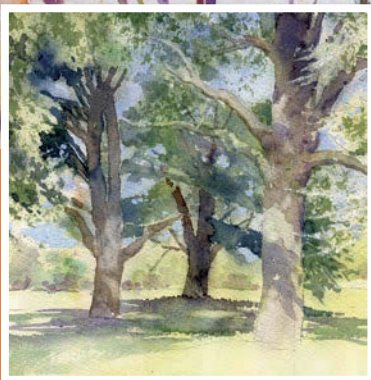


the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

**SPECIAL
SUMMER
ISSUE**

**Achieve more with less
in watercolour
with HAZEL SOAN**



**Capture dynamic
movement with
JAMEL AKIB**



**Be inspired by
Capability Brown's
landscapes**

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THIS MONTH'S COVER ARTIST



Hazel Soan *Poised to Pounce*, watercolour, 22x30in (56x76cm). See pages 33 to 35



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

The sun has just started warming up, we're only halfway through May and looking forward to summer at the time of writing and already we're discussing and planning our 2017 editorial publishing schedule. Thinking and planning ahead is a critical discipline for editors and publishers, and particularly when the all-important editorial contributors to the magazine are all professional practising artists with myriad demands and other deadlines to meet such as creating work for forthcoming open competitions, joint or solo exhibitions, commissions to fulfil, or preparing to tutor courses in the UK and/or overseas. So, because the motivation behind every issue of *The Artist* magazine is to bring you inspirational articles from top professionals that will help you to become better artists, we aim to work with our artist-contributors to ensure that they have the right amount of time within their busy schedules to create great content designed in every way to help you improve your own drawing and painting.

As we are proud to highlight on our cover, *The Artist* has been produced by artists, for artists, since its launch in 1931, and our passion and commitment is to bring you work to aspire to and to learn from, focusing primarily on figurative work, or non-figurative artwork based on a recognisable subject matter or source of inspiration. We ask our featured artists to explain why and how they create their work, what materials and techniques they use, and to offer as much as advice and help as possible to enable you to incorporate some of their ideas into your own work to help with your development. We know from your feedback that you also enjoy being challenged out of your comfort zones, to try new subject matter, media or techniques, and sometimes you value the stimulation of the arrival of the magazine when the dreaded 'artists' block' has stopped you working for a while.

For the team behind *The Artist* magazine, it is highly rewarding to contribute to this very personal, creative process, and to be part of your development as artists. We are hugely enthusiastic and passionate about what we do and thoroughly enjoy our role as conduit between the fantastic artists whose work and explanations, advice, tips and words of encouragement we publish in every issue, and you, our readers. We enjoy our part in this process and appreciate you allowing us to participate in your creative development.

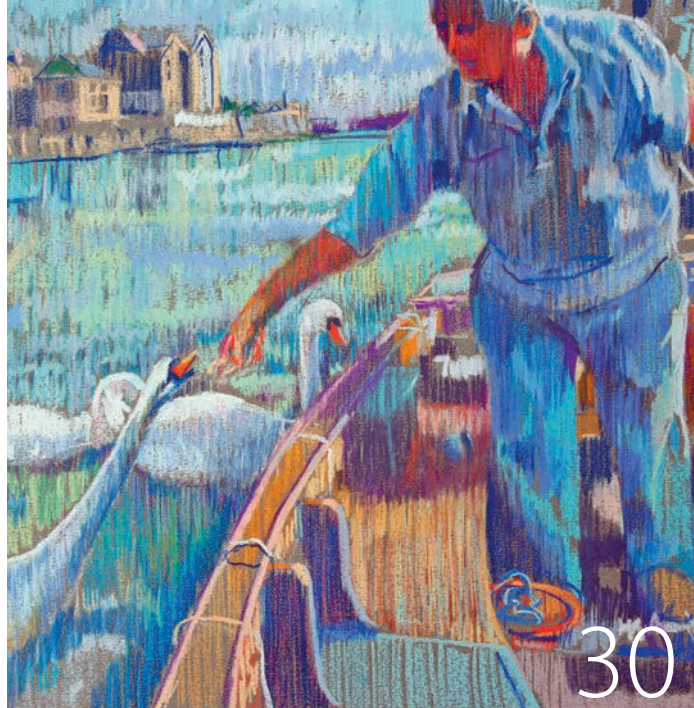
Highlights in this month's issue include our topical demonstration by John Somerscales on pages 17 to 19 showing why and how he is inspired by the landscapes of Capability Brown as we celebrate the landscape architect's tricentenary, plus the various additional practical features to help watercolourists by Judi Whitton (pages 24 to 27), Hazel Soan (pages 33 to 35) and Paul Weaver (pages 36 to 39). With dynamic movement (pages 12 to 15), how to loosen up in mixed media (pages 28 to 29), how to modify your ready-made greens for summer subjects (pages 40 to 41) and features on pastel techniques, capturing the sea and sky in acrylics, portraits in water-mixable oils and more, we hope that you will find the incentive or key bit of inspiration from this month's contributing artists to try something different or incorporate something more traditional in your own work throughout the summer. Do let us know your feedback, good or not so good, as we always love to hear from you.

Best wishes

Sally

Sally Bulgin
Managing Editor

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



CONTENTS

FEATURES

12 Moving brushstrokes

MASTERCLASS Jamel Akib, winner of *The Artist Award* at the 2015 Royal Society of Marine Artists' annual exhibition talks to Caroline Saunders

53 The musings of a professional artist

Charles Williams considers the purpose of art education

PRACTICALS

17 Painting in the park

John Somerscales demonstrates a watercolour landscape inspired by Capability Brown's landscapes at Blenheim Palace

20 Paint exciting sea scenes in acrylic

Glyn Macey shows you how to achieve drama and excitement in your acrylic painting

24 When the light changes

Judi Whitton advises on how to cope with changing light conditions

28 Painting loose in watercolour and pastel

In the second of two articles, **Carole Baker** emphasises the importance of planning for a successful outcome

30 Using pastel in a linear fashion

Max Hale demonstrates his technique for applying pastels

33 Meaningful brushwork

Hazel Soan concludes her series on less is more in watercolour with advice on brushes and brushwork

36 Paint convincing skies in watercolour

Paul Weaver reveals how to paint skies in all their moods

40 Modify your greens

Soraya French says ready-made greens can be mixed and used to great effect

42 Paint portraits in water-mixable oils

Hilary Page demonstrates her procedure for painting a simple portrait

45 Shadows make a painting

Using a sketchbook for reference, **Barry Herniman** works up a painting with shadows and sunshine in the second of two articles

48 Explore acrylics

The winners of **Paul Talbot-Greaves'** series of acrylic challenges





50 Painting all the moves

June Mendoza describes how she painted an oil portrait of a jazz singer

54 Understanding watercolour papers

The difference between Canson's Moulin du Roy and Montval watercolour papers



56 The A-Z of colour

H is for Harmony. **Julie Collins** continues her series

66 Cost-effect ideas for artists

Katherine Tyrrell advises on how to price your work

PLUS

6 Your views 9 The Art World

59 Art Books 60 Exhibitions

63 Opportunities

EDITORIAL CONSULTANTS



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



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



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



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

NEXT MONTH IN *the* artist

FEATURES

► MASTERCLASS

Scottish artist **Charles Jamieson** reveals how he paints his decorative still lifes in oils, incorporating flowers and textiles, using brushes and palette knives to build layers of zinging colour and texture



▲ Best-selling artist **Glen Scouller** shares his ideas on which sketchbooks and paper to use to create sketches with as much expression as finished paintings



PLUS

◀ **Jo Quigley** demystifies the issues of perspective and explains the essentials you need to know to help you master this tricky subject

PRACTICALS

- **David Parfitt** demonstrates why sketching on the move, from memory and from photographs, can be so rewarding
- Try **Laura Reiter's** approach and create a semi-abstract mixed-media composition from a selection of unusual objects and travel memories
- **NEW SERIES** Advice on working from life from **Ann Witheridge** of Lavender Hill Studios as she focuses on how to improve your figure painting
- **Ian Sidaway** explains how to achieve impact by using watercolour in a straightforward way as he paints a large-scale composition of Kynance Cove
- Develop your oil painting skills with expert tutor **Adebajji Alade** as he reflects on his own working practices

PLUS

- **Soraya French** starts a new three-part series on primary colours with a look at the range of yellows available to today's artists
- **Max Hale** puts Talens' Cobra Water-Mixable Oils to the test

**And much more! Don't miss out:
our August issue is on sale from July 15**

★ STAR LETTER

Watercolour starter kit

My eye was caught by Jake Winkle's painting of a highland cow on the front of the May 2016 issue, and Jake's article has changed my perception of watercolour. I particularly liked the wildness of the composition. This looser, free-form way of working really appeals to me and is much more in keeping with the way I would like to work. Could you suggest a small starter kit so that I can experiment without too much expenditure?
Sharon Grigg, by email

Jake Winkle replies: *'Watercolour is tricky and unforgiving but once you get bitten by the flowing transparency of the medium you become addicted. Ok, you can purchase a cheap set of colours, paints and paper, but you get what you pay for and may achieve very little but frustration as a result. If you are serious about reaping the potential rewards of watercolour you need to invest a little to help you on the first step to becoming a watercolour addict. I recommend a set of small (5ml) tubes of the following artist quality colours: cobalt blue, French ultramarine, crimson alizarin, cadmium red, lemon yellow, raw sienna, Winsor violet, light red and warm sepia; all colours are Winsor & Newton, with the exception of lemon yellow and warm sepia, which are Daler-Rowney. For brushes, a large squirrel mop, a sable or sable blend medium large (Luxartis size 16), which is the equivalent to a UK size 12, a smaller sable size 6 and a rigger. Buy the best paper you can afford – a pack of five sheets is the most economical way to do this. Ken Bromley and Jackson's do these and will cut them into smaller sizes free of charge. I recommend Arches 140lb Rough, or Saunders Waterford 140lb Rough, which is a little less pricey, but remember to stretch or tape your paper to a drawing board. Happy painting.'*

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

odds of acceptance were proven to be in our favour. Also, as far as I am aware, we all have freedom of choice.

● *It is tough to be rejected, but these decisions do not come easily to any judge or selection committee member. Digital pre-selection with the member societies at the Mall Galleries allows for every 'doubtful' to be viewed again and the main selection of manually handed-in works is also designed to give all 'doubtfuls' a second look. Selection is one of the hardest jobs we are obliged to do.*

● *We do value all non members for they are the future members of all the societies. Without them the system would ultimately implode.*

● *Over the four years I have been president of the Pastel Society, I have found that it is often the work of the non members that adds a freshness and vitality to the exhibition, an element of surprise. I have also enjoyed sharing their excitement at being part of the show. A detail that is often overlooked is that all members pay a membership fee to each society of which they are a member, which is more than the total submission fees paid for six submissions to one exhibition by a non member.*

● *Finally, I find it hard to understand how anyone could think that organisations such as the Federation of British Artists, based at the Mall Galleries, just a few doors up from Buckingham Palace, could run without some funds to finance rent, rates, heating, lighting, staff, publicity, etc. The handling of works alone is a major outlay in technical staff wages. The Federation has charity status and is therefore a non-profit organisation – Charity No. 200048. To quote from the Mall Galleries website (www.mallgalleries.org.uk): 'The Federation receives no on-going public funding and is entirely reliant for its income on sponsorship, subscriptions from Friends and Patrons, exhibitions and events and sales commissions.'*

Safety tops

I wonder how many other not-so-young people, like me, have real problems opening the press-down-and-twist safety tops on bottles of mediums; especially bad are the Winsor & Newton varnish ones. However, there is a solution. If you saw diagonally across the side of the black outer top with a hacksaw, it will eventually break open and can be taken off. The soft inside plastic top then works normally. Just twist, without having to press down. What a relief!

Jackie Flaherty, by email.

Not-so-open competitions

Most artists have a desire to be exhibited. It is good for the ego, so we are natural prey to the various organisations who invite non-members to submit to their public exhibitions. We flock in our hundreds, to pay £15, even £25, per work in submission fees.

What these esteemed organisations do not tell us is that after their members have taken their fill of the space available, there is very little space for outsiders, making the odds of being selected very slim indeed. Yet they encourage us to submit. Of course they do. We are a cash cow that just keeps on giving! One venerable art organisation recently said in their catalogue that 'The contribution of non-members is immense and incalculable'. They must have meant financial contribution from their submission fees, as only 68 works from a total of 381 were from non-members!

These organisations are taking us aspiring and gullible artists for a ride. They need to be transparent. With their submission forms they should publish the following data from their last exhibition: the number of non-member works submitted and the number hung; how

many works each is member entitled to exhibit. If they don't publish this information on their submission forms, then ask before you submit. Only then will you be in a position to decide just how important that organisation regards hanging non-member work, and what the odds of success are.

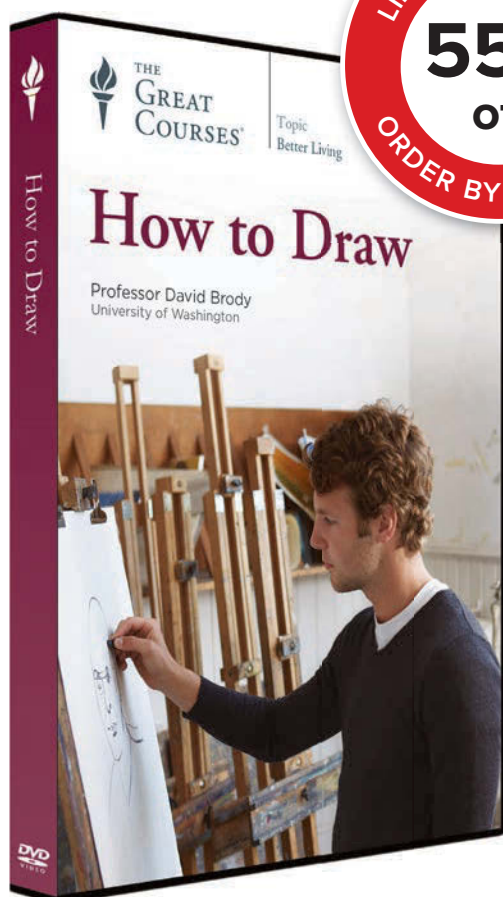
Jonathan Harper, by email

Cheryl Culver, president of the Pastel Society replies: *'My first reaction to this letter was an overwhelming sense of indignation that anyone could suggest we regard our fellow artists with such low esteem that we treat them as 'cash cows'. It is important to remember a number of facts:*

● *All members of all societies, no matter how prestigious, have at one stage in their lives as artists been non members. All have had to face rejection and what might seem to be insurmountable odds. The more desirable the society/organisation, the greater the competition and the greater the odds of rejection. If this criterion were to be the yardstick by which we make the decision to submit or not to submit, then we would never challenge ourselves and only submit when the*



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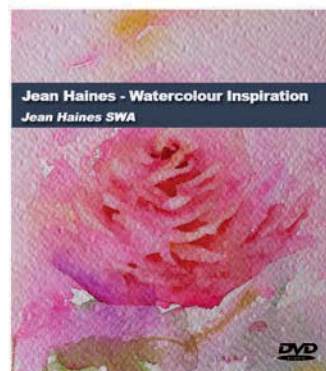
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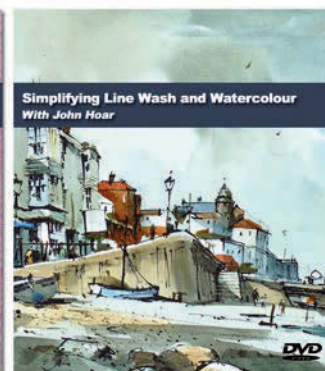
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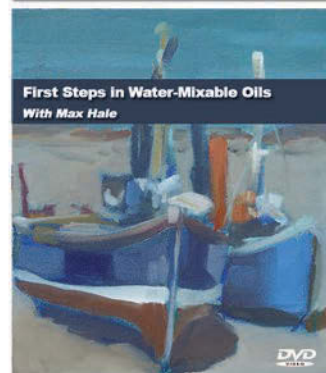
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THE ART WORLD

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

compiled by Deborah Wanstall



▲ Christopher Wood *China Dogs in a St Ives Window*, 1926, gouache on panel, 25×30in (63.5×76cm)

Between naivety and sophistication

Christopher Wood (1901–30) was an important figure in British art during the 1920s. Wood, whose quest was to become ‘the greatest painter’, studied at the Académie Julian in Paris 1921 and was subsequently introduced to Picasso and Jean Cocteau – and opium. This exhibition follows his development, from his designs for the Ballets Russes, his friendship with Ben and Winifred Nicholson, the ‘discovery’ of Alfred Wallis to the paintings made months before his suicide at the age of 29.

Christopher Wood: Sophisticated Primitive is at Pallant House Gallery, 9 North Pallant, Chichester, PO19 1TJ, from July 2 to October 2. Admission is £9, £4.50 on Tuesdays. The gallery is closed on Mondays. Telephone 01243 774557; <http://pallant.org.uk>.



▲ Pablo Picasso *Still Life under the Lamp*, linocut, 21×25½in (53×64cm)

Progressive cuts

Picasso made linocuts throughout his long career. The earliest date from 1939, but this exhibition at Lady Lever Art Gallery focuses on prints made in the early 1960s when he was in his eighties and which are, for the first time, being displayed outside the British Museum. Picasso used a 'progressive' process by which he cut, printed and cleaned just one piece of lino over and over again to gradually build up an image.

The linocuts featured will include prints from three series of works: *Jacqueline Reading* – Jacqueline was his second wife; *Still Life under the Lamp*; and *Nude Woman at the Spring*, which was inspired by Manet's *Déjeuner sur l'herbe*.

Picasso Linocuts from the British Museum is at Lady Lever Art Gallery, Port Sunlight Village, Wirral CH62 5EQ from June 24 to January 8. Admission is free. Telephone 0151 478 4136. www.liverpoolmuseums.org.uk/ladylever.



- The **Fine Art Trade Guild** has launched an Original Art Register, which provides a secure, low-cost registry of original art and photography. This scheme is designed to: hold an image and data of the work in a secure database; provide written support in case of disputes over registered images; generate as many viewings of the database as possible to help promote the images. A certificate of registration is issued for each image uploaded. For full details, please see www.fineart.co.uk.

- **The Discarded Made Beautiful 2** is an exhibition by ten members of Freelance, an association of Ipswich-based freelance professionals until June 25 at the Frame Workshop Gallery, 22 St Nicholas Street, Ipswich IP1 1TJ. www.creative-freelance.org.uk.

- The Mercer Art Gallery, Swan Road, Harrogate HG1 2SA (telephone 01423 556188) has commissioned new work by **Kate Whiteford** for the Capability Brown tercentenary celebrations. The exhibition, *False Perspectives*, features large-scale drawings of trees, as well as watercolours relating to Brown's landscapes at Harewood and Compton Verney. It continues until September 18.

Turn to page 17 to see how **John Somerscales** interprets Brown's landscaped grounds at Blenheim Palace.

- There is an art exhibition and sale at Stotfold Mill, Stotfold, Bedfordshire SG5 4NU from July 15 to 17. www.stotfoldmill.com.

PAINTED IN CUMBERLAND

Winifred Nicholson lived in Cumberland (or Cumbria, as it is now) for large parts of her life but this is the first exhibition to concentrate solely on the paintings she made in Cumbria. Many of the paintings have been drawn from private collections and not seen in public until now. Also included are some of her best-loved works and, drawing on new research, previously unseen archival material.

Winifred Nicholson in Cumberland is at Abbot Hall Art Gallery, Kirkland, Kendal, Cumbria LA9 5AL from July 8 to October 15. Admission is £7. Telephone 01539 722464; www.abbothall.org.uk.

◀ Winifred Nicholson *Helen's Bunch in Helen's Pot*, 1974, oil on canvas, 15¾×19½in (40×50cm)

Inside Bloomsbury

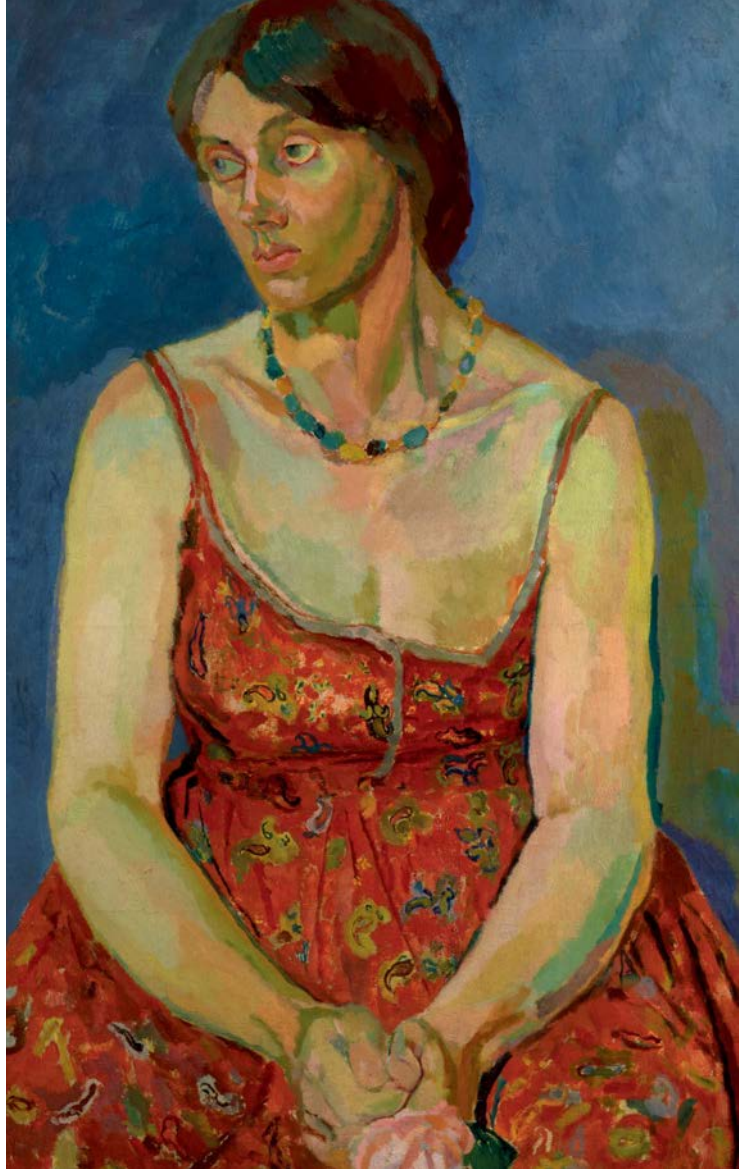
The Bloomsbury Group is the subject of Victoria Art Gallery's major summer exhibition *A Room of their Own: Lost Bloomsbury Interiors 1914–1930*. Paintings, decorated furniture, ceramics, fabrics and rugs are brought together to recreate the interiors, now lost, on which the Bloomsbury artists worked between the First and Second World Wars.

In this exhibition objects and paintings from private and public collections are reunited in a celebration of the group's passionate approach to art and craft. Included are works by Dora Carrington, Henri Gaudier-Brzeska, Nina Hamnett, Edward Wolfe, Roger Fry, Vanessa Bell and Duncan Grant

A Room of their Own: Bloomsbury Interiors 1914–1930 is at Victoria Art Gallery, by Pulteney Bridge, Bath BA2 4AT until September 4. Admission is £4. Telephone 01225 477233. www.victoriagal.org.uk.

► Duncan Grant *Vanessa Bell*, c1918, oil on canvas, 37×24in (94×60.5cm)

From Life is a group of three artists, Rosemary Ensor, Rebecca Baker and Veronica Moran, who are exhibiting original oils, watercolours and mixed-media works from July 24 to 30 at Birdwood House, 44 High Street, Totnes TQ9 5SQ. www.birdwoodhouse.org.uk.



PAINTERSONLINE EDITOR'S GALLERY CHOICE

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



'I am currently working on a book, which should be published next year. As part of the book I interviewed Patrick George, the former professor of fine art at the Slade and contemporary of Lucian Freud, (as well as other contemporary landscape painters). I am also making paintings for a show at the Zimmer Stewart Gallery, Arundel, in October, as well as the Harbour Gallery in Cornwall.

'The painting was made on a 100×100cm canvas and painted on a white ground, although I also use a cadmium orange ground. I use Winsor & Newton Artisan water soluble-oils with Liquin and large synthetic teflon brushes, which are soft but have considerable spring. The constant colours on my palette are titanium white, yellow ochre, raw umber and ultramarine, sometimes with the addition of lemon yellow, cadmium red, Naples yellow, sap green and black, which was the palette for this painting. I suffer from dermatitis so I clean my brushes in soap and water, but only mix my paint with Liquin.

'The whole painting was made in one sitting, which required a lot of mental and physical effort in my tiny studio. At the point of completion I discovered that Patrick had sadly passed away that weekend. I felt that the painting was a fitting tribute to him.'

◀ Philip Tyler *Letter to Patrick*, oil on canvas, 39½×39½in (100×100cm). On show in our online gallery at www.painters-online.co.uk

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

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MASTERCLASS

Moving brushstrokes

Caroline Saunders talks to **Jamel Akib**, *The Artist Award* winner at last year's Royal Society of Marine Artists' annual exhibition

Subtle suggestive movement through abstract and original mark making, together with angled brushstrokes, are Jamel Akib's hallmarks. 'Nobody gets that feeling of watching still images move quite like Alex Kanevsky, the American contemporary classical painter. He really made me consider the subject of a painting,' says Jamel, who depicts movement by showing where the subject has been and where it's going by using little clues: a hint of a wing or a slab of skin tone. 'I abstract the area being vacated and leave the area the subject is moving into empty, so the viewer can imagine the subject transcending that space, almost like digital tracing when an image becomes corrupted. It's a very instinctive process.'

With the nautical theme Jamel was adamant that he would not paint the

sea or the entire boat. 'I found a unique niche by painting the crew of a racing yacht. The deck is a compositional gift for an artist. It was possible to achieve fantastic dynamic shapes juxtaposed against the sweeping perspective of the curves of the boat.'

Ideas

Keen on the work of Lucian Freud, Jamel says 'Freud's big bold brushstrokes along a thigh can lead you rushing up the leg at a hundred miles an hour; then he slows you down and lets you dance around the face with delicate little stabs of paint. A likeness can be defined with a simple stroke around the cheek, for example.' Jamel is also an admirer of the economical but meaningful strokes of John Singer Sargent.

While still at college, Jamel launched

▲ *Pull*, oil on canvas, 26×50in (66×127cm).

'This was the winner of the Charles Pears Award at the 2014 Royal Society of Marine Artists' exhibition. I wanted to paint a marine scene without water or a boat, and I've kept this theme going ever since, simply because I haven't seen it done before. I love painting figures and the subject seemed to lend itself so well to my style. The paraphernalia of the boat also came in handy for showing perspective. I used strokes to show tension through those arms, I wanted the audience to really feel the pull.'

his illustration career by securing a commission to produce the cover for the *Observer*. He continues to find the constraints of illustration appealing and takes this discipline into his paintings, particularly the composition. 'Deadlines are short so there is no time to plan.



Versatility is a must; the piece can be descriptive, conceptual or a simple portrait. It is a challenge to reflect a piece of writing, to capture the essence in a simple clear way and still produce a painting that is painterly and of interest.'

Jamel believes in painting ideas rather than actual scenes and advises painters to try to do something no one else is doing. Each idea prompts a change in style – currently Jamel is looking at a lot of Art Deco imagery, so his strokes are less manic, with a strong design element creeping in. 'I would rather have an essence of the subject and sacrifice a little accuracy for expression. It's difficult to balance with a portrait, as the tendency is to tighten up as you correct. So many portraits can be accurate but somehow feel lifeless. I try not to be rigid and instead let the portrait talk to me.'

Change of media

A few years ago Jamel made a break from chalk pastels and digital painting and opted for oils. 'I wanted the energy of real painting to compete with the plethora of smooth digital work that has recently flooded the illustration market,

and now submit high resolution digital photographs of my artwork.'

Jamel's paintings begin as a pencil and oil colour sketch on small MDF boards, or as an iPad sketch made with the Procreate app. Using Loxley gold canvases and 3mm MDF board, Jamel applies a quick-drying primer and Dulux undercoat. He also mixes in a bit of Golden Acrylic Ground for Pastels, which gives a tooth to the mix. Sometimes he chooses flat colour for the background, at other times he likes to paint over old paintings, letting parts show through. 'I usually spend a long time deciding on a background colour. I could spend a day on this part. With portraits I usually start with a mid-tone neutral background.'

Next, he sweeps around the canvas with a long rigger brush to get the desired movement. 'The strokes eventually become calm and more resolved. I like to sketch in oil, just in case I don't like a stroke, as I can wipe and start again.' Jamel spends up to an hour laying down strokes of paint, then stops to paint something else. 'The whole point of the painting is to control the focal point. Too many highlights can confuse the eye and result in multiple



▲ *Eastern Bluebird*, oil on canvas, 34×42in (86.5×106.5cm).

'I try to maintain energy in all my bird paintings by keeping my strokes straight. I very rarely model form. The strokes are bigger away from the head and get steadily shorter and more frequent around the eye. This maintains a rhythm and keeps the emphasis on the focal point.'

◀ *Tiny Tempah*, oil on board, 30×20in (76×51cm).

'This was a commission. I used the energy of the drips and broad strokes of the background to reflect the rapper's music. It would be inappropriate to paint him with lovely soft lines and blended tone. He needed to be raw and direct.'



▲ *Kimono*, oil on board, 42×34in (106.5×86.5cm).

'I kept the workings on the face very simple so that the costume takes centre stage; the hair was painted in four strokes with a 3in brush, which took just seconds to do. The background colour is a highlighting device – the brushstrokes imbue the figure with movement even though she is static. A palette knife was used to paint the flower.'

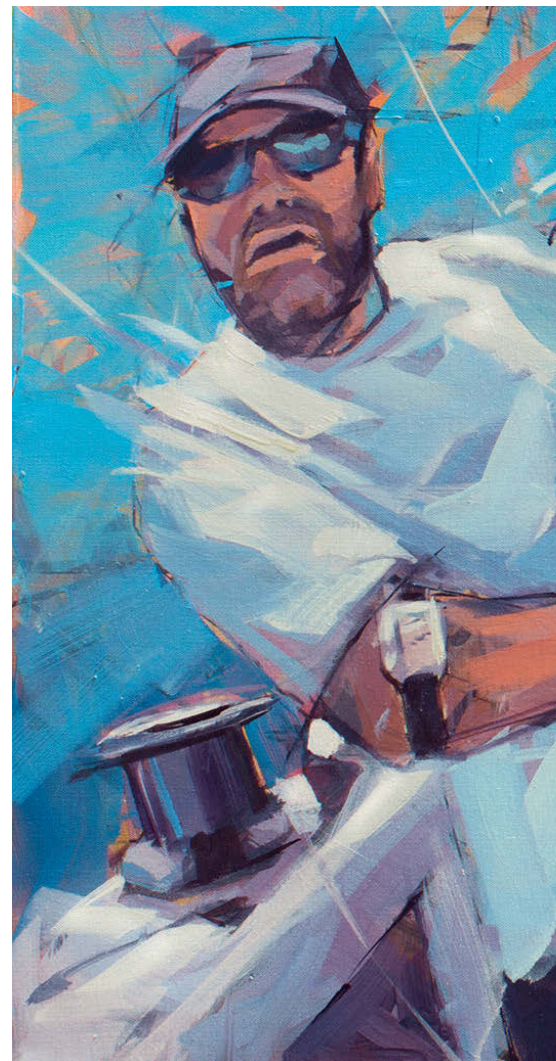
focal points, which ultimately diminishes the impact. I try to use large sweeping brushstrokes away from the focal point and gradually get shorter tighter strokes around it. The focal point is usually where I use the absolute light.'

Marks are made with his fingers, a print roller, a ruler, a squeegee and various lengths of mount board. 'I love to show off how the painting came to be, so I like to show evidence of the underlying drawing. I measure all the time when drawing; these marks are part of the process, they give a truth to the painting. The audience can chart the painting process by studying the lines: a little tick to the side of the face would be where I've marked out an eye; a vertical line tells how I have

aligned the hand with the head, and so on. It shows I haven't gridded or traced. It shows confidence and is something I enjoy seeing in painting.' Jamel might photograph the work and manipulate that on his computer if he thinks it needs it. He does what feels right.

Materials

Jamel prefers Winsor & Newton's Artisan Naples yellow to their Artists' Oil Colour Naples yellow. Michael Harding green lake is a punchy green but he finds the reds too opaque, preferring the Winsor & Newton ones. He dilutes oils with a mixture of half Sansodor and half Liquin. 'I'm not averse to using black – I'd use it with a crimson or red to warm it a little. It's also nice to reach for the black when the burnt umber and blue mix just isn't dark enough.' His staple palette consists of cadmium yellow deep, Naples yellow, titanium white, burnt umber, cerulean blue, burnt sienna, alizarin crimson, purple madder and phthalo blue but it frequently changes. 'Each birthday, my wife buys me a colour I've never used and I commit to using it in my next painting. I've found some great accent colours that way,



▲ *Pull 2*, oil on canvas, 26×50in (66×127cm).

'This won *The Artist Award* at the 2015 Royal Society of Marine Artists' exhibition. I painted over an old painting that I felt wasn't working. On close inspection you can see the forearm and hand of another figure. I used the warm colours of the background – a base made of crimsons and burnt siennas helps to warm up an otherwise cold colour palette dominated by whites and blues. I have used this trick for all my subsequent marine-inspired subjects.'

such as Michael Harding phthalo blue, which is really vibrant and I've been using it ever since. I don't like to plan colours too much. I'm a great advocate of applying paint and seeing where it takes you.' Jamel finishes the completed painting with a layer of dammar varnish.

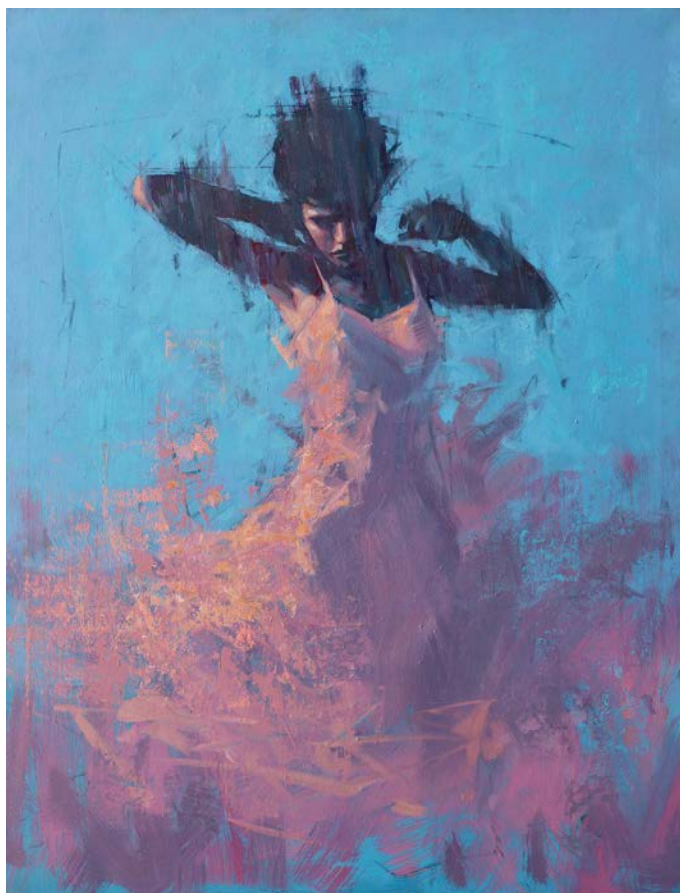
'All my brushes are from Rosemary & Co. I use the full range of their angle brushes but I do favour the 2in for large sweeping strokes. I also use their ivory range of flat brushes. They are synthetic, not as stiff as a hog, and give a lovely bounce on the canvas.'

Typically he uses sizes 4, 8, 10 and 12, and a long-handled rigger for line work. **TA**



◀ *Tempest*, oil on canvas, 42×34in (106.5×86.5cm).

'I wanted this figure as a silhouette lost in her movement so I kept the detail to a minimum. I used the dress as an area to let loose with abstract strokes, applying the peaches and crimsons with a palette knife and roller on a cerulean base. Even the slight remnants of the original drawing add movement to the figure.'



Jamel Akib

has a BA honours degree in Illustration from Kent Institute of Art and Design and has won awards in many exhibitions and commissions. So far he has illustrated the covers for three Booker Prize finalists and clients include National Geographic, Oxford University Press, the *Sunday Telegraph*, the *Independent* and DHL. Jamel is tutor at Cross Barn Art, Odiham, Hampshire, www.crossbarnart.com, www.jamelakib.com.

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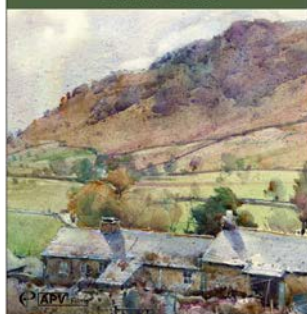
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Painting in the park

John Somerscales finds the grounds landscaped by Capability Brown at Blenheim Palace provide year-round inspiration

I am fortunate enough to live within a few miles of Blenheim Palace, Oxfordshire's World Heritage Site, with its magnificent grounds landscaped by Lancelot 'Capability' Brown, whose tercentenary it is this year.

The parkland, lakes and architecture provide wonderful year-round opportunities for both *plein-air* and studio painting. As the grounds stretch across 2,000 acres, seeking out the best views usually requires a lot of walking, so lightweight and portable equipment is essential. I use a simple lightweight sketching easel for watercolour and a pochade box with camera tripod attachment for the oils and acrylics. My palette is the same for both media:

cobalt and ultramarine blue, cobalt violet, viridian, raw sienna, burnt sienna, cadmium and lemon yellow, light red and cadmium red.

Colours and perspective

There are thousands of trees in the park, including a rich variety of species, and with seasonal variations this provides an almost limitless source of material for the landscape artist.






Inevitably the colour green is going to loom large, and handling and mixing greens is an aspect of painting that often troubles beginners. I encourage all my students to create a chart showing the range of greens created by mixing all their yellows (lemon,

▲ *Bridge Study, Blenheim*, oil 10×12in (25.5×30.5cm).

I sat at my pochade box to make this *plein-air* study in the month of February. Winter colours are usually more interesting if you can find a bright day, and the denuded trees enabled me to see more of the bridge and concentrate on the textural interplay between branches, ground, architecture and shadows

cadmium, raw sienna) with all their blues (cerulean, cobalt, ultramarine) as well as lamp black and Payne's grey – see my green colour mixing chart (page 18). This will show the contrast between warm and cool variations and the various degrees of colour saturation. ►

Colour chart

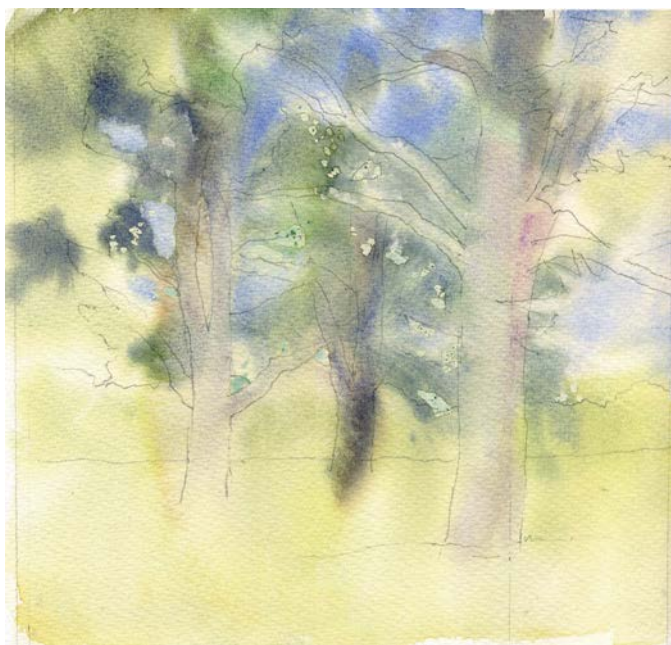
			
	Raw sienna	Cadmium yellow	Lemon
Cerulean			
Cobalt blue			
Ultramarine blue			
Payne's grey			
Black			

DEMONSTRATION *Tree Study*



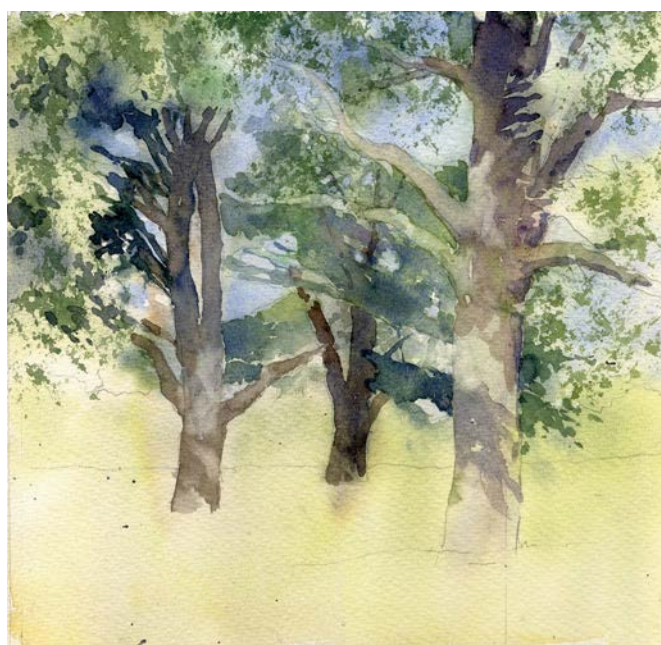
▲ STAGE ONE

I stretched a piece of Bockingford paper and sketched out the main elements, concentrating on the shapes between the trees as much as the trees themselves. I applied a weak wash of raw sienna to act as a warm base; when this was dry I added some touches of masking fluid



▲ STAGE TWO

I re-wet the paper and dropped in various greens made from cobalt blue mixed with raw sienna, cadmium and lemon yellow while the paper was still wet. The sky was neat cobalt, and the dark areas were cobalt mixed with light red and some burnt sienna



▲ STAGE THREE

I removed the masking fluid and, using a sponge, began to create some of the foreground foliage. I continued to intensify the background greens by adding stronger colour and including some cobalt violet and viridian. I darkened the tree trunks with strong mixes of ultramarine, light red and burnt sienna, making sure I did not overdo the mixing and create black

Understanding and perceiving temperature variations within colours is a great aid to creating depth, or aerial perspective, within a landscape.

I work in watercolour, oil and acrylic, always trying to use the varying qualities of each to best effect. To create dappled light by continually

adding light over dark or dark over light paint, I find the quick-drying quality of acrylic to be very useful.

Slow-drying oils, on the other hand, are great for *plein-air* work as areas can be continually blended or adjusted without overworking the picture and losing its original feel – and there are

no worries about the brushes or palette drying out!

How long you spend working *en plein air*, and how successful the results are, often depend on practical considerations such as accessibility, wind and weather conditions, distance from your car, etcetera.

TA



▲ FINISHED PAINTING

Tree Study 2, watercolour on Bockingford paper, 10×10in (25.5×25.5cm).

Finally I worked up the background bushes a bit, added the shadows under the trees and, using gouache, reinstated some of the sky I had lost

John Somerscales

worked for over 30 years as a designer and illustrator in educational publishing. Now retired, he concentrates on painting in watercolour, oil and acrylic. John also teaches individuals and classes, and gives demonstrations at art groups. He is a member of Oxford Art Society, has exhibited with the Pure Watercolour Society, and has had work shown in Oxfordshire, London and Normandy. His work has been shown in the *Sunday Times* watercolour exhibition and the Anglo-French watercolour exhibition at St Marguerite-sur-Mer, Normandy. You can see more of John's work on his website: www.jdsomerscales.co.uk



Paint exciting sea scenes in acrylic

Glyn Macey demonstrates how to make a breakthrough in your painting. He urges you to start loosening up and produce big expressive shapes and marks with your paints

For me, working from life is what it's all about. You just can't beat the magic that happens when you observe your subject from life. It's a kind of magic, a play-off that is difficult to recreate from a mere photograph. Of course sometimes it is nearly impossible to work from life, so I sketch obsessively, take notes, record sounds and take photographs. The experience of working from photographs is always enhanced when we also have written notes to refer to, or recorded sounds to

take us back to the moment.

Sketchbooks, journals and collected ephemera become a key part of our process. Using my 'capturing' process when painting yachts can, I must admit, be a little difficult. But recording the sound of the breaking waves, the crash of the bow as it cuts through the water, and the excited shouts of the crew helps enormously. Add to this some thumbnail sketches and written descriptions and I'm set up as well as I can be.

Several techniques were used in the demonstration painting *Breakthrough* (right) to capture the speed, drama and excitement of the boat breaking through a wave. Impasto whites in the foreground help to give depth, while fine, stamped lines create scale and flicked paint creates energy and movement. All these marks were made with looseness in application in a deliberate attempt to imply a feeling of speed.

TA



▲ *Moving Away*, acrylic on board, 23½×23½in (60×60cm).

In *Breakthrough* (right) I used heavy bodied impasto paint and an 'in-your-face' composition. Compositions such as these convey drama, speed, and excitement. Here, the boat sailing is away from us and we see the trawler's stern. This compositional approach is much calmer in feel. Maybe making the subject smaller adds to the gentleness of the new composition? How about less impasto work, if any? How about adding collage elements?



▲ *Yacht Race*, acrylic on board, 23½×23½in (60×60cm).

Movement in a painting can be created in many different ways, from changing the overall composition to changing the light source. In this painting, an element of slick speed was introduced by using sharp lines, shadows and crisp highlights to cut through the otherwise softly painted background and sea. The defined outlines were accentuated by using silhouette sail shapes against the white cliffs and crisp whites on the near yacht. Flicking was kept to a minimum to avoid overworking

DEMONSTRATION *Breakthrough*

MATERIALS

- Mountboard 23½×23½in (60×60cm)
- Brushes: size 12 flat, size 2 round
- Acrylic paint: French ultramarine, titanium white, cadmium red, burnt sienna, phthalo blue and cadmium red
- Pencil, eraser and ruler
- Painting knife



STAGE ONE

Start by sketching out the basic shapes in pencil. You might find it handy to use the pencil and ruler to add a grid to your paper in order to help square up your image. Squeeze French ultramarine, titanium white, cadmium red, burnt sienna and phthalo blue into your palette. For the sky area, make a creamy mix of titanium white and phthalo blue. Apply it fairly flatly across the top of the picture, aiming to keep the texture even so that the eye is not drawn to this area, which is less important to the finished picture than the sea.

Using the size 12 flat brush, add some choppy strokes in the sea using the same mix. In the finished picture, this will help to bounce the eye around and give a sense of dynamism to the sea. Now compare the strokes in the sky with those in the sea and note the way the brush is held for the smaller, looser marks in the sea. The sky is laid in using a more controlled stroke, although it is still fairly quick

‘You just can’t beat the magic that happens when you observe your subject from life’



STAGE TWO

Add more French ultramarine to the mix and block in the boat and sail with the size 12 flat brush. Vary the mix by adding more water, or more phthalo blue, titanium white or French ultramarine paint. Use strokes that follow the planes of the objects, so vertical strokes for the sail and horizontal ones for the boat. Again, add touches of the mix to the sea area with choppy strokes. Apply pure titanium white to the sea using the same brush. Cover the whole area and create texture by varying the brushstroke direction, angle and length. Try to vary the way you hold the brush to get an almost chaotic feel, and enjoy recreating the movement of the waves and water. The aim is to recreate the energy of the sea – work until the paper is covered, painting intuitively. As soon as you think ‘what now?’ this stage is completed

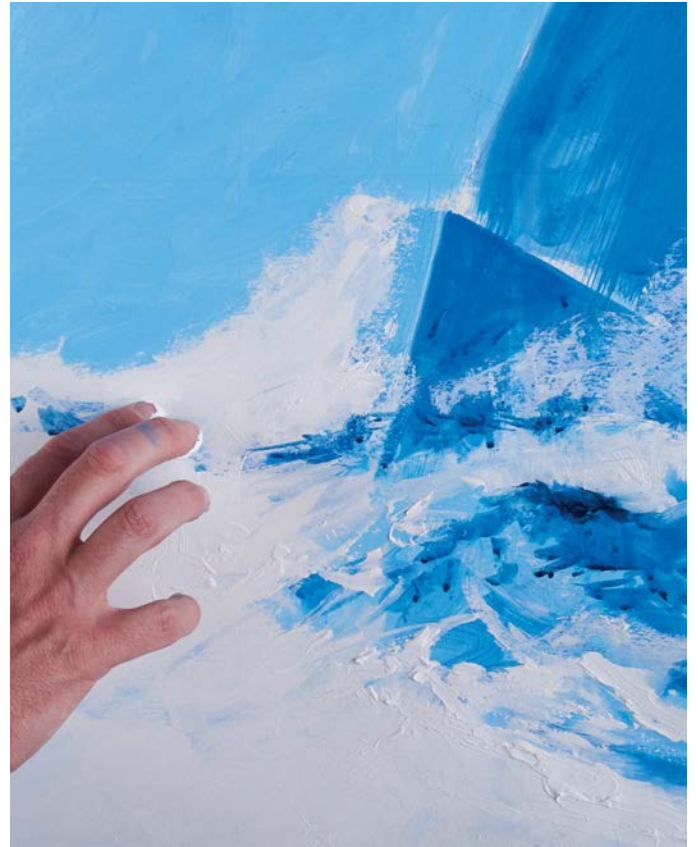


ACRYLICS



STAGE THREE

Burnt sienna, like all earth colours, will mute and neutralise other colours. We will use this quality to add some interesting dark tones and modelling to the boat and waves. Mix phthalo blue and burnt sienna together and dilute a little to a watery consistency. Still using the size 12 flat brush, use this mix to glaze the sails; then use the corner of the brush to add touches of this darker tone to the sea on the left-hand side. Use your fingers to add undiluted titanium white to the foreground, creating thick, creamy texture that helps suggest detail. This also creates distance, by adding contrast in texture between the foreground and the boat. Dilute the white paint to a milky consistency, dip your fingers into the well and flick it around the foreground to create energy



STAGE FOUR

Using the burnt sienna and French ultramarine mix, straighten the edge of the sail by drawing a size 2 round brush down it – the background sky should be dry by this point, so you can rest a straight edge against the surface to help. Paint the edge of the ruler with the same dark mix and use it to stamp the surface just to the left of the sail to suggest rigging. Add tiny areas of shading to the blue parts of the sea with the tip of the size 2 round and the dark mix of phthalo blue, French ultramarine and burnt sienna.

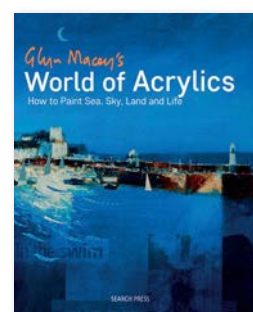
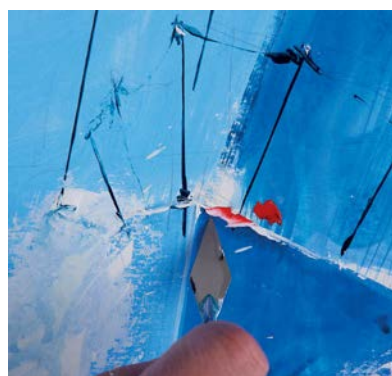
Dip the edge of a small painting knife into the dark mix and use it to draw the other rigging and the guard rail on the front of the boat. If you need to add curves or thicken areas, use the tip of the knife





STAGE FIVE

Add crisp highlights to the boat hull using titanium white and the edge of the painting knife. To finish, add a tiny hint of cadmium red to the bow with the painting knife. This spot of red will leap forward and catch the eye of the viewer because it contrasts so strongly with the cool blues and whites of the rest of the painting. Try to avoid the temptation to make the red area too large, as this can detract from the effect. With these in place, make any further adjustments or additions you wish – and then declare your painting complete!



This extract is taken from Glyn Macey's *World of Acrylics: How to Paint Sea, Sky, Land and Life*, published by Search Press. ISBN 9781782211174, price £15.99. Copies of this book can be ordered from our online store at: www.painters-online/store

► FINISHED PAINTING

Breakthrough, acrylic on board,
23½×23½in (60×60cm)

**Glyn Macey**

is a Cornish-born professional artist, author, teacher and television presenter. He is probably best known for his ongoing art-based fundraising projects for charities such as UNICEF and RNLI. Working in an array of media, he continually travels the world searching for new ideas and inspiration. These ideas are passed on through his books, articles and website, www.glynmacey.com.



When the light changes

Judi Whitton explains how to convey a sense of light without the use of strong shadow areas in watercolour. Her advice is also useful for dealing with changes in the light

It is not always easy to show a particular luminescence and you may rely on doing this using colour or tone, or both. Many artists prefer to paint sunlit landscapes when there is plenty of light and shade. Indeed, the use of shadows is an excellent way to give life and form to your painting and convey the feeling of sunshine. But life is never so simple! If you do much of your painting using photographic reference there is always the difficulty that you may not be able to see what is going on in the shadow areas, as these can look very dark on your reference image.

If you enjoy the lively spontaneity of *plein-air* landscape painting you will be aware that the sun may not shine, or it may only shine intermittently and, of course, the direction of sunlight does move with time so the changing shadow patterns make life difficult for the artist. The classical way to overcome the

second and third of these problems is to make quick sketches or take a digital photograph when the design of the shadows is how you would choose for your picture and refer to these when needed. If the sun is not shining then you can either create the shaded areas (very daring) or decide to paint a softer light picture without strong shadow areas.

Softly-lit landscapes

I like to complete a *plein-air* painting at one sitting, so I have devised a way of working that does not rely on the depiction of shadows at a particular time – I use shadows that are beneficial to the painting. My main desire is to render the ‘feeling’ of the light on that day but not to be a slave to what I can see by meticulously depicting each shaded part and each cast shadow. I prefer to work outside when the sun is not shining brightly and can depict the

sense of light using more subtle means, as demonstrated by my treatment of the railway bridge at Ballydehob, West Cork (right).

I sat on a wall to paint the yard and outhouses of a cottage in Ballydehob (below right). Although it was an overcast day there was a lovely gentle light and I was not troubled by changes in the shapes of shadows as I painted this charming scene.

Still-life lighting

Although when painting a still life you may feel you can control the environment, this is not always straightforward. First of all you may have some sunlight from a window shining on your set up, and this will strongly change the balance of colour and tones as time progresses. Of course you can rearrange things to ensure the light does not shine directly onto the subject but by doing this you may be



▲ The railway bridge at Ballydehob, West Cork
This bridge is an exciting subject for the painter

► Three arches of Ballydehob Bridge with view beyond
This is the composition I selected – it concentrates on a small section of the bridge and the view beyond





POINTS TO CONSIDER WHEN PAINTING LIGHT

- You have to make choices whenever you paint.
- You can convey light in an endless variety of subtle ways.
- You do not always need strong shadow areas to give a sense of light.
- You should not be frightened to continue painting a landscape whilst the light changes.
- You can select light and shadows that are beneficial to your picture.
- The advantage of lengthy studying of the subject may outweigh hurrying because of the changing light.
- You can give a glow to your picture using tonal variation alone, without the need for strong shadows.
- You may have more than one light source in a still life, giving double or triple shadows.
- You can use shadows to enable the containers to sit down in a still life and shadows can also be used to link separated parts of your set up.
- You should not be a slave to painting literally and meticulously depict each shaded part and each cast shadow. This can become boring for the viewer.

▲ *Railway Bridge at Ballydehob, West Cork*, watercolour on Fabriano Artistico 140lb (300gsm) Not, 8×9in (20.5×24cm).

My initial exploratory watercolour depicted the scene through the arches. The bridge is mostly shown in pencil and is used to frame the subject matter

depriving yourself of some exciting opportunities. You can see from the sequence of photographs and sketches of *Artichoke Flower and Figs on a Plate* (pages 26 and 27), which was painted throughout the day, I made many decisions as the picture progressed.

Some artists naturally work quickly and produce fresh works with decisive handling and are not hampered by the changes in light. The great advantage is that they keep the initial impact in mind. However, there are other painters who prefer to work slowly and thoughtfully, and may make large departures from their original plan. Looking at the view for hour after hour enables the landscape painter to see more and more, and new ideas to develop. It is not always necessary to hurry a picture just to show a certain light falling at a particular moment.

It is important to remember that a sense of light does not necessarily have to come from the depiction of strong shadows. Do not get too hung up on a consistent shadow design to correspond with a particular illumination at a certain moment – it is conveying the overall sense of the light that matters. You are the artist and you must interpret the light in your own way.

TA



▲ *Through the Arches, Ballydehob*, watercolour on Fabriano Hot Pressed 140lb (300gsm), 12×15in (30.5×38cm).

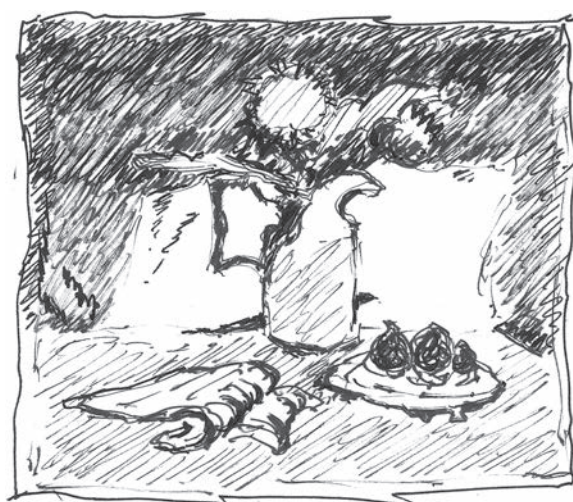
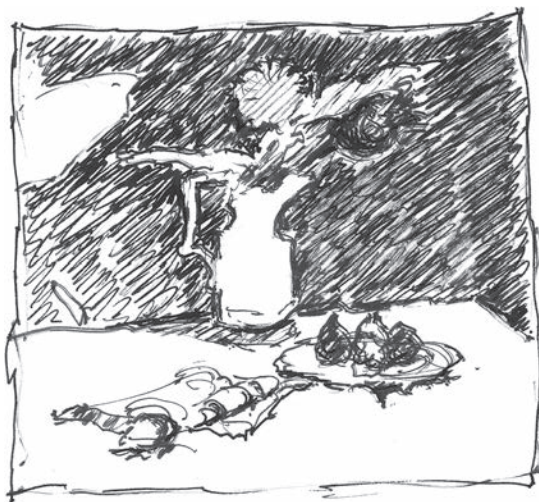
I subsequently developed the subject matter with the addition of colour on the bridge. I darkened the tone on the bridge on the right and kept the distant view of the farmhouse and water quite light in tone. Most of the rest of the painting surface is dominated by a mid-tone, thus the view beyond the bridge and the water glow because they are lighter in value. There are no strong shadow areas and yet a feeling of soft sunlight is conveyed with a tonal design

LIGHT IN WATERCOLOUR

► These photographs show the movement of sunshine throughout the day on the still-life set-up of *Artichoke Flower and Figs on a Plate* (set up by Sue Wales). The third photo is particularly exciting as the light is striking the artichoke flower head, and it is intriguing to see how the white handle of the jug appears so dark in the second and third pictures



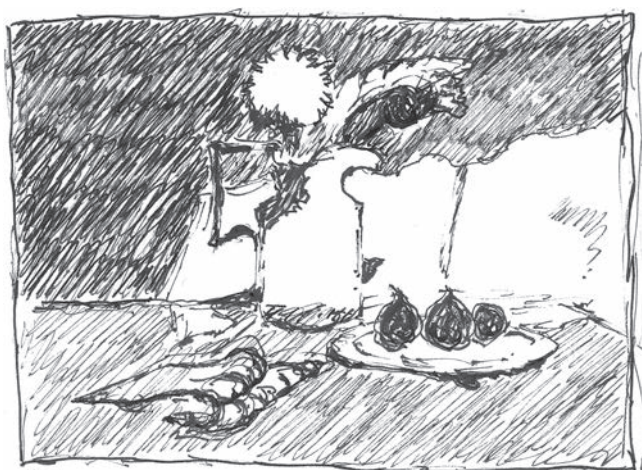
► These thumbnail pen sketches reflect the changing light throughout the day, as recorded in the photographs



The Yard with Outhouses, Irish Cottage, Ballydehob



◀ *The Yard with Outhouses, Irish Cottage, Ballydehob*, watercolour on Fabriano HP, 140lb (300gsm), 12×12in (30.5×30.5cm). My plan was to convey the timeless unspoilt sense of the scene bathed in diffused light. Notice that I darkened the tone on the corner of the cottage itself on the far right in order to keep the emphasis on the two whitewashed buildings. It was tempting to paint the trees behind them in dark tones, as they appear in the photograph. However, strong negative painting in this way does tend to draw the eye of the viewer, so I represented the distant trees in a more restrained manner. These decisions, about adjusting the observed tonal balance, helped to convey the feeling of the subtle diffused light



► *Artichoke Flower and Figs on a Plate*, watercolour on self-tinted Fabriano Artistico 140lb (300gsm) Not 14×17in (35.5×43cm).

I selected a piece of watercolour paper that had previously been tinted with watercolour (see pages 10 and 11 of my book *Painting Venice**) and the washes allowed to run. I wanted to preserve this beautiful random effect so I decided to leave the paper alone as the background. Some shadows were depicted on the cloth and these showed folds in the fabric and encouraged the jug and plate to 'sit down' on the material rather than float in the air. In this way I made use of shadows that I felt would enhance the picture



*Judi's new book *Painting Venice* is now available, price £24 plus p&p. To order a copy see Judi's website www.watercolour.co.uk or email judi@watercolour.co.uk



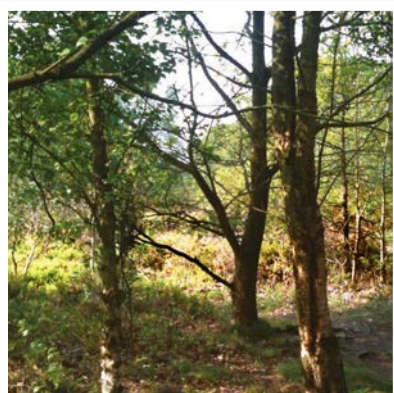
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Carole Baker

trained as a graphic designer and studied at Lichfield School of Art. An elected member of the Royal Birmingham Society of Artists, she exhibits regularly. Carole runs painting workshops throughout the year and demonstrates for art cubs. www.carolebaker.com.



▲ My reference photograph I plan all my paintings, especially when I'm using watercolour as it needs to be right first time. I decided on the format of the painting, the composition and colour combination (below).

TECHNIQUES IN MIXED MEDIA: PART 2 OF 2

Painting loose in watercolour and pastel

Carole Baker emphasises the importance of time spent planning your painting

The very first medium I used when I was 'young' was coloured pencils. Everything I did turned out like a photograph, mainly due to the subject matter – animal portraits and especially racehorses. After painting, horses were my first love and I got a great deal of satisfaction capturing the likeness of the animal and seeing the image appear inch by inch.

Then I began to experiment with other media, starting with watercolour, and explored the landscape as subject

matter. This gave me much more freedom and room for interpretation, to put my own stamp on the subject. And, of course, once I understood the importance of painting on location, I was able to put my own feelings into the painting.

Experimenting with different techniques has fascinated me ever since; I believe you never stop learning and it is good to be open minded and try new ways of working – it keeps my work fresh and exciting. TA

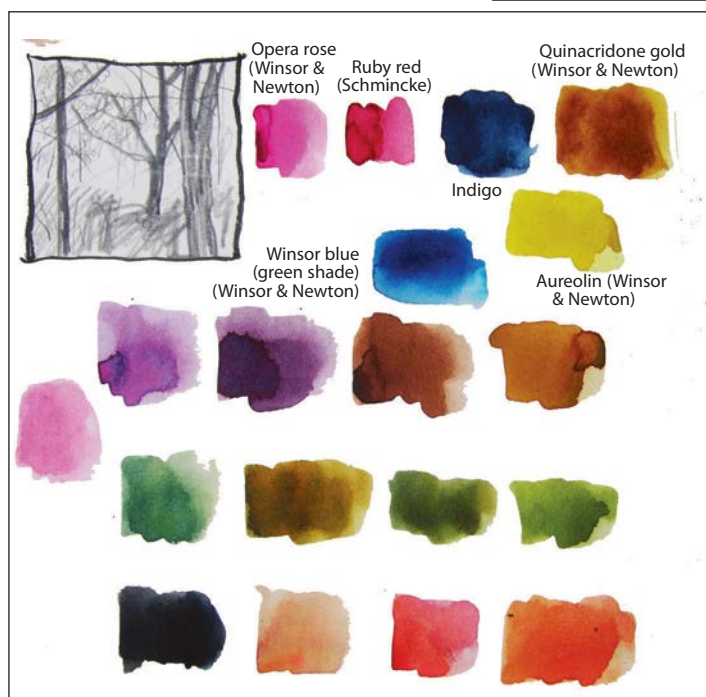
DEMONSTRATION *Dappled Shadows*

MATERIALS

- Saunders Waterford 300lb paper
- Print roller, 55mm wide
- Offcuts of mount board
- Brushes: a rigger, a No. 14 round, a small-ish flat, a hog fan and a chisel
- Assorted Conté soft pastels
- Watercolours: opera rose, Winsor blue (green shade), quinacridone gold, aureolin, ruby red



▲ On-location sketches of the area were made using watercolour and ink on Khadi paper



▲ Time spent planning is invaluable and means when I start I know exactly the order in which I'm going to work, the sort of marks I want to create and how to achieve the desired effect without creating mud and overworking the painting.

I was thinking about how I wanted the painting to feel, whether representational (cool) or warm. Playing with the pigments and mixing them helped me to see the range of colour combinations and possibilities. I prepared two colour plans in my sketchbook using exactly the same palette – I liked the feel of both but chose the cooler green (and more representational) interpretation. Although I wanted to use pastel in the finished painting, at this stage I was not concerned with incorporating pastel into the plan

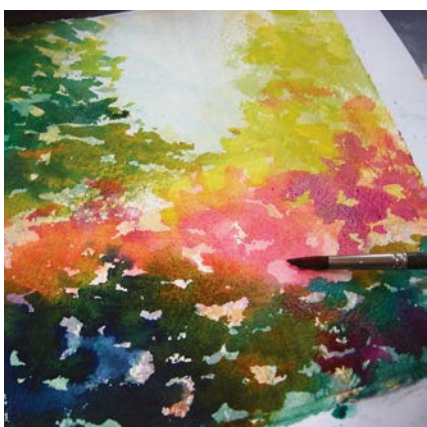
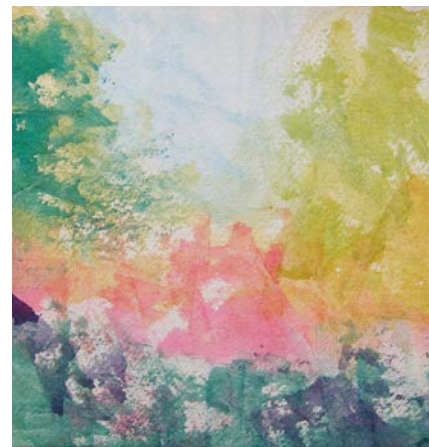


◀ STAGE ONE

I mixed a fluid very pale wash of Winsor blue for the sky. Using the roller I applied a wet-on-dry wash, then repeated with quinacridone gold, opera rose and a mix of greens and violets. The roller gave a dappled light effect that worked well as the underpainting

▶ STAGE TWO

With a round sable brush and slightly darker mixes of greens and violets I glazed into the foliage of the trees and the foreground. I added more pigment to areas where the light hit, allowing the underpainting to show through



▲ STAGE THREE

I used the side of the brush to apply the paint, picking up the rough texture of the paper and allowed the paint to mix wet-into-wet on the paper. The second layer was completed and left to dry



▲ STAGE FOUR

Next, I used the bristle fan brush to spatter into the painting and, while the paint was still wet, joined some of the marks up with a rigger brush



▲ STAGE FIVE

I dipped the edge of the mount board offcut into a fluid mix of Winsor blue, ruby red and quinacridone gold (my darkest dark), and printed with the edge to suggest the tree trunks

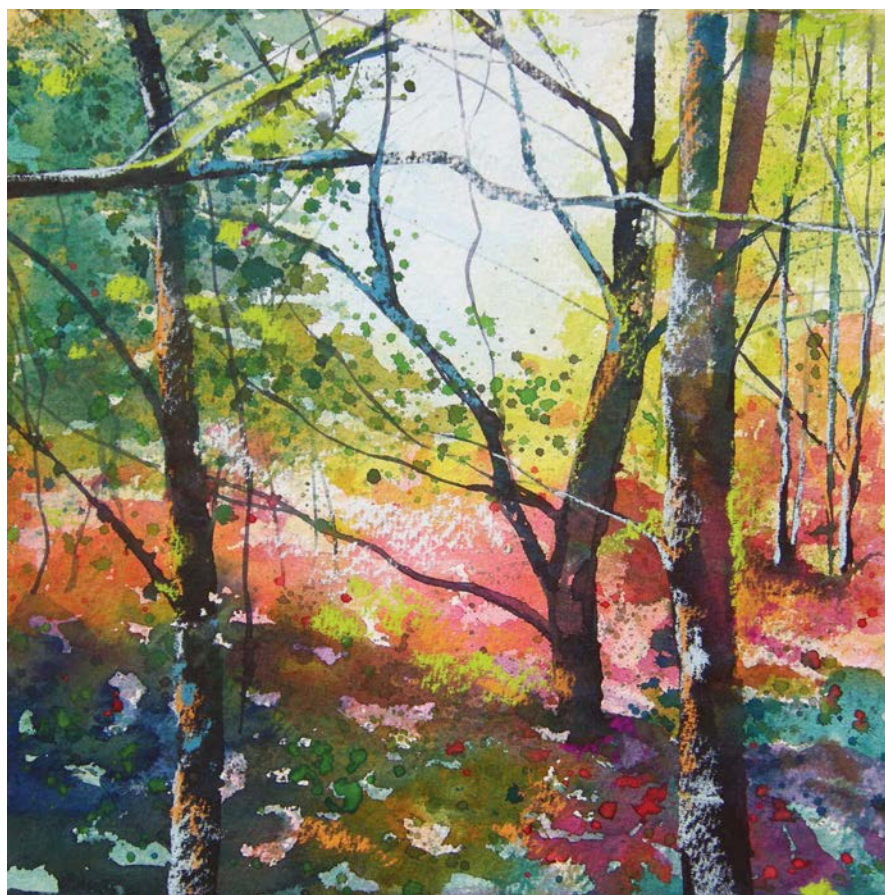


▲ STAGE SIX

Using a paler wash of the darks, I added trees to the distance, tidied up some of the marks and added a bit more spattering

▶ FINISHED PAINTING

Dappled Shadows, mixed media on Saunders Waterford 300lb paper, 11×11in (28×28cm). The painting needed to be completely dry before I used complementary pastel colours to add highlights using strong, positive marks. The addition of pastel made the painting zing



Using pastel in a linear fashion

Max Hale shares his linear technique for applying pastels to produce crisp, unmuddled colours and texture

I have always wanted to produce fresh, clean paintings with vibrant colour and interesting textures. I remember watching other artists using soft pastel and being disappointed at how murky their work became after colours or areas were blended with a finger or torchon. This put me off, as the tendency was to create flat or dull work. Then I saw a short demonstration by a tutor's wife who used pastel in quite a revolutionary way. The method of using the pastel in a repeated downward or linear stroke that retained the strength of the pigment made me quite excited. I also realised that modifying the pressure with the pastel could produce a variable mark that could indicate texture or form. Then the idea of modifying colour using complementary or discordant lines in a similar way that the Impressionists did with Pointillism made me realise that, finally, I had discovered a way forward with pastel.

Initially the temptation to put broad swathes of colour in areas that might warrant it, as with paint, were the most difficult to resist. Also the slow start, due to the nature of the stroke build up, can easily demoralise because the painting doesn't start to show its glory until half way through or later.

It's important to keep control of your mark making with dry media as, once a mark is made it is unlikely to change, unlike wet media where the nature of placing, stroking or flooding colour onto paper or canvas may leave an element of uncertainty. You are also slightly removed from the action as a brush moves you a little further away and is a somewhat variable element.

The support

For almost all my pastel work I use Canson Mi-Teintes Touch

paper. I am not interested in sandpaper or any other fancy matting to paint on. I like this simple support and it works for me, mainly because it has two sides, a textured and a fairly smooth one. For the technique described here I tend to use the smoother side taped to a board, as it holds the harder Conté stick and the softer pastel marks without them breaking up. I also paint in acrylic and oils and like a fairly neutral ground on which to work as I prefer not to be confused with bright

'Covering or painting a large area using broken lines of colour whilst keeping them unified is tricky. I find busy scenes work exceptionally well using this method'

colour, plus a grey helps me to rationalise my values as I paint as I can see darks and lights without confusion.

My pastels

I mix hard and soft pastels, although I do prefer Rembrandt as they are slightly on the harder side for a so-called soft pastel. They can give a huge amount of pigment when leant on but likewise can give soft linear marks as well. I use Conté Carres sticks, which are hard and square and suit this style of painting. I'll switch to these if I need to enhance lines or to ensure fine and close lines. I tend to use lots of blues and earth colours, which are in abundance in general sets of Rembrandt soft pastels. I tend not to use dark 'browns' or black. Similarly, if I were using paint I rarely have these on my palette as I can mix something more forgiving from other colours.

My technique

The painting principle is quite simple with this technique. I mostly work from top to bottom so as not to smudge or rough up my laid-down pigment, but that doesn't mean I won't 'find' a highlight somewhere to help my visualisation process. I very gently lay down a general colour that I see within an area, bearing in mind the form that may be present, especially in round structures. Importantly, I will go tentatively and not press too hard, leaving quite fine lines. I also leave gaps so that that the paper shows through if I am going to overlay or add further colours. This helps if overall the subject requires texture and makes for a very pleasant look, loose and vibrant. Then I will plan if I want to either modify this colour by adding a harmonious or contrasting,



DEMONSTRATION

Feeding the Swans

In this demonstration piece the blues and greens in the sea were a delight to paint as I needed to have an ebbing and flowing feel

► STAGE ONE

I placed colours in a few places to see how they worked – not just as colours but as values in respect to the whole painting



◀ STAGE TWO

For the face of the ferryman I began with an orange, followed by a red and finally a little blue to darken to the value I wanted. I was gentle with these applications so it was easy to modify my colours and mix optically on the paper. Mindful of the values overall I kept stepping back to check the balance and to judge whether it was in harmony with the rest of the painting

▼ FINISHED PAINTING

Feeding the Swans, Rembrandt soft pastel sticks and Conté Carre hard pastel sticks on Canson Mi-Teintes Touch paper, 17×23in (46×60cm).

As I painted the key element in my mind was the powerful dynamic of the ferryman leaning over and the light as it caught him and the inside of the boat





▲ *Craft Morning*, Rembrandt soft pastel sticks and Conté Carre hard pastel sticks on Canson Mi-Teintes Touch paper, 17½×23½in (46×60cm)



Max Hale

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

discordant colour to give even more vibrancy to the area.

Covering or painting a large area using broken lines of colour whilst keeping them unified is tricky. I find busy scenes work exceptionally well using this method; inferring detail is quite easy as the nature of the application lends itself to leaving out rather than putting in. Artists who have worked with me in pastel workshops have found it challenging to stick to the vertical method, especially if there are horizontals in their painting. It's natural to want to push the pastel from side to side or diagonally if the subject has lines going that way. Many ask me if they can change direction mid-way, more so with rubbing in when a softer result is required.

The point is that it's the rhythmic lines that make the method come together. The repetition is soothing to the eye. The broken lines, the lack of cloudy dull patches and the pure vigorous movement with which you lay down the paint is almost a therapy. The brightness and pureness of colour are so engaging and the results can be stunning.

Fixing

When I'm painting with pastel I fix as I go. I use a proprietary fixative for very short spurts throughout my work. It's

usually no more than a second and I always make sure I shake the can well so that I don't spray a jet of liquid or blobs that take a while to dry. I know that fixing is controversial in that some believe it flattens and kills the colour. I've found that rather than fixing for ten or fifteen seconds when your painting is finished – which is quite a long time – six or seven one-second blasts as you paint works in a beneficial way. It keeps the pastel secure, you won't lose that elusive pigment and it re-establishes a tooth for you to paint over should you need to. At the end of my session I may fix or I may not, depending on when I did so at the end of my last session.

One element that should be remembered when using this linear method of application is it's perfectly OK to use lines when necessary. For instance, in *Feeding the Swans* (page 31) I used lines for the edge of the boat and the seat – they are a straight and important part of the boat's structure, fundamental to the build and a demarcation between one plane and another. The ferryman's shirt and trousers on the other hand are form and a softer structure, so there was absolutely no reason to draw around them. I always avoid drawing lines unnecessarily and rely on the lovely soft edge naturally left by the end of the pastel strokes.

TA

LESS IS MORE IN WATERCOLOUR: PART 3 OF 3

Meaningful brushwork

In the final part of her current series, **Hazel Soan** shows how you can convey a lot of information with minimal but purposeful brushwork



Hazel Soan

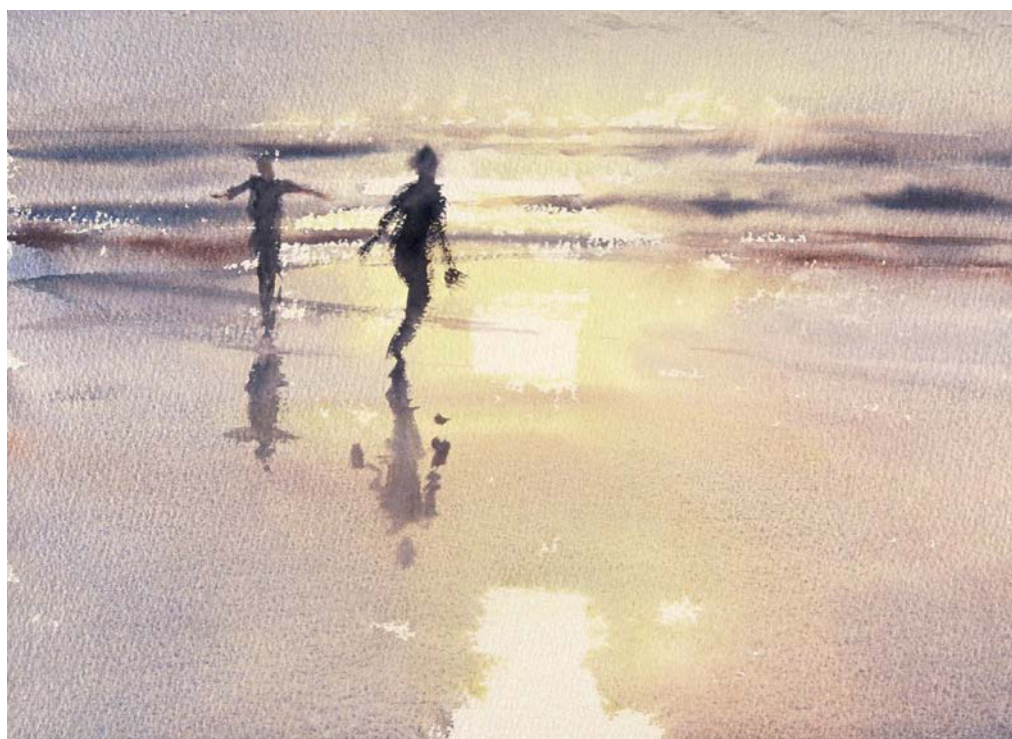
is a well-known watercolourist and has studios in London and Cape Town; she travels widely for her painting. Hazel is the author of 14 painting books and has several DVDs, and her work is held in private and public collections, including the National Portrait Gallery and a number of embassies.

www.hazelson.com

The fresh lively appearance of watercolour is one of its greatest assets and an essential ingredient for a transparent medium. The less you actually 'do' on the paper with watercolour the more successful the results are likely to be. Most of us have learned the hard way that overworking is the chief destroyer of vibrant watercolour, but even so, it sounds too good to be true to say that the less you do the fresher the watercolour will be. The 'trouble' is that painters actually enjoy painting, ie loading a brush with colour and making marks on paper, so all too easily this pleasure turns into our downfall! This article is about charging brushstrokes with purpose to enable you to lay as few as possible and achieve maximum effect.

Shapes

Unlike drawing, which is a linear process, painting is the process of interlocking or overlapping shapes. Brushes are used to lay areas and patches of colour, and watercolour brushes particularly are precision instruments. The candle-flame shaped head of the round sable brush holds plenty of paint and allows many strokes to be painted with just one load, and yet comes to a fine pointed tip for delivering minute detail. The brush can be deftly twisted and turned on the paper to fashion specific and highly descriptive shapes, or used freely to make expressive gestures. The large flat brush, which is ideal for laying broad, even washes, can also be used precisely, end-on to make straight-edged shapes of colour or side-on for an array of descriptive brushstrokes.



The rigger, likewise, is expertly tailored to deliver narrow, even lines.

Brushes

Sable brushes and brushes made with hair are, in my opinion, more efficient than the nylon equivalents because they can carry more paint in the body of the brush. Natural hair fibres are barbed so the paint is held within the brush by adhesion and released only when pressure is applied. This enables the artist to have control over the flow of paint whether working flat, upright or at an angle. The meniscus common to water does create some 'cling' effect within nylon brushes, but their smooth fibres expose them more readily to the downward pull of gravity, limiting the painter's control over paint flow.

Brushes are made in many sizes to give you the perfect brush for every mark. The fewer the number of brushstrokes you apply to the paper the fresher your washes and marks will be, so the most effective painting is done with the largest brush size possible, especially in the early

▲ *Feeling Free*, watercolour, 10×12in (25.5×30.5cm).

I counted a maximum of 25 brushstrokes. The broad wash is a mix of yellow ochre and cobalt violet and the waves and figures were painted into the wash as it dried with a denser mix of the two colours. The result remains one of my favourite paintings because it is a perfect example of 'less is more' and the power that watercolour has to express so much with minimal means

stages, when broad washes are often applied. The tip of a size 12 round brush should come to a fine point so that you can make a brushmark that is both broad and fine with the same brush. Even when brushes are worn and blunted at the tips the tip can be turned on the edge of the palette to form a wedge, the side of which is suitable for making fine marks.

Load the brush head

If you are laying a broad wash use a large brush so you can cover as wide an area as possible with each stroke. Not only will



▲ *Poised to Pounce*, watercolour, 22×30in (56×76cm).

The brushmarks used to paint the grass blades were intentionally varied to avoid repetition and to create liveliness. On the left, a large flat brush was used on its side, brushed swiftly upward. Elsewhere a rigger was used to paint narrow lines, and a small round brush has been used to lift out lines from a dark wash. Some of the grass blades were painted dark against light, others light against dark, some were brushed wet-into-wet, some applied wet-on-dry.

For the cheetah's spots, neat sepia, as concentrated as possible, was brushed wet-into-wet with the tip of a size 6 brush. In order for the spots to spread out in a circular or elliptical fashion the painting was laid flat. If any spots dried out too dark the excess pigment was gently lifted off

this make seamless washes easier to produce but it is also much quicker. Load the brush fully; roll it around in the well of the palette until it is full. It is easy to tell when a brush is full – the colour of the brush will change along the whole length of the brush head. As the colour in the painting become more specific you may need to lessen the brushload to stay in control of the delivery, or load only the tip, or maybe drop down in brush size. The aim is to deliver paint in as few brushstrokes as possible to the surface of the paper, so the size of the brush should always be appropriate to the marks being made.

Charged with meaning

Maximum transparency is achieved with the least number of layers. Being a transparent medium, layering is one of the lovely features of watercolour, but if the layering is simply to darken a colour that was laid too light, the layering becomes unnecessary and repetitive, and transparency is compromised. The

mixtures created in the palette should therefore be prepared as rich (or as weak) in colour as needed, so the desired tone is reached at first application. This is not that easy to assess, especially as wet colour dries lighter in tone, but since the first wash or layer of paint is the freshest and most transparent it is in the watercolourist's interest to be as 'efficient' in this regard as possible. Usually it is the fear of going in too dark that causes timidity or hesitation in applying rich, deep colours early on, but dense, rich pigment can readily be lifted off (to a lesser extent with staining colours) because the pigment is set in the same gum arabic on the paper as it is on the palette and gum arabic is dissolved by water. Excess pigment can be gently lifted off with a damp, not wet, brush. It is therefore beneficial to be bold at first application and adjust later if too dark.

Wet-into-wet

I love the direct wet-into-wet approach to watercolour. The reason is simple: since



the first wash is the freshest, my aim is to get the maximum amount of descriptive information down in the first layer of paint. This does not preclude layering, it just means that often a lot of the 'work' is done within the first layer. Admittedly this requires concentration as one has to be aware of drying times, but this method serves me well, especially in the African bush where speed is of the essence.

Experiment

Imagine you are limited to just 50 brushstrokes to make a painting – you will definitely make each colour and brushstroke really count! Being succinct is an art in itself, just as painting is an art. By definition an art is not easy, and trial and error are part of the creative process, but the rewards are great.

There is, however, one caveat that comes with applying a 'less is more' approach to watercolour – you will end up wanting to paint more, and definitely use more paper. Sorry! TA

Join Hazel on a The Artist wildlife painting safari from October 5 to 17. For details and to book, contact Spencer Scott Travel, telephone 01825 714310; www.spencerscotttravel.com.



▲ *Learning the Ropes*, watercolour, 22×30in (56×76cm).

The tails of the horses were whisked into action by lifting the brush quickly off the paper after delivering the main, pressed-down stroke. Since only a few hairs of the brush stay in touch with the paper at the end of the stroke they deliver less paint, thereby creating a mark that suggests the swift movement of tails

◀ *The Mexican*, watercolour, 15×11in (38×28cm).

A lot can be said in a single layer of paint when using the wet-into-wet technique. The only layering in this watercolour was a mark for the rider's left hand, a dab of darker tone on the horse's right ear and a couple of lines to mark the loops of the lasso. All the other descriptive information was supplied in the first colourful wash laid on the white paper

Paint convincing skies in watercolour

Skies can be a challenge but fresh, lively results can be achieved with watercolour. **Paul Weaver** reveals the essentials for capturing this ever-changing subject matter



The transparency of watercolour and the ease with which subtle blends and tonal transitions can be created are its greatest asset when painting the billowing soft-edged forms of ever-changing skies. That said, watercolour can be as unpredictable and volatile as the sky! The key to increasing the success rate lies in a little research, some forward planning and regular practice with wet-in-wet techniques.

Know your subject

The sky is the primary source of light and dictates the entire mood and atmosphere of the scene below. We are so familiar with the sky that it is easy to make it up, based on what we think it looks like, so developing an understanding of its various forms and effects is time well spent. A good starting point is to break it down into 'clear skies' and 'cloudy skies'.

Clear skies are an open expanse without form or structure, just the transitions of tone from warm to cool caused by light. Observe where the sun is and how it affects the tone and colour of the sky, how it changes from dawn to midday to sunset. Notice how the sky often gets lighter and warmer towards the horizon.

Clouds come in many shapes and sizes, so keep things simple. I suggest focusing on the two main groups of cirrus and cumulus. Cirrus clouds are the fine, hair-like strands of vapour found at high altitude, often called 'mare's tails'. These clouds can also

◀ *Approaching Rain, Snowdonia*, watercolour on Saunders Waterford Rough, 14×10in (35.5×25.5cm).

The vertical format and tiny cottages give scale to this threatening sky. I dampened the paper and painted the clouds with strong pigment, creating soft edges throughout

► *Armona Beach, Portugal, watercolour on Saunders Waterford Rough, 10×14in (25.5×35.5cm).*

An example of cirrus clouds, created by quickly painting the blue into a damp wash of raw sienna and permanent rose

build up into ribbed bands of vapour, resembling fish scales, hence the name 'mackerel skies'. The forms are generally loose, delicate and unstructured and are great for creating interest in a sky without it becoming too dominant.

Cumulous clouds appear more solid, with billowing, cauliflower forms we associate with a breezy summer day at the beach, as well as the stacked, anvil-shaped storm and rain clouds (nimbus). Cumulous clouds make dramatic subjects in their own right, creating a sense of light, scale and depth, especially when overlapping and receding into the distance, casting shadows on the landscape below.

Study how these clouds look under different light conditions. Note how the tops and sides catch the light when lit from above, whilst the underside is in deep shadow. When looking into the sun, the clouds are in silhouette. This can be quite dramatic, with sunbeams punching through the gaps and the edges glowing brightly. Heavy rain clouds can be dark and threatening, bringing an element of mood and drama to the scene.

Make quick sketches in charcoal and watercolour, take photographs, create scrapbooks and mood boards from magazines and calendars, anything to develop familiarity with a variety of skies and cloud forms. Once I know what I am trying to paint, it's a lot easier to consider composition and the watercolour techniques required to create the effects I'm after.

Design and composition

It is important to decide from the outset what the picture is about and how the sky will relate to it. With a busy subject like a street scene, the focus will be on the buildings and figures, so I keep the sky simple. With an open landscape or beach scene I want to give an impression of space and distance, so I keep the horizon low and emphasise the sky and receding cloud forms.

As with the landscape, look at the sky as a pattern of negative and positive shapes. A clear sky is usually simple to deal with once I know where the light is coming from. With a busy cumulous sky the thing to remember is that nothing is



fixed, so clouds, shadows and patches of blue are shapes that can be moved around to improve the design. The challenge is to capture the light and atmosphere of the moment whilst making the composition appear natural and convincing. Edward Seago was a master at this; he skilfully balanced the weight of buildings and trees on the ground with the clouds and patterns above.

Before putting brush to paper I make small studies in charcoal to plan the overall composition. This focuses the painting process and hopefully keeps brushwork direct and confident. Each painting is a journey of discovery, but with watercolour you cannot afford to get lost! Whilst it is great to experiment, there is nothing worse than wasting time, expensive paper and paint due to bad planning. ►



▲ *Bright Windy Day, Sidmouth, watercolour on Arches Rough, 10×14in (25.5×35.5cm).* Controlled wet-in-wet and lifting out were used to create the glowing backlit clouds and sunbeams in this *contre-jour* scene

WATERCOLOUR SKIES

DEMONSTRATION

Sunlight and Cloud, Norfolk



My tonal sketch

It was a bright afternoon with fast-moving cumulus and strong cloud shadows on the landscape. I made several charcoal sketches to plan the composition, aiming to balance the weight of the windmill on the left with the larger, heavier clouds on the right



TOP STAGE ONE

With the main elements sketched out I dampened the cloud area with clear water. I then applied a wash of cobalt blue to the dry paper above, only touching the wet areas where I wanted soft edges. Raw sienna was then used to start modelling the cloud forms

ABOVE STAGE TWO

While everything was still damp I continued to develop the main cloud forms and distance with a warm grey. I pulled this wash across the buildings and landscape, lifting out sunbeams and adding darker tones to suggest the foreground reeds

LEFT STAGE THREE

Once dry, I painted the distant church and trees in mid-tones of cool greys and greens, softening edges where the sunbeams crossed the landscape to create depth and atmosphere, connecting land and sky

Watercolour techniques

When combined with a Rough surface paper, watercolour can create a wide variety of sharp, broken or soft edges in washes, perfect for expressing mood and atmosphere. If I want a soft edge I work into a damp or wet surface; for sharp or broken edges the paper should be dry. In simple terms, identify the edge quality of the shape you are painting and that will dictate the state of the paper.

Here are some suggestions for

creating skies. A limited palette of ultramarine, permanent rose, light red and raw sienna is a good starting point. Cobalt and cerulean blue are also worth trying. Focus on design, tone, timing and edges.

Clear sunny skies: observe where the sun is and how it changes the colour temperature of the sky. Colour transitions are soft and gradual, so working wet-in-wet is key. I set the easel at a steep angle and wet the sky area thoroughly. I have my colours

mixed and ready to go, dropping them directly onto the wet paper, working top to bottom. To prevent the sky going green, a touch of permanent rose helps bridge the vignette from blues to warmer tones. Allow the paint to mix on the paper and try not to fuss or stir the washes after the initial pass.

Cirrus cloud: treat these soft strands as negative shapes. Working wet-in-wet, the challenge is to paint the blue areas whilst leaving untouched paper for the clouds. Plan the direction and



▲ FINISHED PAINTING

Sunlight and Cloud, Norfolk, watercolour on Saunders Waterford High White Rough, 140lb (300gsm), 10×14in (25.5×35.5cm).

I finally developed the buildings and trees with stronger tones to push the distance back, suggesting details such as the sails with dry brushstrokes and the foreground reeds with wet-in-wet and scratching out

placement of the clouds and then use long, calligraphic brushstrokes to suggest the blue. Lifting the clouds out with a brush or tissue can also work, but is prone to creating harder edges.

Cumulous cloud: I use the white of the paper to form the bright areas of these clouds. They can vary in definition, sometimes soft and misty, at others broken and sparkling. When top lit they can have strong shadows beneath, so a combination of edges is needed throughout. I start by wetting the cloud with clear water rather than the entire sky. This allows me to bring a controlled wash of blue across the dry sheet, only touching the edges of the cloud where I want soft definition. Once

the negative shape of the cloud is established, I quickly model the areas in shadow with raw sienna and stronger mixes of warm or cool grey.

For darker, more threatening storm clouds the process is the same, just with stronger mixes and darker tones, sometimes allowing the cloud to bleed and run more into the sky to create the effects of rain. For heavy rain I wet the entire sheet with a wash of raw sienna then drop dark greys onto the wet surface, tipping the board to create subtle runs, subtle streaks and blends.

Back lighting can also create dramatic effects. I dampen the paper and develop the shape of the cloud as a silhouette, darker in the centre and lighter towards the edges, leaving the outer edge as white paper. The sky is then washed in, carefully retaining the white edges of the cloud and lifting out sunbeams if required.

Good reference, planning and control of water and pigment ratios are the main points to remember, the basic techniques discussed here can be applied to create mist, sunsets and many other potential effects.

TA



Paul Weaver

began his creative career in graphic design and has been a full-time artist and tutor since 2003. For many years Paul has exhibited and won awards at Patchings Art, Craft and Photography Festival, and he has been a regular winner in the Bath Prize competition. He is a demonstrator for St Cuthbert's Mill. For further examples of Paul's work and details of his teaching DVDs and painting courses, please see www.paulweaverart.co.uk.

Modify your greens

Ready-made greens can appear rather artificial and unpalatable, but with careful modification they can be used to great effect, says **Soraya French**

I always advise my students to mix their own greens, after they have fully considered the variety of the greens in their chosen subject and most importantly, the correct tonal values needed to make them believable. However, once they have got to grips with mixing their own greens, they are ready to take advantage of the numerous

ready-made greens available.

It can be a rather lazy option to reach for a ready-made tube of green, especially if it is then applied in equal value throughout the painting, regardless of the variety and the tonal values. In the hands of an inexperienced artist these greens can create havoc in a representational painting. Ready-made greens have

suffered a lot of unjust bad press, but a number of these greens make an excellent base colour and can be modified to create the most useful hues of green, darks and neutrals. There are also quite a number that can be used as they come, but in the right place and the right amount. Like all other colours, ready-made greens cannot be judged in isolation, as they

Mixtures made with Golden's QOR watercolour phthalo green (blue shade)

You could do this exercise with other brands of watercolours or with acrylics



A Phthalo green + hansa yellow light = very clear dark green to a light and fresh spring green

B Phthalo green + hansa yellow deep = solid dark to a lovely light warm yellow green

C Phthalo green + quinacridone gold = solid but transparent rich dark to a beautifully transparent golden yellow

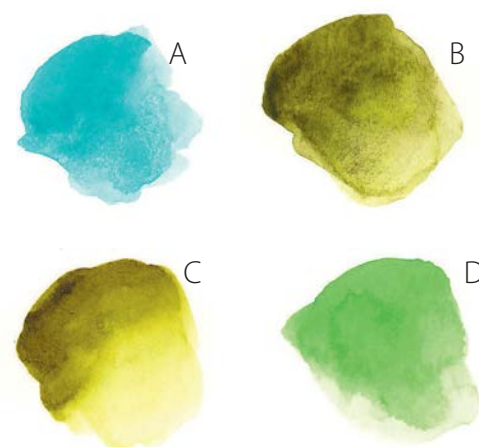
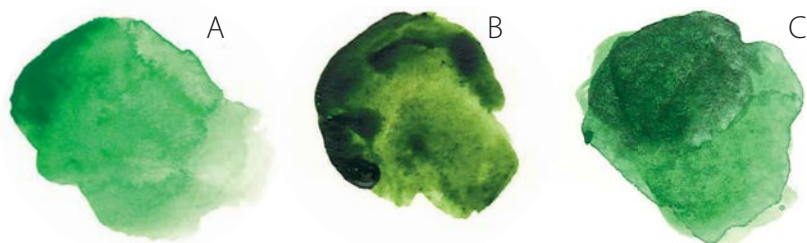
D Phthalo green + yellow ochre = very opaque and dense dark green to a useful light earth yellow

E Phthalo green + quinacridone magenta = almost black to a deep transparent plum, which is a lovely colour for dark shadows in flower painting, landscapes and gardens, plus very useful reddish greys

F Phthalo green + cadmium red = solid opaque dark earth green to a warm brown and some very useful warm greys and olive greens

G Phthalo + ultramarine blue = beautiful dark to light turquoise

H In the bottom row: I first modified the phthalo green with some burnt sienna to kill the acidity then, on the left-hand side I added more phthalo blue to darken it and make it more of a distant green-blue; on the right-hand side I added more and more green-bias yellow, this could be lemon yellow, hansa yellow light, cadmium yellow pale or light to lighten the mixture



▲ You can repeat the colour chart exercise with different greens that you may have, as well as other yellows, blues and reds to see what the result would be. For example:

can be highly affected by their neighbouring colours in a painting.

Phthalo green

There is one tube of green that I think should be part of a limited palette: phthalo green. This powerful and transparent green is available in both yellow and blue shades. It is an amazing single pigment colour, which looks rather harsh and unnatural in its raw state, but mixes beautifully with other colours to produce an infinite number of useful shades of green, from vibrant to muted as well as a whole range of lovely greys, browns and near-blacks. All this of course is more relevant in representational paintings, rather than the contemporary or abstract artwork where any of the unnatural looking greens can be used with great effect. Phthalo green in its mass tone can appear almost black. It is an organic, highly staining green and an extremely lightfast colour with great depth and clarity; it also makes wonderful glazes.

TA

- A Permanent green is basically phthalo green plus hansa yellow but it is a semi-transparent colour, so to avoid muddy mixes try adding a transparent colour for beautiful clear mixtures
- B Sap green is a transparent beautiful deep forest green with medium staining power. It is usually a mix of phthalo green (either blue or yellow shade, depending on the brand), plus nickel azo yellow and a red or orange pigment. Experiment with different yellows, blues and reds to modify and get a fabulous range of colours. As sap green is already a mix of three pigments don't add more than one other colour to it or you may end up with a mud. The transparency helps to give you lovely mixtures with great depth and clarity
- C Hooker's green may be a blend of three different colours, green, blue and red pigments from different brands and is a semi-transparent colour so, again, modify with caution

▲ Here are some lovely ready-made greens that will jazz up your watercolours. From left to right are:

- A Cobalt green (Golden QOR watercolour), a lovely blue-green that recedes beautifully
- B Olive green (Daniel Smith), a wonderful warm brown-green that is very useful in landscapes
- C Green gold (Golden QOR watercolour), a beautiful transparent golden yellow-green, wonderful for creating warm atmospheric background washes
- D Spring green (Daniel Smith), is a vivid light green that can be made but it is convenient to have a consistent tube. It's useful in floral and landscape paintings

Soraya French

is a professional artist and tutor. She is a member of the Society of Women Artists and the Society of Floral Painters, and is currently also the president of the Andover Art Society. She is a demonstrator for Golden Artist Colours and Caran D'Ache and her paintings are in private and public collections in the UK and abroad. Soraya's book *Expressive Painting in Mixed Media* is available from www.painters-online.co.uk/store; her DVDs, *Revealing the Secrets of Acrylics* and *Dynamic Acrylics* are available from Town House Films, www.townhousefilms.co.uk, telephone 01603 259441. For more information about Soraya, see www.sorayafrench.com.



▲ *Spring Woodland*, Golden QOR watercolour on Saunders Waterford, 10×12in (25.5×30.5cm). This simple quick watercolour was made with a mix of green with hansa yellow light, ultramarine blue, nickel azo yellow and quinacridone magenta. Inclusion of this one single colour in all the mixtures brings unity and harmony to the whole colour scheme, rather than using several blues and yellows. Phthalo green was applied in very small amounts in its pure form in a few areas of the painting. You can see the numerous hues of green possible with just one base colour

Paint portraits in water-mixable oils

Oil is the traditional medium for portraits and, says **Hilary Page**. Here she demonstrates a simple procedure for a portrait using water-mixable oils

Oil paint allows for quite radical changes during the painting process. The medium is not practical to use at crowded model group sessions, but OK in small ones. I use water-mixable oil paints because they clean up easily with soap and water. They provide a very wide range of colours, especially if you work with the three primaries, as I do.

There are many ways of painting in oils including glazing and impasto. The following portrait demonstration shows a simple way to use the medium that you can adapt to your own reference material. I suggest you work from clear photographs taken under lighting that is from above, frontal and to the side so that one, or preferably both, eyes are clearly visible. If working from a

photograph on a computer screen you can lighten or darken, enlarge or reduce the image as necessary.

Oil painting

Unlike watercolour, with oils you lay in the dark colours first; then add the progressively lighter colours on top of the darks. The dark colours will be thin, almost glazed on the canvas. The light paints will be thicker. The term to describe this is fat-over-lean. You lighten colours by adding white paint. If you want to change a 'fat' area while it's still wet, blot the offending lights by laying on a soft tissue and gently blotting it off. If the thick paint has dried and you still want to make a change, gently scrape off the old paint using a blade, and then continue. Be careful not to gash a hole

in your canvas. If the original layer is not too thick, you can paint over it to make corrections once it is dry.

At the end of a painting session, cover your palette with plastic wrap pressed down on the paint so it is airtight and thus moist. You can put it in the refrigerator if you want the paint to last longer. The paint will be quite useable for a number of days doing this but if your palette gets too messy you'll have to wipe it clean and mix the paints afresh. Add linseed oil to soften the paint if necessary.

Professional portrait artists may take weeks or months and require numerous model sittings. For this project, allow at least three hours to complete, more if you aim for an exact likeness. But don't overwork it!

TA

DEMONSTRATION Sarah

I made this portrait as a vignette, meaning that the head is rendered in detail but the clothing and background are sketchy. My aim here is to show a simple procedure for a portrait in water-mixable oils



▲ My set-up

If possible, work standing at an upright easel so you can readily move backwards from your painting to get a broader view of the portrait as it progresses

MATERIALS

- Canvas or smooth Masonite board, 20×16in (51×40.5cm) primed with grey gesso
- Brushes: bristle filberts Nos.10, 8, 4, 2; No.1 nylon round; sable: filberts No. 6, 9; round No. 4; palette knife
- Paints: Winsor & Newton Artisan water-mixable oils, 37ml tubes of lemon yellow PY3, magenta PR122, cobalt blue PB28, French ultramarine blue PB29, cerulean blue PB35, raw umber PBr7 and titanium white PW6, PW4; black (optional); grey gesso
- Water-soluble paint thinner, turpentine and linseed oil
- Gloss varnish to apply to the finished painting
- Palette: Melamine with neoprene thumb insert
- Paper towels or soft tissues to clean off brush when changing colours, cotton rags, two small containers (glass or metal) with metal lids for the thinner and linseed oil respectively. Plastic wrap to cover the paint overnight to keep it soft and usable
- Mahl stick (optional). It's a lightweight stick that is held by your non-painting hand. You lay it on your canvas, but not touching the actual canvas. Then you rest your painting hand on it when painting such details as the features, to steady it



▲ Before you start, mix dark to light flesh tones using the colours as shown on my palette

- 1 Grey gesso to cover the canvas
- 2 Raw umber with a touch of lemon yellow for the tonal value drawing
- 3 Blonde hair colours: raw umber with a touch of cerulean blue for the dark tones; lemon yellow with a touch of raw umber and cerulean blue and white for the light hair colours
- 4 For light skin tones in shadow mix magenta and lemon yellow to make a deep peach colour. To darken and dull, add cobalt blue; to make an even darker colour, add a touch of ultramarine blue. For subjects with brown skin use more yellow in the initial 'peach' mixture and then add blue to make a brown. These colours work for brown eyes too
- 5 For light skin tones receiving direct light, mix a peach colour with magenta and lemon and then add white to the mixture. To dull the light skin tone, add a touch of cobalt blue
- 6 To make a grey, combine magenta and cobalt blue to make a purple, then add white and a touch of yellow
- 7 For blue eyes add a touch of raw umber to cobalt blue. Lighten with white and cerulean blue
- 8 To make grey combine magenta and ultramarine blue to make a dark bluish purple, then add a touch of lemon yellow



▲ As you mix, make a graduated chart of the colours. These are your base colours that you can modulate as necessary. The darkest colours are raw umber and French ultramarine; the lightest is white



▲ STAGE ONE

Paint the canvas all over with grey gesso. This provides the mid-tone. Allow the gesso to dry completely. Make a line and tonal value drawing using raw umber that is slightly thinned with paint thinner or turpentine



▲ STAGE TWO

Lay in the hair. You can leave untouched some of the darkest hair. Merge the hair into the background – fingers work well for this. Then, according to your premixed colours, lay in the dark tones. It's easier to add lights to dark areas than the other way around. I used no medium to start with. Wash your brush using a thinner, wipe dry on a paper towel then use soap and water to complete the cleaning



▲ STAGE THREE

Lay in the range of chunks of colour from the premixed value range on your palette. Each chunk should be like a piece of a jigsaw puzzle. Make sure your brush is thoroughly clean before proceeding to the next colour. Get the whole painting up to the same stage. No details. Then immediately move to the next stage

► FINISHED PAINTING

Sarah, oil on board, 20×16in (51×40.4cm).

Merge the edges of the chunks of colour using a soft, preferably sable brush. Add details and highlights according to what you see. Keep squinting at your painting and your photograph to make sure that the tonal values match up. This stage can take a long time especially if you're set on getting a likeness. You may opt to use a mahl stick to steady your hand when painting details, especially when painting over wet paint. When completely dry, add varnish. This makes the dullness or glossiness of the paint uniform and the colours appear richer



Hilary Page

is the author of three art instruction books published by Watson-Guption publications; *Watercolour Right from the Start*, *Colour Right from the Start* and *Hilary Page's Guide to Watercolour Paints* together with its online updates. She has written over 50 magazine articles and produced seven art instruction DVD/videos including a DVD on Portrait Painting. She has taught workshops throughout the USA, and in the UK, Canada, Mexico, France, the Bahamas and the San Juan Islands. www.hilarypage.com shows galleries of her paintings, sculptures, and some articles.

Shadows make a painting

In the second of two articles **Barry Herniman** demonstrates how he works up a captivating scene from his sketchbook – one full of sunshine and shadows

Last month I waxed lyrical about the enjoyment and benefits of taking your sketchbook and painting *en plein air*. Over the years I have filled a whole stack of them and they now form an illustrated travel diary. My sketchbook goes everywhere with me as sketches are all about grabbing the moment; a quick sketch can have all the charm and vitality of the scene – something that can get lost in a more considered piece.

This month I am going into the studio to work up a scene that really inspired me. Hopefully I'll capture the essence

of that scene but back at the studio there is always the risk of spoiling a painting as there are no time constraints and there can be a tendency to overwork the piece. I always refer to my sketches – they help me to recall the colours, the sights and sounds that bombarded my senses at the time, and thus capture them in my painting.

Shadow colour

I have often been asked when tutoring how to mix a shadow colour as though there's a fix-all recipe. All too often I have seen students laying down a

blue/grey wash over all their shadow areas, regardless of what is casting the shadows or the surface they're falling on.

Leonardo da Vinci summed it up rather succinctly, saying that 'shadow is the diminution of light'. In fact, shadows were an important element of his paintings and he was an absolute master of them. He filled countless journal pages with notes and illustrations on the principles of shadows and their composition, noting that 'Shadow is the means by which bodies display their form'. It has been said that his wide-ranging study of the

DEMONSTRATION *Quiet Afternoon, Kastro, Skiathos*

On the north side of the island of Skiathos, one of the Sporades Islands, is what remains of the deserted citadel of Kastro, once the capital of the island. When the inhabitants returned to the former capital of Skiathos town they also took most of the building materials along with them. Now only a few buildings and alleyways remain, and this one was a haven of sunlight and shadows that I just had to paint



◀ STAGE ONE

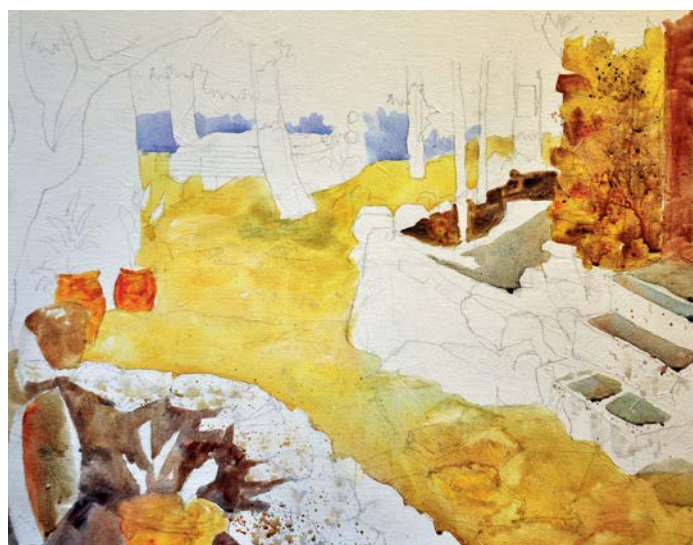
Firstly I primed a canvas board with a couple of coats of gesso. This gave me a slightly more random surface to paint on rather than the uniform texture of the canvas. With a 2B pencil I drew in the main outlines of the composition, keeping my pencil work to a minimum

MATERIALS

- Atelier Interactive Acrylics: transparent yellow, Indian yellow, transparent perinone orange, burnt sienna, cobalt blue, cobalt turquoise, phthalo blue, dioxazine purple, Mars violet and titanium white
- Pro Arte Sterling brushes: Nos. 8, 6, 4 flat; Nos. 2, 0 round; No. 4 rigger
- Fine mist sprayer
- Clear painting medium
- Canvas board
- White gesso

▶ STAGE TWO

With a mix of Indian yellow, perinone orange and burnt sienna, I started to lay down a very dilute wash around the pathways using my No. 8 and 6 flats. With acrylics I tend to paint in the way I do with watercolour – painting around areas and leaving the whites to be painted later. My initial washes are very close to a watercolour consistency, the main difference being the way they handle when applied to the canvas surface. Being non-porous the surface is rather 'slick', so the paints tend to slither and slide over it with the colours intermingling with each other in a rather arbitrary manner. I also started to paint in specific areas with their local colours



ACRYLICS



▲ STAGE THREE

I covered the whole canvas with my base colours. A dilute wash of cobalt blue, cobalt turquoise and dioxazine purple, was dropped into the shadow areas of the walls and trees. Transparent yellow and cobalt turquoise went into the mix for the leaves and Mars violet, cobalt blue and perinone orange, in various strengths, for the remaining subjects



▲ STAGE FOUR

This was the fun bit – shadow time! The main colours for the shadows were cobalt blue, Mars violet, perinone orange and dioxazine violet, which I painted with my Nos. 6 and 4 flats. Notice how the shadow colours change depending on what is causing them. The shadows cast by the trees have a cool cast to them whereas the areas that reflect from the walls are altogether warmer. Although there was still little detail present at this stage, the shadows were starting to display form in the painting



▲ STAGE FIVE

Beginning to move into specific areas, I added details to the foreground wall, the steps and doorway. I also upped the strength of the cast shadows, taking care to leave the areas of dappled light their original warm, sunlit colour



▲ STAGE SIX

It was time to punch some strong colours into the foliage. I used my transparent yellow, Indian yellow, phthalo blue and perinone orange with the addition of clear painting medium, which gave me a strong, transparent glaze over the whole area. With my rigger I delineated individual slabs in the pathway, the wall next to the door and the background walls

theory of light and shadow went far beyond established artistic practice of the time. Leonardo also devoted endless attention to the colours that shadows acquire from surrounding objects and that these reflected shadows are what relate people and things to each other.

With this in mind I encourage students to look into their shadows rather than just looking at them, so they begin to discern the subtle colours that

are present and thus depict them with life and vitality. Shadow colours are never more prevalent than when working in Mediterranean countries. With all the strong reflected light that bounces around the scene, shadows take on an intense luminosity and colourfulness that I just love painting. You should take time to identify the different hues that make up a given shadow and watch how these change, depending on how near or far they are

from the object casting them. Also, be aware of the influence of reflected light from objects in and around these shadows. Once you open up to the multitude of colour combinations, you will never rely on a preconceived 'shadow colour' again.

I hope this article goes some way to explaining what I mean by colourful shadows, rather than a shadow colour *per se*, and that you look at your shadows in a different light!

TA



▼ FINISHED PAINTING

Quiet Afternoon, Kastro, Skiathos, acrylic on board, 15 1/4 x 19 1/2 in (40 x 50 cm).

Putting the finishing touches to a painting and seeing the whole work come together is always very rewarding. I added the foliage to the flower pots and the seat by the far wall – and it was done

◀ STAGE SEVEN

Using my round brushes and my rigger I built up more individual details, especially in the wall next to the doorway. With cobalt turquoise and dioxazine purple I strengthened the shadow areas, leaving the sunlit highlights. With the titanium white mixed with a touch of transparent yellow I added some strength to the sunlit areas to give them added sparkle



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

www.barryherniman.com



READER HOLIDAY

Wildlife Painting Safari with Hazel Soan

South Luangwa, Zambia
OCTOBER 5 to 17, 2016

4
PLACES
LEFT



She has a warm and generous spirit and travelling with her in Africa is very special.

South Luangwa is densely populated with giraffe, zebra, wildebeest, lion, wild dog, leopard, elephant, hippos and much more. The opportunities for painting wildlife are outstanding, particularly at this time of year, which is just before the rains when animals congregate at ox-bow lakes. Our luxury lodge overlooks an ox-bow lake and hippo pool so you can even paint wildlife from the comfort of your own verandah.



Join talented wildlife artist **Hazel Soan** on this exclusive **instructional painting safari**. You will be able to sketch from the safari vehicles and also do small paintings on game drives as you gain in confidence. Hazel will do some demonstrations and workshops back at the lodge to help you translate your experiences into paintings. Hazel will be working in watercolour but all media are welcome.

Hazel Soan is an excellent teacher and her enthusiasm and love of Africa are infectious and captured in her paintings.

Price per person £5,995 **Single supplement** £500

Number of students 8 to 12 **Price includes** scheduled and safari flights (23kgs bags), 10 nights lodge, all meals, park fees, safari activities, guest artist, Spencer Scott Travel escort

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

Explore acrylics

Readers enjoyed the painting challenges set by **Paul Talbot-Greaves** in his recent series (January to June 2016 issues). Paul selected one work from readers' submissions each month for appraisal, which he shares here, with his comments and tips

JANUARY ISSUE Field textures challenge

Sandra Middleton, 8×11in (20×28cm)

Great effort Sandra. You've really used the techniques to make as much of the bland foreground as possible. Not an easy challenge with so much foreground space, so I like the way you have used the dark values, the yellow and the oranges in un-thinned paint and applied a thinner wash over the top, creating interesting rivulets of colour. If you have another go at this I

would suggest you make the sky a simple powder blue colour. This will provide a band of easy colour which will place more emphasis on the textured field as well as colour contrast against the dominant orange. Also, as indistinct as it is, you really need to tighten up on the focus of the farm building, perhaps by extending the darker trees behind it to make more contrast. This will make your painting much stronger in terms of design. I really like the runny paint effect but try to make it more in keeping with the colour scheme if you can, ie a slightly lighter yellow/orange.



FEBRUARY ISSUE Shadows on a path challenge

Carolyn Siddall, 11×15in (28×38cm).

I selected this painting because there is so much variety and interest here. The burnt sienna and yellow ochre underpainting works well and really warms up the scene. It is also nice to see that some slivers of this colour can be seen in the finished piece. It's not easy to achieve, especially if you have to overpaint a lot, and I noticed a number of entries had started with a colour but this had become lost in the end. Try and work on your softening techniques so that you can blend some edges, and lose

others here and there. In terms of composition, I like the way you brought the focus closer, which makes more of the trees and in turn, they put more emphasis on the shadows and light. Just one point about the gate: this is the centre of interest so it needs to be sharp and straight. You used a credit card for the longer grasses and you could do the same for the gate, essentially bringing in a little finesse by painting it in a series of stamped lines.





MARCH ISSUE Softening and blending challenge

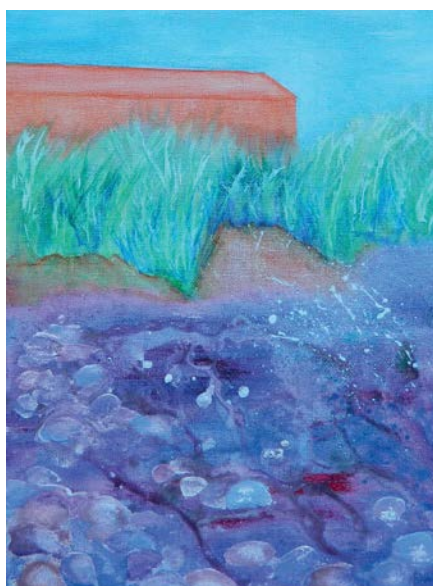
Helen Melia, 8×10in (20×25cm).

Well done here as the subject was quite vague with subtle colours and a narrow margin of values. You have some lovely patches of simplicity which complement the more detailed flowers and leaves that you have added. I particularly like the softness achieved between these and the wall. I also think you've done really well to keep the painting light but still maintaining depth with those darker shadows. I think you could perhaps add a little more contrast to the flatter grass areas though. If you look back to the reference image and my painting in the magazine, you will notice how I made the patches of green towards the bottom right corner much brighter. These in conjunction with the snippet of wall details form the focal area and you'll notice that when you look at my painting, this is where your eye constantly returns to. If you achieved a similar high contrast focus, your painting would be even stronger. Don't mix ultramarine and cadmium yellow for the bright green though, as the result will be too grey. Use your Prussian blue instead and if you have a brighter yellow such as lemon or similar, use that too. I notice your fence post went a little wobbly? If this happens and you don't like it, rub it straight off with a wet cloth whilst the paint is still active and providing the rest of the painting is dry, you won't affect anything else. Things like this happen to me all the time!

MAY ISSUE Loosening up

Linda Bradshaw, 12×9in (30×23cm).

A great feel to this Linda and I'm impressed that you shifted the focus from the building and onto the pebbles. I think the colours, loose shapes and spatter work really well here. The painting is quite high key but the subject matter carries it off. You didn't say whether you refrained from



toning colours deliberately but I'd say it's always a good idea to have some 'grey shades' here and there at least. You can use a little ivory black or a neutral tint with your colour for this. Leaving the building as a simple flat shape is fine, however you have painted this in bright colour, which makes it come forward in the painting. Being bright but devoid of detail and features it looks a little unfinished. Try to involve it more with your distance by using some sky colour in there, maybe losing the shape in places, so that it becomes distant and vague.

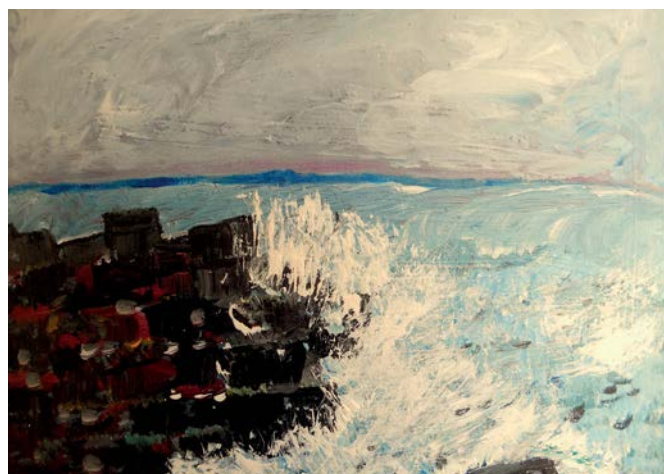


APRIL ISSUE In the shade challenge

Pauline Stephenson, 8×11in (20×28cm).

Great start here Pauline because you have those bright sunlit colours just right but I'm going to try to guide you with your shadow colours. Colours in shadow are generally stronger and less colourful than those in the light. For that reason it is important to 'grey' your colours. That doesn't mean you can't enjoy using colour because most shadows aren't just grey, they are greyed colours. In your shadows you have some of this on the grass, probably as a result of using violet and crimson, which are opposite to the green and therefore they have 'greyed' it. Your trees look great but just lack the shading to make them backlit. Notice too how your wall jumps out? This is because it is the brightest most dazzling part of the painting. Underpainting with white has made it bright when it should be shaded to tie in with the tree and land shadow.

If you find mixing opposites to make shades confusing here is a simple method that you can use. Whatever colour is in the shade you take that colour and add some ivory black. All you have to do is make sure you can still make out the identity of your original colour, for example with your green you should aim for a green-grey not just grey. You can also warm or cool the shadow by adding some burnt sienna or cerulean blue. By all means use colours of your choice and the lovely texture techniques that you have employed but shade the colours down where necessary and this will give your work much more impact.



JUNE ISSUE Bringing it all together challenge

Christine Kyles, 8×11in (20×28cm).

There are some great things going on here. I particularly like the movement in the sky and sea where you have used lighter colour over a dark ground. The rocks have some great contrast and the touch of colour lifts them. Your painting has a loose feel, which is nice but do watch that horizon line. Water is levelling so the horizon ought to be straight not curved. I like the variety of value and hit and miss edges though on the distant land. I think you could add a small improvement to the crashing water by introducing a little softening in places. Also, use some spatter to depict the water splashes that will give the painting some added finesse to contrast with your loose finish.

Painting all the moves

June Mendoza describes how she painted an oil portrait of jazz singer Salena Jones – live in action – as part of an ongoing series of works

Over the years I have painted well over 70 classical and jazz musicians. It is an ongoing series that includes conductors, composers, singers and instrumentalists. It's my personal, private self-indulgence and joy. The most recent in this series is a portrait of Salena Jones, a fabulous jazz singer who agreed to sit for me after I saw her perform at the Pheasantry in Chelsea. She was a great subject – a particularly and strong image; there were seven musicians in her first-rate band, providing lots of shapes to play with.

In most of my portraits there is the sitter and a background – whatever we have set up according to the needs, demands and choices of that individual picture. The shape and size of the

canvas is deliberately chosen for what I have in mind. I feel strongly about this important basic – when starting a painting in an out-of-the-studio venue, I always take several canvases, so that I have the appropriate shape and size to accommodate whatever I decide will be my composition.

After the initial sitting I watched another of Salena's performances, working busily on both a small sketchbook and a large red wine. I made references on microphones, piano legs, the ceiling, shadows, the effects of the spot lights and, of course, Salena working. The musicians onstage were moveable, so I intended to place them arbitrarily on the edges of the canvas around the main figure. It's a rough life having to listen to all that

delicious music whilst working.

When painting I may have at least 12 colours blobbed on my palette as I hate stopping to fiddle with tubes of paint. Flesh tint is hugely useful as a base for normal daylight portraits. It's seldom used pure, as flesh is a touch more emerald, or Naples yellow, or French ultramarine. I do not use too fine a canvas weave, and work with turps more than oil. My brushes are usually chisel shaped.

After it's completed I won't know for at least a year if I like the painting. Only then can I look at it dispassionately without the too near, interfering memory of how I got there. The next one in this series, believe me, is going to be the bliss of straightforward, *in situ*, and all from life!

TA

DEMONSTRATION *Watching Paint Dry with Salena*



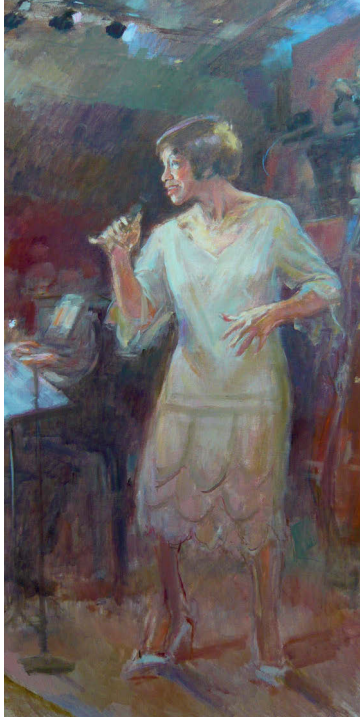
◀ STAGE ONE

I wanted Salena in white, as I first saw her, splashed with the colours of the spotlights, against the variegated middle background colours and tones, with the shapes of the instruments piercing the edges. I was after music, movement and Salena. I had Salena sit on a bar stool in the kitchen, in the harsh summer daylight, to work on roughing in the figure and beginning to set head and hands, in an effort to replicate the club's spot lighting. It was suddenly obvious that there would be a lot of artistic licence

▶ STAGE TWO

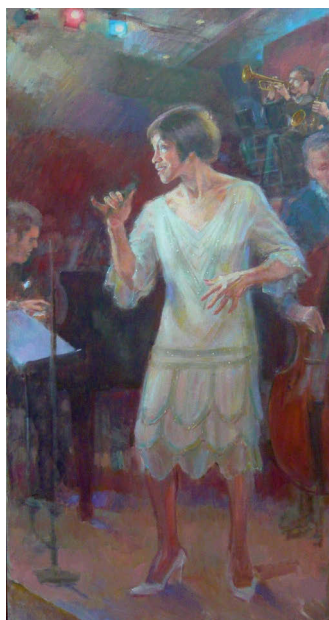
With the figure roughed in I had a better idea of the area and shapes of the surrounding spaces that were left for the rest of the story. All this would make more sense to me after I'd attended another performance, when I planned to sketch and make copious notes





▲ STAGE THREE

The canvas being very slim, areas on both sides of the figure had to be placed very carefully. I wanted hands and bits of instruments, a scenario that leads straight into serious dilemma time. There was a fair deal of just standing, staring and puffing, deciding how to make all the shapes fit my reading of the perspective and truths of the scene



▲ STAGE FOUR

After another visit to the club to gather more reference material and to check my first impressions, this time in daytime, I roughed in what I had, making it much firmer and bolder. By using a fair amount of artistic licence I reorganised the shapes to keep that combination of story, movement and composition. This enabled me to see what I had in abstract (non subject) terms – how the blocks of shapes worked together in the whole design and where the accents were, such as the details on Salena's dress

◀ STAGE FIVE

Two pesky days of fiddling followed. I rearranged the musicians at the back and made a slight change to the piano. With the musicians fitting in abstract and spatial terms there was a natural flow. The painting was making sense and coming alive – a big relief as I was approaching the deadline



▲ FINISHED PAINTING

Watching Paint Dry with Salena, oil, 60×30in (152.5×76cm).

I continued to build up the faces and hands of the musicians from imagination, but keeping them subservient to Salena. I spent hours moving the piano edge over an inch because it moved the piano leg away from an intersection with a microphone (straight vertical line); I changed the bassist's fingers so that the shapes don't clash with Salena's open-fingered hand, and the direction and colours of floor shadows – a tone here, a colour there, a shape, a knuckle, a line, and a final consideration of how every detail relates to its section, and finally to the whole

June Mendoza OBE

is a member of the Royal Society of Portrait Painters, the Royal Institute of Oil Painters and an Honorary Member of the Society of Women Artists and a Freeman of the City of London. Her portraits are in public and private collections internationally, and include: HRH Queen Elizabeth, HRH Duke of Cornwall; Diana, Princess of Wales; Queen Elizabeth the Queen Mother; John Major and Margaret Thatcher, Prime Ministers of Australia, Singapore, Philippines, Fiji and Iceland; three Archbishops of Canterbury, and many others. She has exhibited widely. www.junemendoza.co.uk.



Exciting Watercolour Techniques with Paul Talbot-Greaves

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

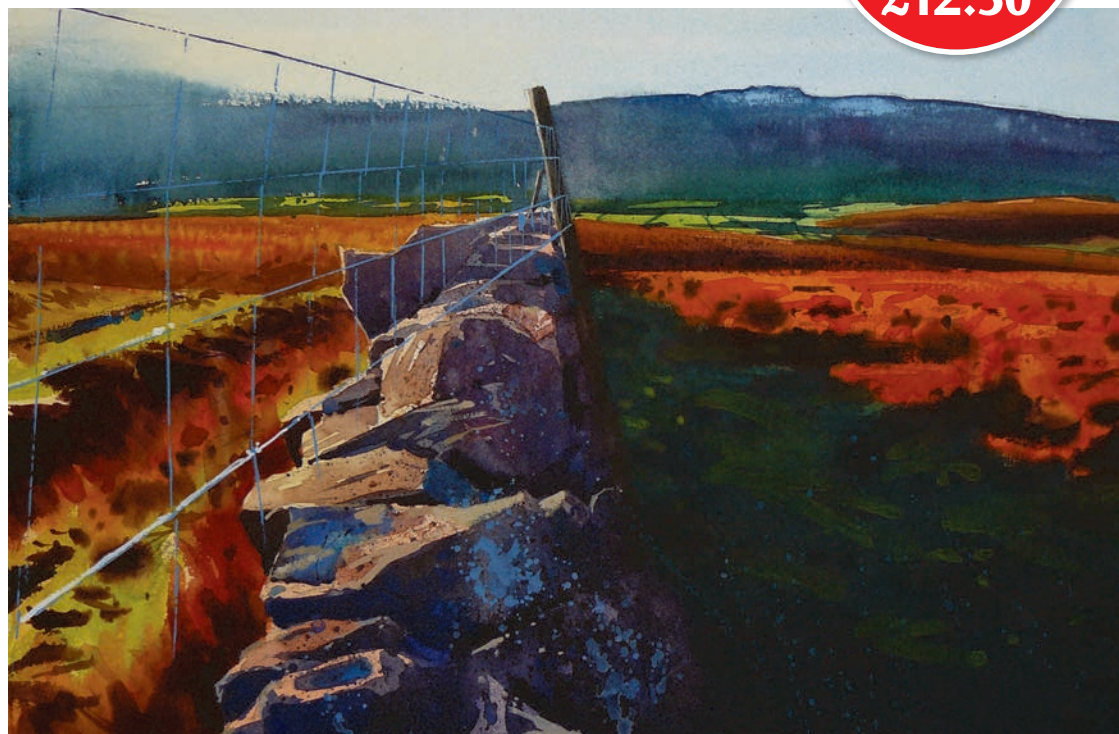
Includes
FREE ENTRY
to Art Materials Live
& Hobbycrafts worth
£12.50

Organised by *The Artist* and *Leisure Painter*, in association with Canson, who will provide each student with over £60_(rrp) worth of paper



YOUR TUTOR

Watercolour painting is about applying paint and sometimes it's about removing paint too. From 10am to 1pm and 2pm to 5pm, professional artist, tutor and contributor to *The Artist*, Paul Talbot-Greaves will show you how to make different paint applications effectively on the various Canson papers provided to facilitate lifting, creating textures and rugged and sharp edges, as well as achieving various values that will give your work diversity and impact. Paul will illustrate a variety of paint consistencies that can be used to great advantage on the different paper surfaces. This workshop will bring fresh vitality to your watercolour technique.



▲ *Ingleborough from the Flanks of Pen Y Ghent*, watercolour by Paul Talbot-Greaves

YOUR MATERIALS

Canson will provide each participant with a 20 sheet 12x18in block of **Moulin Du Roy® Not**, a 12 sheet 12x16in pad of **Moulin Du Roy® Rough** and a 12 sheet 12.5x16in spiral pad of **Canson Montval®** worth in total over £60_(rrp).

Moulin du Roy® is a 300gsm mould-made watercolour paper with the look and feel of a handmade paper. Its 100% cotton quality gives it ideal absorbency and superior strength. Internal and surface sizing permit the lifting of dried colour and the opportunity to refine and rework watercolour. It is naturally white, acid free and made entirely without bleaching agents, for optimal conservation over time. Canson **Montval®** watercolour paper is a 300gsm watercolour paper made with 100% cellulose. It is a perfect practice paper that allows easy retouching and corrections. Its cold-pressed grain facilitates paintings with texture and depth and its reinforced layering reveals the transparency of pigments and gives vibrancy to colours.



ART MATERIALS LIVE brings together artists and art materials within the popular Stitching, Sewing & Hobbycrafts event, organised by ICHF, where you will discover a wide variety of arts and crafts and over 250 exhibitors, demonstrating painting, card making, glass painting, cross stitching, stencilling and stamping. Within the Art Materials Live show you will see new products, the latest art techniques, and enjoy hands-on opportunities. The show, held at the NEC in Birmingham, will run from Thursday to Sunday, November 3 to 6, 9.30am to 5.30pm (5pm Sunday). For more information about Art Materials Live telephone 01425 272711 or visit www.ichfevents.co.uk



Great value – book your place today!

The cost of each three-hour session is just £50_(inc VAT) per person and includes instruction from Paul Talbot-Greaves, Canson paper worth over £60_(rrp),

PLUS free entry to Art Materials Live and Hobbycrafts for the day, worth £12.50

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

THE MUSINGS OF A PROFESSIONAL ARTIST

Charles Williams turns his thoughts to how and why art education has changed since he was a student, and how those changes impact on all of us

My career to date has been what you might describe as interesting, or perhaps up and down, although probably no more so than the average entrepreneurial businessman. Most of the time I have made a living, or at least half of my living, fairly directly through sales of work, but at the moment I am in academia as a senior lecturer on a fine art degree, and enjoying it, although it was a very difficult job to get. The prestige and status of a position in higher education in fine art is enormous. Academic jobs are like hen's teeth and the competition for what are quite low paid positions is vicious.

In the old art colleges a lecturer in fine art – which meant painting, sculpture, with printmaking as a kind of extra – had quite a simple job. Projects and classes might be devised and delivered, but mainly it was teaching by chat. You would go from space to space (the jargon for the shared cubicles in big art college studios that served as personal studios) engaging each student in more or less challenging discussion. But sometimes it was incredibly useful. I always got in to the studios early when I was a student, and this meant I got a lot of 'tutorial input', because lecturers were employed from 9am and few students got up that early.

This system was susceptible to abuse. The lovely girls would get a lot of attention. The awkward, the inarticulate, the misfits might not, although other influences, like inverted snobbery, might come into play as art colleges were very much a place for social change. It was all very personal, and the feedback was not written down, so extraordinary situations might arise. Readers who remember *The History Man* will be familiar with what I am talking about.

Having a job at an art college was attractive because you didn't have to retrain or be something else – you were just being an artist, helping younger artists to become better artists, and it gave you the chance to socialise and network with other artists, both your fellow lecturers and the students.

Today's approach

The situation now is very different. The free-wheeling, permissive, boundary-breaking art colleges are now universities, where experience has established all sorts of protocols and practices. The written word has priority, and universities frame the discussion of the work they do in terms of 'research', which alters the definition of excellence in what students produce – paintings, sculpture, installation, film, digital outcomes (the academic world uses the word 'outcome' to ensure that

there is no prejudice about what the student might make, and because sometimes it's hard to know how to define it. An outcome is neutral, however dreadful it sounds.) It doesn't matter if a piece of work is good or bad, competent or not, but rather, does it fulfil the criteria set out in the brief?

If you are wondering why I am maundering on about education in a magazine about art, how to do it and what to buy to do it with, it's this:

A university, research-based approach to art will inexorably increase the intellectual status and content of it and change the way we, the viewing public, see it. Smart-arse young people going on about challenging your perceptions and presenting what look like playgrounds for you to contemplate as art experiences, ugly, unbalanced objects pretending to the status of sculpture, things called drawings that look like films: it's annoying. But it's also interesting. I am not arguing that there is no need to learn to draw by any means, but I am saying that different times, or different cultural contexts if you want an example of how one has to speak in higher education, require different responses, different art.

The new audiences for art, or to put it another way, people nowadays, are used to images and are sophisticated in their response to the visual in a way they never were before, because so much of contemporary culture is visual. Also, the people who actually buy art are no longer necessarily people with a vested interest in the status quo, people in property or 'business', but more often than not involved in fast-developing new media, in the digital world and in communication.

I once heard the late Professor Lisa Jardine pointing out that the most important collector in the late 19th century was Samuel Courtauld, a textile merchant, and that his taste was

reflected in what he bought.

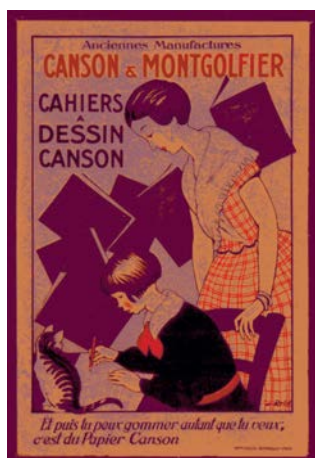
Artists like Cézanne, who acknowledged the surface they painted on, and that two-dimensionality was just as important as the spatial illusion they created, are the artists we remember as the most important of their time. The most important collector of the late 20th century was Charles Saatchi, and his taste, that of a mass-communicator, an advertising tycoon, is also reflected in what he buys.

My position in academia may well not last long, and I don't really expect it to, but I am enjoying the chance to talk and think about art with students and fellow staff members, without having to worry so much about sales. I can almost physically feel my brain expanding, sometimes, with the new ideas and ways of thinking that I come across.



Charles Williams *Tony's Seminar Group*, 2005, oil on canvas 13¼×23½in (35×60cm).

This painting was part of what I hoped was going to be a series about the life and progress of a fictional art student and artist called Jeremy. He's the one checking his phone while charismatic, cowboy-booted Tony demonstrates his authority to one of the more attractive female students. Everyone who went to art college in the mid-20th century knew at least one Tony...



Understanding watercolour papers

Canson, one of the oldest fine art papermakers in the world, shares the key to understanding the differences between watercolour practice papers such as Montval and artist quality papers such as Moulin du Roy

Canson is a French fine art papermaker, established by the Mongolfier family in Annonay, south of Lyon, in 1557. With over four centuries of expertise in papermaking, Canson continues to bring invention and excellence to the paper industry. Did you know that Canson invented tracing paper in 1809, or that the first hot air balloon, made with paper from the mill, first flew in 1782 and is now represented in the Canson logo?

Canson manufactures superior quality papers for all artists and techniques including drawing, pastel, oil, acrylic, printmaking and, last but not least, watercolour papers. When painting in watercolour, the artist has high expectations of the paper they use. With watercolour, more than with any other media, the quality of the paper really will make a difference to your painting experience as well as the finished artwork.

100% cotton vs alpha-cellulose paper

All papermaking starts by mixing fibres with water. Artist-quality watercolour

paper, like Canson Moulin du Roy, is made from cotton fibres exclusively, and often referred to 100% rag. Practice paper like Canson Montval is generally made from alpha-cellulose fibres obtained from wood.

Cotton fibres are longer than alpha-cellulose fibres and produce a more robust and flexible paper. These long fibres allow the higher level of water absorption necessary for watercolour painting. Consequently, the artist will be able to use more water without the paper buckling, thus reducing the need to stretch it prior to use. Furthermore, 100% rag paper offers a lovely soft touch and velvety finish.

However, this doesn't mean that practice papers made from alpha-cellulose fibres are not good to use. They offer other advantages. Papers like Montval, made of alpha-cellulose fibres, are initially whiter than cotton, giving great colour contrast. They are also more forgiving, allowing reworking, as paint pigments are more easily removed from alpha-cellulose than from cotton papers. Moreover, as a raw material, alpha-

cellulose fibres are cheaper than cotton, so offer the artist a more economical option.

Mould-made or fourdrinier made?

There are two processes for manufacturing watercolour paper. The first, mould made, is the more traditional process and manufactures a top quality paper very close in look and feel to a handmade one. A rotating cylinder randomly lays fibres in every direction, a process that allows the paper to retain its original size when wet, thus limiting the cockling effect. Also, paint stays where it is placed on the paper, so the artist has maximum control over their painting. Canson Moulin du Roy is produced on a mould-made machine. Characteristics of artist-quality watercolour paper produced on a mould-made machine include deckle edges and a watermark.

The second process is called fourdrinier. The machine produces paper faster, at a more economical cost. With this process the fibres are mostly laid in the same direction, which will not allow as much



Canson Moulin du Roy 100% rag: artist quality with great absorption capacity, limited need to stretch, soft touch. Montval 100% alpha-cellulose: economical and forgiving practice paper



Mould-made paper offers more control and stability in wet state as well as deckle edges and watermark



▲ Robert Dutton *Flowing Waters – Ashness Bridge, Cumbria*, watercolour, gouache, soft and hard pastels on Canson Moulin du Roy 140lb (300gsm) Not, 22×22in (56×56cm)

control as with a mould-made paper, although this can be countered with a good quality sizing like with the practice paper Canson Montval made on this type of machine.

Sizing and conservation

Sizing is a special treatment applied to the paper that prevents water and paint from penetrating the fibres, therefore improving colour transparency and brightness, adds stability and prevents fluffing. Substances such as starch, synthetic glue or gelatine are used for this. Paper can have surface sizing, which is when the treatment is applied only to the surface of the paper, or stock sizing, when the treatment is added to the pulp, or both. Canson Moulin du Roy and Montval are surface and stock-sized papers.

Papers with very low-quality sizing will give you unwanted effects such as cockling and fluffing. With its four centuries of expertise in papermaking, Canson's strength is its ability to produce papers with great quality sizing, making papers that are a joy to work with whether they are practice or artist quality.

Exterior factors such as light and air can affect your painting over time. Paper made from cotton has a better archival quality than alpha-cellulose paper. Other important points to check are that the paper is acid-free and naturally white, ie made with no OBAs (additives used to make paper look whiter, but not recommended for its conservation as it tends to make paper turn yellow over time). The International Standard for permanent papers is ISO 9706.

Weight and surface

Watercolour papers are commonly available in three textures: Hot Pressed (HP) offers a smooth surface; Cold Pressed (Not) offers a light grain, while Rough offers a more pronounced texture. These surfaces are achieved during the manufacturing process using felt, which marks the paper with more or less pressure. Artist-quality watercolour paper Moulin du Roy is available in the three textures. Specific to this paper, its HP texture is extra smooth, making it perfect for detailed works such as botanical paintings; Moulin du Roy Rough is extremely textured, allowing the artist to

add extra depth to their paintings. It is also available in subtle Not. Montval practice paper is available in a Not texture as well as its singular Snowy grain.

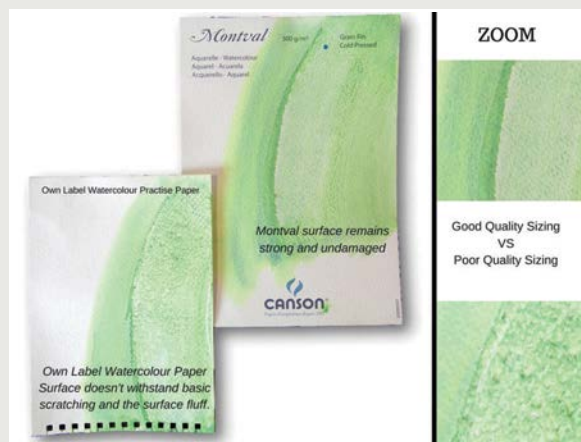
Paper weight is expressed in gsm (grams per square meter). To paint with watercolour, it is advised to use a minimum of 300gsm (140lb) paper. The more wet you work, the heavier the paper you should use. Moulin du Roy is available in 300gsm and in 640gsm for heavy water work, and in glued pads, block and loose sheets. Montval is available in 185gsm, 270gsm and 300gsm, and in glued pads, spiral pads, blocks and loose sheets.

The artist Robert Dutton concludes...

'The quality of the paper you choose is of prime importance to the outcome of your work and, more importantly, how you want your work to look. Whether you are professional, semi-professional, keen amateur or student, there are no rules when it comes to paper texture, colour or style. However, by choosing the best quality papers you can afford you'll see a marked difference in your work.'

'Canson create such beautiful, responsive and robust top-quality drawing and painting paper that, whatever you choose, I guarantee you'll be amazed at how good they are. I choose to work on Canson papers because they are robust enough for my expressive mixed-media painting and pastel techniques. There are lots to select from (another attraction) but amongst my personal favourites are Canson Moulin du Roy 140lb (300gsm) Not, Rough and HP. They offer superb versatility are a great choice for drawing as well – especially with charcoal and pastels!'

TA



Comparison between two practice papers: Canson Montval, which has good quality surface sizing and a basic own-label watercolour paper. The same watercolour technique was applied to both – wet paint was scraped with a piece of plastic credit card to add texture. Result: the Montval surface remained the same while the own label watercolour paper immediately started to fluff, which is proof of poor-quality sizing



Canson Moulin du Roy textures and effects: Rough, Cold Pressed, Hot Pressed

THE A-Z OF COLOUR

Harmony originates from the Greek word 'harmonia' which means to fit together. **Julie Collins** explores harmonious colour arrangements to use in your paintings



Julie Collins

studied painting at the University of Reading and exhibits her work widely throughout the UK. She has exhibited with the Royal Institute of Painters in Water Colours, Royal West of England Academy, Royal Watercolour Society and the ING Discerning Eye, and she has received numerous awards for her work. Julie is author of several successful art books and teaches MA, BA and Foundation students painting and drawing, and is a short course tutor at West Dean College, Chichester and Art in Action, Oxford. www.juliecollins.co.uk

H is for Harmony

A harmonious painting engages the viewer and provides an inner sense of order. This gives a balance to the visual experience and when a picture isn't harmonious it is either boring or chaotic. When the colours are bland the visual will not be engaged and when the colours are chaotic the viewer may be confused or even repelled.

My use of colour is very instinctive, which doesn't help very much when pinning down tips for harmonious colour schemes, but I will explore practical ways of looking at this. The first example (below), is an entirely instinctive colour scheme where I began with the grey colours and then I 'felt' which other colours would go with them.

There are various theories of how to achieve harmonious colours in a painting and in this article I have included three ways of doing this: using analogous colours; using complementary colours;

and referring directly to nature.

- Analogous colours are any three colours that sit side by side on the colour wheel. Analogous colour schemes are often found in nature, for example in a leaf you may find green, blue-green and blue. If you are using an analogous scheme in a picture, one of the three colours will predominate the others. Refer to the four examples (right) to see how these work well together.

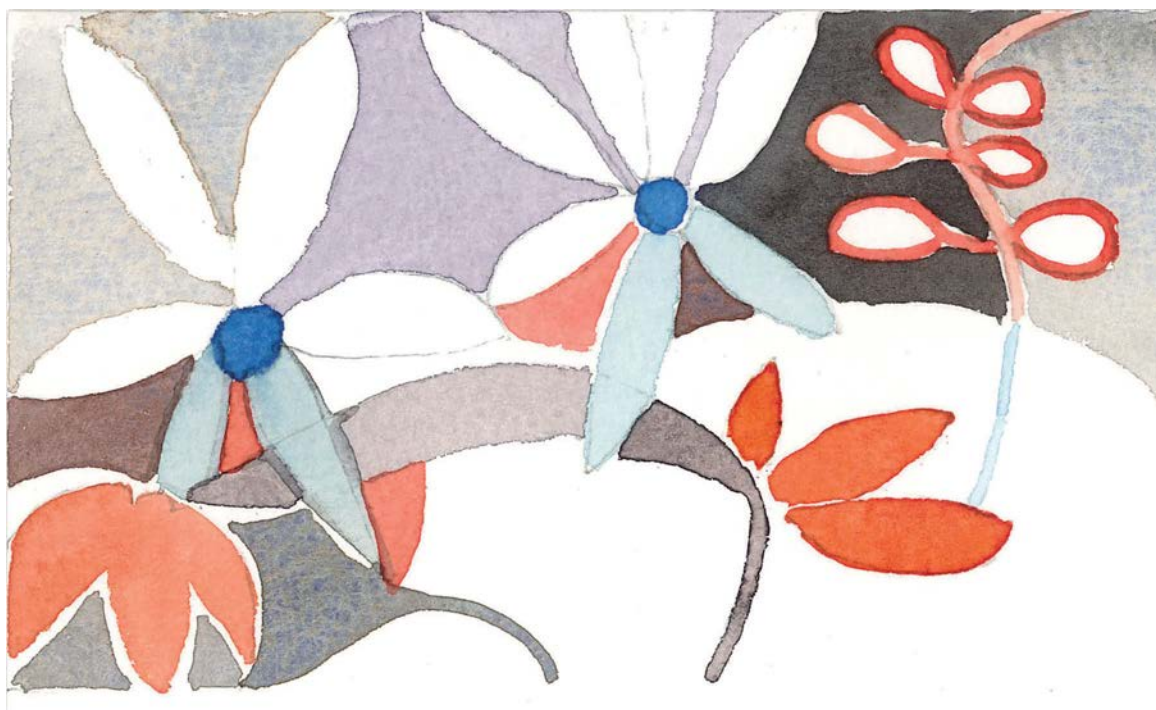
- Painting with complementary colours will always give contrast in a painting.

- A colour scheme based on nature provides perfect examples of colour harmony. If you think of a landscape, forest, seascape, bird or even just a flower, all of these contain harmonious colour schemes. If you wish to create an abstract painting you could borrow your colour scheme from nature. I have included examples (right) of a picture from nature and an abstract composition, where the

same colour scheme has been used for each picture.

When you are choosing a colour scheme for your paintings, refer to the colour wheel for analogous or complementary schemes or look to nature for inspiration. Don't be afraid to make up your own harmonious colour schemes using a combination of your instinct and your knowledge.

TA



For this instinctive colour scheme I used phthalo turquoise, permanent rose, new gamboge yellow, burnt sienna and ultramarine blue

ANALOGOUS COLOURS



Green

Yellow-green

Yellow



Blue



Violet-blue



Violet



Orange



Orange-red



Red



Red



Violet-red



Violet



Colours from nature

A red/orange plant with green/yellow leaves

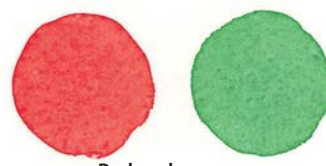


An abstract composition using red, orange, yellow and green

COMPLEMENTARY COLOURS



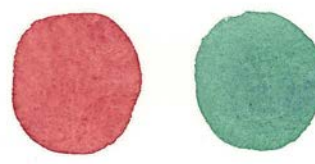
Orange and blue



Red and green



Yellow and violet



Deep red and deep green

Next month: 'I' is for intensity

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ART BOOKS & DVDS

Reviewed by Henry Malt

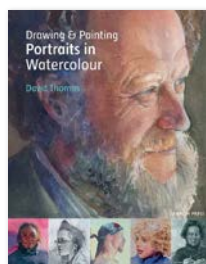
Drawing & Painting Portraits in Watercolour

David Thomas

This is one of the most comprehensive guides to painting people there has been in a very long time. Although a reasonable degree of technical ability is assumed, David does not ignore the basics such as pose, proportion and composition. He includes male and female figures, full and half-face poses, young and old sitters and groups as well as single subjects. It is hard to spot anything that has been omitted.

As well as the introductory notes, there are plenty of demonstrations and technical tips that are introduced progressively. Instructions are longer than is sometimes the case in instructional books, explaining what is happening at every stage. The whole thing is so gentle it's easy to forget you're learning. David's style is quite loose, providing an impression rather than warts-and-all detail, allowing for a good degree of interpretation while preserving facial structure and likeness. The book is thoroughly recommended.

Search Press £15.99, 128 pages (P/B)
ISBN 978-1782210917

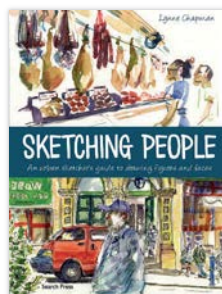


Sketching People – an urban sketcher's manual to drawing figures and places

Lynne Chapman

This enjoyable guide to sketching on the hoof has pages packed with illustrations that promote a quick appreciation rather than in-depth study. This entirely suits the book's subject, which is capturing people, often on the move and quickly. There is a mass of detail and it is very much up to the reader to select what interests them most. The initial chapter on facial features is particularly useful and can be applied to any form of portraiture. It is followed by suggestions for choosing subjects and on different drawing styles to suit them. Overall, it's an inspiring and exhilarating read.

Search Press £12.99, 128 pages (P/B)
ISBN 9781782213857



Urban Watercolor Sketching

Felix Scheinberger

The urban landscape can provide an almost infinite variety of subjects and this illustration-packed book will encourage you to explore, both for subjects and within your repertoire of styles and techniques. At first glance, it seems to be a bit of a rag-bag of ideas, with illustrations of materials rubbing up against street scenes, portraits, cranes and buildings. Get further in, though, and you'll find a structure that, while it doesn't calm the chaos, contains it. If this sounds like the sound of the city, it is, and if that's not your thing, you might do well to make a discreet exit now. You may also want to do so if you find Felix's slightly cartoon style of portraiture unappealing. If you like urban bustle and disorganisation, though, you'll love the book. It's American, brash and makes no concessions to sensitivity, happily accosting you and telling you how it is.

Watson Guptill £16.99, 155 pages (P/B)
ISBN 978-0770435219



Art and the War at Sea 1919-45

Edited by Christine Riding

This comprehensive survey looks at art relating to naval warfare in the first half of the 20th century. Christine Riding is Head of Arts and Curator of the Queen's House at the National Maritime Museum and draws on its extensive collection of paintings, drawings, photography and posters.

This is a book not just about the more formal set pieces, though these are included, but also smaller and more intimate works that show combatants at rest or recuperating. There are also more recent installation pieces and works that interpret such things as the Dazzle [Camouflage] Ball of 1919. There have been a few books on war art recently and, as well as redressing the previous bias towards land warfare, this also looks at some less directly military work. This generously illustrated work provides a very broad coverage.

Lund Humphries £40, 208 pages (H/B)
ISBN 9781848221680



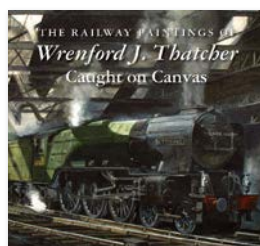
The Railway Paintings of Wrenford J. Thatcher

Railway paintings generally fall into two categories.

There are those that go into great detail and satisfy what are sometimes called the 'rivet-counters'. Alongside are the wider perspectives that include trains in action beside buildings, lineside fixtures and landscapes. These latter, into which this sumptuous book falls, allow greater flexibility and sometimes even a hint of impressionism.

Wrenford Thatcher was born into a railway family and grew up with the last days of steam, all of which has imbued his blood with the magnificence of mainline beasts. When smaller shunting locos are included, it is almost always against the backdrop of an architectural giant. These are not works on a small or intimate scale! If you enjoy railways, nostalgia and its associated art, this book will find its way into your soul.

Halstar £24.99, 144 pages (H/B)
ISBN 9781906690601



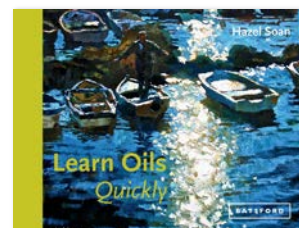
Learn Oils Quickly

Hazel Soan

Any new book by Hazel Soan is an event of note and many of you are probably only reading this after spotting that this is

available and rushing off to place your order. The good news is that you're not going to be disappointed. I've said often that I'm wary of books that claim to instil skills quickly or easily, especially in a subject that repays a lifetime of study. However, it's also true that getting results in a short time encourages progress and that's half the battle. There's a lot of wisdom here, all of it distilled into quite short paragraphs that are little more than extended captions to the excellent illustrations and this works well in a short book that never claims to be more than a primer. Some are statements of the obvious, but so elegantly put that they feel fresh, like the rest of the book.

Batsford £9.99, 112 pages (H/B)
ISBN 9781849943116



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

Shakespeare: A Celebration;

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

CGP Gallery

Southwark Park SE16.

☎ 020 7237 1230

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

Dulwich Picture Gallery

College Road SE21.

☎ 020 8693 5254

Winifred Knights; until September 18.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.

☎ 020 7704 9522

Astrazione Oggettiva: The Experiences of Colour; experimental Italian art movement, until July 31.

Jonathan Cooper Park Walk Gallery

20 Park Walk, SW10.

☎ 020 7351 0410

Rebecca Campbell: Love; until July 2.

Llewellyn Alexander

124 The Cut, Waterloo SE1.

☎ 020 7620 1322

Not the Royal Academy; until August 20.

Mall Galleries

The Mall SW1.

☎ 020 7930 6844

Aviation Paintings of the Year;

annual open exhibition of the Guild of Aviation Artists, July 19 to 23.

David Shepherd Wildlife Foundation Wildlife Artist of the Year 2016; June 28 to July 2.

Messum's

28 Cork Street W1.

☎ 020 7437 5545

Anthony Williams; June 27 to July 15.

The National Gallery

Trafalgar Square WC2.

☎ 020 7747 2885

Dutch Flowers; until August 29.

National Portrait Gallery

St Martin's Place WC2.

☎ 020 7306 0055

BP Portrait Award;

June 23 to September 4.

Panter & Hall

11–12 Pall Mall SW1.

☎ 020 7399 9999

A New Light in London; a judge's selection from the New Light Prize Exhibition, June 27 to July 1.

Piano Nobile

90 York Way N1.

☎ 020 7229 1099

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

Royal Academy of Arts

Piccadilly W1.

☎ 020 7300 8000.

Summer Exhibition;

July 6 to October 30.

Tate Modern

Bankside SE1.

☎ 020 7887 8888

Georgia O'Keeffe; until March 9.
Richard Hamilton; February 13 to May 26.

Tate Britain

Millbank SW1.

☎ 020 7887 8888

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

Victoria and Albert Museum

Cromwell Road SW7.

☎ 020 7942 2000

Botticelli Reimagined; until July 3.

REGIONS

BATH

Victoria Art Gallery

Bridge Street.

☎ 01225 477244

A Room of their Own: Lost Bloomsbury Interiors 1914–1930; until September 4.

BIRMINGHAM

Royal Birmingham Society of Artists

4 Brook Street, St Paul's Square.

Friends Exhibition; until July 16.

Discovering Landscape; July 20 to August 20.

BRIGHTON

University of Brighton Gallery

58–66 Grand Parade.

☎ 01273 643010

Ian Potts: Watercolours; major retrospective, with works for sale, July 30 to August 21.

BRISTOL

Royal West of England Academy

Queen's Road, Clifton.

☎ 0117 9735129

Jamaican Pulse: Art and Politics from Jamaica and the Diaspora; June 25 to September 11.

BUXTON

Museum & Art Gallery

Terrace Road.

☎ 01629 533540

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

CALVERTON

Patchings Art Centre

Oxton Road.

☎ 0115 965 3479

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

CAMBRIDGE

Fitzwilliam Museum

Trumpington Street.

☎ 01223 332900

1816: Prints by Turner, Goya and Cornelius; until July 31.

CHESTER

Grosvenor Museum

27 Grosvenor Street.

☎ 01244 402008

Anne Lever: The Poetic Landscape; paintings by Anne Lever and poems by Michael Fox, until July 17.

CHICHESTER

Pallant House Gallery

9 North Pallant.

☎ 01243 774557

The Bishop Otter Collection: A Celebration; includes Patrick Heron, John Bratby, Peter Lanyon and William Gear; until September 11.

Christopher Wood: Sophisticated Primitive;

July 2 to October 2.

COLCHESTER

Chappel Galleries

15 Colchester Road.

☎ 01206 240326

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

DURHAM

Bowes Museum

Barnard Castle.

☎ 01833 690606

English Rose – Feminine Beauty from Van Dyck to Sargent; until September 25.

EXETER

Royal Albert Memorial Museum & Art Gallery

Queen Street.

☎ 01392 265858

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

FALMOUTH

Falmouth Art Gallery

Municipal Buildings, The Moor.

☎ 01326 313863

Wreck and Ruin; until September 3.
Imagine Falmouth; new biennial open submission exhibition, until July 16.

GUILDFORD

Guildford House Gallery

Down Lane, Compton.

☎ 01483 810235

Lynn Painter-Stainers Prize 2016 Exhibition; June 23 to July 17.

Watts Gallery

Down Lane, Compton.

☎ 01483 810235

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

HASTINGS

Jerwood Gallery

Rock-a-Nore Road.

☎ 01424 728377

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

until October 9.

KENDAL

Abbot Hall Art Gallery

☎ 01539 722464

Winifred Nicholson in Cumberland; July 8 to October 15.

KINGSBRIDGE

Harbour House Gallery

The Promenade.

☎ 01548 854708

Pastels Plus; July 26 to 31.

LEWES

Hop Gallery

Castle Ditch Lane.

☎ 01273 487744

Adventures in Art: a Retrospective; paintings by Giglia Sprigge, with ceramics by Ray Maw, July 2 to 14.

LIVERPOOL

Tate Liverpool

Albert Dock.

☎ 0151 702 7400

Francis Bacon: Invisible Rooms; until September 18.

Walker Art Gallery

William Brown Street.

☎ 0151 478 4199

John Moore's Painting Prize; July 9 to November 27.

LYMINGTON

St Barbe Museum and Art Gallery

New Street.

☎ 01590 676969

17th Annual St Barbe Open Exhibition; until July 23.

MARGATE

Turner Contemporary

Rendezvous.

☎ 01843 233000

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

NORWICH

Sainsbury Centre for Visual Arts

University of East Anglia.

☎ 01603 456060

Alberto Giacometti: A Line

Through Time;
until August 29.

NOTTINGHAM

Djanogly Gallery

Lakeside Arts, University Park.
☎ 0115 846 7777

University Summer

Exhibition; students, staff and alumni of the university show their paintings, sculpture and photography.
July 9 to 23.

OXFORD

Ashmolean Museum

Beaumont Street.
☎ 01865 278002

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

PENZANCE

Newlyn Art Gallery

New Road, Newlyn.
☎ 01736 363715

Imran Qureshi; new and existing works, many on paper; continues at The Exchange (see below), plus an installation for Truro Cathedral (June 27 to July 15), July 1 to October 1.

The Exchange

Princes Street.
☎ 01736 363715
Imran Qureshi; installation of large canvases, exhibition at two venues, see above.
July 1 to October 15.

Penlee House Gallery and Museum

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

SIDMOUTH

East Devon Art Academy

Old Fore Street.
☎ 01395 516284
Summer Exhibition; various works by west country artists, June 25 to July 3.

STOW-ON-THE-WOLD

Fosse Gallery

The Manor House, The Square.
☎ 01451 831319
Summer Exhibition of Gallery Artists;
July 3 to August 28.

STRATFORD-ON-AVON

Compton Verney

Wellesbourne.
☎ 01926 645500
Britain in the Fifties: Design

and Aspiration;
July 9 to October 2.

YORK

York Art Gallery

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

WAKEFIELD

Hepworth Wakefield

Gallery Walk.
☎ 01924 247360
Stanley Spencer: Of Angels and Dirt; first major survey in 15 years includes rarely-seen self-portraits and extracts from his diaries,
June 24 to October 5.

SCOTLAND

EDINBURGH

Scottish National Gallery

The Mound.
☎ 0131 624 6200
Inspiring Impressionism;
June 25 to October 2.

Scottish National Gallery of Modern Art

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

Scottish National Portrait Gallery

1 Queen Street.
☎ 0131 624 6200
Scots in Italy: Artists and Adventurers;
until March 3 2019.

Royal Scottish Academy

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

WALES

CONWY

Royal Cambrian Academy

Crown Lane.
☎ 01492 593413
Elaine Preece Stanley and Peter Kettle;
until July 16.

MACHYNLLETH

MOMA Wales

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



Panther & Hall

▲ Maxwell Doig *Figure in Profile*, mixed media on canvas on panel, 52¾×38½in (134×97cm)

ART SOCIETIES

Adventurers Art Club

Annual exhibition at King Edward Hall, Lindfield, West Sussex, from July 30 to August 7. www.adventurersart.co.uk.

Frimley and Camberley Society of Arts

Summer exhibition at High Cross Church, Camberley, on July 15 and 16. Tel: 01276 24627. www.fcsonline.org.uk.

Great Yarmouth Guild of Artists and Craftsmen

Annual exhibition at the Exhibition Galleries, Great Yarmouth Central Library, from July 8 to 15. Tel: 01692 598760.

Lytham St Annes Art Society

Summer exhibition at The Studio, Haven Road, Lytham, from July 2 to 24. www.lythamstannesartsociety.co.uk.

lythamstannesartsociety.co.uk.

Milford Art Group

Annual exhibition at All Saints Church Hall, Milford, from July 22 to August 6.

Monday Studio

Exhibition at Comberton Village Hall, CB23 7BZ, on July 30 and 31.

Pattrington Art Group

Annual exhibition at St Patrick's Church, Pattrington, on July 16 and 17.

Portsmouth & Hants Art Society

Annual exhibition at Portsmouth Cathedral, Old Portsmouth, from July 30 to August 12. Tel: 02392 361349.

Royal Tunbridge Wells Art Society

Summer exhibition at 61 the Pantiles, Tunbridge Wells, from July 2 to 17. www.rtwas.org.

Salcombe Art Club

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

Sherborne Art Club

Annual open exhibition at the Digby Hall, Sherborne, from July 22 to 31. www.sherborneartclub.com.

St Albans Art Society

Summer exhibition at Dagnall Street Baptist Church Hall, St Albans, from July 27 to 30. www.stalbans-artsociety.org.uk.

Tewkesbury Art Society

Summer exhibition at the Methodist Church Hall, Tewkesbury, from July 23 to 30. www.t-a-s.info.

Tiverton Art Society

Summer exhibition at Castle Primary School, Tiverton, from July 30 to August 6. www.tivertonartsociety.co.uk.

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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OPPORTUNITIES & COMPETITIONS

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

Sending-in days

National Open Art Competition 2016

Details: Entries are invited from artists aged 15 and over on September 1, 2016. Up to four works may be entered: paintings, drawings, original prints, photography, digital artworks, wall-hung installations, miniatures and moving images. All work must be new, maximum size 60×60×12in (153×153×30cm) including frame. Works made up of more than one piece, eg triptychs, must not exceed the maximum size when displayed on a wall. Works must be for sale, a commission of 50 per cent is charged, of which five per cent is given to a children's art charity. The exhibition is at Mercers Hall, Victoria House, Southampton Row, London WC1 from October 27 to November 4, and at Pallant House Gallery, Chichester, from December 6 to 18. Many prizes and awards. Full details, including details of the children's competition, at www.nationalopenart.org/register.php.

When: Submissions deadline, July 10; handing-in, August 24 to 27 at Chichester Brinsbury College, Pulborough, RH20 1DL.

Cost: £20 for one entry; £20 for each subsequent entry.

Contact: Amanda Kings.
① 07986 697 693

Society of Wood Engravers

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

When: Handing-in, July 11 to 22.

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

Contact: Exhibition Secretary, hilarypaynter@yahoo.com.
① 01237 479679

Alfred Teddy Smith and Zsuzsi Roboz Art Trust Scholarship

Details: Scholarship for figurative artists that offers a one year part-time programme of free classes at Morley College, London, with tutoring from a professional artist and teacher and an opportunity to exhibit at Morley Gallery. Applicants

must be aged 19 or over in September 2016 and submit a digital portfolio containing 10–20 images of work. Interviews will take place mid-July. For full details and an application pack, see www.morleycollege.ac.uk/art-scholarship.

When: Application deadline, July 1, 5pm.

Contact: School of Visual and Digital Arts, Morley College London, 61 Westminster Bridge Road, London SE1 7HT.
① 020 7450 1934

Jerwood Drawing Prize

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

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

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

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

Wells Art Contemporary.

Details: International competition of contemporary visual art, open to all artists. Up to three works may be submitted in any medium – painting, sculpture, drawing, photography, installation or video, there are no size restrictions. Digital work cannot be exhibited unless the artist supplies all necessary equipment. All work is assumed to be for sale unless otherwise indicated. A selection of 100 works will be exhibited at The Bishop's Barn, Silver Street, Wells, Somerset BA5 1UN from October 8 to 22. The winner will receive a ten-day solo exhibition in London, including an opening night reception, overnight stay at 45 Park Lane Hotel and £1,000 to cover exhibition costs.

Further prizes include the RK Harrison Prize, £1,000; Harris and Harris Prize, £500; People's Choice, £250. For full details and to submit: www.wellsartcontemporary.co.uk.

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

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

Contact: Via website: www.wellsartcontemporary.co.uk.

Clifton Arts Club

Details: Non-members may submit up to four works in any media, 2D or 3D, but no giclée prints or works previously entered to this exhibition. Maximum size in longest dimension, including frame, 48in (122cm); maximum weight 88lbs (40kg). All works must be for sale, minimum price £60. The exhibition is at The Undercroft, Victoria Methodist Church, 1 Whiteladies Road, Clifton, Bristol BS8 1NU from August 6 to 21. Prizes include Prize for Excellence, £300. For full details and submission forms see www.cliftonartsclub.co.uk.

When: Submissions deadline, July 22. Handing-in, July 31, 1–4pm.

Cost: £7 per work.

Contact: Submissions secretary Ann Bassett. Email ann.bassett1@virginmedia.com.
① 01275 392141

Society of Graphic Fine Art

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

than £2,000. For full details and submissions form, see www.sgfa.org.uk.

When: Submissions by post, July 15; by email, July 22. Handing-in to Menier Gallery, October 2, 11am to 12.30pm. Earlier if using collection points.

Cost: £15 per work.

Contact: The Society of Graphic Fine Art, email: enquiries@sgfa.org.uk.

Griffin Art Prize 2016

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

When: Submission deadline, July 3.

Cost: £15 per entry (four works).

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

New Forest Open Art

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

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

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

Contact: Full details and application pack from: www.newforestcentre.org.uk/new-forest-open-art-2016.

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How to price your art

How do you arrive at a fair price for your work that will help it sell?

Katherine Tyrrell tells you what you need to know

Why prices vary

The price of art should reflect its value but may not reflect the quality of the artwork. Do take account of various reasons why prices vary. These include

- Fame/credibility of the artist: eg status, market standing (competition for artwork).
- Media: oil paintings always sell for more than works on paper.
- Location: has a big impact on prices.
- Gallery commission: varies by venue – normally 30–50 per cent.
- Artist commissions include a premium for working to a client brief and a deadline.
- Wholesale vs. retail: mark-up varies between different sale channels.
- Who you know: Why art galleries are keen on artists with rich friends and family.

Research pricing

A fair market price is what people are prepared to pay. This is not always the same as the price asked by an artist. Ground your pricing in reality in order to achieve a sale.

- Always keep up to date with how other artists' prices are changing. Review exhibition catalogues online.
- Visit exhibitions and look at the prices of sold artwork.
- Investigate pricing used by artists who sell well – and identify reasons why. Also provides a target to aim at.
- Check pricing on websites of artists who paint the same sort of work as you.
- Identify the difference between local and London prices (if relevant).

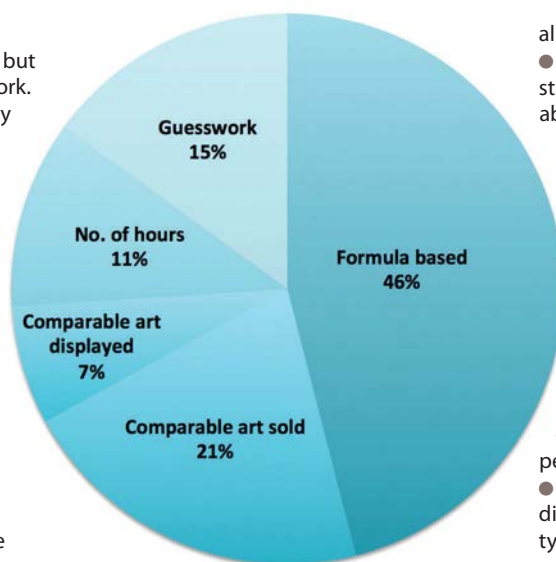
Do ask around

- Ask artists who sell well how they priced their work when they started and now.
- Do ask a gallery (during a quiet time!) what they think is a fair and reasonable price for your art.
- Do identify perceived affordability thresholds.

Affordable art is priced to attract buyers. Certain numbers (eg 500 and 1,000) represent major psychological thresholds irrespective of currency = many more sales just below than just above.

Consider different pricing methods

Each has its own rationale and pros and cons. Find the one that works for you. Different approaches include:



▲ Different approaches to pricing art
(Source: Makingamark Polls)

- Input-based: calculated according to an estimate of materials costs plus hourly rate plus provision for overheads.
- Arithmetical and size related: based on a price per square inch formula covering all costs. Tends to under-price small works and over-price large works. Requires an adjustment at both ends of price range.
- Market competition-based: benchmarked against prices for similar art sold by similar artists in same general area. Requires effort but makes marketing sense.
- Number of hours: based on how long an artist takes to produce art. More relevant when material costs are not significant but pricing should not reward slow artists!
- Guesswork – apparently arbitrary pricing can be OK when based on up-to-date market knowledge, ie a price 'feels' too high or too low.

Do consider how to make prices even more attractive

- Rounding prices always helps.
- Identify percentage discount you will offer for regular collectors or bulk buys.
- Identify price adjustments (eg time-limited discounts; annual sales) that help to sell more art in your area.

Communicate pricing

Do keep communication simple.

- Avoid questions by making it very simple. Have stated price ranges for (1) different sizes of artwork; and (2) different media.
- Publicise your pricing on your website. Keep an easy to update pricing schedule for

all works available on the website.

- Avoid grief by having a written statement that is very specific and upfront about how commission pricing works and usual variations.

Pricing Strategy DOs

Pricing is a key element of any marketing strategy for your artwork.

- Do target a price band – it makes it easier to get more sales in that bracket.
- Do be very consistent with prices irrespective of where your art is sold. You will lose dealers and buyers if you charge different prices to different people for the same type of art.
- Do relate price points/ranges to different products. Make sure different types of work and marketing channels are priced differently (eg small works on paper sold online; large works in oil sold in galleries or as a commission).
- Do provide a price pathway for collectors to adjust to buying more expensive works over time.
- Do increase your prices over time as your work becomes more collectible.
- Do think about what happens next if you raise your prices – and nothing sells!

Pricing Strategy DON'Ts

- Avoid pricing just above affordability thresholds. Always price just below rather than just above.
- Don't price on the basis of emotional attachment. If you love it then don't sell it.
- Don't price to get attention – it can backfire. Don't be loud about discounts unless you want to behave like a market trader.
- Don't forget prices charged also have to pay commission, tax and pension contributions!

TA

Find out more about pricing art and different methods at
<http://www.artbusinessinfo.com/how-to-price-your-art.html>.

Katherine Tyrrell

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

<http://makingamark.blogspot.co.uk>.
www.artbusinessinfo.com.



Capturing Light in Watercolour with Judi Whitton

Art Materials Live, NEC, Birmingham, Saturday, November 5, 2016

Organised by *The Artist* and *Leisure Painter*, in association with Winsor & Newton, who will provide each student with over £55_(rrp) worth of materials



YOUR TUTOR

Judi Whitton is a professional artist who specialises in watercolour and is well known for her articles in

The Artist. On Saturday, November 5, from 10am to 1pm and 2pm to 5pm, Judi will introduce you to the materials provided and explain the importance of using these quality products. You will be taught paint-handling techniques to produce light and freshness in your finished picture. Judi will discuss and demonstrate various techniques, showing you how to capture light and give a look of spontaneity in your work. Working from landscape sketches or photographs, students will produce a watercolour painting in their own style, whilst incorporating ideas learnt from the session.



▲ *Gondolas on the Grand Canal, Venice*, watercolour by Judi Whitton

YOUR MATERIALS

Winsor & Newton will provide each participant with 6x5ml tubes of **Professional Water Colour**; one No. 4

Round **Professional Water Colour Sable Brush**

and a 9x12in. pad of 12 sheets of 300gsm (140lb)

NOT Artists' Water Colour Paper, worth in total over £55_(rrp).

Winsor & Newton Professional Water Colours have only the purest pigments and are known for their quality, permanence, strength of colour and transparency. With a total of 96 colours in the range, including 75 single pigment colours, they offer the widest selection of modern and traditional pigments for superb colour mixing. **Professional Water Colour Sable Brushes** are handmade with high-quality Kolinsky sable hair, Birchwood handles and seamless nickel ferrules. **Artists' Water Colour Paper** is mould-made and 100% acid free, increasing the

longevity of your paintings.

The paper is both internally and externally sized to give brilliance of colour and to facilitate erasing and sponging without damaging the surface.



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

stencilling and stamping. Within the Art Materials Live show you will see new products, the latest art techniques, and enjoy hands-on opportunities. The show, held at the NEC in Birmingham, will run from Thursday to Sunday, November 3 to 6, 9.30am to 5.30pm (5pm Sunday). For more information about Art Materials Live telephone 01425 272711 or visit www.ichfevents.co.uk

Great value – book your place today!

The cost of each three-hour session is just £50_(inc VAT) per person and includes instruction from Judi Whitton, Winsor & Newton materials worth over £55_(rrp), **PLUS** free entry to Art Materials Live and Hobbyscrafts for the day, worth £14.

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

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