not exceed 118in (300cm) circumference; 3D pieces of craftwork must not exceed 19½in (50cm) square. First prize, £500; second prize, £300; third prize £100; People's Prize, £100. The exhibition is at the New Forest Centre, High Street, Lyndhurst, SO43 7NY from July 16 to September 3.

When: Handing-in, July 3 and 4, 10am to 4pm.

Cost: £5 per entry; £3 for full-time students.

Contact: Full details and application pack from: <http://www.newforestcentre.org.uk/new-forest-open-art-2016>.
① 023 8028 3444

Tabernacle Art Competition

Details: Annual open competition for which this year's theme is 'Any line or lines from "Frost at Midnight" by Samuel Taylor Coleridge'. Two-dimensional works in any media accepted, plus low-relief collages provided they are contained in a frame and can be wall mounted. Maximum size including frame, 36×48in (91.5×122cm). Under-18s may choose their own theme. First prize, £1,200; second prize £600; third prize £300; under-18 prize £100; People's Choice prize, £850. The exhibition is at MOMA Wales, The Tabernacle, Heol Penrallt, Machynlleth, Powys SY20 8AJ from July 9 to September 1.

When: Handing-in, June 27 to July 1, 10am to 4pm.

Cost: £10; under-18s £3.

Contact: Telephone 01654 703355 for a competition pack or fill in the request form at <http://moma.machynlleth.org.uk>.

Griffin Art Prize 2016

Details: A London residency award in painting and drawing, open to UK-based artists who have graduated since 2009. Up to four works may be submitted, created since 2013. Six shortlisted artists will exhibit at the Griffin Gallery from November 24 to December 16. The winner will have sole use of a large studio and art materials from Winsor & Newton, Liquitex and Conté à Paris with which to produce work for an open studio event at the Griffin Gallery at the end of their residency, plus a mentoring programme from an invited arts professional.

When: Submission deadline, July 3.

Cost: £15 per entry (four works).

Contact: Full details and enter at <https://griffingallery.co.uk>. Griffin Gallery, The Studio Building, London W11 4AJ.
① 020 8424 3203

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

KEN BROMLEY ART SUPPLIES

COVER COMPETITION

2016

Winner will feature on the cover of our next catalogue

£250 worth of Winsor & Newton Art Materials to be won

Deadline: Friday 8th July 2016



CALL FOR ENTRIES

ARTSUPPLIES.CO.UK/COVERCOMP

MIXING IT UP
IN WATERCOLOUR
Charles Sluga

NEW RELEASE



THE MAGIC OF
WATERCOLOUR FLOWERS
Paul Riley



Buy this DVD and his BOOK for the special price of £44.00 (+ p&p)

VARIATIONS
ON A THEME
Ken Howard OBE RA



APV Films
have an inspiring
selection of
over 100 DVDs
Books
Brushes
Paints

....NEW FROM APV....
Watch our films Online!
VIDEO ON DEMAND
now available
Full details on our website

www.apvfirms.com
01608 641798

PAINTERSONLINE and Pavilion Books Competition



PaintersOnline, the online home of **Leisure Painter** and **The Artist**, has teamed up with **Pavilion Books** to offer you the chance to win one of five sets of three Colour Your Own books, worth almost £30, to include *Colour Your Own Monet and the Impressionists*, *Colour Your Own Van Gogh* and *Colour Your Own Dutch Masters*.

These arty colouring books feature drawings of some of the most famous paintings to colour in – from Vermeer's *Girl With a Pearl Earring* to Monet's *Water Lilies*. Lend your own colours to works of art by Dutch Golden Age masters and French impressionists, and to the iconic paintings by Vincent Van Gogh. The images are printed single-sided on thick paper, making it possible to colour in with

a range of different media. Discover the magic of classic paintings and let them inspire you.

Pavilion Books Group is a thriving independent London-based publisher producing high-quality illustrated books under the Batsford, Collins & Brown, National Trust, Pavilion, Pavilion Children's, Portico and Salamander imprints. For more information visit www.pavilionbooks.com

ENTER NOW

To win one of five sets of **Colour Your Own** books from **Pavilion Books** please visit:

www.painters-online.co.uk

the online home of **Leisure Painter** and **theartist** magazines, and click on the links to competitions. Closing date for entries is June 20, 2016. Winners will be selected at random from all online entries.

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.

ART BOOKS & DVDS

Reviewed by Henry Malt

Colour & Light in Watercolour

Jean Haines

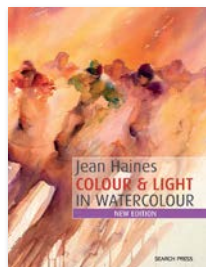
This is a reissue of Jean's first book, which originally appeared as part of a series aimed at beginners. It was never well-suited to this and the format and length always made the artist's work feel constrained. A redesign and more than doubled extent have given it wings that are more in keeping with her later books.

Extended reissues often do not work. Authors move on and what they wanted to say on the subject in question was usually all there in the original. Additions can feel at best bolted on or, at worst, out-takes that should have stayed on the cutting-room floor. That is emphatically not the case here. The original had promise and that has been realised now, the result being a triumph.

Search Press £15.99, 128 pages (P/B)

ISBN 9781782212614

Order from our online store:
<http://painte.rs/1T9wVuc>.



How To See It, How to Draw It – The Perspective Workbook

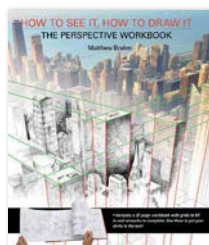
Matthew Brehm

There have been many books on perspective down the years, all trying in their own way to simplify what is a complex subject. In some cases, that can be overdone, leading to no explanation at all. Matthew Brehm confronts the problems head-on and avoids over-simplification by including as many illustrations as possible. The result is both clear and elegant and avoids as many of the intrusive red lines leading to vanishing points as possible. Five perspective types – 1-point, 2-point, 3-point, multi-point and curvilinear are each broken down into seeing, understanding, applying and a how-to sequence. This consistent approach makes the book easy to follow and gives you the confidence to tackle the workbook section, which is definitely quite technical. This is one of the best books on the subject I've seen.

Search Press £15.99, 144 pages (P/B)

ISBN 9781782212768

Order from our online store:
<http://painte.rs/1T9wVuc>.



simply self-congratulatory and thus becomes a survey of the workings of a creative mind and its influences. Gormley explores his view of the human body, which is important in relation to his own figurative work, then looks at a series of sculptures, assessing their creative importance. From here, he looks at Buddhist and Jain traditions and how they have influenced him, concluding with a survey of his own recent work. Overall, this is a thorough and richly illustrated book.

Thames & Hudson £19.95, 240 pages (H/B)

ISBN 9780500093955

Shorelines: Artists on the South Coast

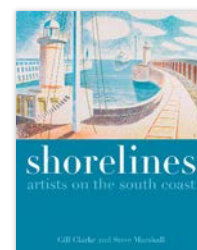
Gill Clarke & Steve Marshall

This rather delightful thematic compilation puts John Constable alongside Laura Knight, while Kurt Jackson nestles beside William Powell Frith. The south coast covers a wide area and this goes further than the Dover to Brighton run that the term often implies, running from Thanet in the east to Mousehole in the west.

Subject matter is as catholic as the geographic and artist-based coverage. Frith's crowded narrative scene at Ramsgate Sands and Norman Wilkinson's Icarus-like *Beachy Head: Attack on Convoy* from the 1940s sit alongside straight landscapes and scenes of working life. As a way of finding almost infinite variety under a pleasantly loose umbrella, the approach throws up a surprise every time you turn a page. As well as being beautifully reproduced and well curated, the book includes thoughtful and insightful essays from the editors that explain the pictorial content and put it in context.

Sansom & Company £20, 112 pages (P/B)

ISBN 9781908326768



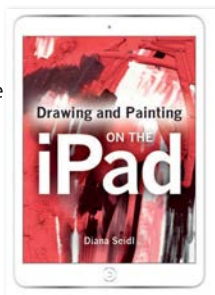
Drawing and Painting on the iPad

Diana Seidl

Computer-generated art has been around for some time, but the introduction of tablets has brought it to a wider audience. These have also stabilised the technology and the advent of touch-screens has made the process much more like using traditional media. The accompanying literature, while not extensive, has previously tended to concentrate on the technology rather than the act of creation and this has been its main weakness. It is therefore a relief to be able to report that this rather excellent book redresses that balance. It is about making works of art in a digital medium rather than simply fiddling with electronics. There is, of course, more about working methods than would be the case with, say, watercolour, but the emphasis throughout is on the result. The examples and demonstrations are as clear and varied as you could wish and include flowers, portraits, landscapes and still lifes.

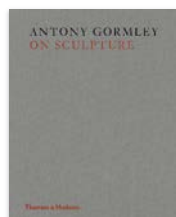
Crowood £16.99, 144 pages (P/B)

ISBN 9781785000270



Antony Gormley on Sculpture

In this beautiful and satisfying work Anthony Gormley talks about the history and practice of sculpture, both generally, and in relation to the form, development and creation of his own work. It becomes a rare and privileged insight into the mind of one of the most important sculptors working today. It also benefits from being hugely analytical rather than



Mixing It Up In Watercolour Charles Sluga

Australian artist Charles Sluga travels and demonstrates extensively, and his experience shows in this polished performance. Informed, informative and entertaining, Charles will keep your attention at all times throughout this packed film. His style is loose, though he points out that you can work anywhere on a scale between pure abstraction and the fine detail of hyper-realism. Here, he is at pains to 'use the scene as a catalyst for designing a painting' like 'a beautiful white lie'. This means selecting and rearranging pictorial elements to create a harmonious whole. He also concentrates on the use of colour and tone to the same end. Filmed in London, this is a varied, fascinating and thoroughly enjoyable piece.

APV Films £28.55, 95 minutes

DVD

MIXING IT UP
IN WATERCOLOUR
Charles Sluga



ART COURSES & HOLIDAYS

DEVON/EXMOOR COURSES
Painting Holidays
and Short Breaks
www.inspiredpaintingholidays.co.uk 01398 332094

LIFE PAINTING AND DRAWING with Rachel Clark

Highly recommended.
 Small classes.
 One week, Saturday
 or private tuition.

T: 07528 674 389
www.rachelclark.com



ART HOLIDAYS IN CORNWALL



'a great deal more than just a painting holiday...'

Small Groups
 Stunning Locations
 4 Star Accommodation
 All Abilities

Tel 01579 383491

www.callingtonartschool.com

PAINTING HOLIDAYS & STRUCTURED COURSES with Linda H Matthews



Small Groups, Qualified Tutor
 Traditional Alla prima Techniques
 Tel: +44 01692 630485
paintincanvasholidays.co.uk

Alpha Painting Holidays "Your First & Best Choice for a Painting Holiday"

- Learn with Britain's Best Tutors
 - Visit Inspiring Locations - Exmoor, North Devon Coast, Somerset, Wye Valley, Lake District & The Western Algarve
 - Have the Complete Package
- Experience with all inclusive holidays, in all media & all abilities welcome
 Organisers on location with group
 New Venue in The Western Algarve, in Monchique Mountains

01934 733877

www.alphapaintingholidays.com

Wildlife Painting Workshops with
Cate Wetherall
**One to One &
 Small Group Workshops
 In Buckinghamshire**
 Learn how to create detailed
 portraits in pastels or oils
**Confidence Building Workshops
 Beginners to Advanced**
 All Materials, Lunch & Plenty of Refreshments Included
 Available dates updated regularly on the website - www.wildandtame.co.uk
 phone 07702 060113 or email Cate for more details - cate@wildandtame.co.uk



THE SKY'S THE LIMIT

**WHEN IT COMES TO
 ADVERTISING WITH
 THE ARTIST**

Call Anna-Marie to discover the
 opportunities available to you.

T: 01778 392048

E: annamarieb@warnersgroup.co.uk

Join artist/author
PAUL RILEY
 At his idyllic home and
 Studio in South Devon

Serious tuition
 Excellent food
 3 or 5 day courses

Watercolours, oils or
 printmaking

www.coombefarmstudios.com
 Tel 01803 722 352

*Paint Provence with Artist Tessa Baker.
 Come on a painting holiday of a life time*

**Painting plein-air you will learn to use and understand
 the alchemy of watercolours.**



- All elements of art included
- Dream destinations
- small groups
- one to one tuition
- meals cooked by 5* chef

Full details on the website www.paintprovencewithtess.com
 or email: tessabakerart@gmail.com T: +33 4 94 68 73 76

artnet FOCUS



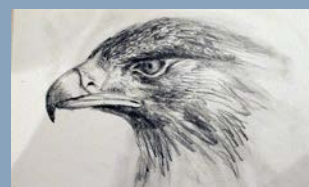
Val Cansick

Val Cansick runs painting holidays from her cottage in Nanstallon, Cornwall and also teaches workshops in Hitchin, Hertfordshire. In Cornwall you can enjoy the beautiful scenery and get right away from it all for five days whilst learning or improving your drawing or painting skills. In Hertfordshire at the Churchgate Gallery studio, Val and her group of tutors provide tuition and coaching. You can choose from one- to four-day courses in illustration, painting or drawing in



a variety of media, half-day coaching sessions for beginners, or just have fun exploring different media. Whatever you choose, you will be taught in a relaxed and friendly environment with like-minded people, in small groups and with plenty of practical help.

See Val's website for full details or contact her on 01462 504052 or 07544 343749.



www.art-times2.co.uk

indigo brown
 painting holidays
Where better to develop your painting skills than in beautiful Pembrokeshire

- Professional tuition for all levels
- 3 and 5-day full board residential courses
- Superb home cooked cuisine
- 4 Star en-suite accommodation
- Small groups, large studio space
- non painting partners welcome

...be inspired

t: 01348 840 177 **Andrew and Maggie Brown**
 e: info@indigobrown.co.uk w: www.indigobrown.co.uk

ART COURSES & HOLIDAYS

Jill Tisbury
www.jilltisbury.co.uk
info@jilltisbury.co.uk
07970 665 331

Wildlife art workshops

- Pastels on velour
- Airbrushing, 1 & 2 day courses
- Small groups, qualified tutor
- All abilities welcome

All materials and a great lunch included

Call me to chat about your needs or visit my website to book your place



Innovation : Creativity : Quality

The Old School Studio
Old School Lane, Whittlesford, Cambridge CB22 4YS

CAMBRIDGE based Working Art Studio
set in an attractive Victorian School House.
Affordable one & two day fully tutored workshops.

Tutors for 2016: Hashim Akib, Paul Alcock, Marilyn Allis, Jamel Akib, Vic Bearcroft, Melanie Cambridge, Clare Crossman, Soraya French, John Glover, Rachel Haynes, Prue van der Hoorn, Chris Lockwood, John Shave, Simon Williams SBA, Thomas Plunkett PRWS, Sue Williams

Drop-in-and-Paint Club every Thursday & Friday
CAMBRIDGE OPEN STUDIOS IN JULY
Three day Summer School & Kids Painting Activities in August

For full details of all workshops or to request the 2016 brochure
Email: info@theoldschoolstudio.co.uk
Or call Val Pettifer: 01223 833064
www.theoldschoolstudio.co.uk

Watershed Studio

One and Two Day Courses
with many popular tutors including
Tim Fisher, Sylvia Paul, Carole Massey, Margaret Glass, Sue Williams and Charles Evans etc

- Friendly rural studio
- Good home cooking
- Excellent local accommodation

Call Allison Bond for details:
01255 820466
allison@watershedstudio.co.uk
www.watershedstudio.co.uk
St Clere's Hall Lane, St Osyth, Clacton on Sea, Essex, CO16 8RX

ART SHOPS

Pegasus Art Supplies
www.pegasusart.co.uk



Suppliers of the finest art materials

VISIT OUR ONLINE SHOP
FREE CATALOGUE
Tel: 01453 886560
email: info@pegasusart.co.uk
Griffin Mill, Stroud, GL5 2AZ

ART MATERIALS

Sidewinder Studio
01243 552186
Shop online
www.sidewinderstudio.co.uk

CHINESE BRUSH PAINTING SUPPLIES

We have an extensive range of high quality, authentic Chinese Brush Painting supplies, beautiful accessories and specialist books.

- Over 300 titles in stock
- Starter packs for beginners

FRAMING

Ashcraft Framing
Artists Frames

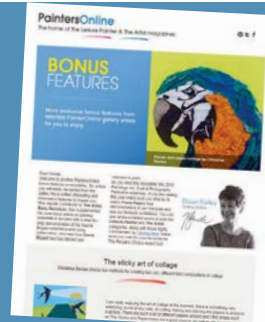
- Save money on framing
- Complete or self-assembly
- Plain wood or painted
- Inlay frame specialist
- Large, standard and bespoke sizes

Exclusive - St Ives/Nicholson style frames available on-line

Call 01427 787318 or visit
www.ashcraftframing.co.uk/store

To keep in touch and receive more hints, tips and news about our competitions and offers sign up to receive our FREE regular e-newsletter

www.painters-online.co.uk/art-community/newsletter-registration.htm



Download *theartist* app FREE to your mobile or tablet device

- FREE sample issue available
- Instant access to your magazine
- Read every page of *theartist* on your device
- Single copies and subscriptions available from £2.49
- Easy access to paid-for past and present issues
- View anytime, anywhere
- All issues stored in one place

Search for *theartist* magazine at these stores or scan the QR code





Pack and ship efficiently and effectively

Save time and money and avoid grief when posting and shipping artwork, says **Katherine Tyrrell**

Packaging and shipping art is about time as well as money. It pays to use efficient and effective methods of despatch.

Costs of shipping

You can get artwork to its destination via domestic or international post, parcel services or couriers. Related costs include packaging materials and insurance – and your time. The total cost of delivery and time of arrival is determined by:

- Size and/or weight.
- How you present, protect and package the artwork.
- Which carrier you use.
- Different delivery options.
- The time it takes to get artwork ready for despatch.

Which carrier?

The best carrier for your artwork will depend on where you live, the size and weight of artwork and who is receiving it.

- Do get recommendations from other artists. Do also listen to the horror stories.
- Do develop and keep a list of carriers for different sized works – and substitutes. Bookmark relevant web pages. Set up an account with any carrier you use regularly.

Before you start to pack do:

- Weigh and measure your artwork and allow for packaging.
- Check the current costs of different carriers for the estimated size and weight.
- Check the limits on the liability of the carrier for damage sustained in transit.

Incentivise purchases

- Do use free shipping as an incentive for UK purchasers of small works if packaging can be simple and cheap.
- Do provide options for how packages are shipped. Allow clients to choose between speed and cost.

What to tell purchasers

Do be transparent about costs.

- Do quote realistic prices and charge shipping at cost. Remember to include all packing materials, the insurance premium and the cost of your time.
- Do tell purchasers that delivery costs vary by country/location.
- Do indicate typical shipping cost guidelines for different sizes/places if selling online.
- Do know the timescales for different options. The client pays the premium for

extra-speedy delivery, not the artist.

- Do be alert for scams. Only accept payments via credit cards or PayPal.

Packaging is marketing

- Impress clients with the care you take with packaging their new purchase.
- Do recycle suitable packing materials if your client is keen on sustainability. Never reuse material unless it looks good.

Packaging supplies

Artwork must NOT move inside the exterior packaging.

- A tape gun with strong, wide tape is a fast and effective way to seal a package and give extra protection to edges.
- Do use glass safety film if sending glazed works. It stops broken glass from doing any damage by holding it in place.
- Never ever use bubble wrap around a painting that is not completely dry. It will arrive with an embossed pattern.
- Never use polystyrene packing peanuts if you want to impress a gallery or keep a client!

Reduce time

- Do hire somebody else to do the packing while you make the artwork. An artist I know made allowances for her children conditional on them packing her prints to a satisfactory standard!

Reduce weight

- Ask clients if they would rather spend money on frames or shipping. Eliminate frames and glazing and the potential for damage and provide advice to clients on framing instead.
- Create a foamcore sandwich around artwork being sent overseas. It cushions, helps to prevent a package being bent and is also lightweight.

How to claim insurance

- Do assume inappropriate handling in transit (eg the package will be dropped or left in the rain) and pack accordingly.
- Do photograph the artwork before packing and in packaging, ie have proof it was properly packed and not damaged.
- Do eliminate the scope for movement inside the package, or bending, tearing or water penetration. Make sure edges are well protected and sharp corners will not 'punch' through the packaging. You cannot claim reimbursement unless you pack as per carrier requirements.

- Do eliminate glazing with glass if possible. It's heavy, liable to break unless packaged very carefully and broken glass damages artwork.

- Ensure that delivery requires a receipt.

International deliveries

Poor packaging and labelling generate common complaints about international deliveries, ie lost or stuck inside customs.

- Do use the correct international export tariff code for artwork (paintings, drawings and pastels is 97011000).
- Do include all relevant export paperwork in an envelope taped to the outside of the package.
- Do include duplicate paperwork and address labels inside the package in case the external package gets damaged or the label becomes detached.
- Always include return paperwork if sent for exhibition only.

Open submissions

If you can't deliver in person you'll need a carrier. Many organisations and galleries refuse to unpack and keep packaging or repack to send back.

- Do make a list of carriers that provide an enhanced service for artists (unpack, remove/store packing and repack if required).
- Do cost out co-operative effort, eg share the hire of a van. Always agree who meets the cost of any damage incurred in transit.
- Do include duplicate paperwork and address labels inside the package in case the external package gets damaged or the label becomes detached.
- Make life simple by using specialist packaging, eg Stiffy bag, www.stiffybag.com; it is also easy to store and reuse.

My website www.artbusinessinfo.com/how-to-pack-post-and-shipart.html has links to online sites that can help you with packing and shipping options.

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



Subscribe for just £37 and receive a FREE GIFT worth £29.95!



RECEIVE £51.87 WORTH OF MAGAZINES
AND A GIFT WORTH £29.95 WHEN YOU SUBSCRIBE

Take up this offer and enjoy

- **13 issues for only £37** by annual Direct Debit
- **A FREE gift** of a Sennelier Aqua-Mini watercolour set worth £29.95 (rrp)
- **FREE** delivery direct to your door
- **Save 29%** on the shop price on every issue
- **EXCLUSIVE FREE** transfer at any time to our sister title *Leisure Painter*

Sennelier Aqua-Mini watercolour set with brush



Order online at www.painters-online.co.uk/store and enter
code TP1607 Call 01580 763315 and quote code TP1607

This is a Direct Debit offer only. For other offers visit our website.
Offer ends 30 June, 2016. Gift will be posted out within 28 days of receipt of order.

SKYROS

Adventure ♦ Creativity ♦ Joy



'One of the world's best holidays' THE SUNDAY TIMES



YOGA ♦ WRITING ♦ WATERCOLOR PAINTING ♦ MOSAICS ♦ PHOTOGRAPHY ♦ COMEDY ♦ MUSIC & MUCH MORE

CALL 01983 865566 FOR YOUR 2016 SKYROS HOLIDAY BROCHURE OR EMAIL OFFICE@SKYROS.COM
WWW.SKYROS.COM