

# the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

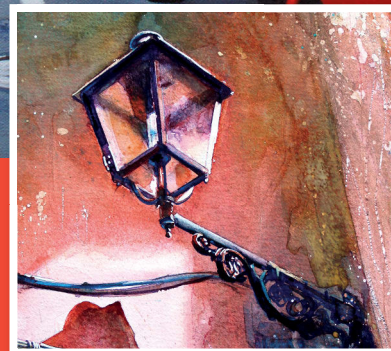


## Simplify & master perspective with Jo Quigley



**How to create light & shade in your pastel landscapes**

**Develop your pure watercolour techniques**



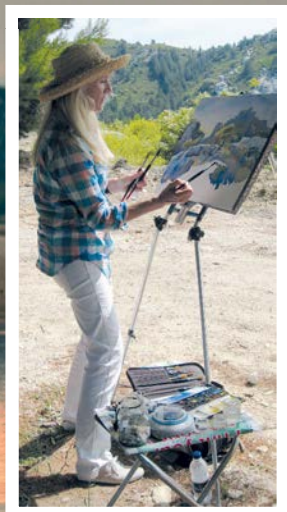
**PLUS WHY & HOW TO USE COBRA WATER-MIXABLE OILS ● PAINT A DAILY STILL LIFE WITH PENNY GERMAN ● SCOTTISH ARTIST CHARLES JAMIESON EXPLAINS HIS WORKING METHODS ● CHOOSE THE RIGHT SKETCHBOOK ● SKETCHING ON THE MOVE ● IMPROVE YOUR FIGURE PAINTING ● BRUSH UP ON YOUR OIL PAINTING SKILLS ● ABSTRACT PAINTING DE-MYSTIFIED**



READER HOLIDAY

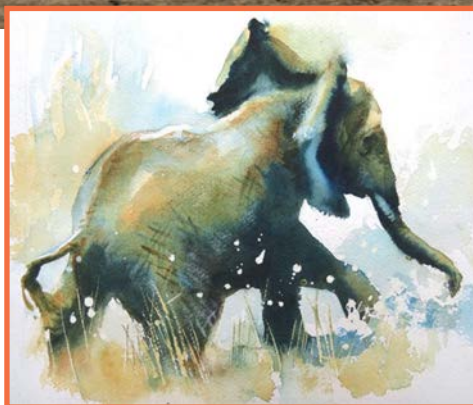
# WILDLIFE PAINTING SAFARI with Hazel Soan

## South Luangwa, Zambia October 5 to 17, 2016



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

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



▲ **Watercolour elephant sketch** by Hazel Soan

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

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

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



▲ **Watercolour lion sketch** by Hazel Soan

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

**Price per person** £5,995

**Single supplement** £500

**Number of students** 8 to 12

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





**Managing Editor:**

Sally Bulgin PhD Hon VPRBSA

**Deputy Editor:**

Deborah Wanstall

**Advertising sales:**

Anna-Marie Brown 01778 392048

annamarielb@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

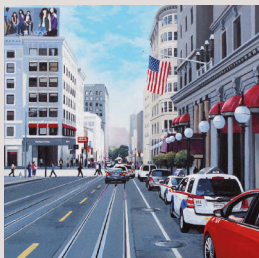
Street, Tenterden, Kent TN30 6BD Telephone

01580 763673 Fax 01580 765411

Advertising 01778 392048

[www.painters-online.co.uk](http://www.painters-online.co.uk)

THIS MONTH'S COVER ARTIST



Jo Quigley *Union Square*, acrylic,

30x30in (76x76cm).

See pages 24 to 27



# WELCOME from the editor

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

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

We are recently back from our attendance at the annual Patchings Art, Craft & Photography Festival, in Calverton, Nottinghamshire, where our long-standing open competition inviting artists to enter works in *The Artist* category for experienced amateurs and professional artists, and the *Leisure Painter* category for the less experienced amateur and hobby painters, resulted in two stunning exhibitions that remain on show to the public in the galleries at Patchings Art Centre until July 24, 2016. These two well-known competitions, whose judging panel included artists David Curtis, Ken Howard and John Sprakes, follow the traditional format of inviting artists to enter as individuals with the aim to increase their exposure and win valuable prizes (see next month's issue for our full report and to see the winning paintings).

In addition, this year the festival also included our four-day exhibition of the selected works of the artists representing ten art clubs in our exciting new competition to discover this year's Art Club of the Year. With a completely different format and the unique concept of inviting artists to work together as a group, our inaugural Art Club of the Year competition, also organised in partnership with Patchings Art Centre with prizes sponsored by Jackson's, invited all UK art clubs to devise a democratic method of selecting five two-dimensional works that they felt would best represent their club, along with a written profile, including details about their club's history, members and activities. I, and my colleague Ingrid Lyon, editor of *Leisure Painter*, spent an enjoyable, albeit incredibly difficult day, selecting the top ten clubs from the online submissions, to invite to exhibit their five representative artists' entries at the Patchings Festival (from June 9 to 12), where our other judge, artist and co-owner of Patchings Art Centre, Liz Wood, also reviewed the entries.

The overall winner and two runners-up were then chosen during the exhibition by renowned artist and regular contributor to *The Artist* Hazel Soan, and visitors to the event were invited to vote for their favourite club for the People's Choice Award.

I spent time with Hazel whilst she made her notes on the 50 paintings in the Art Club of the Year exhibition, until she was able to confirm her final selection. I was impressed by the thought that she gave to the works in this exhibition, and by the enthusiasm and passion with which she embraced our new competition. As she points out in her observations on page 57, artists are used to working alone and the life of an artist can often feel solitary, so working together as a group with the requirement to be a team player to help your fellow artists achieve a common goal is unusual, although of course not without precedent if you consider the examples of groups such as the Impressionists working together with a common goal during a certain period within art history.

Incredibly and completely co-incidentally as the votes weren't counted until after Hazel Soan's final selection, the public vote for the People's Choice Award also went to Hazel's first choice club. Turn to page 57 to read more from Hazel about the reasons for her choices, and look out for news of next year's Art Club of the Year competition and exhibition entry details in later issues.



Hazel Soan (middle) with four members of Guildford Art Society, runner-up in our Art Club of the Year 2016 competition (see page 57)

Best wishes

*Sally*

**Sally Bulgin**  
Managing Editor

Let us know what you think at • [theartistletters@tapc.co.uk](mailto:theartistletters@tapc.co.uk) • [www.painters-online.co.uk/forum](http://www.painters-online.co.uk/forum)  
• [www.facebook.com/paintersonline](https://www.facebook.com/paintersonline) • [twitter.com/artpublishing](https://twitter.com/artpublishing)





12



28

# CONTENTS

## FEATURES

**12 A world in his head** **FC**  
**MASTERCLASS Charles Jamieson** tells Caroline Saunders how his imaginative paintings take form

**57 Art Club of the Year**  
We announce this year's competition winners

**59 The musings of a professional artist**  
**Charles Williams** considers the value of storing your unsold and unresolved work

## PRACTICALS

**17 The art of daily painting**  
Improve your observational and painting skills with a daily oil painting, says **Penny German**

**20 Papers for sketching**  
**Glen Scouller** advises on papers and sketchbooks for watercolour sketching

**24 Perspective demystified**  
**Jo Quigley** explains what you need to know about perspective and puts her ideas into practice in a demonstration of a street scene

**28 Straightforward watercolour**  
**Ian Sidaway** demonstrates simple watercolour techniques

**30 Hot and cold, light and shade** **FC**  
**Robert Dutton** shows how to achieve strong, dynamic paintings

**33 Stylizing still life**  
Colour and style take **Laura Reiter** on an adventure in her semi-abstract still lifes

**36 The true value of a sketch**  
**David Parfitt** confirms why sketches, made from life or memory, whatever the medium, are so valuable to the artist

**40 The primaries: yellows**  
**Soraya French** examines the primary colours in her new three-part series



17



28

40





## 42 Get acquainted with oils

**Adebajji Alade** shares his oil painting techniques, with tips and a demonstration painting

## 47 Improve your figure painting

A new six-part series from **Ann Witheridge** begins with advice on working from life and choosing your model

## 50 Keep it pure

**David Poxon** demonstrates a painting in pure watercolour

## 52 The A-Z of colour

I is for Intensity. **Julie Collins** continues her series

## 54 Oil and water do mix

**Max Hale** is a fan of Talens' Cobra water-mixable oils

## 66 Cost-effective ideas for artists

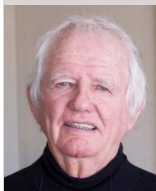
**Katherine Tyrrell** advises on how to limit your losses when creating prints of your artwork

## PLUS

6 Your views 9 The Art World

60 Exhibitions 63 Opportunities

## 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

Royal Society of Marine Artists past-president **Geoff Hunt** reveals how he painted a commission to feature the clipper ship *Sea Witch*, the largest oil painting he has ever tackled

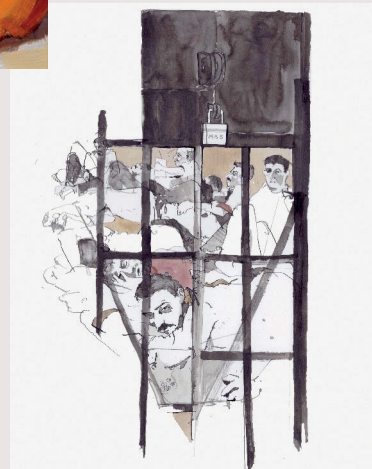


## SPECIAL

◀ We showcase some of the prize-winning paintings in *The Artist's* annual open competition and exhibition at Patchings Art Centre

## PLUS

► Reportage illustrator **George Butler** shares his materials and methods for a commission to record some of the refugee camps across Europe in pen and ink



## PRACTICALS

- Should I avoid putting people in my paintings? **Jo Quigley** reassures artists uncertain about their figure painting skills
- How finished is finished? **Haidee-Jo Summers** offers her tips and advice
- Try using oil pastels with other media to create expressive landscapes with **Robert Dutton**
- Paint wet-in-wet skies in watercolour with **Winston Oh**
- **Jake Winkle** shows how to paint lively figures and portraits in watercolour
- What is colour composition and why is it important? **Paul Riley** has the answers

## PLUS

- **Katherine Tyrrell** advises on tax issues for artists and how to deal with HMRC
- **Hannah Ivory Baker** puts Jackson's Artists' Oils to the test

**And much more! Don't miss out:  
our September issue is on sale from August 12**



## ★ STAR LETTER

### Rejection does have a benefit

I was truly sorry to be rejected by a local open art exhibition. I had exhibited in previous years but last year and this year I was rejected. I wondered if I am just not good enough, if they do not like or want watercolours, and if I should forget putting my work up there to be knocked down.

When I went to collect said rejects the doors were late opening and I began to chat to the lady standing next to me. It turned out she was a steward and, when I stated my purpose, she could not have been kinder. She offered to help me and give me the feedback I so needed. When I enquired of her name, I was doubly impressed as she is a well-known artist, a painter on paper, with many initials after her name.

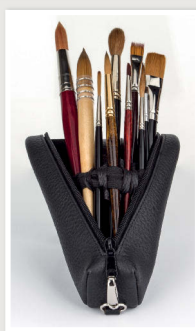
When the doors opened she took me to a few of the watercolours on display and pointed out a few things to observe. Then to my work, where she gave me wonderful advice – to the point, about what I need to work on and think about with my painting.

I have learnt that rejection is not all bad. Perhaps it is good to keep the standard of the exhibition high. I have also learnt not to sell my better pieces but to keep them for exhibition, which is difficult. A recent visitor to my studio bought three paintings, one of which was marked to exhibit. I was flattered, so let it go – mistake!

So a big thank you to her for caring and being so full of inspiration. This kind act turned my despair into something positive. Already I am determined to up my game for 2017! I hope my experience encourages others to keep going, to improve and obtain recognition for their work.

*Clare Weatherill, by email.*

*This month's star letter writer will receive a **Frazer-Price Brush Case** and a selection of brushes, total value about £50, courtesy of Jackson's Art Supplies. [www.jacksonsart.com](http://www.jacksonsart.com), telephone 020 7254 0077. See page 10 for more information about the brush case.*



their wonderful idiosyncrasies and quirks. It is having an awareness that each of us is infinitely special, regardless of age, gender, class or creed, that is such a spur to a good portrait. This then gives energy to the brush-in-hand and the need for the good craftsmanship that Charles affirms. You can have brilliant technical skills and even years of experience, but without a passion for people, that elusive good portrait will never happen.

*William Mather, by email*

### Disappearing charcoal

I started a charcoal portrait on a gesso board without thinking about how to 'fix' it. I now would like to save it but if I spray it with fixer for work on paper, it runs and will disappear. If I leave it as it is, it will eventually dust off. Is there any way that I can preserve it?

*Gail Bolliger, by email*

Robert Dutton replies: *Priming any surface with gesso will make it somewhat greasy, especially if you have used it thickly and on a non-absorbent surface such as MDF board, canvas, canvas board or similar. Gesso is, however, one of the easiest ways to prime such surfaces when working with acrylic or oil paint.*

*Because it is more absorbent, you will have a better chance if you use watercolour paper for charcoal drawings. The paper will absorb more of the gesso, thus making it far less greasy to work on, especially if you've thinned the gesso with a little water. I've often worked with mixed media and charcoal on a 100 per cent rag watercolour paper (stronger than wood pulp paper), minimum weight 140lb (300gsm), with a water-thinned gesso ground. A good-quality aerosol fixative used during the process will always hold the charcoal. Pump action liquid fixative will make the charcoal and other pigments run.*

*My advice would be to photograph your work professionally so that you have a digital recording of it to use for prints, publicity etc, rather than lose the image after all your hard work. To avoid any other disappointments, experiment with different consistencies of gesso as a primer on different surfaces, to find out what works best for your approach. And do consider changing from board to paper. There are plenty of papers and surface textures to choose from between the different manufacturers and, again, experiment to find the one you like best.*

### Transparency please

In her reply to Jonathan Harper (*The Artist* summer 2016), Cheryl Culver misses the point. No struggling artist wants to go through a process of rejection when the odds are so clearly against any chance of being successful from the outset. This is all that Mr Harper is stating, and a request for transparency from the major organisations involved is not an unreasonable request. Nor is he asking how the Federation of British Artists manages its financial commitments. Some open and relevant dialogue from the organisations concerned would be welcomed.

*Catherine Hull, by email*

### Open competition blues

I agree with much of what Jonathan Harper wrote about open art exhibitions (*The Artist* summer 2016), but also recognise that, as Cheryl Culver pointed out, there are many unseen expenses in staging these large exhibitions, and you can't hang everything. It is very expensive to enter open exhibitions,

especially if you live far outside London and, if you enter several in a year, the costs mount up.

However, I feel the main problem is knowing when you are confident in your work and ready to submit, bearing in mind there is so much competition. Viewing open exhibitions can be a double-edged sword, as you might be intimidated by the standard, or think you are better than what has been selected. I presume judging panels change each year and, therefore, the selection criteria. It really is a minefield. If anybody can address any of these problems, I would love to hear from them.

*Keith Blessed, by email*

### When love is required

I'm afraid I can't agree with the melancholy 'musings' of Charles Williams on portraiture. (*The Artist*, July 2016). I can agree that doing endless portraits of the 'great and the good' could give rise to cynicism. But it seems to me that what Charles misses can be expressed in one simple word: 'love'. For portraits to work you have to have a love for people – with all



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



**Ken Bromley**  
Art Supplies

**FREE SHIPPING**  
on orders over £40 to UK  
Mainland

**GREAT DISCOUNTS UNBEATABLE SERVICE**

\*See our shipping policy for full details.

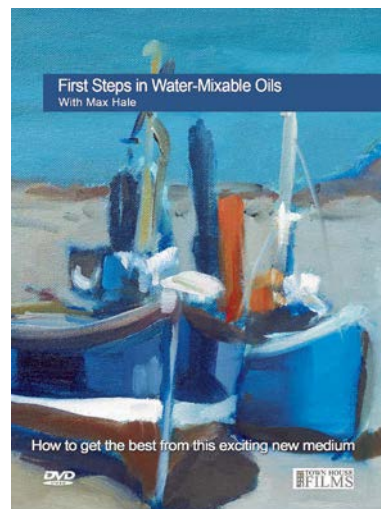


**artsupplies.co.uk**

@KenBromleyArt facebook.com/KenBromleyArt  
Tel: 01204 690 114 Email: sales@artsupplies.co.uk

**TOWN HOUSE FILMS**

Order Line Number  
**01603 782888**  
View trailers and order securely online at:  
[www.townhousefilms.co.uk](http://www.townhousefilms.co.uk)



## EXCLUSIVE OFFER FOR THE ARTIST READERS

*"First steps in water-mixable oils by Max Hale"*

With Royal Talens' Cobra water-mixable oils

RRP £27.95 Special offer £19.95 a saving of £8!

Buy online at [www.townhousefilms.co.uk](http://www.townhousefilms.co.uk) and enter code THF1  
Or call 01603 728888 and quote code THF1

**UNIQUE  
ACRYLICS  
FROM THE  
NETHERLANDS**

**AMSTERDAM**  
**ALL ACRYLICS**

*dream × create*

ROYAL TALENS

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





## Call for printmakers!

### Create a small edition of unique silk-screen prints in our one-day workshop!

Led by RBSA Friend, Karoline Rennie on Saturday 20 August 2016, £50/£45\* Suitable for all abilities.

Download the course outline at [rbsa.org.uk](http://rbsa.org.uk)

### Enter the Print Prize exhibition!

Deadline to enter Wednesday 7 September, by 4pm  
Download the application pack at [rbsa.org.uk](http://rbsa.org.uk)

Supported using public funding by the National Lottery through Arts Council England.

Royal Birmingham Society of Artists

T 0121 236 4353 W [rbsa.org.uk](http://rbsa.org.uk) E [rbsagallery@rbsa.org.uk](mailto:rbsagallery@rbsa.org.uk)

\* Discounted for Members, Associates, Friends of the RBSA and full-time students.

© Image - Karoline Rennie, 'Bulgarian Folk Girl', Silk-screen print.

Registered charity no. 598894.  
Registered company no. 122616.

**APV Films**

Producers of DVDs and videos since 1987

### VIBRANT OILS

Haidee-Jo Summers

NEW RELEASE



### THE PASSIONATE PAINTER in Havana - Part 2

Alvaro Castagnet



### MIXING IT UP IN WATERCOLOUR

Charles Sluga



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

Alvaro Castagnet's WATERCOLOUR MASTERCLASS book now available!

....NEW FROM APV....

Watch our films Online!  
VIDEO ON DEMAND  
now available

Full details on our website

[www.apvfilms.com](http://www.apvfilms.com)  
01608 641798

## The Society of Botanical Artists DISTANCE LEARNING DIPLOMA COURSE

- **A unique course** in botanical painting based on textbooks *The Art of Botanical Painting*, *The Botanical Palette* and *Botanical Sketchbook*.
- **Assignment-led two-year course:** twelve separate assignments and a Diploma portfolio specifically created to develop and hone skills.
- **Expert guidance and tuition:** learn from experienced members of the Society, specialists in the fields of pencil, watercolour, coloured pencil and gouache.
- **Comprehensive marking structure:** critiques and marking delivered after each assignment.
- **Meet Tutors** and fellow students at the Introductory meeting in the first year and a Seminar in the second year of the course, both during the Society's Annual Open Exhibition in London.

Applications being taken now for the 14th course starting in January 2017. Closing date end September this year.

To obtain a prospectus, application form and comprehensive details, visit the website to download a copy or contact the Society on 01747 825718.

Course 11 Diploma work  
by Diane Marshall DipSBA

[www.soc-botanical-artists.org](http://www.soc-botanical-artists.org)



## A Room of their Own: Lost Bloomsbury Interiors 1914-1930



Victoria Art Gallery  
11 June – 4 September 2016

By Pulteney Bridge Bath BA2 4AT  
Tel 01225 477233 [www.victoriagal.org.uk](http://www.victoriagal.org.uk) Open daily 10.30-5.00

Bath & North East  
Somerset Council

**VAG**  
Victoria Art Gallery



# THE ART WORLD

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

compiled by Deborah Wanstall



▲ Olwyn Bowey *Stag's Head with Stag's Head Fern*, oil, 46×43¼in (117×110cm)

## A summer winner

The winners of this year's Royal Academy Summer Exhibition include Olwyn Bowey, who received the Sunny Dupree Family Award for a Woman Artist for her painting *Stag's Head with Stag's Head Fern* (above).

The Royal Academy's **Summer Exhibition 2016** continues at Burlington House, Piccadilly, London W1 until August 21. Admission is £13.50, concessions are available. Telephone 020 7300 8000; [www.royalacademy.org.uk](http://www.royalacademy.org.uk).





## WILDLIFE SPECTACULAR

Swedish wildlife artist Gunnar Tryggmo (above) received *The Artist Award* at the David Shepherd Wildlife Artist of the Year 2016 at the Mall Galleries

on June 27. The exhibition closed on July 2, but you'll be able to see more of Gunnar's work in a future issue of *The Artist* magazine.

▲ Gunnar Tryggmo  
*Crossroads*, watercolour,  
33×46½in (84×118cm)

● **People, Places and Things** is an exhibition by Jill Ann Harper at Nucleus Arts Chatham Gallery, 272 High Street, Chatham, Kent ME4 4BP from August 5 to 10. Telephone 01634 812108; [www.nucleusarts.com](http://www.nucleusarts.com).

● **Old Bakery Artists** are holding an exhibition at the West Barn, Bradford on Avon, Wiltshire, from August 12 to 14. <http://oldbakeryartists.co.uk>.

● There's an exhibition by local artists at Phillip Annexe, Commercial Road Car Park, next to the Fire Station, in Hayle, Cornwall, on August 13 and 14. Entry is free.

### The Frazer-Price brush case

(right) is a free-standing brush holder that can also be worn over the arm when painting. Made from black leather, the case holds up to 11 brushes and resembles a pencil case when closed. It's available from Jackson's Art Supplies, price £25.

[www.jacksonsart.com](http://www.jacksonsart.com);  
or telephone 0207 254 0077.



## PAINTERS' PAINTINGS

This summer the National Gallery looks at 500 years of art history in an exhibition that examines the painter as collector. It analyses the collections of Freud, Matisse, Degas – whose collection included the Alfred Sisley painting shown (left), Leighton, Watts, Lawrence, Reynolds and Van Dyck, in a series of case studies that highlights the connections between their creative output and the art they chose to hang on their walls.

**Painters' Paintings From Freud to Van Dyck** is at the National Gallery, Trafalgar Square, London WC2 until September 4. Admission is £12, concessions £10. Telephone 020 7747 2885. [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk).

◀ Alfred Sisley *The Flood. Banks of the Seine, Bougival, 1873*, oil on canvas, 19×25½in (50×65.5cm)





▲ Clara Drummund *Girl in a Liberty Dress*, oil on board, 10¼×14½in (26×37cm)

## WINNING PORTRAIT

Clara Drummund has won this year's BP Portrait Award (above). Clara was also selected in 2013 and 2014 and on both occasions had submitted portraits of the same sitter. The painting is on show in the BP Portrait Award Exhibition at the National Portrait Gallery, St Martin's Place, London WC2 until September 4. Admission is free. Telephone 020 7306 0055. [www.npg.org.uk](http://www.npg.org.uk).

● **Shared Perspective** is an exhibition by Carol Randell and Joanna Dixon, artists with distinctive and diverse styles. It's at Weaver's Gallery, Church Lane, Ledbury, from August 8 to 14. Entry is free.

[www.sharedperspectiveart.co.uk](http://www.sharedperspectiveart.co.uk).

● Nidderdale artists will be exhibiting in this year's **NiddArt Trail** from August 19 to 29.

[www.niddart.org.uk](http://www.niddart.org.uk).

## PAINTERSONLINE EDITOR'S GALLERY CHOICE

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

'*A Bend in the River* was painted entirely on location in one session, standing on the bank of the river Rother. Whilst painting I was completely surrounded by a herd of curious cows, that not only wiped their noses on my trousers but knocked over my spirit container. I used Winsor & Newton Artists' colours, Ivory brushes from Rosemary & Co and a fairly traditional landscape palette comprising cadmium yellow, Naples yellow, lemon yellow, titanium white, blue black, burnt umber, cerulean blue, ultramarine blue, cadmium red and alizarin crimson. I occasionally use viridian but am not keen on tube greens, preferring to mix them myself. I often make them by mixing black with yellow, which is something that Constable is said to have done. I have a selection of easels but my favourite at the moment is an American Open Box M, which I used when painting this picture.'

► Karl Terry *A Bend in the River*, oil on board, 16×20in (40.5×51cm). On show in our online gallery at [www.painters-online.co.uk](http://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](http://www.painters-online.co.uk)





# A world in his head

**Charles Jamieson** incorporates a love of two-tone daffodils and decorative textiles, and plays with colour in an emotional response to the subject in his paintings, as Caroline Saunders discovers

Charles Jamieson has learnt to trust his instincts. 'Paintings are derived from imagery floating around in my head, coupled with pencil sketches from my sketchbooks. I find creating imperfect drawings quite exciting as opposed to what might be considered dull perfection.'

Charles works on a still life over a period of about six months, in between landscapes and seascapes. 'When I

want to say something but I don't really know what or how to get there I start by sketching on the canvas.' He places objects, which often end up moving around, until his eye is satisfied with the composition. 'If I need to move something one inch to the left and up a bit I will, even if it means painting over a bit that has worked really well. These are not easy decisions but I have to be brave enough to push forwards and

trust in my own ability to get to a satisfactory point. Often mistakes or unintended moments kick off a direction.'

## Inspiration

New and unfamiliar destinations are a huge inspiration. Sometimes it's the vegetation that catches his eye, or the buildings, the clothes or the colours. Occasionally richly decorative fabrics



◀ *Daffodils in New Haven*, oil on linen, 38×36in (96.5×91.5cm).

'I had an underpainting of pinky reds in the top part of the painting (cadmium red, yellow ochre and titanium white). I started by marking out the level of the imaginary windowsill on a large canvas, sketching in the vase and flowers with a light yellow ochre then I sketched in the background, moving it around. I applied the paint to the two reddish buildings from a mixture of Venetian red, yellow ochre and white. A little French ultramarine was used in the windows, mixed with the Venetian red and a touch of white. I moved those buildings left and right a few times until they settled. Lastly I painted the water, which is a simple French ultramarine and white.'

▶ *Lizard Table, New Mexico*, oil on linen, 38×36in (96.5×91.5cm).

'I started with the table with its wonderful cloth, drawing in charcoal and dusting it off to leave only a faint outline. Happy with the way it was sitting on the canvas I began to paint using yellow ochre and cadmium yellow, with a little white for the main cloth area. Ochre, cobalt blue, French ultramarine, cadmium red and lots of zinc white made up the greys. Following this I sketched in the rest of the painting lightly, being heavier with the flowers. For the reddish purple I used ultramarine red with a little spot of cobalt blue and some white. The sky consists of two or three sketchy layers of French ultramarine and cobalt blue with a tiny bit of the manganese violet. The greens are sap green mixed with cadmium yellows, yellow ochre and white.'

▶ *Thai Textile with Lilies*, oil on canvas, 24×26in (61×66cm).

'I started by sketching in the flowers and vase very lightly with a light ochre, then the pattern in the fabric. The composition just seemed to happen. I painted in the details on the fabric using yellow ochre, zinc white, phthal green, sap green, cadmium yellows, magenta, red and French ultramarine. Then I painted the vase and flowers with the greens and yellows. I saved painting the red background until last, as I knew it would be very exciting.'

are a basis for a painting – Charles picks the parts he likes best and alters the colours accordingly. Other resources include a Mexican tin angel, material torn from magazines, photographs of exotic flowers and favourite vases kept in the studio. With his love of daffodils there is a fair chance that these sunny golden flowers will be the central part of a painting. The background colour depends on whether Charles has a





## MASTERCLASS

hankering to paint reds or blues or ochres.

Charles has great admiration for Matisse. 'I love his use of reds, his free-flowing lines and simplification. I also like Hockney very much and admire his iPad drawings. I think any form of drawing that is of interest is bound to be of help when it comes to painting. These things are working away in your brain whether you want them to or not. Inevitably the painting and drawing on the iPad and on canvas interact with each other but not necessarily in a deliberate way.' Charles prefers iPad visuals to be more sketch-like; rather than striving for a finished piece he enjoys experimenting, mainly arriving at colour designs because they are such fun to do and the colours are so clean. 'I prefer to use my finger on the iPad or one of those simple drawing pens with the rounded rubber end.'

Photography plays an important role in his work too. 'Whenever I am out sketching I have a camera. Sometimes I take photographs specifically to inform my paintings of certain colours and shapes, otherwise I concentrate on taking professional photographs.'

### Surface preparation

Mostly Charles uses pre-stretched ready-primed linen canvases and canvas boards. Wooden surfaces are sealed with rabbit skin glue; sometimes white or cream gesso is applied. Starting with a long flat brush and thin paint he then moves to a middling

consistency. To treat the surface between each layer Charles might use linseed oil or a mix of one part refined linseed oil, one part genuine distilled turpentine and a quarter part dammar varnish. Currently he is experimenting with painting on a sheet of aluminium, which allows the paint to be scraped hard without penetrating the surface.

'I tend to start a still life with flowers as they are often the focal point then I draw in the background pattern with colours.' Colours are applied over other colours; paint is dragged so that underpainting shows through.

The contrast between flat and detailed parts can accentuate a focal point. Sometimes the first few brushstrokes say it all and a painting is done in a day – or just a few short hours. 'If I paint in too much detail and reach a point where simplification is the next step a wide brush wipes out the details. In amongst it all there is

**'I tend to start a still life with flowers as they are often the focal point then I draw in the background pattern with colours'**

usually something that has always been a focal point and somehow remains.' Sometimes Charles uses tone, other times he chooses to wipe it out. 'Traditionally a still life is a tonal exercise but these particular paintings are more about the play of colour. To ensure that the composition gels and elements speak to one another requires perseverance. Sometimes failure results in the canvas being scraped clean or even destroyed.'

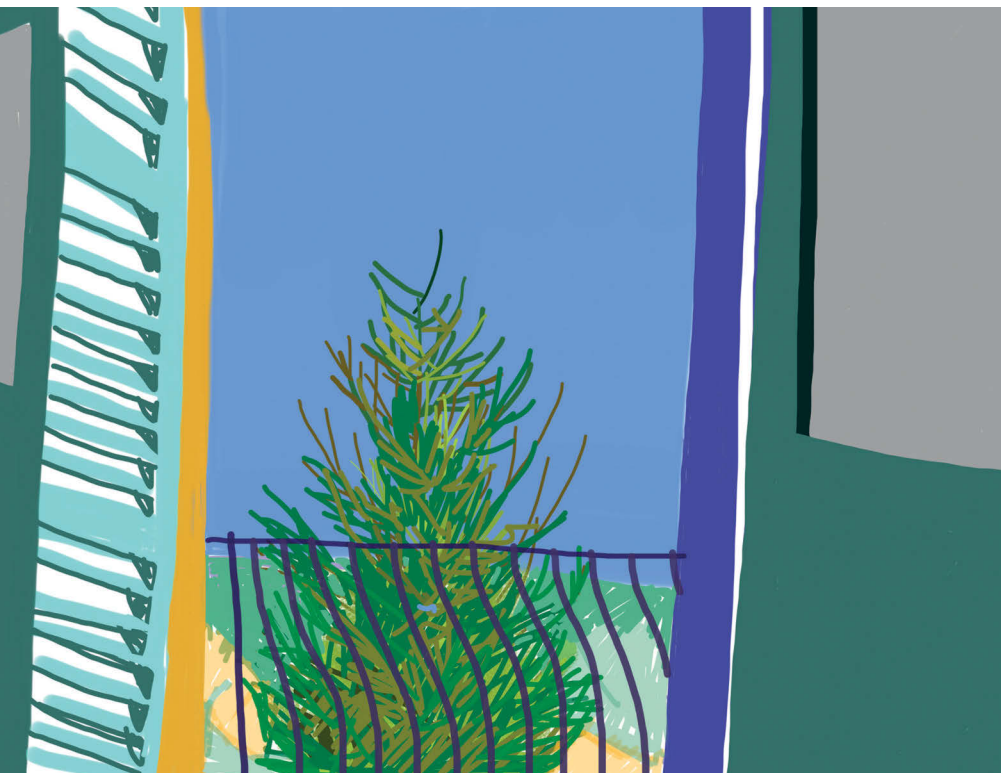
If a painting is not working Charles will research how other artists have tackled things. 'The brain is refreshed by the realisation that being stuck is a temporary state of mind. Then, feeling more confident I will go back and solve the problem my way.'

### Paints and mediums

Charles uses many different makes of paint including: Winsor & Newton Griffin Alkyd, Mussini, Daler-Rowney, Michael Harding, Sennelier, Williamsburg, Vasari, Seymour, Rembrandt and Old Holland. Starting a painting with thin layers of fairly fast-drying paint he then moves onto more expensive paints with a greater saturation of pigments and slower drying times. 'Each make has a slightly different take on a colour. One brand of cobalt blue can be alive and zingy whilst another is almost dull.'

Using a wide range of colours, there are a basic few that are always on his palette: titanium and zinc white, cadmium yellow (a couple of shades), yellow ochre (a couple of different ones), cadmium red (a couple of shades), phthalo green, sap green, French ultramarine, cobalt blue, phthalo blue and magenta. He might also use other colours such as: cobalt teal, manganese blue, king's blue, Indian yellow, lemon yellow and various purples. 'I use a lot of white in my colour mixing but if I want a white area I have to think about the kind of white. If a miniscule amount of red, yellow or blue is added, the white can become warm or cold respectively. I use both linseed oil and genuine turpentine to thin the paints. For a surface finish, a gentle wipe with cold-pressed linseed oil can even things out, as can a polish with a micro-crystalline wax polish.'

◀ **The View**, iPad image, 6×8¼in (15×21cm). 'I like the central dominance of the tree and its bulk compared to the thin railings of the balcony and the shutters at the side. The hills in the background are similar to those so often seen in Renaissance paintings.'







▲ *Daffodils and Boat*, oil on linen, 32×34in (81.5×86.5cm).

'The blues are French ultramarine, cobalt blue, king's blue, phthalo blue and some zinc white – all in layers, sometimes mixed. The edge of the boat is phthalo blue with zinc white, with phthalo blue and ultramarine in the winch wheel. The yellows of the daffodils echo in the boat. There's a little viridian mixed with cadmium yellow in the leaves and stalks as well as sap green and yellow ochre.'

## Brushes

'My favoured palette knives are an 81 long narrow, an 82 long wide, and a 25 long narrow diamond. I use a variety of brushes on each painting; each has its own character. It is important to know your brushes. I love Rosemary Shiraz long flat brushes, especially Nos. 1, 2, 4 and 8. I have a few hog-hair brushes in sizes 2 and upwards, both long flat and filbert. A hog-hair brush will give a thick rich application whereas a Shiraz

## Charles Jamieson

studied at Glasgow School of Art, followed by postgraduate studies in visual and performing arts at Texas Christian University, where he taught and also gained an MFA. He has exhibited widely and is a former president of the Paisley Art Institute. Charles was co-founder and chair of The Aspect Prize, a major prize for Scottish painting that helped to launch the careers of several well-known painters. Charles' work is in public and private collections worldwide. Charles is exhibiting with Andrew Squire at Stafford Gallery in conjunction with Wimbledon Fine Art, 41 Church Road, Wimbledon, London SW19 from September 18 to October 2. [www.staffordgallery.co.uk](http://www.staffordgallery.co.uk)



demands a thinner paint. A narrow brush (say a 2) has a different feel to a wide one (a 6 or higher). A scrubby or even layer of paint may be required, if so a worn brush will give a different texture to a new one. If a thin crisp line is required then a new Shiraz long flat, usually a number 2, will help. It has a sharp edge.' Charles also likes small sizes of acrylic brushes. He always has a couple of very fine brushes for detail

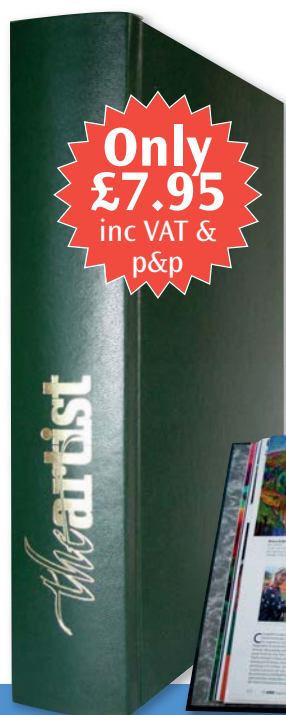
and a couple of really big ones for when he is attempting a large canvas or wants to attack a smaller canvas with a need for total change in texture or flow.

The best advice Charles has been given is: 'Always have an exhibition to paint for; it gives you focus and a deadline. Secondly, find a good framer. Take the plunge and be prepared to spend a lot. A painting loves a beautiful frame; so do galleries and collectors.'

TA



# theartist binders



Keep your copies of *theartist* in order and store neatly on your bookshelves in our special binder

*theartist* binders house an annual volume of 13 issues – just slide each copy into the binder on the individual sprung cords. The binders are robust and covered in a green leather finish with gold-lettered spines

**Prices** (including VAT and p&p)  
UK £7.95 or two for £15  
Europe £14  
Rest of world £16



Order online at [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store) or send your name and address details, with a cheque payable to TAPC, to: TA Binders, 63-65 High Street, Tenterden, Kent TN30 6BD. To pay by credit card telephone +44 (0) 1580 763673. Alternatively, email [liza@tapc.co.uk](mailto:liza@tapc.co.uk)

## 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](mailto:admin@proarte.co.uk) • [www.proarte.co.uk](http://www.proarte.co.uk)

# 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







*Figs, oil on board, 8×8in (20×20cm)*

# The art of daily painting

If there is one thing that can be said to improve your observational and painting skills, it's practice, says **Penny German**, who produces a daily still life in oils

**F**ive years ago I decided to commit to a regular practice of producing a daily still life in oils because I wanted to speed up my development in observational painting. I had stumbled across the growing daily painting movement on the internet – daily painters were blogging their work to growing followings and this seemed like a sensible way to pledge a commitment and reach a wider audience. The internet is a powerful tool for showing your work and, while I was happy to keep my relationships with galleries showing my larger paintings, I wanted a way to sell my

work regularly at affordable prices. It was a now or never moment as I'd given up my part-time teaching job in order to commit further.

The next question was what to paint. The answer was rooted in my firm belief that painting is more about the process than the end product. I decided to paint whatever seasonal offerings were to hand, or any object that took my fancy in the kitchen.

## Working practice

I like to be in the studio for nine o'clock, so that it feels like a working day. I choose something from the fruit

bowl, fridge or crockery cupboard – I paint shapes, shadows and light so it really doesn't matter what the subject is. Of course I have my favourites. Some blue and white china that works well with yellows and oranges, and somehow the shape of a ketchup bottle or Marmite jar just speaks to me! I have a passion for pattern so wallpaper or tiles often feature as backgrounds. I spend a couple of hours on my daily painting and then the rest of the day is given over to ongoing larger works. It works a bit like a warm-up exercise and also as a sketchbook reference for working out compositions for larger





▲ *Asparagus*, oil on board, 8×8in (20×20cm)



▲ *Raspberry Jam*, oil on board, 8×8in (20×20cm)

## Penny's daily painting tips

- Allot a couple of hours on a regular basis (daily if possible) to complete a quick painting, and stick to the time frame. If you focus on the process rather than the finished article it will help you to appreciate the time spent. Treat it as you would an exercise routine – standing at an easel and constantly walking back is as good as going to the gym and requires no lycra!
- The shadow box can be a simple box with a six-inch square cut out of one side. Place it with the hole on the window side (or use a daylight bulb) and you'll be surprised at the cast shadows and passages of light. If you want a chiaroscuro effect, paint the inside of the box black.
- Quick thumbnail sketches are a good way to identify a promising composition.
- A directional line through the object will help with the mapping. If, at the end of this stage, you have a grisaille drawing that reads, you're half-way there. All the information you need is in front of you and as long as your colours are mixed to match the tones in the umber, the painting will keep its credibility.
- Use white sparingly when mixing with colour; too much will leave you with a dull, chalky painting.
- It's a good idea to take a break so that you look with fresh eyes at both your object and painting. With careful observation you will soon see what, if anything, needs to be done.

paintings. Ideas will come to me as I'm working.

## Studio space

My studio set-up is simple. An easel at standing height (lots of standing back to check tonal references) and a shadow box sitting on a plinth so that the subject matter is at my eye-level. I usually paint on MDF or hardboard coated with one or two coats of household emulsion and then two of acrylic gesso, which can be sanded to be as smooth as suits your style. It's a good idea to top this with a wash of acrylic in a mid-tone such as pale umber. Painting on a white surface can skew your tonal judgement. I prefer Rosemary & Co brushes, long flats, filberts and occasionally rounds from size 8 down to size 2 (for doing that lovely stroke of light that surprises you!). I like to restrict my palette to burnt or raw umber, alizarin crimson, French ultramarine, cadmium yellow, yellow ochre and titanium white. A restricted palette makes for a harmonious painting, although I often find a use for Naples yellow, unbleached titanium and cadmium red. I've also developed a passion for Michael Harding king's blue, which often features in my work. I use a mixture of Michael Harding, Old Holland and Winsor & Newton artist-quality oils and cheap turps. Linseed oil is put to use in painting any details over wet paint. I like to make thick and buttery mixes on a glass pane.

## Setting up

I like to spend time on setting up – what is going to make a balanced

composition, do I need two apples or three? I try to keep it simple and, most importantly, find the 'hook'. What draws me to want to paint what is in front of me? More often than not it is a passage of light behind the object, a shadow falling and bending on a curved object or a dark tone where two objects meet. I keep moving things around until I feel inspired. I spend plenty of time just looking at the subject. It's all too easy to jump in and start painting but for me, the point of the exercise is learning to see.

The next step is to map it out on my board. I get down the basic shapes, using a filbert brush and a turpsy mix of umber, making sure to include the shadow fall and don't worry about the exactness of the lines. Shadows are a major part of a still life. At this stage I'm paying attention to negative spaces and distances to help me to locate objects in relation to each other. With oil paint, it's a case of pushing and pulling and things can be fine-tuned along the way.

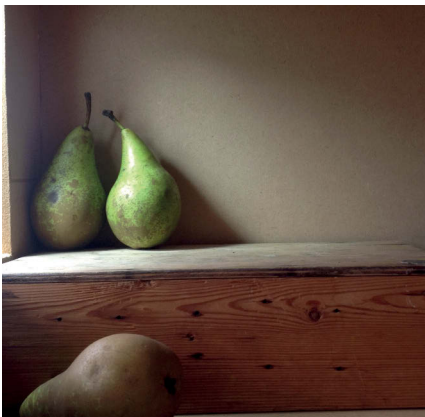
## Colour

When I have everything where I want it and all the information I need, it's time to block in the major tones using a broad brush and the same turpsy wash. I also use a cotton cloth for wiping off lighter passages. I make a suggestion of lost edges, but with the minimum amount of information, to help me later on. I don't want to slavishly produce a tonal painting for the sake of it.

If the underpainting is correct, it's a case of following the 'map'. As I paint the background I cut in to tidy up shapes, soften edges with a dry brush,



## DEMONSTRATION *Pears*



▲ My set up (above). I arranged my set up in the shadow box and mapped out the subject, including the shadows, then blocked in the main tones using a turpsy wash (right)

fine-tune the hard edges and also create those lost edges identified beforehand, whilst constantly checking areas of tone against their surroundings. I sharpen outlines and darken shadows where needed and look for reflected light caused by light hitting objects or surfaces and bouncing onto other planes. I look for shadows on the edges of the object that will describe the direction of the surface. Lastly, details can be added, such as scratches and highlights, and I like to put some interest into the foreground but not so much as will detract from the object. TA



### Penny German

is the winner of *The Artist Purchase Prize* in last year's *The Artist Open Competition 2016* in partnership with Patchings Art Centre, and has paintings in private collections around the world. To see her daily blog and find details of her workshops, visit [www.pennygerman.com](http://www.pennygerman.com)



▲ *Pears*, oil on board, 8×8in (20×20cm).

I mixed a green with French ultramarine, yellow ochre and cadmium yellow; I added some cadmium lemon and white to paint where the light hits the right-hand pear. I was interested in the way the shadow box cast a shadow on the left-hand pear and left the other bathed in light. Ignoring all details, I blocked in the main tones in the corresponding colours, having already mixed three tones of each colour. Lastly I added details and some interest in the foreground





# Papers for sketching

There's a huge range of sketchbooks available and they can be a joy to use, says **Glen Scouller**, who advises on papers and formats for sketching in watercolour

Sketchbooks come in many guises, shapes and sizes. Some artists make them up themselves using their favourite papers, and others have them specially made to order by professional bookbinders. I have gone down both of those routes myself in the past. But nowadays there are so many different shapes and sizes on the market to choose from, in a broad range of papers (including different types of watercolour paper), that the artist is almost spoiled for choice.

When I am in a foreign city I try to visit the local art shops to find out what's on offer and perhaps unavailable in the UK. Italy, for example, is a wonderful place to buy sketchbooks, especially Florence and Venice. Both cities are full of small, artisan bookbinding shops where you can buy beautiful leather-bound books at a reasonable price. These are a joy to use once you get

over the initial fear of making marks in them.

## Single sheets

When I was a student I didn't feel the need for a sketchbook, using single sheets of paper for life drawing or doing studies out of doors. Even when I was awarded a travelling scholarship to Crete, I took a portfolio full of single sheets of paper and it wasn't until a few years after leaving art school that I got into the habit of using sketchbooks. This probably coincided with my urge to travel more and seek out new and exciting images to draw and paint, and perhaps to also try to increase my visual vocabulary. Nowadays, a sketchbook is a much more important item for me than a camera. Photographs, more often than not, contain too much information, whereas a drawing or sketch is the result of a

## ▲ Selection of sketchbooks

A selection of sketchbooks, some of which are manufactured specifically for watercolours, thus negating the need to stretch paper. As you can see, they come in all shapes and sizes. Some are stitched with glued covers, others are spiral-bound, and some come glued at the edges as a block

process in which you have edited the important elements in front of you and put them down in a concise way, either as an exercise to keep the hand and eye connection in working order, or alternatively to use as source material for future work in the studio.

## Which is best for me?

If the sketchbook is for drawing purposes only, I would choose one with a smooth surface, such as the Daler-Rowney perforated book, which is

▷ p22





▲ *St Abbs*, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). Collection of the artist.

This is one of a series of drawings I made of St Abbs in this sketchbook. I like the square format, which I quite often extend to a landscape shape, with the drawing going across two pages

► *Street Artist, Uffizi Palace, Florence, Italy*, fibre-tip pen in sketchbook, 8½×12in (21×30cm). Collection of the artist. I bought the sketchbook in Florence. I was attracted to it because of the lovely colour and smooth surface of the paper – I could see that it would be ideal for pencil or ink and would also accept light washes of colour



▲ *Carousel, Collioure, France*, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). Collection of the artist.

The famous church in the background, L'Église Notre Dame des Anges, is situated at the edge of the sea on a rocky outcrop in the town of Collioure and must have been painted a million times by artists over the centuries. Its rather phallic-shaped tower is synonymous with the town and its religious and cultural heritage.

In this drawing, I thought I'd put a different slant on a well-documented image and include the carousel and palm tree in my composition. The couple in the foreground sat on the bench when I had almost finished working, so I quickly put them in, but I now regret positioning them directly under the church tower. I think the picture would have had a better balance if they were more to the left of the composition. Done instinctively in haste!



## PAPERS FOR SKETCHING

► *Kim Reading, Collioure, France, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). Collection of the artist.*  
My daughter Kim sat still for half an hour while I did this drawing of her sitting on our friend Felicity's wonderful pink couch. Depending on the light and time of day, the colour of the couch goes from pink to mauve and many shades in between



**'A fine suggestion, a sketch with great feeling, can be as expressive as the most finished product'**

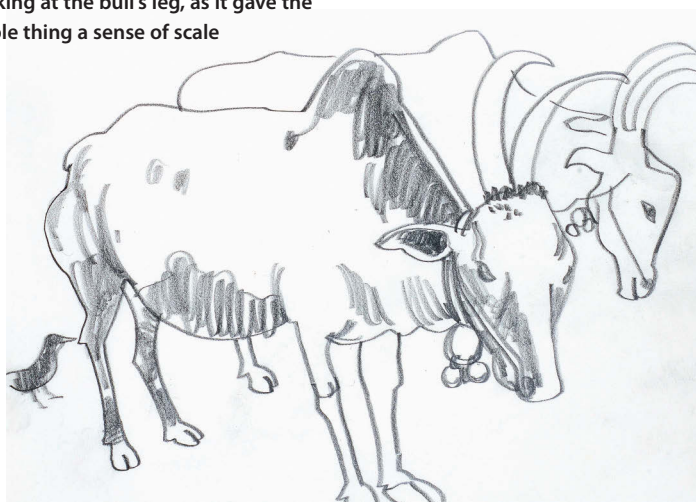
Eugène Delacroix (1798–1863)

excellent for pencil and pen work. I also enjoy the Moleskine (pronounced 'Mole-eh-ski-ney') books, which in recent years have been given almost cult status on the internet.

With regard to watercolours, if you have an eye for detail and enjoy working with fine pens or a harder grade of pencil, then probably a smooth HP paper is best suited to your needs. If you prefer a more painterly approach, then a Not or Rough surface is likely to be more suitable. The hardbound Saunders Waterford watercolour sketchbooks are available with three different paper surfaces and in an almost square format. Alternatively, I also like the John Purcell range of sketchbooks, which also come with Saunders Waterford paper in three paper types, but in a larger landscape format. TA

▼ *Bulls and Blackbird, Bangalore, India, Cretacolor clutch pencil with 6B lead, Daler-Rowney sketchbook 12×8½in (30×22cm).*

In this drawing, I liked the blackbird pecking at the bull's leg, as it gave the whole thing a sense of scale



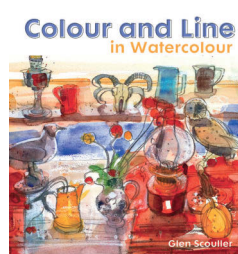
▲ *Kim and Lara Relaxing, Collioure, France, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). Collection of the artist.*  
My two daughters have made great models since they were young babies. As they grew older and a bit more savvy, they would have to be bribed to sit still. Nowadays they are in their thirties, have flown the nest and are both fine artists in their own right, but I seize the opportunity to paint them whenever I can





▲ *Café and Whitewashed Buildings, Cadaqués, Spain*, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). *Collection of the artist.*

Another day, another trip and another beer in the same café. This time there was a different clientele to draw and the vista was different. I included a bit of background in this study. I liked the contrast of the shadowed foreground, with the dark figures silhouetted against dazzling white buildings and blue sea. In situations like this, it's important to get the mid-values right and see that there really is colour in the shadows. All too often, I see paintings in galleries where the 'artist' has obviously worked from a photograph and not really observed what's going on in the shadow areas



This extract is taken from Glen Scouller's book *Colour and Line in Watercolour*, published by Batsford, ISBN 9781849943123, price £19.99. Copies of this book can be ordered from our online bookshop: visit [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store) and click on the link for Books.



▲ *Lantern, Collioure, France*, watercolour, 6B pencil, Saunders Waterford sketchbook with 300gsm Not paper, 10×11½in (26×29.5cm). *Collection of the artist.*

For several centuries, the small Catalan port of Collioure has been a favourite haunt of artists, including Picasso, Braque, Dufy, Derain, Matisse and the Fauves. The attraction of this destination becomes apparent when you see the great variety of subject matter on offer, including Catalan fishing boats (sadly there are not as many as in Matisse's day), bathers, beaches, markets, colourful buildings and a wonderful terraced hinterland covered in vineyards. It is also a great place to be based, with many attractive hilltop villages within an easy 30-minute drive. This drawing was made beside the École de Plongée, looking towards the Plage Boutigue; again it is a common view but given an added twist by including the lantern in the foreground, creating a sense of scale and distance in the sketch. I used only four colours for this quick study: Payne's grey, cadmium yellow, alizarin crimson and yellow ochre. It was more of a tonal exercise than a statement about colour

#### Glen Scouller

studied and taught at Glasgow School of Art and has exhibited widely. He is a member of the Royal Glasgow Institute of Fine Arts and the Royal Scottish Society of Painters in Watercolour.  
[www.glenscouller.com](http://www.glenscouller.com)



# Perspective demystified

**Jo Quigley** explains the essentials you need to know about perspective to help you to take on the trickiest of subjects, and demonstrates her method with a painting in acrylic

Perspective is a subject that strikes fear into many artists; some simply avoid it, choosing instead to limit themselves to subjects and styles where it carries less importance. Others tackle it head on, only to get bogged down in technical aspects. I believe a basic understanding of perspective is essential if you want to develop as an artist and you will be surprised just how far a little knowledge can go.

## What is perspective?

The definition of perspective as stated in the Oxford Dictionary is 'The art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth, and position in relation to each other'. As artists we have many ways in which we can achieve a sense of perspective, including tone, mark making and colour temperature; here I will deal with parallel lines (ie lines that would be parallel if you were to look at an object straight-on) appearing to converge towards a point on the horizon.

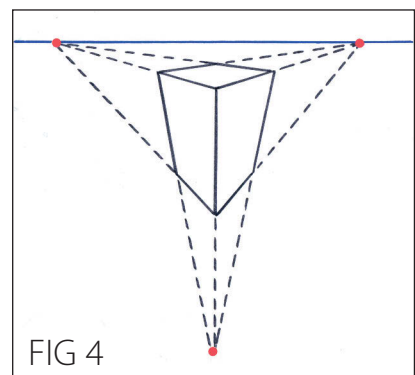
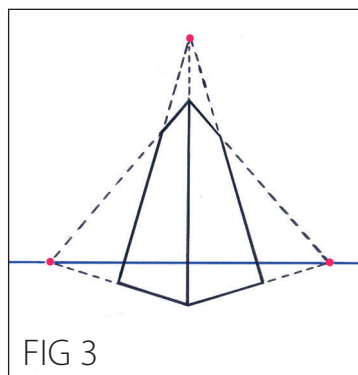
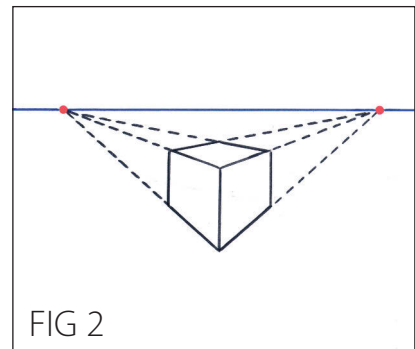
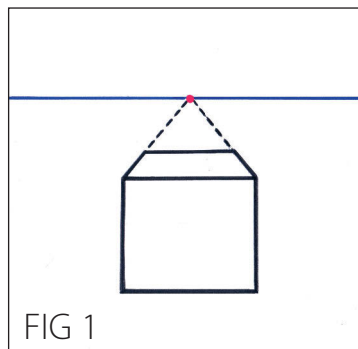
## Vanishing points

As parallel lines meet at a point on the horizon, we must first identify where exactly the horizon is. The horizon or artist eye line is simply the line at which the earth's surface and the sky appear to meet; easy, you may think, and it is when it is visible, but what if it is obscured by buildings or trees? Is it high or low? If you are in any doubt it is simply when parallel lines, for example those of window frames or doors, appear to be on a horizontal line. Once you know where the horizon line is, all you need to remember is that parallel lines must meet at a point somewhere on this line. These points are known as vanishing points.

Now we know that vanishing points are the points at which parallel lines appear to meet on the horizon, how do we know how many there are and how exactly do we locate them? As artists

we are likely to encounter the following options:

- **One-point perspective.** This is when we look at an object face-on, where only one side is visible and parallel lines appear to meet at a single point on the horizon. (Fig 1)
  - **Two-point perspective.** This can be seen when we view an object from an angle in which two sides can be seen simultaneously. Here parallel lines will appear to meet at two points on the horizon, one either side of the object. Depending on the viewpoint one point may be much closer than the other. (Fig 2)
  - **Three-point perspective.** This can be seen whenever we view an object from above (a bird's eye view), or below (a worm's eye view). In addition to the two vanishing points seen in two-point perspective, there is a further vanishing point either above or below the horizon to which the vertical lines also recede. (Fig 3&4)
- It's easy enough to plot the vanishing points when dealing with the one-point



perspective but what when you have two points or even three? By tracking parallel lines to the horizon it is not too difficult to work out where they are, however more often than not you may discover that they are located outside the picture plane. There is no need to plot them, just be aware of where they are likely to be. Do bear in mind, however, that individual buildings may have different vanishing points if they are not parallel, for example buildings that follow the curve of a street.

## Proportions

I never use the grid method to scale up an image; I know many do and whilst it will enable you to transfer a drawing accurately it will not help train your eye. I prefer instead to draw in proportion; for example, if a line appears a third of the way across your photograph then it will be a third of the way across your canvas. If a building is half the width of another in your photo then it will be also in your painting. Do make sure that the proportions of your



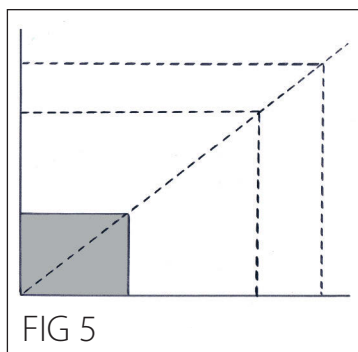


FIG 5

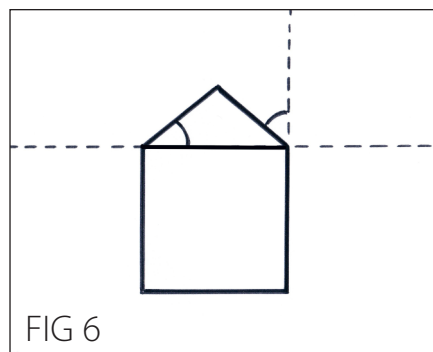


FIG 6

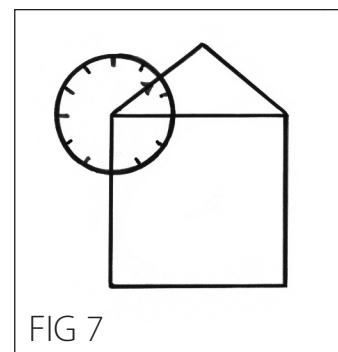


FIG 7

canvas are the same as your initial sketch or photograph, otherwise you may inadvertently stretch an image. I have seen many a painting fall at the first hurdle as a result of an artist failing to take this into account. If you are not sure how to check if your canvas is in proportion, simply place your source material in one corner and follow a line directly through the diagonal and continue it onwards, if the opposite corner of your support falls somewhere on this line then it will be in proportion. No complicated maths involved! (Fig 5)

## Angles

Don't be tempted to guess at angles. If your vanishing points are far off your page, or you need to work out the angle of a roof pitch for example, simply place a straight edge (I use my paint brush) either horizontally or vertically at one end of the line and estimate the

**'Do make sure that the proportions of your canvas are the same as your initial sketch or photograph, otherwise you may inadvertently stretch an image'**

angle. There's no need to reach for the protractor – in my experience most people are remarkably good at this. If you struggle with this method, imagine the angles as hands on a clock face and simply tell the time. Beware, though, as the mind can play tricks; trust what you see, not what you think you see. If you struggle, remember to check your negative spaces, these have angles too and will soon highlight any mistakes. (Fig 6&7)

That's the technical part over with. It is not important at this stage to delve any further, as a little knowledge goes a long way. Do remember there is

perspective in many subjects: essentially all objects are made up of lines and angles that in turn create shapes and all can be measured; it's up to you to use whichever method works best for you.

Perspective is a huge topic and not one easily covered in a few pages, but if you follow these simple steps, over time you will improve your accuracy; it opens endless opportunities and reduces the risk of painting yourself into a corner. I am not a stickler for the rules, but once mastered you can then discover what can be created by deliberately pushing or breaking them. **IA**



▲ *On the Corner of Powell and Washington, acrylic, 30×30in (76×76cm).* Chosen for the accents of yellow and the sweeping curves of the tram lines, this single-point perspective view of a street in San Francisco draws the eye right to the horizon



▲ *Union Square, San Francisco, acrylic, 30×30in (76×76cm).* Here strong perspective lines are used to create a feeling of depth, leading the eye towards a square of light within the composition. Cars and people interrupt the lines before they reach the vanishing point



## PERSPECTIVE

### DEMONSTRATION *Washington Street*

#### ► My reference photo

As good composition is so often the key to successful painting it is important to consider the size and shape of the surface. With simple photo-editing tools it has never been easier to try out different options. I cropped the image into a square by adding a little extra to the top edge. To create a more harmonious composition I also positioned the vanishing point roughly a third of the way from the right edge, rather than in the centre



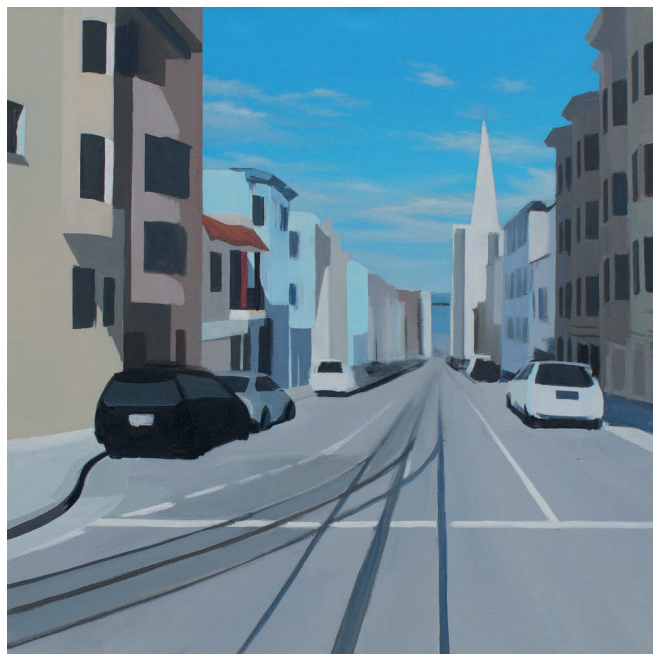
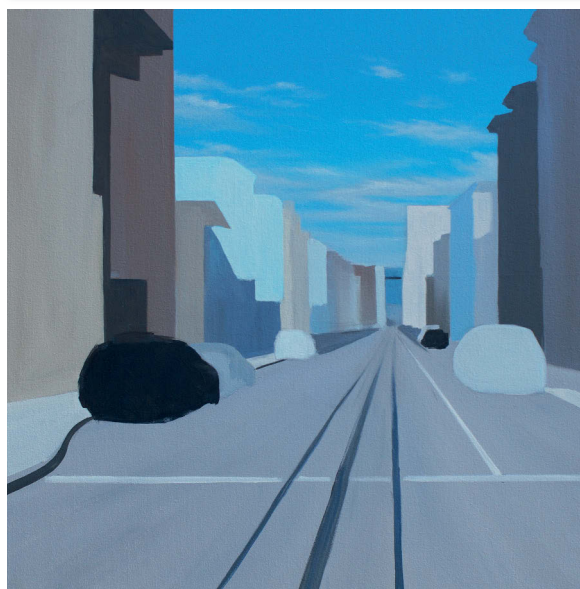
#### ◀ STAGE ONE

Working in acrylic I usually start on a mid-tone, establishing the horizon line and the vanishing point, found here by following the lines of the roofs and tram lines to a point on the horizon. As I was looking straight down the street I was dealing with one-point perspective, where parallel lines recede to a single vanishing point on the horizon



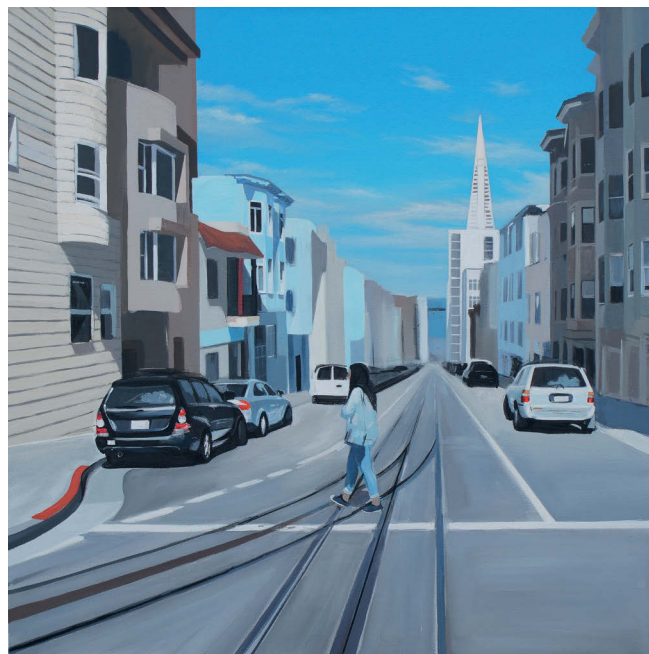
#### ► STAGE TWO

The main areas were established. In acrylic I prefer not to draw anything out at first, instead I simply work from large shapes to small and from rough to detailed, in a series of layers. I painted the sky first as it is easier done in one hit. Then I looked for and plotted the most obvious vertical lines so that the main shapes of the buildings became apparent. I have found that by painting this way you never lose sight of the overall composition and therefore avoid a 'knock-on' of errors that can occur when painting complicated scenes



#### ▲ STAGE THREE

Windows and doors were roughly blocked in to the main shapes of the buildings and colours and tones enhanced. It is important not to get carried away at this stage as it is very easy to lose sight of the bigger picture by focusing too much in one particular area. I don't like a paint-by-numbers approach to painting, preferring instead to let the image come together at the end



#### ▲ STAGE FOUR

A little more detail was added to the foreground, window frames and car taillights, and the figure were blocked in. I see painting as a jigsaw puzzle, once you have the main pieces in place it gets easier and the last pieces should fall into place





### ▲ FINISHED PAINTING

*Washington Street*, acrylic, 30×30in (76×76cm).

The finishing touches were added – this is icing on the cake for me and a chance to get carried away. But beware, because the devil can be in the detail. Remember to keep an eye on the vanishing point and make sure the details also conform to the rules of perspective. I have seen many a painting ruined at this late stage



### Jo Quigley MA

has a degree in Fine Art from Winchester School of Art and a Masters in Applied Fine Art from Kingston University. Jo taught painting before turning professional; she demonstrates to art societies across the south east of England and has been shortlisted for several major prizes, for both her cityscapes and wildlife. [www.quigleyarts.co.uk](http://www.quigleyarts.co.uk)



# Straightforward watercolour

**Ian Sidaway** demonstrates a wide-format watercolour seascape with 'simple layering techniques, strong structure and sound draughtsmanship'

I have long admired the paintings of AJ Casson, a designer and a commercial artist whose work, to my mind, has similarities to the landscape watercolour paintings of Charles Rennie Mackintosh, who earned his living as an architect. Both used watercolour in a straightforward way, relying on simple layering techniques, strong structure and sound draughtsmanship – qualities that I strongly admire and hope to emulate in my own work.

Both artists had distinct styles and a distinct way of representing rocks and

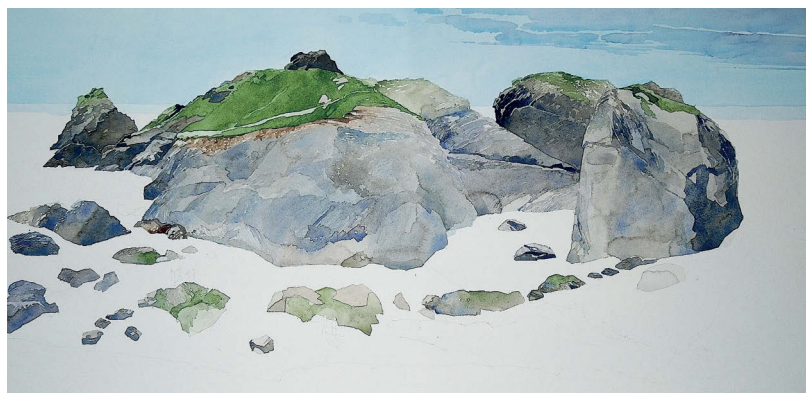
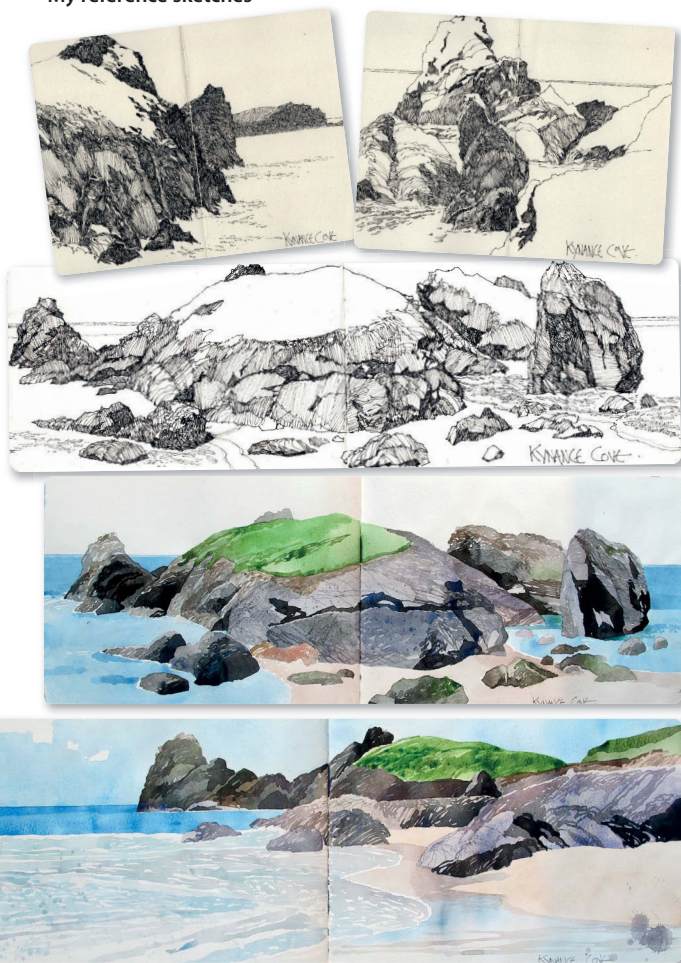
cliff faces, and I love the way in which they both picked out the rhythmic patterns of the strata and indicated the facets and changes in direction in a very simple way using a limited range of tones. It was paintings like these that inspired me to do this painting of Kynance Cove.

On site I produced several drawings, began two watercolours, and took many photographs. Back home, and several weeks later, I stretched a 19×37in (48×94cm) sheet of paper. The wide format made it possible to include as

much of the cove as possible, and be relatively loose with my applications of paint. I settled for a view from the mainland head looking toward Asparagus Island, which is cut off at high tide. When working large I tend to mix relatively large quantities of each wash in deep saucer-like containers; as I work I modify these washes by adding pigment. If these washes dry out, which can happen overnight, they are reconstituted simply by adding water. During the process these washes tend to get darker and darker as more pigment is added. **TA**

## DEMONSTRATION *Kynance Cove*

My reference sketches

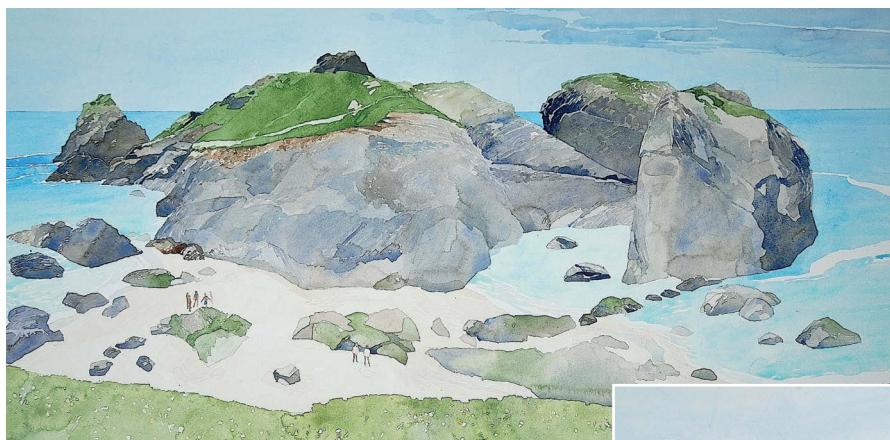


### ▲ STAGE ONE

I made a light pencil drawing to keep the work on track and ensure everything would fit into the format. I applied a light blue wash of cerulean blue mixed with a little cobalt to the sky area, using a large soft flat brush. Once dry I added the bank of clouds on the right with a little Payne's grey and dioxazine purple, using a medium-sized soft fan brush. I then made up two washes using Payne's grey and sepia; into one of these washes I added a little cobalt blue powder pigment. I also made a mix of phthalo green powder pigment and a little yellow ochre. Then, using a medium-sized soft fan brush, I blocked in the basic shapes of the rocks, switching between the three mixes and allowing the washes to run into one another to create subtle variations of colour and tone and subtle textural effects as they granulated. Once dry the three mixes were strengthened with more pigment and a little gum arabic and, using a medium fine rigger and a fan brush, the details of each rock face and the grass-covered areas were reworked. In certain areas the wash was allowed to puddle so that it was denser and would dry a little darker

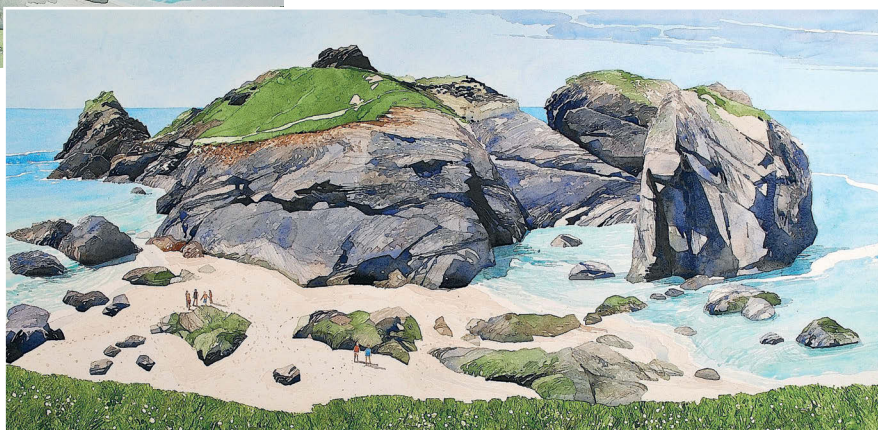


'The wide format made it possible to include as much of the cove as possible, and be relatively loose with my applications of paint'



### ▲ STAGE TWO

I divided what was left of the sky wash into two containers; one I darkened by adding more cobalt blue, to the other I added a little lemon yellow and more water. I also mixed a very pale wash of sepia and yellow ochre for the beach. Working down from the horizon I darkened the sea, cutting out any lighter patches; as I approached the foreground I switched to the lighter blue mix, then to the colour for the beach, which mixed with the light blue in places, giving the effect I wanted. When thoroughly dry I picked out a few daisies in the foreground with a little masking fluid. Then, adding yellow ochre into some of the green mix, and using the edge of a torn piece of watercolour paper as a mask, I blocked in the band of green – using the mask created an interesting edge quality, different to what could be achieved with just a brush. As soon as the wash had started to dry I dropped in quantities of more paint and allowed watermarks and backruns to add interest. Finally, I added the figures, which helped to suggest the scale of the rocky outcrops



### ▲ STAGE THREE

A dense black was made with Payne's grey, sepia and cobalt blue pigment powder, and all of the other mixes were modified with more colour and a little gum arabic, which has the effect of intensifying colour. I primarily applied the paint with a rigger, but a medium fan, used at an angle to create the crannies and fissures in the rocks is the perfect brush for this type of work. The darker tones really brought the image to life. I allowed colours to run into one another and sometimes dropped in clear water to vary the tone. A mixture of greens and browns suggested the seaweed-covered rocks and, with the rigger, I scribbled in the grass across the foreground, repeating this process when it had dried. When all was dry I rubbed off the masking fluid. Footprints and ripples were put into the beach and detail added to the rocks using a soft graphite stick. Feeling the work to be finished, I put it to one side to be considered over the next few days



### ▲ FINISHED PAINTING

*Kynance Cove*, watercolour on Atlantis Not watercolour paper, 19×37in (48×94cm).

Having photographed the finished work and looked at it on the computer I thought that the sea really needed more work. I remixed a deep blue and, beginning at a midway point to the horizon, brought the

wash down, adding lemon yellow as I progressed into the ripples and shadows seen around the rocks.

It was a good week's work and I was pleased with having, for once, achieved my objective. The painting was later accepted for the 2015 *Sunday Times* Watercolour Competition



# Hot and cold, light and shade

**Robert Dutton** explains why good observation of colour and tone will help you to produce strong, dynamic paintings

There is no doubt that colour helps to give your composition a greater three-dimensional effect. Close observation of the hue, colour and tone, within shadows in particular, is vital to make them become part of the painting and not look like they have been an afterthought.

## Light and weather

Light changes throughout the day, being cooler at sunrise and warmer at sunset. The angle of the sun at different times of the year and at your location also plays a key part in determining colours. The heat of the sun in a drier atmosphere (as in the Mediterranean) will create a diffused light effect, due to

all the dust present in the atmosphere. In the UK at the same time of year you could still have diffused light, but it will be much cooler, owing to the geographical position of the UK.

So what's my point? Simply this – no select range of colours is a 'quick fix' for all – there are distinct and subtle differences from area to area and location to location, which must be observed to create an accurate rendition of colour, to create a convincing painting.

Hazy days can produce weak, transparent colours, especially in the shadows. The softer tones can create a really gentle calming effect in your paintings and work in a similar way to the light on overcast days when

shadows may not even appear at all. However, with close observation of hue and tone, every element will still have a dark and light side, helping to create structure and three-dimensional shapes in your painting.

Flat light is one of my favourite lighting effects for many reasons, especially by the coast – sea fret and diffused misty light on overcast days can create paintings with real ambience. Flat or diffused, weaker light can be found on foggy mornings – where colours blend and merge into one another to create some very appealing lost-and-found shapes, soft moody tones and compositions with serene ambience.

Midday light in full sun produces the starkest contrasts in colour and tone. Shadows are often strong and cool in dark tone (low key), whilst saturated bright sunlit areas are very bright and light (high key tone). This can make very dramatic painting subjects, as in *A Rest in the Shade – Tuileries Gardens, Paris* (left).

When you paint with the sun directly in front of you – *contre-jour* (against the light) – shadows can stretch towards you and colours can be quite intense. *Towards Monaco* (top right) was painted mid-morning; the hot Mediterranean sun had risen quite quickly, creating a mass of highlights with wonderful hues and tones in the colours. At the end of the day with the light behind me this was a completely different scene – totally saturated in colour.

## The colour of shadows

Shadows tend to be thought of in terms of just light and dark but shadows contain lots of subtle colours. If you paint your shadows black or dark grey you run the risk of creating areas in your picture that look dull and lack unity with the rest of the painting. By observing the actual object the light hits, most likely that object will refract colour into the shadow, thus adding colour to it.



▲ *A Rest in the Shade – Tuileries Gardens, Paris*, pastel on P500 glass paper, 18×22in (45.5×56cm).

The passage of light and dappled sunlight and shade in this scene was enchanting and inspirational. The light and shade allows the eye to move back and forth between bright areas and dark areas throughout, holding your attention





▲ *Towards Monaco, South of France*, pastel on P500 Hermes paper, 24×24in (61×61cm). The focus of attention is on Monaco in the top part of the composition. By placing a high horizon above most of the trees, the eye is immediately drawn to the distant scene. The eye then returns, down the pine trunks, and begins to explore the rest of the painting. The scene radiates bright early morning light and the already shortening shadows suggest a quickly rising sun

Depth of tone in the shadow areas of a painting can also be determined by observing the surface on which the shadow falls. For example, in *A Rest in the Shade – Tuileries Gardens, Paris* (left), the shadows cast by the trees onto the ground are slightly lighter than those cast on the red awnings. The actual colours present within the objects or surfaces on which the shadows fall have a bearing on the colour tones you see.

In *Light through the Wool Souks – Marrakesh* (right), light passing through the thinner overhanging coloured material casts a tint of that colour onto the dry earth. In comparison, the heavy thicker overhanging material absorbs the sun's rays and produces a darker toned shadow on the sandy earth. In



▲ *Light through the Wool Souks – Marrakesh*, pastel on Sanfix board, 18×18 in (45.5×45.5cm). Dominant red colours in the overhanging carpets and bright cloth determined the colour of the board on which to work. By allowing the red colour of the support to appear through my applied pastel strokes helped to unify all areas in the painting and create a warm glow



## LIGHT AND SHADE



◀ *Spring Light through Thorpe – Upper Wharfedale, pastel on Sait P500 paper, 19×18in (45.5×48.5cm).*

The road constitutes about one-third of the painting as it winds in the classical 'S' shape. Without the dappled shadows fanning out across the road from the sycamore trees in the adjacent fields, and the deep shadows created by the dry stone walls, the road would have been too dominant. Time of day was critical to avoid this in order to create a painting that is filled with passages of light and shade

which I was able to use to best effect to create a composition with real impact.

Although the shadows were quite dark, by being disciplined and thinking of them in terms of cool shades rather than black, by really looking into the shadow areas all sorts of subtle deeper shades of colour were revealed.

Blue and blue violet with deep purples were used in the foreground rocks, mixed with darker earth shades as well to keep the shadows warm. Reflected light into these areas determined the colours. In comparison the deeper shadow areas of the trees further down the mountain slope totally absorbed the colour so were much darker. In the distance plenty of shades of blue violet and tints of ochres and earth colours were used again to create the feeling of a warm glow throughout the scene, with all areas linking together. The most extreme highlights still had colour present within them so by using very light shades and tints (to include red) particularly in the lighter surfaces of the rocky outcrops, the painting had harmony.

TA

Robert obtains Hermes and Sait pastel paper from Youdells Art Supplies, Kendal, Cumbria; [www.youdells.co.uk](http://www.youdells.co.uk); telephone 01539 723728.

▶ *Distant Ocean Light – Eze, South of France, pastel on P500 glass paper 24×24in (61×61cm).*

I have always favoured a high viewpoint when looking for a composition for a painting. The climb up the mountain pass from the train station far below was well worth it to be greeted by a scene like this. The whole coast seemed to be stretched out before me – fantastic!



this case the overall tone of warm purples and blue violets were present within the shadows. The result creates an ambience of heat, sun and warmth felt in this bustling north African city.

In *Spring Light through Thorpe, Upper Wharfedale* (top), the shadows cast across the road by the sycamore trees and the dry stone wall are a lot cooler than the shadow areas of the Moroccan painting, because there was less refracted light and the air temperature was cooler – a lot cooler!

### Time of day

One of the commonest and most effective ways of creating a painting that demonstrates modelling and form is to have the light coming from the

side. The length of a shadow, like a sundial, can give you a good estimate of the time of day it was painted. Longer shadows (complete with glowing saturated colours) suggest a lowering sun and thus the end of the day. Refracted, weaker light, pale in tones and with more pastel colours, but still with long shadows, can suggest sunrise.

In *Distant Ocean Light, Eze, South of France* (above) the midday sun in a near cloudless sky created some extreme lighting conditions, in which the sunlit areas were almost bleached out and the shadows really quite dark. With close observation I was able to determine that the dark areas of cool shadows and the strong warm sunlit areas both had colour within them,



### Robert Dutton

regularly teaches workshops in mixed-media painting and drawing at a number of venues throughout Yorkshire. For further details visit [http://rdcreative.co.uk/art\\_workshops](http://rdcreative.co.uk/art_workshops) or contact him on 0113 2252481.



# Stylizing still life

**Laura Reiter** indulges her love of colour and style in her semi-abstract mixed-media still lifes. Here she describes what takes her on each 'exciting journey' when she paints a picture

When contemplating what to paint, whatever genre I choose, my approach is the same – I have to be excited by either the objects in front of me or the secondary source material (photos, drawings etc) because it is always like setting out on an exciting journey. I love objects and I love shape, pattern and colour. When I am looking for inspiration I search for objects which not only excite me, sometimes reminding me of people places and events, but which also make me smile!

One of the most important activities for me is designing. A composition can

**'I love objects and I love shape, pattern and colour'**

be built up adding and taking away different bits of the set up, pushing and pulling the elements until a strong, dynamic and exciting composition emerges. In this case the objects, although simplified, are still evident but you can continue this process until the painting becomes abstracted as colour, line and texture take over. The degree of abstraction will vary with each painting – sometimes semi-abstract as in this case, sometimes more so.

## Inviting

To paint pictures that will invite viewers to have a look and hopefully enjoy, it is important that you have a passion for your original subject matter. If you love what you're looking at and painting, that will be conveyed through your interpretation of the subject and allow others to feel that passion and originality also. Be brave and experimental and you can achieve this.

Although a picture may be about objects, with simple geometric shapes, paintings are representational, they are



always a series of shapes put together in such a way that they relate dynamically to the rectangle they lie within. I always feel free to change colours if I feel it is beneficial to the painting and I always make sure I use a colour at least once more in another area to direct the eye.

## Materials

Working in mixed media is always thrilling – I use a variety of materials and techniques, including original and heavy body acrylic paint; acrylic spray paint, with stencils or to provide strong coverings of colour; acrylic paint markers, which draw more successfully on painted surfaces than conventional 'felt' pens and allow for a different kind of mark, while still being in keeping with the paints; I love acrylic inks, which I use with a pen, brush or even the pipette on the bottle; and collage, which I call painting with paper. Finally, for simple printing I use foam sheets, cut and stuck onto card to make stamps. I also use any textured surface – thin corrugated card, netting, or

My set up for the demonstration I spent some time setting up the still life, swapping over patterned papers and replacing objects until I was happy. I then took some photographs, cropping until the composition felt balanced. I like to use photos as reference as this a way to simplify and to be selective with the subject. I then traced the photo with a line drawing that I used to begin designing the painting

indeed anything that will transfer a texture or pattern onto a surface. I just paint these with acrylic or watercolour and apply firmly to the surface of the painting. The result is quite random but always very beautiful.

Mountboard is a great surface for mixed media, but I also use very heavy watercolour paper (Bockingford) or canvas, both of which work equally well. Wet materials are applied with brushes, pens and even sponges and fingers, and dry material more directly. You never know what new materials you might find next to make a different mark.

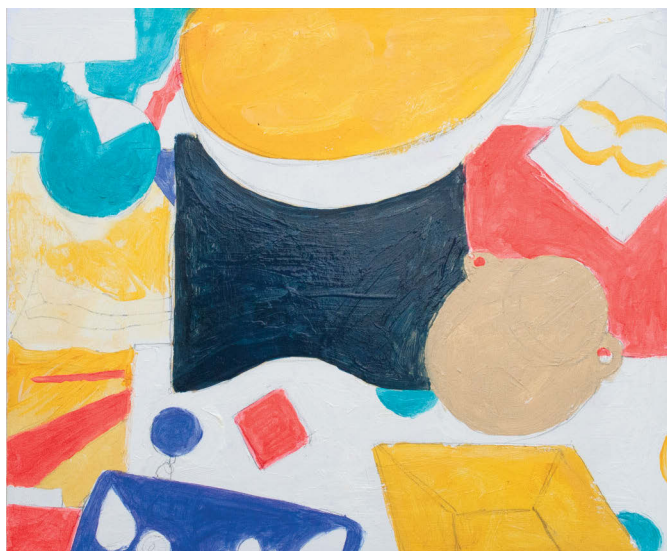


FIND  
MORE  
FREE  
MAGAZINES

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



# DEMONSTRATION *Pots and Patterns*



## ▲ STAGE ONE

I prepared a piece of mountboard with white gesso to give the surface some texture and drew the basic shapes from the tracing, glancing at the photo and the set up. Using three colours, each shape was painted. Each colour is a kind of arrow to guide the eye around the painting. I thought the luminous red would add a lift to the colours, even though that wasn't the actual colour of the surface. The final central shape was painted darker than the others, a variation in tone



## ▲ STAGE TWO

I began to prepare some paper to collage. I sprayed handmade Japanese paper with Liquitex gold spray and stuck it to the spiral leaf object on the left and within each of the gold bowls. The objects were basically painted flat and, to emphasise this, I let the dots of the wrapping paper 'escape' further into the foreground, making the space of the picture plane fairly shallow. Flattening three-dimensional objects is a way to abstract. These dots will be a useful way to allow the eye to travel across the bottom of the painting



## ▲ STAGE THREE

I added more 'travelling dots' and put in more detail. As previously, I have changed some of the colours of the dots to assist in the journey around the painting. My aim was to consolidate the composition and to strengthen the design. The luminous red I used at the beginning was distracting from the other elements so I painted those shapes a colour closer to the actual one in the still life – a dark, orange-red – extending this colour to the left hand side. I also changed the colour of the wool purse to purple, using an acrylic marker pen applied in small marks so as to allow some of the original blue to come through



## ▲ STAGE FOUR

I love to use simple printing in my work. I made a 'stamp tool' by cutting the leaf shapes of the dark blue and gold wrapping paper in the centre out of a foam material, which I stuck onto some card. It is simple to do this as you can cut the foam with scissors, although it would work well if you cut these shapes into lino for printing. Although the leaf pattern is horizontal in the still life, I decided to print it vertically since much of the composition is horizontal and this downward pattern could act as a kind of anchor. Then I used a roller to cover the 'plate' with a strong gold acrylic paint and pressed it onto the area. I was happy that it printed a little bit loosely as I think this resulted in a more painterly effect. I made a similar but smaller plate to create the grey squares in the top part of the painting. Then I tried to simplify the composition even more by painting out some of the patterns and details that did not add to the overall composition





### ▲ FINISHED PAINTING

*Pots and Patterns*, mixed media, 11×13½in (28×34cm).

Finally I completed details on the blue 'bowl' on the left, the square tile on the right-hand side and the leaves and flowers on the purple purse, using a dip pen and acrylic ink, which I felt was a good contrast to the heavier shapes and lines in the rest of the picture. The finishing touch was some shadow on the earthenware pot, to give it a sense of form.

The overall effect, I think, is a kind of organised chaos where each shape, colour, pattern and form has its part to play in making sure the composition is balanced and finally complete



▲ *Clay Pot from Petra*, mixed media, 8¼×10½in (22×27cm).

This is a more abstracted version of *Pots and Patterns*. The mountboard was prepared as before and I kept in the elements I most liked, simplifying them to an even more geometric set of shapes – circles, squares and triangles. The colours have changed somewhat and it is an altogether more textured version, achieved by using oil pastels on top of painted areas. The dots are still travelling, and the gold is still evident in the spiral and the wrapping paper

### Laura Reiter

studied at Kingston University and Wimbledon School of Art. She is an associate member of the United Society of Artists. She has taught in colleges, schools and adult education, has exhibited widely and won a number of prizes, including in the Royal Watercolour Society Open Exhibition and *The Artist Open Competition* in partnership with Patchings Art Centre. Laura has written two books and runs workshops close to her home in Essex and also demonstrates for art societies. [www.laurareiter.com](http://www.laurareiter.com); telephone 07973 389015.





# The true value of a sketch

**David Parfitt** explains why sketches, whether made on the spot, from memory or from a photograph, in pencil or watercolour, are such a valuable tool for the artist, and demonstrates his point

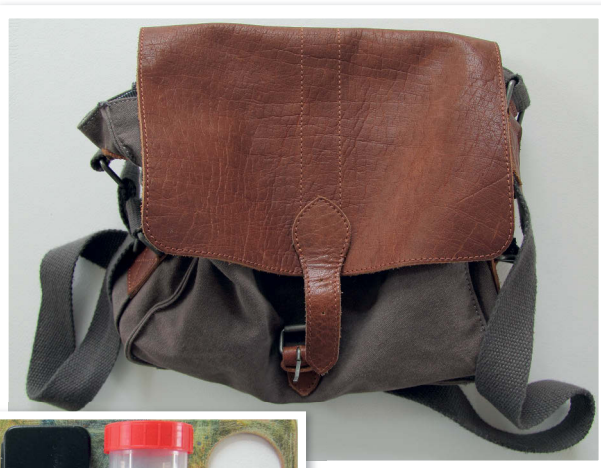
A few years ago most of my work was completed on-site but these days all my paintings are completed in the studio, even though I firmly believe that there is nothing quite the same as working outdoors to connect with and experience the landscape.

The beauty of looking at my outdoor work is that I find I am instantly transported back to the time and place when it was created, especially where I have made notes about the time, conditions and colours. As such I often take walks and sketching trips both to regenerate and collect reference material. Even so, not all my drawings are made *en plein air*; I often draw from the photographs I've taken during a day out, while using these and my memory to work out the composition and design of a painting.

## Getting down to work

Firstly, I always leave the first page of a sketchbook blank so that I'm not immediately confronted with an uninspiring image each time I pick up the book to use it (many years ago I made a particularly bad drawing on the first page of a book and it subsequently put me off making any further drawings in that book – this is daft I know, but it still haunts me).

My natural tendency is to make quite detailed images, especially if I spend too much time on them. I have found that by working really quickly, and holding the pencil between my forefinger and thumb (like a drummer holds a drumstick), I only make essential marks – often scribbles – that are my immediate response to the scene and these, in turn, rough out the composition. This acts as the basis for further marks. I may decide to develop the sketch with more drawing or colour, a decision depends on the time



## DAVID'S SKETCHING KIT

I have pared down my materials to 'my' essentials, which I can easily carry in my 12×10½×4in (30×27×10cm) shoulder bag. This allows me to do most things on the move, be it on holiday or a sketching trip.

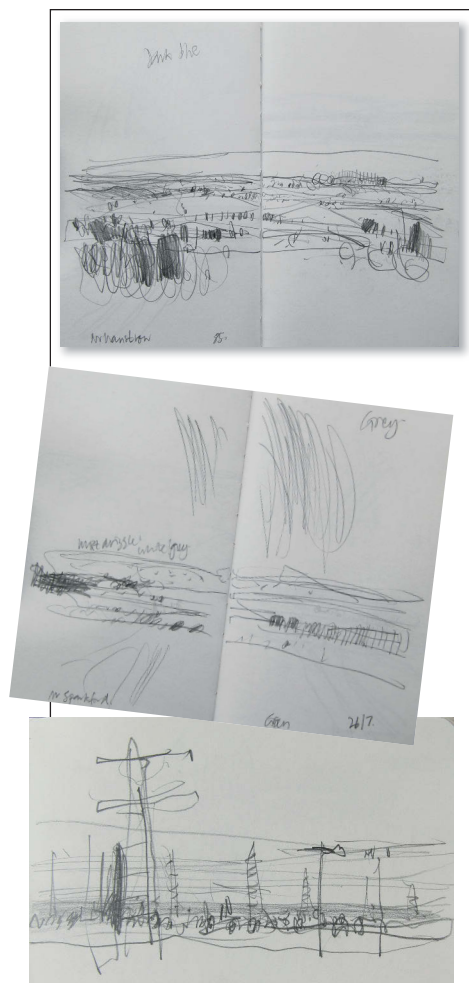
- I mostly use Stilman & Birn sketchbooks, either the Epsilon or Alpha series, 5½×8½in (14×21.5cm). I like the way watercolour reacts on the paper and I especially like how much reworking, in the form of multiple layers and wiping out, is possible. Essentially they make me want to use them, which is all I ask for in a sketchbook.
- My drawing board is customised 4mm MDF 8¼×10¼in (22×26cm). It is actually an old oil painting, cut to fit into my painting bag, with a hole cut in it to accommodate my water container. I can use the drawing board either standing or seated. I clip the palette to the board with a 2in spring clamp and hand-hold the sketchbook with the board. I often rest it on a fence or gate for extra stability.
- Water container: 100ml clear plastic

specimen bottle (I bought several for a few pounds on eBay).

- I have a very old, small, Daler-Rowney folding palette/box (6×9cm closed) with two plastic mixing wells. It holds six half-pan colours (permanent alizarin crimson, French ultramarine, Prussian blue, burnt sienna, lemon yellow, raw sienna) and a full pan (cobalt blue).
- My drawing tools are a Pentel Eraser pen; a Staedtler Mars Technico 2mm clutch pencil with 2B lead; an HB pencil; a Faber-Castell TK9400 4mm clutch pencil with 4B lead; a Staedtler 0.7mm mechanical pencil
- Brushes: Rosemary & Co size 10 sable travel brush; small/medium Chinese goat hair brush; an old ABS size 12 kolinsky sable round; ½in black bristle brush; Pro Arte rigger (size 0 or 1)







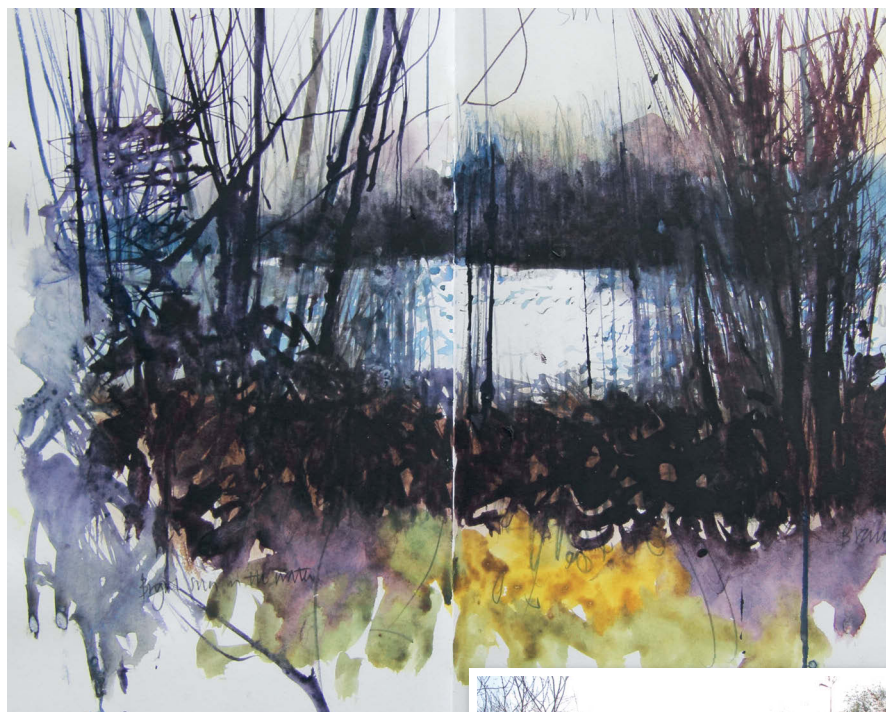
These rapidly executed drawings were made while I was a car passenger. Without looking at the drawing, I made pencil marks as we passed the scene, adding further scribbles from memory and notes about the weather – enough information to base further work on

available, my mood, or if I know it will make a future painting. At the same time I will also take a photograph for reference. Back in the studio I will also think about adding colour to my sketches or make entirely new drawings and 'paintings' from the photographs.

When it comes to painting in the sketchbook, my approach is similar to a full painting in that I try to work from light to dark but I am not afraid of using mixed media, eg watercolour pencils and acrylic/inks in order to get the image I need to be able to work from.

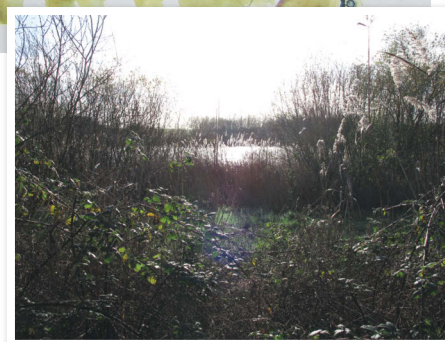
I am taking part in Somerset Open Studios from 17 September to October 2. Many of my 200 or so sketchbooks will be on view for visitors to look through. So if you're in Somerset during September this year, please pay me a visit. Brochures will be available from the Somerset Art Works website [www.somersetartworks.org.uk](http://www.somersetartworks.org.uk).

TA



#### ▲ Damp Sun, watercolour sketch

I made an initial on-site drawing (my notes are still partly legible) and later, in the studio, I added colour washes from memory. It was the direct sunlight shining on the water that drew me to this; I have exaggerated the foreground colour to emphasise the autumnal feel. The photograph shows the scene as it was on the day, albeit the foreground is vastly underexposed



#### ▼ Wet Field, watercolour sketch

This scene is on one of my favourite walks. The flooded field caught my eye, along with the electric pylon, and it was one of the rare times nowadays when I truly wished I had my full outdoor painting kit with me and made a finished painting. I completed the sketch on site without any under drawing. I applied paint directly and loosely, working from light to dark, as I would in my 'normal' painting process. I have subsequently attempted several watercolours of this image but none of them capture the essence of what I think I was able to put down on paper that day. It will remain a favourite sketch for sometime, or at least until I manage to produce a watercolour I am happy with. Unlike the photograph (above right) it shows where I have taken decisions to alter the composition on the day rather than copy exactly what was in front of me





## SKETCHING



*Winter Woodland, watercolour sketch*

This woodland has been the subject of many paintings. I seem to be drawn towards views of light through trees and I want to emphasise the dark trees against a very light sky in a painting. However, on examining my watercolour sketch it was clear that it had become rather fiddly, with too many dark branches at the top of the painting. I still liked the overall composition and colour harmonies so rather than start again (as with a watercolour painting), I wiped out a few of the offending branches with a damp brush and added some light 'sky' marks with white acrylic paint. This immediately felt much better and I completed the sketch by indicating the lighter winter branches with white and blue watercolour pencils

## DEMONSTRATION *Wetland*



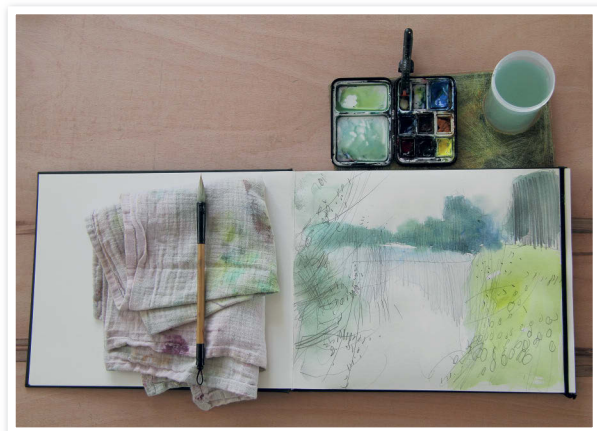
### ▲ Wetland photo

This demonstration shows the process I use for the vast majority of my sketchbook work. I worked from this photograph of a soft, misty morning



### ▲ STAGE ONE

I made a loose drawing of the scene, holding the pencil between forefinger and thumb. This sets the composition and if I were working outdoors, it is at this point that I would decide whether to develop the drawing, add colour, or leave it alone and continue with my walk



### ▲ STAGE TWO

Using the Chinese brush with pale mixes of cobalt blue and lemon yellow, I applied an underlying wash to the drawing; to imply some distance to the background trees, I added a little ultramarine to the mix to make a bluish colour







### ▲ STAGE THREE

Before the first wash was dry completely (because there isn't always enough time to wait for things to dry outdoors), I started to add washes of ultramarine, cobalt blue and lemon yellow to the reeds and background trees. I also put in the reflection with the same colour. The near foliage and trees were darkened with a mix of Prussian blue and burnt sienna



### ▲ STAGE FOUR

I added ultramarine and raw sienna to give some form to the background trees, raw sienna and permanent alizarin crimson to the bank of foliage and darkened the left- and right-hand trees slightly with Prussian blue and burnt sienna



### David Parfitt

is a member of the Royal Institute of Painters in Water Colours (RI) and has won the Neil Meacher Sketching Prize (2011) and the Frank Herring Award (2014) in their exhibitions. David has exhibited widely, including with the RI and the Royal West of England Academy, Bristol, and the *Sunday Times* Watercolour Competition.  
[www.davidparfitt-art.co.uk](http://www.davidparfitt-art.co.uk)



### ▲ FINISHED SKETCH

*Wetland*, watercolour, 5½×8½in (14×21.5cm).

Finally with the No.1 rigger I added a few marks to define the reflection further, and picked out a few reeds and branches to bring everything together



# The primaries YELLOW

In a new three-part series, **Soraya French** examines the qualities of, and some available choices for, each primary colour. This month she examines a few yellows and the possible mixtures that can be made with them

**T**he wide choice of each primary colour makes creating a well-balanced palette into a challenging task for less experienced artists. As a rule we need a warm and a cool version of each primary to create a practical palette of colours – it is so easy to end up with too many colours within the same spectrum. If all your tubes of red are orange-biased, you won't be able to achieve a vibrant purple.

As well as the actual colour, temperature, transparency, opacity, granulating

properties, staining power, dispersing ability and lightfastness are all attributes to take into consideration. If it is covering power you are after, then a transparent colour is the wrong choice. There are also identical colours and pigments, such as Winsor blue and phthalo blue, which are known by different names in different brands, so do watch out for that or you may end up with identical colours under different names.

Yellow is the lightest and the most

highly saturated colour on the palette and is used to make a wide range of colours. Mixed with blues it will create greens, from vivid yellow greens to lime greens, blue greens, right through to dark greens. When mixed with reds it will yield orange-yellow, orange and orange-red. The only time it is not used is in the creation of violet hues. Ideally you need a cool, a warm and a couple of earth yellows. Some artists prefer a mid-yellow to the really cool green-biased lemon yellows.

TA



▲ *Daffodil Time*, QOR watercolour on Saunders Waterford HP paper, 15×15½in (38×39cm).

I used hansa yellow light to paint the paler daffodil petals and then mixed hansa yellow deep to paint the trumpet shape centres of the flower heads. The foliage greens are a mix of cadmium yellow medium and phthalo blue, as I wanted them to be more opaque. For the bright vivid orange accents of colour I used cadmium yellow deep with cadmium red light



## Cool yellows

**Hansa yellow light** is a personal favourite. It is a semi-transparent organic, lightfast, low staining, high chroma yellow that makes the most vibrant greens, slightly dull orange and lovely earthy browns with the violets. For a vivid lime green, mix it with phthalo green. Winsor yellow is another similar cool yellow. In some brands the green bias yellow may come under the umbrella of lemon yellow. **Cadmium yellow light** is an extremely stable, highly lightfast colour but it is quite opaque, so can sometimes create rather milky mixtures and it comes with a high price tag. Cadmiums have been a staple of many watercolourists' palettes since they became available. They are high performing pigments and ideal where you need covering power. In some brands PY35 may come under cadmium lemon or cadmium yellow pale.

**Bismuth vanadate yellow** is another option for a green-bias cool yellow. Although it is semi-transparent, if used heavily it appears rather opaque. It is not ideal when you need a luminous and transparent mixture. **Benzimidazolone yellow** is a great transparent and highly saturated primary yellow that yields vibrant greens with cool blues. Although the colour has a definite lemon yellow look it is regarded as a neutral yellow and has great mixing strength, as well as a beautiful sunny glow when it is used on its own.

## Mid yellows

Some artists favour these slightly darker yellows over the very cool green-bias yellow pigments. I tend to have a couple of mid yellows in my palette: cadmium yellow medium, for when I need opaque mixtures, and hansa yellow medium.

**Hansa yellow medium** is a beautiful high-staining, organic, semi-transparent, lightfast sunny yellow which makes slightly more natural greens and a more vibrant orange.

## Warm yellows

**Hansa yellow deep** is a wonderful orange bias yellow with a deep golden glow. Being semi-transparent it mixes a much cleaner and brighter secondary orange than cadmium yellow deep, which leaves a slight cloudiness in the mix. However, cadmium yellow deep has an excellent lightfast rating and is a great choice if you need opaque mixtures.

**Isoindoline yellow** by Daniel Smith, which I discovered some time ago, is a great orange bias yellow that makes more natural greens and a beautiful vibrant orange.


**Indian yellow** is another personal favourite. The modern-day Indian yellow is a blend of several modern pigments that look just like the genuine Indian yellow. It is a beautifully transparent orange-yellow, the colour of saffron, and mixes a green-gold with the cool blues, olive green with the warm blues and a beautiful orange with cadmium red light.

All colours in this chart are Golden QOR watercolour unless otherwise stated

		Phthalo blue	Ultramarine blue	Cadmium red light	Quinacridone magenta	Quinacridone violet	Phthalo green
Hansa yellow light							
Cadmium yellow light							
Bismuth vanadate							
Benzimidazolone yellow							
Hansa yellow medium							
Hansa yellow deep							
Isoindoline yellow – Daniel Smith							
Indian yellow							
Nickel azo yellow							
Naples yellow							
Raw sienna							

Indian yellow may be a blend of different pigments – for example QOR Indian yellow is much more orange than the Daniel Smith version.

**Nickel azo gold** is another lovely transparent, lightfast yellow. It mixes quite natural looking greens with phthalo blue, an olive green with ultramarine blue and a very useful burnt orange with magenta and cadmium red light. **Naples yellow** has a chalky and muted appearance and it is a beautiful, understated colour that adds substance to a painting. It creates lovely grey greens with the blues and muted earthy orange with reds.

**Raw sienna** is an inorganic, granulating and semi-transparent earth yellow and as such makes secondary colours that are muted but have more clarity than mixtures with yellow ochre. Yellow ochre (not on the chart) is one of the most useful earth yellow colours, especially for the landscape artist. All the secondary colours made with yellow ochre are slightly greyed, but very useful for landscape painting. 



### Soraya French

runs occasional two-day workshops from her studio at Project Workshops in Quarley, Hampshire. She is currently the vice president of The Society of Women Artists and exhibits with them annually at the Mall Galleries. For details of publications, exhibitions and workshops in the UK and abroad, see [www.sorayafrench.com](http://www.sorayafrench.com)



# Get acquainted with oils

**Adebanji Alade** shares his deep love for oil paint, with tips on materials and techniques to help improve your painting with this versatile medium

**M**y fascination with oil paint began when I was at college in Nigeria, when I saw the magical, luscious colours. I knew then, in my heart, that this was what I wanted to do for the rest of my life. I have a deep love for oil paint; it is so versatile and can produce the effect of most other media.

Oil paint is simply coloured, powdered pigment blended with linseed oil until it is thick and luminous. The colours have different drying times; the earth colours dry faster than the cadmiums and other artificial colours. The other important liquid used with oils is solvent (paint thinners), which makes the paint a bit more fluid and it evaporates quickly as the paint dries. Although I use thinners once in a while to start my paintings, I prefer to use the colours directly from the tubes.

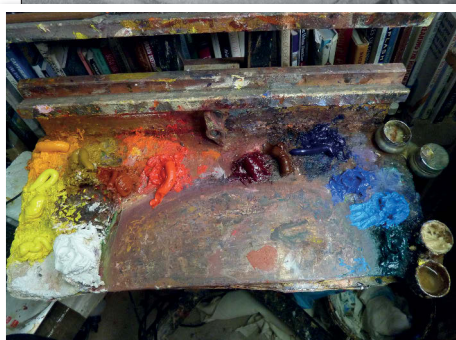
## Colours and mediums

I have settled for a standard palette from which I can produce any other colour. These are titanium white, cadmium yellow lemon, cadmium yellow pale, cadmium yellow deep, yellow ochre, terra rosa, cadmium red, alizarin crimson, transparent red oxide or burnt sienna, ultramarine blue, cobalt blue and viridian green. I also have a limited palette that I normally use for tonal portraits and the occasional figurative work. This kind of palette consists of four colours: titanium white, cadmium red, yellow ochre and ivory black.

The mediums I use are Liquin, Maroger and sometimes a medium mixture of about 40 per cent dammar varnish and stand oil and 60 per cent odourless white spirit, or Zest It, a healthy thinner with a lemony smell. I'll mix this together to produce a very workable fluid with which to thin my colours instead of just using white spirit, which tends to dry fast and leave the colours all dry and flaky. I dip into Liquin impasto medium to help the colours dry faster and also feel thicker in application. Finally, Maroger is a



Adebanji painting with his Strada mini easel



great medium that gives the paint more structure and body.

## Brushes, knives and easels

Brushes are an extension of your natural painting hand and if it's not right, it can hinder your progress greatly, so experiment with any brush you can lay your hands on. I will cut a brush to suit the kind of lift and feel I expect when it picks up a certain colour and makes a mark.

'Brushes are an extension of your natural painting hand'

I use all kinds of filberts, but prefer the long flat filberts; filberts are flexible, they make various marks, I can get a knife-edge stroke, I can control each stroke and I can pick up the buttery paint and paste it onto the surface without too much of the paint getting trapped into the hairs of the brush. I love fan brushes, but I cut them, almost making a long flat. I'll do everything to make sure the hairs are minimal on any brush that I use. Lastly,



I use sable rounds, which surprises most students – I think someone, somewhere, has told them sable rounds are only meant for watercolour. I ask them how they are going to paint the details of the eye, the subtle line between the lips or the heads of the figures in an urban scene. I think one of the greatest sins of painting is using unsuitable brushes. This is especially true with oil painting.

I hardly use palette knives to paint; I use them mostly to scrape colours off my palette or to mix large volumes of colours. Some painters mix every pile of colour with a palette knife, but I feel that is too restrictive, as I love to keep the flow of mixing and application down to one tool, and that's the brush.

When painting outdoors I use a Guerrilla Painter French Resistance pochade box with a tripod for medium-sized paintings. For larger paintings I use a full Mabef French easel and a Strada mini easel with tripod for lightweight travelling paintings of medium size. Lastly I have a Guerrilla 6×8 ThumbBox for small, quick studies. All are all suitable for different reasons. In the studio I have two radial easels; one is Victorian, the other is a Winsor & Newton radial easel. The main thing about easels is that they should easily support the surface you are painting on without any rattling or

unnecessary movement, which can be a real pain!

## Supports

I use canvases and boards. I am very conscious of my painting time so I don't normally prepare my own canvases. I get them prepared for me or I buy the pre-stretched ones and prime them again with my own coats of gesso, because I'm never satisfied with how the mass-produced ones are primed. For paintings of about 16×12in and below, I use MDF boards, which I prime with four coats of gesso, sanded between coats. I don't like textured surfaces, I like the paint to have texture, not the board.

## Working methods

I keep to the rule of painting lean before fat, which simply means building up the paint in thin layers before the thick layers go on. I have two major ways of painting – inside-out and outside-in.

Inside-out is when I start at a particular spot and keep spreading out as I go along. Each passage is completed as I go, except for some minor details at the end. This method calls for great drawing skills.

Outside-in is, I think, most commonly used. It's when all the major shapes are blocked in around the whole painting

and the details are put in after. This method is less exciting because the whole painting is revealed too soon. It kind of kills the anticipation that the inside-out method brings.

To get acquainted with oil colour you have got to use it consistently. Get yourself some inexpensive student-range oils and some suitable cheap paper and play with different colours, using a variety of brushes to make different marks. Practise colour mixing and paint some colour charts by mixing all the colours on your palette with other colours and seeing what variety of mixtures you can get. Try different surfaces, experiment and see what works for you and don't use something just because it worked for another artist. It's an adventure and it's worth the journey.

Go to exhibitions; take notes of styles and marks that inspire you. Talk to other artists about how they go about their work. Don't be afraid of oils, get to attend a workshop where they're used and see how lots of other artists go about it. Best of all, to enjoy this medium you must put enough of it on the palette while painting. I hate seeing students with starved palettes; it doesn't encourage the act of painting. Press it on and play with it, it's the medium of love. I don't think my romance with oils will ever end!



## DEMONSTRATION *Spring Light, Royal Court, Chelsea*

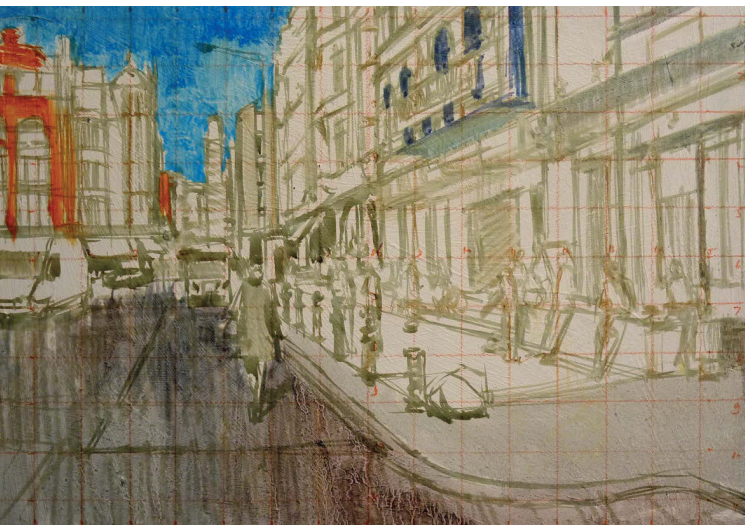
### ► STAGE ONE

I primed the board with four coats of gesso mixed with red, brown and yellow ochre acrylic to give the gesso a warm tint. I love having my landscapes with a warm background as it takes away the daunting white and serves as a good piece of underpainting. I took my time with the drawing, because it is the most important stage of the painting and must be accurate. The drawing was done with a ZIG Art & Graphic Twin marker pen (colour 75)

'I am very conscious of my painting time so I don't normally prepare my own canvases'

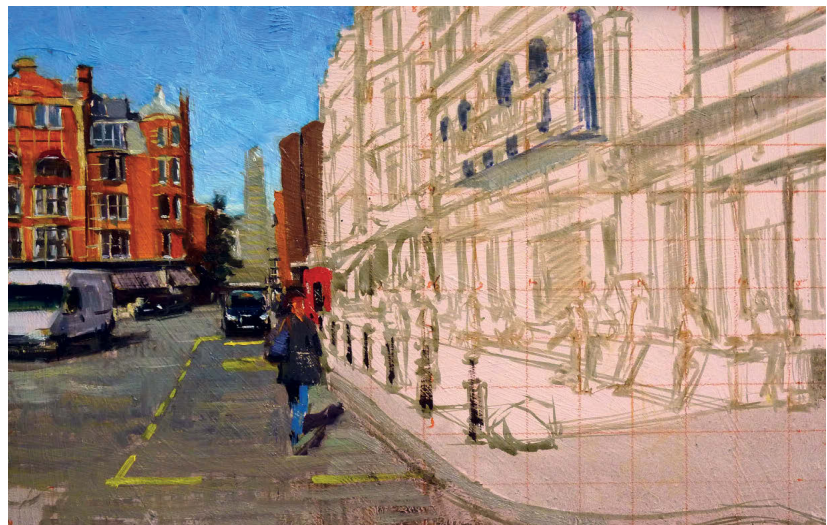






## ▲ STAGE TWO

At this stage I worked with very lean oils as I just wanted a wash of the colour on the major shapes. The oil colour was thoroughly mixed with white spirit, dammar varnish and stand oil. The effect is very watercolour-like



## ▲ STAGE THREE

The real painting began, working with the oil directly from the tube, using my inside-out technique. The Sky, the building on the left and the main road were painted loosely but slowly to produce accurate impressions



## ◀ STAGE FOUR

The road was fully painted. Notice how the paint was applied – every stroke was laid without blending. This one-shot application helps the colours to remain fresh and loose

## ▼ STAGE FIVE

My focus shifted to the main building. The key was to keep it simple. I slowed down and thought deeply before placing each stroke, as the goal was to simplify the details, by squinting or constantly asking myself which overall stroke would best represent a structure or shape in the simplest manner. The trick with urban landscapes is to keep simplifying all the way through and never get bogged down with detail. The overall structures will give viewers enough information and they'll fill in the rest with their brains



'I keep to the rule of painting lean before fat, which simply means building up the paint in thin layers before the thick layers go on'





### Adebajji Alade

is a member of the Royal Institute of Oil Painters. He is addicted to sketching and also teaches portraiture at the Heatherley School of Fine Art. Adebajji runs his own workshops and offers private, one-to-one teaching. To see more of his work visit [www.adebanjialade.co.uk](http://www.adebanjialade.co.uk)

### ▼ FINISHED PAINTING

*Spring Light, Royal Court, Chelsea, oil on board, 12×16in (30.5×40.5cm).*

I finished off the figures, and every other area that required detail, using sable rounds.

The finished product might look loose but it's never done in a hurry. Every stroke is calculated and placed precisely to give an impression of the subject. If done with keen observation, the results always look true to life

### ▲ STAGE SIX

Figures in the urban landscape must look dynamic, whether you paint them indoors or outdoors. People tend to be moving, so you need to paint them as loosely as possible with the minimum number of strokes. I used just one stroke for each feature of the figures





# PAINT in FLORENCE with Peter Brown NEAC



**C**apture the rich layers of classical art and fine Renaissance architecture that Florence has to offer, as well as scenes around the Duomo, in Piazza della Signoria and on the Ponte Vecchio. 'Pete the Street' will encourage you to learn by example and provide guidance when needed. He will be working in

charcoal, oil and pastels, but all media are welcome. Fabulous hotel with a rooftop terrace located on the banks of the River Arno near the Ponte Vecchio and the Galleria degli Uffizi. Direct flights, breakfast and dinners included. **Eight to 12 intermediate and experienced students. Price per person £2,895. Single supplement £450**

**September  
4 to 12,  
2016**



# PAINT on the Island of Elba with Richard Pikesley RWS PNEAC



**T**he enchanting island of Elba lies off the coast of Tuscany. Elba's appeal lies in its exceptionally clear waters, fine white-sandy beaches, picturesque bays and harbours, and a lush mountainous interior with medieval hill-top villages. You will learn much by watching Richard work, but he finds it hard to resist teaching and so will also give talks, guidance and some

demonstrations. Richard will be working with sketchbooks, watercolour and oils. Charming Relais du Silence hotel with a garden in the coastal village of Sant'Andrea located on an idyllic bay. Flights, breakfasts and dinners and six days transport included. **Eight to 12 intermediate and experienced students. Price per person £2,795. Single supplement £200**

**September  
14 to 24,  
2016**



**01825 714310 [art@spencerscott.co.uk](mailto:art@spencerscott.co.uk) [www.spencerscotttravel.com](http://www.spencerscotttravel.com)**

*The Artist* magazine has been offering overseas painting holidays led by renowned artists since 1990. They are organised by fully licensed operator Spencer Scott Travel Services Ltd. CAA ATOL 3471





Ann Witheridge

▼ Ann Witheridge *Quick Poses*, charcoal on grey-toned paper, 27½×19½in (70×50cm). This set of drawings is what you might expect from a typical sketch class: short and dynamic poses. Short poses help you to see the big picture and not get lost in the details. For a quick, effective way to draw in mass, try adding a layer of charcoal to the paper to achieve a mid-tone and then lift off the lights with a chamois leather, and add the darks with further charcoal

## IMPROVE YOUR FIGURE PAINTING: 1 OF 6

# Working from life & choosing your model

**Ann Witheridge** begins a new six-part series in which she discusses the various ways to approach the model and provides tips on joining a life class

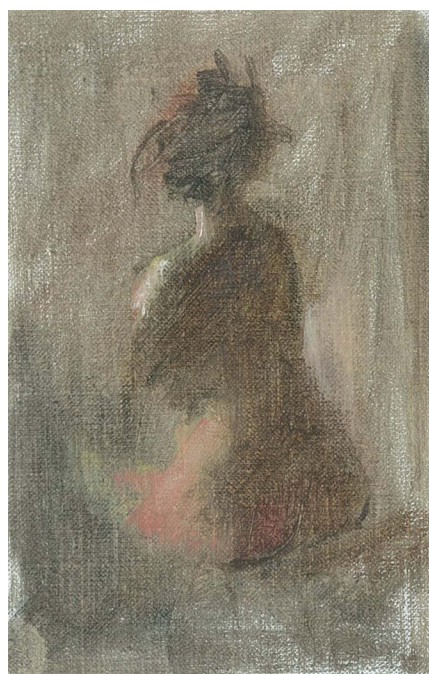
In my mind, a true understanding of the fundamental principles of figurative art – proportion, volume, gesture, values, edges and colour – can only really be taught and learnt by working from the life model. The model will move slightly and need breaks, and this adds energy and a sense of immediacy to the drawing and painting process.

Try a number of drawing drop-in sessions and decide which one suits you most, in terms of atmosphere, lighting and structure. Some classes might have lots of short poses, others

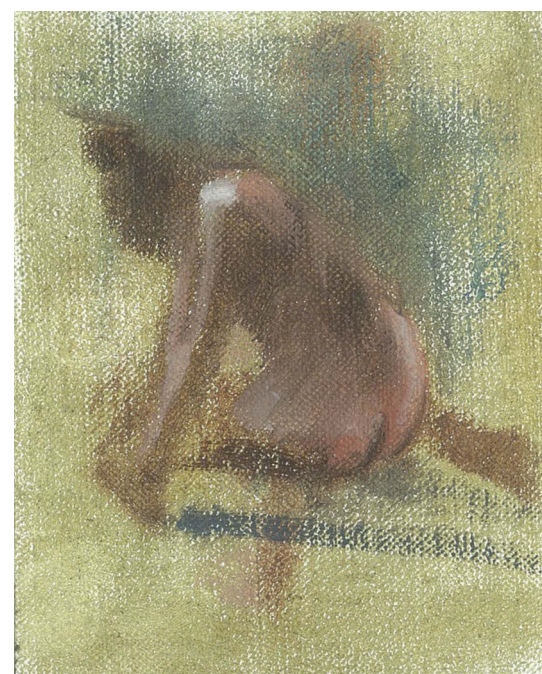
might do long sustained poses. Some might have tuition, others not. There is no right or wrong class set up.

### Why work from the figure model?

Working from the figure model can be the most satisfying form of art and is considered the foundation for all other aspects of drawing and painting. In the history of art education it was often considered the highest form of art. Students were expected to understand and draw the figure before they could move onto other subjects because to



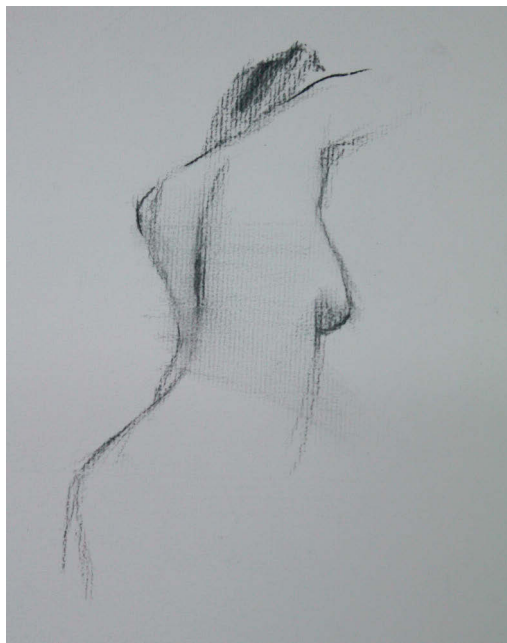
▲ Ann Witheridge *Sketch 1*, oil on linen board offcut, 5¼×4in (13×10cm). Here I captured the large simple shadow shape of the figure and the twist of the head



▲ Ann Witheridge *Sketch 2*, oil on linen board offcut, 5¼×4in (13×10cm). A strong, simple angle of the model's pose. I find that by working on off-cuts I am less anxious about the result and try to establish the immediacy of the idea



## IMPROVE YOUR FIGURE PAINTING:1



▲ India Amos *Reaching*, charcoal on paper, 6×4in (15×10cm).

This was a five-minute pose. If a model is creating a hard gestural pose, simplify the process by concentrating on working in line, rather than involving mass or colour, to improve your fundamental drawing skills

master painting from the life model is most challenging.

Joining a group of artists to paint from the life model is an inspiring and bonding activity. I love the fact that I can spend a whole afternoon enjoying the company of friends and fellow artists, but so completely immersed in painting that very little dialogue is exchanged.

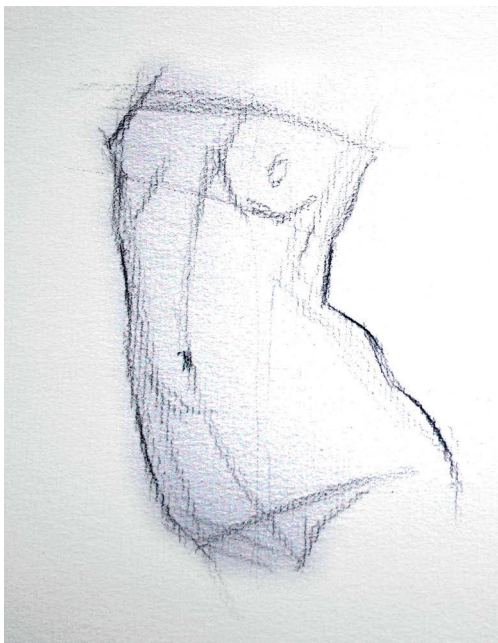
### When to start

The hardest part is getting into a routine of going to life classes, but once you have committed the learning stage is exciting and rewarding. Try to be consistent in your attendance, as the development of techniques and skills needs constant practice. Every artist will have a different learning curve – it is important to be open minded and prepared to make mistakes (which we all do) in order to reach the next stage.

Even if you are a professional painter, try to set aside a minimum of an hour a week to work from the life model. It is so rewarding, and can help so much with other aspects of your artwork and training.

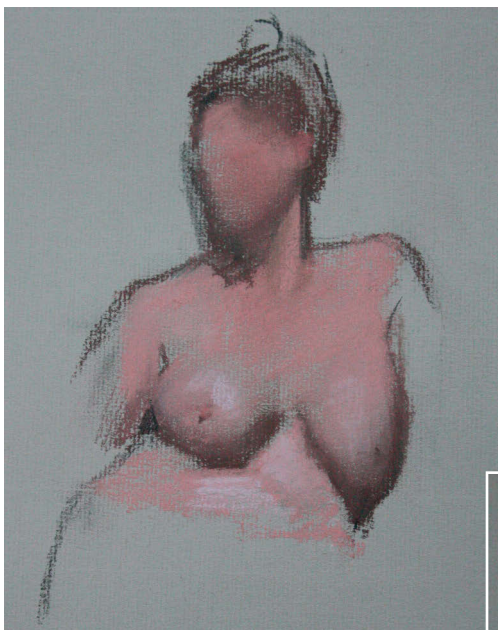
### How to approach the subject

When drawing and painting the figure the key factor is to work from life and the life model, not a photograph. The aim is to interpret the three-dimensional onto a two-dimensional



India Amos *Torso and Hand*, pencil sketches on paper, each 4¼×4in (12×10cm).

These are both two-minute sketches. A key to understanding anatomy is one reason why you should work from the figure. Try working on parts of the anatomy to gain confidence



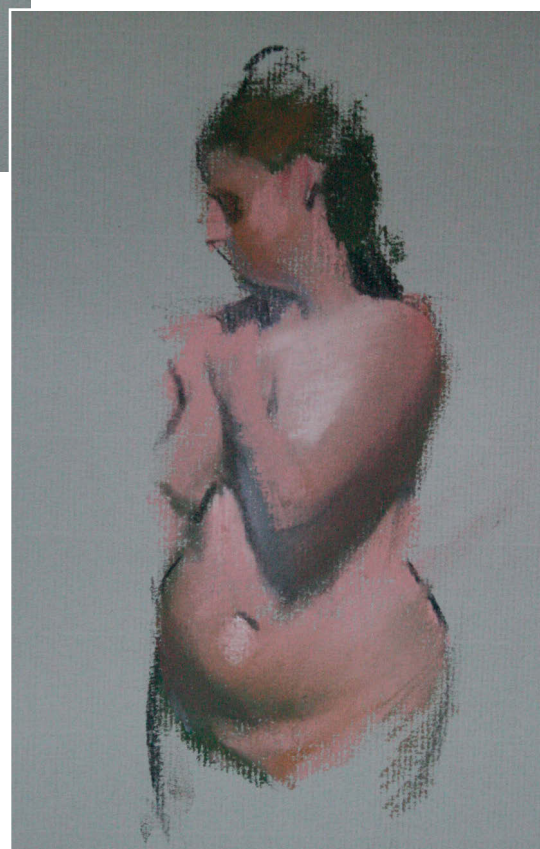
◀ India Amos *Seated Figure*, pastel on grey paper, 6¼×6in (22×15cm)

▼ India Amos *Standing Figure*, pastel on grey paper, 6¼×6in (22×15cm).

In this sketch class the aim was to draw straight away with mass and colour, adding line afterwards. Pastel seemed the perfect medium for this. The immediacy of the poses doesn't allow you to overthink – don't be worried about the results, just go for it!

surface. If you copy a photograph the job has already been done for you. By working from life, you are more energised and have to make so many more choices. It is these choices and selections that create the piece of artwork, and not the exact copying of what is in front of you.

Of course you can choose your medium, in any sketch class. To keep it super simple you can work in pencil or charcoal, ie just one value. Or you can add chalk and work on toned paper. You can do this with charcoal, pen and ink and oils. If you want to add colour you can work from the outset in oils or pastels. Each drawing does not need to contain the whole figure. You could work on just the hands, or the torso. I think the best thing to do is to spend the first half hour warming up and deciding what your focus wants to be.





Are you thinking about proportion, gesture, value, edges? What does this specific sketch club give you access to? Good distance from the model, strong lighting, great colour?

In subsequent articles we will be looking in depth at how to approach working from the life model, building up the learning process. There is no right or wrong way, though varying classes, models and lighting will invite different techniques. At first you might feel more comfortable working with pencil in a sketchpad, and sitting down. By the end of the year, you may well be confidently standing at an easel, working with a full colour palette in mass.

### Sketch club or studio?

It can be expensive and awkward to hire a model. There are many life classes, even in small towns and villages – try your village hall, community centre, the local pub, the local artist, even the local museum. In London there are amazing life-drawing classes available. I teach once a month at Leighton House Museum off High Street Kensington. The museum is closed to the public on Tuesdays but as a group of artists we are given access to Lord Leighton's amazing studio. An internet search for 'drop-in life-drawing class' should find many listings. There is also a great website called [modelreg.com](http://modelreg.com); you can book a model and they also have a listing of life-drawing classes. Many of the art schools also provide open life-drawing sessions for the public. At London Fine Art Studios, ours is held every Monday, from 4.15 to 6.15pm.

Joining a life-drawing class is also a great way to meet local artists and art enthusiasts. If you can't find a group on the internet, ask the local gallery or at the town hall. If you still don't have any luck, set up your own group, or find a local artist and ask if they'd like to share the cost of a model. The model you choose is a personal choice. I always find them to be very professional and sincere. I have also built great friendships with fellow artists as models. And if you really can't find a class or a model there is always the mirror! I have used the mirror for a portrait and hand studies, but have not yet been brave enough for the figure, although many artists have, from Caravaggio and Zoffany to more raw examples by Egon Schiele and Lucian Freud.



LEFT

Ann Witheridge *Sketch 3*, oil on linen board offcut, 5½×4in (13×10cm).

The coolness of the shadow colour and the light catching the back grabbed me in this pose

BELOW

Ann Witheridge *Sketch 4*, oil on linen board offcut, 6×2in (15×5cm).

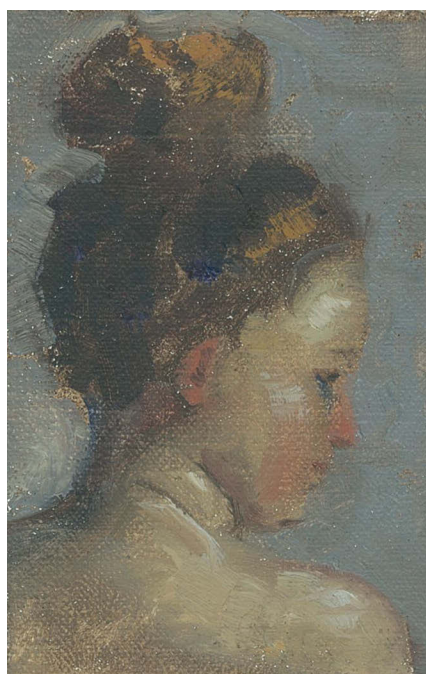
I focused on the portrait as my view of the figure was blocked by someone else's drawing board!

### Who is the best type of model?

The wonderful aspect of working from the life model is all the different shapes and sizes, all the different skin tones and colourings. Each model will hold very different poses, some will be athletic and dynamic, others graceful and poetic. Each model will invite a different dialogue in the manner in which you approach your drawing and the medium you use. Do the model's poses and form make you want to work on your anatomy, gesture, values, colour? Are they complex or simple poses? Once you have decided this, choose the best medium to work in. Is it really all about strong value patterns, for which charcoal would be best; is it really a very flat light but the colours are wonderful? Are the poses so dynamic that it would seem a waste not to capture the whole pose, or should you focus in on the details of the torso or hands?

In conclusion, do not be precious about the end result. In the initial stages joining a sketch club is all about warming up and enjoying the community of other artists and the process. As you develop your skills, you can push yourself and focus on different areas of learning. The subsequent articles will offer you sequential guidance on how to develop your life-drawing skills.

TA



### Ann Witheridge

After ten years at the helm of Lavender Hill Studios, and five years teaching in Florence at Charles H Cecil Studios, Ann Witheridge founded London Fine Art Studios in September 2015. India Amos has been working with Ann for six years and is head of figure drawing and coordinates all the models at London Fine Art Studios. For more information see [www.londonfineartstudios.com](http://www.londonfineartstudios.com)



# Keep it pure

**David Poxon** demonstrates a painting using the pure watercolour technique

**N**ever miss an opportunity! Watercolour painters have to be tenacious – the medium can test even the most experienced of painters. The pure watercolour process always starts with the choice of subject, even at the point when inspiration strikes the painter's mind will start to analyse and devise the best way of getting that moment onto paper.

Try to take as much information as possible home with you. Take photos from every angle, and try quick on-the-spot sketches. If you have a portable painting set, a record of the colours can fix those first impressions in your mind for later studio work.

For the painting here I decided to focus on a cast iron street lamp that is

typical of the wall furniture in Amalfi. Part of the attraction was the crumbling texture of the wall, which had wonderful dry warmth and a pink glow. The four structural elements – lamp, wall, cast shadow and wires – needed to be painted in a way that pulled them together. Sometimes it's too easy to get distracted by one feature of a subject, which can lead to a disconnected end result. Always keep the whole scene in mind, even when working on individual elements.

Spend time rehearsing your drawing on cheap copy paper. Use a ruler and flexi curve to get strong, confident lines and practise the cast shadow placement. Drawing time is never wasted time. The lines will provide the

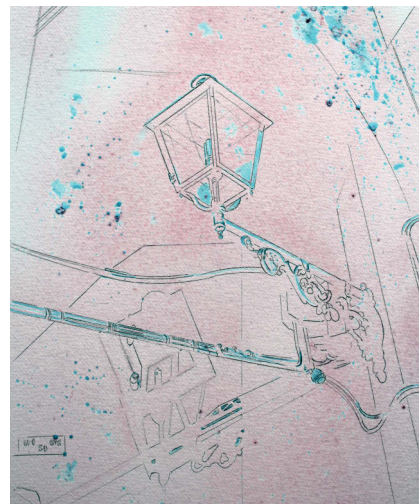
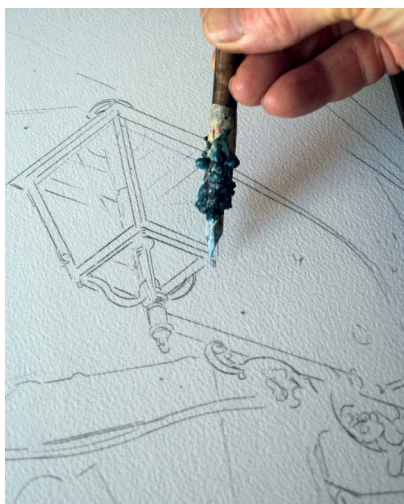
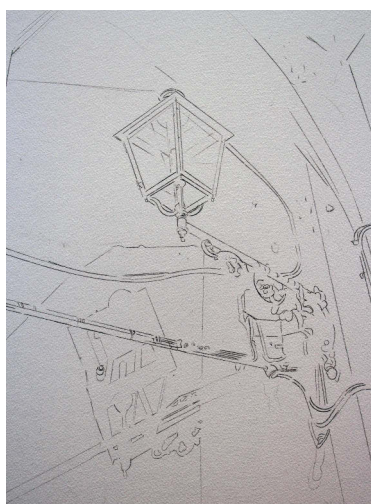
scaffolding for your painting and the tonal definitions that you will aim for. To transfer the image, you can either use a sheet of artists' carbon paper, or cross-hatch in pencil on the reverse of your copy paper, place this onto your watercolour paper, and trace the lines down.

This demonstration is in pure watercolour, in which we work from light to dark and avoid using white or black paint. There is no white greater than the white of the paper; a little careful planning to preserve whites, one of your greatest resources, will pay dividends down the line. With this technique you do not need to get to the darkest tones first time. You can build multiple layers, stepping down through the tonal register. **TA**

## DEMONSTRATION *Amalfi Street Life*

### ► STAGE ONE

Having made an accurate drawing of the subject on copy paper, I transferred it to my watercolour paper, only using lines that were absolutely necessary



### MATERIALS

- Bockingford 200lb Not paper, stretched onto plywood board
- B pencil, A3 copy paper
- Winsor & Newton Artists' watercolours: raw sienna, rose madder, manganese blue, cobalt blue, alizarin crimson
- Blue masking fluid and steel-nibbed pen
- Filbert wash brush, rigger, small detail brush, hog-hair brush

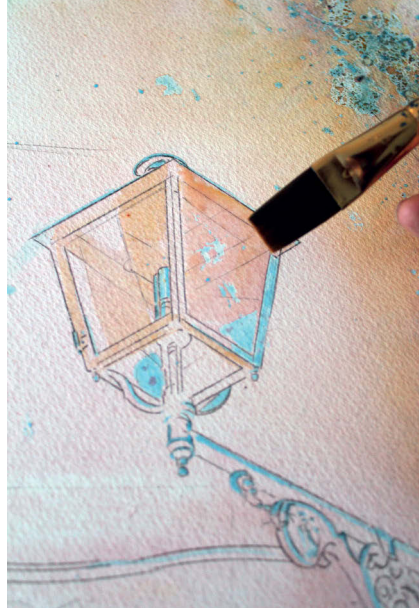
### ▲ STAGE TWO

I used a steel-nibbed pen to apply masking fluid in straight lines around the edge of the lamp, small details on the lamp, the bracket and wires. You could use an old paintbrush handle, sharpened to a point, to apply the fluid. I spattered a few random drops of fluid onto the old wall. It's always a good idea to preserve more whites than you think you will need. Unwanted areas can be blended away later. Wait for masking fluid to dry

### ▲ STAGE THREE

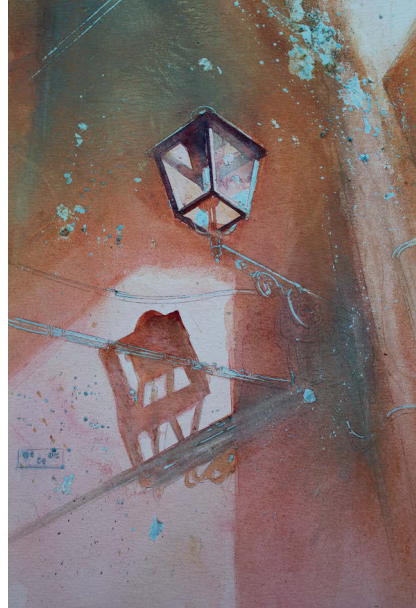
I mixed two washes, the consistency of milk, one of rose madder, the other raw sienna. Tilting the board away from me at an angle of 30 per cent, I wet the whole of the paper with clean water. Starting closest to me, I alternated strokes of rose madder and raw sienna, covering the whole of the paper, rocking the board slightly. When completely dry I repeated the process, taking care not to disturb the underpainting





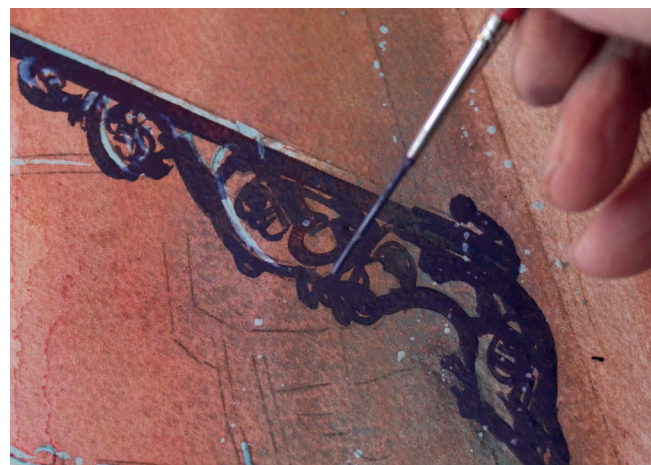
#### ▲ STAGE FOUR

I wet the lamp area with clean water and, when almost dry, dropped in a mix of rose madder and raw sienna, allowing it to blend naturally. When dry I mixed a lavender from manganese blue and rose madder and applied the first shadow areas



#### ▲ STAGE FIVE

With the board tilted, I applied the madder and raw sienna mix to the wall. While still wet I spattered some spots of cobalt blue in the darkest areas of the wall, rocking the board to encourage blending and granulation. I left it flat to dry then repeated three times until sufficient tonal depth had been attained in the shadows. Areas of wall with only two washes were starting to glow in the sunlight

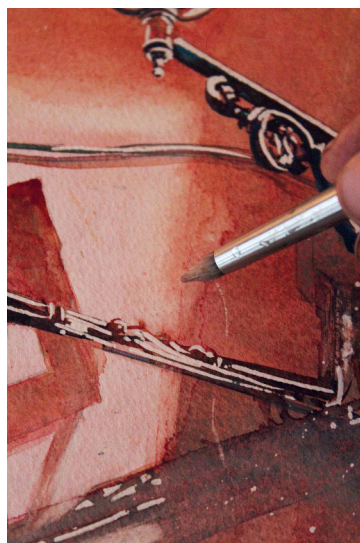


#### ▲ STAGE SIX

I mixed cobalt and alizarin crimson to get a dark lavender colour and, with a rigger, defined the details of the lamp bracket and lamp casing, drying between layers until I was happy with the colour. When dry, more shadow areas were put into the lamp glass with manganese and madder

#### ► STAGE SEVEN

After removing the masking fluid I reviewed the painting. Not all the reserved whites were needed so they were gently blended into the surrounding area with clean water, including some of the edges in the wall and lamp glass. With a barely damp hog-hair brush I carefully manipulated the edge to be softened until the effect was achieved. If necessary, this step can be repeated when dry



#### David Poxon RI, NWS

is a member of the Royal Institute of Painters in Water Colours (RI) and a signature member of the National Watercolor Society of America (NWS). He has won many awards, most recently the Lifetime Achievement Award at the Pakistan International Watercolour exhibition and a bronze medal at the first biennial international watercolour exhibition in Paris. David has works in collections worldwide and has written two books on drawing techniques.  
[www.davidpoxon.co.uk](http://www.davidpoxon.co.uk)



#### ▲ FINISHED PAINTING

*Amalfi Street Life*, pure watercolour, 16×12in (40.5×39.5cm).

Using a mix of rose madder and raw sienna I worked on the cast shadow areas until the edges were a mix of hard and soft – hard towards the light, fading to softness furthest from the lamp. Some of the shadow edges in the bracket area were tidied with cobalt blue to give a lost-and-found effect



# THE A-Z OF COLOUR

The ability to mix colours with the correct intensity will help to make your paintings appear more realistic, says **Julie Collins**

## is for Intensity

Intensity is the term used to describe the brightness or dullness of a colour. Artists describe the attributes of colour in a painting based on the amount of light that an object receives, which determines how bright or dull the object is.

Having a good understanding of what intensity is, and knowing how to mix your colours with the correct intensity helps greatly in making your paintings appear more realistic. In real life the colour we see in nature, for example a blue sky, green leaves or fields, all tend to be muted versions of the colours in our paint boxes. I will often explain how a bright green in your paintbox, such as

**'The intensity scale is made up of hue and tone'**

viridian or Winsor green (yellow shade), are so much brighter than the grass or leaves in nature and how they will need to be toned down to make your work look more realistic. For example, a colour such as viridian is too bright for painting grass, and it will also make the grass look quite flat.

### The intensity scale

The intensity scale is made up of hue and tone. Hue is when a colour is fully saturated,

meaning it hasn't been neutralised by its complement. We call the colours that have the highest level of saturation pure hues.

By referring to intensity scales you can learn so much about bright and dull colours and will begin to consider the correct intensity you will need when you mix your colours. To learn about intensity have a go at making your own, following my examples (right). Mix carefully in order to dull each colour gradually. If you don't get enough differentiation on your intensity scale, be strict with yourself and start again. This is excellent practice and will stop you making estimations for your bright and dull colours.

### Colour arrangements

Lastly I have made some simple colour arrangements using various intensities of colour to show how easy it is for one colour to stand out from another when not taking time to mix the correct intensity.

Have a go at making all the charts in this article to learn about intensity. Investing time in making intensity charts and being patient when mixing for your paintings with help ensure the intensity is more accurate in your work. **TA**



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

This chart shows greens that are too bright (top row), and toned down with raw sienna (centre) and orange (bottom)

Pure colour



Toned down with raw sienna



Toned down with orange







▲ Too much vibration from very intense colour can be very difficult to look at, as shown in these examples. The row on the left shows intense colours; in the right-hand column I've shown how these colours look when toned down

### Intensity scale

This intensity scale shows how a colour can be gradually toned down to a duller version of the original hue



Starting with blue, gradually dull with orange

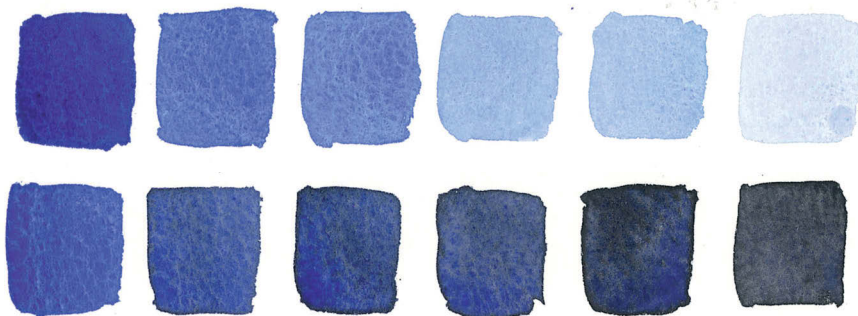


Starting with red, gradually dull with green



Starting with yellow, gradually dull with green

Here I have compared a low intensity blue hue (dull) with a high intensity blue hue (bright)



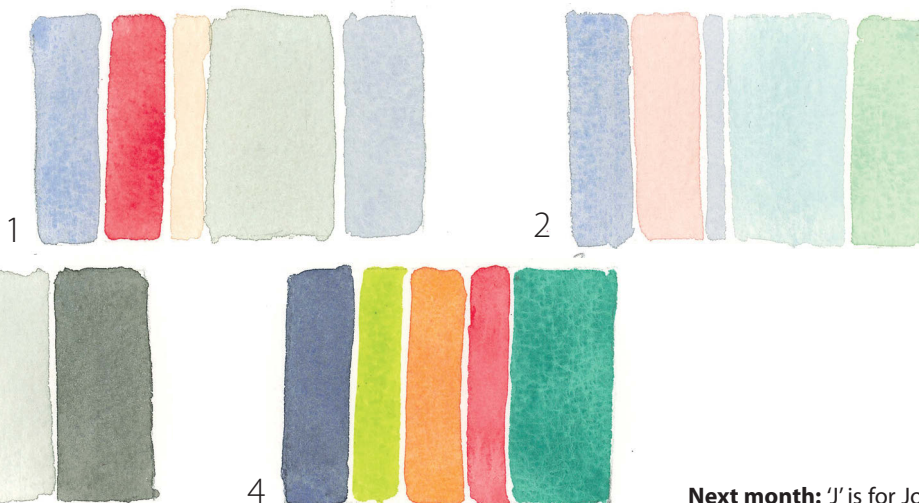
#### ◀ Bright blue hue

This chart was made by starting with pure ultramarine blue, straight from the tube, and gradually lightening it by adding water

#### ◀ Dull blue hue

This chart was made by starting with pure ultramarine blue, straight from the tube and gradually dulling it by adding black

► Notice how the red stands out in chart No. 1. In chart No. 2 I have toned the red down to a lighter shade and it sits well with the other colours. In chart No. 3 the yellow stands out, whereas in No. 4 it sits with the other colours as they all have the same intensity



Next month: 'J' is for Joy





# OIL AND WATER DO MIX

**Max Hale** loves Talens' Cobra water-mixable oils, which he feels are 'head-and-shoulders above any rival'

Cobra is genuine oil paint that you mix with water instead of solvents, as would with traditional oil paints, which makes them less complicated to use and it's easier to clean your brush afterwards. Water-mixable oils have been around for at least a decade and I have tried them all. In my opinion Cobra is head-and-shoulders above any rival. The paints are creamy with superb refined pigment depth. The stable of colours is pretty comprehensive too, with 70 in the range in 40ml or 150ml tubes and there is a range of sets available, including a starter set of five colours.

As a tutor I often teach in institutions that won't allow oil paint, simply because the various solvents needed in traditional oil painting may cause breathing difficulties. With Cobra there is no such problem. Yes, there is a faint smell of oil, which you'd expect, but otherwise they are odour-free. I'm hoping that artists who want to use oils will lobby their committees and overturn these rules, as I

believe that water-mixable oils will become more mainstream.

## Working with Cobra

Painting with Cobra is the same as with traditional oils in that you should still paint fat-over-lean. If you prefer to paint thinly to obtain a finished result similar to a watercolour style, add Cobra painting medium to your mix at about 20 per cent, which extends the protection to the pigments, and I recommend you use it.

In general when paint is used with a moist brush, which is how I paint most of the time, the drying time is similar to that of traditional oils, which means that your work should typically be left for a year before varnishing, unless applied very thinly.

I'm going to come clean and admit that I have used Cobra for as long as they have been around. I've pushed and pulled them, layered them, used them in impasto-style and pretty much tested them in every circumstance. I have also used them in workshops and almost without exception my students have been impressed with the convenience and quality. Many may have given up on oils due to the plethora of solvent choices, coupled with the unpleasant odours, and gone for acrylics instead.

If you are usually an acrylic painter, Cobra water-mixable oils are easy to accommodate in your practice. I have met few artists who have lauded fast drying as

being a useful feature of acrylics, and certainly the darkening of the painting, where often the highlights lose strength and the value structure becomes flatter, is less than appealing. The draw therefore with Cobra is that none of the above applies, plus the beautiful subtleties of oils give many pleasing results whilst staying true to the original application.

Traditional oil painters who have spent many years mixing a series of concoctions to add to their paint might be the toughest to convince that using a water diluent instead could be a benefit. I have to say, though, that changing to Cobra is a simple switch from using traditional oils. Cobra can be added to an existing palette of traditional oils but should be used with the usual oil mediums, as mixing the two with water just wouldn't work.

## Colours and mediums

The colour palette I use with Cobra has varied over the years but the following nine colours give me a standard, which I modify depending on my subject: titanium white, cadmium yellow medium, permanent orange, pyrrole red, madder lake, sap green, ultramarine, cerulean and greyish blue.

I may add Naples yellow light, yellow ochre, raw umber, cobalt, titanium buff and zinc white according to my requirements. Sometimes I use permanent lemon yellow, as it is especially good for modifying and making cool greens.

All Cobra water-mixable oils have a high lightfastness (+++), which means they are tested to show that colours will remain true for at least 100 years under museum conditions. One more feature is the universal gloss across all colours. There is a four-series price structure where typically the cadmiums are series 4, but there is nothing unusual about that. If you want to use an alternative to save money there are some. I like pyrrole red, for example, which I use in place of cadmium red on occasions, and this is series 3.

Cobra paste will extend the paint and is just like adding colourless medium in the same consistency as the paint. It's good for using with impasto techniques in the more expensive colours – the more paste added, the more transparent the colour will be, but there won't be any change in colour. It's also possible to reduce the tinting strength of a dominant colour in a mix by adding a proportion of the paste to the stronger hue.

Cobra painting medium will thin the paint and make it creamier whilst increasing the durability of the paint. It can also be used for wet-into-wet painting and for painting in layers as long as the previous layer has dried sufficiently. Adding medium to the paint makes it







*Keep Clear for the Lifeboat*, Cobra water-mixable oil, 19¼×15¼in (50×40cm)

fatter, whereas water makes it thinner, so if using layering techniques the paint should be mixed with water for the first layers, then a mixture of paint, water and medium and lastly a mixture of paint and medium.

Finally, Talens make a specific varnish spray for Cobra, which is excellent. The spray can deposits a fine spray, which not only protects but enhances the colour, giving a beautiful finish to your painting. TA

For more information see page 56 or go to [www.royaltalens.co.uk](http://www.royaltalens.co.uk)



#### Max Hale

studied at Harrow School of Art. He teaches workshops and painting holidays, and offers personal mentoring. His new instructional DVD *First Steps in Water-Mixable Oils* features Cobra water-mixable oils. It is available from Town House Films price £29.95 [www.townhousefilms.co.uk](http://www.townhousefilms.co.uk); telephone 01603 782 888. [www.maxhaleart.co.uk](http://www.maxhaleart.co.uk)





**Cobra**  
infinite freedom  
water mixable oil colour

## Enjoy the freedom of solvent free oils

Cobra is the new generation of artist quality oil colours by Royal Talens in the Netherlands. 70 highly pigmented colours all with the highest degree of lightfastness. Only the best pigments and oil are used to produce Cobra, the finest quality artist oil colour that has the added benefit that it can be mixed with water, giving you the freedom to produce beautiful art, wherever you are. [www.royaltalens.com](http://www.royaltalens.com)

*Artist*

ROYAL  TALENS

Artist Oil Colour

## COBRA WATERMIXERABLE INTRODUCTORY OIL SET

NOW AVAILABLE ONLINE AND IN-STORE AT CASS ART



**SPECIAL OFFER**  
**£39.95**

**RRP £64.50**

10 x 40ml tubes of Cobra Water Mixable Oil Colour. 1 x 75ml Cobra Oil Painting Medium. 2 x Cobra Flat Brushes (Sizes 4 & 10). A Palette Dipper.

Promotional offer of £39.95 ends at 23:59 on 31 August 2016.  
Product subject to price change and availability.

**COBRA WATERMIXABLE OIL 40ML RANGE IS NOW AVAILABLE  
ONLINE AT [CASSART.CO.UK](http://CASSART.CO.UK) & AT CASS ART BIRMINGHAM**

**CASS ART**  
EST.1984



# The Artist and Leisure Painter Art Club of the Year Competition

**Hazel Soan**, judge of the ten selected art clubs who exhibited their five members' paintings at the recent Patchings Festival, explains the concept behind our new annual competition and the reasons for her choice of the three winning clubs

Our new annual competition, organised in partnership with Patchings Art Centre and sponsored by Jackson's, was looking for the art club that could show, with just five paintings chosen democratically by the group, the ethos, variety and level of ability that they felt best represented their group. I am used to judging artists' work on individual merit and artists tend to work alone, but within art history many groundbreaking movements became valued because a group of artists worked alongside each other with common goals and created something bigger together than the sum of their parts. The paintings in this competition were submitted by the team members fielded by the art groups, each revealing their individual strengths and expertise in ways that enhanced each other and created a strong and cohesive whole. To win they needed to work together.

**FIRST PRIZE** Jackson's £500 vouchers & **People's Choice Award** Jackson's £100 vouchers

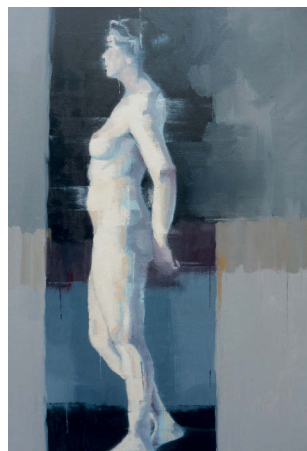
## Leicester Sketch Club

Leicester Sketch Club won first prize because the five paintings entered (above right) worked together perfectly as a team. They showed a wide variety of media, a broad range of styles and each represented different subject matter. Each emphasised a different aspect of painting: *Boats at Blakeney*, the power of line and perspective; *Red Alert*, colour and harmony; the figure in *Exit*, tone and form; *Poppies & Scuttle*, shape and texture; the portrait *Anna*, character and expression.

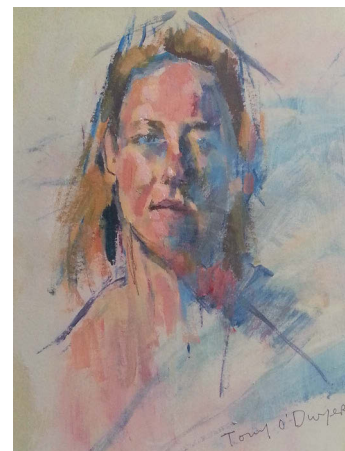
The inclusion of each painting, excellent in itself, enhanced the others and made the whole group stronger. The artists in the art group obviously enjoy observation, drawing and challenge and they demonstrate a spirit of adventure. This group has perfectly understood the



Susan Samsome *Boats at Blakeney*, pastel, 31×23½in (79×60cm)



Scott Bridgwood *Exit*, oil, 39½×21½in (100×80cm)



Tony Dwyer *Anna*, acrylic, 23½×19¼in (60×49cm)



Janet Singer *Poppies & Scuttle*, pastel, 26×28in (66×71cm)



Jill Hailes *Red Alert*, acrylic, 16½×17¼in (42×45cm)

ethos of the competition. I want to meet the members of this club; I would join this club! Congratulations.

## RUNNER UP Jackson's £250 vouchers Gateshead Art Society

This team of paintings showed a variety of media, style and content which each enhanced the other through the obvious love and understanding of tone and a joy of pattern. The delightful drawing *Just out the Window* led us to the other four paintings linked to each other through a thread of cool blues and warm ochres. *Sage Interiors* was a particularly strong composition, counterbalanced by the gentle and accomplished oil and watercolour landscapes *Fisherman's Bay* and *Trees at Arcott Hall*. The set had many narratives throughout, exhibiting a calming lyricism. The group of paintings worked as a whole although didn't quite have the strength of the winners.

## RUNNER UP Jackson's £250 vouchers Guildford Art Society

This group entered five individually excellent paintings. They fulfilled the brief

by representing a variety of media, content and showed the level of ability, scope and diversity of the group, although not its unity. Each painting was strong but stood alone rather than together. The set told me the group's strengths but not so much about their ethos. I felt the paintings had been chosen as the best in their society, but had not been considered in relation to each other as a team of paintings hanging together and representing the society. The paintings were all dynamic: the egg tempera urban scene particularly exciting; the portrait mesmerising; the two landscapes offering delicate detail and bold brushstrokes and the wild dog, drama. However, while all five were beguiling individual statements they didn't hang together as a cohesive group as strongly as the winning selection.

TA

To see all the winning paintings go to [www.painters-online.co.uk/latest-news](http://www.painters-online.co.uk/latest-news). Plus look out in future issues for details of next year's Art Club of the Year Competition and start discussing your club's entries now!



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



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

## Take up this offer and enjoy

- 13 issues for only £37\* by annual Direct Debit
- OR JUST £39.99 by credit or debit card
- 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*

**YOUR  
FREE GIFT**  
worth  
£29.95 (rrp)



Sennelier Aqua-Mini  
watercolour set with brush

Order online at [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store) and enter  
code TP1608 Call 01580 763315 and quote code TP1608

Offer ends 31 August, 2016. Gift will be posted out within 28 days of receipt of order.



# THE MUSINGS OF A PROFESSIONAL ARTIST

## STORAGE What to do with your unsold, unfinished or not-working paintings? Storing them is a challenge but as **Charles Williams** reflects, there are good reasons why you should keep your work

The great fascination for me about painting and drawing is the fact that they are both material and conceptual things, at the same time. One of my friends used to make extremely material paintings, great slabs of paint in beautiful rich colours, thick and chunky; after some years of an extraordinarily yo-yo-ing career he decided to give the whole business up. Now he is learning to play the guitar, he says the best thing is that you can just put the instrument in the corner of the room and there's no sign of all that effort. Just silence.

### The weight of the past

When my wife and I moved to our house it was partly because I could have a room dedicated to storing paintings, and I got a friend to make racking to fit them on. Now the racking is full – I cannot fit another one in. So new work will have to go in the loft, I think.

It reminds me of a story about one of the Kitchen Sink painters in the 1960s who bought a country house, for more or less the same reason. Apparently someone visited him and found that he'd filled the whole place up, every last room.

The weight of the past is a problem. I try to get my degree students to paint bigger pictures – I want them to have ambition, to challenge themselves, to take painting out of the comfortable, the convenient and into the monumental, the difficult, the grandiose – but they say 'where will I store it? Isn't it going to cost loads of money? Who would buy something that size?' And they have a point. When you see photographs of Bacon's studio, or Howard Hodgkin's, you miss the finished paintings stacked against the wall, because they have been sold, but for most of us, the ever-growing weight of the back catalogue just keeps getting heavier.

When I was in a studio complex in London, I moved temporarily from a large studio to a smaller one, and I had to stack my paintings into a much smaller space. I managed to stack them all up on both sides, and make a workspace down the middle. I do this quite well because I have had a lot of practice – smaller paintings at the bottom of the pile leaning against the walls, and then larger ones over them. The usual method. Then one day, while I was making more things to go on the piles, there was a rumbling sound. I must have leant on the wrong picture. Both sides came crashing down on me, and I was buried in my work.

Even when you are selling quite well, as I was at the time, you still have the work you made before you hit the golden seam hanging around, the 'student work' and the work you were making a few years ago that

you just can't throw away, and the paintings that you couldn't quite get right, but you know that one day you will finish. It's the weight of the past.

The weight of the past was clearly quite heavy that time, judging by my bruises. The problem is that you have to make the material objects to make the conceptual leaps. One of the worst things you can experience when teaching practical art classes is students ripping up their work at the end of the session and throwing it away. It feels like a criticism of your teaching, that the student feels so unhappy about their level of achievement that the bin is the only destination. It happened a year or two ago in a class I was running. The student in question is a very serious musician, part of a well-known ensemble, and he had been showing signs of deep frustration all through the class. I questioned him about it, and he told me that he had so many drawings and paintings at home that there was no more room. We talked about the fact that he was a musician. A musician's learning is all in the fingers, he said.

But it's not the same for art. It is necessary to keep the work, not because it's a thing of beauty but because it shows you exactly where you were a year ago, two years ago, ten years ago. You can see all the routes you took, mapped out, as well as the routes you went down and then came back from, and you can see what you did when you were on those routes.

Photographs and memories just don't hold the same amount of information. Memory is particularly bad, not just because it seems to fade as one gets older, but also because it is altered by one's present ideas and thoughts. I am always thinking about work I did some time ago, and then digging it out to

have a look at it, and it's striking how different the real thing is from the thing in my mind. Sometimes I think I have lost the painting – 'did I sell that painting?'

I will ask my wife, 'you know, it was blue and about so big, and...' and then I will find it in the rack, and it will be twice the size I remember, and red.

Photographs are pernicious, because they give a misleading view of the work. Somehow, a photograph of a painting always looks better than the real thing, anyway, but there are colours, shapes, surfaces and textures that seem entirely different. It's peculiar how like and yet how unlike a photograph can be to its subject, particularly when the subject is a painting.

But a photograph is better than nothing. When my plans all come to fruition, I will have a storage area like the American painter Jules Olitski, a unit in an industrial park, specially heated, with automatic racking that slides out when you press a button. Or nothing at all, because it will all be sold. ITA



Charles Williams *The Painter*, oil on board, 6×4½in (15×12.5 cm).

Just the activity, not the product. If only it was that simple



# 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

**Sally McLaren: in Search of Stillness;**

until July 24.

**Off the Wall;** changing exhibition,  
August 1 to September 11.

### CGP Gallery

Southwark Park SE16.

☎ 020 7237 1230

**#32 Annual Open;** open submission exhibition,  
until July 24.

### Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

**Winifred Knights;**

until 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 July 31.

### Flowers

21 Cork Street W1.

☎ 020 7439 7766

**Peter Howson: A Survey of Prints;**

until August 6.

### Griffin Gallery

21 Evesham Street W1.

☎ 0208 424 3239

**Zsotia Schweiger;** Griffin Art Prize winner solo show,  
August 18 to September 30.

### Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

**Not the Royal Academy;**  
until August 20.

### Mall Galleries

The Mall SW1.

☎ 020 7930 6844

**Aviation Paintings of the Year;** annual open exhibition of the Guild of Aviation Artists,  
July 19 to 23.

**Society of Women Artists Summer Exhibition;** annual open exhibition,  
July 28 to August 7

### The National Gallery

Trafalgar Square WC2.

☎ 020 7747 2885

**Dutch Flowers;**

until August 29.

**Painters' Paintings;**  
until September 4.

### National Portrait Gallery

St Martin's Place WC2.

☎ 020 7306 0055

**BP Portrait Award;**

until September 4.

### Piano Nobile

90 York Way N1.

☎ 020 7229 1099

**Ruth Borchard Collection: the Next Generation;** self portraiture in the 21st century,  
until September 24.

### Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

**Summer Exhibition;**

until August 21.

**David Hockney RA: 82**

**Portraits, 1 Still Life;**

until October 2.

### Tate Modern

Bankside SE1.

☎ 020 7887 8888

**Georgia O'Keefe;**  
until October 30.

### Tate Britain

Millbank SW1.

☎ 020 7887 8888

**Painting with Light: Art and Photography from the Pre-Raphaelites to the Modern Age;**  
until September 25.

## REGIONS

### BATH

### Victoria Art Gallery

Bridge Street.

☎ 01225 477244

**A Room of their Own: Lost Bloomsbury Interiors 1914-1930;** ceramics, furniture, textiles and paintings,  
until September 4.

### BIRMINGHAM

### Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

**Discovering Landscape;**

July 20 to August 20.

### BRIGHTON

### University of Brighton Gallery

58-66 Grand Parade.

☎ 01273 643010

**Ian Potts: Watercolours;**

major retrospective, with works for sale,  
July 30 to August 21.

### BRISTOL

### Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

**Jamaican Pulse: Art and Politics from Jamaica and the Diaspora;**  
until September 11.

### BUDE

### Willoughby Gallery

Castle Bude.

www.thecastlebude.org.uk.

**Bridget Winterbourne: A Breath of Fresh Air;**  
July 30 to August 25.

### BUXTON

### Museum & Art Gallery

Terrace Road.

☎ 01629 533540

**Derbyshire Open;** open submission exhibition,  
until September 2.

### CALVERTON

### Patchings Art Centre

Oxton Road.

☎ 0115 965 3479

**The Artist and Leisure Painter Open Art Competition exhibitions;**  
until July 24.

### CAMBRIDGE

### Fitzwilliam Museum

Trumpington Street.

☎ 01223 332900

**Brueghel and his Time: Landscape drawings from the Bruce Ingram bequest;**  
until September 4.

### CHESTER

### Grosvenor Museum

27 Grosvenor Street.

☎ 01244 402008

**Paintings by Gainsborough and Claude;**  
until September 18.

### CHICHESTER

### Pallant House Gallery

9 North Pallant.

☎ 01243 774557

**The Bishop Otter Collection: A Celebration;** includes John Bratby, Patrick Heron, Peter Lanyon and William Gear;  
until September 11.  
**Christopher Wood: Sophisticated Primitive;**  
until October 2.

### COLCHESTER

### Chappel Galleries

15 Colchester Road.

☎ 01206 240326

**Glyn Morgan (1926-2015);** memorial exhibition,  
July 16 to August 7.

### 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

**Flower Power: botanical illustrations from India;**  
until September 11.

### FALMOUTH

### Falmouth Art Gallery

Municipal Buildings, The Moor.

☎ 01326 313863

**Wreck and Ruin;**

until September 3.

### GUILDFORD

### Guildford House Gallery

Down Lane, Compton.

☎ 01483 810235

**Highlight on Art;** paintings and ceramics,  
July 23 to September 4.

### Watts Gallery

Down Lane, Compton.

☎ 01483 810235

**Linocut Lives On;** today's foremost British linocut artists alongside past greats,  
July 15 to October 9.

### HALIFAX

### Dean Clough Galleries

Swan Road.

☎ 01422 255250

**Summer Gallery Shows;**  
until August 30.

### HASTINGS

### Jerwood Gallery

Rock-a-Nore Road.

☎ 01424 728377

**The Painter Behind the Canvas;** self portraits from the Ruth Borchard and Jerwood Collections,

until October 9.

### KENDAL

### Abbot Hall Art Gallery

☎ 01539 722464

**Winifred Nicholson in Cumberland;**  
until October 15.

### KINGSBRIDGE

### Harbour House Gallery

The Promenade.

☎ 01548 854708

**Pastels Plus;** Vicki Archer,  
July 26 to 31.

### 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;**  
until November 27.

### LYMINGTON

### St Barbe Museum and Art Gallery

New Street.

☎ 01590 676969

**17th Annual St Barbe Open Exhibition;**  
until July 23.  
**The Pastel Society;**  
July 30 to September 10.

### MANCHESTER

### Manchester Art Gallery

Moseley Street,

☎ 0161 235 8888

**The Edwardians;** the Edwardian era as a sparking point between the Victorian and the Modern periods.  
until December 31.

### 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

### Nottingham Castle Museum and Art Gallery

Lenton Road.  
☎ 0115 8761400  
**Leonardo Da Vinci: 10 Drawings from the Royal Collection;**  
July 30 to October 9.

## OXFORD

### Ashmolean Museum

Beaumont Street.  
☎ 01865 278002  
**Monkey Tales;** works on paper from Iran to Japan, until October 30.

## PENZANCE

### Newlyn Art Gallery

New Road, Newlyn.  
☎ 01736 363715  
**Imran Qureshi;** new and existing works, many on paper; continues at The Exchange (see below), until October 1.  
**The Exchange**  
Princes Street.  
☎ 01736 363715  
**Imran Qureshi;** installation of large canvases, exhibition at two venues, see above, until October 15.

### Penlee House Gallery and Museum

Morab Road.  
☎ 01736 363625  
**Compass'd by the Inviolable Sea: Marine Paintings in Cornwall from Turner to Wallis;**  
until September 3.

## POOLE

### TheGallery

Arts University Bournemouth  
☎ 01202 533 011  
**Jerwood Painting Fellowships 2016;**  
until August 25.

## SIDMOUTH

### East Devon Art Academy

Old Fore Street.  
☎ 01395 516284  
**Folk Week Exhibition;** realism, impressionistic, and semi-abstract works,  
July 23 to August 7.

## SHEFFIELD

### Graves Gallery

Surrey Street.  
☎ 0114 278 2600  
**Going Public – The Napoleone Collection;** 20thC

contemporary art,  
until October 1.

## STOW-ON-THE-WOLD

### Fosse Gallery

The Manor House, The Square.  
☎ 01451 831319  
**Summer Exhibition of Gallery Artists;**  
until August 28.

## STRATFORD-ON-AVON

### Compton Verney

Wellesbourne.  
☎ 01926 645500  
**Britain in the Fifties: Design and Aspiration;**  
until October 2.

## YORK

### York Art Gallery

Exhibition Square.  
☎ 01904 687687  
**Truth and Memory: British Art of the First World War;**  
until September 4.

## 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,  
until October 5.

## SCOTLAND

## EDINBURGH

### Scottish National Gallery

The Mound.  
☎ 0131 624 6200  
**Inspiring Impressionism;**  
until October 2.

### Scottish National Gallery of Modern Art

75 Belford Road.  
☎ 0131 624 6200  
**Surreal Encounters: Collecting the Marvellous;**  
until September 11.

### Scottish National Portrait Gallery

1 Queen Street.  
☎ 0131 624 6200  
**Facing the World: Self Portraits Rembrandt to Ai Weiwei**  
July 16 to October 16.

### Royal Scottish Academy

The Mound.  
☎ 0131 225 6671.  
**RSA Open Exhibition;**  
July 16 to August 30.

## WALES

## CARDIFF

### Albany Gallery

74b Albany Road.  
☎ 029 2048 7158  
**Summer Exhibition;** changing exhibition of paintings, ceramics and jewellery,  
until August 13.

## CONWY

### Royal Cambrian Academy

Crown Lane.  
☎ 01492 593413  
**Annual Summer Exhibition;**  
July 23 to September 3.

## MACHYNLLETH

### MOMA Wales

Heol Penrallt.  
☎ 01654 703355  
**Tabernacle Art Competition;**  
open submission exhibition,  
until September 1.



Albany Gallery

▲ **Howard Jones** *Side Street Solva*,  
watercolour, 19¼×12¼in (49×32cm)

## ART SOCIETIES

### Battle and District Art Group

Annual exhibition at Battle Memorial Hall, from August 3 to 13.

### Bembridge Art Society

Summer exhibition at Bembridge Village Hall, from August 6 to 13.

### Bexley Art Group

Annual exhibition at Freemantle Hall, from August 3 to 15.

### Blandford Art Society

Open exhibition at the Corn Exchange, from August 15 to 20. [www.blandfordartsociety.weebly.com](http://www.blandfordartsociety.weebly.com).

### Cartmel Art Society

Annual exhibition at the Village Hall, from August 9 to 13. [www.cartmelartsociety.co.uk](http://www.cartmelartsociety.co.uk).

### Chagford Art Group

Summer exhibition at the Jubilee Hall, from August 10 to 13.

### Chandlers Ford Art Group

Summer exhibition at King's Court Masonic Centre, from August 22 to 29.  
Tel: 02380 262315.

### Clevedon Art Club

Annual open exhibition at the Science Atrium, Clevedon School, from August 20 to 29.

[www.clevedonartclub.co.uk](http://www.clevedonartclub.co.uk)

### Clifton Arts Club

Annual open exhibition at the Victoria Methodist Church, from August 6 to 21. [www.cliftonartsclub.co.uk](http://www.cliftonartsclub.co.uk).

### Devon Art Society

Summer exhibition at St Anne's Hall, Torquay, from July 30 to August 14.

### Downland Art Society

Summer exhibition at the Norfolk Centre, Arundel, from August 19 to 26.

### Epsom and Ewell Art Group

Late summer exhibition at Denbies Wine Estate, Dorking, from August 15 to 28.

### Friendly Society of Artists

Annual exhibition at Peveril Centre, Castleton, on August 13 and 14.

### Kendal Art Society

Annual exhibition at Sticklandgate House, from August 13 to 27.  
Tel: 01539 720181.

### Lymington Arts Group

Exhibition on the Green, Milford on Sea, on August 13 and 14.

### New Forest Art Society

Summer exhibition at Lyndhurst Community Centre, from August 13 to 21. [www.newforestartsociety.weebly.com](http://www.newforestartsociety.weebly.com).

### Otter Vale Art Society

Annual exhibition at The Institute, Ottery St Mary, from August 5 to 13. [www.ottervaleartsociety.com](http://www.ottervaleartsociety.com).

### Pateley Bridge Art Club

Exhibition at St Cuthbert's School, from August 19 to 22.

### Portsmouth & Hampshire Art Society

Summer exhibition at Portsmouth Cathedral, from August 6 to 19. [irene.strange@ntlworld.com](mailto:irene.strange@ntlworld.com).

### Ringwood Art Society

Annual exhibition at Greyfriars, 44 Christchurch Road, from August 11 to 29. [www.ringwoodartsociety.org](http://www.ringwoodartsociety.org).

### Rossetti Art

Annual exhibition at Homer Green, High Wycombe, on August 20 and 21.  
Tel 01494 534973.

### St David's and Solva Art Group

Exhibition at St David's City Hall, Pembrokeshire, from August 3 to 19. [www.stdavidsartgroup.co.uk](http://www.stdavidsartgroup.co.uk).

### Stirling Art Club

Annual exhibition at Holy Trinity Church Hall, from August 6 to 13.  
Tel: 01786 822775.

### Tuesday Painters Club of Rye

Annual exhibition at St Mary's Centre, from August 19 to 29.

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



# PAINTERSONLINE and Canson Competition

**PaintersOnline, Leisure Painter and The Artist** have teamed up with **Canson** to offer two lucky winners the chance to win the entire 'XL' range of A4 pads worth more than £80(rrp) in total, comprising:

- XL Croquis (Sketch) 90gsm, 120 sheets
- XL Extra-Blanc (Extra-White) 90gsm, 120 sheets
- XL Mix Media 300gsm, 30 sheets
- XL Marker 70gsm, 100 sheets
- XL Recyclé (Recycled) 160gsm, 50 sheets
- XL Dessin (Drawing) 160gsm, 50 sheets
- XL Aquarelle (Watercolour) 300gsm, 30 sheets
- XL Kraft 90gsm, 60 sheets
- XL Bristol 180gsm, 50 sheets
- XL Dessin Noir (Black) 150gsm, 40 sheets



**Canson** is a French fine art paper manufacturer based in the small hamlet of Vidalon, today a district of Annonay in Ardèche. For more information visit [en.canson.com](http://en.canson.com)

ENTER NOW

To win the entire 'XL' range of A4 pads from **Canson** visit

[www.painters-online.co.uk](http://www.painters-online.co.uk)

the online home of **Leisure Painter** and **The Artist** magazines, and click on the links to competitions. Closing date for entries is September 25, 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.

THE UK'S LIVELIEST & BIGGEST ART MATERIALS SHOW!



**ART MATERIALS Live**

**THURS 3 - SUN 6 NOV**  
**NEC, BIRMINGHAM**

Open 9.30am - 5.30pm (Sun 5pm)

YOUR TICKET ALSO INCLUDES FREE ENTRY INTO:



Supported by

**Leisure Painter & The Artist**

at the same venue, at the same time (Cake International 4-6 Nov)

ALL THE LATEST SUPPLIES & INNOVATIONS FROM THE LEADING ART SUPPLIERS

**FREE WORKSHOPS & DEMONSTRATIONS**

TOP TIPS FROM ART GUILDS & SOCIETIES

**PRE-BOOKABLE WORKSHOPS ORGANISED BY LEISURE PAINTER & THE ARTIST MAGAZINES**

**ICHF Events**

**1 day ticket** Adults £12 in advance, £14 on the door Seniors £11 in advance, £13 on the door

Buy tickets on-line [www.ichfevents.co.uk](http://www.ichfevents.co.uk) Ticket Hotline **01425 277988**

**£2 OFF**

**EACH ADULT AND SENIOR TICKET**

WHEN ORDER BY 5PM  
MON 31ST OCT 2016



# OPPORTUNITIES & COMPETITIONS

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

## Sending-in days

### ING Discerning Eye

**Details:** Exhibition of small works selected by six figures from different areas of the art world: two artists, two collectors and two critics, from open submission and selected artists. Up to six works may be submitted by artists born or resident in the UK, all media accepted. All works must be for sale, maximum size 20in (50cm) including frame or stand. ING Purchase Prize, £5,000; Discerning Eye Founder's Purchase Prize, £2,500; Chairman's Purchase Prize, £1,000, plus many other prizes. The exhibition is at the Mall Galleries, The Mall, London SW1 from November 17 to 27.

**When:** London submissions, September 2 and 3; earlier from regional collection points, charges apply.

**Cost:** £12 per work.

**Contact:** Download entry forms and full conditions from competition administrators Parker Harris. Or send sae to The ING Discerning Eye Exhibition, c/o Parker Harris, PO Box 279, Esher, Surrey KT10 8YZ.  
① 01372 462190

### Society of Wood Engravers

**Details:** The 79th annual exhibition open to all forms of relief printmaking. Up to two works may be submitted, maximum size 23½×23½in (60×60cm). Prizes include the Rachel Reckitt Open Prize, £750 for a British or Commonwealth engraver, the SWE prize of £200 for an outstanding work from overseas. The exhibition opens at 44AD Gallery, Bath, on October 11, then tours. Download entry forms and details from [www.woodengravers.co.uk](http://www.woodengravers.co.uk).

**When:** Handing-in, by July 22.

**Cost:** £40 for one print, £45 for two prints. Students, £20 for two prints.

**Contact:** Exhibition Secretary, [hilarypaynter@yahoo.com](mailto:hilarypaynter@yahoo.com).  
① 01237 479679

### Society of Wildlife Artists

**Details:** Artists aged 18 and over are invited to submit up to six works that depict wildlife subjects and evoke the spirit of the natural world. Botanical subjects and domestic animals are not admissible. Paintings, sculpture, original prints and digital images as 'original prints' are accepted. Works previously exhibited in London are not acceptable. Maximum size 94½in (2.4m) in any dimension. All work must be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk).

All works should be for sale, minimum price £200; unframed prints £95. Prizes include *Birdwatch* Artist of the Year Award £1,000 plus Swarovski optics; the RSPB Award; Birdscapes Gallery Conservation Award; The Langford Press Printmakers' Award; The Langford Press Field Sketchbook Award, and many others. The exhibition is at the Mall Galleries, The Mall, London SW1 from October 26 to November 6. For full terms and conditions, see [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk).

**When:** Submissions deadline, August 5, 12 noon. Handing-in, September 10, 10am to 5pm.

**Cost:** £15 per work; £10 for artists under 35.

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

### South West Academy of Fine and Applied Arts

**Details:** Entries are invited from visual and applied artists for the annual open exhibition. Up to four works may be submitted. All media will be considered; work must be original and for sale, minimum price £200 for 2D work and £50 for ceramics and other applied arts. Giclée prints not accepted. Online submission only. Maximum size: 2D work, 1m in any dimension, including frame; 3D work must not exceed 1m square of floor space or 2m in height. Selected works will be shown at Exeter Castle, Castle Street, Exeter EX4 3PU from September 13 to 17. For full details, see [southwestacademy.org.uk](http://southwestacademy.org.uk).

**When:** Submissions deadline, August 7. Handing-in, September 11, 4 to 7pm.

**Cost:** £15 per work.

**Contact:** The South West Academy of Fine and Applied Arts, 3 Birchy Barton Hill, Exeter EX1 3ET.  
[contact@southwestacademy.co.uk](mailto:contact@southwestacademy.co.uk).  
① 07708 233677

### Wells Art Contemporary.

**Details:** International competition of contemporary visual art, open to all artists. Up to three works may be submitted in any medium – painting, sculpture, drawing, photography, installation or video, there are no size restrictions. Digital work cannot be exhibited unless the artist supplies all necessary equipment. All work is assumed to be for sale unless otherwise indicated. A selection of 100 works will be exhibited at The Bishop's Barn, Silver Street, Wells, Somerset BA5 1UN from October 8 to 22. The winner will receive a ten-day solo exhibition in London, including an

opening night reception, overnight stay at 45 Park Lane Hotel and £1,000 to cover exhibition costs. Further prizes include the RK Harrison Prize, £1,000; Harris and Harris Prize, £500; People's Choice, £250. For full details and to submit: [www.wellsartcontemporary.co.uk](http://www.wellsartcontemporary.co.uk).

**When:** Submissions deadline, September 5, 4pm. Handing-in, September 30 and October 1.

**Cost:** £16 per work; students £12 per work.

**Contact:** Via website: [www.wellsartcontemporary.co.uk](http://www.wellsartcontemporary.co.uk).

### Society of Graphic Fine Art

**Details:** DRAW 16, the 95th annual open exhibition of contemporary and traditional drawings, paintings and prints that show evidence of drawing by hand. Up to three framed works under five years old and not previously hung in an SGFA London exhibition may be submitted. Accepted are drawings in any medium: pencil, coloured pens and pencils, pen and ink, pastels and oil pastels, charcoal, Conté, etc; or any original artwork, including paintings, that show evidence of drawing by hand. Artists who submit more than two small framed works or one large, must include at least one drawing in monochrome. Digital submissions preferred; alternatively post good quality photographic prints or printed copies on A4 paper. Details and entry forms: [www.sgfa.org.uk](http://www.sgfa.org.uk). The exhibition is at the Menier Gallery, London SE1 from October 3 to 15. Prizes worth more than £2,000. For full details and submissions form, see [www.sgfa.org.uk](http://www.sgfa.org.uk).

**When:** Submissions by email only, July 22. Handing-in to Menier Gallery, October 2, 11am to 12.30pm. Earlier if using collection points.

**Cost:** £15 per work.

**Contact:** The Society of Graphic Fine Art, email: [enquiries@sgfa.org.uk](mailto:enquiries@sgfa.org.uk).

### Royal Institute of Oil Painters

**Details:** Annual open submission exhibition of the only national society devoted exclusively to oil painting. Up to six framed oil paintings may be submitted; up to four may be selected. Acrylics are acceptable if framed as oils. Works must have been completed within last three years and not previously been exhibited in London. Artists

must be aged over 18 and all works must be for sale, minimum price £300. Maximum size 94½in (2.4m) in any dimension. All work must be submitted online for preselection at [www.registrationmallgalleries.org.uk](http://www.registrationmallgalleries.org.uk). For full conditions available at [www.mallgalleries.org.uk](http://www.mallgalleries.org.uk). Awards include two Stanley Grimm Prizes of £700 each for visitors' choices; Alan Gourley Memorial Award, £1,000; Winsor & Newton Awards of £1,000, £600 and £400 worth of fine art materials for artists under 35; and *The Artist Award* of a feature in the magazine. The exhibition is at the Mall Galleries, The Mall, London SW1, from November 30 to December 11.

**When:** Submissions deadline, August 26, 12 noon.

**Cost:** £15 per work; artists under 35, £10 per work.

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

### Royal West of England Academy

**Details:** Annual open exhibition, now in its 64th year, of works by emerging and established artists. Up to three works may be submitted, produced within the last three years. Most media accepted: paintings, drawings, sculpture, original prints, photography, iPad drawings, architecture and moving images. Maximum size of paintings and drawings, 84in (214cm) in any dimension. All works must be for sale. Submissions to be made using the online submission only, via the website. For full details of what and how to submit, see [www.rwa.org.uk/artists/open-exhibitions](http://www.rwa.org.uk/artists/open-exhibitions). Prizes include Smith and Williamson Prize, £1,000; the Painting Prize, sponsored by Derek Balmer PPRWA, £250; and the Student Prize sponsored by Creative Coaching, £240. The exhibition at the RWA Gallery, Queen's Road, Clifton, Bristol, runs from October 9 to November 27.

**When:** Submissions deadline, August 24, 5pm. Handing-in at RWA, September 23 and 24; earlier from regional collection points, charges apply.

**Cost:** £18 per work; students £16 per work.

**Contact:** The Royal West of England Academy, as above.  
① 0117 973 5129

*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](http://www.painters-online.co.uk)



## ART COURSES & HOLIDAYS

**Watershed Studio**  
Celebrating our 15<sup>th</sup> year

- Proven reputation for quality courses
- Warm welcome & home-cooked food
- Rural studio in its own grounds
- Excellent local accommodation
- High profile, popular tutors  
Fraser Scarfe, Roger Dellar,  
Carole Baker, Sylvia Paul,  
Robert Dutton and many more...

Call Allison Bond for details:  
**01255 820466**  
Email: [allison@watershedstudio.co.uk](mailto:allison@watershedstudio.co.uk)  
**www.watershedstudio.co.uk**

St Clere's Hall Lane, St Osyth,  
Clacton on Sea, Essex, CO16 8RX

**Pegasus Art Supplies**  
[www.pegasusart.co.uk](http://www.pegasusart.co.uk)



**Suppliers of the finest art materials**

**VISIT OUR ONLINE SHOP**

FREE CATALOGUE  
**Tel: 01453 886560**  
email: [info@pegasusart.co.uk](mailto:info@pegasusart.co.uk)  
Griffin Mill, Stroud, GL5 2AZ

**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](http://www.wildandtame.co.uk)  
phone 07702 060113 or email Cate for more details - [cate@wildandtame.co.uk](mailto:cate@wildandtame.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](http://www.coombefarmstudios.com)  
Tel 01803 722 352

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

- Learn with Top UK & US Tutors
- Visit Inspiring Locations - Somerset, Exmoor National Park, North Devon Coast, North Cornwall, Wye Valley, Lake District, Provence, France & The Western Algarve, Portugal
- Have the Complete Package

Experience with all inclusive holidays, in all media & all abilities welcome  
Organisers on location with group

**01934 733877**  
[www.alphapaintingholidays.com](http://www.alphapaintingholidays.com)

**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: [annamariab@warnersgroup.co.uk](mailto:annamariab@warnersgroup.co.uk)**

**Jill Tisbury**  
**01933 358 125**  
**07970 665 331**  
[www.jilltisbury.co.uk](http://www.jilltisbury.co.uk)  
[info@jilltisbury.co.uk](mailto:info@jilltisbury.co.uk)

**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



Rushden, Northamptonshire

Tavernelle, Tanvi Pathare

**Painting holidays in Tuscany**



Painting retreats for artists of all levels, with all-inclusive accommodation in country villas near Florence. Year-round workshops in portrait, figure, & plein air landscape painting.

[info@artescapeitaly.com](mailto:info@artescapeitaly.com) | [www.artescapeitaly.com](http://www.artescapeitaly.com)

**ART ESCAPE ITALY**

**Rachel Clark**  
**LIFE DRAWING & PAINTING CLASSES**

Widely acclaimed & exhibited artist Rachel Clark has run life drawing classes in London since 1976.

*"Regardless of experience, everyone will gain from her skillful teaching. The small supported and structured classes maximise individual tuition and growth."*

Saturdays - One week - Private or Corporate tuition

**www.rachelclark.com T: 07528 674 389**



Visit [www.painters-online.co.uk/Marketplace/htm](http://www.painters-online.co.uk/Marketplace/htm) for further details of goods and services

**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

**t: 01348 840 177** **Andrew and Maggie Brown**  
**e: [info@indigobrown.co.uk](mailto:info@indigobrown.co.uk)** **w: [www.indigobrown.co.uk](http://www.indigobrown.co.uk)**

**All Inclusive Painting Holidays in France**  
**Oils & Acrylics (Other mediums welcome) - All abilities welcome**

Come and paint surrounded by inspiration, beautiful landscapes, Old Châteaux & Bastide Towns. Experienced & Supportive Tutor. Plenty of one on one attention with focus on personal development.

**Sun 4<sup>th</sup>-Sat 10<sup>th</sup> Sept**  
**Sun 11<sup>th</sup>-Sat 17<sup>th</sup> Sept**



For bookings & full info pack please contact:  
**[seguinet@leseguinet.com](mailto:seguinet@leseguinet.com) 0044 (0) 7789697 297**  
**[www.LeSeguinet.com](http://www.LeSeguinet.com) [www.TomShepherdArt.com](http://www.TomShepherdArt.com)**  
*Saint Front sur Lemance, Lot-et-Garonne, 47500 Aquitaine*



ART COURSES & HOLIDAYS

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](http://www.callingtonartschool.com)

ART MATERIALS



Sidewinder Studio  
01243 552186  
Shop online  
[www.sidewinderstudio.co.uk](http://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](http://www.ashcraftframing.co.uk/store)

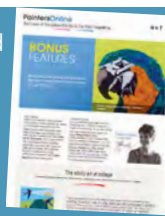
HEATON COOPER STUDIO  
est 1904

ART MATERIALS  
view an extensive range of papers & more at

[www.heatoncooper.co.uk](http://www.heatoncooper.co.uk)  
t 015394 35280

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](http://www.painters-online.co.uk/art-community/newsletter-registration.htm)



artnet FOCUS



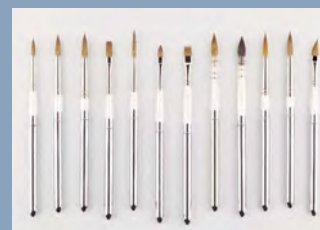
Rosemary & Co

Rosemary & Co are a small family business with an old-fashioned approach. Rosemary has been making high-quality oil, acrylic, watercolour and egg tempera brushes for over 30 years.



Perfect for *plein-air* work this summer are the pocket/reversible travel brushes, available in sable and synthetic hair.

These lightweight, slimline brushes are perfect for field trips and holidays as part of your travelling watercolour kit. For safe storage and transportation, the head can be 'reversed' inside the case, which has a hole at the end to provide ventilation whilst drying. Also available is a pochade set from the popular Ivory range, all with shorter handles so that they will fit into a pochade box or carry case. The website has details of the full range of hair and sizes



Rosemary & Co Artists' Brushes, PO Box 372, Keighley, West Yorkshire BD20 6WZ.  
Tel: 01535 632666

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

# Don't miss this great offer

Do you realise you've missed a great subscription offer to *The Artist* with a valuable **FREE GIFT** (page 58). If that doesn't appeal, take a look at these fantastic savings...



Number of issues	Subscriber price	Shop price	Saving	Payment method
13 (1 year)	£33	£51.87	Save £18.87	Direct Debit
13 (1 year)	£36	£51.87	Save £15.87	Chq/Credit/Debit
26 (2 years)	£65	£103.74	Save £38.74	Chq/Credit/Debit
39 (3 years)	£90	£155.61	Save £65.61	Chq/Credit/Debit

To subscribe go to [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store) and enter code TPH1608

Or telephone **01580 763315** and quote code TPH1608



# Limit losses when you print your art

Make rather than lose money when printing artwork with advice from **Katherine Tyrrell**

It's not unusual to make some expensive mistakes when printing and selling artwork. So avoid losing money by addressing the seven 'P's' of the marketing mix checklist: product, price, people, promotion, process, packaging and place before you make a commitment to print – and promote!

## Product – scope

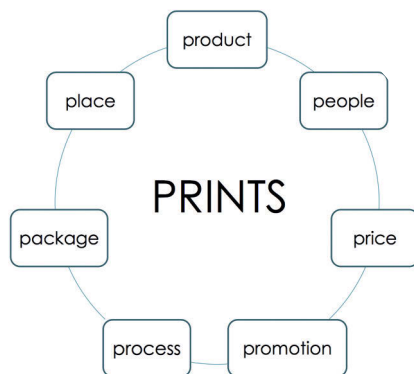
- Do limit prints to your best images.
- Do limit reproduction prints to same size or smaller.
- Do tailor prints to the market segment you decide to target. Research popular sizes and prices paid.
- Do limit wastage. Check which images have most appeal before you commit to an expensive print run, eg use social media to check out 'likes' from followers. Produce small runs of test prints or print on demand to find out which are the most popular.
- Do limited editions if you have a good reputation and a following who buy prints.
- Do consider printing greeting cards, calendars, mouse mats, bags, fridge magnets, business cards etc, on demand.

## Product – preparation

- Do ensure prints match the original. Reproduction prints are based on a digital image. Colour management processes are essential to get a good match between the original and digital image and the print.
- Do decide on the best method to get a quality image. Correct colour and clean up the image prior to printing.
  - High prices for high-quality prints typically require professional scanners, printers and colour processing expertise – but this is not cheap.
  - Large artwork can be photographed. DIY photography is also not cheap – it requires investment in cameras, lighting and software.
  - Do use a small home scanner for small artwork but only if it scans at high enough resolution for accuracy in depth of colour.
  - Do define minimum quality standards for prints, eg 100 per cent archival pigment inks; acid-free archival papers OR 100 per cent cotton canvas; margin or bleed to edge.
  - Do define total print run (for limited edition) and minimum print run. For print on demand, minimum is one.

## People

- Do ask other artists for printers they recommend.
- Do review alternative methods for print production. Essentially three: employ professional printer (not a copy shop); use



a quality-oriented print on demand (POD) firm; or print your own.

- Do look at comparative costs of alternative methods. Get several quotations if employing a printer. Identify quality POD suppliers and compare requirements and costs. For DIY, cost out investment in a quality scanner and a printer that uses archival pigment inks.

## Price

Sale price must contribute to overheads and profit as well as cover print/processing costs, your time, travel, packing, shipping plus commission.

- Do avoid pricing too high (no sales) or pricing too low (no profit and/or losses).
- Do identify benchmarks, ie how much the competition sell comparable prints for.
- Do observe general price rules. Prices are cheaper for unlimited 'poster' type prints of images with universal appeal. High prices can only be charged for small limited editions of high-quality prints for a niche market.
- Do work out how many units at different price points must be sold to break even (recover direct costs and relevant overheads).

## Promotion

You must: sell a lot of prints to make prints worth the time investment; dedicate time and effort to promotion and selling to generate print sales.

- Do not under-estimate the time and effort required to market prints, build a following and sell prints.
- Do recognise marketing is required to drive traffic to places where you sell.
- Do set aside enough time to develop a following via a website/social media.
- Do target popular online sale venues or go to art fairs/markets. Sell where the buyers are – with your competition!

## Process

Increase your income and profit via repeat buyers and recommendations that arise from a good product and buying experience.

- Do build a good reputation for processing orders fast. Know how long it takes from dispatch to delivery by different shipping methods. Stick to a strict timetable for shipping prints.

## Packaging

Pay attention to presentation and packing.

- Do look at what the competition does at different price points (order a print or two, you may be surprised!).
- Do remember quality prices require quality packing. A print supplied in a mat and protective sleeve enables you to charge more (but it also costs more).
- Do identify the most efficient and effective methods for domestic and overseas shipping: size/shape of packaged print determines cost of postage; matted prints need a flat pack; cheaper poster prints can be sent rolled in a tube.
- Do assess whether packing and posting a print is a good use of your time.
- Do recruit family members to do non-technical tasks – wrapping, labelling and posting.

## Place

Do think about space required to store a stock of prints and how you will access them easily.

- Do identify the dimensions of a delivery before it arrives.
- Do identify the most cost-effective place to sell prints.
- Sell direct online (own or third party site).
- Sell direct at art fairs or exhibitions (or both).
- Sell via retailers who take a commission on each sale.

## AIM to always

- Print images in quantities you can sell.
- Be efficient and effective in prepping, packing and selling.

Find out more about how to sell art at <http://www.artbusinessinfo.com/sell-art.html>,

### Katherine Tyrrell

writes 'Making a Mark', a blog that provides news and reviews of major art competitions, exhibitions, and techniques and tips for art and business.

<http://makingamark.blogspot.co.uk>  
[www.artbusinessinfo.com](http://www.artbusinessinfo.com)





# Realistic Botanical Paintings in Three Easy Stages with Helen Campbell

at Art Materials Live, NEC, Birmingham, Friday, November 4, 2016

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

Includes  
**FREE ENTRY**  
to Art Materials Live,  
Stitching Sewing &  
Hobbycrafts, Crafts for  
Christmas and Cake  
International worth  
**£14**



▲ Cherries, watercolour by Helen Campbell

## YOUR TUTOR

**Helen Campbell** is a botanical artist, tutor and *Leisure Painter* contributor whose paintings have a modern, contemporary feel and are often larger than life. Helen



will discuss and demonstrate the qualities and properties of the paper provided and show you how to paint realistic botanical paintings in three easy stages. Using her unique 'wiggle and pull' technique, Helen will show you how to achieve smooth edges without creating 'cauliflower' marks. The sessions will also cover how to achieve high gloss; disappearing edges; colour matching; tonal values and rescue remedies. Students will complete a life-sized cherry in detail for a photorealistic painting.

## YOUR MATERIALS

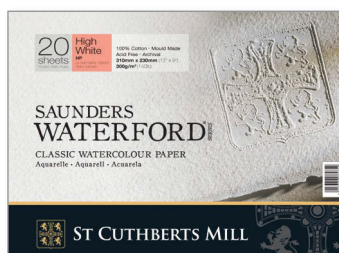
St Cuthberts Mill will provide each participant with 24 quarter Imperial sheets of the new surface HP Saunders Waterford High White 300gsm/140lb watercolour paper and a 12x9in Saunders Waterford Block in High White HP, worth in total over £50<sub>(rrp)</sub>.

The new improved smoother HP Saunders Waterford surface is a superior quality watercolour paper made by St Cuthberts Mill and comes with the Royal Watercolour Society's endorsement. It is mould made using 100% cotton to high archival standards. For more details about St Cuthberts Mill papers please visit [www.stcuthbertsmill.com](http://www.stcuthbertsmill.com).

Students will be advised of the additional materials necessary when booking.

SAUNDERS  
WATERFORD<sup>®</sup>

ST CUTHBERTS MILL



Improved  
Smoother  
HP  
Surface



**ART MATERIALS LIVE** brings together artists and art materials within the popular Stitching, Sewing & Hobbycrafts event, organised by ICHF, where you will discover a wide variety of arts and crafts and over 250 exhibitors, demonstrating painting, card making, glass painting, cross stitching, stencilling and stamping. Within the Art

Materials Live show you will see new products, the latest art techniques, and enjoy hands-on opportunities. The show, held at the NEC in Birmingham, will run from Thursday to Sunday, November 3 to 6, 9.30am to 5.30pm (5pm Sunday).

For more information about Art Materials Live telephone 01425 272711 or visit [www.ichfevents.co.uk](http://www.ichfevents.co.uk)

## Great value – book your place today!

The cost of each three-hour session is just £50<sub>(inc VAT)</sub> per person and includes instruction from Helen Campbell, St Cuthberts Mill paper worth over £50<sub>(rrp)</sub>, **PLUS** free entry to Art Materials Live, Stitching Sewing & Hobbycrafts, Crafts for Christmas and Cake International for the day, worth £14!

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



# 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](mailto:OFFICE@SKYROS.COM)  
[WWW.SKYROS.COM](http://WWW.SKYROS.COM)