

the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

Full steam ahead

Discover new pictorial possibilities in railway stations with David Curtis



**SPECIAL
76 PAGE
ISSUE**



BE INSPIRED
by our Wildlife
Artist of the Year



Try the alla prima
approach to
flower painting



HOW TO PAINT
cats in
watercolour

- **MATERIALS** Choose the right brush for the job & make your mark with marker pens
- **COLOUR** How to keep your watercolours fresh, achieve colour harmony & the best palette for figures



Paint in Amsterdam with Ken Howard OBE, RA

June 25
to July 5,
2017

- **Exclusive opportunity to work alongside Ken Howard**
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- **Centrally located traditional canal house hotel**
- **See the masterpieces in the Rijksmuseum & Van Gogh Museum**

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quarter which is now an avant-garde cultural hub. A three-minute walk in the other direction and you're in Dam Square and heading towards the old medieval centre of Amsterdam. Nearby is the 14th century Begijnhof (alms houses), a surreal oasis of peace with tiny houses and postage-stamped gardens around a courtyard. The Museum Quarter and Vondelpark are a longer walk or a short tram ride away, where you can see great masterpieces such as Rembrandt's *The Night Watch* and, of course, works by Van Gogh, Gauguin, Toulouse-Lautrec, Monet, Mondrian and Bernard.

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- Fully inclusive price except for lunches

Ken Howard will be with you every day. He will give some informative talks and presentations on how he works. The informal style of this holiday will not include tuition, demonstrations or critiques. Ken rises early and paints from dawn to dusk with a rest most afternoons. He will paint close to the hotel and everyone is welcome to work alongside him or independently. He will be working in oils but all media are welcome. Evening meals provide an ideal opportunity to get to know Ken in an informal and relaxed atmosphere.



For full details contact 01825 714310
art@spencerscott.co.uk www.spencerscotttravel.com



WELCOME from the editor

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

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

A new book is always a welcome gift and of those published in the months leading up to Christmas I can't imagine another recent title offering more interest and inspiration to an artist or art lover than *A History of Pictures* by David Hockney and Martin Gayford (Thames & Hudson, £29.95).

Taking the form of a conversation between Hockney and art critic Martin Gayford the book treats 'art' as the simple creation of pictures, presenting a personal angle on reality and, as Hockney explains, as 'an account of looking at something'. Both Hockney and Gayford argue that all picture makers – whether using brush, camera, digital programme or whatever media – face the common challenge of how to represent three-dimensional reality on a flat surface. Refreshingly they make none of the usual distinctions between high and popular culture and consider all forms of picture making equally valid, from a Velazquez masterpiece to a Disney cartoon still.

Developing his earlier theme propositioned in his previous book *Secret Knowledge*, in which Hockney claimed that many great artists of the past used camera obscura or photographic techniques to aid their picture making, long before the official birth date of photography in 1839, he notes the proliferation of the influence of photography on the way we see the world. As most people worldwide now have mobile phones with cameras, 'everybody's a photographer' he says, and 'you can edit the pictures on your phone in just a few minutes'. Hockney has always been an enthusiastic 'first adopter' of any new technology that can contribute to the making of pictures, with his key caveat that 'tools don't make pictures. People always have to make them'.

Hockney is an intelligent and thought-provoking artist and commentator on all matters related to art and has never considered someone who uses photography or photographic techniques any less of an artist for doing so, not least because for him the more important considerations are what make an image memorable. As he says, 'the pictorial problems will always be there – the difficulties of depicting the world in two dimensions are permanent. Meaning you never solve them.'

Throughout the book, which is organised thematically rather than presented as a linear skip through the history of picture making, Hockney and Gayford muse on what makes a mark interesting and what makes a picture memorable; how and why painters copy masterworks they admire; the importance of light and shadows; how we see with our memories; how artists have used perspective, different viewpoints, mirrors and reflections, paper and paint, printmaking techniques, space and illusion; how Caravaggio 'invented Hollywood lighting'; and why photography 'is the child of painting'. There is also a fascinating chapter on the history of the uncomfortable relationship between photography and artists, and their reluctance to acknowledge their legitimate usefulness, which persists today. There are chapters on Painting with and without Photography, Snapshots and Moving Pictures, Movies and Stills, and in the final chapter about the current state of picture making Hockney argues that for all its destructive power the internet will never destroy drawing and painting. To support his argument he notes the huge number of images in the digital world, with video games, for example, relying heavily on drawn pictures. He concludes that 'drawing and painting will carry on, like singing and dancing, because people need them. I'm quite convinced that painting will be big in the future.'

Some of the key lessons here are Hockney's explorations into what makes an image memorable, that we can still learn a great deal from pictures made in caves 17,000 years ago, and that we do not see what we think we see. It's extraordinarily good!

Best wishes

Sally

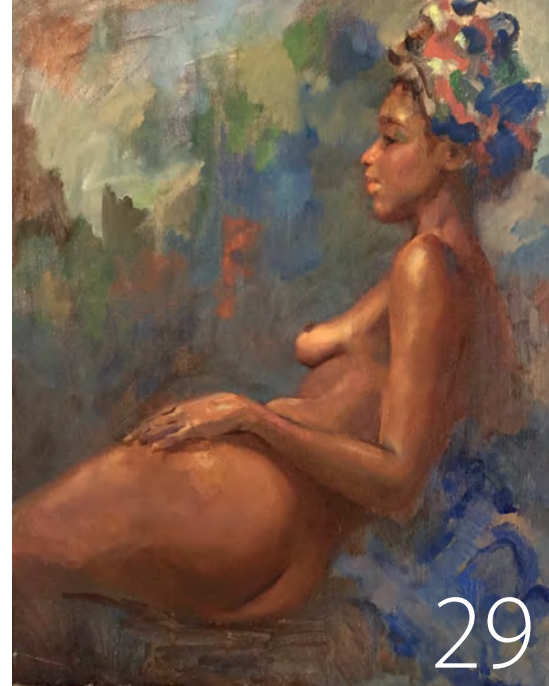
Sally Bulgin Publishing Editor

THIS MONTH'S COVER



David Curtis *The 11.03 Arrival – the Galatee, York Station*, oil on canvas, 24×30in (61×76cm). See pages 16 to 21

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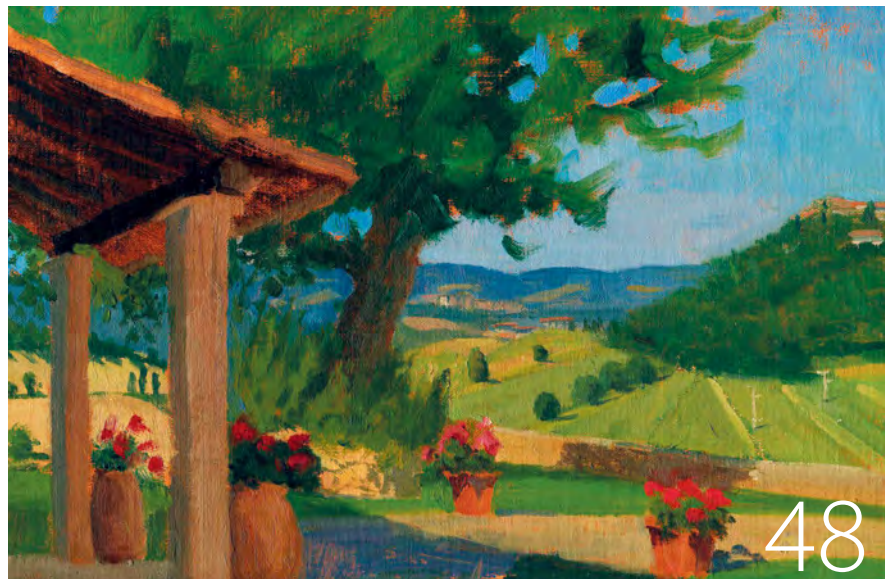
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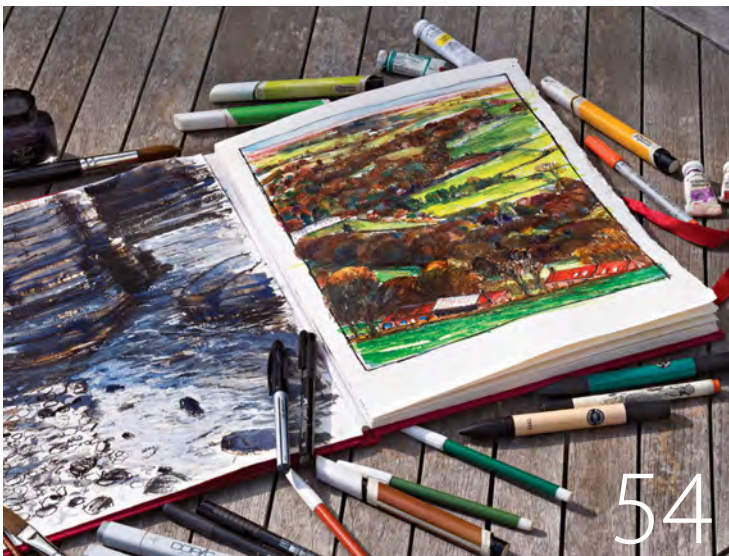
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EDITORIAL CONSULTANTS



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



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



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



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

NEXT MONTH IN *the* artist

FEATURES

► MASTERCLASS

Winner of *The Artist* Award in last year's Royal Society of British Artists' annual exhibition, **Nicola Slattery** explains her approach to her imaginary narrative paintings in oil



◀ IN CONVERSATION

Cornish artist **Ben Taffinder** reveals the techniques behind his bold, impasto landscapes, created with a palette knife



PRACTICALS

► In the first of a new six-part series **Charles Williams** provides answers to the often asked question: where do I start?

- Advice from **Paul Talbot-Greaves** on how to overcome the dreaded artists' block
- **Terry Jarvis** offers his top tips for painting successful watercolours
- Follow **Richard Suckling's** pastel demonstration and create expressive landscapes full of light and texture
- Be bold with marker pens says **James Hobbs** as he shows why you should include them in your sketching kit
- **Robert Dutton** puts Derwent XL Graphite and Charcoal Blocks to the test

PLUS

- **Ian Sidaway** starts a new three-part series on how to choose the right watercolour paper for your work
- Dates for your diary: don't miss our **2017 Open Competitions Guide** with the all-important entry details and deadlines

And much more! Don't miss out: our January issue is on sale from December 2

★ STAR LETTER

Fascinating viewing

It was interesting reading the article by Sally Bulgin in the November 2016 issue about the *Sky Arts Landscape Artist of the Year* competition.

I watched the programme last year and thoroughly enjoyed seeing the artists in action. I also enjoyed watching the *Sky Arts Portrait Artist of the Year*. This year Sky Arts very helpfully published information on their website about when filming would take place at the various National Trust locations, so when I read they were filming at Stowe in early July, which is just up the M40 from me, I arrived early to see the 50 wild card entrants as well as the selected artists painting in their pods. It was fascinating to watch their paintings emerge from their chosen surface and working under the pressure of a limited time of four hours. Needless to say, the weather turned really wet later in the day but the selected artists carried on working. I can't wait to enjoy watching the edited version when it is screened on the television and to see who the judges chose as the finalist. Thank you to Sky Arts and the National Trust for such an inspiring programme.

Lauretta Milligan, by email

This month's winner will receive a tin of 36 Karat Aquarell 125 professional watercolour pencils, which can be used dry or blended with water, courtesy of Steadtler, worth £61.92. For more information about Steadtler products, visit www.staedtler.co.uk



Baffled

As a fairly new reader I enjoy the magazine, but I am baffled by some of the contents. What, for instance, is a 'gestural' wash?

In the September 2016 issue I read that Rachel Fenner chooses square canvases to avoid a tendency to produce a view incorporating land, sky and horizon, (why?), but on page 17 her picture has all three. I am sure your readers would like to know more about the significance of the division of the canvas into fifths and so on. Please help.

Nigel Neal, by email

Rachel Fenner replies: **'A gestural wash hints at certain elements and is less precise and controlled. It eliminates the detail and conveys movement. Having a square makes it easier to produce a more abstract view rather than the realistic view of the picturesque landscape with horizontal bands of land, sky and horizon,**

which would fit naturally inside a rectangle.

'The number five is a mystical number; when used within a square format it produces strong and strange intersections which generate unexpected shapes and positions within the composition. It was much used as a number system in Islamic geometry. Divisions of three can also produce unexpected juxtapositions, but less mysterious. Much Celtic geometry relies on the use of the number three.'

Oil pastels

Having worked mostly with soft pastels or oils for more than 50 years, I have recently started to experiment with oil pastels. It was therefore with great pleasure that I read Robert Dutton's article about oil pastels in the September 2016 issue. More of the same, please.

I wonder if Mr Dutton could point me towards a reputable source of Holbein oil pastels? I have been unable to find a UK source, other than Amazon, who directed

my order to Japan. The order took many weeks to arrive and was accompanied by a totally false customs declaration.

However, the pastels are superb and an excellent addition to my Sennelier pastels.

As a matter of interest, I am using Art Spectrum card, which I also use extensively with soft pastels. The card provides a superb sandpaper finish and will take any amount of water or solvent.

Jen Bannister, by email

Robert Dutton replies: **'I do not know of a UK supplier of Holbein pastels – I've had mine for a long time and cannot remember where they came from. I contacted Holbein America who told me that they would be happy to supply readers by mail order.**

'I'm glad you are experimenting with different papers. Do make sure, though, that the papers are surface sized before you embark on oil pastel paintings, for reasons of longevity. Art Spectrum card has plenty of tooth and may be a bit 'greedy'; with both your oil pastels and your soft pastels. It's worth comparing with Canson Mi-Teintes 'Touch' 350gsm, which comes in pads slightly larger than A4 and a very handy A3. There are 12 sheets in each pad of four different colours. Sheets for larger work are available and there are ten different colours. The unique surface of the paper will allow a plethora of creative applications and won't use up your pastels, either – even with lots of vigorous mark making!'

Jackson's Art Supplies are happy to take special orders for Holbein oil pastels and other non-stock items. Please contact Jackson's direct on 0207 254 0077

Grey days

I'd like to thank Winston Oh for the excellent article on painting grey, cloudy skies (*The Artist*, October 2016). Living in a part of the world with a similar climate to his – Victoria, British Columbia, Canada – I have to deal with the dearth of bright sunny weather. Usually I change a cloudy reference photo to a bright day or just not use the photo. Now I'm going to be able to use dark cloudy skies in my landscapes.

Richard Smith, by email



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David Shepherd Wildlife Foundation, Saba House, 7 Kings Road, Shalford, Guildford, Surrey GU4 8JU UK
Tel: 01483 272323 Email: dswf@davidshepherd.org - Image courtesy of Atsushi Harada - 2016 shortlisted finalist



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COMPETITION
 in partnership with
 Patchings Art Centre

CALL FOR ENTRIES

We are looking for the best work from amateurs in the *Leisure Painter* category and from experienced and professional artists in *The Artist* category. Selected works from each category will be exhibited at Patchings Art Centre in two separate galleries, opening on the first day of the 2017 Patchings Festival of Art, Craft & Photography on July 13 until August 20, 2017



▲ Image courtesy of 2016 prizewinner Andrew Hird

OVER £16,500 WORTH OF PRIZES

Over 40 individual prizes will be awarded to selected artists in both exhibitions comprising:

- £5,000 *The Artist* Purchase Prize Award selected by guest judge Ken Howard OBE, RA
- £1,700 *The Artist's* Exhibition Awards
- £100 *The Artist* Highly Commended Award
- £450 Batsford Awards
- £600 Canson Awards
- £500 Caran d'Ache/Jakar Awards
- £500 Clairefontaine Awards
- £900 Derwent Awards
- £500 Great Art Awards
- £2,600 *Leisure Painter* Award
- £100 *Leisure Painter* Highly Commended Award
- £450 Patchings Award
- £600 Premium Art Brands Awards
- £300 Pro Arte Awards
- £1,000 Royal Talens Awards
- £500 Sennelier Awards
- £600 St Cuthberts Mill Awards
- £400 Winston Oh Award

SEE NEXT MONTH'S ISSUE FOR FULL DETAILS AND HOW TO ENTER



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THE ART WORLD

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

compiled by Deborah Wanstall



▲ Peter Graham *Reflections*, oil on canvas, 34×34in (86×86cm)

RICH AND VARIED OILS

The Royal Institute of Oil Painters has a reputation for attracting exciting young artists to exhibit at their annual open exhibition. ROI member Peter Graham will lead a tour of the major paintings at this year's show, with a spotlight on young artists. Peter will discuss the varied ways in which oils are used by ROI members and highlight the winning paintings. The tour, which

is part of the Mall Galleries' educational focus on modern painters, is free with gallery entry. It begins at 3pm on December 2 and the exhibition is at the Mall Galleries, The Mall, London SW1 from November 30 to December 11. Admission is £3, concessions £2.50. Telephone 020 7930 6844. www.mallgalleries.org.uk



▲ Arthur Streeton *The Purple Noon's Transparent Might*, 1896, oil on canvas, 48½×48½in (123×123cm)

Australia's painters of light

The first exhibition in the UK to focus on Australia's Impressionists opens at the National Gallery on December 7. This show concentrates on four major artists: Tom Roberts, Arthur Streeton (above), Charles Conder and John Russell, all of whom either studied or worked in Europe at different stages of their careers and were inspired by their European counterparts.

Organised in three sections, this exhibition explores the impact of European Impressionism on Australian painting during the last 20 years of the 19th century and how the work of these four artists came to reflect Australia's growing sense of national identity as it approached federation in 1901.

Australia's Impressionists is at the National Gallery, Trafalgar Square, London WC2 from December 7 to March 26. Admission is £7.50, concessions £6.50. Telephone 020 7747 2885. www.nationalgallery.org.uk

- The **Brighton Open Houses Christmas Festival** takes place over three weekends, from November 26 to December 11, with houses open throughout Brighton, Ditchling and Lewes. There are 14 unique trails in all, from the fishermen's houses of Hanover to the urban warehouse spaces of the North Laine and the cottages of the South Downs village of Ditchling. For details see <http://aoh.org.uk>
- The Attic Art Club hold their **Original Art Fair** at the Queen's Hall, High Street, Cuckfield, RH17 5EL from November 25 to 27. Opening times are 12noon to 8pm on Friday 25, and 10am to 5pm on Saturday and Sunday. Admission is free.
- Artwey, a community of artists in the Weymouth and Portland area of Dorset, hold their **Christmas exhibition** at the Mulberry Gallery, Weymouth Library, Great George Street, Weymouth, from November 23 to December 3. www.artwey.co.uk
- **JoeDaisy Studio** members are exhibiting at Oxford Town Hall, St Aldate's, Oxford OX1 1BX from November 19 to January 7. www.joedaisy.co.uk
- **Black Swan Arts** round off their 30th anniversary year with 30 Years and 30 Artists, a show that features past and present studio artists and a mix of disciplines from painting and printmaking to pottery and jewellery. It runs from November 26 to December 24. For more details see www.blackswan.org.uk or telephone 01373 473980. Black Swan Arts, 2 Bridge Street, Frome, Somerset BA11 1BB.

Patchings people's favourite

The winner of the People's Choice Award in *The Artist* category at this year's *The Artist Open Competition* in partnership with Patchings Art Centre, is Benjamin Hassan for his painting *A Morsel and Friend* (right). Benjamin's prize is a subscription to *The Artist* magazine, worth £150. **See our January 2017 issue for full details of how to enter the 2017 *The Artist* and Leisure Painter Open Art Competition, with over £16,500 worth of prizes!**

► Benjamin Hassan *A Morsel and Friend*, oil on canvas, 19¼×24in (50×61cm)





▲ Peter Brown *Bright February Afternoon, St James's Street*, oil on canvas, 12×16in (30.5×40.5cm)

Peter Brown returns to Bath's Victoria Art Gallery with over 100 new oil paintings and drawings of Bath and its environs. Peter paints in front of the subject, in all weathers, but will work in the studio for a particular project, such as enlarging a painting to use as centrepiece for an exhibition. Turn to page 22 to read Peter's account of how he manages this process, and to see the results.

Peter Brown: A Painter's Travels is at the Victoria Art Gallery, Bridge Street, Bath BA2 4AT from December 3 to February 19. Admission is £4. Telephone 01225 477233; www.victoriagal.org.uk

PAINTERSONLINE EDITOR'S GALLERY CHOICE

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

'My last few paintings have been in acrylic on 24in (61cm) square canvases and I was missing the fluidity of watercolour, my first love. I had read the article by David Parfitt in the November 2016 issue of The Artist and liked the way he uses a rigger to create the features and aerial perspective in a landscape. Another contributing artist, Paul Talbot-Greaves, has taught me all I know about mixing colour and technique with watercolour paint.'

'I usually paint landscapes of the countryside here in West Yorkshire and, recently, having driven a little further north, my thoughts were of big cloudy skies, hills and field patterns. I love the effects of changing light on the land and in this painting, dry brushwork on Rough paper gives a contrast to fluid washes. Starting purely as an exercise I painted this scene quickly from my imagination using a rigger and size 8 and 10 sable round brushes using Daniel Smith's indigo, French ultramarine, burnt sienna, quinacridone rose, aureolin, Hooker's green and cobalt blue. It worked better than I expected.'



▲ Helen Jones *Far and Wide*, watercolour on Saunders Waterford High White Rough 140lb (300gsm), 12×16in (30.5×40.5cm). On show in our online gallery at www.painters-online.co.uk

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

www.painters-online.co.uk

On the wild side

Swedish wildlife artist **Gunnar Tryggmo**, winner of *The Artist Award* in the David Shepherd Foundation Wildlife Artist of the Year 2016, tells Susie Hodge about his working methods and choices



▲ *Friends*, watercolour on Arches 640gsm Rough, 30×41½in (76×106cm).

'This painting of zebras began with a lot of inspiration – maybe too much – and in a hurry. I was not satisfied with the colour so decided to begin from scratch on new paper. The colours used were yellow ochre, cadmium red, burnt sienna, ivory black, cobalt blue, French ultramarine, brown madder and zinc white.'

Gunnar Tryggmo has been drawing and painting since he was four years old. 'I became really dedicated to it from about the age of ten, mainly thanks to an uncle, who was a hobby artist,' says Gunnar. He supplied me with the right equipment and encouraged my efforts. One milestone was when I was invited to a local group exhibition at the age of 13. Since then I have exhibited regularly.

'I've been a full-time artist since 2009, but I also own a small family company with my wife. It helps to do something else now and then, and get some distance from my art. I often get inspired for new paintings when I'm not completely concentrating on it, especially when working in the forest. Apart from that, most of my ideas emerge when I'm sketching *en plein air*, although I produce finished pieces in the studio.'

Watercolours and oils

Gunnar focuses particularly on capturing values, moods and a moment in time and works both from his studio and *en plein air*, in watercolour, oil and pencil. His paintings vary in size from very small up to 200cm. 'Depending on the finish I'm aiming for, I use Not (cold-pressed) to Rough surfaces in watercolour, while in oils I like a smooth surface, and like to paint *alla prima*, wet-into-wet, building up some textural areas. My number one medium is watercolour, with oils my second choice – I work with them in about an 80:20 ratio, but that's not counting sketching and studies in different media like pencil, charcoal, Conté and also more watercolour. I probably spend one-third of my time sketching and doing pre-studies.

'I use Saunders Waterford and Arches watercolour paper and Winsor & Newton, Schmincke and Daniel Smith watercolours. For oils I use paints from Ottoson's, Beckers, Grumbacher and Michael Harding, on Claessens canvases. My brushes are from various



▲ *The Point of No Return*, watercolour on Saunders Waterford 640gsm Natural White cold-pressed paper, 22×30in (56×76cm). 'My idea was to make a painting that was impressionistic in the background, to give extra focus to the lion. He was painted in several layers, wet-into-wet, with an intense focus on the values to make him sharply delineated and prominent. I purposefully kept the colour base low, using ivory black, yellow ochre, burnt sienna, raw sienna, brown madder and some cobalt blue.'

brands. I've used Winsor & Newton, Da Vinci and Escoda for a long time and fairly recently I discovered Rosemary's brushes, which I've been using a lot too. I have a basic palette of colours that I always use, and occasionally add further colours. But it's not that rigid as my palette tends to change over time, although some colours have stayed the same over the years, including yellow ochre, vermilion, burnt sienna, cobalt blue, French ultramarine, ivory black and brown madder. Lately I've been working with a narrower, more minimalistic colour palette than usual.



◀ *The Tough One*, watercolour on Arches 300gsm cold-pressed paper, 15×11in (38×28cm). 'For this blue tit I used yellow ochre, new gamboge, Turner's yellow, burnt sienna, ivory black, cobalt blue, brown madder, Winsor blue (red shade).'

Fieldwork

'All my work starts with fieldwork, including sketches and photo references. Then I make compositional studies and sometimes studies of different animals that will feature in the painting. I try not to start a project without having the specific idea and composition clear in my head. I've destroyed a lot of work because of the lack of this clarity in my head about the finished painting – of the direction I want to go in and the result I'm seeking. This doesn't mean I don't change my mind and take a different direction during the development of a painting. Even with careful planning, some of my

▼ *The Messengers, watercolour on Arches 640gsm Rough, 30×41½in (76×106cm).* 'I had the idea for the work for quite a while, and made compositional and charcoal sketches of the birds, plus watercolour studies of each bird – more than I usually do. It ended up as quite a large watercolour. The title refers to Odin's two ravens, Hugin and Munin.' Gunnar's main palette included ivory black, French ultramarine, cobalt blue, Winsor blue (red shade), yellow ochre, cadmium red, burnt sienna, brown madder and zinc white

'All my work starts with fieldwork, including sketches and photo references'

best watercolours have been made in an impromptu mood and turned out differently from my planned idea!

'Sometimes I look for special light effects and sometimes I try to capture a special moment, such as when an animal comes out from the dark or crosses my path. Some paintings are relatively fast, taking just a few hours, while others can take a week to complete. I often have a couple of watercolours on the go at once as I can paint one while the other is drying. With oils, I usually work on one painting at a time because I want to finish as much as possible before it dries. I always start my watercolours with a thin pencil drawing. Then I apply large washes and finally details, finishing with some thin glazes that pull everything together.

'Oil paintings start with a charcoal drawing and then I block in the big

shapes. I often let this dry and leave it for a day or so to have time to consider if I should make any changes before I start painting. I start with the bold shapes in thin colour just to establish the values, and I work on the details later, similar to my watercolour approach but a bit different! I try not to overwork my paintings, so it's often best to stop just before I think it's finished. Sometimes if it's a complicated composition, I'll make a smaller initial drawing and do the drawing on the watercolour paper on a lightbox, which is a sure method to keep the surface of the watercolour paper clean.

Setting new goals

'My style has evolved over the years, as I try to set new goals for myself all the time, trying to take my art to new levels. It's important to keep pushing yourself, and I hope that I do manage not to get trapped in one style or approach, although it's impossible not to be influenced by other artists such as by Lars Jonsson, who has been the pioneer of bird painters since the early 1970s.'

The artist Gunnar admires most is the Swedish 19th-century painter Anders Zorn, whose technical skills and sensitivity are beyond compare, he





says. He also admires the American artist Bob Kuhn and another Swedish artist, Harald Wiberg, both for their detailed sketches, and he loves the work of American painters Jeremy Lipking and Jeremy Mann. 'In many ways, Lipking's work is comparable with Zorn's,' he says.

Interpretation and inspiration

'Early in my career I did a lot of commissioned artwork, but it was uninspiring and sapped a lot of the joy of painting for me. I felt that it prevented me from doing what I really wanted and it was sometimes difficult to know if some customers were really satisfied with their paintings, so now I only do commissions in special circumstances and only with a loose description of what is wanted in the finished piece, so it's more open to my personal interpretation.

'I try to exhibit as often as I can; feedback from visitors can be quite inspirational, and I like to travel and meet the public and talk about art. I enter international shows on a regular basis and I've been lucky enough to have been accepted for some major exhibitions, such as Birds in Art at Leigh Yawkey Woodson Art Museum in

Wausau, Wisconsin; Western Visions at the National Museum of Wildlife Art in Jackson Hole, Wyoming; and the David Shepherd Wildlife Foundation Wildlife Artist of the Year in London. Exhibitions do take up a lot of time with all that preparing, creating, shipping, completing paperwork and meeting specific deadlines. I will continue to exhibit however, and a couple of goals are to develop as an artist further and to find more galleries to work with in both the United Kingdom and the United States.'

TA

▲ **Crossroads**, watercolour on Saunders Waterford 356gsm, High White cold-pressed paper, 26×40in (66×102cm).

'I destroyed the first version of this painting of African elephants as it wasn't satisfactory – I felt I had overworked it and the values weren't as exciting as they could have been. My palette included ivory black, light red, French ultramarine, cobalt blue, yellow ochre, cadmium red, burnt sienna, brown madder, oxide of chromium green and zinc white.' This painting won *The Artist Award* at the David Shepherd Wildlife Foundation Wildlife Artist of the Year 2016.



Gunnar Tryggmo

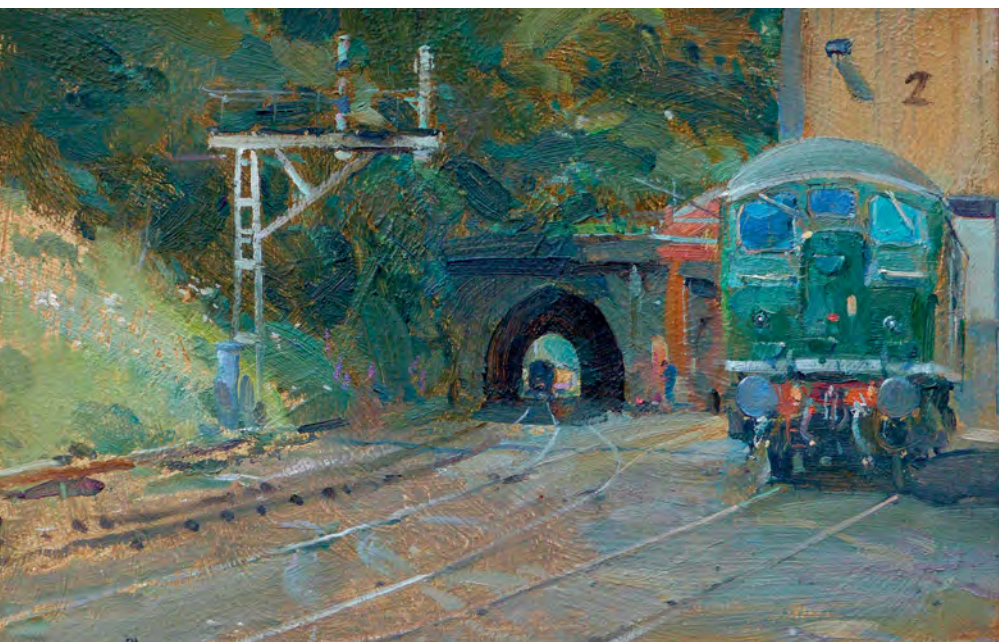
grew up in Sjöabro, in the forest of Småland in southern Sweden. He studied painting and drawing at Sundsgårdens College, and exhibits in both Europe and America. Gunnar is a member of many prominent societies and organisations in Sweden and the US and the Society of Animal Artists in the UK. He won *The Artist Award* at the David Shepherd Foundation Wildlife Artist of the Year 2016.

<http://gunnartryggmo.se>

For details of how to enter the David Shepherd Foundation Wildlife Artist of the Year 2017, please turn to page 7.

Stations in paint

David Curtis finds plenty of inspiration in railway stations, saying simplification is key as he demonstrates a complex scene of a busy London station in watercolour



Early experiences of travel for many of my generation were based around railway stations and steam, so the excitement of the anticipation of the journey ahead and arrival at an exciting destination is etched in our memories. That special atmosphere in stations exists today, even without steam and smoke. I live near one of those iconic stations in Doncaster – the home of the *Flying*

▲ *No 2 Shed and Long Tunnel – Grosmont Sidings*, oil on board, 8×12in (20.5×30.5cm). This little oil study was completed on location as the final painting on a very productive and satisfying day at Grosmont Station. I often find that the last 'quickie' can be the most satisfying of the day. Perhaps one is more relaxed and in tune with the place and not expecting too much in terms of success

Scotsman and the renowned designer Sir Nigel Gresley. York Station, also, with its wonderful Victorian curved roof structure, continues to inspire me, since I often find myself in that city for one reason or another. In addition to the structure of the station itself, the individual elements of trains, figures, cafes etc provide a whole range of pictorial possibilities.

Working on site

Today it can be difficult to work extensively on the spot in the station environment with all the current health and safety issues. However, small pochade box studies and copious sketchbook notes, and some reliance on photography, can yield some complex studio-derived compositions. On one occasion I, along with two other painting friends, gained

▲ *Platform 9 – Newcastle Station*, oil on canvas, 18×24in (45.5×61cm). Another period station on the East Coast Main Line yielded this exciting arrangement of stationary modern trains, with challenging converging lines of perspective and considerable figurative content. This is a set piece studio painting with carefully orchestrated figure groupings to attain the best possible balanced composition. You can see this painting in the Royal Institute of Oil Painters' annual exhibition at the Mall Galleries, London SW1, from November 30 to December 11

permission to paint in and around the workshops, sheds and sidings of Grosmont Station on the North Yorkshire Moors Railway – providing we wore hard hats and high-vis jackets! It was a treat to wander freely throughout the site, sourcing an



► *Barrowhill Roundhouse, Derbyshire, oil on board, 18×24in (45.5×61cm).* On an art society painting weekend we had unbridled access over two days at this intriguing venue. This painting was completed largely over the two-day event, where we could leave all our easels and equipment *in situ* overnight and continue the following day. Constant light conditions through the diffused and grimy roof lights and a selection of willing models seen here made for a totally satisfying weekend

incredible array of subject matter. Also a further opportunity was arranged to work in the interior of Barrowhill Roundhouse in Derbyshire, which houses some famous steam locomotives undergoing refurbishment. Paintings from both visits, largely



DEMONSTRATION *London Victoria Station*



▲ My working sketch



▲ STAGE ONE

This is where I love to flood the white surface of Arches 300lb watercolour stretched paper (¼ imperial size) with a continuous graduated wash, loosely described but adhering to the tone and colour values of the overall piece. I am not afraid to 'punch in' the dark masses with a strong mix of colour, although the intensity of the pigment will drain to some degree because of my preferred inclination of the board at about 30° off horizontal. I do like the diffusion and granulation that occurs with this initial approach. Once fully dry, I can rub out and expose the lit elements and these, of course, reveal the datum points and parameters to work from as I continue with the subsequent overlay washes

painted on site, are illustrated here.

For the step-by-step exercise I chose, by way of contrast, an exterior viewpoint of London Victoria Station, taken from across the road. The sketch material focuses on the scene with July evening shadows lending a nice sense of pattern with strong dark interior areas with just the suggestion of defined form and colour. Whilst it was a complex arrangement of structure, form and figures, I simplified as much as possible and so left little passages and notes of abstraction where the viewer can determine suggested nuances, especially within the deep shadow section of the painting. 

▲ Compositional drawing, 10×14in (25.5×35.5cm).

I transferred the information from the working sketch to a more ordered arrangement, adjusting the figure placements to a preferred displacement, checking the scale of each one relative to the other. I took photo references of the complex architectural section in the top right of the image. This is rather complex and I felt the need for some degree of clarity and accuracy to make a convincing statement. There were some important highlights, which I secured with Pebeo Drawing Gum, which leaves the grey finish that can be seen here

▼ STAGE TWO

Working essentially top to bottom, I gave my attention to the detailed architectural façade on the top right. Without overplaying the detail, I like to give the general impression of windows and other associated stonework in order to form a convincing backcloth for the station structure below. Treating the middle distance buildings in a simple manner, the mixture of old and new styles of architecture throws emphasis, I think, nicely onto the station and its period archway-style construction



► STAGE THREE

Now I had the opportunity to really punch in those dark areas within the arches, maintaining some indeterminate form deep inside the building, much of which appeared to be signboards of one type or another. There was also an opportunity to include some welcome colourful passages, mainly abstract in form, in the right-hand corner. It was essentially a Pret-A-Manger café and offered an effective counterbalance to the dark interior. A little detail, again not too fussy, was suggested for the fascia boarding and so completed this stage



▲ FINISHED PAINTING

London Victoria Station, watercolour, 10×14in (25.5×35.5cm).

At this stage I attempted to finalise the sense of directional light. Some figures in crisp form and direct sunlight and some a little more diffused and minimally suggested, carry the feel of the urgent activity typical of a station environment – everyone on the move with a place to get to or someone to meet.

By placing a 'firmed-up' shadow area in the foreground, I was able to highlight the lit area to the left of the foreground, and enhance the early evening light effect. In order to unify all the mid tones and darker passages, I used a cobalt, raw sienna and cobalt violet wash, very diluted over the whole area, ie top right through to bottom left, just avoiding any sunlit areas. You will notice that the triple arch fascia receives

reflected light from other sources and so gives a warm glow to that passage, just a little darker than the front facing portion of the building. All in all, I used a limited palette of cobalt blue, French ultramarine, viridian, raw sienna, burnt sienna, cobalt violet and a little Winsor lemon and vermilion, and a selection of Rosemary & Co kolinsky sable brushes





▲ *The 11.03 Arrival – the Galatea, York Station*, oil on canvas, 24×30in (61×76cm).

I have always found York Station visually appealing and altogether splendidly atmospheric with its magnificent Victorian sweeping curved design aged by, maybe, a hundred or so years of steam, soot and smoke. One day, by sheer chance, I happened to be there when this magnificent steam loco, the *Galatea*, on route from the south west to Scarborough, pulling 11 Pullman carriages, paused at the station, albeit briefly, but sufficient in this instance for me to fire off a few digital images, for the possibility of a set piece painting at some future date. This is the result

◀ *Grosmont Giants*, oil on canvas, 30×40in (76×101.5cm).

Taking a low vantage point helped to increase the sense of scale and drama of these magnificent old steam locos, one American and one African. What a tale these two could relate in past decades



▲ *Bright Afternoon Light – York Station*, oil on canvas, 20×24in (51×61cm). This is a classic viewpoint of York Station's curving roof with its exposed ironwork. The

anticipation of departure and arrival can be clearly sensed here. The glass-sided walkway offers a tentative view of passing figures, which provide a link with those on each side

of the platform areas. Strongly described arches intensify the light passages to create, I hope, an image of figurative movement and lots of atmosphere



David Curtis

headed an engineering design team and then taught life drawing at Doncaster College before painting full time. He is a member of The Royal Society of Marine Artists, the Royal Institute of Oil Painters, Patron of the Pure Watercolour Society, has served on the selection committee of the Singer & Friedlander/*Sunday Times* watercolour competition and the board of governors of the Federation of British Artists. He exhibits regularly, including with all the major national societies and has won many awards for his work. David's paintings are held in private collections, both in the UK and abroad; his many art books and DVDs are available from APV Films, <http://www.apvfilms.com>, telephone 01608 641798. www.djcurtis.co.uk



▲ *Absolutely Chucking it Down: George Street from under the Awning*, pencil on paper, 7×11in (18×28cm).

The oil-on-canvas study was much squarer than the larger painting so I could not get away with fudging the unseen four yards of building on the left-hand side. Also, the building is very intricate and from my study I couldn't tell exactly how it fitted together, so I returned to the spot with my sketch pad to do this wobbly drawing

Painting big in the studio

Peter Brown demonstrates his method for scaling up a recent oil painting to make a centrepiece for an exhibition

I do think that it is a good idea to have a centrepiece for an exhibition. For my last show at the Victoria Art Gallery I did a large semi-abstract sunset, 54×108in (137×274.5cm), which I referred to as my 'get mucky' painting. It was painted from 6×12in (15×30.5cm) on-the-spot oil sketches. And for my last London show at Messum's in London I did two large 60×75in (152.5×190.5cm) paintings of Piccadilly Circus, one in the sun and one in the rain.

I find this very hard to do. It is not how I normally work, which is to 'see and put' directly from the subject – I do 99 per cent of my work directly from the subject. When you are painting from life there is an endless source of visual

reference to take from. When working in the studio from studies the information is limited. These paintings are real learning curves for me. I am slowly realising that you should not be a slave to your reference material, which should only be seen as a starting point, and the large painting needs to take on a life of its own. If you are a slave to the reference material, you end up doing a second-rate copy.

Decisions

When producing work for a show I leave it as late as I can before I decide which painting I should use because I want it to be an image that will be striking on a larger scale. Both works shown here

◀ *Absolutely Chucking it Down: George Street from under the Awning*, oil on canvas, 60×75in (152×190cm).

Painted in the studio, bizarrely on sunny afternoons, because the morning sun floods through the east-facing windows and it is impossible to paint on something as big and great as this. In the studio it was easier to work on the rain splashes on the pavement and the water dribbling under the wooden slat of the awning than when being blown about on the street



▲ My original oil studies, on easels in the studio, squared-up

were made from 30×35in (76×89cm) canvases, painted on the spot in the rain – luckily under the colonnades for the Abbey painting, and under an awning put out for me by the estate agent for the George Street painting. I really have no plan in such paintings as these. I find I agonise over them perhaps too much and constantly worry about them becoming stale. You have more control over your materials but lack of control is one of the things I tend to thrive off, so I have to find ways of keeping spontaneity. The temptation for me is to work the paint too much

but I am not a technical painter and this rarely comes good. So I simply try to put it down and leave it. I rarely completely trust my studies, and have to revisit the subject either by taking the large canvas on to the street, as I did with the Abbey painting (below), or with my sketchbook, as I did with the George Street painting (left).

The original studies are squared-up with charcoal into 5in (12.5cm) squares; I then transfer onto 10in (25.5cm) squares on the larger canvas. This helps massively with drawing. It can be hard keeping proportions and shape right

when working up close on a big painting. The next step is to draw rough outlines in charcoal and make sure they tie up with the study. I have a studio easel that belonged to the painter Charles McCall, a member of the New English Art Club, who died in 1989; it has layers of paint from his career and I love the idea of adding to it. I kept the Abbey painting fixed here so I could photograph it for this article; this was not good for my back and it also meant I was either looking down or up at the canvas a lot, which can tend to skew or elongate your drawing.

TA



DEMONSTRATION

Pigeons in the Rain, Abbey Courtyard

▲ STAGE ONE

I was keen to get the surface covered after squaring up, so I chucked on an estimate at the sky and reflection in the ground in a single tone



▲ STAGE TWO

Slapping in the sky was the most dramatic change the whole painting would go through and it was quite hard to work on the close tones of the stone, but I forced myself to make decisions and guesses. As with most of my painting, I zoomed in on detail quite early on, which gave me a key-in. Figures help with getting the scale right and a bit of shiny metal such as the silver pole in the foreground or the brass on the shop front in the George Street painting (above left), gave me a bit of confidence and something to head for in the rest of the painting



DEMONSTRATION continued



▲ STAGE THREE

I decided to put some variety of tone in the sky which will be brought down to the reflection and help strengthen the composition. I lightened the stone on the Abbey and added darks. I am introducing some figures and deciding not to use the ones in the original (apart from the man in the middle). As you chuck paint on boundaries and lines can wander. The original grid gets masked out so to stop me going awry I reintroduced a grid line or two for reference



▲ STAGE FOUR

In order to get a fresh look I find it helpful to turn the painting upside down to work on. The figure in the foreground was taken from another painting of a girl talking to her friend (in a t-shirt on a bright sunny day!) and the umbrella she is holding was painted from a prop set up in the studio, balanced at the right angle

◀ STAGE FIVE

The foreground tables were fine in the smaller painting but were now begging for a cup and saucer, and I wanted to make more of the lady with the handbag who was looking in the shop window on the left. I added the pigeons on the ground and a bicycle track through the wet – something I noticed when painting the glossy pavements of Regent Street a couple of years ago – it helps to wind the viewer into this very vertical, up-and-down painting

► FINISHED PAINTING

Pigeons in the Rain, Abbey Courtyard, oil on canvas, 60×48in (152×122cm). At this stage I am very uncomfortable about getting all my reference in the studio and have to take the painting out for a fiddle, to see how it matches up. I changed the top of the Abbey and noted where the scale had gone awry a bit. Some of this I changed, so was happy. I spotted birds eating crumbs from the tables and decided that would be a good idea in my painting. Finally, back in the studio, I added ripples and falling rain – I was trying to get an idea of recession and perspective. It's good fun, this bit

Both paintings featured here will form the centrepiece of Peter's next one-man exhibition at the Victoria Art Gallery, Bridge Street, Bath, from December 3 to February 19. Telephone 01225 477233, www.victoriagal.org.uk. The exhibition will be accompanied by a book, which will be available at the gallery and from Peter's website. Peter's new DVD Painting Arles will be available soon from APV Films, telephone 01608 641798; www.apvfilms.com, www.petethestreet.com

If you're inspired by Peter's work, why not join him on a The Artist holiday to the UNESCO World Heritage town of Hoi An in Vietnam, from May 9 to 21, 2017. For full details see page 36.



Peter Brown

graduated in fine art from Manchester Polytechnic, and later qualified as a teacher. He is an elected member of the New English Art Club, the Royal Institute of Oil Painters, the Pastel Society, and Bath Society of Artists. His many awards include the Prince of Wales Award for Portrait Drawing, 2008. He is represented by Messum's London, www.messums.com



What makes a watercolour muddy?

Jake Winkle answers the timeless question of how to keep your watercolours spontaneous and fresh, with advice on materials, mixing and application techniques

The statement that you should never mix more than two colours together or you will end up with mud is at best misleading and at worst completely untrue. Let me explain: creating a beautiful subtle earth brown, grey or green may involve mixing two or more colours on a palette which could already be contaminated with other

colour. The resulting mix is not going to be a pure chroma (primary or secondary colour) but it is not mud either. A muddy painting is one in which the poor application of colour results in loss of transparency, because the white of the paper cannot shine through the paint.

Watercolour landscapes like *Autumn Shadows* (below) usually involve only

limited amounts of pure primary and secondary colour, the hues of the English countryside being more suited to mixtures of subtle browns and greys, and yet these paintings should not be termed as 'muddy'. On the other hand, the statement about never mixing more than two colours rings more or less true if the colour you're trying to produce is an intense primary or secondary. At this point I would even say that mixing two colours is usually too many as I always prefer my intense chromas to come directly out of the tube; for example, a mixture of alizarin crimson and French ultramarine creates a relatively 'brown' purple when compared with Winsor violet direct from the tube.

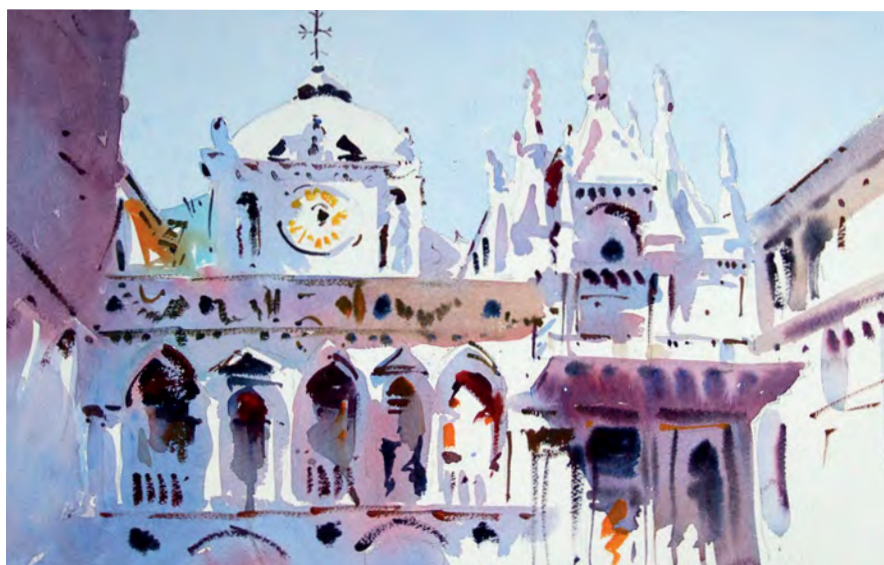
Fresh colour

So, modern watercolour painting embodies freshness of application coupled with minimal brushstrokes and fuss. Naturally, this means as few layers as possible, which is quite the opposite of the delicate watercolours of the Victorian age, where layer upon layer would be added to create light and



▲ *Autumn Shadows*, watercolour on Arches Rough 140lb (300gsm) 12½×18½in (32×47cm). The colours here occur within the colour wheel (tertiary or earth colours). The only primary is cobalt blue, in the shadow on the barn

► *The Doge's Palace, Venice*, watercolour on Arches Rough 140lb (300gsm) 12½×18½in (32×47cm). After sketching the palace as a contour drawing the sky was applied with translucent cobalt blue using a large squirrel mop, with accuracy of the drawing sacrificed for speed and freshness of application. Once dry, the warm and cool shadows were applied to the building using pure cobalt blue mixing on the paper with neat alizarin crimson or cadmium orange





◀ *Spiny Lionfish*, watercolour on Arches Rough 140lb (300gsm) 12½×18½in (32×47cm).

Masking fluid was applied to the fish with a scribbling and spattering action to ensure tiny flicks of white would be maintained in a random fashion. I wanted the background to fragment and remain pale, the blue contrasting with the orange of the fish, so it was literally thrown on with combinations of cobalt blue and cobalt turquoise light. The cool and warm shadows were added next and whilst still wet, the rich orange and black stripes were painted with vigorous one-touch brushstrokes

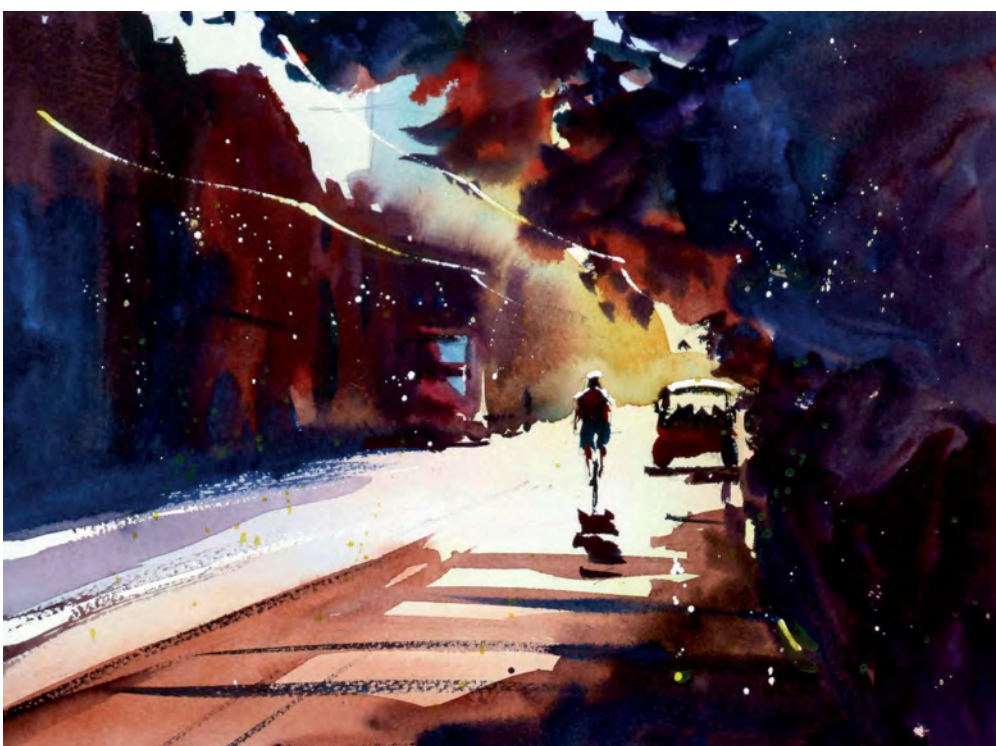
shade. To achieve bold and dynamic paintings the artist must look at the equipment they are using in order to evaluate what is going to work best. Freshly squeezed paint from tubes will create rich darks far easier than working away at dry cakes; large round sable brushes hold more liquid than small nylon ones, and working fairly large gives more freedom of brush

movement to paint expressively than does working small.

The Doge's Palace, Venice (bottom left) is about minimalism. It is a one-touch piece centred around white paper, pale warm and cool shadows and rich bursts of colour and dark tone. It is the delicacy of tone that enables these colours to appear as expressive shadows when contrasted with the dark

windows, which were added while the shadow was still damp, and the rich dabs of orange and red put in at the end. Using both warm and cool colour in the same shadow creates a glow as well as form, with the white of the paper being probably the most defining colour in the painting.

I find these combinations of colour and tone extremely effective for creating the light touch of a watercolour. The less-is-more approach helps to prevent a watercolour from suffocating beneath the weight of intense artistic labour. In other words, the paint should look like it has been thrown into the air and just landed in the right place, rather than the result of determined effort on behalf of the artist. *Spiny Lionfish* (above left) takes this practice further, into expressive brushstrokes and working wet-into-wet, as well as wet-up-to-wet. Notice how the markings are useful for showing the contour of



▲ *Sunrise Cyclist*, watercolour on Arches Rough 140lb (300gsm), 9¼×13½in (25×35cm). Most of the painting is made up of rich warm and cool darks – the purpose of these is to reveal the pale highlights and the form of the cyclist and car. Notice that the highlights are limited, for example too many 'skyholes' in the tree would have compromised the main area of light on the road and in the sky and although the paint is very dark, it still flowed during application and the paper shines through



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

The blues here are cobalt blue and cobalt turquoise light and the oranges are cadmium orange and cadmium red. Notice there are touches of the orange in the blue areas and traces of the blue in the orange. Not only does this help to unify the painting but the warm and cool contrast adds luminosity too

DEMONSTRATION *Fresh as a Daisy*



▲ STAGE ONE

I outlined the overall pattern of the groups of daisies rather than the detail of individuals. Stems were not included as they would appear more spontaneous if applied directly with the brush. The sky was flooded with cobalt blue using a large squirrel mop, with accuracy sacrificed for speed of application. It was essential that no tentative tramlines occurred in this wash because these would have an adverse effect on the transparency of the painting



▲ STAGE TWO

When the sky was dry the shadow sides of the daisies were painted with pale dilute cobalt blue running into crimson alizarin (cool and warm). The orange red centres were applied with thick paint wet-into-wet into the shadows. The slightly soft edge helps the appearance of light, and the warm and cool colour contrast aids luminosity



◀ FINISHED PAINTING

Fresh as a Daisy, watercolour on Arches Rough 140lb (300gsm) 12½×18½in (32×47cm).

The darks were last. The stems were applied with a one-touch brushstroke. Some dark spatter was added to finish the effect


the body shape and how, in places, they are a dry brushstroke and in others a wet-in-wet one.

Making darks look light

Dark areas in a painting are usually representing shadows, or lack of direct light. It is in the shadows that most colour occurs. Even in the darkest of darks it is worth contrasting areas of warm with areas of cool. *Sunrise Cyclist* (page 27) is a painting looking into the light. Silhouettes play an important part and need to be considered carefully, with a salute to the feeling of randomness rather than formality, avoiding too many long straight edges

and combining lost with found.

Using pure chroma

I've mentioned colour mixing versus colour direct from the tube. *The Real Macaw* (page 27) gave the opportunity to use pure pigment. My paintings have to stand out in a gallery amongst vivid oils and pastels, so I rely on the integrity of strong pure colour from the tube rather than mixing less intense versions in the palette. Colours were added wet-up-to-wet and wet-into-wet, and in places the paint was the thickness of jam. Scribbles and scratches were added to break up shapes and to keep the picture 'moving'. 

Jake Winkle uses the Luxartis range of kolinsky sable brushes, available from www.luxartis.biz as is his book, *Light and*

Movement in Watercolour, published by Batsford. Jake has three teaching DVDs, available from Town House Films, www.townhousefilms.co.uk For more information about Jake and his paintings, see www.winkleart.com and www.jakewinkle.co.uk



Colour and flesh tones

Ann Witheridge explains how to use colour when painting the figure, why colour won't work as well if the values are wrong, and suggests choices for a limited palette



Ann Witheridge

Colour is a very exciting subject and one that draws us to paintings, but it is often over analysed and over complicated, with the result that the student believes it to be a difficult and even an insurmountable subject. In my mind it is the easiest subject to handle for it has the most subjective possibilities.

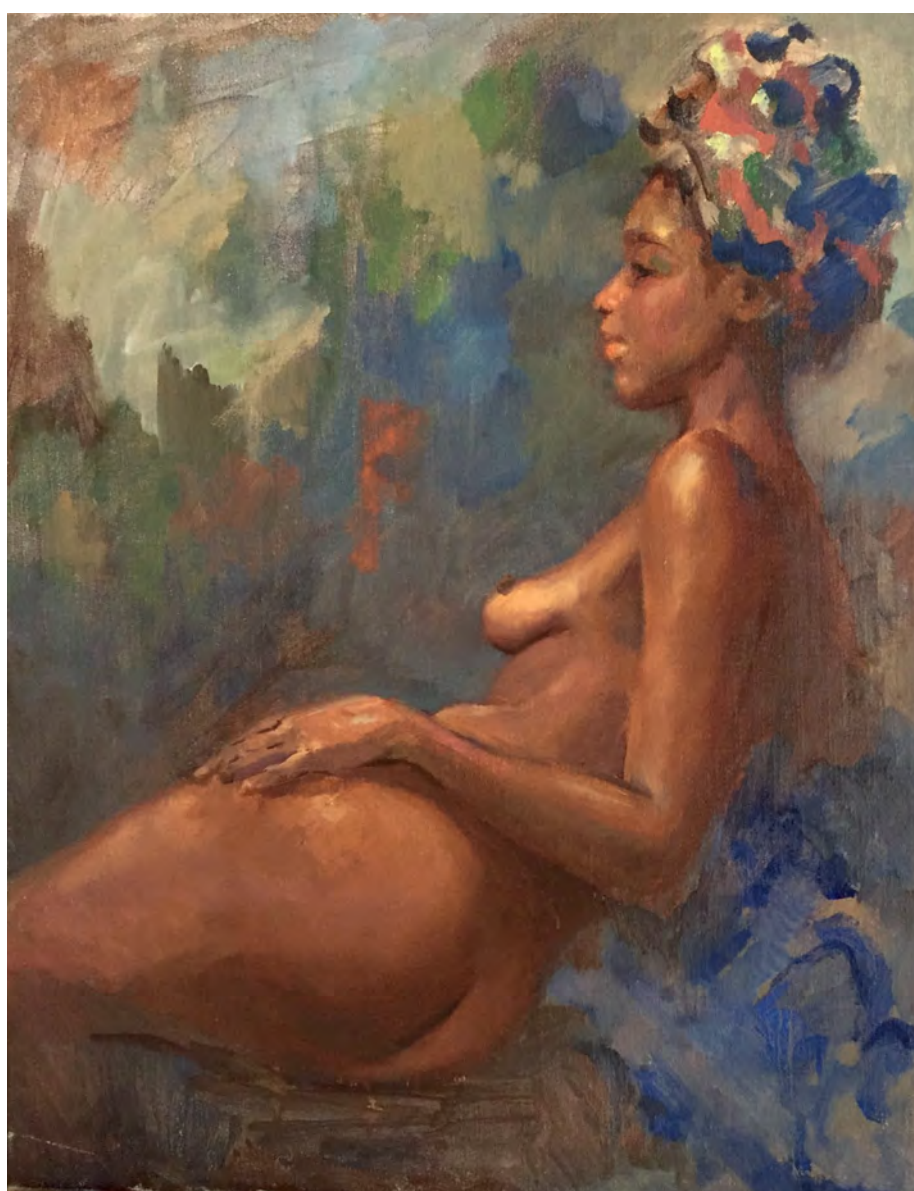
At London Fine Art Studios many students come to study with us because they believe they need to learn about colour but I know that, in the majority of cases, it is values that they do not grasp. As one artist said 'values do all the work and colour gets all the credit.' For if we use the correct value without colour, or even with falsified colour, the image will still work.

It is best to introduce colour gradually. When moving from charcoal to oil painting there is so much to learn it is not the colour that is the biggest leap but the materials: the brushes, pigments, surfaces and so on.

Limiting your palette

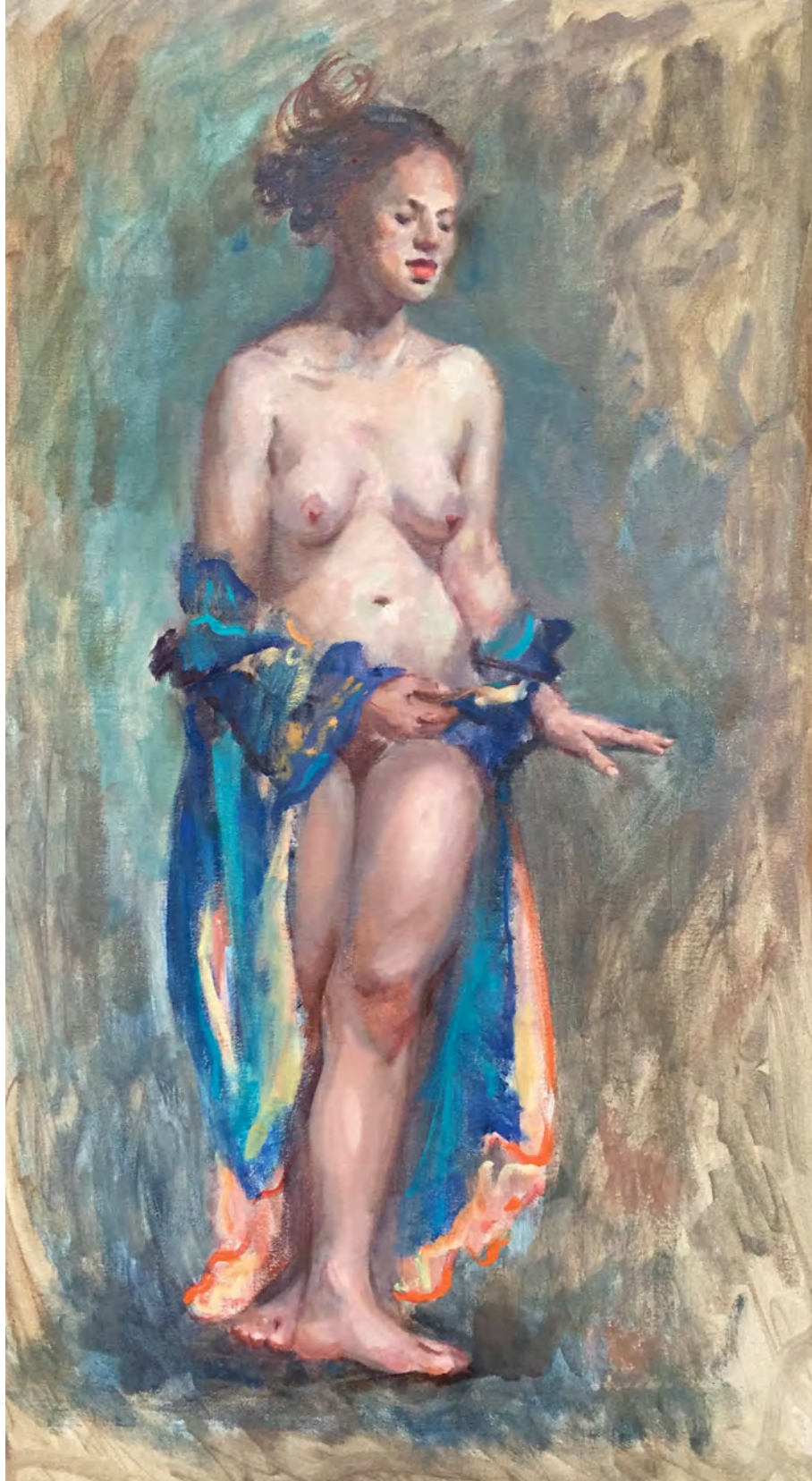
When we introduce students to oil paint, we initially start with grisailles and then move on to a limited palette, which consists of white (nowadays titanium, although it used to be lead), yellow ochre, a warm red and black. This is all you need for flesh tones. It is the limited palette used by many painters, including Velázquez and Zorn.

Limiting your palette makes you really understand just how versatile the four pigments are. They are made up of the three primaries and white. White does not act as a colour in itself but is a wonderful way to take down the chroma of a pigment and soften a colour. I prefer to change black for blue and burnt umber for burnt sienna. I find it better when translating to landscape and still life. Working with a limited



▲ Ann Witheridge, *Ruby*, oil on canvas, 20×15in (51×40cm).

In this painting of Ruby, I had been painting a still life of oranges and lemons in the morning. I had a palette full of lovely colours. It was also a Friday and I was away for the weekend. I had all this delicious paint on my palette and it seemed a waste not to use it. Can you see the lemon on the breast and the orange in the bottom? I had asked Ruby to wear a colourful headscarf and this also helped me see more colour. The extended still-life palette I was using, and her headscarf, made me much more playful with the background and in the flesh tones



◀ *Firdaws*, oil on canvas, 35½×19¼in (90×50cm).

In this painting, the scarf draped next to Firdaws gave me an opportunity to find more varied flesh tones and cleaner colours. She has very pure transparent skin and the juxtaposition of this whiteness can intensify the sense of the cools and the colour

sienna to deepen the value, or with cadmium to add more punch.

Conclusion

Colour is a wonderful subject and has far-reaching possibilities. It is best to start with limited colours to learn just how much these can be manipulated. But also remember that colour can be falsified to enhance mood. We can use it to redirect focus, by both subduing and intensifying the colour.

When composing an image there are a certain amount of design choices we can make with proportion and placement on canvas, a certain amount with values, by extending or reducing them. But with colour we can easily redesign the whole composition and change the balance of the painting. We can add colours to subdue colours and change mood, intensify colour in different areas of the figure and background to take attention away or refocus. Colour is very subjective and can be enjoyed and manipulated in so many ways if the drafting and values are correct.

A little colour science

There are certain core elements we should think about when transitioning from values to colour.

Values Remember that despite the richness of colour, it is nothing without its value. Finding the correct value of the colour is more important than the colour itself. Degas is a wonderful painter to examine. His values are true, but can be intensified or subdued to create effects. Likewise he often falsifies the colour while remaining true to the value.

Hue This is the name we give the colour we see (blue, red, yellow etc).

Temperature In conveying the right effect, evaluating the temperature of a colour is more important than the pure colour itself. Is it a warm colour or a cool colour? It is too simplistic to think that reds are warm and blues are cool, as in every hue you can have a warm and cool version. Alizarin crimson is a cool red, cadmium red is a warm red. Ultramarine blue is a cool blue and cerulean is a warm blue. Likewise if a

palette is so enriching as we realise just how much we can do with those colours. When trying to make a colour anew, it is much easier to recall the mix if the options have been a juggle of four colours rather than a juggle of 20!

An extended palette

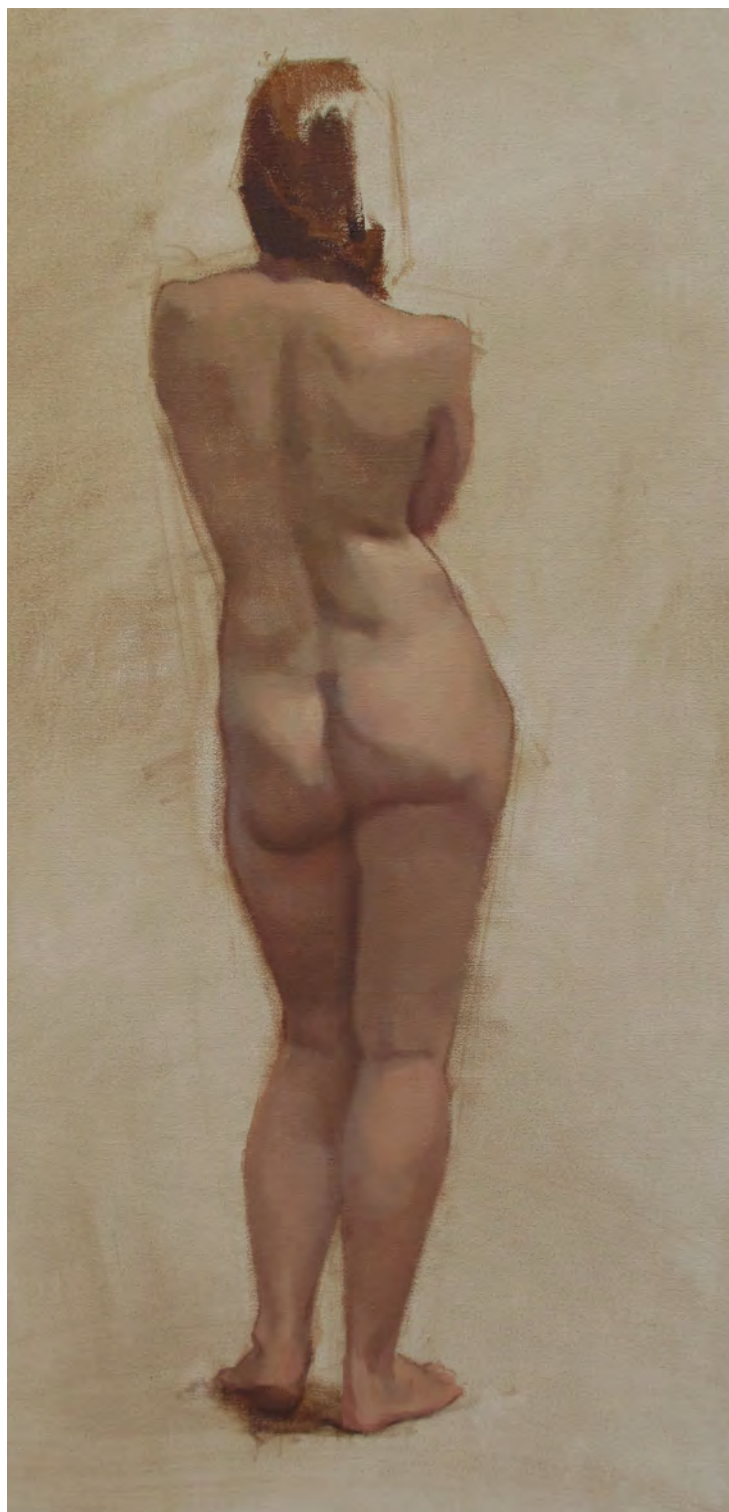
You can extend your palette with any colours you wish, but it is easiest when thinking about temperature. I usually have a warm and a cool of each of the primary colours:

Blue: ultramarine and cobalt (cerulean

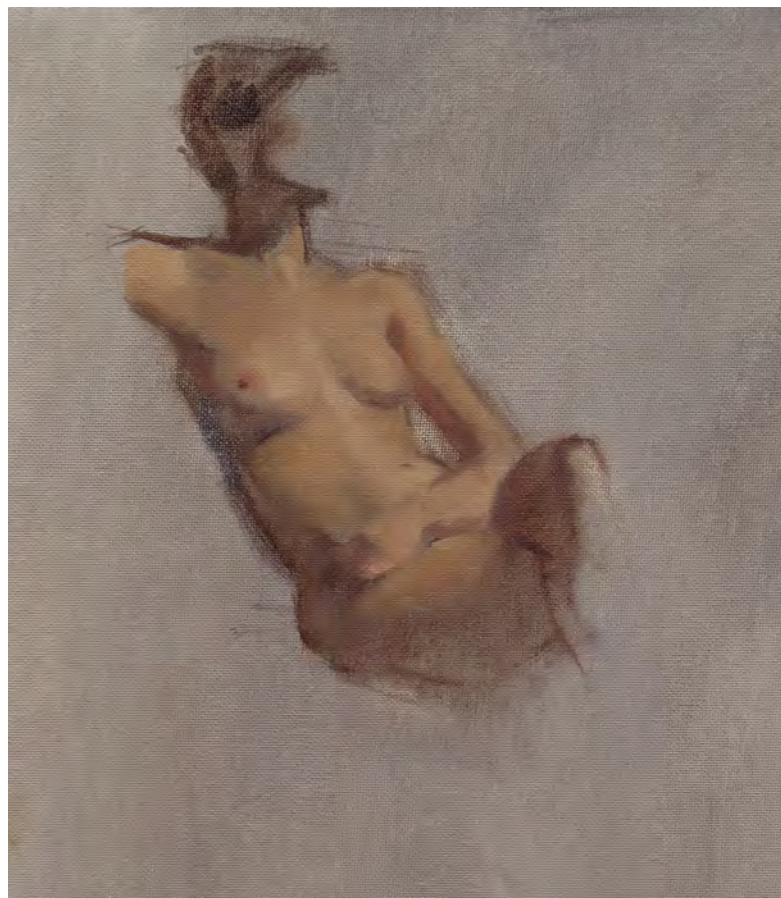
is even warmer than cobalt, which is wonderful for landscape painting but not necessary in figure painting); I prefer cobalt in my flesh tones as it sits neutrally between ultramarine and cerulean.

Red: cadmium red light and alizarin crimson. Perhaps try an alizarin red or Venetian red for cooler reds around the bottom, elbows, feet.

Yellow: ochre and cadmium yellow. Ochre is a fantastic neutral yellow but we can create wonderful effects with a Naples yellow to soften, with raw



◀ India Amos, *Nude 1*, oil on canvas, 29×15½in (73.5×40cm). India used the limited palette. Her shadow shapes are clear and the beauty in the image is in the subtlety of the gesture and gentleness of the pose. The painting does not need many colours for it to work. If you are looking for a cooler red it is easy to add some alizarin crimson or Venetian red, but when limiting your palette you can equally cool it down by adding a bit of black. Likewise I can completely change the colour of my darks by adding ochre or red, pushing the black to a green or purple



▲ India Amos, *Nude 2*, oil on canvas (14×11in) (35.5×28cm). 'This was a demonstration I did for my students in class one day. It was difficult to replicate the flesh tones created by the soft north light. I limited my palette to titanium white, yellow ochre, cadmium red, ultramarine blue and ivory black. In doing so I restricted the dialogue from being strictly about colour and colour matching and instead concentrated on all the other issues of painting flesh tones such as values, edges and tonal harmony. If you have this approach it allows you to concentrate on the image as a whole, rather than the minutiae, which makes for a much stronger painting.' India Amos

relatively cool red is next to an even cooler red, it will appear warm. Think of Picasso's paintings: the values can be true but the colour and temperature are certainly falsified, to enhance mood and create effects of both harmony and dissonance.

Chroma This is the Greek word for colour and refers to the intensity or saturation of the colour. So we could say that pastel colours are less chromatic than fluorescent colours. In painting if we add white to the colour not only can it lighten the value, it can

also reduce the chroma. Think of the difference between pure cadmium red and red mixed with titanium white. Likewise if we add red to black the value can appear darker, and if we add a little red to white it can appear stronger. Chroma makes a colour sing, and therefore if added to white or black, pops the value. With Van Gogh, the colours are purified, but the values are true. We do not question the image and the form, but the chroma helps the mood and gives the painting more power.

Ann Witheridge founded London Fine Art Studios. She has taught figure drawing and painting for over 15 years and written for art periodicals over the course of her teaching. **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



Next month: Backgrounds

Characterful cats in watercolour

Domestic cats are a joy to draw and paint says **Marjolein Kruijt**, who demonstrates how she brings them to life in watercolour

For centuries, cats have played a role in art, especially in an applied or symbolic way. Just think of the wall murals and hieroglyphics of the Egyptians. In the 17th century cats were a decorative element, an afterthought, in portraits commissioned by their rich owners. The end of 19th century changed the status of the cat to that of 'an animal with class'. It was in that period that Henriëtte Ronner-Knip became known for her paintings and drawings of cuddly kittens. In the period of 'La Belle Epoque', in Montmartre, Paris, you could not escape the Le Chat Noir poster art, created by Théophile Steinlen. At this point, the cat was more revered for its graciousness.

In my own work I recognise these

different approaches to the cat in art by creating an eclectic melange. There is reverence for their soft and elegant appearance and the typical 'being', full of character, whether sleeping, playing, discovering and sometimes just being funny. But I also like to go beyond an illustrative approach to capture their subtle sophistication that is also about atmosphere and strong composition. The standpoint of the observer is that of a spectator, whom the cat (immersed in their own mysterious world) views. Catching the inner animal on canvas, going beyond technique, and seemingly beyond realism, gives me the most satisfaction.

Anatomy and coat

Studies of ears and eyes are a good

way to make every part of a cat individual. Noses and legs are also fruitful topics. With studies of the eyes, it is good to observe how light reflects from the curve of the eye and the way in which an elongated pupil changes.

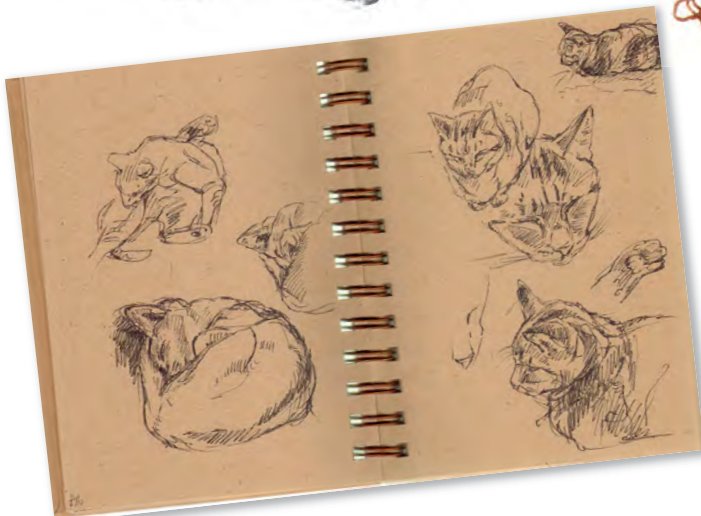
Similarly, despite a simple triangle being the basic shape, cats' ears are quite complex in form. The rolling edge of the ear, the 'ear lobes', and the cartilage on the inside of the ear are key to a drawing that dazzles with anatomical accuracy (below).

Capturing characteristics in your sketches

How do you capture the essence of cats? How can you represent their suppleness and mobility in characterful poses? Everything starts with your



Various studies made with a black ink pen, a fountain pen with sepia ink, charcoal, and watercolour



Sketches of Ears and Eyes, pencil on sketch pad 7×9in (18×23cm)

empathy for the subject. What speaks to you in your sketches? Is it the beautiful curly coat, the crazy attitude in which the cat is lying, or simply a beautiful, elegant pose? With a domestic cat you can touch, smell, and hear the subject, as well as walk around it, to see just how an ear is positioned. This is reflected in a sketch and eventually in the painting as well.

If I sketch an animal that will not stay still, I start multiple sketches at the same time, focusing on the basic shapes in each. Every time the cat changes position, I start a new sketch;

and if it takes up an earlier position again, I continue working on that particular drawing. This creates a series of sketches of the cat in different poses. Once you have got to know both the appearance and anatomy of cats, you will be able to customise your drawings as you wish, as in the studies (below left).

When painting a portrait in watercolour, always remember to work from light to dark, protect the areas you want to remain white, and feel free to use a piece of kitchen paper as a tool for lightening areas or for

blending. You should also allow the paint to quietly take its own course. If you try to control watercolour painting, it can be at the expense of spontaneity. Paint can create some very beautiful effects by itself.

I prefer to work with tube paint because the paint is liquid and all the colours are more intense and choose fade-resistant colours – some red pigments are not. Why they are sold remains a mystery to me. The light-fastness is generally marked on the label with plus signs; the more plus signs, the less it will fade.

TA

DEMONSTRATION *Maine Coon*

MATERIALS

- HB pencil
- Putty eraser
- Watercolour paints: raw and burnt umber, Vandyke brown, burnt sienna, yellow ochre, ultramarine dark blue, cerulean blue, cadmium red, quinacridone red, cadmium yellow dark and medium, titanium white gouache. I use black sparingly, and only with a touch of red or brown.
- Watercolour paper, 19½×15¼in (50×40cm), stretched on a board
- Masking fluid
- Tissues to blot excess water and paint from the painting

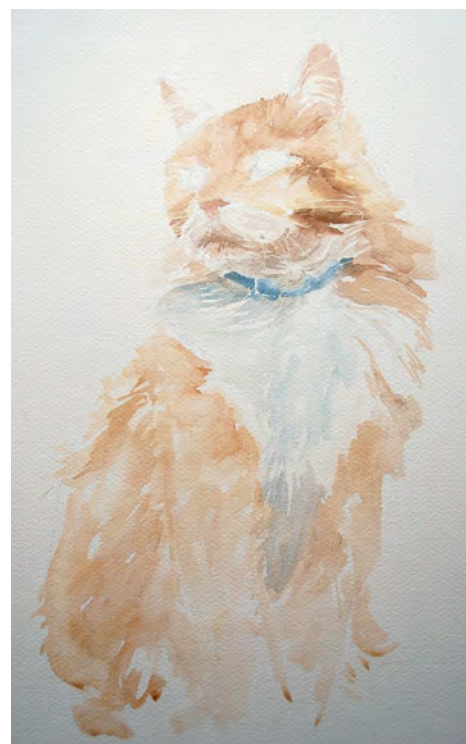


▲ ► STAGE ONE

The subject was sketched very lightly with an HB pencil, then I drew in the whiskers using masking fluid, and also the white of the neck ruff. This allowed me to paint using larger brushes, since I knew I would not paint something accidentally. I built up from light to dark using ochre as a basic tone. I added a slightly darker brown wet-in-wet to retain the characteristic of a flowing watercolour

◀ ► STAGE TWO

At this stage I used a darker tone to paint the contour of the eyes and make the body more three-dimensional. I kept painting over the entire animal, so that the posture remained spontaneous. For the shadows in the white neck ruff I used diluted brown shades mixed with dark blue. I do not use black in my watercolours, because it is dull and drab as it mixes



CATS IN WATERCOLOUR



▲ STAGE THREE

I painted the second layer of the eyes, gradually developing them using a wet-in-wet technique. First I painted the pupil in a light brown colour to see if the vertical



direction was correct. I protected the bright, white spots. For each stage I chose an increasingly thin brush. It is important to continue to pay attention to the direction of the fur, and to paint the hairs accordingly.



I allowed the ochre colour that I painted on in Stage 1 to come through so that the coverage of the watercolour remained bright and varied



◀ STAGE FOUR ▶

Halfway through the portrait I added the background. This visually modifies the contrast of the whole work, so I do not wait too long before I do it. I used a thin brush to go around the edge of the coat, avoiding dry edges by blotting it with kitchen paper. I then painted the entire background with a broader brush

TIP

When using watercolours, you can simply avoid the area for the white whiskers, painting around them and letting the clean paper suggest the whiskers. For extensive or plain backgrounds this can be tricky. Another method you could use is masking fluid. After removing the fluid, you will have some very sharp edges, which some watercolour artists dislike. The white parts seem to break away from the rest. By softening these edges with a clean, wet brush you can blend them in and then gently paint over them.



◀ STAGE FIVE

I continued to develop the coat by adding details. After wiping off the masking fluid I painted the edges a little, so that most of the reflective white disappeared. I worked on the eyes in dark brown, to capture the look and character. I do the least amount of work on the eyes at this stage. The more you practise, the more accurate you will become. You should try to achieve clear and transparent eyes when working in watercolour. As soon as I get the impression that the contrasts are well balanced and I have captured the right look, the work is complete



▲ FINISHED PAINTING
 Red Maine Coon, watercolour,
 19½×15½in (50×40cm)

This extract is taken from *Drawing and Painting Animals with Expression* by Marjolein Kruijt, published in November 2016 by Search Press, price £15.99, ISBN 9781782213215. Copies will be available to purchase from our bookstore: go to www.painters-online.co.uk/store and click on the link to the bookshop.



May
9 to 21,
2017



PAINT IN VIETNAM with Peter Brown NEAC, ROI



Join the well-known and highly respected artist Peter Brown, aka 'Pete the Street', in one of Vietnam's most exotic, atmospheric and compelling locations. The Unesco World Heritage town of Hoi An in central Vietnam is a kaleidoscope of vivid colours, street life and architectural styles.

This painting holiday is ideal for experienced and intermediate students who aspire to achieve a very exciting and different portfolio of work. Peter will encourage you to learn by example and provide guidance when needed. Tuition, demonstrations and critiques will not be provided. Peter will be working in oils but all media are welcome. This is a rare opportunity to share time with, and experience the life of a hard-working artist. Students who travelled to Arles and Florence with Peter had

a wonderful adventure capturing every corner of these towns, producing lots of work and learning much from him. Peter is a humorous, enthusiastic and inspirational guest artist.

Hoi An is a busy riverside town with a huge variety of painting material to suit everyone. Emerald green rice paddies, girls in traditional dress and wearing palm leaf conical hats, fishermen in small wooden rafts, children riding buffalos, markets full of exotic fruits and vegetables, ramshackle tailor shops, Chinese temples with brightly coloured demonic-looking deities and dragons, a Japanese-covered bridge, former merchants' houses and old tea warehouses, alleyways decorated with lanterns, scooters, bicycles, a full moon festival and so much more.... If this isn't enough to satisfy your palette then there are the nearby idyllic Cham Islands, the ancient temple ruins of My Son and a pristine coastline lined with casuarina and pandan trees.

Accommodation is in a charming colonial hotel in the old town with 24 en-suite bedrooms, a restaurant and a tranquil garden. Scheduled flights are direct to Hanoi with a good connection to Danang, which is 30km north of Hoi An. Breakfasts and dinners are included and a travel escort from the UK will accompany you to take care of all the arrangements.



▲ *Udaipur, Midday*, oil by Peter Brown

- 8 to 12 intermediate and experienced students
- Price per person from £3,875
- Single supplement £250

For full details contact
01825 714310 art@spencerscott.co.uk www.spencerscotttravel.com

The Artist has been offering overseas painting holidays with renowned tutors since 1990. These holidays are organised by fully licensed operator Spencer Scott Travel Services Ltd CAA ATOL 3471. Other holidays in 2017 include Amsterdam with Ken Howard RA, Southern Italy with Richard Pikesley, South of France with Lachlan Goudie, India with Hazel Soan, and Belgium & Holland with Pamela Kay.

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Compiled by James Helling,
 email:jameshellingindexer@gmail.com

Alla prima flowers

Flowers fresh from the garden are a perfect subject for an *alla prima* painting. Follow **Penny German** as she demonstrates a floral arrangement in oils

The joy of stepping out into your garden, picking what grows there and capturing it on canvas is second to none. Flowers, historically, have been the subject of, or an intrinsic part of paintings for centuries. Often used as metaphors for love, chastity and marriage, they offer a universal language.

To the still-life painter they suggest transience, which can be a challenge to depict. Many artists have leant hard on floral subjects. The Dutch flower painters used the abundance of their subject to suggest prosperity; the magnified blooms of Georgia O'Keeffe are subject to much heady interpretation and Henri Fantin-Latour's roses are wonderful studies of subtle tone and colour variations. It's no surprise that the Impressionists, in their mission to study and depict light, turned to

flowers – Van Gogh with his sunflowers and irises, Monet with his waterlilies.

Compositional considerations

Although basically inanimate objects, flowers can turn towards the sun, wilt and, of course they eventually die. This means that speed is of the essence with flower painting and although careful observation and notation is required, suggestion rather than detailing can be the key to a successful painting.

Taking a vase of flowers as my subject, it's important to me to convey the sense of bulk rather than depict each bloom in detail, whilst at the same time suggesting their fragility and transience. It's a quick sketch and I'm painting *alla prima* so time needs to be used wisely. As with any still life, it's important to give some time to considering the

composition. Do I want the vase of flowers central (dead-centre should be avoided as it's hard on the eye)? Should the entire bunch be shown or could I imply abundance by having some blooms disappearing off the page? I consider shadows on the wall and the support that the vase is resting on. Horizon lines are an important element in a composition and I'm careful not to site it dead-centre.

When choosing my subject, I make sure to pick plenty of flowers. It's easy to be tempted by the idea that less is easier but a vase with three stems in it can look unnatural and the viewer would soon realise that I was hedging my bets. I'm not daunted at the prospect of painting a large bunch as I'm not anticipating giving my undivided attention to each bloom in turn – it's a whole painting and needs to be treated

DEMONSTRATION *Garden Flowers*

MATERIALS

- Michael Harding and Winsor & Newton oil paints: alizarin crimson, titanium white, unbleached titanium, yellow ochre, cadmium yellow, French ultramarine.
- Brushes: Rosemary & Co Ivory filberts long flats and rounds, sizes 1 to 8



▲ STAGE ONE

I mapped out the painting in terms of mass shapes. That is, the mass shape of the flowers, container and shadows in as few lines as possible. At this stage, I can move things if needs be

FLOWERS ALLA PRIMA



▲ STAGE TWO

I blocked in the heavy mass of darks in the centre of the bunch to give the composition some weight, and added some of the back flowers that are just one-stroke suggestions, before adding blocks of one-value colour for the main blooms



as such. I will pick out the characteristics of the front blooms by using shadows but I also need to tackle the tonal values of the bunch as a whole.

Setting up

Choosing what to paint can be tough, especially where things are all coming into bloom together. If I'm painting a complicated flower then I will keep the container simple, unless there is a perfect marriage of colour or style, for

instance bright orange nasturtiums in a blue pot (opposite colours work well) or maybe the pattern on a vase will echo the drift of foliage. I tend to plonk them in the container and let them fall naturally; mother nature has a way of making her bounty fall in a pleasing manner. I only move stems when necessary to create a good composition that draws the eye around the painting, fills the board and shows abundance. It's important to have a focus in the



▲ STAGE THREE

Mixing up three values for each colour of bloom, I made quick determined strokes to add lights to dark and darks to light. It's all relative – strengthening an adjacent dark will make the lighter values pop – but I tried to keep it simple and definite, making my mark and coming out again. The two or three blooms that I chose for my focus were painted with the same determined strokes but slightly crisper edges to bring them into focus. Painted accurately, these will identify the flower to the viewer. The rest are all a suggestion, which will read when the viewer knows what they are looking at

◀ STAGE FOUR

I started to work up the shadows, more as an attempt to control my tones. I used a mix of ultramarine, alizarin and yellow ochre. It's important to have uniformity throughout the painting, so I used the ultramarine and alizarin for the base colours for the flowers; ochre was used in the greens mix and the tabletop. The shadow on the left of the picture, being nearer to the light source, is slightly warmer so a tiny bit more ochre was used here. I made sure the edges were very soft and I didn't attempt to paint in the shadows of the stalks and fine lines – I did afterwards by painting out the negative shapes with the background colour

'I perhaps owe it to flowers that I became a painter'

Claude Monet

painting, and to that end two or three blooms will be picked out to be painted in more detail, with a more exact shape to identify the flower. It's also important to incorporate shadows into the shape.

When it's all done I walk away and leave while I have a coffee; when I return I check that I've expressed what I meant to. Then I've got a jar of lovely flowers to put on the kitchen table as well as a finished painting.

ITA



▲ FINISHED PAINTING

Garden Flowers, oil on gessoed hardboard, 8×8in (20×20cm). I added a little linseed oil to my mix and laid brighter greens on top for the foliage. I tidied up shapes using the background colour and softened edges where needed. I used the background colour between the dense stalks in the vase, where you can see through them. Water refracts light so the stalks don't meet at the water line. I suggested some more flowers at the back and added highlights to jar and water, using king's blue and titanium white. I put a smidgen elsewhere on the foliage in the water for uniformity

Penny German

won *The Artist* purchase prize in *The Artist Open Competition 2015* in partnership with Patchings Art Centre, and has paintings in private collections around the world. To see more of Penny's work, read her daily blog and find details of her flower painting workshops, visit www.pennygerman.com



Alter a painting without paint

David Parfitt demonstrates how he altered an acrylic painting by making changes on his iPad, using the Procreate app. This process allows you to make key decisions before you commit paint to paper or canvas



▲ Demonstration painting, original version



▲ Demonstration painting, altered version

There are times during the development of a painting when it would be helpful to know what a change will look like before you do it. For instance, how often have we altered something only to think afterwards 'I preferred it as it was'. One solution is to simulate the change digitally. I do this by photographing the work with an iPad, make alterations to the photo with a drawing app and, once satisfied,

hopefully replicate the adjustment in the actual painting.

I currently use an iPad Air with an Adonit Jot Touch 4 stylus, although I imagine the newer iPad Pro with 12.9in screen and optional iPencil would be nice. I use the Procreate drawing app, a powerful and complex digital sketchbook app that I talked about in the November 2015 issue of *The Artist*. Version 3 of the digital

handbook has 258 pages, but I've found that you do not need to be an expert to use it; indeed I have found it intuitive and relatively straightforward. It is designed for illustration/design and has the capability of reproducing virtually any drawing tool, although amongst other things I particularly like the facility to work in layers – this facility is ideal for trying out changes to paintings. TA

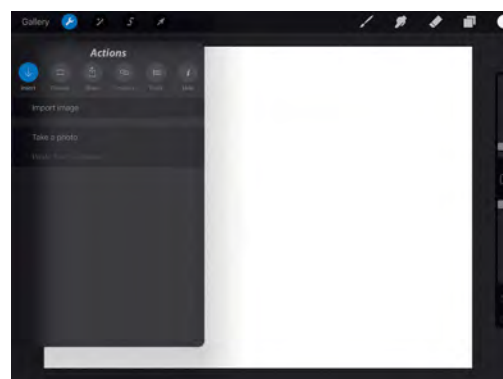
DEMONSTRATION *How use the Procreate app to alter a painting*

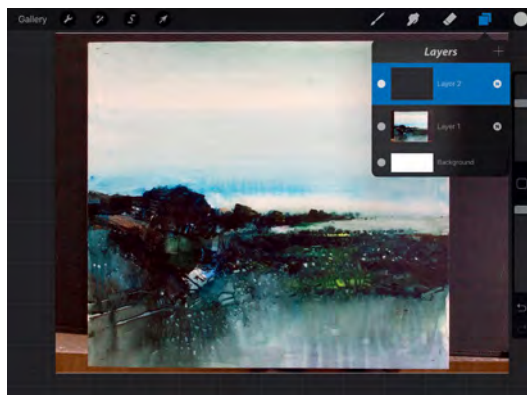
This acrylic seascape on mountboard (above) was in danger of meeting the recycling lorry but a few experiments on the iPad may have earned it a bit of a reprieve

► STAGE ONE

Import a photo of the painting into Procreate: Open the app and create a new Screen Size canvas (2048×1536 pixels in my case). Although there are five pre-set canvas sizes plus the facility to create custom sizes, I chose

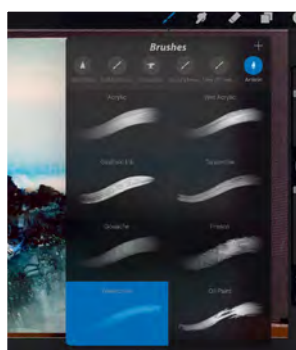
Screen Size because it fits the ratio of the iPad screen and is adequate for this task. Click on the spanner icon on the toolbar, then 'Insert', 'Import image'. This opens a new screen – Choose Source, which opens a link to the photographs stored on iTunes, iPad or iCloud drive. Having chosen and imported the photo, there are various options to move and scale the image within the canvas but I generally leave that alone because the iPad photo is the same dimension as the screen-size canvas





▲ STAGE TWO

Add a layer by tapping the second icon from the right to open the layers dialogue box and then the + icon. Using layers allows you to make alterations without working directly on the imported image. The number of layers you use is constrained only by the number allowed within the app, which means you can make numerous changes and create a number of different versions of the image



STAGE THREE

Having created a new layer, tap the brush icon to choose a brush to work with. I used the Watercolour brush in the Artistic range. Select a colour either by using the colour swatch in the top right of the toolbar, or tap and hold anywhere on the screen to use the eyedropper to sample a colour from the image on the screen. I sampled a sky colour and worked from side to side to cover the foreground and vaguely simulate the sea



▲ STAGE FOUR

I experimented with various brushes in the Artistic range to rework the sky: Wet Acrylic, Turpentine and Watercolour; this included changing the size and opacity of the brush (using the slider bars on the right-hand side of the screen). I don't pay any attention to the name of the brush – it is purely about the mark it makes on the image. I also changed the outline on the horizon quite radically, which gave me an idea about the direction to go with this image in that it begins to remind me of the Somerset coastline looking towards Hinckley Point power station at low tide

► STAGE SIX

To add a little variation to the scene I introduced some dark clouds to the sky with the Rusted Decay and Heavy Metal brushes from the Industrial range. I used the same brushes to indicate the pebble beach on the left-hand side of the image and the sand on the estuary. Finally I used the Watercolour brush to lighten the horizon line slightly and the Marble brush from the Abstract range to give some interest to the exposed estuary at low tide. I was quite pleased with the outcome and even though it's a little high key, I'm sure it is something I can work from. However, rather than use it as a basis to change the original painting, I decided to use it to create an entirely new piece of work

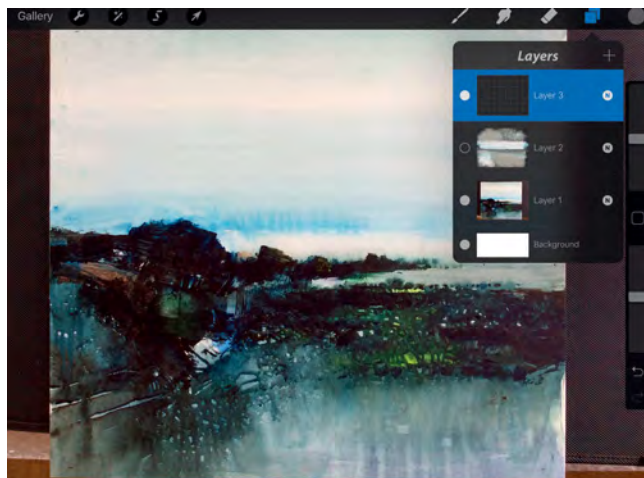


▲ STAGE FIVE

I concentrated on the horizon using the 6B Pencil brush from the Sketching range, which allowed me to define the power station more clearly. With more detailed work like this I zoom in on the horizon in the same way as you would with a photograph on a phone or iPad/tablet



DIGITAL PAINTING

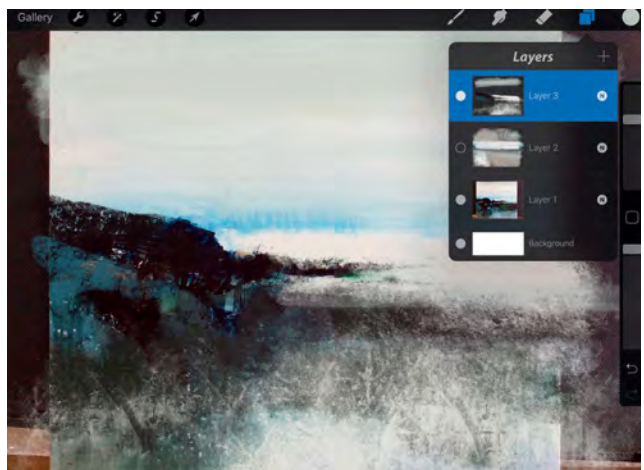


▲ STAGE SEVEN *above and right*

I added another layer (3), deselected the previous layer (by tapping on the left-hand button on layer 2) and started over again. This time I used the Artist Crayon brush from the Sketching range and the



Wasteland brush from the Industrial range to rework the sea and foreground areas. The Watercolour brush was used to darken the sky with a final 'wash' over the foreground. The result was rather non-descript and no great improvement on the original



▲ STAGE EIGHT *above and right*

I added a fourth layer, deselected layer 3 and worked over the image again but this time using only the Marble brush from the Abstract range. The result was okay but still not quite what I was after



▶ STAGE NINE

I didn't want to lose what I'd done by continuing to work over the image so I added another layer (5), but didn't deselect layer 4, so that it still showed through.

I darkened the sky with the Heavy Metal and Watercolour brushes, darkened the sea with the Marble brush with some of the blue/grey cloud colour and added some light marks over the foreground. I used the Watercolour brush to introduce some light to the left-hand side of the sky and the bottom middle of the image

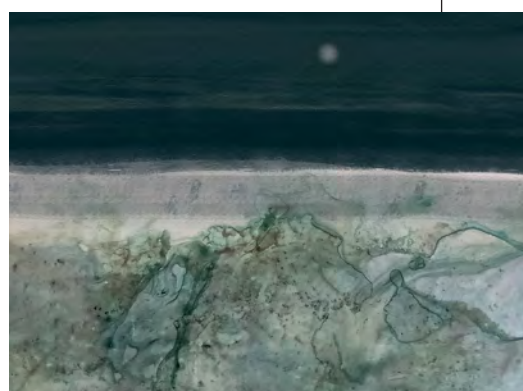


▲ FINAL IMAGE

The overall result may be an extreme example, but I hope it gives an insight into using layers, experimenting with brush shapes, their size and opacity and not only using the iPad with Procreate to help us make paintings, but also using the combination to play around with and have fun



The nocturne (left) is one of a series of experimental works in acrylic on Lana Vanguard paper. I started with a blank Screen Size canvas, imported the image and cropped the top and bottom of the painting so that it fitted the rectangular dimensions. I used the Watercolour and Turpentine brushes to create an atmospheric, cloudy night sky while toning down the bright landscape/sea at the same time. As a final touch I used a Fine Nozzle brush (Spraypaints range) to put in a hazy moon (right)



▲ Above is an acrylic painting on Lana Vanguard paper. It was initially done in one wash, using a palette knife to indicate a line of hills/trees with an undiluted mix of Prussian blue and Vandyke brown. Almost immediately I used a fairly light wash of the same mix and a goat-hair brush to put in a sky. Finally I sprayed the painting with water from a diffuser, paying attention to the hill area and let the painting dry overnight. The next day I rubbed a few areas with a paper towel to remove some colour around the hill area



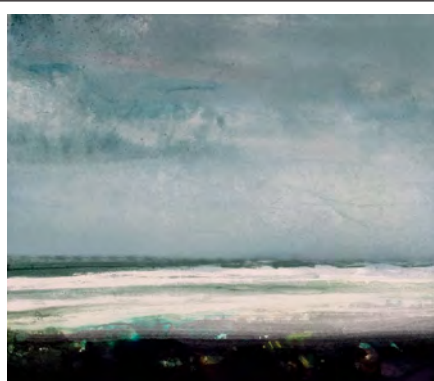
◀ I felt the painting still needed work so I took to the iPad. I darkened the foreground, added some distance to give it more of a general landscape feel and darkened the top of the sky. I also cropped the painting to give a lower horizon line



◀ This is another version of the landscape in which I merely darkened the foreground and cropped to a lower horizon



▲ This is an example of another coastal view painting that was destined to be recycled and then subsequently reworked on the iPad. I changed almost the entire image, as shown (right)



▲ Initially I greyed the sky with the Rusted Decay and Heavy Metal brushes to remove the huge light/dark contrast and obliterate the headland. I also squared-off the sea with the Watercolour brush, which has given the impression of a semi-transparent sea where it meets the beach



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 and the *Sunday Times* Watercolour Competition.

www.davidparfitt-art.co.uk

Colour harmony in the split primary palette

Kelly Medford advises on how to use a split primary palette to mix your colours to communicate light effects at a particular time of day

We often hear about colour harmony but to define it clearly can be a challenge. In this article I am using colour harmony to communicate the time of day and light effect. This can be achieved in any number of ways such as using complementary colours, as in a sunset painting, or analogous colours, which are colours next to each other on the

colour wheel and that naturally go together.

My split primary palette

A split primary palette means using a warm and cool of each primary colour, plus white. There are many colours inside the range of primaries to choose from, but the colours I use are: titanium or zinc white, cadmium yellow lemon

(cool), cadmium yellow medium (warm), cadmium red light (warm), madder lake deep (cool), French ultramarine blue (warm), Prussian blue (cool).

I prefer high-quality brands of paint such as Old Holland, Winsor & Newton, Michael Harding, Holbein and Williamsburg, because they have the highest amount of pigment – they are easy to mix and have great tinting strength. This is especially important with the cadmiums, which must have the most amount of pigment possible to keep their tinting strength when mixed with white.

Colour harmony can be thought of as notes in a song: the individual notes are all in the same key. In painting, especially *plein-air* painting, we can show a specific light effect and time of day by controlling and harmonising our mixtures, keeping them all in the same key or related to each other.

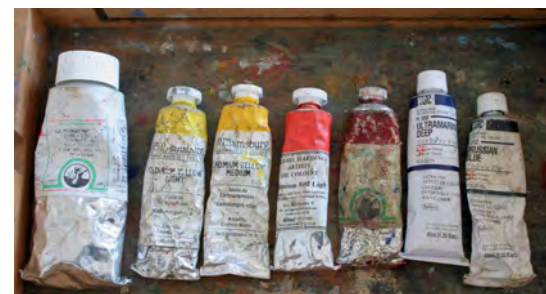
Using just the primaries helps us to keep our mixtures related at all times; thinking about how we mix our primaries together and how they not only affect each other, but how different mixtures affect each other when placed side by side on the canvas, will help us to understand better how to create harmony in a painting.

Get organised

To keep your colours clean and clear, keep your palette well organised throughout your painting. I mix a good quantity of separate colour mixtures in piles; I keep the lights on one side, the middle tones relatively in the centre of



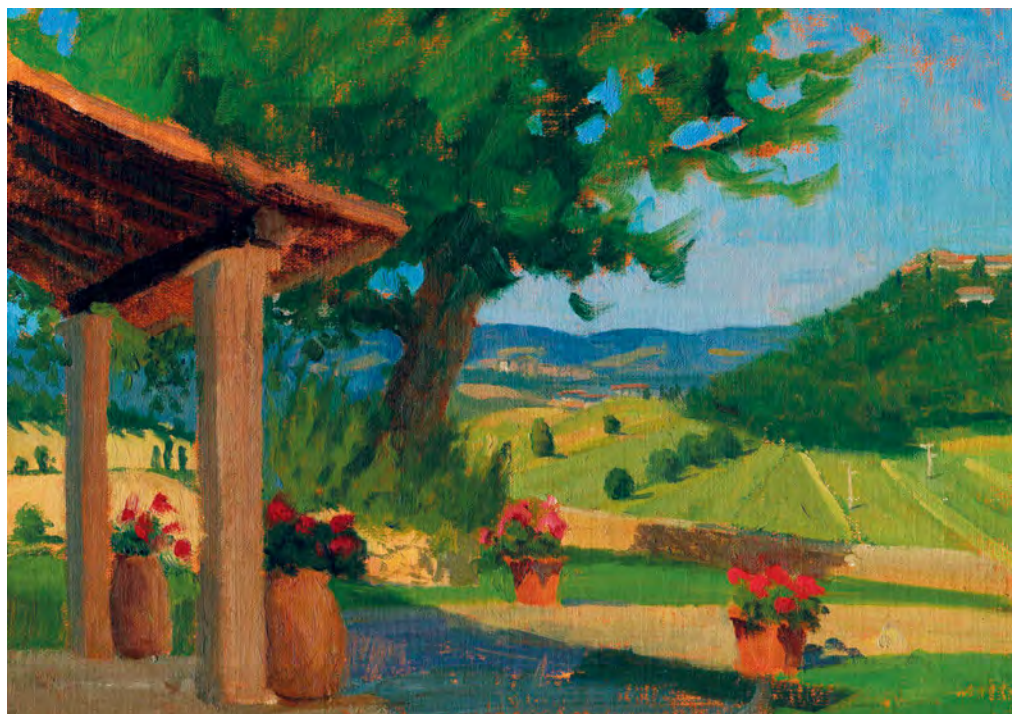
▲ *Subiaco*, oil on linen, 20×15in (51×38cm)



my palette and the darks on the opposite side, so that they do not accidentally mix. My darkest shadow colour never has any white in it and keeping the lights and darks on opposite sides of the palette will make it easier to prevent getting white into my darkest mixtures. I always lay my colours out in the same order along the top edge, so as to give myself the most amount of mixing room and, since they are always in the same place every time, I know exactly where to go for which colour.

It is also worth saying that it will save you a lot of time if you mix up large piles of lighter tints. That way you can take from those mixtures throughout the painting when lightening and maintain the colour harmony without having to mix them anew each time.

Each mixture contains varying degrees and proportions of each primary colour. Proportion is the key word here. What I mean is that if I have a dark shadow under the shrubs, I start my mixture with a large amount of blue and slowly add smaller amounts of yellow and then red. This way my mixture stays dark. If I am mixing the colour of my



▲ View from the Porch, oil on linen panel, 9×12in (23×30.5cm)

sky, I start with a large amount of white and slowly add small amounts of blue and then just a touch of red at a time until the mixture comes into the colour that I need for my paintings.

To keep and maintain a singular sense of light quality and therefore colour harmony in your painting, first think about and analyse your scene before beginning. Notice the quality of light: is

DEMONSTRATION *Spring Morning in Rome*

Although I painted entirely *en plein air* and had a small window of time to complete my painting, I began by mixing the major colours, thinking about how to relate my mixtures in advance.



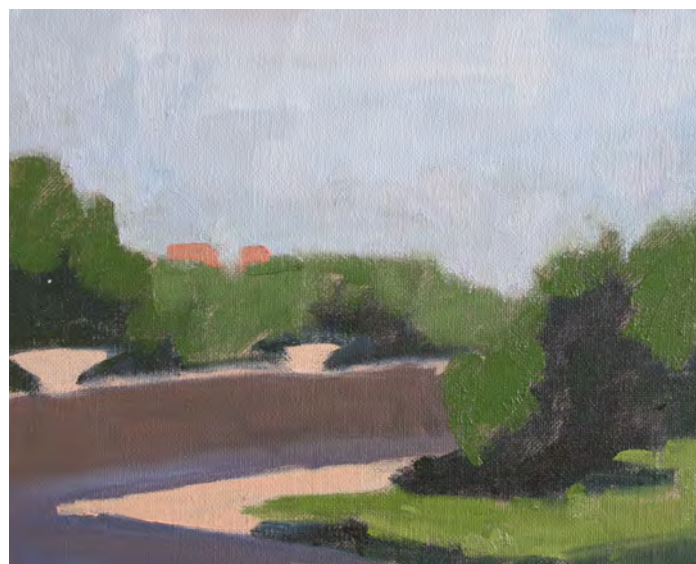
▲ My palette

Here is a picture of my palette before I began painting – I mixed a colour for my ground and wall shadow, darkest greens together with lighter greens, the warm light pink for the path and sky colours. I am about to lighten this green, which will be for the grass, with a touch of the sky colour; this will not only lighten the green, but also make it seem to reflect a bit of the sky colour. The thing that all of these mixtures have in common is varying proportions of red and blue; even in the pink warm light of the path there is a touch of blue to keep it in the same light effect as the rest of the painting

► STAGE ONE

Here are the major shapes, tones and colours of my painting simply blocked in with the mixtures from my palette. The wall and adjacent shadow on the ground are made from the same base violet mixture. The original violet was mixed with a red and blue, but also a touch of yellow to neutralise it and tie it in with the other colours, such as sunlight that bounces even into the shadows. The wall colour is the same violet with a touch more of red and yellow, moving it towards brown but keeping it in the same tonal range and shadow feel as the violet.

The sky was mixed with a base of white with blue, and then a touch of red (but not enough to make it go to violet), which ties it with the colours of the ground and wall. Now that I have my set up and painting all blocked in, I can go and adjust the painting, creating more subtle transitions and further tying the colours together



◀ The greens were mixed with varying proportions of yellow and blue with a touch of red; the lightest greens have some of the sky mixture added to them. Here you can see the proportion of blue, yellow and red used in each mixture ▶

COLOUR HARMONY

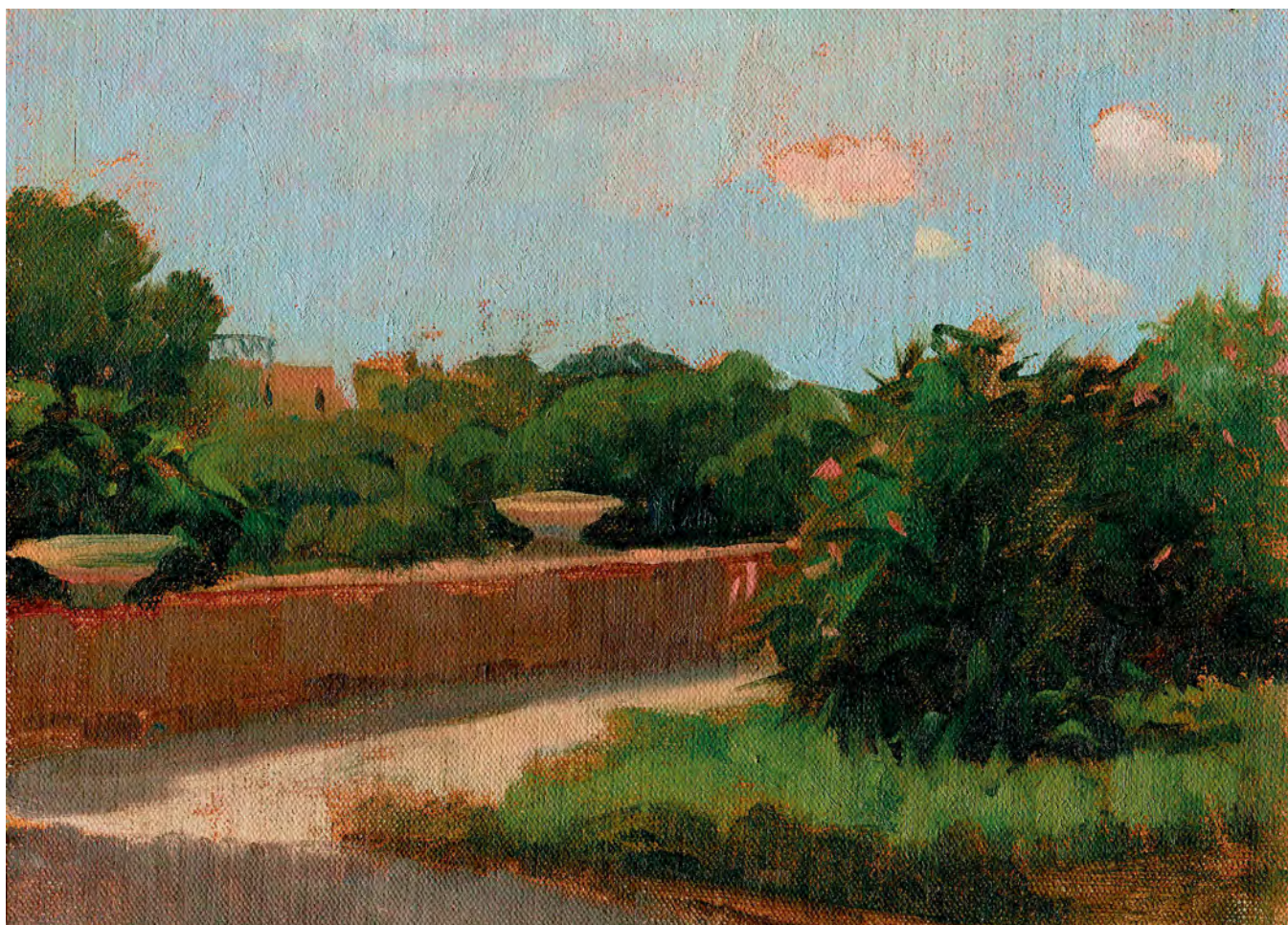
► STAGE TWO

You can begin to feel the soft light washing over all the surfaces. The overall sense of light is achieved in the first two stages, not in the details, which are only finishing touches to the painting

▼ FINISHED PAINTING

Spring Morning in Rome, oil on linen panel, 6×8in (15×20.5cm).

This painting shows the subtle, soft diffused light found in an early spring morning in Rome. I made sure not to use harsh bright warm colours and contrasts, but subtle changes from dark to light and a light blue mixture all over to show the early morning light



it high or low contrast? Is there a dominant colour in your scene that you see repeating in both the shadows and the light? Start to think about how you can create these colours and look for similarities or an overall colour theme. Take the time to mix before beginning and adjusting those mixtures on your palette and instead of on the canvas. Keeping your darks, middle tones and lights as separate mixtures on your palette will also go a long way in helping you to maintain an order to your colours and cause you to paint with clear focus.

TA



Kelly Medford

is a classically trained oil painter specialising in Italian *plein-air* landscapes and cityscapes. She trained extensively in the US before moving to Italy in 2004 to attend the Florence Academy of Art. After five years in Florence, Kelly moved to Rome, where she paints daily in the streets. She shows in the US and Italy and works regularly to private commission. Kelly leads small intensive workshops in various locations in Italy, and has taught for three years at Arte Umbria.

www.kellymedford.com



The right brush for the job

Faced with a seductive display of brushes, which ones do you choose?
Ian Sidaway's sound advice will help you to make informed choices

Some brushes can be used in a variety of ways, others have been developed to perform specific jobs and have limited use, but if you choose wisely your job will be made all the easier. Brush selection will depend on four things: the type of paint being used, the type of surface, the size of the artwork, and the technique or effect to be achieved. You can use any brush type with any medium for the desired effect — I regularly use bristle oil painting brushes for watercolour as they give me a completely different effect to that obtained with softer, traditional watercolour brushes.

All brush shapes are variations of just two shapes, round and flat. Over the years these have been modified to help artists deliver the paint in specific ways — the main ones are illustrated here. You will come across others, but ask yourself if you really need them. I would suggest possibly not. With practice an awful lot can be achieved with a single brush. Buy a few of good quality, look after them, clean them

after use and learn how to use each one to its full potential.

Brush know-how

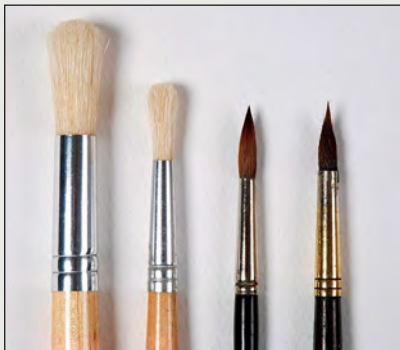
All brushes are sold in series according to type and each brush in that series will be given a number, the higher the

▲ *Waterfall*, oil on board, 11½×15½in (30×40cm).

The scene was blocked in loosely using thin paint applied with a No. 2 flat bristle brush. The painting was then reworked adding thicker applications of paint with the No. 2 flat bristle and a small No. 1 flat nylon brush



BRUSHES

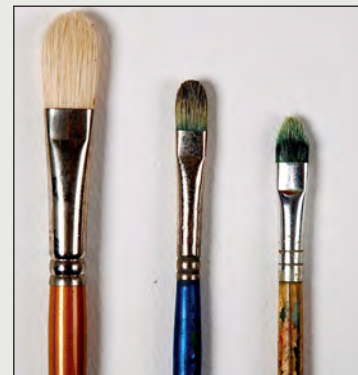
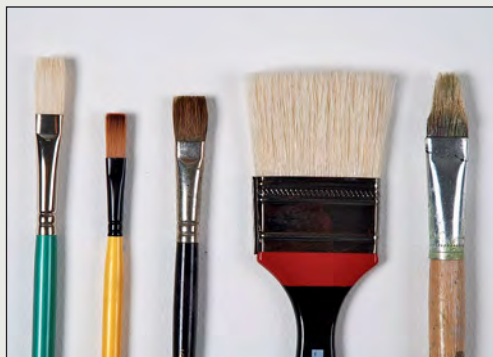


▲ ROUND

Round brushes have the brush fibres arranged so that they taper from the ferrule to a point or slightly rounded tip. These general-purpose brushes can be used for broad loose work when blocking in or, if they come to a fine point, finer detail work. Round brushes for acrylic and oil painting are made from hog bristle or synthetic fibres. Round brushes for watercolour are made from animal hair and synthetic fibres that replicate the quality of animal hair. Again, depending on size they are used for general wash work, detail and expressive calligraphic mark making. Round brushes can be used to make precise hard-edged marks or scrubbed and rolled across the support to create broken areas of paint with indistinct edges. The brush on the right has worn with use but remains usable

▼ FLAT

Flat brushes are usually twice as long as they are wide. They are a good choice for applying thick paint when building up an impasto. Large areas can be covered very quickly and they are good for blending. They are good for straight lines and, with practice, can be used on edge to create long lines or marks of a uniform thickness; dabs of colour can be applied using long or short single strokes. They can be scrubbed over the surface to create a broken colour effect but such use will alter the shape of the brush. Flats are used for oil, acrylic and watercolour work. Large, flat, soft fibre brushes intended for watercolour are sometimes described as wash brushes. Brights are short flat brushes that curve slightly inwards on both edges and are as wide as they are long. Used for oil and acrylics they are easy to control and, like flats, ideal for applying thick heavy applications of paint and for blending colours smoothly or loosely together. The brush on the far right has been scrubbed across a rough surface, but remains usable



▲ FILBERT

Filbert brushes are fuller bodied, relatively short flat brushes that have a slightly rounded outer edge. They are so-named because the shape resembles that of a hazelnut. These multi-tasking brushes can be used on edge to create linear marks and the rounded shape can be used to advantage to create impressionistic and calligraphic marks — really useful when painting the landscape. Long-fibred filberts that come to a rounded tip are often known as cat's tongue brushes. Filberts are more commonly used for oil and acrylic painting. The brush on the far right was once a flat but with wear has come to resemble a filbert

number the larger the brush. However, two brushes of the same shape, each from a different series with the same number, may not be the same size. Some brush series, notably larger flats may be sold and labelled according to width measurement, either in metric or imperial. But what size to use? The answer clearly depends on the size and type of painting you do. A tutor of mine told me to 'use the largest brush that you can for each job', which actually makes a great deal of sense.

Long-handled brushes are invariably intended for easel painting, as holding the handle far from the brush end enables expressive and rapid strokes. Shorter handles enable the artist to get closer to the work and are used for detail or work like watercolour painting, which is often carried out on a near horizontal surface where a long handle may get in the way.

Brush fibres

Brushes are manufactured from a wide range of synthetic nylon or polyester fibres and natural animal hair. For oil and acrylic, hog bristle or synthetic

fibres that behave like bristle are used. They need to be tough so that they can resist the corrosive chemicals and thinners used with oil paint and the abrasive action of the coarse canvas or board.

Artists who need to produce very smooth surfaces may use brushes made from sable or another soft animal hair. Watercolourists invariably use soft animal-hair brushes or a synthetic equivalent, because they hold quantities of liquid — the best ones hold a large amount of liquid, which allows for good paint distribution; they should hold their shape well.

The best and most expensive brushes are made from the hair of animals from the *Mustela* genus, which includes weasels, stoats, ferrets and polecats. These are usually described as sable, with tail hair from a type of weasel found in Siberia commanding a premium due to its superior quality and resilience. Other animal hair, such as goat, squirrel, mongoose, ox, camel and pony hair is also used, often in mop brushes, which need to hold lots of liquid.

Synthetic fibre brushes are extremely good; they hold their shape well and are more resilient than natural fibres. Sable blend brushes combine sable and synthetic fibres and are intended to deliver on both price and quality.

Brush care

Look after your brushes and they will last a long time — they have a hard life. They are subjected to chemicals, oils and thinners, submersed in water, pulled and scrubbed across abrasive surfaces. If used regularly they will wear down and at some point need to be replaced. Cheap brushes are a waste of money, but there are lower cost brushes that offer very good value. Remove all paint, clean and rinse your brushes well after use and never leave brushes standing in liquid as it bends the fibres. Store the brushes flat or standing, brush fibres upwards, in a jar or pot, and a reasonably long working life can be expected.

One final point: brushes will wear; they reach a point when they seem to perform to perfection, but eventually pass that point and need to be

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▲ FAN

Fan brushes have fibres that fan out from the ferrule. They were invented for blending colours together and softening edges. Available for use with oil, acrylics and watercolour the fan is a useful brush, especially for painting foliage, grass or movement and wave patterns in water. Portrait artists might find it helpful when painting hair. The brush can be also be used to drag paint lightly across a surface, making it perfect for dry brush techniques

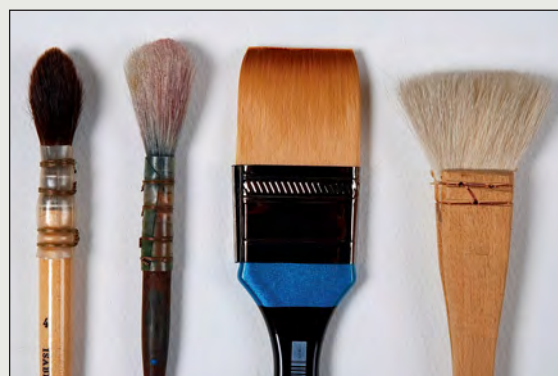


◀ RIGGER

Rigger brushes, sometimes known as liners, are thin, long fibre round brushes that were invented to paint thin uniform lines, as seen in the rigging of sailing ships. The long fibres enable them to hold a fair quantity of paint, which makes long single strokes possible. They are especially useful for fine work in watercolour. They can be used for detail work using oils or acrylics but need to be cleaned very carefully after use. Some rigger-type brushes come to a point; those with a flat or square tip were originally used for lettering. This is my small brush of choice, rather than the traditional small round

► MOP

Mops are typically used for watercolour painting and come in two distinct shapes. These full-bodied brushes are designed to hold copious amounts of paint. The shape can resemble that of a filbert, with a broad, slightly rounded end or tip; the other shape comes to a sharp point. The fibres, which are usually squirrel, are held in a traditional chrome ferrule or



bound into place using wire — these are often known as petit gris. Both shapes are available in a range of sizes. The pointed mops can be used as general purpose brushes, but this type is usually used for applying washes over a large area and for blending. Large soft synthetic fibre flat brushes are made specifically for applying washes over large areas, and you may come across large soft-fibre brushes called hakes — these are Japanese brushes and are very good for watercolour washes

‘All brush shapes are variations of just two shapes, round and flat’

replaced. Do not throw away your old brushes as they are very useful for specific tasks like applying masking fluid or applying the paint in a way that might damage the shape of a new brush. TA



Ian Sidaway

studied graphic design. Throughout the 1980s and '90s he painted portraits to commission but now concentrates on the landscape. He is a member of the Royal Institute of Painters in Water Colours. <http://iansidaway.co.uk>



▲ *Levens Hall*, watercolour, 21×29in (54×74cm).

The initial washes for the sky and background were established using a 4cm wide flat wash brush and a No. 4 squirrel petit gris that was rolled and dragged across the support to create the variations in the sky. A No. 8 round sable and a small No. 2 soft synthetic fibre fan brush were then used to establish the topiary shapes. A medium-sized bristle fan was used to paint the trees behind the topiary trees. A No. 2 synthetic fibre liner brush was used for all detail work and the fan brushes used to add textural effects to the areas of clipped foliage

Make your mark

Robert Dutton takes a closer look at the much-maligned marker pen to show how they can make a valuable contribution to your mixed-media paintings, sketchbook studies and *plein-air* work

In the early part of my creative career as an illustrator and graphic designer, I used marker pens and drawing pens to visualise ideas. Most of the initial creative ideas began with black pens. They simply looked a lot crisper than pencil work ever could. Nowadays I use all sorts of drawing and painting media to execute my ideas and marker pens and felt-tip pens have

their place in my painting gear. They are especially useful for outdoor sketching when you want to travel light.

Thicknesses of nibs with marker and felt-tip pens vary from super fine to broad and thick, and even brush-type nibs. Several upmarket brands also have double-ended tips on the barrel, making these even better for outdoor and indoor studio work – a real space-saving idea which cuts down the weight, too. Fineliners and felt-tip pens create bold, bright colours. Some fineliners or felt-tips can be used with water, which makes them act more like ink, whilst others have permanent ink. Brush felt-

tip pens are versatile tools that allow you to achieve the finish of a paint brush.

Pens to consider

I'm really impressed with Faber-Castell PITT Artist Pens. They contain Indian ink, so are permanent and can be incorporated into any sketch or mixed-media piece with confidence, and the soft brush-like nibs have a decent amount of flexibility. All 60 colours are bright and clean, with good tonal saturation. The company also produces a range of Fineliners, which contain Indian ink, are permanent and produce

▼ A cross-section of different brands of permanent and water-soluble marker pens with a variety of nib sizes. The marker on the far right is 20 years old, and still going strong!





a lovely clean, sharp line every time. They are great for really accurate sketching and useful for pen and wash techniques but if you want a varied line, the PITT Artist Pen is a very good choice.

The Edding1340 brushpen is my number one 'go to' pen, especially the black. I have used it throughout my creative career and it is so versatile. A fibre pen with a flexible brush-style tip, the inks are permanent. The tip is a bit longer than most other brush felt-tip pens and the ink just seems to go on forever. I can work the pen delicately or with real vigour on a whole host of paper surfaces and it never fails me.

Stabilo Point 88 is a classic water-soluble pen with a line width of 0.4mm. Available in 30 colours, it's perfect for quick sketches and more detailed artwork. The ink is water based so doesn't dry out quickly, which is what you need when you put it to one side for a while when working with lots of sketching and painting tools.

Caran d'Ache Fibralo water-soluble brush pens are useful for artists of all levels of ability. There are 30 amazingly bright and transparent colours in the

▲ *Tidal Rush – Church Bay, Anglesey, Wales*, permanent black marker pen, watercolour, gouache and pastel on Canson Moulin du Roy NOT watercolour paper, 140lb (300gsm), 22½×20½in (57×52cm).

After the first initial washes of gouache with watercolour (using wet-in-wet and glazed techniques) were allowed to dry, an Edding1340 brushpen was used to establish several major shapes before the painting began again. Using loose, confident and open strokes with the brushpen, texture, shape, volume and direction were implied. Further semi-transparent and opaque areas of paint were applied with pastel



Winsor & Newton ProMarkers

With smooth flow, colour consistency and with an extensive palette of 148 colours, ranging from subtle pastels through to bold vibrant hues with different tips, these are very versatile permanent markers

SKETCHING WITH MARKER PENS



▲ With a minimal sketching kit of marker pens, a little ink and some select watercolours, anything is possible. The left-hand page shows a Quink ink and permanent marker pen study, on the right is a watercolour, gouache and marker pen landscape study. This hardbacked Arches NOT 140lb (300gsm) watercolour paper sketch pad goes just about everywhere with me, especially outdoors when sketching with my students. The paper is far more absorbent than the smoother Canson Illustration and The Wall papers, but marker pens can be used on different types of paper to give great results. Experiment to find the papers that suit you best

range. Filled with completely water-soluble ink they are great for drawing, sketching, coloured work, illustration and calligraphy – in fact, anything you had in mind as a creative artist, but they are not guaranteed as being lightfast.

Prismacolor Art Markers are lovely marker pens to work with. With a brush at one end and a fineliner at the other, these top-quality art markers come in an array of non-fading ink colours in sets of 6, 24, 48, 72, 156 and 200. A single ink reservoir in the pen gives colour constancy at both ends when working. Prismacolor Premier Illustration Markers are available in

fine, brush and chisel tips for all your drawing needs.

Winsor & Newton ProMarker pens are permanent, but not lightfast. Being permanent, they will not rub off or bleed once dry, but they are made from dyes and will fade if placed in direct sunlight. There are 148 colours; one real advantage is the translucent inks, which can be layered to achieve varying depth and opacity. Going over the same spot creates a darker tone of the same colour, enabling a versatile range of shading effects and the ProMarker Blender can be used to soften and merge colours even more. These twin-tipped pens come with a fine bullet nib at one end, a chisel at the other and provide lovely flat coverage with no unsightly streaking.

Magic Markers originally consisted of a glass bottle with a felt wick or tip, and were called 'magic' because they were able to leave colour on almost any surface. They were amazing to use and being quite stubby allowed plenty of gestural strokes of permanent ink in a range of colours. Today Magic Markers are twin-tipped – one end is fine, the other wedge-shaped – and there are 150 colours to choose from. They contain new xylene-free inks that are virtually odourless and completely safe, the older ones used to smell quite

strongly so the studio windows were opened as much as possible!

Derwent Graphik Line Painter pens are filled with lightfast, solvent-free, water-based ink in 20 colours with a 0.5 nib; Derwent Graphik Line Maker pens come in black, graphite and sepia and an impressive range of sizes from super-fine 0.05 to a broad 0.8. You can even use a brush to blend and create special effects with them.

Ballpoint pens

Ballpoint pens can also be used quite freely for drawing. Realistically it all depends on your own personal approach to drawing, how open-minded and how adventurous you want to be. However, it is important to use a good-quality heavyweight paper such as HP watercolour paper because lighter papers can develop unsightly ripples due to the continual pressure of creating dark tones for example.

Paper and supports

Canson 'C' à grain is ideal for drawing. This exceptional bright white paper is acid free, has a high white finish and an exceptional fine grain. It is available in 125, 180 and 224gsm in sheets and pads, in various sizes; personally I find the heavier-weight papers more to my liking when working with water media.

► *Cottages at Sandsend, East Yorkshire Coast*, marker pen with mixed media on Canson Moulin du Roy NOT watercolour paper, 20×20in (51×51cm).

The deep black marks, created with marker pens, give heavily saturated solid and linear darks compared to the half-tone washes made with Quink ink. Further textured effects were implied with charcoal and soft pastel



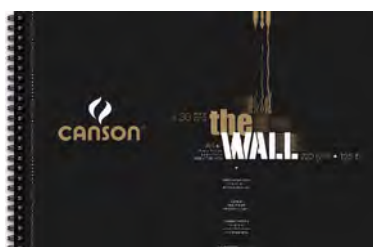
Canson Illustration paper is worth considering too. This very smooth high white 250gsm paper has qualities similar to Bristol Board. It gives excellent colour contrast when using marker pens as they are not heavily absorbed into the surface. Every type of marker I've ever used on Canson Illustration paper creates amazingly sharp and saturated colours, even when multi-layering.

It comes in 50×65cm sheets and 21×29.7cm and 29.7×42cm pads.

The Wall is a new, really exciting paper from Canson. This 200gsm exceptionally smooth high white paper has a unique barrier that resists solvent-based markers to prevent bleed-through, so is perfectly opaque. It is available in A3 and A4 ring-bound albums of 30 sheets each, 50×70cm and 70×100cm sheets and a 5m long roll for artists like me who like to work really big!

A bold approach is most certainly needed with marker pens but you shouldn't be afraid of that. They are great to use, both in the studio and outdoors, especially if you feel your work needs an added lift in colour, or is lacking in conviction and depth. They are lightweight and don't cost a fortune. Enjoy them and explore their creative potential – and your own!

TA



*Canson's The Wall paper will be available soon from all major art materials suppliers



Robert sketching at Bempton Cliffs, East Yorkshire

Robert Dutton

regularly teaches mixed-media drawing and painting holidays at a number of venues throughout the UK. For more information about Robert's art holidays, tuition and work visit www.rdcreative.co.uk To see Robert in action visit <http://rdcreative.co.uk/film>

Try something different

Waterfalls of watercolour

Catherine Beale demonstrates her gravity painting technique of allowing pigments to mingle on a wet surface to form controlled waterfalls of paint

My gravity painting technique allows you to maintain loose fluidity whilst retaining enough control to reveal contrasting, paler details. To encourage the movement of water through even the thickest paint I work on tilted watercolour board. This way, the fluid paint can meld together along the gradient unforced, but this method requires control, too. Backruns

can occur at the edges of the painting where excess paint washes back in and dries. This can be annoying or desirable, depending on your preference.

I always have copious paper towels to hand to mop up excess paint. I don't dab at the paint as this creates hard lines and interrupts the laying down of the colours by water. Instead, a piece of

towel is gently held to the edge of the board, which draws excess water by capillary action.

I use Saunders Waterford watercolour board, which doesn't buckle or need stretching, nor will repeatedly reworking an area break up its surface. I use the Rough surface as it adds texture where pigment collects in the troughs of the dimples. TA

DEMONSTRATION *Winter Trees*

I used a flat 1in brush for most of the painting. This allowed me to be spontaneous and not use up time swapping brushes. My colours were Winsor & Newton Professional Watercolour in tubes, unless otherwise stated; my deep darks were a mix of sap green, indanthrene blue, indigo, alizarin crimson and dioxazine violet (W&N Cotman); my paler spectrum was made from phthalo turquoise, permanent mauve (Daler-Rowney), cadmium yellow and cobalt blue with a little alizarin crimson, and cadmium red for the leaves.



◀ STAGE ONE

For a quick, hassle-free way to transfer the image I fixed a small piece of acetate* over the photograph with masking tape and drew the key points with a permanent marker pen. First I established my horizon. The horizon can be a clear division in tone or colour but here it is softly blurred so I will blend it with wet paint. I carefully marked the angle of the horizon, noting where it changes. I tried not to generalise the trees as I drew, looking to differentiate between thickness of branch, gaps between branches, different angles, etc.



▲ I chose a photograph of a small grove of winter trees that will hopefully transfer into a more exciting painting. I was interested in the depth of view into the trees and the way that the pale silver birch trees and colourful leaves contrast with the shadows behind



▲ STAGE TWO

To transfer the image to my support, I taped the acetate sheet to one side of the painting surface so that I could lift it with my drawing hand and run the pencil beneath the pen lines, the tape acting as a hinge



▲ STAGE THREE

I used an old rigger brush to apply masking fluid to the branches and leaves. I imagined my first colour – this is not the darkest but acts as a carrier within the dark area. I squeezed a generous blob of permanent mauve and wet it to the consistency of single cream. I made wells of more of my chosen dark colours. I then wet the darkest area of the painting with clear water, from the straight of the horizon, upwards and slightly beyond the area where the paint would be



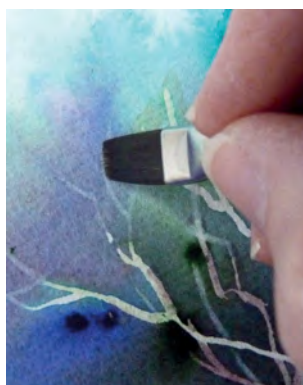
▲ STAGE FOUR

I swept the permanent mauve across the wetted horizontal area in one or two strokes. It flowed through the water, down to the horizon line and spread gently upwards, dissipating to nothing



▲ STAGE SEVEN

Using a dry brush, I started to develop the lighter areas within the still wet puddles of paint beneath the trees to denote the surface of dewy grass. The dry brush sucks up and removes paint gently in a subtly graded way. The painting was left on the slope to dry completely before I rubbed off the masking fluid along the line of the trunks and branches



▲ STAGE NINE

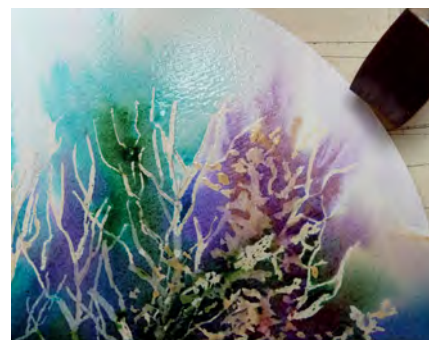
With the damp, short bristle brush I cut into (lifted off) the background colour at the end of the branches to create gently tapering twig structures. This also softened the transition from the masked branch end into the background

* Acetate can be purchased from Fred Aldous, telephone 0161 236 4224; www.fredaldous.co.uk



▲ STAGE FIVE

Next I washed in more colours to break the horizon line, letting them mix and mingle; this darkened the pigment to create the shadowed ground under the trees. Sticking with the larger brush I dropped in further colours, such as the sap green around each cluster of branches. At this point I held the board at a steeper gradient to encourage the paint to run. Overspills were picked up at the edge of the board using kitchen towel. At this point the indigo began to dominate but I left it for added drama



▲ STAGE SIX

I stopped adding paint and began to manipulate the paint that had already been applied. I used a damp brush to suck up excess paint from areas (a wet brush would drip water onto the painting and remobilise the dry paint). In the upper branches of the trees, I dragged the brush outwards to softly frame the stronger, more focused centre of the painting, while referring to the photograph to ensure that their heights varied accordingly

◀ STAGE EIGHT

I reduced the contrast of the newly unmasked areas, softening and blending them into the painting in varying amounts, using a damp and slightly smaller brush with shorter bristles to borrow paint from their surroundings to add tonal variations to the trunks. Pops of colour were then put into the masked white shapes of the leaves – a bit of saturated colour with harder edges to contrast with the softer washes



▲ FINISHED PAINTING

Winter Trees, watercolour, 10½in (27cm) diameter.

I checked my composition to see if it read well by putting the painting on an easel and standing back to review the balance of the whole. The painting was then signed



Catherine Beale

explains her cascading landscapes or gravity paintings in intensive watercolour workshops near to her studio in Bath. The next landscape workshops are scheduled for January 24 and March 9, 2017. See her website for details.

Catherine is an Associate Member of the Society of Women Artists and 44AD artspace in Bath.

www.catherinebeale.com

June
11 to 24,
2017

Secret gardens and villages in Belgium and Holland with Pamela Kay NEAC RBS RWS

Join leading botanical artist, Pamela Kay, on a very special tutorial painting tour in the Low Countries

Belgium's Open Garden's scheme is similar to our own except that the collection of private gardens is only open to members. We have joined the scheme, making this trip possible and very special. Being able to paint in these rarely seen and personal gardens is an exceptional opportunity and many will be open exclusively for us, enabling you to paint without any distractions.

We have handpicked a selection of the most aesthetic and colourful gardens with the help of the Secrétaire Générale of Jardins Ouverts de Belgique. They will include chateau, cottage, potager, rose, romantic, architectural and polder gardens. These gardens open for a few days in June when they are at their best and the roses are in full bloom. The wonderful gardens of 18th



century Chateau Hex will be most impressive as will the stunning gardens at De Heerenhof in Holland. You'll also visit Rubens' house and garden in Antwerp and the cathedral where four of his canvases can be seen.

This is a unique painting tour of the best-kept secret places in the Low Countries. There'll be a tremendous amount of variety to paint and the programme will be carefully paced so your painting time is not rushed. In addition to fabulous gardens, there'll be picturesque villages, canals, old windmills, polder landscapes and seascapes to paint.

Travel is by luxury coach throughout (from London Gatwick) enabling you to take as much painting equipment as you like. Special and unusual hotels will enhance the holiday. You'll stay four nights in old almshouses, six nights in a hotel built around an historical windmill and three nights on a traditional polders farm. Breakfast and dinners are included. All the arrangements are taken care of for you by an accompanying travel escort.



▲ *Spring Flowers in the Studio*, oil by Pamela Kay

Pamela Kay NEAC, RBA, RWS is an accomplished and versatile artist. She is an extremely conscientious teacher and will help you get started and understand how to work with the subject matter. There will be tutorial sessions, talks and demonstrations back at the hotels, which will help you develop your style and complete some of your paintings. Pamela will be working in watercolour and gouache.

- Number of students 8 to 12
- Price £3,995 per person
- Single supplement £550

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

Leisure Painter and *The Artist* magazines have been offering overseas painting holidays since 1990 with renowned tutors. These holidays are organised by fully licensed operator Spencer Scott Travel Services Ltd CAA ATOL 3471. Other holidays in 2017 include the Greek island of Symi with Hazel Soan, South of France with Lachlan Goudie ROI, southern Italy with Richard Pikesley PNEAC RWS, Amsterdam with Ken Howard OBE RA, Vietnam with Peter Brown Hon RBA NEAC PS ROI RP, and India with Hazel Soan.

THE A-Z OF COLOUR

Learning about colour mixing will make a huge difference to your watercolour painting, says **Julie Collins**



Julie Collins

studied at the University of Reading. Her work has been shown at the ING Discerning Eye, where she has won the regional award, and she has received many awards from the Royal

Watercolour Society. In 2016 she won first prize in the Watercolour Award at the Royal West of England Academy. Julie has written six art books. For more details about her exhibitions and workshops, see www.juliecollins.co.uk

M is for mixing

The time you spend mixing and then testing your colours before you begin painting should be the same, if not longer than, the time it takes you to apply them to your work.

A painting made purely from colours that are straight from the tube can look rather harsh, although there are times when it is right to do this. Mixing creates interest and subtlety. In Figure 1 all colours are straight from the tube. Compare this with Figure 2, which shows how a mix of only two colours creates beautiful subtle colours that you cannot buy straight from a tube. In Figure 3 I have modified a colour by gradually adding another colour. This exercise will help you to learn about mixing and creating the exact colour you want. It can be tempting to settle for a colour that is not quite right, but practising your mixing with these exercises will help to improve the accuracy of your colours. **TA**

My steps to successful colour mixing:

- 1 Mix.
- 2 Label your colours on your test sheet so that you can refer to them for future painting.
- 3 Allow the test colours to dry before assessing as watercolour can dry up to 50 per cent lighter.
- 4 Remix if necessary.

FIGURE 1 – Colours straight from the tube

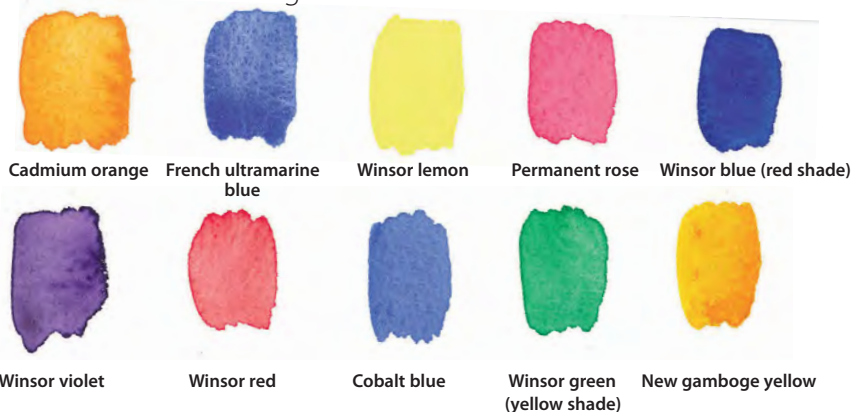
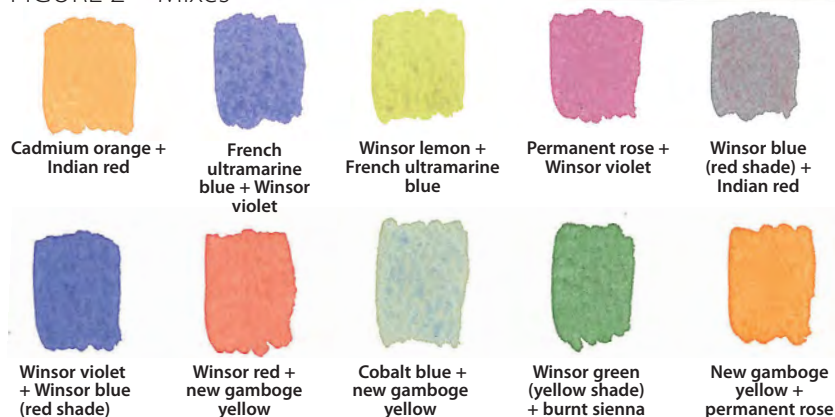


FIGURE 2 – Mixes



This leaf study was created with Winsor red, permanent alizarin crimson, burnt sienna and French ultramarine blue. Notice how colourful this painting is even though I have only used four colours. Try a similar exercise yourself, using up to four colours, and rely on your colour mixing to create a colourful painting.

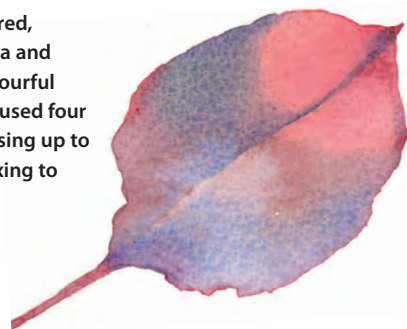


FIGURE 3 – Modified colour



Top row: Burnt sienna

Next row: Indian red

Bottom row: Light red + cobalt blue (10%) + cobalt blue (40%) + cobalt blue (80%)



UK ART SHOPS

Support your specialist art retailer by purchasing your materials from the shops listed here

GLOUCESTERSHIRE

Cotswold Art Supplies

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

Opening times: Monday to
Saturday 9.15am - 5.15pm
www.cotswoldartsupplies.com

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

Pegasus Art Shop

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

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

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

Jackson's Art Supplies

Unit 4 Brearley Court, Baird Road,
Waterwells Business Park,
Gloucester GL2 2AF
Tel: 01452 729672

Opening times:
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The Studios, 1 Stevenage Road,
Knebworth, Hertfordshire SG3 6AN
Tel: 01438 814946

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Friday 9am - 5.30pm,

Saturday 9am - 2.30pm
(closed Sunday & Monday)

Phone lines open Monday to
Friday 9am - 5.30pm,

Saturday 9am - 2.30pm or visit
online shop

www.artvango.co.uk

Stockists of: Golden Acrylics, Roberson,
Sennelier, Talens, pigments and binders,
Jacquard dyes and paints, Khadi,
Pink Pig, Seawhite, fabrics and
canvas off the roll.

LANCASHIRE

Ken Bromley Art Supplies

Unit 13 Lodge Bank Estate,
Crown Lane, Horwich,
Bolton BL6 5HY

Tel: 01204 690114
Opening times: Monday to Friday
9am - 5pm

www.artsupplies.co.uk

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

LONDON

Jackson's Art Supplies

1 Farleigh Place,
London N16 7SX
Tel: 020 7254 0077

Opening times: Monday to Friday
9am - 5.30pm, Saturday
10am - 6pm

www.jacksonsart.com

Stockists of: painting, drawing and
printmaking materials from
Daler-Rowney, Winsor & Newton,
Old Holland and Michael Harding etc.

Jackson's Art Supplies

Arch 66, Station Approach,
London SW6 3UH
Tel: 020 7384 3055

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Saturday 9am - 5pm

www.jacksonsart.com

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NOTTINGHAMSHIRE

Local Art Shop

4 Main Road, Gedling,
Nottingham NG4 3HP

Tel: 0115 9401721

Opening times: Tuesday to Friday
10am - 5.30pm,

Saturday 12.30pm - 5pm

www.localartshop.co.uk

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

Patchings Art Centre

Oxton Road, Calverton,
Nottingham NG14 6NU

Tel: 0115 965 3479

Opening times: every day
9.30am - 5.30pm

www.patchingsartcentre.co.uk

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

SUFFOLK

The Art Trading Company

55 Earsham Street, Bungay
Suffolk NR35 1AF

Tel: 01986 897939

Opening times: Monday to
Saturday 10am - 5pm

(closed Sunday and Bank Holidays)

www.TheArtTradingCompany.co.uk

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

NORTH YORKSHIRE

The Art Shop Skipton

Online & instore

22 Newmarket Street, Skipton,
North Yorkshire BD23 2JB

Tel: 01756 701177

Opening times: Monday to Friday
9am - 5.30pm,
Saturday 9am - 5pm.

www.theartshopskipton.co.uk

Stockists of: Pebeo, Derwent, Sennelier,
Unison, Winsor & Newton,
Daler-Rowney, Loxley, Artmaster,
Reeves, Hahnemühle, AMT Products,
and many more.

Artist's Palette

1 Millgate, Thirsk YO7 1AA

Tel: 01845 574457

Opening times: Monday to
Saturday 9am - 5pm

Stockists of: Winsor & Newton,
Daler-Rowney, Loxley, Sennelier,
Clairefontaine and many more. Craft
materials, model kits and bespoke framing
service. Professional artist and tutor owner
happy to offer expert advice.

The Art Shop

230 High Street, Northallerton,
North Yorkshire DL7 8LU

Tel: 01609 761775

Opening times: Monday to
Saturday 9.30am - 5pm

www.theartshops.co.uk

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

WEST YORKSHIRE

The Art Shop

Hawthornth Street, Ilkley,
West Yorkshire LS29 9DU

Tel: 01943 432016

Opening times: Monday to
Saturday 9am - 5.30pm

www.theartshops.co.uk

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

WALES

Emrys Art Supplies Ltd

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

Tel: 01437 779646

Opening times: Tuesday to
Saturday 9am - 5pm

www.emrysart.co.uk

Stockists of: Winsor & Newton, plus many
more including Daler-Rowney, Sennelier,
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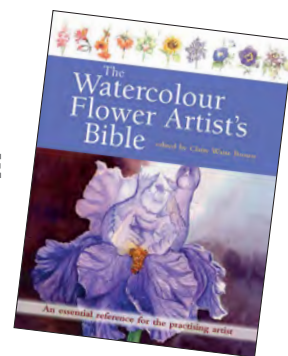
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An extensive and essential guide to painting flowers in watercolour, with step-by-step illustrated instructions and tips for the more advanced painter. Save £2 when you buy from PaintersOnline bookshop at www.painters-online.co.uk/store and follow the links to books. Quote code DEC16.



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www.carandache.com

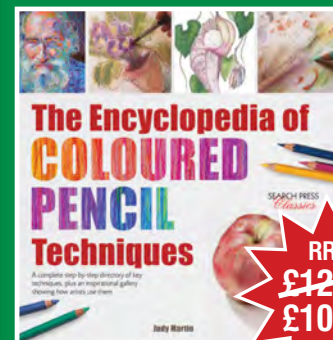
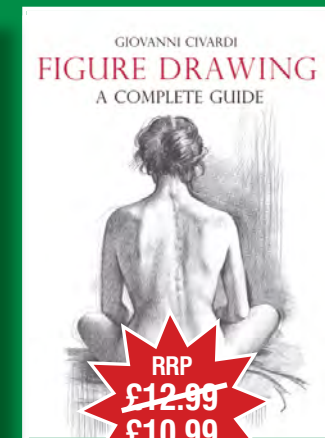
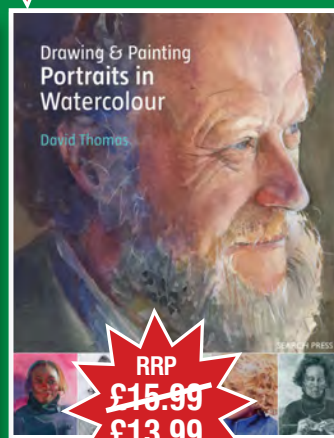
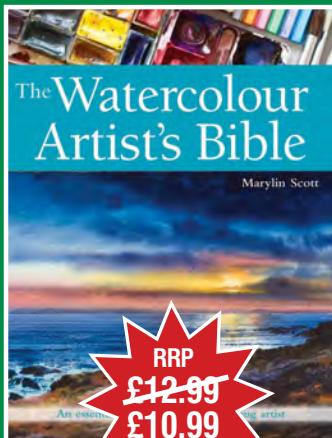
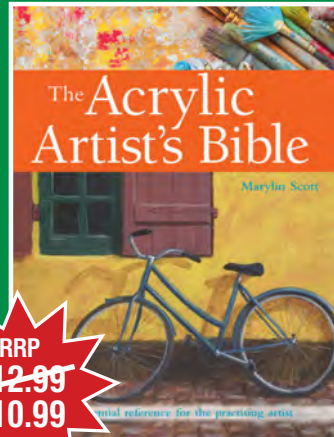


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ART BOOKS & DVDS

Reviewed by Henry Malt

William Gear

Andrew Lambirth

William Gear was one of the main British proponents of the abstract movement of the mid-20th century in Britain. Part of the European CoBrA group, itself the answer to America's short-lived but explosive Abstract Expressionism, his reputation was international and he thought of himself mainly as European rather than belonging to one particular country.

Gear became famous with *Autumn Landscape*, painted in 1951 for the Festival of Britain. The work's abstraction caused considerable controversy at the time, which is ironic as it was painted shortly after he moved back to Britain and was heavily influenced by the dappled light he found in the hedgerows of Buckinghamshire, where he had settled. With abstraction regarded as 'foreign', the work could not be more quintessentially English! This new book is a biography, critique and partly catalogue raisonné of an important figure in the history of the 20th century.

Sansom & Company £40, 440 pages (H/B)
ISBN 9781908326669



Billy Showell's Botanical Painting in Watercolour

Billy Showell has written a number of books on flower painting, but these have so far concentrated on the less formal flower

portrait. Where this one differs is that it approaches it entirely from the technical side. You'll look in vain for guides to specific examples. As well as avoiding repeating what has already been said, this method fills the inevitable void left by the specimen-led way of working. It is not, however, a primer in flower painting. For all the attention given to negative shapes, brushwork and colour mixing, this is not a book for the complete beginner. In order to tackle the discipline of botanical illustration, you need to be competent and confident with your style and your materials. Informative, practical and rewarding, this meets a long-felt need.

Search Press £19.99, 192 pages (H/B)
ISBN 9781844484515



Inquisitive Eyes – Slade Painters in Edwardian Wessex

Gwen Yarker

Sometimes a book appears that is so specific in its coverage that you wonder whether the author hadn't taken on a bet. To get 132 pages out of this is, you might think, a triumph. By the end, you could be wishing there were more.

Described by Augustus John as 'lovely beyond words', the rolling hills and dramatic coastline of Thomas Hardy's Wessex attracted what might be described as the crème de la crème of the art world of their day. John was joined by William Orpen, Vanessa Bell, Roger Fry and more, denizens of the Slade and the New English Art Club who were exploring the boundaries of art. Their work amounted almost to a colony rivalling those of Newlyn or St Ives and Gwen Yarker provides a generously illustrated account of the artists, the region and the works produced, which range from sketches to landscapes and figurative works.

Sansom & Co £20, 132 pages (P/B)
ISBN 9781908326850

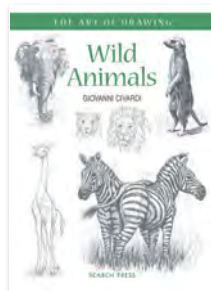


Wild Animals

Giovanni Civardi

Is there no end to the talent and versatility of Giovanni Civardi? I'll admit that the first drawing here, of a hippopotamus, didn't fill me with confidence. It's the only blip, however, in what is an excellent work that covers a wide variety of subjects, looking at them from almost every angle. As ever, Giovanni deals briskly but efficiently with anatomy, telling you everything you need to know and nothing that would only trouble a veterinary student. He works by illustration rather than explanation and his drawings are so clear that the captions are only needed to guide you to what you should be looking for. What you're looking at is always abundantly clear.

Search Press £8.99, 64 pages (P/B)
ISBN 9781782212935



Botanical Painting with Gouache

Simon Williams

Simon Williams, whose pedigree includes being a Course Director of the Society of Botanical Artists' Distance Learning Diploma, is something of an evangelist for gouache. It is unfairly overlooked, he says, and has many advantages, producing crisp, vibrant images. Looking at his work in this comprehensive book, it's hard to disagree. After a brief history and a survey of materials, the bulk of the book is devoted to a series of step-by-step projects. The stages are nicely judged to show the development of the picture without including every brushstroke. This also gives room for clear explanatory captions that cover both what you are aiming to achieve as well as how to realise it. A final section covers *in situ* painting. This is a comprehensive and beautifully produced book that is both convincing of the medium and informative about the method.

Batsford £19.99, 128 pages (H/B)
ISBN 9781849942652



Classical Drawing Atelier

Juliette Aristides

This is a sumptuous and beautifully illustrated book. The idea is to teach drawing by example – the atelier method – and the 'classical' of the title refers both to this and the content, which is catholic and eclectic. Both historical and contemporary works are included and they complement each other perfectly. The text is nicely progressive and something to read for itself rather than as a series of extended captions. Whether you want to learn drawing by this method, or simply to revel in a cornucopia of superb artworks, this is a book you simply have to own.

Watson Guptill £14.99, 144 pages (P/B)
ISBN 9780399578304



Some of the books reviewed here can be purchased from our online bookshop: visit www.painters-online.co.uk/store and click on the link for books

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CALL FOR ENTRIES

All UK art clubs are invited to submit a total of five two-dimensional works that you feel represent your club along with a written profile, including details of your club's history, members and activities. We will select ten clubs to exhibit their five entries at the Patchings Art, Craft & Photography Festival (July 13 to 16, 2017) and throughout the rest of July at Patchings Art Centre.

An overall winner and two runners up will be selected by well-known artist and tutor, Hazel Soan, and visitors will be asked to vote for their favourite club for the People's Choice Award. All work entered will also be featured on our website at www.painters-online.co.uk

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JUDGES

Hazel Soan, artist and tutor
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Sally Bulgin, editor
The Artist
Ingrid Lyon, editor
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See next month's issue for
full details and how to enter

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OPPORTUNITIES & COMPETITIONS

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

Gallery events

Mixed-media demonstration

Details: Liz Seward demonstrates a still life in mixed media during Guildford Art Society's annual exhibition at the Brewhouse, Guildford House Gallery, 155 High Street, Guildford GU1 3AJ. Booking essential.

www.guildfordartsociety.co.uk

When: November 25, 11am to 1pm.

Cost: Admission is free.

Contact: Guildford House Gallery.
① 01483 444751.

ROI paint live challenge

Details: Create either one or two on-the-spot oil paintings within half a mile of the Mall Galleries and have your work critiqued at half time by one of the judges. At the end of the day all works will be judged by Ian Cryer, Tim Benson and Roger Dellar. First prize, £250 of art materials courtesy of Cass Art. Take your own materials, but canvases supplied. Full details, www.mallgalleries.org.uk

When: December 3, 10am to 4.30pm.

Cost: £15.

Contact: to book, email: enquiries@theroi.org.uk

Sending-in days

Lynn Painter-Stainers Prize

Details: Annual prize created by the Worshipful Company of Painter-Stainers and the Lynn Foundation to encourage the very best creative representational painting and promote the skill of draughtsmanship. Open to artists aged 18 and over and who are resident in the British Isles. Up to four works may be submitted, maximum size 60in (152cm) in the largest dimension, including frame. Only original two-dimensional works, in any painting or drawing media, are eligible, completed in the last three years and not previously exhibited. With the exception of commissioned portraits, all must be for sale. Online submission in first instance. Selected works will be exhibited at the Mall Galleries, The Mall, London SW1 from March 6 to 19. First prize, £15,000; second prize, £4,000; many other awards. For full details and to enter, go to: www.lynnpainterstainersprize.org.uk

When: Submission deadline, December 19, 5pm. Hanging-in, January 27 and 28, 10am to 5pm.

Cost: £15 per work; students £8 per work.

Contact: Parker Harris, PO Box 279, Esher, Surrey KT10 8YZ.

① 01372 462190

Royal Society of British Artists (RBA)

Details: The RBA seeks submissions of work displaying the highest standards of skill, expression and concept of draughtsmanship from artists aged 18 and over. Up to six works may be submitted, three of which may be original framed prints; up to four may be selected. All media accepted, including sculpture and original prints. Maximum size 94 $\frac{1}{2}$ in (240cm) in any dimension. Prizes include the de Laszlo Foundation Medal and £1,500 for the best painting from life by an artist under 35 and *The Artist Award* of a feature in a future issue of the magazine; many other cash and art materials prizes. Digital submission in first instance at www.registrationmallgalleries.org.uk. Selected works will be shown at the Mall Galleries, The Mall, London SW1 from March 22 to April 1.

When: Submissions deadline, December 9, 12 noon. Hanging-in, January 21, 10am to 5pm.

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

Contact: The Federation of British Artists, 17 Carlton House Terrace, London SW1 5BD.
① 020 7930 6844

Royal Institute of Painters in Water Colours (RI)

Details: The RI seeks the best in contemporary watercolour and water media painting. Artists over the age of 18 may submit up to six works in watercolour or water-soluble media, including acrylic, ink or gouache (but not water-soluble oils) on paper or paper-based support. A maximum of six works may be entered, up to four may be selected. All paintings must be framed in a light-coloured mount under glass, and be no larger than 94 $\frac{1}{2}$ in (240cm) in any dimension. All works must be for sale, minimum price £450. Many cash and art materials prizes. Digital submission in first instance at www.registrationmallgalleries.org.uk. Selected works will be shown at the Mall Galleries, The Mall, London SW1 from April 6 to 22. Full conditions available at www.mallgalleries.org.uk

When: Submissions deadline, January 6, 12 noon; hanging-in, February 11, 10am to 5pm.

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

Contact: The Federation of British Artists, 17 Carlton House Terrace, London SW1Y 5BD

① 020 7930 6844

Wildlife Artists of the Year

Details: Tenth year of the UK's most prestigious wildlife art competition. Entries are invited from amateur and professional artists worldwide, aged over 17. Up to five works, completed during the last five years, may be submitted; all painting media, sculptures and original prints are accepted, photographs are not. Works may be entered in any of the seven categories: Animal Behaviour; Earth's Beautiful Creatures, Hidden World, Into the Blue; Urban Wildlife; Vanishing Fast; Wings, Feathered or Otherwise. All works must be for sale. Online submission is preferred (at www.davidshepherd.org); alternatively download the postal entry form and send it with your images on a CD to the address below. Selected entries will be exhibited at the Mall Galleries, The Mall, London SW1 from June 26 to July 2, 2017. The many prizes include *The Artist Award* of a feature in the magazine. Full details available at www.davidshepherd.org

When: Submissions deadline February 20, 5pm. Entrants will be notified of handing-in days.

Cost: £25; concessions £10.

Contact: David Shepherd Wildlife Foundation, Saba House, 7 Kings Road, Shalford, Guildford, Surrey GU4 8JU.
① 01483 272323.

Contemporary Watercolour Competition

Details: Royal Watercolour Society's annual competition, open to all artists except members. Up to six paintings in any water-based medium on a paper support may be entered, including watercolour, gouache, acrylic and ink. Framed work must not exceed 39 $\frac{1}{2}$ in (100cm) square and all work must be for sale and have been completed in the past four years. Digital submission in first instance. Awards include David Gluck Memorial Award, £750 and *The Artist Award* of a feature in the magazine. Selected works will be shown at Bankside Gallery, 48 Hopton Street, London SE1 from March 3 to 15. For full details, and to submit, go to www.royalwatercoloursociety.co.uk/competition

When: Submissions deadline, January 16, 12 noon. Hanging-in,

February 26 and 27, 11am to 5pm.

Cost: £14 for one work, £28 for two works; £37 for three works; £46 for four works; £55 for five works; £59 for six works. Students may submit three works for £5.

Contact: Email: info@banksidegallery.com
① 020 7928 7521

Royal Society of Portrait Painters

Details: Submissions of new and traditional artistic models and perspectives in portraiture are invited from artists over the age of 18. Up to three works may be submitted in any medium, including original prints, but not sculpture; up to three may be selected. Maximum size 94 $\frac{1}{2}$ in (240cm) in any dimension. Digital submission in first instance at www.registrationmallgalleries.org.uk. Selected works will be shown at the Mall Galleries, The Mall, London SW1 from May 4 to 19. Many prizes and awards. Full details available at www.mallgalleries.org.uk

When: Submissions deadline, January 20, 12 noon; hanging-in, February 25, 10am to 5pm.

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

Contact: The Federation of British Artists, 17 Carlton House Terrace, London SW1Y 5BD
① 020 7930 6844

Royal Cambrian Academy Open 2017

Details: Exhibition open to artists and students aged 18 and over, who live or work in Wales. A maximum of two works may be submitted in any medium, 2D or 3D; recommended size, up to 39 $\frac{1}{2}$ ×39 $\frac{1}{2}$ in (100×100cm). All 2D work must be for sale and be submitted ready to hang. Clip frames will not be accepted. Selected works will be exhibited at the Royal Cambrian Academy between January 7 and February 4. Full details should be available at <http://rcaconwy.org>

When: Hanging-in, December 1 and 2, 11am to 5pm.

Cost: £15 for one work; £25 for two; students £10, £20 for two works.

Contact: The Royal Cambrian Academy, Crown Lane, Conwy LL32 8AN.
① 01492 593413

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EXHIBITIONS

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

LONDON

Bankside Gallery

48 Hopton Street SE1.

☎ 020 7928 7521

St Jude's in the City;

November 23 to December 5.

Mini Picture Show;

December 9 to January 22.

British Museum

Great Russell Street WC1.

☎ 020 7930 027

French portrait drawings

from Clouet to Courbet;

until January 29.

Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

Adriaen van de Velde: Dutch

Master of Landscape;

until January 15.

Flowers

82 Kingsland Road E2.

☎ 020 7920 7777

John Keane: If you knew me.

If you knew yourself. You

would not kill me;

until December 10.

Griffin Gallery

21 Evesham Street W11.

☎ 0208 424 3203

Griffin Art Prize; open

selection competition,

November 24 to December 23.

Guildhall Art Gallery

Guildhall Yard EC2.

☎ 020 7332 3700

Victorians Decoded: Art

and Telepathy;

until January 22.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Christmas Exhibition; Pamela

Kay, John Yardley, Geoffrey

Wynne, Lisa Graa Jensen,

November 22 to January 7.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

ING Discerning Eye;

November 16 to 27.

Royal Institute of Oil

Painters;

November 30 to December 11.

The National Gallery

Trafalgar Square WC2.

☎ 020 7747 2885

Beyond Caravaggio;

until January 15.

Australia's Impressionists;

December 7 to March 26.

National Portrait Gallery

St Martin's Place WC2.

☎ 020 7306 0055

Picasso Portraits;

until February 5.

The Queen's Gallery

Buckingham Palace.

☎ 020 7766 7301 (tickets)

Portrait of the Artist;

images

of artists in the Royal

Collection,

until April 17.

Osborne Studio Gallery

2 Motcomb Street SW1.

☎ 020 7235 9667

Nichola Eddery: Making

Paces; new equestrian

paintings and drawings,

November 8 to December 3.

Piano Nobile

90 York Way N1.

☎ 020 7229 1099

William Coldstream and

Euan Uglow;

November 16 to January 14.

Plus One Gallery

Juniper Drive, York Road,

SW18.

☎ 020 7730 7656

Carl Laubin: A Sentimental

Journey; architectural fantasy

paintings,

November 22 to December 16.

Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000

Abstract Expressionism;

until January 2.

Intrigue: James Ensor by

Luc Trumans;

until January 29.

Royal Opera Arcade Gallery

Royal Opera Arcade, SW1.

☎ 020 7930 8069

Paul Brown: New Oil

Paintings;

November 21 to 26.

Saatchi Gallery

Duke of York's HQ,

King's Road SW3.

☎ 020 7811 3070

Painters' Painters;

November 30 to February 28.

Tate Modern

Bankside SE1.

☎ 020 7887 8888

The EY Exhibition:

Wifredo Lam;

until January 8.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

The Turner Prize 2016;

until January 2.

Paul Nash;

until March 5.

The Wallace Collection

Manchester Square W1.

☎ 020 7563 9500

The Middle: Tom Ellis at the

Wallace Collection;

until November 27.

REGIONS

BATH

The Edge

University of Bath.

☎ 01225 386 777

Jerwood Drawing Prize;

until December 17.

Victoria Art Gallery

Bridge Street.

☎ 01225 477244

Peter Brown: A Painter's

Travels; new oil paintings,

December 3 to February 19.

BIRMINGHAM

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

☎ 0121 236 4353

Members and Associates;

November 16 to December 24.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

Strange Worlds: the Vision of

Angela Carter;

December 10 to March 19.

CALVERTON

Patchings Art Centre

Oxton Road.

☎ 0115 965 3479

Barn@Christmas;

watercolours,

December 3 to 24.

CHELTENHAM

The Wilson

Clarence Street.

☎ 01242 237431

The Last Word in Art?; with

David Hockney, Richard

Hamilton, Tracey Emin, Jeremy

Deller, Ian Hamilton Finlay,

until January 8.

CHICHESTER

Pallant House Gallery

9 North Pallant.

☎ 01243 774557.

The Mythic Method:

Classicism in British Art

1920-1950;

until February 19.

COLCHESTER

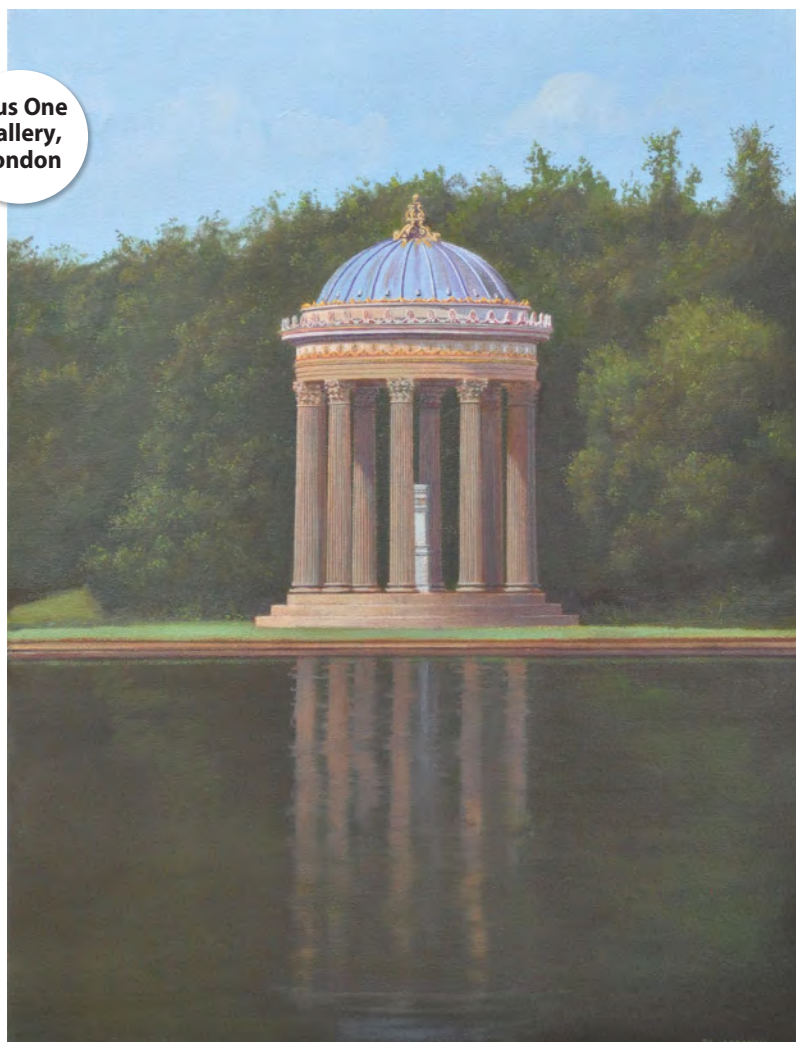
Chappel Galleries

15 Colchester Road.

☎ 01206 240326

Katherine Hamilton:

Plus One
Gallery,
London



Carl Laubin *Appollotemple, Munich*, oil on canvas, 16¼×11¼in (41×30cm)

Landscape Journeys Inside and Out 2013-2016;
November 12 to December 11.

EXETER

Royal Albert Memorial Museum & Art Gallery
Queen Street.
☎ 01392 265858
Kurt Jackson: Revisiting Turner's Tourism; 12 locations in Devon and Cornwall, with the Turner engravings that inspired them, until December 4.

FALMOUTH

Falmouth Art Gallery
Municipal Buildings, The Moor.
☎ 01326 313863
Man-Made in Cornwall: the Paintings of Tony Giles;
November 23 to January 23.

FROME

Black Swan Arts
2 Bridge Street.
☎ 01373 473980
30 Years, 30 Artists;
November 26 to December 24.

HASTINGS

Jerwood Gallery
Rock-a-Nore Road.
☎ 01424 728377
In Focus: Stanley Spencer – A Panorama of Life;
until January 8.

HENLEY ON THAMES

Bohun Gallery
15 Reading Road.
☎ 01491 576228.
Eric Rimmington: Still Life;
until November 29.

KENDAL

Abbot Hall Art Gallery
☎ 01539 722464
People on Paper; some of the finest drawings in the Arts Council collection, includes early drawings by Peter Blake and Howard Hodgkin, until December 17.

KINGSBRIDGE

Harbour House Gallery
The Promenade.
☎ 01548 854708
Present Maker; South Hams Art Forum,
November 29 to December 11.

LEICESTER

New Walk Museum and Art Gallery
53 New Walk.
☎ 0116 225 4900
Leicester Society of Artists' Annual Exhibition;
November 4 to December 3.

LIVERPOOL

Tate Liverpool
Albert Dock.
☎ 0151 702 7400
Yves Klein;
Edward Krasiński;
Cécile B Evans;
until March 5.

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

MANCHESTER

Manchester Art Gallery
Moseley Street,
☎ 0161 235 8888
The Edwardians;
until December 31.

MARGATE

Turner Contemporary
Rendezvous.
☎ 01843 233000
JMW Turner: Adventures in Colour;
until January 8.

MIDDLESBROUGH

mima
Centre Square.
☎ 01642 931232
Winifred Nicholson:
Liberation of Colour;
until February 12.

NOTTINGHAM

Djanogly Gallery
Nottingham Lakeside Arts.
☎ 0115 8467777
Victor Pasmore: Towards a New Reality; focuses on the period from 1930 to 1969,
November 26 to February 19.

Nottingham Castle Museum & Art Gallery
Lenton Road.
☎ 0115 8761400
Nottingham Castle Open;
until January 8.

OXFORD

Ashmolean Museum
Beaumont Street.
☎ 01865 278002
Lui Dan: New Landscapes and Old Masters; oils,
until December 26.

PENZANCE

Newlyn Art Gallery
New Road, Newlyn.
☎ 01736 363715
Gareth Edwards; oils,
November 12 to December 10.
Penlee House Gallery and Museum
Morab Road.
☎ 01736 363625
Crafts for Christmas;

November 26 to January 7.

SHERBORNE

Jerram Gallery
Half Moon Street.
☎ 01935 815261
Christmas Exhibition;
November 26 to December 23.

STOW ON THE WOLD

Fosse Gallery
The Manor House, The Square.
☎ 01451 831319
Gallery Artists;
November 27 to December 31.

STRATFORD-ON-AVON

Compton Verney
Wellesbourne.
☎ 01926 645500
Queen Victoria in Paris: watercolours from the royal collection;
until December 11.

WORCESTER

City Museum and Art Gallery
Foregate Street.
☎ 01905 616979
Worcester Society of Artists' 69th Annual Exhibition;
December 3 to January 21.

WORKSOP

The Harley Gallery
Mansfield Road, Welbeck.
☎ 01909 501 700
Sophie Ploeg: Identity and Dress; new work by 2013 BP Portrait Travel Award winner,
until January 8.

YORK

York Art Gallery
Exhibition Square.
☎ 01904 687687
Flesh; includes circle of Rembrandt, Peter Paul Rubens, Edgar Degas, Francis Bacon and Jenny Saville,
until March 19.

SCOTLAND

EDINBURGH

Scottish National Gallery
The Mound.
☎ 0131 624 6200
The Goldfinch; Carel Fabritius's iconic painting on show for the first time in Scotland,
until December 18.

Scottish National Gallery of Modern Art
75 Belford Road.
☎ 0131 624 6200
Joan Eardley: A Sense of Place;
December 3 to May 21.

Scottish National Portrait Gallery
1 Queen Street.
☎ 0131 624 6200
BP Portrait Award 2016;
November 26 to March 26.

Royal Scottish Academy
The Mound.
☎ 0131 225 6671.
The David Mitchie Gift; 22 paintings gifted to the Royal Scottish Academy by David Mitchie and his family,
until January 13.

GLASGOW

The Mitchell
Granville Street
☎ 0141 287 2999
Royal Glasgow Institute of the Fine Arts 153rd Open Exhibition;
November 12 to 27.

ART SOCIETIES

Berkamsted Art Society
Winter exhibition at the Civic Centre, from November 20 to 26. <http://berkamstedartsociety.co.uk>

Blackburn Artists' Society
Open exhibition at Blackburn Museum and Art Gallery, from November 19 to February 4.
Tel: 01254 667130.

Brampton Arts and Craft Club
Exhibition at the Wooden Hut, Union Lane, on November 19 and 20.

Cirencester Art Society
Winter exhibition at the Parish Church, from November 30 to December 10. www.cirencesterartsociety.com

Cricklade Art Group
Annual exhibition in the Town Hall, on November 19 and 20.
Tel: 01793 751321.

Gateshead Art Society
Annual exhibition at Shipley Art Gallery, from November 12 to January 26. www.gatesheadartsociety.org.uk

Guildford Art Society
Autumn exhibition at Guildford House Gallery, from

WALES

CARDIFF

BayArt Gallery
54b/c Bute Street, Cardiff Bay,
☎ 029 2065 0016
Jerwood Painting Fellowships 2016;
until December 16.

CONWY

Royal Cambrian Academy
Crown Lane.
☎ 01492 593413
Christmas Art and Craft; off-the-wall exhibition and sale of work by RCA artists,
November 26 to January 2.

NEWTOWN

Oriel Davies Gallery
The Park.
☎ 01686 625041
Imaginary Worlds: Illustration Now; works in all media selected from open submission,
until February 25.

November 12 to December 3.
www.guildfordartsociety.co.uk

Harrogate and Nidderdale Art Club
Eightieth birthday autumn exhibition at Ripley Town Hall, on November 26 and 27.
www.handart.co.uk

Keswick Society of Art
Exhibition at the Theatre by the Lake, from November 25 to January 20.
Tel: 017687 44855/88469.

Kilmood Art Club
Annual exhibition at Kilmood Parish Church Hall, Co Down, until November 20.
www.kilmoodartclub.org

Letchworth Art Society
Autumn exhibition at the Community Museum Gallery, from November 11 to 26.
www.leitchworthartsociety.info

Old Coulsdon Art Society
Exhibition at the Old Coulsdon Bowling Club, from November 25 to 27.

Salisbury Group of Artists
Winter exhibition at Salisbury District Hospital, from November 25 to January 6.

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

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Charles Williams' musings: PATRONAGE

It is an unacknowledged truth that success in the art business relies on patronage. It is, as in most walks of life, who you know not what that will lead you to the promised land, whether that is being a Royal Academician, representing Britain at the Venice Biennale, or getting a job teaching fine art at a university. I remember someone explaining the recent success of an artist by pointing out that he had recently completed a PhD with one of the Chapman brothers as his supervisor, for example, and the scales dropped from my eyes. If only I could afford to do a PhD with someone famous...

It is unacknowledged because it can look like the whole truth. The contemporary art world does not have a constant set of values to assess the quality of work – the cack-handedness, lack of resolution, or generally slack finish of a piece that you might think at first glance is the result of the work being made by a rather unpleasant five year old is probably entirely intentional and finely judged, referencing (how I shudder when I use that term) something called The Abject, and rather bravely rejecting bourgeois notions of Beaux Arts. Nor are ideas about content static – there is not really a set group of moral or social ideas for Art to transmit, but instead it is expected that Art poses questions. These questions can seem a bit impertinent sometimes, or just rude.

So if it were acknowledged more openly that this or that artist is the daughter of a famous critic, or a member of an influential publishing family, was married to the son of a world-renowned writer or even did a PhD with someone as famous as the Chapman brothers, it would be too easy to say 'oh, I get it', look knowing and never really look at the work. Which might be brilliant.

You might do a PhD with Jake or Dinos and not get on with them, they might get fed up with your constant optimism and sunny personality, or your work might actually not be very good. Nigel Cooke, the artist referred to, is very good, well, I think so, and knowing that he is the recipient of that sort of patronage doesn't diminish the quality of the work. In my view, anyway.

My brother-in-law, Alexis Latham, is an actor. He lives in Budapest and he is very interested in contemporary theatre ideas, directs what are called 'devised' plays with the company he founded, Scallabouche Theatre, created by a kind of improvisation technique. He has tapped into the very strong theatre tradition in Hungary, and he used to come over to the Edinburgh festival to put on one- or two-person performances. The last time he did it I went up to help him, and I found myself handing leaflets out while saying the words 'experimental Hungarian Theatre?' in as enticing a way as I could. We didn't get huge audiences. We were followed by a St. Andrew's University theatre group's revival of a Molière play. The queues went round the block. It was a depressing sight after our single-figure audiences.

Which would you go for – Hungarian experimental theatre or a known classic put on by a local university and starring your nephew? The problem is that neither of these options actually



▲ *The Meal Is Over*, watercolour and gouache, 11×7in (23×18cm)

carries any guarantee. The Molière play might be grindingly dull and your nephew embarrassing, while the experimental theatre might be, indeed was, an extraordinary spectacle, but equally it could go entirely the other way. Just because you are less privileged doesn't mean your work is better.

But it does seem to play a part in how we assess things, for better or worse, and makes the task of working out whether something's any good more complicated. It was easy for Alexis and me to walk past those long queues muttering darkly about student drama and local posh people having no taste or discernment or interest in real theatre, but your nephew could have been an electrifying Tartuffe – he might be the new James Bond!

That is why the importance and influence of patronage is played down in discussing the work of artists. It doesn't help much to know about it. Sometimes it can be enlightening to know an artist's background, and to see

what he or she has done to alter the tradition from where he or she has come, but to know what help he or she has had doesn't help.

So how do you get patronage? A question you don't need to ask if you already have it, obviously, but where does the average person get it? Well, that's where art college used to come in. By the time I got to Maidstone College of Art, I had been to university for a disastrous term, and fled, realising that more of the same stuff I had done at school was not going to help, and I found something at art college that did help. It was to do with the feeling of making something up as we went along, I think.

Most of us at art college were not natives of the art world and had got there, sometimes as a last resort, or because art was the only thing we could do; a surprisingly large amount of people got there in the face of bitter parental opposition. The staff were the same, had experienced the same things, and you were taught in a very personal way. It was quite clear that staff who you got on with were the staff who taught you.

And that is how patronage works. Your circle of friends and ex-teachers stays with you through your career, growing or shrinking according to the vicissitudes of fortune. If you go on to do a MA you meet more people, and so get more patronage; the more you get, the more you will get. I am not sure how the large fine art departments in universities, with hundreds of students and very few staff, work now, although my course at Canterbury Christ Church University is much like an old-fashioned art college.

I am always tempted to say that it's never worked for me though, that I never seem to have clicked with the right people in a position to help me, never done my PhD with Jake or Dinos, but that is of course, absolute rubbish! Like everyone else, I am where I am because of the people I know. It's just that, hideously ambitious creature that I am, I want to be further on...

TA

Charles Williams NEAC RWS Cert.RAS is a painter, writer and lecturer.

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