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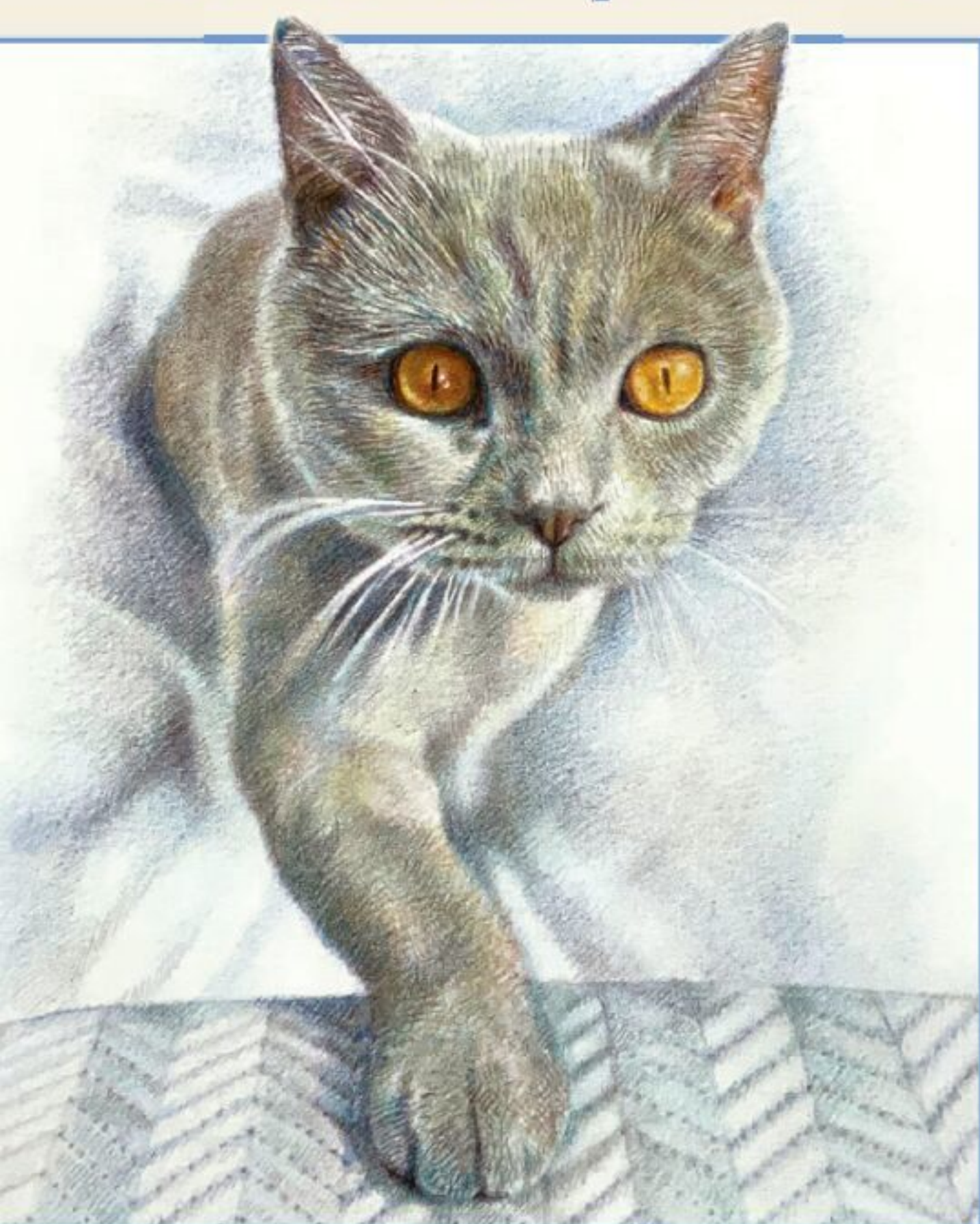
# Leisure Painter

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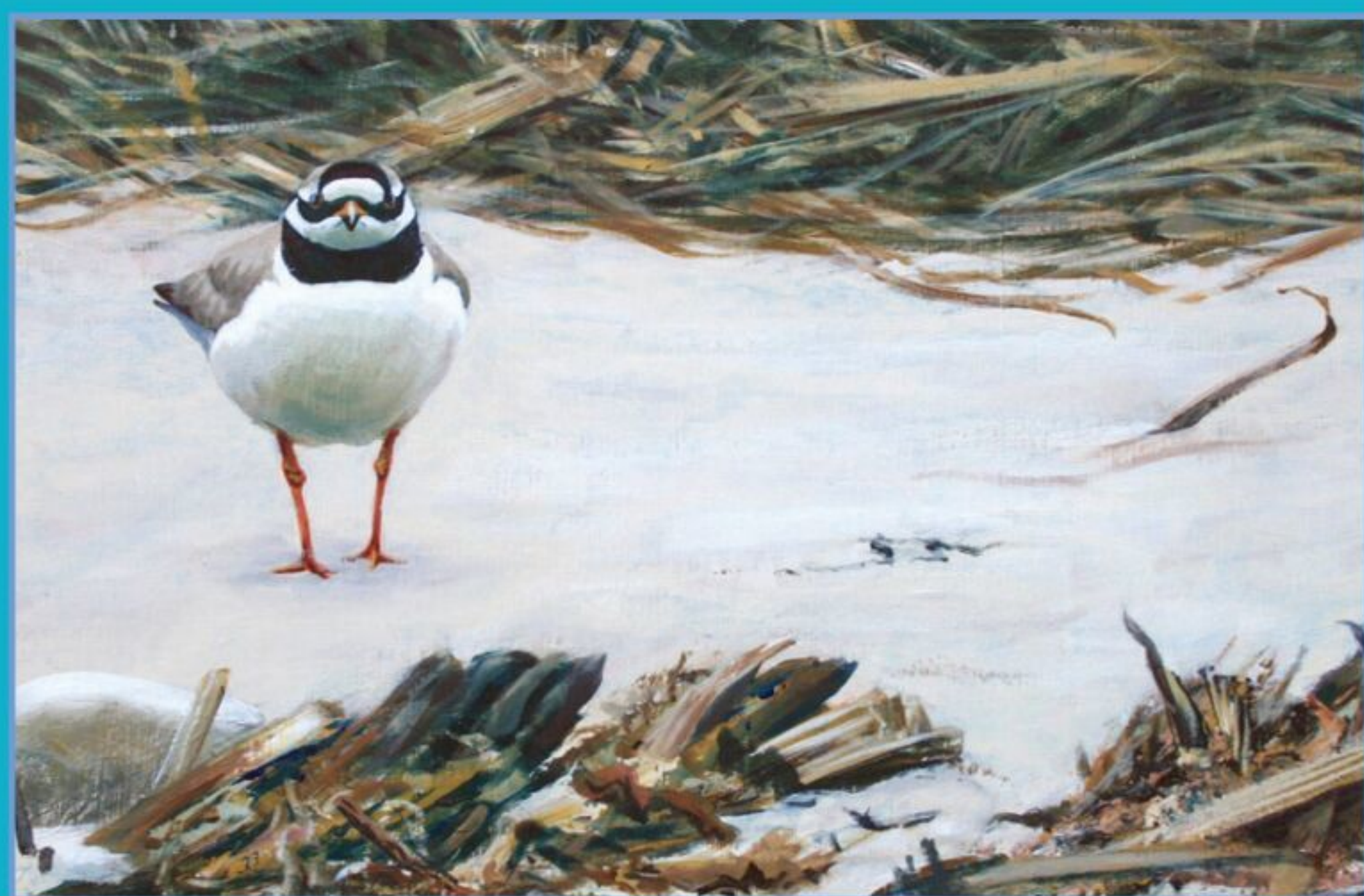
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# Welcome from the editor



The team at *Leisure Painter* wish every one of you a happy holiday this year. After facing so many challenges through most of 2020 – and perhaps more to come – it's important that we enjoy this time off and, hopefully, fit painting time in, too. How did you get on with the festive projects set last month? Although we invite you to show on PaintersOnline your finished artwork from our monthly two-part painting projects, if you are pleased with the results from any of the tutorials or demonstrations set in *LP*, we would love to see your work. Simply follow the details (see 'show your work' on the bottom of page 17) and mention in the email to Dawn, which tutor and issue inspired it.

We have already seen entries to our annual TALP Open competition, which was launched last month (see pages 11 and 12 in this issue for entry and prize details). Many thanks to those who have submitted their work already. Seeing the entries come in and selecting the work are highlights of our editorial year, as we go through the process of looking at all the entries, shortlisting then choosing the 70 drawings and paintings that make up the exhibition and 50 highly commended works for PaintersOnline – then doing the same for the more experienced and professional artists in *The Artist* category. The exhibitions culminate in the awards – and, perhaps just as importantly, viewing the work on the walls of Patchings Art Centre (until this year's restrictions, at least) and on PaintersOnline.

I hear so often from readers who are amazed that they were selected for the *Leisure Painter* exhibition – and even awarded a prize. The *Leisure Painter* category is here simply to celebrate and support the great tradition of amateur painting. The judges are always looking for technically adept, original artwork, of course, but we also want to see something of the personality behind the work. This is usually apparent when the artist has painted a subject they love or have had an emotional response to it. Paint from the heart and you're half way there! If you're still stuck for a theme, why not think about what you focused your attention on during lockdown?

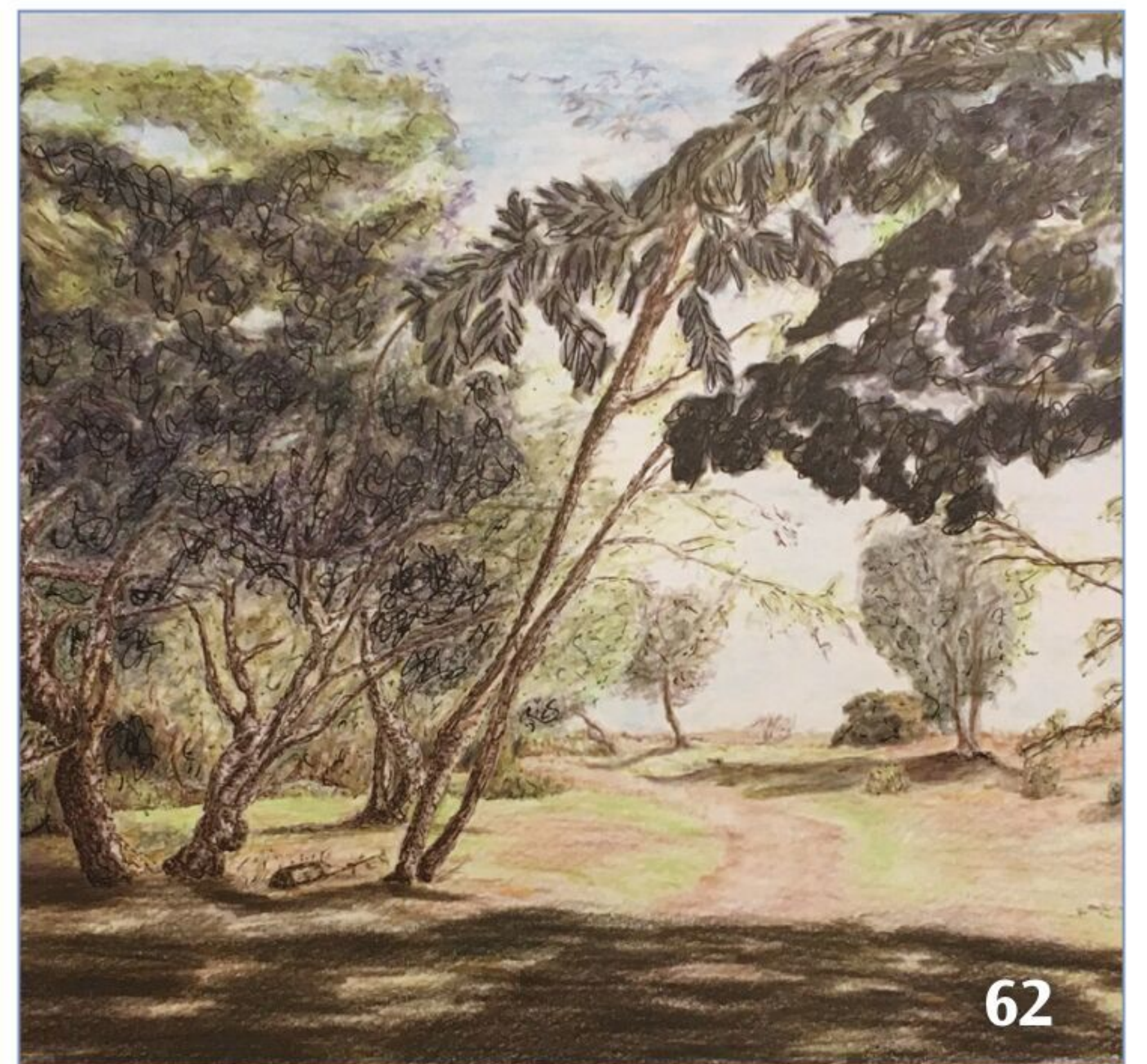
Wishing you all a Merry Christmas and a Happy New Year! Stay safe and well in 2021.

*Ingrid*  
INGRID LYON Editor



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# Coming next month

Develop your skills with tips and techniques, demonstrations and projects in watercolour, acrylics, digital media, sketching and more

## ON SALE 22 JANUARY

- **NEW SERIES:** Wildlife artist, Alison Nicholls begins her short series on drawing and painting animals
- **Stephen Coates** discusses the merits of Payne's grey
- Prepare to paint a snow scene in watercolour
- **Beginner's acrylics**
- **Develop confident watercolour mixing and application**
- **Composition:** explore flower drawing and painting
- **NEW SERIES:** Follow Michelle Campbell to paint lively watercolours of insects and birds
- **And lots more!**



▲ Michelle Campbell *Two for Joy*, line and watercolour, 4¼×4¼in. (12×12cm). Join Michelle next month to paint lively portraits of the natural world around you

## LEISURE PAINTER ON-SALE DATES

Issue	On sale
April	19 February
May	19 March
June	15 April
July	14 May



▲ Stephen Coates *Breathtaking Stannage*, watercolour, 13¾×21¼in. (35×55cm). Find out what Payne's grey can do for you in Stephen's article and demonstration next month



# Diary

IDEAS AND ONLINE EVENTS TO INSPIRE  
AND ENTERTAIN YOU AT HOME



▲ **Owen Vincent** *Amaryllis*, coloured pencils, 8x8in. (20x20cm)

## UK Coloured Pencil Society

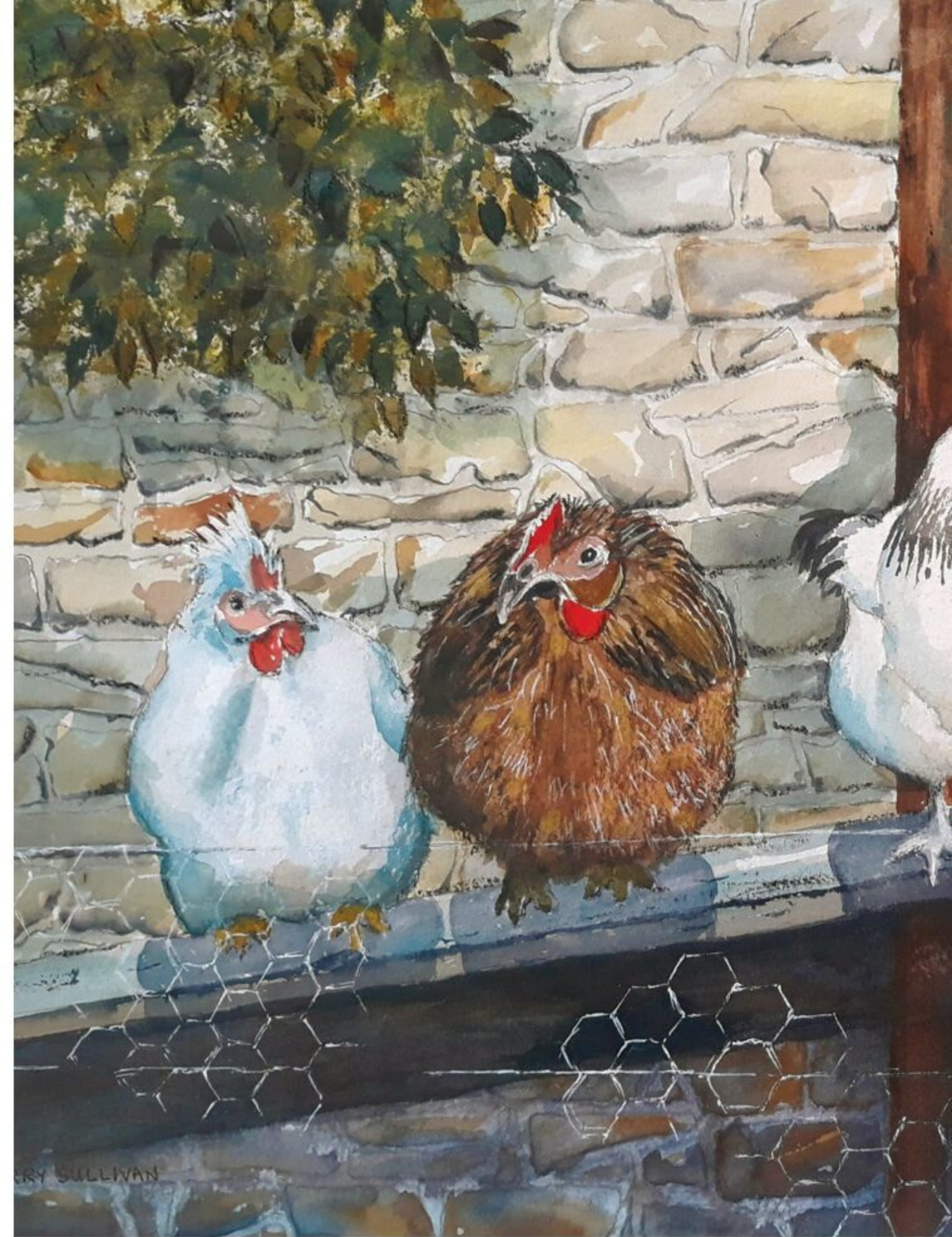
The UK Coloured Pencil Society's annual open exhibition went online this year with, the organiser's tell us, some suprisingly positive elements. 'There were some stunning entries this year and, while it would have been lovely to see them in real life, the online exhibition gave us a chance to see work from many more overseas members and artists than normal.' The exhibition and all winning works can be seen at [www.ukcps.org.uk](http://www.ukcps.org.uk)



## New gallery

At a time when the economic climate has hit artists hard, with cancelled exhibitions and uncertainty, Philip Sutton RA has just opened his own gallery in Dorset at the age of 92! Philip's work has appeared on stamps for The Royal Mail, posters for London Underground and paintings for Shakespeare's Globe Centre. The gallery, which opened in December, is based in St Michael's Arts & Crafts Quarter in Bridport close to the artist's home in West Bay where he paints every day in his 18th century cottage. For more information visit [www.philipsuttonra.com](http://www.philipsuttonra.com)

◀ Philip Sutton's new gallery is now open in Dorset



## Art club news

### ■ Tadworth Art Group

The Tadworth Art Group, in line with many art groups around the country, was forced to move its annual exhibition online this year. Club member, Barry Sullivan, tells us: 'An online exhibition for an art group that has been holding



▲ **Deborah Kreczmer** *Ranmore*, mixed media, 23½x23½in. (60x60cm), winner of *The Artist Award* at the Tadworth Art Group's Online Exhibition. Deborah says, 'I'm gobsmacked. I never win anything!'

their traditional exhibitions in church halls for over 40 years is a voyage of discovery for all concerned – not only for those who have never put together anything as technical as that before, but also for the public, some of whom have never bought a bag of groceries online, let alone a work of art. Times have changed and selling art online has broken the mould, some say for ever, because it has introduced a traditional local exhibition to the world. When people the other side of the planet are now viewing works of art that usually find a home no further than five miles from the church hall, nothing can ever be the same again.'

This year the group invited the editors of





▲ **Barry Sullivan** *Pecking Order*, watercolour, 21½×24¾in. (55×63cm), winner of the *Leisure Painter* Award at the Tadworth Art Group's online exhibition. 'Fame at last,' says Barry. 'Only a matter of time...'

*Leisure Painter* and *The Artist* to choose their favourite work from the online exhibition. Ingrid Lyon selected Barry Sullivan's *Pecking Order* (above) while Sally Bulgin selected Deborah Kreczmer's landscape *Ranmore* (left). The artists win digital subscriptions to *Leisure Painter* and *The Artist* for a year. To find out more about the group and forthcoming events, visit [www.tadworthartgroup.com](http://www.tadworthartgroup.com)

#### ■ Cheltenham Art Club

Despite many challenges during the past year, the Cheltenham Art Club remains positive and has organised a monthly competition for its members via the website to keep in contact and help with morale. Club members vote each month for their favourite painting; last month this was won by Keith Brown for



his painting, *Bee in Her Bonnet* (left). The feedback from members has been so positive that the club plans to continue with the competitions.

Looking forward, the club has also organised a new series of beginners' classes, which it hopes to start running in its studio at Normandy House, 305-309 High Street, Cheltenham on Tuesdays, 2pm to 4pm from 2 to 23 March and 13 April to 4 May. The classes will be led by professional artist and tutor, Alexandra Woods. All materials are provided. For course fees and full details, email [events@cheltenhamartclub.co.uk](mailto:events@cheltenhamartclub.co.uk)

◀ **Keith Brown** *Bee in Her Bonnet*, digital art from Keith's own photograph, using ArtRage, 11¾×8¾in. (30×21cm) winner of the monthly Cheltenham Art Club painting challenge

## NEWS

### LP People's Choice award

We're delighted to report that Sophie Green's striking portrait, *Walking Rhino*, emerged as the clear winner in the *Leisure Painter's* People's Choice Award at this year's *Sketch for Survival* competition organised by Explorers Against Extinction. The exhibition is available to view online at <https://explorersagainstextinction.co.uk/initiatives/sketch-for-survival/>

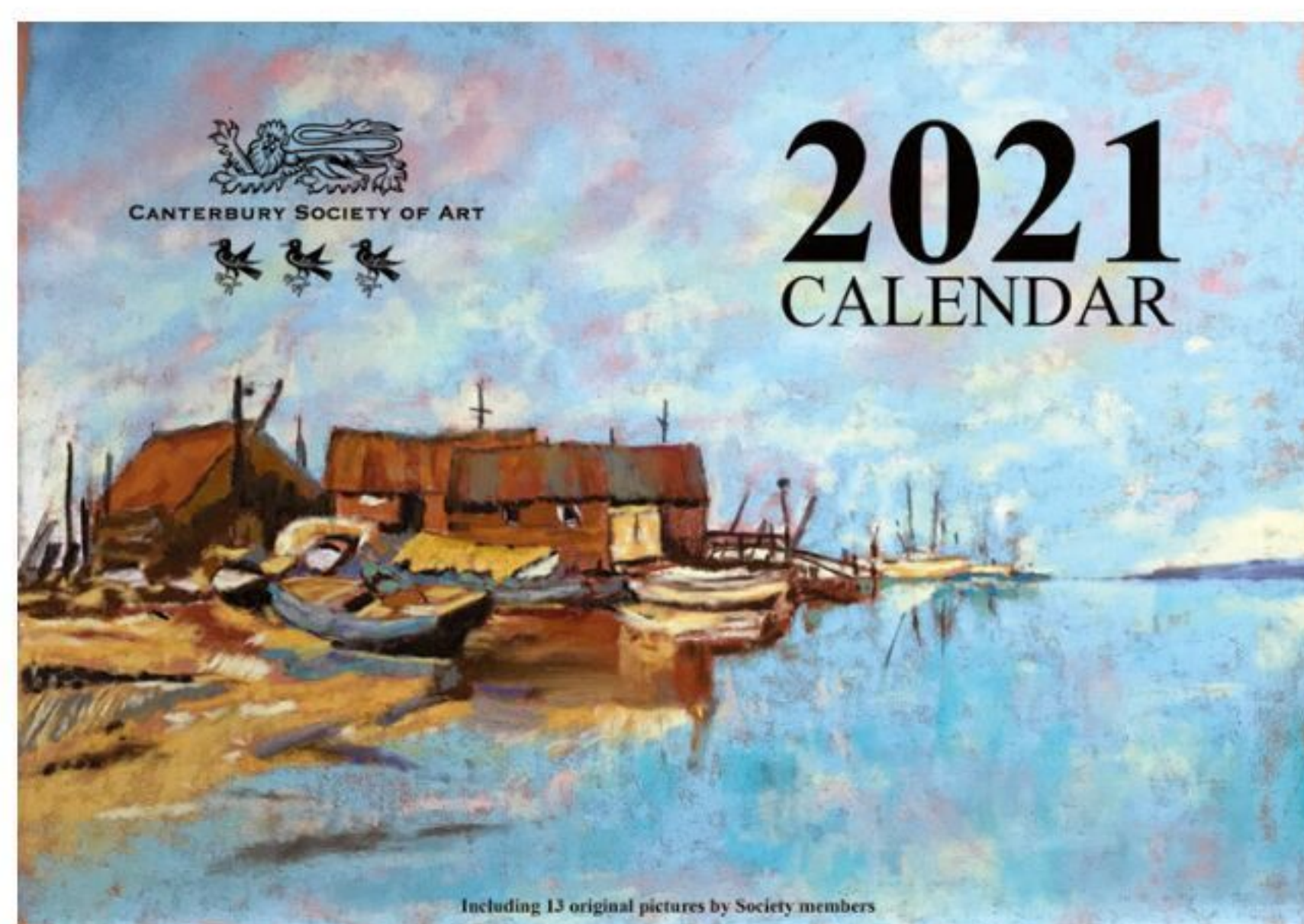
Sophie is a wildlife artist from East Sussex, who specialises in capturing the photorealistic details of animals and their surroundings. She is self-taught and has spent the past 15 years honing her skills and building her portfolio before embarking on a career as a full-time artist. Since then, she says, 'I have dedicated my time and artistic work to raising awareness for issues surrounding animal welfare and the environment, with ten per cent of my profits going to animal and wildlife charities.

'I wanted to create a piece that evoked the vulnerability of such a magnificent creature. Walking



▲ **Sophie Green** *Walking Rhino*, acrylic on canvas, 20×16in. (51×40.5cm)

towards extinction, with the light source trailing behind the rhinoceros, the darkness of this piece elicits feelings of helplessness and hopelessness. I hope that this piece will help to raise awareness of the plight of endangered and vulnerable species like the rhinoceros.' To see more of Sophie's work, go to [www.sophiegreenfineart.com](http://www.sophiegreenfineart.com)



◀ Canterbury Society of Art's 2021 calendar

#### ■ Canterbury Society of Art

The Canterbury Society of Art has just completed the selection of 13 members' paintings for use in its 2021 calendar. The selection was made by the committee from 60 anonymously submitted paintings and the finished calendar will go on sale to members in December 2020. With normal weekly meetings suspended, the society organised six online painting challenges to which members enthusiastically responded. Many of the works can be viewed on the society's Facebook page. The final challenge for 2020 was for members to submit an anonymous Christmas card design from which one will be selected to make a society Christmas card and sent to every member. Like all other societies during this year, the Canterbury Society of Art's annual exhibition, planned for April, had to be cancelled, but members hope that their exhibition, *Views by a Thousand Eyes* will take place in March 2021. They are also hopeful that their weekly meetings can start again in the spring. Further details about the society can be found at [www.canterburysocietyofart.org.uk](http://www.canterburysocietyofart.org.uk)



# Exhibitions

JANE STROUD RECOMMENDS



▲ Pamela Kay *Still Life with Lilies and Narcissus*, oil on board, 24x24in. (61x61cm)

## Pamela Kay – New Paintings

Pamela Kay's greatly anticipated exhibition of new paintings opens at the Fosse Gallery in Stow-on-the-Wold on 7 February with a lively collection of paintings, both pre-lockdown as well as studio-based. 'I've been painting for this exhibition for the past two years,' she writes, 'so during the months before the pandemic hit, I was able to visit Monet's garden in Giverny in May 2019, when the flowers were at their most vibrant. The year of the lockdown has meant relying far more on my own garden and the contents of my studio for subject matter. That is no great change from the normal state of affairs for me, but I must admit I have missed my occasional escape abroad for inspiration. *Still Life with Lilies and Narcissus* (above) is a lockdown studio study. A table laid with my favourite colour-harmonising objects, with a home-grown tureen of narcissus at its centre, is my idea of a good composition. Keeping the colours to warm ginger, umber and oranges, the greys, greens and blues act as a cool foil. In this fairly limited range of colours, the whites of the lilies and narcissus sparkle and add to a lively, textured background.'

*Pamela Kay – New Paintings* can be seen at the Fosse Gallery, The Square, Stow-on-the-Wold, Gloucestershire from 7 to 27 February; [www.fossegallery.com](http://www.fossegallery.com)

## LONDON

### ■ Bankside Gallery

48 Hopton Street SE1. 020 7928 7521; [www.banksidegallery.com](http://www.banksidegallery.com)  
'Society of Wood Engravers',  
2 to 21 February.

### ■ Gallery@OXO

Oxo Tower Wharf, Barge House Street,  
South Bank SE1. 020 7021 1600;  
[www.oxotower.co.uk](http://www.oxotower.co.uk)  
'Wales Contemporary/Cymru Gyfoes':

international open competition for two-dimensional and three-dimensional artworks, February 25 to March 7.

### ■ Mall Galleries

The Mall SW1. 020 7930 6844;  
[www.mallgalleries.org.uk](http://www.mallgalleries.org.uk)  
'The Pastel Society': annual exhibition,  
27 January to 13 February. 'Words Made  
Beautiful': celebrating the centenary of  
The Society of Scribes & Illuminators, the  
exhibition showcases a variety of media and  
techniques, bringing together a display of  
contemporary works, 16 to 28 February.

### ■ National Gallery

Trafalgar Square WC2. 020 7747 2885;  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
'Titian – Love, Desire, Death', until  
17 January. 'Artemisia', until 24 January.  
'Sin': looking at ways the concept of sin has  
been portrayed across the centuries,  
until 3 January.

### ■ National Portrait Gallery

St. Martin's Place WC2. 020 7306 0055;  
[www.npg.org.uk](http://www.npg.org.uk)  
'BP Portrait Award 2020': available to view  
online only. The gallery is now closed for  
essential building works until the spring  
2023, but the website remains open for you  
to explore the collection online.

### ■ Royal Academy of Arts

Piccadilly W1. 020 7300 8000;  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk). 'The Summer  
Exhibition', until 3 January. The exhibition is  
available to see online. 'Tracey Emin/Edvard  
Munch: The Loneliness of the Soul', until  
28 February. 'Francis Bacon: Man and Beast',  
30 January to 18 April.

### ■ Tate Britain

Millbank SW1. 020 7887 8888;  
[www.tate.org.uk](http://www.tate.org.uk)  
'Turner's Modern World': new perspectives  
on Turner's life and work, until 7 March.

### ■ Tate Modern

Bankside SE1. 020 7887 8888;  
[www.tate.org.uk](http://www.tate.org.uk)  
'Dóra Maurer', until 24 January 2021. 'Bruce  
Nauman', until 21 February.

### ■ William Morris Gallery

Forest Road, Walthamstow E17  
020 8496 4390;  
[www.wmgallery.org.uk](http://www.wmgallery.org.uk)  
'Work in Progress': design drawings from  
the gallery's collection, featuring Morris's  
pioneering approach to design alongside his  
contemporaries, until January 15.

## REGIONAL

### ■ Aberdeen Art Gallery

Schoolhill, Aberdeen. 0300 020 0293;  
[www.aberdeencity.gov.uk](http://www.aberdeencity.gov.uk)  
'BP Portrait Award 2020', until 24 January.

### ■ Fosse Gallery

The Manor House, The Square, Stow-on-the-  
Wold, Gloucestershire. 01451 831319;  
[www.fossegallery.com](http://www.fossegallery.com)  
'Pamela Kay: New Paintings',  
7 to 27 February.



### ■ The Lightbox

Chobham Road, Woking, Surrey.  
01483 737800; [www.thelightbox.org.uk](http://www.thelightbox.org.uk)  
'Raphael: Prince Albert's Passion', until 31 January. 'We Think the World of You: People and Dogs Drawn Together' by David Remfry, until 3 January. 'Bridget Riley: Pleasures of Sight', celebrating the artist's 90th birthday, 13 February to 16 May.

### ■ National Gallery of Ireland

Merrion Square, Dublin.  
+353 1 661 5133; [www.nationalgallery.ie](http://www.nationalgallery.ie)  
'Murillo: The Prodigal Son Restored', available to see online. 'Mondrian': a major exhibition featuring work from all periods of the artist's life. The exhibition is due to open soon and will run until 14 February. Check with the gallery for details of how to book tickets.

### ■ National Museum Cardiff

Cathays Park, Cardiff.  
0300 111 2333; [www.museum.wales/cardiff](http://www.museum.wales/cardiff)  
'Artes Mundi 9': the 9th bi-annual Artes Mundi international exhibition, featuring the work of six artists, 13 February to 6 June.

### ■ Pallant House Gallery

8-9 North Pallant, Chichester, West Sussex.  
01243 774557; [www.pallant.org.uk](http://www.pallant.org.uk)  
'Christmas Greetings by Modern British Artists', until 6 January. 'Richard Hamilton: Respective', until 14 March. 'Degas to Picasso: International Modern Masters', until 18 April.

### ■ Royal West of England Academy

Queen's Road, Clifton, Bristol.  
0117 973 5129; [www.rwa.org.uk](http://www.rwa.org.uk)  
'168th Annual Open Exhibition': emerging and established artists, until 7 March.

### ■ Sarah Wiseman Gallery

40-41 South Parade, Oxford  
01865 515123; [www.wisegal.com](http://www.wisegal.com)  
'A Christmas Gathering': celebrating the gallery's artists and makers, until 9 January. 'The Wood Between the Worlds': solo exhibition by Flora McLachlan, 23 January to 20 February.

### ■ Scottish National Gallery of Modern Art (Modern One)

75 Belford Road, Edinburgh. 0131 624 6200; [www.nationalgalleries.org](http://www.nationalgalleries.org)  
'Art Competition for Schools and Families 2020': now in its 17th year, the National Galleries of Scotland Art Competition invited entries from schools across Scotland as well as entries from families this year to acknowledge their role in home learning. Fifty-three works have been selected for exhibition, until 9 January.

### ■ Scottish National Portrait Gallery

1 Queen Street, Edinburgh. 0131 624 6200; [www.nationalgalleries.org](http://www.nationalgalleries.org)  
'You Are Here/2020: Stories, Portraits, Visions', until 31 January.

### ■ The Stanley Spencer Gallery

High Street, Cookham, Berkshire. 01628 531092; [www.stanleyspencer.org.uk](http://www.stanleyspencer.org.uk)  
'Love, Art, Loss: The Wives of Stanley Spencer', until the autumn 2021.



▲ Stanley Spencer *Patricia at Cockmarsh Hill*, 1935, oil on canvas, 36×26in. (91.5×66cm)

### Love, Art, Loss

*Love, Art, Loss: The Wives of Stanley Spencer* at the Stanley Spencer Gallery until the autumn, focuses on the two most important figures in the artist's life – his two wives, Hilda Carline and Patricia Preece. Bringing together works from the collection as well as loans from the Tate and Southampton City Art Gallery, the exhibition of paintings and intimate studies examines the artist's relationship with these two women and sheds unflinching light on the effect they had on Spencer's artistic practice.

*Love, Art, Loss: The Wives of Stanley Spencer* continues at the Stanley Spencer Gallery, Cookham, Berkshire until the autumn; [www.stanleyspencer.org.uk](http://www.stanleyspencer.org.uk)

### ■ Victoria Art Gallery

Bridge Street, Bath. 01225 477233; [www.victoriagal.org.uk](http://www.victoriagal.org.uk)  
'Bath Society of Artists': virtual exhibition online until 3 January. Modern British Art: A Selling Exhibition', featuring works selected by Freya Mitton, an independent art dealer based in Somerset, 9 to 23 January.

### ■ Watts Gallery

Down Lane, Compton, Surrey. 01483 810235; [www.wattsgallery.org.uk](http://www.wattsgallery.org.uk)  
'Art & Action: Making Change in Victorian Britain', until 21 March. 'In Print: 2020 Vision': annual exhibition featuring the work of 20 printmakers using a variety of printmaking techniques, until 21 February.

### Gallery closures

With continuing uncertainty about local and national situations, some exhibitions may be postponed or only available to view online. Please check with individual galleries and their websites for up-to-date information before making any journeys.



# Letters

SHARE YOUR TIPS, EXPERIENCES, IDEAS  
AND QUESTIONS WITH OTHER READERS

## Christmas inspiration

As a (very) mature student, I began watercolour classes over 18 months ago, having long wanted to try them. Around the same time, I subscribed to *Leisure Painter*, having seen it on one of the station bookstalls with a special offer. Then Covid struck, of course, and all our classes were stopped. The magazine kept coming – and what a blessing it has been. I have painted something from each month's exercises and challenges, as well as trying out paintings using the travel pictures in newspaper features. If I can't go to the Greek Islands, at least I can try to paint the lovely seas around them – *try* being the operative word!

So, Christmas is approaching and Christmas cards purchased. Then, visiting PaintersOnline's Virtual Christmas Fair, I was struck by Lesley Linley's stained-glass robin demo and thought I would give it a go. For once, I was quite pleased with the result (above right) and, after adding a bit of festive snow to the picture, I had it made into a Christmas card to send to friends and family, who are unlikely to look too closely at the detail.

I wish you all a happy and safe Christmas – and a healthy 2021.

**Gillian Bolt**

## Thank you!

Just to say, thank you for keeping the art in me going through a difficult year. Our local art society has not had meetings for most of the year so I have looked forward to my monthly *Leisure Painter* magazine coming through the post. In addition, I was inspired by the virtual Patchings' festival this summer to keep my art going.

Finally, I had a very pleasant surprise; I was notified that I had won a copy of *The Kew Book of Painting Roses in Watercolour* by Trevor Waugh, which is a lovely book.

Thanks again to everyone.

**Hazel Morrell**

## Prussian blue

Lockdown provides plenty of time to read *LP* and art books, but I am confused about opposite views being



Gillian Bolt's Christmas card for family and friends, inspired by Lesley Linley (search 'Lesley Linley' on PaintersOnline to find her original demonstration)

expressed about the use of Prussian blue. On the one hand, some of your contributors advocate its use, because of its lovely colour while tutors and other contributors say it is too risky, because it is notoriously fugitive. Who is right please – and for which media? Is Winsor blue a good alternative?

Thanks for your most enjoyable magazine.

**John Blatchford**

*Tim Fisher (www.timfisherartist.co.uk) replies: Prussian blue was one of the world's first synthetic pigments. Discovered in the early 1700s, it became the first blue pigment to become widely favoured by artists. It replaced the highly priced ultramarine blue, produced from lapis lazuli, which is a semi-precious stone from the mountains of Afghanistan.*

*Prussian blue is a staining pigment. Although it is rated highly as a lightfast pigment, it is thought that fading can occur when applied in thin layers to a surface. The blue can also take on a brown tinge when using watercolour that*

*is applied heavily. It is not favoured by artists working in oils, as the pigment can wrinkle when thickly painted.*

*This pigment has experienced a gradual decline in popularity over the years, because of these issues and the introduction of phthalocyanine (phthalo) blue, which, when used in moderation, is a good substitute for Prussian blue and is readily available in a wide range of media.*

*Winsor blue is an alternative name for phthalo blue or phthalocyanine blue. The same pigment goes under a number of alternative names, including monastral, intense and Rembrandt blue, which only adds to the confusion!*

*I think that calling the pigment its true name, phthalocyanine blue, is not such a marketable title as some of the names now chosen by manufacturers. This can also happen with other pigment colours so it's worth checking the pigment code, if it is available on the tube or pan. The code for phthalocyanine blue, for instance, is PB15.*

## Work on newspaper

In last month's issue, the editor highlighted the article by Liz Chaderton on painting on corrugated cardboard, with the suggestion that we share our own painting experiences on recycled supports. I have made several paintings on newsprint, which can be used as a background for most media, but it is best to avoid very wet watercolour. Charcoal, pastels, ink and graphite work well, and the paintings can also be made more interesting if the article you are painting on is relevant to the subject.

My pictures can be found in the gallery at PaintersOnline – search Ruby Oliver at [www.painters-online.co.uk/gallery](http://www.painters-online.co.uk/gallery)

**Ruby Oliver**

## Your letters

Please email your letters to: [leisurepainterletters@tapc.co.uk](mailto:leisurepainterletters@tapc.co.uk)  
We're here to help! If you have any questions about your art, don't hesitate to contact us.





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# TALP 2021 OPEN CALL FOR

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**Leisure Painter & *the* artist**

**We are looking for the best two-dimensional works** in any media including drawings, paintings, printmaking and digital artwork from amateur painters in the *Leisure Painter* category, and from more experienced and professional artists in *The Artist* category. Up to 140 selected works, 70 from each category, will be exhibited in galleries at Patchings Art Centre, opening on the first day of the 2021 Patchings Festival of Art, Craft & Design on July 8 until August 8, 2021

Over 35 individual **PRIZES WORTH OVER £13,500** will be awarded to selected artists including:

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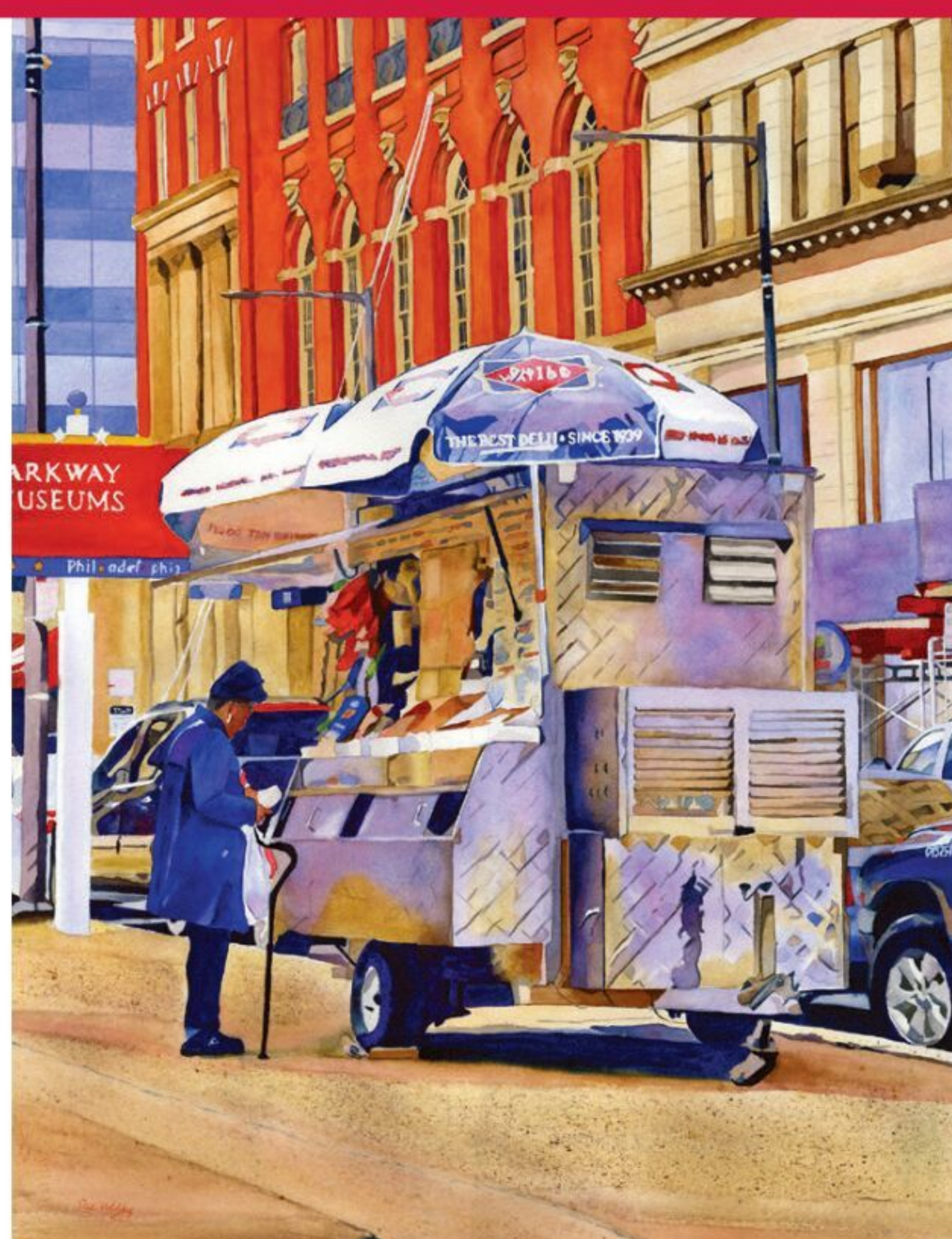
One year's representation by BritishContemporary.art, the online gallery featuring the best of British artists

[www.britishcontemporary.art](http://www.britishcontemporary.art)

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



SEARCH PRESS AWARD 2020

Susan Welsby *No Ketchup*, watercolour, 30x22in. (76x56cm)

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

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[www.daler-rowney.com](http://www.daler-rowney.com)

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## JUDGES

David Curtis ROI, VPRSMA

Adebanji Alade VPROI

Sally Bulgin,  
editor *The Artist*

Ingrid Lyon,  
editor *Leisure Painter*

Liz Wood,  
artist and co-owner of  
Patchings Art Centre

(All art materials prizes are quoted at the rrp)

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# ENTRIES



LEISURE PAINTER HIGHLY COMMENDED AWARD 2020  
Neil Kear *Out to Pasture*, oil, 10½x15¼in. (27x39cm)

ENTER  
online at  
**www.talp.co.uk**  
Closing date for entries  
**April 15,  
2021**



LEISURE PAINTER AWARD 2020 John Jarratt *Early Sun at Marford Allotments*, oil, 13½x25½in. (34x64cm)

## Leisure Painter Award worth £2,600

One prize of a showcase feature on a  
selected artist in *Leisure Painter* magazine  
**www.painters-online.co.uk**

## Leisure Painter Highly Commended Award

A subscription to *Leisure Painter*  
worth £100  
**www.painters-online.co.uk**

## Patching's Award worth £350

A gift voucher worth £350 to be used at  
Patching's Art Centre in Nottinghamshire  
**www.patchingsartcentre.co.uk**

## ProArte UK Awards worth £350

Two prizes of brushes to the value of £175 each  
**www.proarte.co.uk**

## St Cuthberts Mill Awards worth £600

Three prizes of £200 worth of watercolour paper  
**www.stcuthbertsmill.com**

## Search Press Awards worth £350

Two prizes of £175 worth of art books  
**www.searchpress.com**

## Winston Oh Award worth £400

A painting course worth up to £400 of your  
choice, provided by Winston Oh  
**www.winstonoh.com**

## HOW TO ENTER

The competition is open to artists worldwide. Two-dimensional artwork in any media, including drawing, painting, printmaking and creative digital artwork is welcome. Only original work completed within the past two years will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

**1** The entry fee of £25 covers up to THREE entries of two-dimensional works in any media. To give more amateur artists the chance to exhibit, just ONE work per entrant will be accepted for exhibition in the *Leisure Painter* category. Please ensure you enter the correct category. Artists can enter either *The Artist* category OR the *Leisure Painter* category - NOT both. The *Leisure Painter* category is for amateur painters and *The Artist* category for more experienced amateur and professional artists.

**2** No entry should be larger than 120x150cm WHEN FRAMED (canvases do not need to be framed).

**3** TO ENTER upload digital files of your image(s) and pay your entry fee using our secure server via our website at [www.talp.co.uk](http://www.talp.co.uk). Closing date for entries is 12 noon on Thursday, April 15, 2021.

**4** Entries will be judged after April 15, 2021 and selected works called for exhibition. These must be framed (canvases excepted) ready for exhibition from July 8 to August 8, 2021 at Patchings Art Centre. ALL works entered MUST be available for exhibition if selected.

**5** Successful entrants will be notified in mid-May about delivering their work between June 11 and June 27, 2021 to Patchings Art Centre, Nottinghamshire.

**6** All care will be taken with entries but no responsibility can be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.

**7** All entries must be original. Submission of entry in this competition automatically constitutes acceptance of all the competition rules and agreement to allow *The Artist* and/or *Leisure Painter* to publish, republish and repurpose entries in print and digital formats including but not limited to magazines, promotion materials, websites, databases and as part of downloadable digital products.

**8** By entering the competition, entrants agree to be bound by the conditions of entry.

## ALL ENTRANTS

will receive a complimentary  
one-day entry ticket to the  
Patching's Festival of  
Art, Craft & Design,  
**WORTH £11**



WINSTON OH



Clairefontaine





# Painting project

## Part 2 Practise acrylic-painting techniques to complete your version of this still life – with holly, lights, cookies and mugs of hot chocolate, by Milly England

### LEARNING OBJECTIVES

- *How to adapt a photograph to make a successful painting*
- *Follow a painting process, but make your own choices, too*
- *Paint light and shadows effectively*

Happy Christmas! How did you get on with the hot chocolate and Christmas cookie image? I really enjoyed this seasonal painting and hope you do, too. It certainly got me in the mood for Christmas and inspired me to do a little festive baking.

This is a great exercise in increasing your confidence in your own colour choices, whilst still capturing the light in an image. Remember to break the colours down before you begin and

make a plan of what you're going to replace – see part 1 in the January issue for the colour choices and mixes I made.

I hope you enjoy painting this festive still life and that you are pleased with the results. Remember that there is, by no means, only one right way to paint this so I'm excited to see how you get on. The information on how to share your finished work can be found at the end of this demonstration. Have a wonderful Christmas and a happy new year! ☺

### Demonstration *Christmas Cookies*

#### You will need

##### ■ Surface

- St Cuthberts Botanical Ultra Smooth 300gsm paper 5¾×7in. (14.5×18cm)

##### ■ Daler-Rowney System3 Acrylics

- Process cyan 120
- Yellow ochre 663
- Cadmium yellow (hue) 620
- Process black 040
- Process magenta 412
- Cadmium red (hue) 503
- Titanium white 009

##### ■ Winsor & Newton Galeria Acrylics

- Burnt sienna opaque 077

##### ■ HB pencil for sketching

- Pro Arte Prolene brushes, in particular Nos. 2 and 3

► Your reference photograph for this project: a Christmas-inspired still life



◀ The finished sketch for this project

#### Step 1 ►

1 Start by applying varying shades of grey shadows across the image, mixed from process black and titanium white in various ratios. Add the lighter tones first then layer them up. In some areas the paint is thicker than others, but, in the main, my paint was quite watery.

2 At this stage, try to pick out the main shadow areas. More can be added later, but this will be a great foundation for your painting.







## ▲ Step 2

Keep working across your painting, not just in one area. Once you have the obvious shapes in place, look more closely at the shadows. Notice the lights and darks on the plate, on the inside and outside of the mugs and, in particular, on the left-hand sides of each object.



## ▲ Step 3

Next, start to add the work surface colour, using neat yellow ochre, but watered down more in some areas than in others. By adding water, the ochre will layer up nicely with the shadows. Don't worry too much about the mottled detail of the work surface that can be seen in the photograph; concentrate more on the shapes made by the candlelight and how this affects the painting.

## ◀ Step 4

**1** Now it's time to start capturing those highlights, beginning with the basics on the mugs and mainly on the work surface on the right-hand side of the image. I used neat titanium white and quite a lot of dry brushing so that, although the light areas were obvious, they weren't too stark and didn't have too firm an outline against the ochre.  
**2** Dry brush over the grey details of the tiles to soften the edges, but not so much that they disappear completely.

## Step 5 ►

**1** Now for the fun to begin! This is where you can really start lifting those main cheery colours, to improve on the photo image.

**2** Start with the mint on the rim and handle of the mugs, and the detail on the side of the mugs and the plate. I wanted these colours to stand out so I used the paint thickly. As your shadow is already in place, you don't need to do much at this point to tone down the colours in the shadows; just leave them bright and cheerful.

**3** After the greens, add the red across the image, painting the candy cane stripes carefully to ensure you capture the curves of the cylinder.





## Demonstration *continued*

### Step 6 ►

1 As anticipated, adding the greens of the holly was tricky. I blocked the colour in as best I could, keeping the main green quite light. For the outside edges that look quite yellow in the photograph, I changed to a lighter mint (see the illustration for Step 7, below). This was a personal preference to stay in keeping with the mint palette, but you could also use cadmium yellow and a little titanium white to make them truer to life.

2 Start adding the biscuit colours – yellow ochre and burnt sienna opaque. You'll see that I went a bit dark at this point with the edges of the biscuits. I thought that they looked too dark and I decided to lighten them later in the process.

3 You might find that the hot chocolate is best kept a little darker, but the sides of the biscuits need to be a little lighter.



### ▲ Step 7

1 As you add more and more colour across the painting, start re-addressing the shadows. At this point it's good to define the lower left-hand edges of the plate and the mugs. I used a very dark grey, not completely black, to outline the left-hand sides and create that lovely shadow.

2 Observe the light falling on the tiles. Rather than plain white, consider dry brushing a very pale mix of cadmium yellow and titanium white to accentuate the feeling of candlelight.



### ▲ Step 8

1 Continue layering the shadows and try making a very light wash to pick up the shadowy details in the centre of the foreground.

2 After ensuring that the bright detail on the mugs is dry, add another thin layer of shadow to the left-hand side of the mugs. This will tone down the bright red, mint and turquoise in the areas of shade, but you won't lose that festive feel in the areas of light.



### ◀ Step 9

1 Add a little outline definition to the holly leaves as well as looking at the highlights across the image.

2 Use neat titanium white to pick out the areas where the light falls – across the top curves of the candy canes, the rims of the mugs, and the edges of the plate. It can be scary to use the paint so thickly, but this stage really brings the painting to life.

### SHOW YOUR WORK

How did you get on? We hope you enjoyed painting this project and you are pleased with the result. Please send a jpeg image of your finished painting to [dawn@tapc.co.uk](mailto:dawn@tapc.co.uk) along with a few lines on how you found this project, for inclusion on the Painting Project area of our website, PaintersOnline. Merry Christmas!





### ▼ Step 11

1 As you finish, check over the entire painting, add any other white or pale-yellow highlights and make sure

the darkest areas of shadow are well defined. These details are what makes the painting look real.

### ◀ Step 10

- 1 Add the flecks of detail on the biscuits and, if you made the sides of your biscuits too dark, like me, tone them down with a little burnt sienna opaque mixed with a touch of white.
- 2 Add the star shapes of the fairy lights and any further details of light that you may have missed.
- 3 Try adding a very pale yellow to the top rims of the mugs, the tiles and the right-hand underside of the plate. The yellow helps to give the impression of candlelight.
- 4 Use the same pale yellow to mark in the fairy lights and, if like me, your holly leaves are quite loose, feel free to add a few more fairy lights both to set the mood and to pull that area of the painting together.

### Milly England

Find out more about Milly and her work as an artist and illustrator by visiting [www.millyengland.co.uk](http://www.millyengland.co.uk)



▲ The finished painting *Christmas Cookies*, Daler-Rowney System3 on St Cuthberts Botanical Ultra Smooth 300gsm paper, 5¾×7in. (14.5×18cm)



# Painting project

**Part 1** Follow along with Tony Underhill as he works on three paintings from one photograph. This month, produce a line drawing and a line-and-wash painting

**LEARNING OBJECTIVES**

- Draw from a photograph
- Use shadows to add structure and form
- Add watercolour washes to a pen-and-ink drawing

*You will need*

- **Surface**
  - Mixed media or watercolour paper (NOT or HP) 9×12in. (23×30cm)
- **Watercolour**
  - See colours (below right)
- **Brushes**
  - One stroke flat ¾in. (10mm)
  - Round No. 6
- **Miscellaneous**
  - Soft pencil
  - Drawing pens (0.5mm and 0.7mm) with waterproof black ink
  - Soft eraser
  - White gel pen

One of my summer highlights in 2019 was a visit to Wiveton Hall, as featured in the ‘Normal for Norfolk’ TV series. The weather was glorious and the gardens were a delight. Best of all was the view of the Hall itself. An on-location sketch there and then would have been the icing on the cake, but also an invasion of privacy, given that the hall and gardens are privately owned and occupied. So, I savoured the moment and settled for a photograph like everyone else. Little did I know then, how much pleasure that photograph would give me during this year’s lockdown. With plenty of time on my hands, I used it as a reference for three very different, but equally enjoyable projects. One photograph, three times the fun!

**The composition**

I started by propping the photograph up in front of me as if I were looking

at the Hall in real life and sketched just as I’d like to have done that day, trying to capture the Hall’s character and feel rather than worrying too much about accuracy and detail. Then, for my second and third projects, I used the same sketch for two different colour versions; one with traditional watercolour washes (see over the page) and the other using an iPad to add digital colour blocks, which will be featured in next month’s issue.

I hope you’ll enjoy using my photograph and the following step-by-step demonstrations to produce your own versions of the Hall then why not use one of your own favourite photographs as the starting point for some different takes on the same subject?

Thank you to Desmond MacCarthy, the owner of Wiveton Hall ([www.wivetonhall.co.uk](http://www.wivetonhall.co.uk)), for allowing me to use my photograph of the hall for the purposes of this article. 

**Demonstration 1** *Line drawing*

Start by looking at the subject and thinking through what you most want to capture. For me, it was the character of

the building – rather than worrying too much about accuracy and detail – and the lovely ready-made raking shadows.

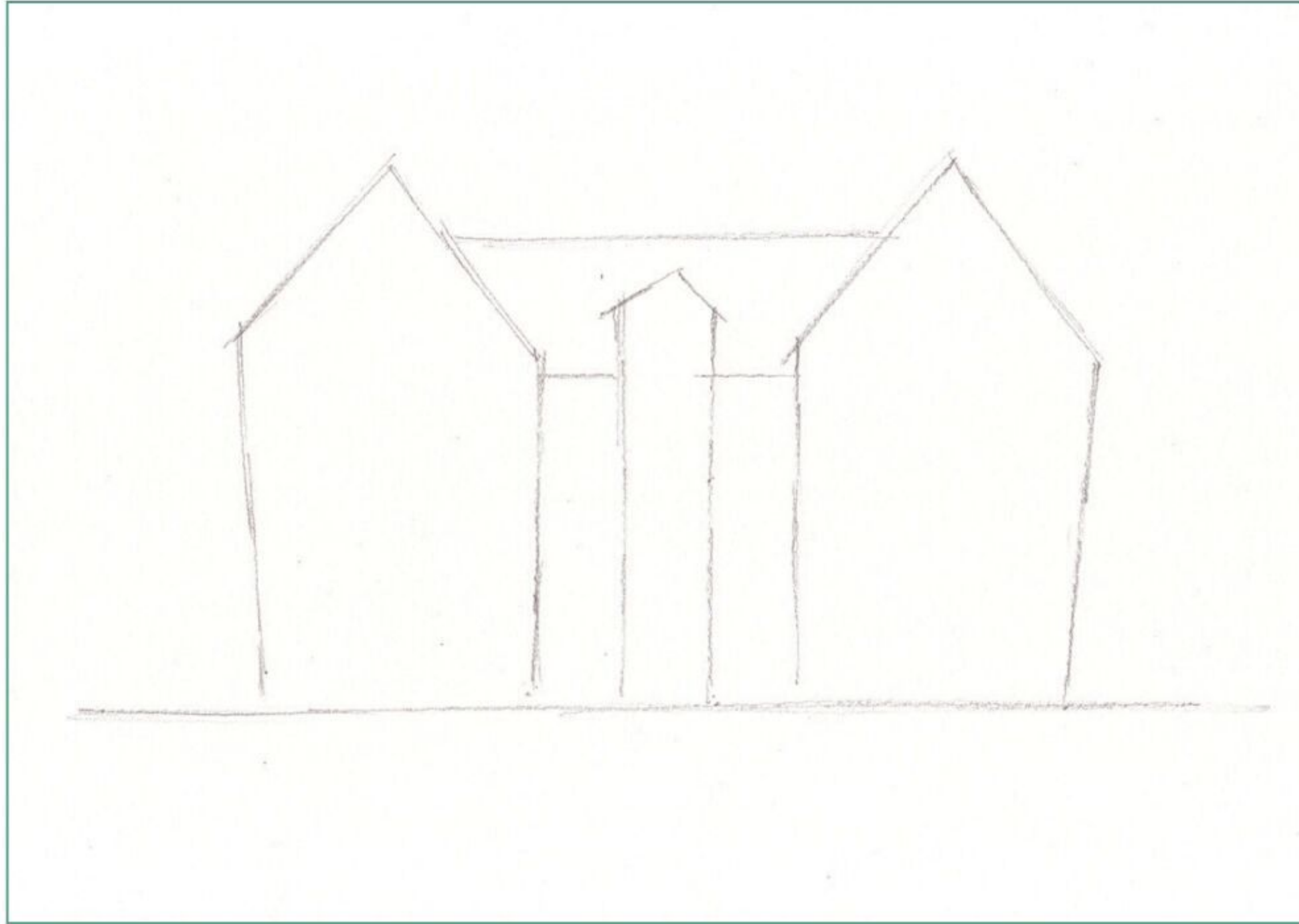


▲ Your reference photo for this month’s project: Wiveton Hall, Norfolk ([www.wivetonhall.co.uk](http://www.wivetonhall.co.uk))

**COLOURS USED**

-  Naples yellow
-  Sennelier yellow deep
-  Chinese orange
-  Rose dore
-  Madder lake
-  Ultramarine deep
-  Sap green





### ▲ Step 1 Position the big shapes

Using a pencil, lightly sketch the big shapes. Feel free to vary the proportions to suit your purpose. I decided to exaggerate and distort the three bays a little to make the most of their character. Adjust as necessary until you're happy with your layout.



### ▲ Step 2 Guidelines and smaller shapes

Subdivide the big shapes and add guidelines for the smaller ones, such as the windows, shrubs and chimneys. Feel free to vary or exaggerate again if you want to or, perhaps, add extra shrubs if you think it helps your composition.



#### TIP

The two end bays differ slightly, which gives a perfect opportunity to add variety and interest.

### ◀ Step 3 Develop the sketch

Use a fine pen to develop your sketch. If you want to remain loose, treat your pencil framework as a guide rather than tracing over it and have fun drawing freely. Start with the big shapes, like the two end bays and their Dutch gables, then move on to the smaller shapes, such as the window frames and pediments (the triangles on top), the chimneys and shrubs and the steps, if you've decided to include them.

### Step 4 Further development ►

Still using the fine pen, suggest some (but not all) of the ornamental brickwork and flints, the roof tiles and some of the individual windowpanes. Add texture on the shrubs, varying it a little from shrub to shrub. Switch to the medium pen and strengthen the line work on some of the key features where you think they need it. I worked on the windows and pediments, some of the ornamental brickwork on the gables and the shrub textures.

#### TIP

It's easy to get carried away at this stage and overwork the drawing so stop before you go too far. You can add more line work later, but you can't take it away!





## Demonstration 1 *continued*

### Step 5 Scan your drawing

If you plan to use your drawing for subsequent colour versions, this is the time to erase your pencil lines and scan your sketch. Set the original safely aside and print out a copy.

### ▼ Step 6 Shadows and finishing touches

1 Using the copy rather than the original, lightly pencil the outline of shadows to help add form and structure to the hall. I opted for the ready-made shadows in the photograph, but you might prefer to create your own.

2 Use the fine pen to add hatching for the shadows. Add any finishing touches you think your drawing needs, again being careful not to overwork it. I settled for a suggestion of texture in the foreground grass and then left well alone.



▲ The finished sketch *Wiveton Hall 1*, pen and ink, 9×12in. (23×30cm)

## Demonstration 2

### *Line and wash*

Switch back to your original (unhatched) line drawing and add colour using simple, transparent watercolour washes to complement the line work.

### Step 1 First washes ►

1 Using the flat brush and cutting around the windows and ornamental features, paint the walls a very light grey using a watery wash of ultramarine deep with a touch of Chinese orange. Work quickly rather than fiddling – any missed patches will help add sparkle and character.

2 Paint the chimneys with a mix of rose dore and a touch of Sennelier yellow deep, leaving a few white areas where they catch the light.

3 Add water to the chimney mix to weaken it a little and paint the roof. Use kitchen towel to dab out some of the colour near the left-hand gable.





**Step 2 Second washes ►**

1 Use the Round brush to paint the ornamental features. The bays differ slightly so use the roof colour on the left-hand bay and Naples yellow on the others.

2 Switch back to the flat brush and paint the shrubs and climbers with a watery mix of sap green. While the wash is still wet, use a slightly stronger mix to touch in the darker areas.

3 Mix a wash of sap green with a little Sennelier yellow deep and paint the lawn with the flat brush, using quick horizontal strokes, hopefully to leave some dry-brush sparkles for variety and texture.

**▼ Step 3 Shadows and final touches**

1 When the washes are dry, lightly pencil in the outline of the shadows to help add form, such as from the Dutch gables and top windows, under the eaves and raking across the central bay.

2 Paint the shadows using the flat brush and a watery mix of ultramarine deep with a touch of rose madder lake. To avoid muddying the underlying colour, touch the paper just once for each shadow.

3 Switch to the Round brush and add shadows on the shrubs and smaller ornamental features, such as the horizontal bands, the windowsills and pediments.

4 As finishing touches, add the roof colour to the steps and use the white gel pen to tidy up any white areas or highlights that you might have accidentally painted over.

**SHOW YOUR WORK**

How did you get on? Please send a jpeg image of your finished painting to [dawn@tapc.co.uk](mailto:dawn@tapc.co.uk) along with a few lines on how you found this project, for inclusion on the Painting Project area of our website, PaintersOnline.

*Tony Underhill*

If you have any questions about this project, email Tony at [tonyunderhill@me.com](mailto:tonyunderhill@me.com)



▲ The finished sketch *Wiveton Hall 2*, pen and watercolour, 9×12in. (23×30cm)



# Winsor & Newton's Winton oils

Steve Strode tries a range of new colours from a well-established, value-for-money Student range of oils



▲ The range of new Winton oil colours from Winsor & Newton

## Winsor & Newton's Winton oils

'The Winton paints handled very well. I really liked their thick buttery consistency straight from the tube, which made the oils great for thick applications with the knife or a well-loaded brush.

'Whilst experimenting with the new paints, what struck me most was how easily they formed the basis of a good landscape palette. The range of greens and brown mixed an assortment of colours and values, whilst the reds and blue, the 'power colours', offered excellent scope for such subjects as flowers.' **Steve Strode**



▲ New greens in the Winton range. A good selection of light, medium and dark value greens, with the addition of azo brown, white and cadmium yellow would cover most of the colours you might encounter in a landscape.

When buying paints, you usually get what you pay for and, if it sounds too good to be true, it probably is. Finding a trustworthy brand means avoiding bargain basement paints that are full of filler and contain less, or inferior pigment. A reputable brand of paint gives you a degree of confidence in your materials so Winsor & Newton's promise of good quality at a good price could well mean its Student range of oils, Winton, might well be worth a try.

A visit to the Winsor & Newton website will tell you that the Winton range is perfect for artists – not just the amateur or first timer getting to grips with the basics, but for any artist who uses large quantities of colour. One advantage of the Student grade paints, besides economy, is that they encourage creativity in the painter during the process of experimentation. You'll be more inclined to try new ideas if you're not worrying about the waste involved.

Retailing at around £4 or under per tube, Winton offers quality paints at an affordable price. Although they are aimed squarely at budding artists, don't let that mislead you into thinking they're somehow substandard. While you usually do get what you pay for, you're getting a good deal with these paints.

## New colours

Winsor & Newton's Winton range has a selection of 54 colours, in both 37ml and 200ml tubes. The recent additions are: **Quinacridone deep pink** A bluer version of magenta that makes a suitable transition between magenta and cobalt violet hue.

**Phthalo deep green** A deep muted grey-green that provides a range of dark subtle tones.

**Dark verdigris** A deep green with a very deep mass tone and natural green undertones that bridges a gap between sap green and oxide of chromium.

**Cadmium scarlet hue** A vibrant, semi-opaque red with rich orange mid-tones and soft yellow undertones.

**Dioxazine blue** A rich violet with a beautiful blue-violet undertone that bridges a gap between dioxazine purple and French ultramarine.

**Phthalo yellow green** A bright yellow-green with a clean, mid-green mass tone with a soft pale lime undertone with a rich yellow bias.

## Azo pigments

The Winton range also offers azo pigments, which have been available since the 1920s when the first azo dyes and pigments were notoriously fugitive. Through innovation, azo pigments have been improved, so much so that the two new azo colours are classified as permanent with excellent lightfastness.

**Azo yellow green** is a yellow with green overtones, which offers a softer muted addition to the palette.

**Azo brown**, although not an actual earth colour, sits well within the ochres and umbers with a warm soft pink tone.

## Readymade green

So, how did I find the new colours? Swayed by my findings with the mark-making exercise (above right), I decided





▲ **After Jean-Baptiste-Camille Corot**, Winton oil on paper, 8×11in. (20.5×28cm). Colours used: quinacridone deep pink, phthalo deep green, dark verdigris, phthalo yellow green, azo yellow green, azo brown, ultramarine blue and white.

to paint a landscape after Corot (above). They handled the scene really well. All I added to the new greens and azo brown was Winton's cadmium yellow. I liked the selection of greens and, while I usually mix my own, the ones I tried were a useful addition to the palette and I'd have no reservations in using them for *plein-air* studies.

### Power colours

I was interested to find out how the other 'power' colours, such as cadmium scarlet, dioxazine blue and quinacridone deep pink, performed on their own. I remembered painting vibrant still lifes some years ago with Artists' quality paints so I decided to make a comparison study. Although my Winton study was nowhere near the finish of the original, I wanted to see if I could, at least, get close to the colours I used, and I was more than happy with the result (below right).

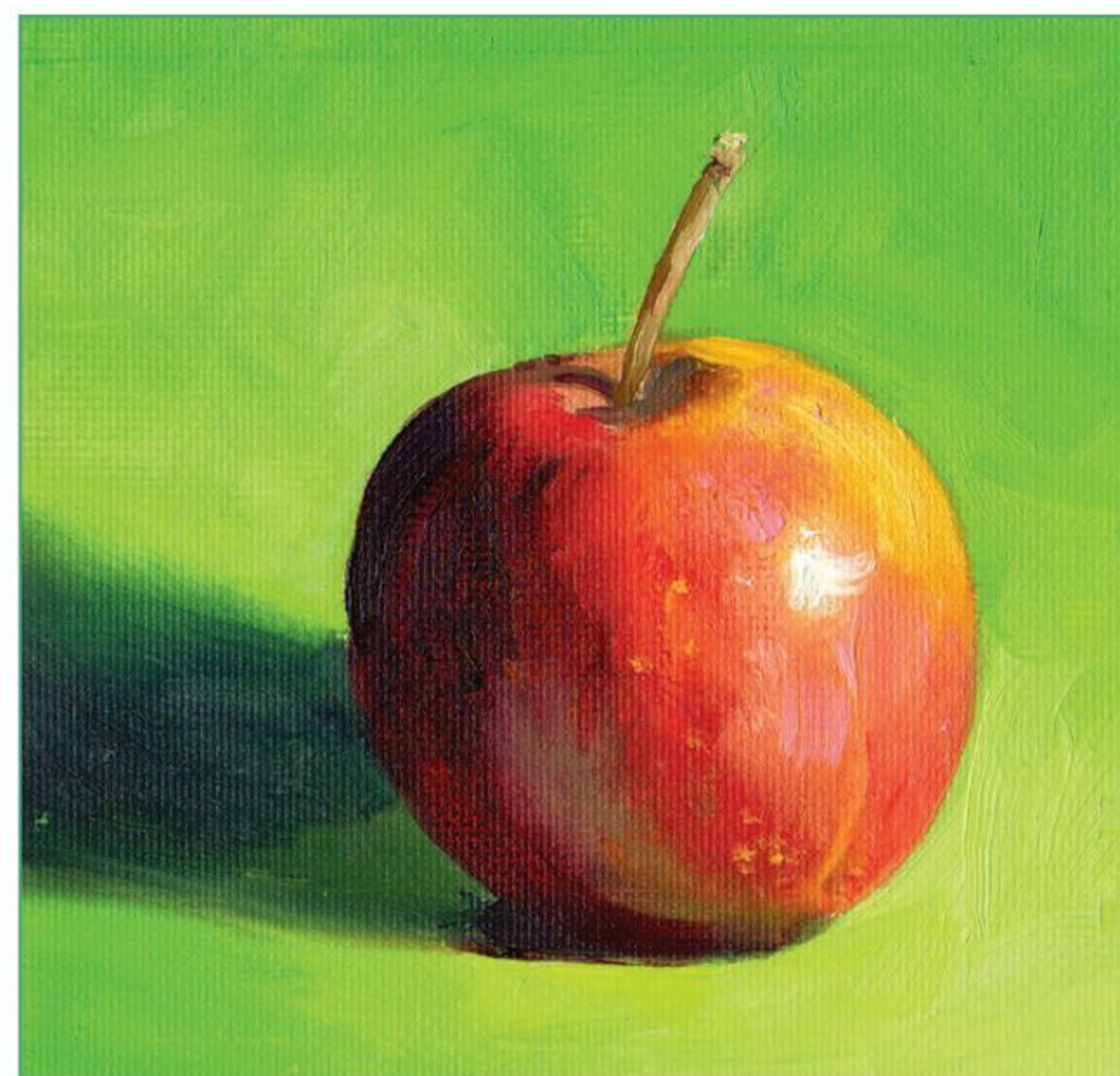
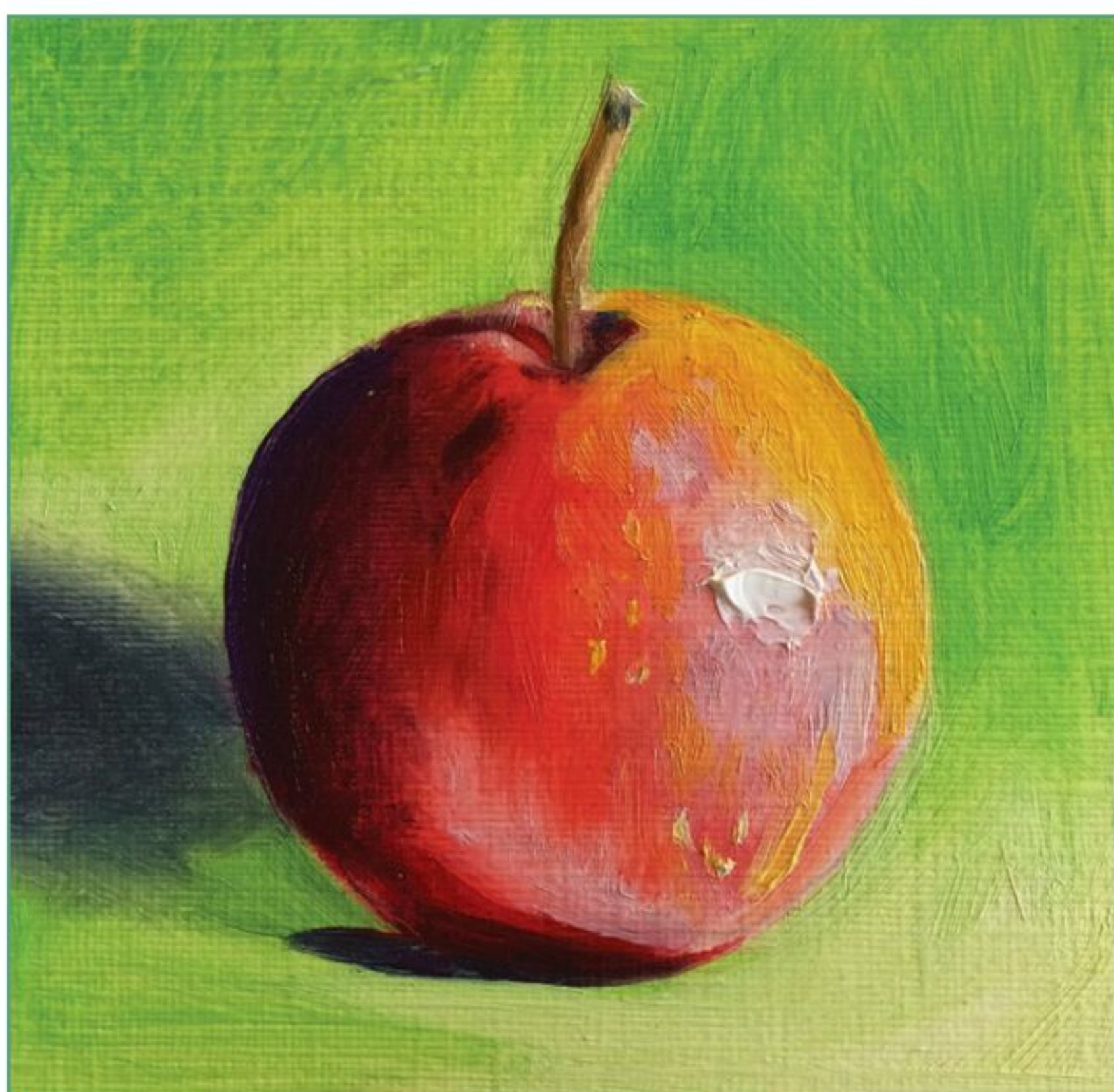
The quality of the paint is determined by the amount of pigment in the binder – the less pigment, the weaker the paint. The colours I tested were rich, punchy and easy to work with. In fact, Winsor & Newton says that the only difference between its

► **Red and Green**, Winton oil on paper, 4×4in. (10×10cm). Copying a painting of mine that used Artists' quality oils (far right) was no real problem for the Winton paints (right), as they gave me a decent duplication of the original colours. Colours used: cadmium scarlet hue, quinacridone deep pink, dioxazine blue, phthalo yellow green, azo brown, cadmium yellow and white.

### First experiment

When trying out any new paints I'd recommend running off a few test sheets to see how they perform for you. Try mixing them and using thin transparent glazes or lushly applied strokes with a brush or knife. I can't stress enough the importance of this unconscious play-research.

► Experiment with the paints before you commit to a finished painting. Use a brush and a knife, and work thick and thin to find how your new paints perform.







▲ *After John Singer Sargent*, Winton oil on paper, 8×6in. (20×15cm). I used Winton colours for the portrait (above left) and Artists' quality paints for the earlier painting on the right.

Artists' and Student colours is that, while it uses the same pigments in both paints, there's just less of it in the Winton range.

To be fair, while Artists' quality paints offer more pigment and covering power, the Winton colours I tried on these small studies didn't show any drastic differences that would single them out. Using just the dioxazine blue and quinacridone deep

pink with a little white produced the same satisfyingly vibrant results.

### Portraiture

The Winton paints coped well with a landscape and still life, but I was curious to try one more test. Lately I've been modelling flesh tones in the work of painters such as John Singer Sargent

and Anders Zorn, famed for the limited Zorn Palette. The colours used by Zorn were mainly black, yellow ochre and vermilion. Although the colours I tested were not an exact match, I put them up against a previous study (above right).

For this I used quinacridone deep pink and phthalo deep green to make my darks; azo yellow green, which stood in for my usual yellow ochre; and cadmium scarlet hue, dioxazine blue, azo brown and white. Once again, the Winton paints performed well.

For most artists, one of the important criteria when adding any new paint to a palette is the price and whether it's value for money. If you're on a budget, just starting out or even if you're a more experienced painter inclined to use lots of paint, this range could be for you. All paints come with their own pros and cons, and it's up to the artist to find the ones that suit their needs. It's important to trust your materials, in the knowledge that they're up to the job, and the new Winton colours I've tried have performed well. Don't take my word for it; give them a try for yourself. □



▲ *Grapes*, Winton oil on paper, 4×7in. (10×18cm). The 'power' colours worked well here, too. Colours used: quinacridone deep pink, dioxazine blue, along with phthalo deep green, azo brown and white.

### Steve Strode

Find out more about this artist, lecturer and writer by visiting [www.stevestrode.com](http://www.stevestrode.com)



# Explore sketchbooks

**Part 1** Are you ready to start your sketchbook challenge in 2021? Here are seven of the best reasons to open the first page and begin, with Andy Walker



▲ A selection of my sketchbooks, the largest being 15×21cm and the smallest 10×15cm. All of them contain cartridge paper or cheap writing paper, apart from the book at bottom right, which has pages of brown wrapping paper.

## LEARNING OBJECTIVES

- Take the pressure off producing a masterpiece every time
- Become more creative as you sketch regularly
- Understand your materials


I have to admit that I never used a sketchbook when I first learnt to paint. I would find a photo I wanted to paint and faithfully copy from it onto a piece of watercolour paper. More often than not, though, I was disappointed with the result, and there was good reason for this. I was hoping to turn out a masterpiece every time, but I was not putting in

the practice beforehand. It is the same situation as someone learning to play the piano and expecting to play Chopin or Beethoven perfectly every time they sit at the keyboard, without practising first or learning scales. We understand that this would be impossible in music, but without thinking, we apply the same idea to our art.

A few years ago, I bought a cheap sketchbook and began to draw in it. A whole new world opened up to me and, since then, I have always used sketchbooks to hone my skills. I now use them in a variety of ways and have several on the go at once. I have one that is for playing in and trying out ideas, another for making quick line drawings and thumbnail sketches, and a couple of others of

different sizes for watercolour paintings. I often take these on holiday with me and they have decent watercolour paper in them so they handle the paint well.

Sketchbooks come in all shapes and sizes and with a variety of types of paper. I suggest you purchase two or three different ones, including perhaps one that is small enough for you to take wherever you go. I like hardback books so I have something to lean on. My current books are: Seawhite of Brighton watercolour travel journal A5 (I use this for watercolour sketches) and a pasteboard sketchbook from L. Cornelissen in London, which is 12×15cm for pencil or pen sketches.

Over the page are seven good reasons to use a sketchbook! 





▲ A variety of drawing tools (left to right): Edding 1800 profipen 0.3; Faber-Castell Pitt Artist pen in dark sepia; 3B pencil for making both light and dark marks; and a fountain pen with a fine nib. I really enjoy using this, as it gives a variety of lines that can be a bit scratchy and full of character.



▲ Andy sketching on location

## 1 No pressure There is no need to worry about creating a masterpiece every time!

This first point was revolutionary for me. It opened my eyes and changed the way I thought about painting. Suddenly I did not have the pressure of trying to paint a picture that I would frame and hang on the wall, or that friends and family would comment on; my paintings could be private. The act of painting in a sketchbook rather than on a piece of paper freed me from having to aim for perfection. It no longer mattered if a painting didn't work. It was only in my sketchbook after all. I had the freedom to fail and, because of this, my ability to paint really took off.

## 2 Get creative There is freedom to play with ideas

As soon as you make the mental switch from not trying to create a complete and perfect painting every time to allowing yourself to play and create, you can really let your creative juices flow. Use your sketchbook any way you like. Try out different styles and different media. Play to your heart's content and see what emerges. Perhaps you will discover a whole new way of painting or different subject matter. Your sketchbook can help you do this.

## 3 Planning and preparation Work out your composition and tonal values

Sketchbooks are great for planning a painting. If you are painting *en plein air*, from a still life or even from a photo, make a few thumbnail sketches first. These help you to familiarise yourself with the subject in front of you and you will quickly find out what you want to put in and what needs to be left out of a composition. Tonal value studies will help you to make a strong foundation for your painting. (See my LP articles in the January and February 2020 issues for more information on how to do this.)

## 4 Loosen up Learn to paint faster and looser

If you go outside to paint the landscape – and I really hope you do from time to time – take a sketchbook with you. One of the restrictions of sketching outdoors is the short time available and the light is always changing so shadows come and go or move around. The weather can change very quickly from warm and sunny to rainy and cold. You may have to stand to sketch and this can be tiring; or you may be in a city or town where people are moving around and you only have a few moments to capture them. My point here is simple: you need to learn to paint fast and loose.

A sketchbook can help you do this, as you are not aiming for a finished painting. Use your book to capture fleeting moments, such as the patch of sunlight on a field, the cows in the field, or the stormy clouds overhead. Paint them quickly and with an economy of brushstrokes and see how much you can achieve with very little. Less is often more. Use what you have learnt when you next paint a picture at home.



▲ A small paint set with a pencil and a variety of brushes for watercolour sketching. Add a small pot of water to complete your kit. You really don't need much equipment to go out sketching!

## 5 Holiday memories Remember much more than when you take a photo

Sketchbooks are great for taking on trips or holidays. You really don't need to take much stuff with you. It might be a small book that fits in your pocket or bag, and a pen or pencil, or take a small watercolour sketchbook, with a few paints and a couple of brushes. With these few items you can create memories that will last a lifetime. There is something about looking and drawing that fixes the view in front of you: the time of day, the smells and sounds, and even how you are feeling. In years to come, when you look back at your sketches, you will remember all these things. I bet you can't do that from a photo!



## Andy Walker

Andy is a self-taught artist who has been teaching others to paint online through his website at [www.ArtClassPro.com](http://www.ArtClassPro.com) since 2005. Andy will be in the Cotswolds in May 2021 tutoring with Alpha Painting Holidays. Visit his website to find out more.

► My favourite sketchbooks: top, a watercolour book from L. Cornelissen (11×17cm); middle, a Moleskine watercolour journal (13×21cm); and bottom, an A5 Seawhite of Brighton watercolour travel journal.

## 6 Save time Keep everything together and in chronological order

How many times have you searched high and low for a scrap of paper that had a painting idea on it? You remember drawing it, but you can't remember where you put it. Help yourself by using a sketchbook. Not only is it easier to find past ideas, but you will have a chronological overview of your work and how it is progressing. I usually write the date alongside my work. It is interesting to see how my art has changed and how I have improved over the years.

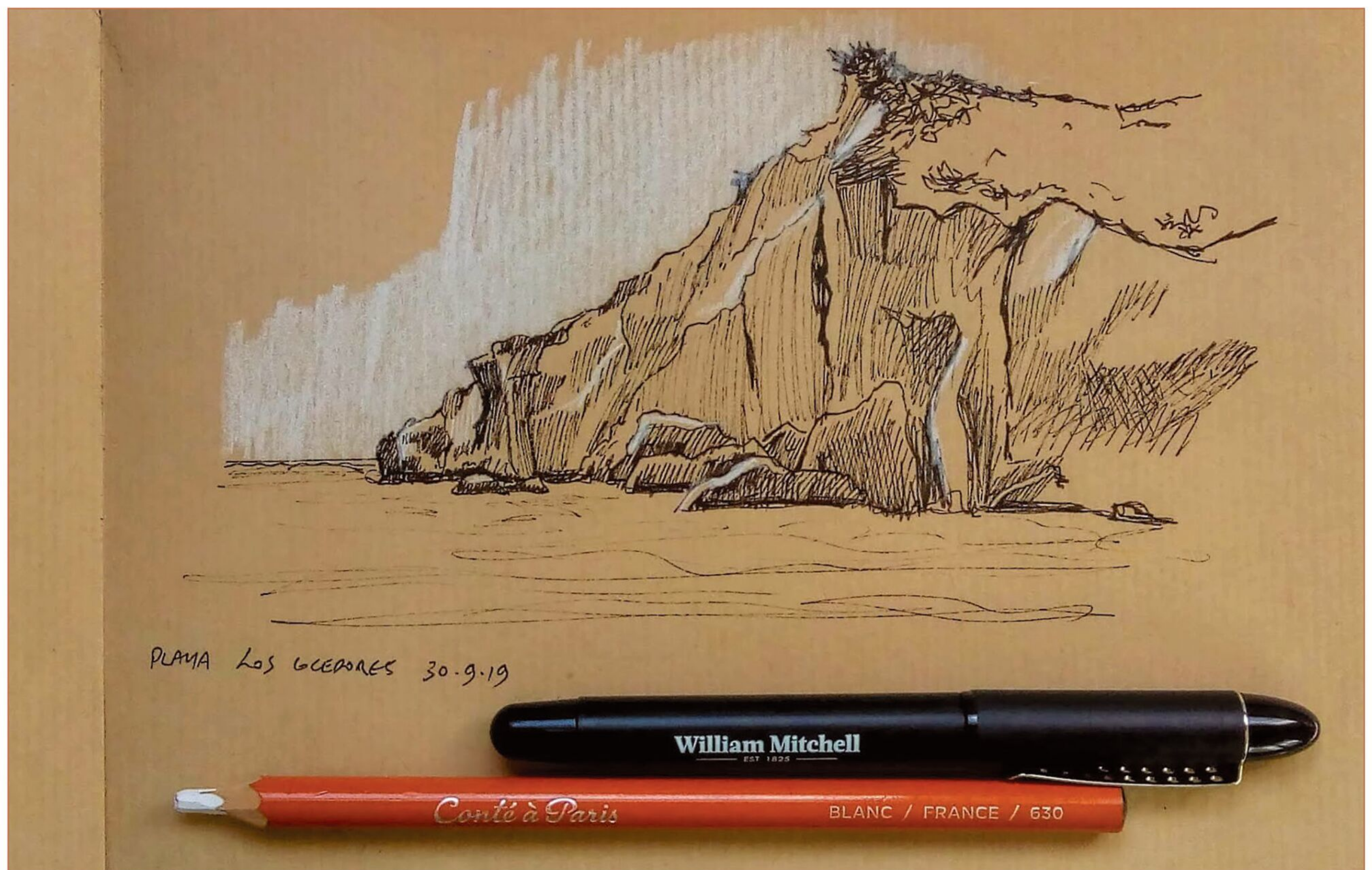
## 7 Be inspired What to do when you have painter's block

Do you ever have times when you are stuck for what to paint? Look back through your sketchbooks. Your sketches once inspired you for a reason – that's why you drew

them. You may just have a few lines or a smudge of colour, but even these can evoke memories and inspire a painting.

So, there we are – seven great reasons to use a sketchbook. Believe me, when you start sketching you won't stop, your

art will improve, and you will have great fun along the way. Next month, we'll look at how you can take the pressure off producing a finished painting every time – and begin the process of filling a sketchbook.



▲ A black pen and a soft white Conté crayon are all that is needed to create tone on brown paper.



# A world of watercolour

**Part 1** Take your time to become familiar with this beautiful medium, practise colour mixing and develop your skills, with **Lesley Linley**

## LEARNING OBJECTIVES

- Practise colour mixing and when to use different consistencies of paint
- Understand types of washes
- Work with essential techniques

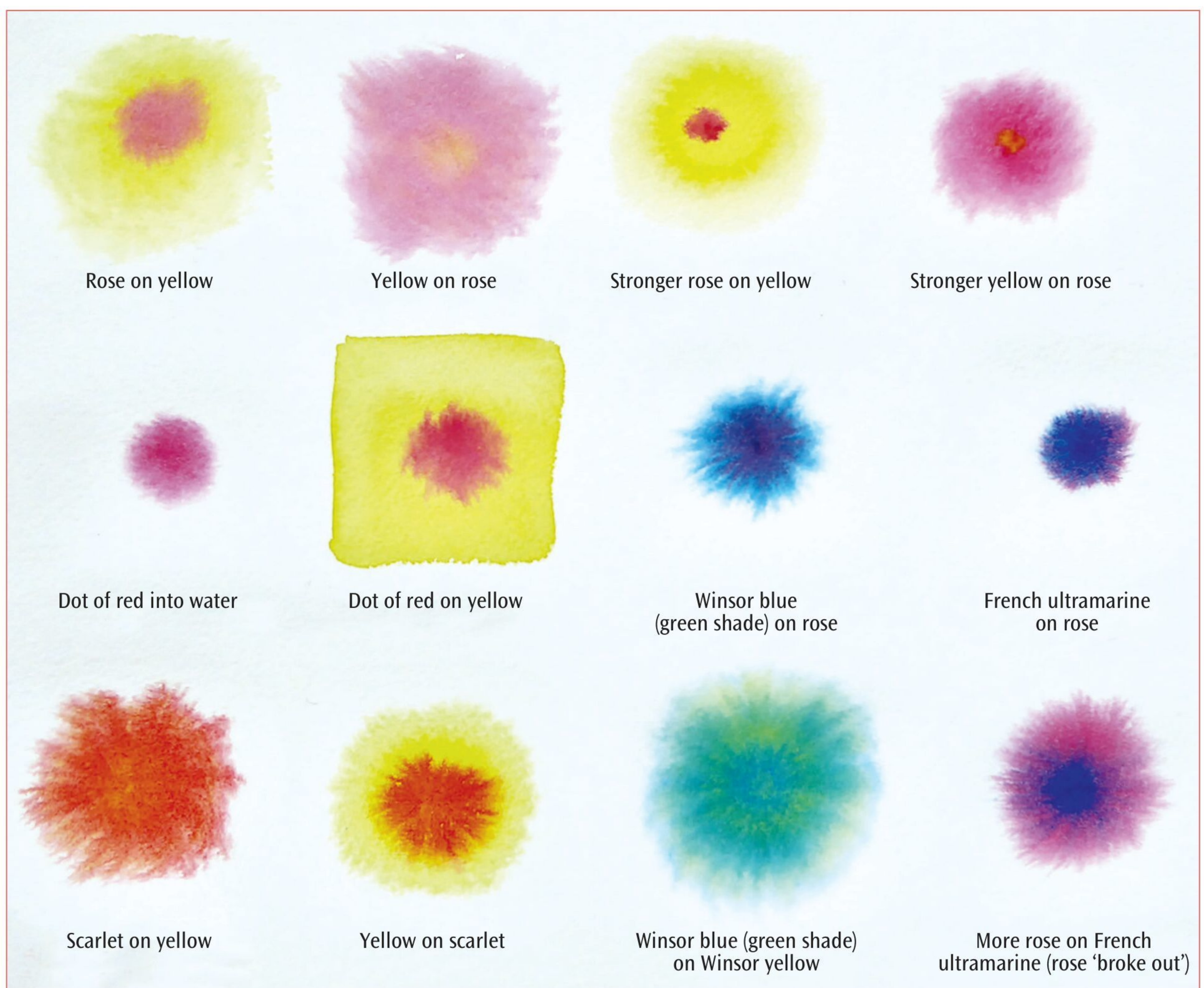
**H**ow do we find out about colour mixing and handling our materials? Like other hobbies and professions, watercolour painting needs good equipment and practice for best results. A few colours, a brush and watercolour paper are all you need to begin – and time to experiment and play with your materials.

## Consistency of paint

Paint should be diluted with water, but how much water? That depends on whether you're working wet on dry (painting on dry paper) or wet in wet (painting on clean wet paper or into wet paint), where you will need to adjust its consistency to control the spread of the paint.

## WORKING ON A WET SURFACE

**Drops of colours on wetted areas of paper:** here I compare how the colours spread. In these examples, colours were dropped in, by this I mean I dipped the brush into paint then simply touched the brush to the paper. In this way, paint was allowed to spread with minimal brushwork; I simply adjusted the amount and consistency of the paint on the brush to improve control.







▲ **Working on a dry surface** These leaf shapes were painted on dry paper, in the palest colour, other colours were dropped into the wet paint. Veins were painted wet on dry.

Be mindful that watercolour becomes paler as it dries so make your mixes a little stronger (less dilute) when you begin to paint.

A very dilute mix will spread further on a wet surface than a more concentrated mix of the same colour, whilst some colours spread more readily than others. With practice you will learn to control this. There's no formula – just experience. That's why it's so important to take time to experiment first.

### Staining, lifting and granulating

It's important to know which colours are regarded as stains. How much they stain depends on which paper you use. See if you can remove any colour from both wet and dry paint (far right). Blot wet paint with a tissue or use your brush to lift it out. If the paint has dried, a damp brush can be used to loosen the paint then blot any softened paint.

Non-staining colours can be removed easily from wet or dry paper, which is useful for adding highlights and making small corrections, while granulating colours create texture effects as particles settle into hollows in the paper.

### TIPS

1 Brands and quality of paints and equipment differ so use the same materials for practice as you would use for your finished paintings.

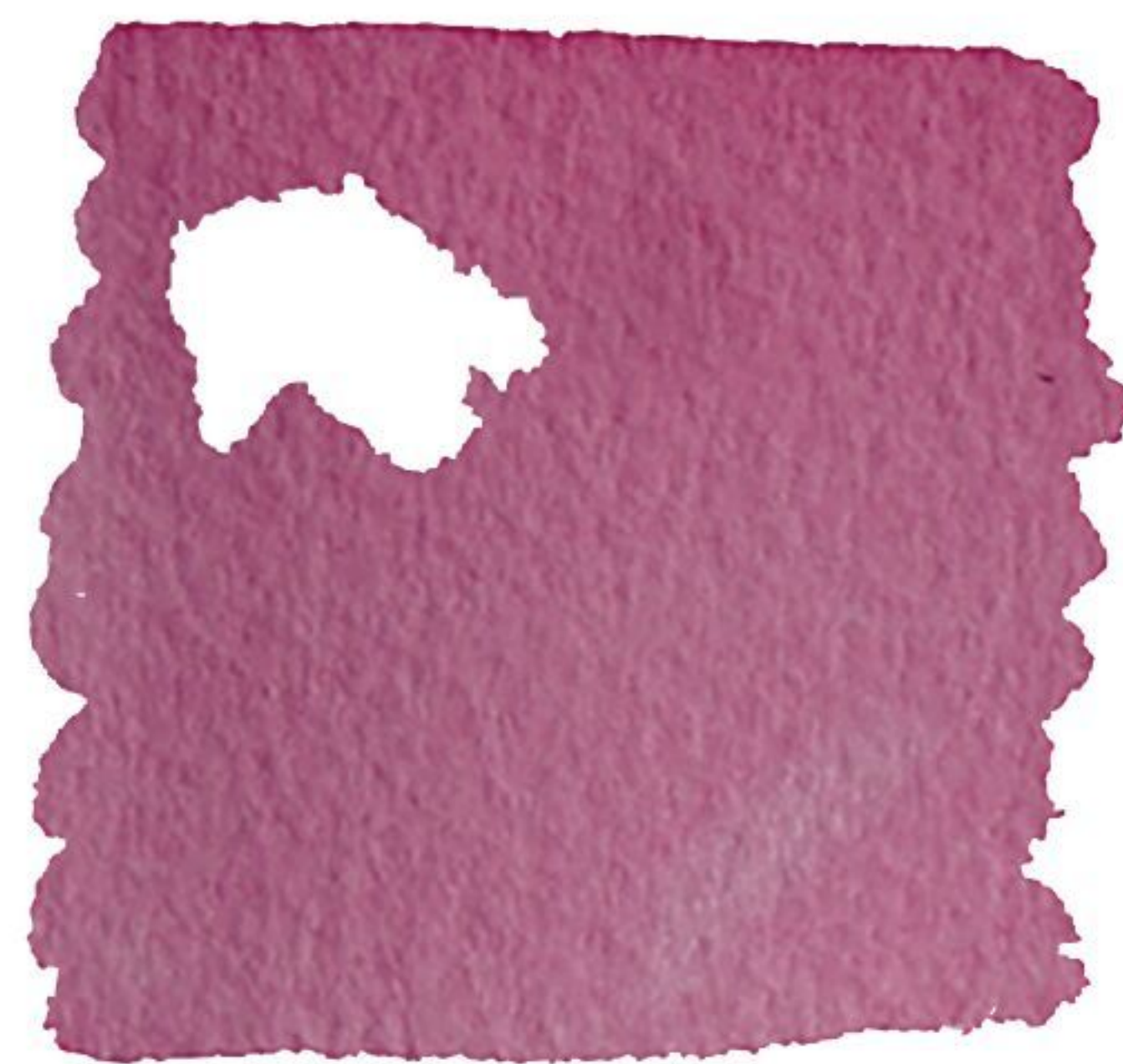
2 As you work through your experiments, take note of the colours and techniques you used, and whether the paper was wet or dry. Consider what happened and why. Notes give you the opportunity to repeat pleasing experiences and avoid others.

3 Make colour charts or swatches that suit you and use them until colour mixing becomes intuitive. Many people spend hours creating complex colour wheels that they never use.

### Transparent and opaque colours

Transparent colours will tint clean water, but they remain clear. They give good clear washes and are useful for glazing, where one thin wash overlays another.

Opaque colours will cloud clean water. They're powerful and best




















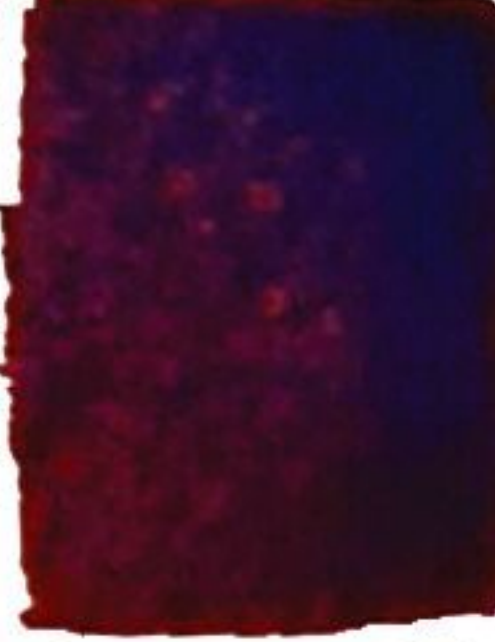

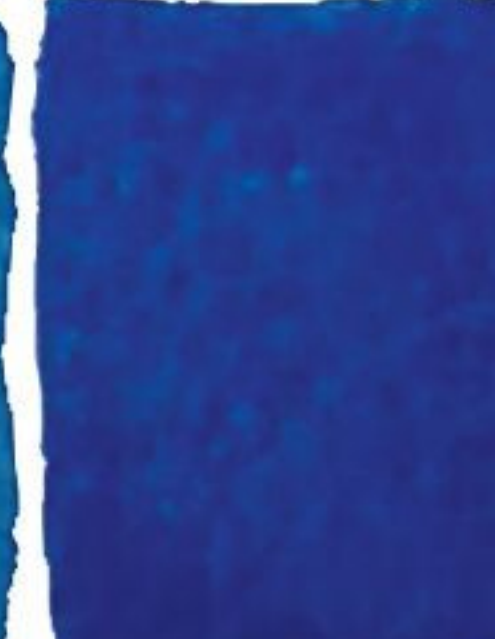

▲ Colour was blotted from wet paint and attempts were made to lift from the dry paint. Traces of these staining colours, however, remain on the paper.

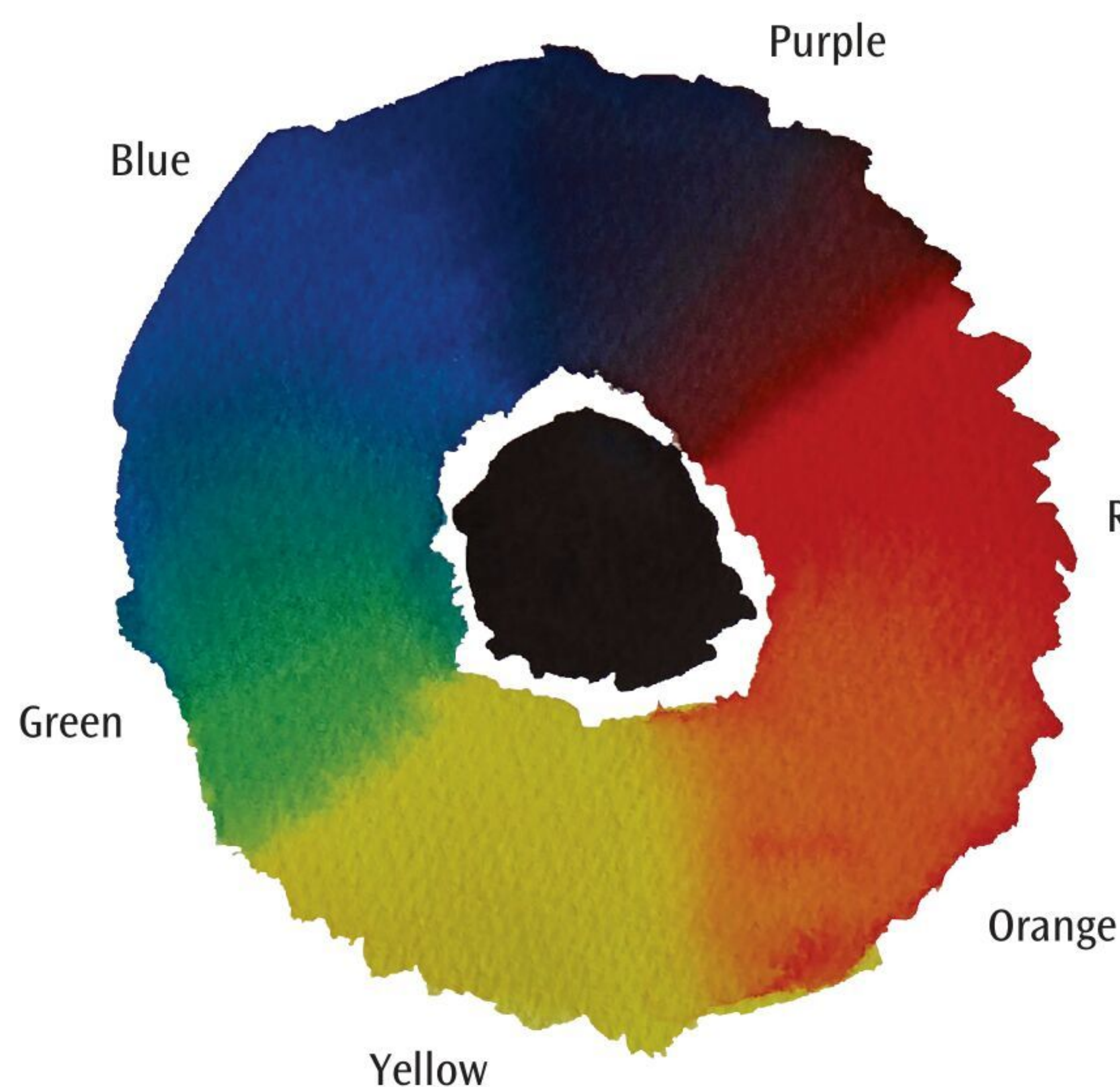


# COLOUR MIXING

Build your confidence in colour mixing by trying the following exercises

► **Wet-in-wet mixing** I could have mixed the colours in the palette, but this was done on the paper, wet in wet, instead. I painted each row with a different colour – for instance, Winsor yellow in the first row – and added each column colour while it was wet. Mixes are in strengths and proportions that I find helpful; they're not 'scientific'.

	COOL	WARM	COOL	WARM	COOL	WARM
	Winsor lemon	Winsor yellow	Permanent rose	Scarlet lake	Winsor blue (green shade)	French ultramarine
Winsor lemon						
Winsor yellow						
Permanent rose						
Scarlet lake						
Winsor blue (green shade)						
French ultramarine						



**Colours used:** Winsor blue (green shade); Winsor yellow; and scarlet lake

◀ Complementary colours are opposites on the colour wheel: red opposes green, orange opposes blue, and yellow opposes purple.  
 1 Make a colour look brighter by placing its complementary beside it (red poppy against green leaves).  
 2 To dull a colour, add a little of its complementary into the mix (if green is garish, add red).  
 3 Mixing a primary with its complementary colour means that all three primaries are used (red is a primary, while green is made from yellow and blue). Doing this creates greys, browns and black. These colours, a combination of warm and cool, gave a surprisingly dense black.

► For 'black', I begin with red and blue (purple) then add a little yellow (the third primary) to dull it. By allowing the colours to mingle wet in wet, variation occurs; there's granulation in the warm black and almost iridescence in the cool black here.

**Warm** – yellow, red and black mixed wet in wet

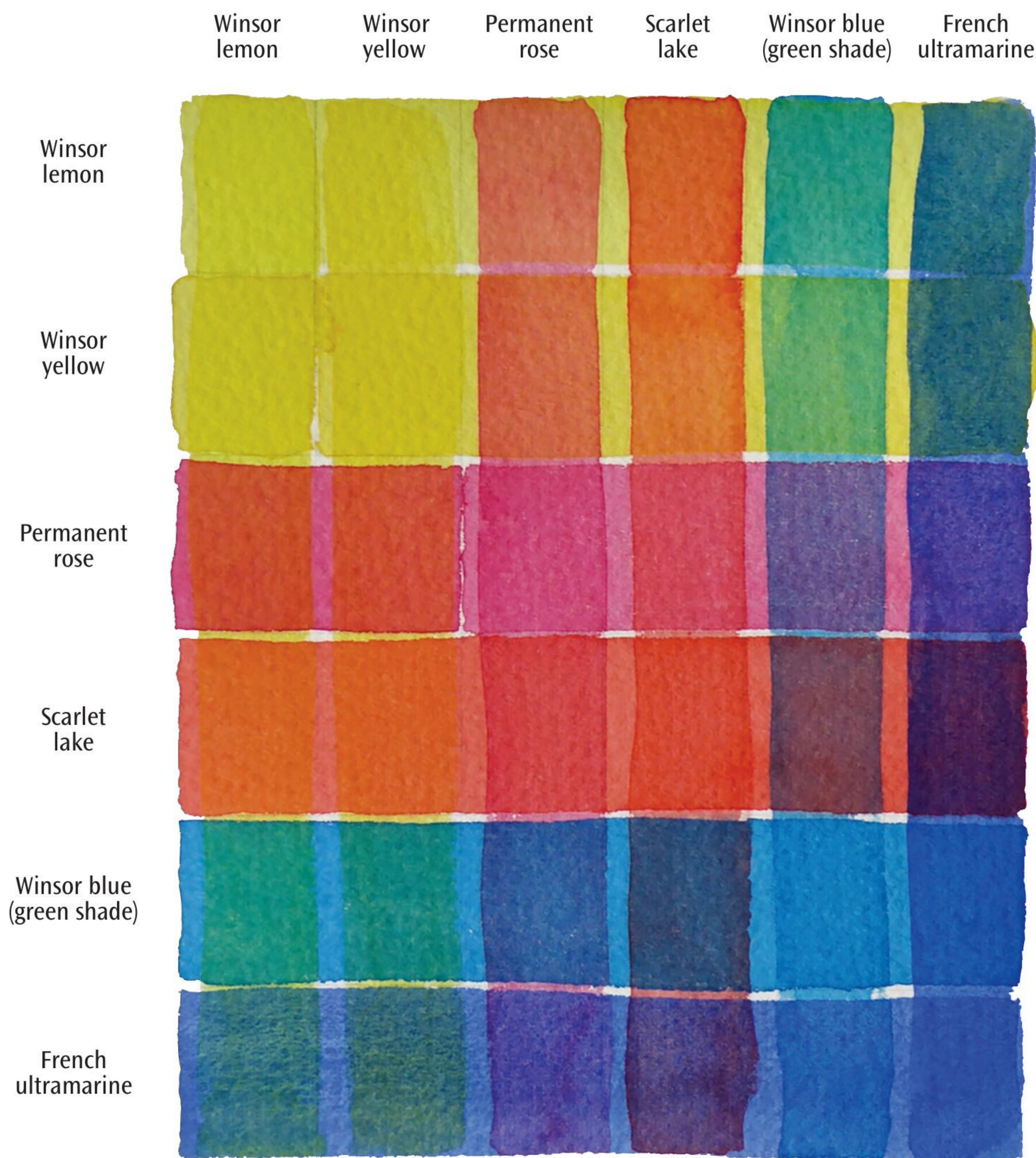


**Cool** – yellow, red and black mixed wet in wet





► **Glazing** Here the colours were mixed by glazing. I painted a row of each colour and allowed it to dry before painting a column of each colour over the top. Notice how results differ slightly according to the order in which the colours were painted; for instance, red over yellow or yellow over red. Try mixes with other colours; blues mixed with browns, for instance, make interesting greens.



used late in a painting or where their brilliance won't be disturbed by other washes.

### Colour mixing

Here are my top tips that I hope will help you:

- 1 Keep paints, water and brushes clean. Use two pots of water, three if possible: one for diluting, one for the first rinse of the brush, and another for a really good rinse.
- 2 Mix small quantities when trying out mixes. If you don't achieve the result you want, change one of the colours and make a new mix. If it's still wrong, change both.
- 3 When adding dark to light, add a little at a time; some colours are very strong.
- 4 Consider tonal range when choosing colours. All colours can be diluted to lighten them, but, for darks, you have to begin with a dark.

### Primary colours

Primary colours – yellow, red, blue –

can't be mixed, but they can be used to create other colours. We're taught that a mix of two primaries creates a secondary colour (orange, purple, green), but the result may be dull or bright depending on which yellow, red or blue you use. You may mix 'brown' rather than purple if you use the 'wrong' red and blue.

Awareness of colour temperature helps you achieve the mixes you want. Blue is seen as a cool colour, but there are warm blues, such as ultramarine. Yellow and red are regarded as warm colours, but they have cool versions in lemon and crimson. A warm and cool of each primary, as used in the examples (above), help you to mix a good range of colours.

### Washes

A wash is a layer of paint. This layer can be worked into while wet (the surface appears shiny), but allow it to dry before painting over it. Washes can be flat (the same colour



► **Backruns, watermarks or cauliflowers** are caused by water or watery paint displacing drying paint. If you must go back to a wash (for example, to correct a small unpainted area), do it before the shine has gone from the wash or a backrun may occur. These can also happen where pools form within, or at the edge of, a wash and watery paint creeps into drier paint, pushing pigment aside and forming a hard edge. These effects can be beautiful and, with experience, can be forced, but, to begin, we usually try to avoid making them.



## THE WET-ON-DRY TECHNIQUE

Take care when glazing. Some synthetic brushes can be quite abrasive and disturb colour, particularly if it's applied a little too thickly.



▲ 1 The example here shows several clear washes of a transparent staining blue, which builds tone with successive layers.



▲ 2 A rose glaze over the blue demonstrates how the overall colour can be changed.

## THE WET-IN-WET TECHNIQUE



◀ Some colours will spread further. Here the yellow has restricted the spread of the transparent red; this is a lovely effect perhaps for the centre of a flower.

and tone all over), graduated (varying in colour, tone or both) or multi-coloured or variegated. For graduated tone you can dilute the paint as you go or prepare different strengths in your palette, using the more dilute ones as you work down the paper.

First washes are generally thin and transparent, while additional ones build colour, tone and detail.

### Wet-on-dry technique

When painting wet on dry, paint stays where you put it, and the colour is mixed either in the palette or by overlaying one dry wash with another. Good paper will take multiple washes, but each must be fully dry before you paint the next one or you risk disturbing the previous wash.

The largest washes are usually backgrounds. The key to a successful wet-on-dry wash is putting enough paint on then leaving it alone so begin by preparing plenty of dilute paint. Starting at the top, work across the paper, reload the brush before it runs out of paint and overlap the previous brushstroke each time to keep the wash wet. The pool of paint that forms at the lower edge prevents it from drying quickly and allows the next stroke to blend into it.

When the wash is complete, remove excess moisture from the brush and use the tip of this 'thirsty' brush to drink from the pool; repeat as necessary until the pool is gone. Practise washes on simple shapes then move on to more complex ones.

### Wet-in-wet technique

When working wet in wet, the moist paper will further dilute your mix so bear this in mind when preparing your paints. Colours can be mixed in the palette or on the paper. Paint will spread into the damp surface to give soft edges and colours will mingle to create new ones. Interfere with this process as little as possible, as this is where watercolour magic happens.

Experiment! Place colours beside or within others and see which spreads farthest. Transparent colours are generally the hares, spreading quickly, whilst opaque colours are the tortoises. Notice too, how a colour may spread further on clean wet paper than on a wash.

Practise, practise, practise! Enjoy experimenting with simple ideas, take notes and have fun with the exercises here. Next time, we'll develop the practice of colour mixing and handling to produce a painting that uses wet-on-dry and wet-in-wet techniques, building from dilute transparent layers to strong mixes. **[P]**

*Lesley Linley*

Find out more about Lesley and her work by visiting [www.lesleylinley.co.uk](http://www.lesleylinley.co.uk) Save money when you buy her latest book from our online bookshop at PaintersOnline. See page 68 for details.



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# Portrait of Percy

Make the most of this easily controlled medium by using soft strokes and layers of colour, by **Rosalind Jelbert-Ingram**

## LEARNING OBJECTIVES

- Practise essential coloured-pencil techniques
- Work with a light hand to build up the colours

I am so lucky to be asked to draw and paint many beautiful pet portraits – and this is one such pet – the very handsome, Percy. I was sent several images to choose from but I loved the sense of movement and the strong light in this photo (below).

Coloured pencil is a great medium

as the pencils lend themselves to precise work and allow all those fine details on the fur – and you can maintain full control over the medium, unlike some paints!

I love building up the intensity of colour with layers, using soft strokes to begin and increasing pressure for darker shading as I go along.

## Demonstration *Percy*

### TIPS

- Remember to use a blank sheet of paper to rest on so you don't smudge as you go.
- Keep your pencils nice and sharp for the fine fur detail.

## You will need

### ■ Surface

- Strathmore Bristol Vellum 270gsm, 17×14in. (43×35.5cm)

### ■ Miscellaneous

- HB pencil
- Colour photograph
- Rubber – keep this clean to avoid smudging
- Pencil sharpener – I love my electric one!
- Sheet of clean paper for resting your hand to avoid smudging

### ■ Faber-Castell

#### Polychromos pencils

- Purple violet 136
- Warm grey V 274
- Sanguine 188
- Dark Naples ochre 184
- Walnut brown 177
- Ultramarine 120
- Warm grey II 271
- Raw umber 180
- Earth green yellowish 168
- Cobalt turquoise 155
- Black 199
- Medium flesh 131
- Cadmium yellow 107
- Venetian red 190
- Dark cadmium orange 115



▲ Your reference photograph for this demonstration: Percy, the cat

### Step 1 ►

I copied the outline of the photograph onto the paper with an HB pencil. I used a light stroke so these guidelines can easily be softened or erased.





## ▲ Step 2

Purple violet 136 is often a lovely soft base to use. I applied this lightly so the base tone wasn't too dark and appeared smooth. Where it called for softer edges – such as around the whiskers or rear body (which are slightly blurry in the photo) – I gently rubbed away the graphite pencil edge with the eraser. I left highlighted areas clear to build on later.



## ▲ Step 3

I revisited all the darker areas with warm grey 274. I used short strokes for the fur detail and increased the pressure of the strokes to add intensity to the shadow areas along the left-hand side. I also added more detail into the front paw and supporting fabric.

## ◀ Step 4

1 Using sanguine 188 I added the first pop of colour and iris details to the eyes, being careful to leave the highlights clear. I increased pressure on the left eye strokes to add intensity to the tone as this is in shadow.

2 Using walnut brown 177 I added more fur texture with short strokes and deepened the shadows along the left-hand side.

3 I very lightly added subtle suggestions of the right-hand side whiskers. I left these until now as they are white out of the background colour – and the background colour was next to be drawn.



## Demonstration *continued*



### ▲ Step 6

1 Using warm grey 271 I added a light cover to all the fur. I then used the rubber to add back in any white highlights around the face as I had some smudging.  
2 I added raw umber 180 to details on the face and body, including the eyes, ears and nose, and small touches of earth green yellowish 168 around the face – just a light suggestion – to knock back the blue tones slightly.



### ◀ Step 5

1 I applied dark Naples ochre 184 lightly to add the initial yellow tone to the eyes.  
2 I then started to add background colour with ultramarine 120, using soft strokes, as I wanted to keep the background quite subtle. As the colour was added in on the right-hand side, the highlighted face really started to stand out.  
3 I added more detail to the front fabric.



### ▲ Step 7

1 Using cobalt turquoise 155 I added more dark tones particularly on the left-hand side. I also added more detail to the fabric at the forefront.  
2 I rubbed out the colour in the right-hand eye slightly to knock it back – as the left eye needs to be darker than the right. I always find myself correcting areas as I go along – it is a work in progress after all!





### ▲ Step 8

**1** Finally, I added the finishing touches. This is the point where it all comes together. I often turn the drawing and the source photo upside down to check all the shapes are correct.

**2** At this point I noticed the left-hand eye needed to be slightly rounder so I corrected this by narrowing this eye's curve slightly with a line of black 199. Using the black, I also added further darker lines around the eyes, the nose, whisker roots, ears, front foot and generally along the left-hand side shadows.

**3** I added medium flesh 131 to the ears and a soft covering to the back body to warm the tone. I also added a little of this pink to the nose.

**4** I applied a final pop of cadmium yellow 107 to the stunning yellow eyes and a light covering to the fur – again just to knock back the blue tone slightly.

**5** Venetian red 190 and dark cadmium orange 115 were chosen to add more depth to the left-hand eye and important iris details on the right.

**6** A last light covering of dark Naples ochre was applied to the body and face.

**7** I used warm grey 274 to do one last check over and deepen the shadows.

**8** I used the rubber finally to reintroduce any highlights that had smudged, and to clean up the outer area.

▲ **The finished drawing *Percy***, Faber-Castell Polychromos coloured pencils on Strathmore Bristol Vellum 270gsm, 17×14in. (43×35.5cm)

*Rosalind Jelbert-Ingram*

Find out more about Rosalind and her work by visiting Instagram @rosalindingram and [www.rosingram.co.uk](http://www.rosingram.co.uk); or email [art@rosingram.co.uk](mailto:art@rosingram.co.uk). Pet portrait commissions are welcomed.



# Festive light

Use loose and lively brushstrokes to paint a sparkling indoor market scene, with Valérie Pirlot

## LEARNING OBJECTIVES

- How to mix colourful greys
- Paint light over dark and thick over thin
- Choose how much detail you want to add to the finished painting

For any painter inspired by light, the festive season offers endless subjects that sparkle, shimmer and shine. This colourful indoor market is

the perfect example, and great fun to capture with paint. It's the perfect subject for practising brushstrokes, mixing colours and finding ways to convey a festive mood in a painting.

## Before you begin

Give your board a very thin colour wash. This will bring harmony to the painting and also means you won't have to fill all the blank gaps at the end. The choice of colour depends on the subject and the effect you want to convey. For a hot summer day, I like to pick orange to

bring heat to the scene. In this case, I chose a duller, cooler colour (a mix of burnt umber and French ultramarine), as I would like all those bright colourful lights to stand out against the grey background, instead of competing with it.

If you need a bit of help with your drawing, I recommend lightly squaring up your painting with a pencil and applying the same grid to the reference photograph. For this painting I did a grid of 10 squares across and eight squares high. [LP](#)

## Demonstration Christmas Market

The painting in this demo was done from the photograph (below), taken at the delicatessen counter in the indoor Guildhall market in Bath. I often paint from life, but the place was rather

crowded at the time with no space to place my easel so painting from a photograph in the comfort of my warm studio with a nice cup of tea turned out to be the most appealing choice!

You can follow all the steps below to produce your version of the painting, but perhaps this will inspire you to try the same technique with pictures you take during the festive season.



▲ The reference for this demonstration: Guildhall market in Bath





## TIPS

### ▲ Muddy vs clean

In every painting, there is a place for muddy colours and a place for clean ones. In this painting, the first stage is setting the background by depicting the various dark and light greys. For that part, it's fine to work with messy brushes, reuse old mixes and apply

the paint in a messy and blurry way. When it's time to paint the lights and details on the top of it, however, you will benefit from using clean brushes, keeping your mixes clean, too and applying the paint in a sharp and confident manner. This will help make those important brushstrokes really stand out.

### ▲ Finer details

Sometimes, finer details can be tricky to lay over wet paint. If you are worried about making a mess as you blend the colours together, wait a day or so for the bottom layer to dry.

## You will need

### ■ Surface

- Canvas board (or make your own with MDF primed with two to three coats of acrylic gesso), 10×14in. (25.5×35.5cm)

### ■ Brushes

- (I like the synthetic Ivory range from Rosemary & Co)
- Filbert Nos. 1 to 4
- A thin Rigger for the details
- A pencil and a ruler (optional)

### ■ Artisan water-mixable oils

- Burnt umber
- Raw sienna
- Yellow ochre
- Cadmium yellow light
- Naples yellow
- Titanium white
- Permanent rose
- Cadmium red
- French ultramarine
- Cerulean blue
- Phthalo green (yellow shade)

## A NOTE ABOUT THE PAINTS

I use water-mixable oil colours from the Winsor & Newton range Artisan with just a little water added for the first washes then simply pure paint with nothing else. If you work on your painting over several sessions and would enjoy more fluidity in the paint application, I recommend the use of a medium. You can also follow this demo by using traditional paints, with turpentine instead of water, acrylics or any medium you are comfortable with.

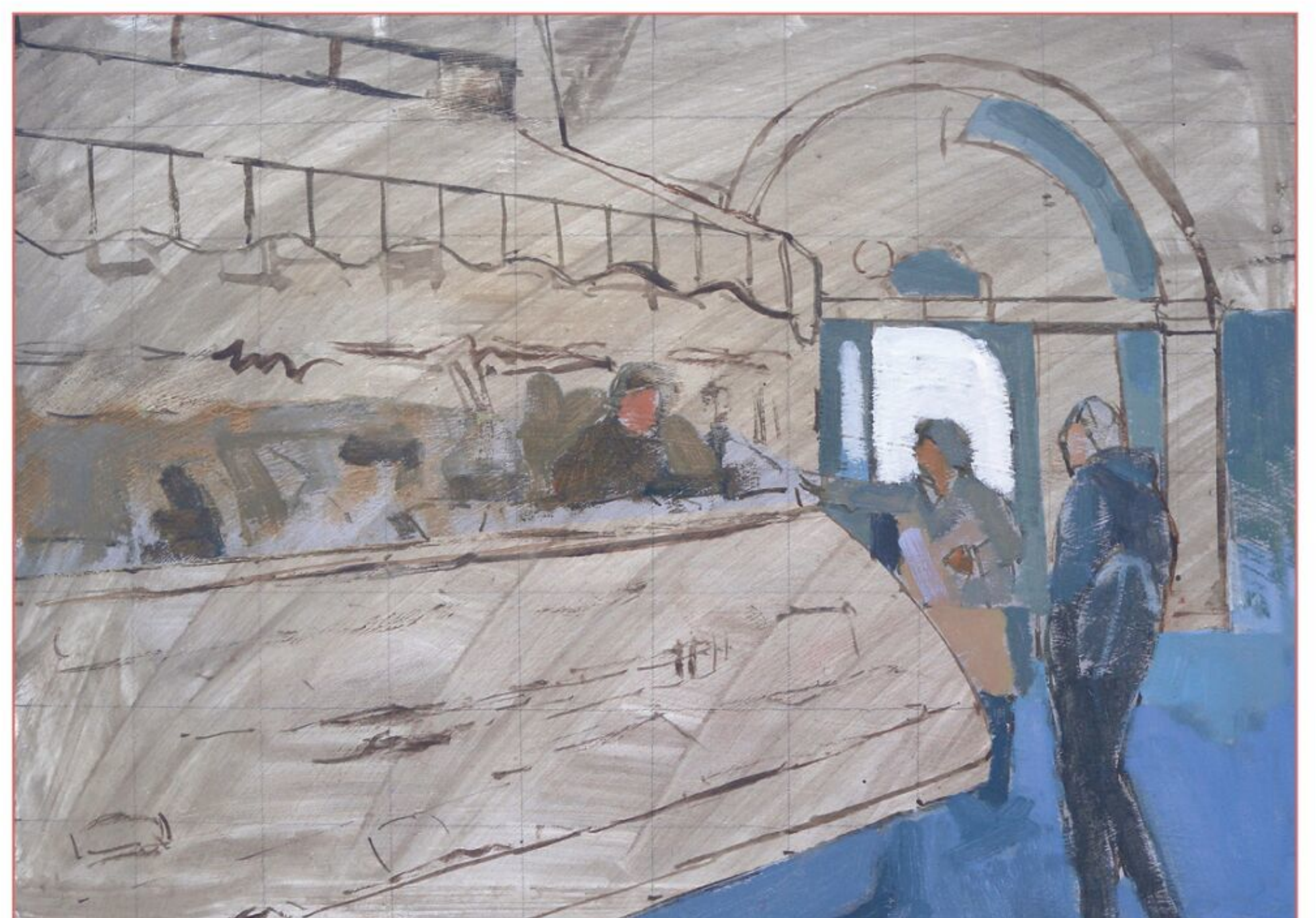


### ▲ Step 1

With a diluted mix of burnt umber and French ultramarine, trace the main lines of your drawing on your primed surface. It's important here to map out the main shapes so forget about the detail, which we will add later.

### Step 2 ►

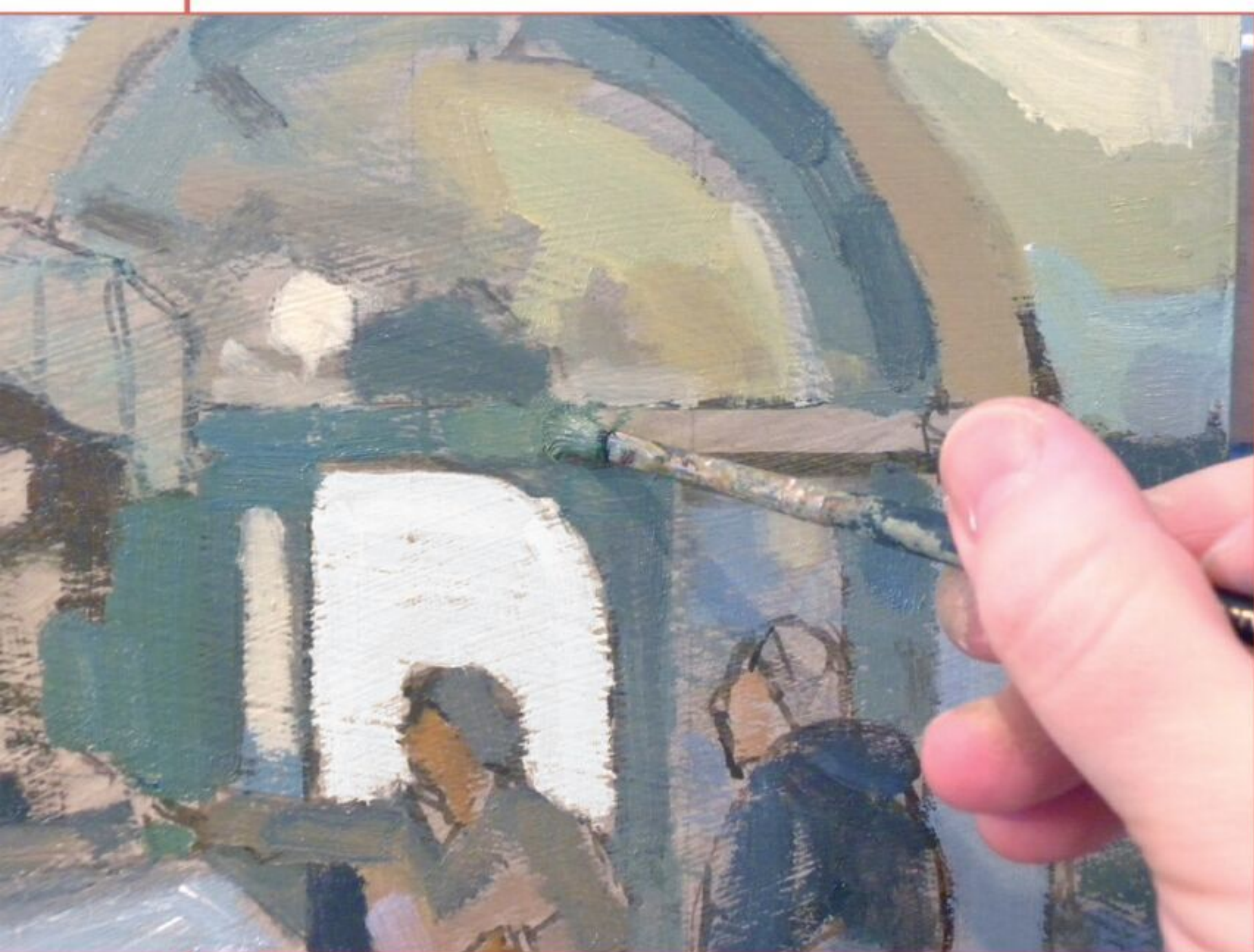
A common method for oil painting is to start with your darkest colours in a thin, diluted way and gradually go lighter and thicker (fatter) as the painting progresses. This is roughly what we will do here with the exception of the brightest element of the painting (the door frame behind the lady), which I'm painting now as it can be useful to mark your lightest element at the start so you can refer to it to compare the tones.



It is a mix of titanium white with a touch of cadmium yellow. The darkest colour here (the man's trousers and jumper) is a mix of French ultramarine blue with some burnt umber. Add white to the mix to achieve a lighter brown for behind the counter. Add a touch of permanent rose and cobalt blue to achieve a lovely purple. Vary the proportions of the mix to make different greys; some are cooler, some are warmer.



## Demonstration *continued*



### **TIP** Love your greys

Grey is not just grey; it can have hints of blue, purple, green, orange or yellow. If you learn to love your greys, really look for subtle shifts in the colours and depict them all, you will end up with great results and a painting so much nicer to look at.

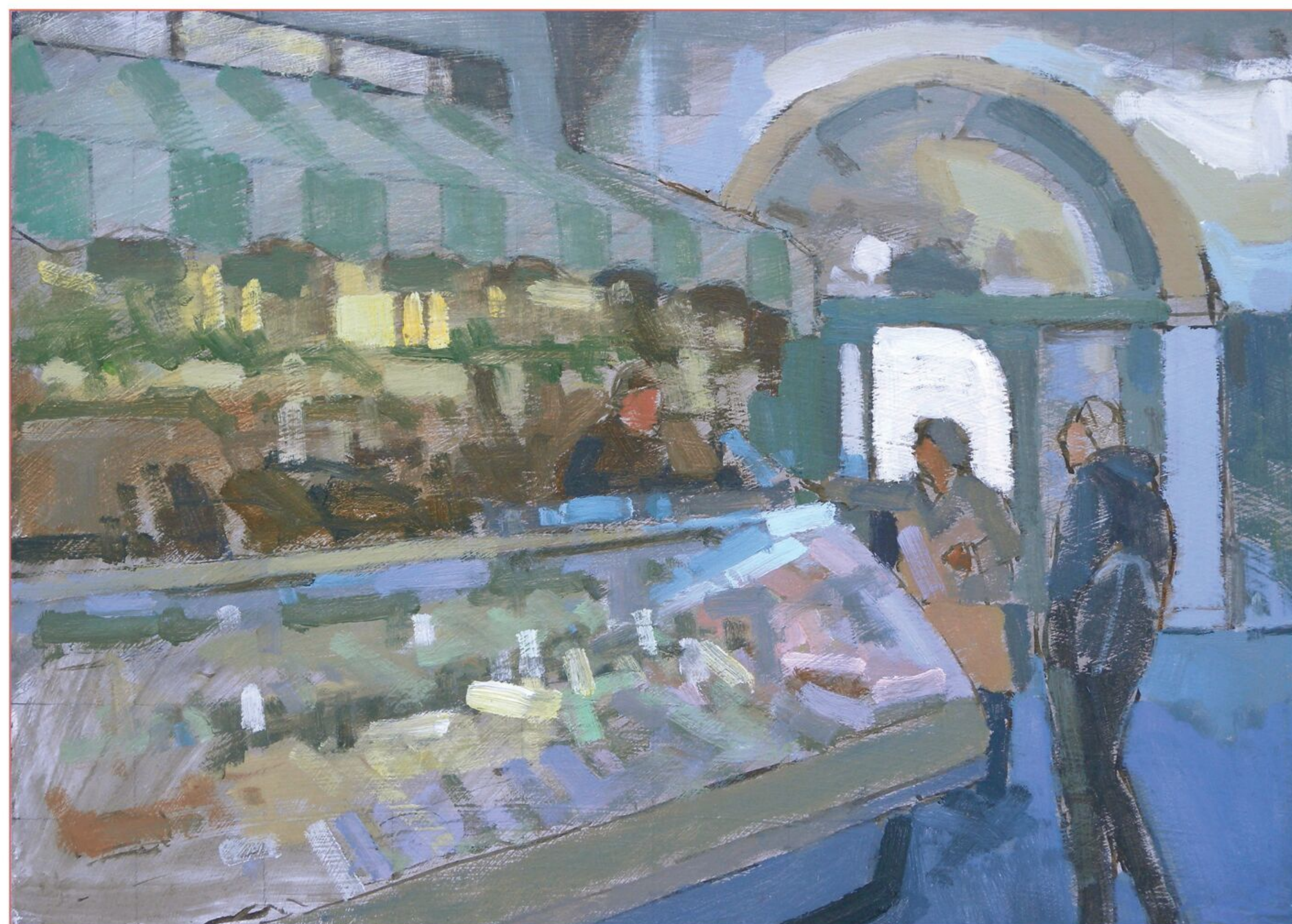
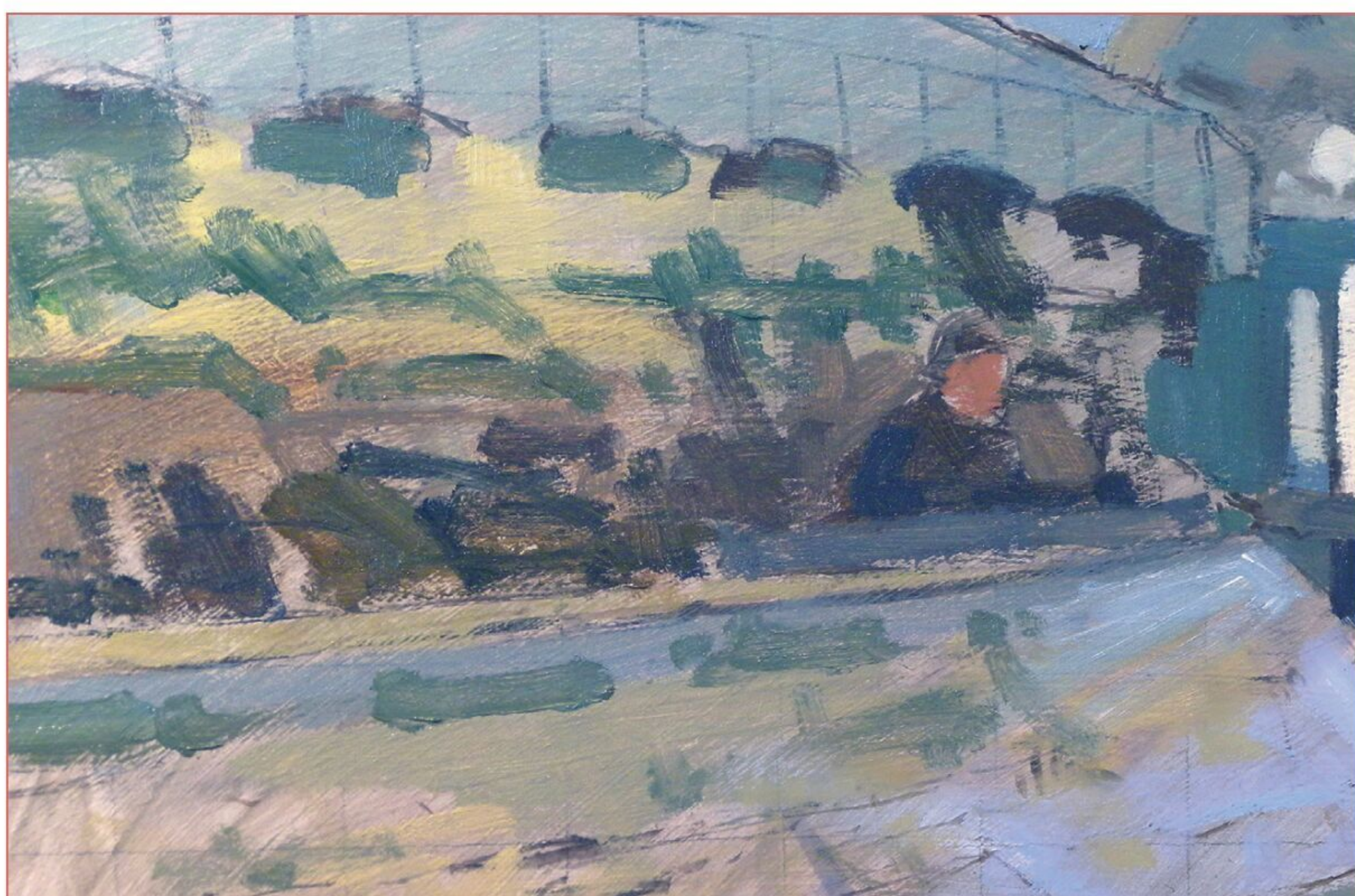
### **Step 4** ▶

The whole background of the painting is roughly set with neutral greys so we can now add more accents and details. Let's start with the dark accents behind the counter. There still is no need to go too much into details at this stage. The aim is to mark where the dark accents are to give a realistic feel to the scene. Again, a mix of ultramarine blue and burnt umber makes a great dark.



### ▲ **Step 3**

In this step, let's depict a variety of slightly lighter greys than seen in Step 2. The idea is to set the background before we paint the festive lights on the top. Carry on using your current mix from the previous step, but just add various quantities of titanium white, cerulean blue, permanent rose, Naples yellow and yellow ochre to achieve a variety of lovely cool and warm greys.



### ◀ **Step 5**

This is the fun part! We've set the background and roughly placed our darks accents. Thanks to that groundwork, any light brushstroke we'll now place will really stand out and 'sing', especially if it is saturated with colour. Load your brush with a generous quantity of paint and place confident and dynamic brushstrokes to depict the light inside the counter and under the awning. It is worth using a clean brush for each colour to keep them fresh and striking. Most light colours used here – such as permanent rose, phthalo green, cadmium yellow and cerulean blue – have each just been mixed with a touch of white to keep the saturation and impact as strong as possible. Indeed, the more you mix colours together, the less saturated they will become.



### Step 6 ►

The core of the painting is now there with its main colours and tones. Time now to add definition to it, such as the touches of red in the counter (cadmium red), the details of the window (titanium white with a touch of cerulean blue), and some lovely green touches behind the counter (a mix of raw sienna, cadmium yellow and cerulean blue).



### ▼ Step 7

Final touches are added at the end. It's tricky to know when to stop and how many details to add. Personally, I like to include enough lines, accents and colours to guide the eye and give structure to the painting, while leaving enough areas loose and abstract to rest the eye of the viewer. Most of my details usually end up around the focal point – in this case, around the lady – while the edges of the painting tend to stay slightly unfinished. How detailed or loose your painting ends up is totally up to you.

### Valérie Pirlot

Valérie is a Bath-based artist and member of the Bath Society of Artists. She is available for tutorials, demos and commissions, and her studio is open to visitors by appointment. For information about her work, visit [www.valeriepirlot.com](http://www.valeriepirlot.com)



▲ The finished painting *Christmas Market*, Artisan water-mixable oils on canvas board, 10×14in. (25.5×35.5cm)



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# An affinity with acrylics

**Part 2** Last month we looked at the equipment needed for painting with acrylics; this month, know your brushes, with Jackie Garner



▲ **Brush sizes** These brushes are both No. 8, but the bristles are different lengths. Shorter bristles give more control, while longer bristles enable expressive brushmarks.



▲ **Choose your brushes** If in doubt, buy larger brushes. They will be more useful than tiny ones.



## LEARNING OBJECTIVES

- Which brushes to choose
- Follow a good painting practice
- How to varnish and frame your paintings

Mostly we use brushes to apply acrylics, although alternative tools are available. These are the main brush shapes to consider:

**Round** is so named because this brush looks round when viewed end-on.

The bristles taper to a point, allowing the artist to produce strokes of varying widths. Sizes vary from Nos. 00000 (or 5/0) to about No. 20. The larger the number, the larger the brush.

**Rigger** Like a Round, but with much longer bristles, the Rigger is used for making long, thin lines.

**Filbert** Imagine your Round brush has been flattened at the end. The longest bristles are in the centre and the shortest at the sides so the tip becomes a rounded shape. The more pointed shape is sometimes called a Cat's Tongue brush.

◀ Experiment with your brushes to discover the range of marks they will make.

## KEY

- 1 Round; 2 Rigger; 3 Filbert;  
4 Flat; 5 Sword liner; 6 Fan





▲ **Ringed Plover**, acrylic on board, 15×17in. (38×43cm). Most of a painting can be completed with two or three flat or filbert brushes. Use specialist brush shapes for texture, mark making or detail.

**Flat** Like a filbert, the flat's bristles are all the same length. It is also called a One Stroke brush. Both filberts and flats can be numbered 0, 1, 2, 3 and so on, or in fractions of an inch. The latter refers to the width of the bristles, not the length.

**Sword liner**, dagger or angled are like a flat, but the bristles are arranged at an angle, shortest on one side, longest on the other.

**Fan** As the name suggests, the bristles are arranged in a fan shape. It is also known as a blending brush, referring to its original purpose. I recommend hog's hair for this brush.

Any of these brushes are available as natural (animal) hair or synthetic. For acrylic painting, synthetic brushes are usually best, as their robustness stands up better to the rigours of acrylics. Save your beautiful sables for watercolour.

### Brush sizes

Acrylic brushes have either a long (12in.)

or short (6in.) handle. Your choice comes down to personal preference, although I find shorter handled brushes more suited to small paintings.

### Choose your brushes

So which brushes will you need? As a basic set, I recommend small, medium and large in either flat or filbert shape. Add a small Round brush, for detailed work. As you progress you may like to add more specialist brushes, such as a fan and sword liner, to your kit.

### Make up a set

This may seem a very limited set, given the range of brushes available, but a small initial set will allow you to become familiar with the marks they make. Thereafter you can add a brush of different size or shape, as necessary.

We've all been seduced with shiny new brushes but, once you have a basic set, continually adding new brushes will not

improve your painting nearly as much as practising with your existing ones!

### Brush care

If your brush came with a plastic tube over the bristles, discard that, as it's only to protect the brush until the first use. Never try to put it back over the bristles; it will stop the brush from drying evenly and likely cause some bristles to splay out, spoiling the brush.

**1** As acrylic paint dries quickly, it's vital to clean your brushes, or other tools, promptly. Wipe any excess paint off the brush onto a newspaper or rag. Wash the brush until the water runs clear, ensuring there is no paint at the base of the bristles then wipe the brush on a piece of kitchen roll to remove excess moisture, reshape if necessary, and leave to dry.

**2** Store the brushes in a brush case if you don't plan to use them for several days.

**3** Important: do not leave your brushes standing on their bristles in water. There





▲ Before (left) and after (right) cleaning. Over time brushes may become stained or paint may build up around the ferrule. Cleaning with brush soap can restore a brush, although some staining may remain on light coloured bristles.

are two reasons for this:

- Moisture seeps into the wooden handle. This expands and cracks the varnish, which may flake off and loosen the ferrule (the metal part of the brush).
- The point will become misshapen and unusable.

## How to work with acrylics

Acrylics may be diluted with water or a medium, or you can use them undiluted. Water has the advantage of being easily

available, but the disadvantage is that paint becomes weaker and more matt as water is added.

If using paint that has been significantly diluted with water, it is advisable to add a little glaze medium to strengthen the paint film, otherwise you are in danger of creating a problem known as underbinding, whereby the paint constituents separate, weakening the paint layer and providing an uneven finish. Diluting paint with a medium



▲ Never leave your brushes resting on the bristles in a water pot, as doing so damages the shape of the brush.

instead of water strengthens the paint film and allows the artist to choose the paint's lustre (gloss, semi-gloss or matt).

## Your workspace

Every artist has their own preferences for setting up their workspace, but, in the beginning, you may like to consider the following:

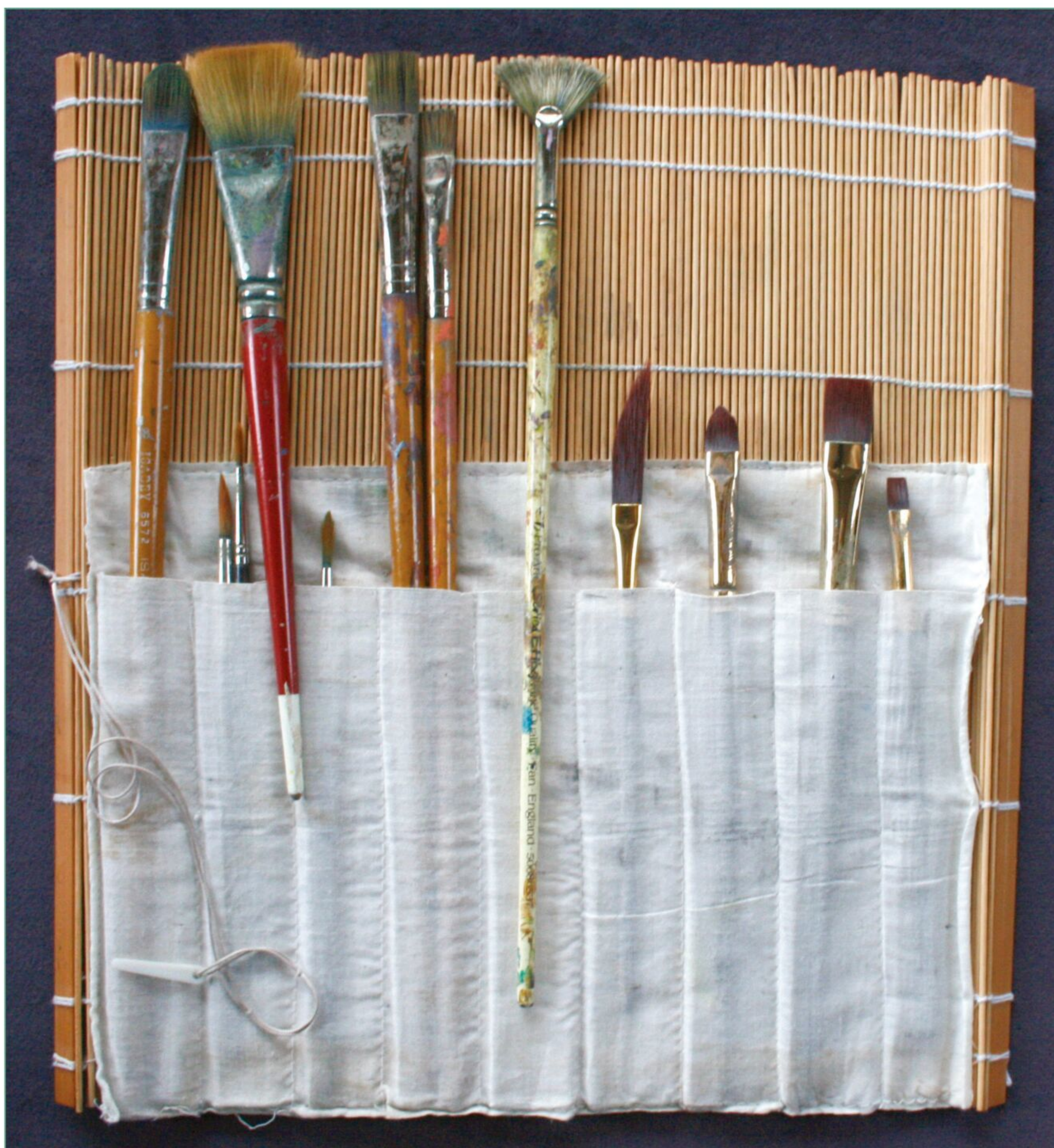
- 1 Protect your workspace. Once dry, acrylics can be difficult to remove so covering a table to protect against spills is good practice. Always clean up spills while they are still wet.
- 2 We usually paint acrylics with the support upright or at an angle, although laying the support flat is acceptable for small paintings. A table-top easel is ideal for small to medium-sized paintings. Large paintings will need a more robust easel.
- 3 It is helpful to stand back periodically from your work to assess progress so position your workstation with room to step back and with the main light source behind you or from the side.

## Acrylic process

Once you've finished the painting, there are other tasks to undertake before the work is finally complete. It's good practice to follow the following routine:

- 1 Sign your work, usually in a bottom corner.
- 2 Varnish the picture, if choosing to do so.
- 3 Photograph your painting, straight on, with even lighting. Use a plain background, or preferably crop the image to remove the background.
- 4 Measure the painting: height × width (× depth if working on a panel or deep canvas) in centimetres or inches.
- 5 Add the details to your database. Include relevant information: title, medium, size and date of completion. While this isn't essential, it's good to have a full record of your paintings and,

◀ A bamboo brush case protects your brushes and allows the air to circulate so damp brushes dry naturally.







▲ **Seams Like Gold**, acrylic ink, spray and gloss gel on panel, 24×36in. (60×90cm). This was painted predominantly with flat, matt colour and raised, iridescent areas. I chose not to varnish this one in order to preserve the contrasts of texture and lustre.

if entering a painting in an exhibition you'll likely be required to submit details of title, medium, size and price.  
**6** Frame the painting, if choosing to do so.

### How to varnish

To varnish a painting, you'll need a wide brush, 3in. (7cm) minimum. Shake the bottle of varnish gently so the contents mix evenly, but without creating lots of air bubbles.

Pour varnish into a separate container, large enough for your wide brush. Take a little of the varnish onto your brush and apply it onto the painting. Spread it over the surface, until the whole surface is covered. Work the varnish into any nooks and crannies in the paint.

Now for the finish. Starting in a top corner, pull your brush slowly and gently across the wet varnish, from one side to the other in a single horizontal line. Lift the brush off the painting and return to the side where you started. Move the brush's starting position further down the painting so the top of the brush just overlaps the bottom of the previous stroke. Draw the brush slowly and gently across the painting again. Repeat the process, working your way down the painting until the whole surface is covered.


Check that the surface is free from stray bristles. Large air bubbles can be popped with a pin; small ones tend to disappear as the varnish dries. Now leave the painting to dry for several hours, or preferably overnight.



▲ Your working space should contain your brushes, paints, palette, kitchen roll, newspaper or a rag for wiping excess paint or moisture from brushes, and a pot for water or medium.

### Framing

An acrylic painting on paper should be framed like a watercolour, with a mount and glass. Paintings on canvas or panel should be framed as oils, varnished, but not mounted or glazed. The painting may be left unframed if painted on a deep canvas or panel.

Next month we'll explore paints, colour choices and colour mixing. 

### Jackie Garner

Find out more about this Gloucestershire-based wildlife artist and her work by visiting [www.jackiegarner.co.uk](http://www.jackiegarner.co.uk) or email [jackiegarner@live.co.uk](mailto:jackiegarner@live.co.uk) Read Jackie's blog at <https://garnerwildlifeart.wordpress.com/>



# Colour trials

Make your computer your new painting buddy, by David Whitehead

## LEARNING OBJECTIVES

- *Work through a photo-editing process*
- *Print out your work using minimal software*

So, you've completed an ink drawing from which you want to make a pen-and-wash painting, but you really like the drawing as a monochrome work in its own right and don't want to spoil it by messing up the painting of it. You can't even decide which way to paint it.

Colour trials are the answer to this dilemma. By using technology you can keep your original monochrome pristine while you experiment with colour treatments. Scan your original to your computer then print as many times as you want. Work on these copies until you find the style you want to do a finished painting in. As you're only experimenting, there's no pressure to get it right and doing two or three quick colour trials can feel liberating.

My laptop is an Acer Aspire 5738Z, my printer/scanner is a Hewlett Packard HP Photosmart C4680 and the photo-editing software I use came pre-loaded on the laptop. There's nothing high-tech about this technique. If you've never scanned documents or edited jpeg photos before, and you get stuck following these notes, try the usual remedy – ask a ten-year-old! Seriously, if you want to ask questions, feel free to email me at the address at the end of this article.

## 1 Scan

You will need a computer folder to hold your scans as files, so open a new folder; mine is called 'ink drawings'. Place the original ink drawing on the scanner, switch it on and close the lid. There are so many operating systems and programs these days I can only tell you what I use and let you find the equivalent programs and commands on your system.

On the computer, locate the scan program by going to All Programs – mine is called Windows Fax and Scan – and click on New Scan, which brings up a menu that includes Colour Format, File Type and Resolution. Under Colour Format you may see three options: Colour, Greyscale and Black & White. Choose Black & White for the best results. What you want is a white background and sharp black lines. Greyscale will give you a greyish background and less contrast. File Type

should be jpeg and Resolution doesn't need to be any more than 200dpi.

Click on Scan (or Preview if you want to see how it looks first) and, when the scan finishes, click on File then Save As and ensure that the Save In box at the top is set to your new 'ink drawings' folder. Type the title of your drawing into the File Name box then click Save. You now have a jpeg image you can edit before printing.

## 2 Edit

My photo-editing program is called Microsoft Office Picture Manager, but you may have a program by Picasa, Roxio or similar. Open it and you should see a menu of folders that contain pictures. Find your 'ink drawings' folder, click on it then click on your picture title and it will appear in the editing window.

You may need to rotate the image, depending on which way you've scanned it so click on Edit Pictures then on Rotate/Flip then Left or Right. Go back to Edit Pictures and click on Crop. This will give you markers at the sides and corners of the image, which you left click and hold to pull them in until you have the composition you want. Click on OK then back to Edit Pictures for one last stage. My program has a button called Auto Correct and clicking this increases the contrast to give a stronger black and white. Now click on File/Save and you have the image you want to keep.

Before you print it, open another new folder – mine is called 'A4s to print' – and open a blank Word document in horizontal format. Click Insert/Picture then your 'ink drawings' folder and your picture title. This will appear in the A4 document, probably not filling it, but it will have markers around the edge again. Doing the opposite of cropping, pull these markers out until the image fills the page. Save this document in the new 'A4s to Print' folder by clicking File/Save As, with a title like 'Picture Title A4'.

## 3 Print

To print it, click on File/Print and look for a Properties option in the printer menu. Find Print Quality and set it to Draft then click OK. This will minimise the amount of ink on the paper, but still give you a clear image to paint. Put your chosen paper in the printer, click OK to print it and you have your first colour trial image to paint.

This process can be speeded up for subsequent pictures by opening this

first 'A4 to Print' file, deleting the image and inserting the new image, and saving it with the new picture title.

## 4 Colour ideas


Heavy cartridge paper (140gsm or 160gsm) seems to work best for me. I have tried watercolour paper but even a lightweight paper jams in the printer so these notes refer to results on heavy cartridge. The beauty of painting in this way is that there is absolutely no pressure to achieve anything, and no worry about wasting expensive watercolour paper. There is no limit to the number of colour trial variants you make, and storage of the finished colour trials in A4 display sleeve books is easy and cheap.

There are disadvantages you should be aware of, but none of these really matter, as you are not trying to produce a picture to be seen, or judged, by others. The fact that you will sometimes produce a surprisingly good result is a happy bonus!

The main problems that you might encounter are paper absorbency and ink bleed. Cartridge paper is more absorbent than watercolour paper so the wet-in-wet technique doesn't work as well. The first wash is often dry before you apply another, and hard edges in a wash appear easily. On the other hand, the quick-drying time means you can complete colour trials very quickly.

For some reason the ink lines of the print sometimes repel the paint, creating a lighter area around the ink lines. If this bothers you, a second application of the same wash will usually cover the areas, but may give you some hard edges. Although this technique allows you to print in draft quality, reducing the amount of ink applied to the paper, it may still bleed into the wash a little, muddying it.

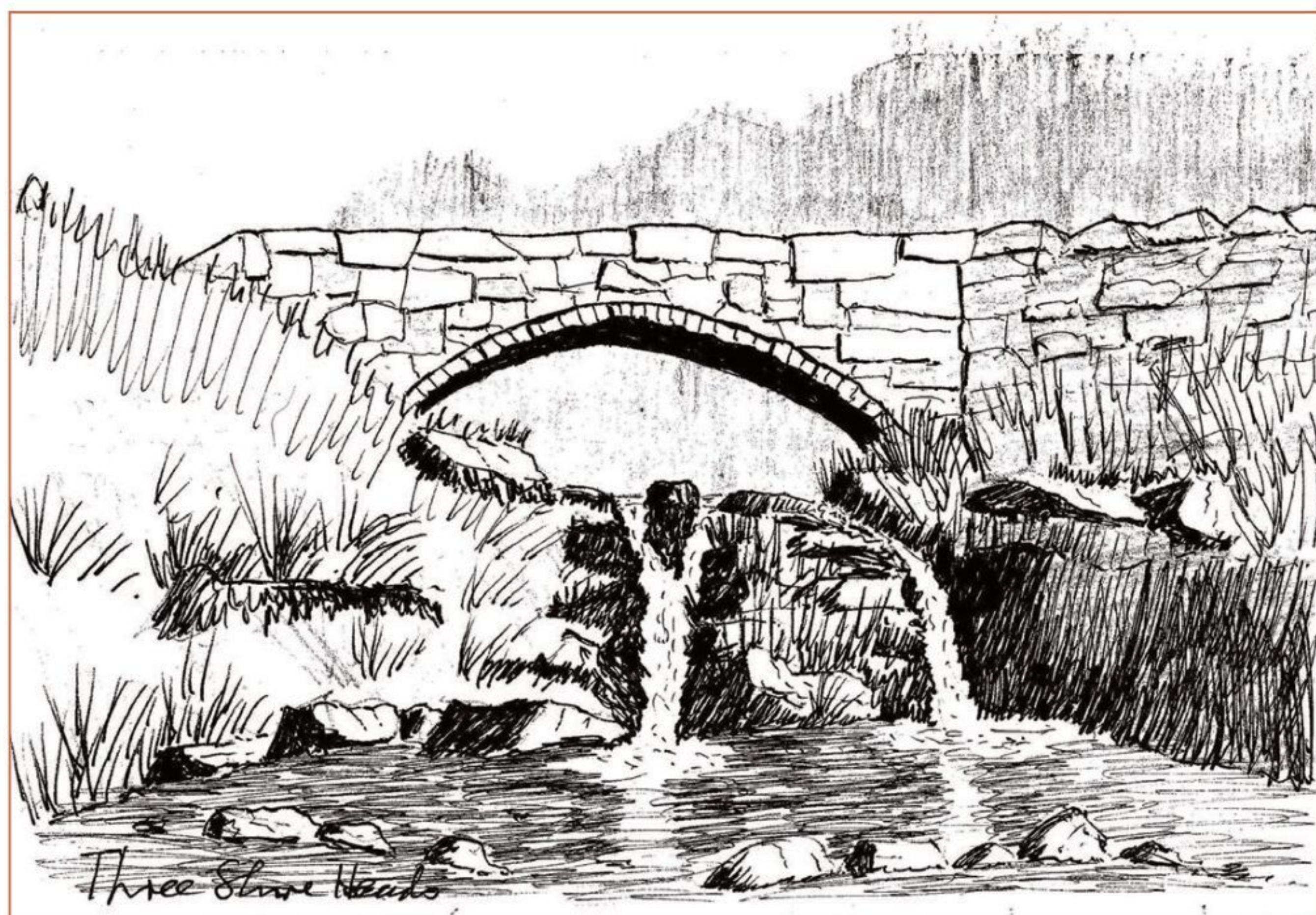
These are minor points, however, as the experiment is to find the overall colour scheme or treatment that satisfies you most, for using in an eventual, more considered pen and wash or watercolour painting.

Most importantly, have fun and enjoy experimenting with your own colour trials! 

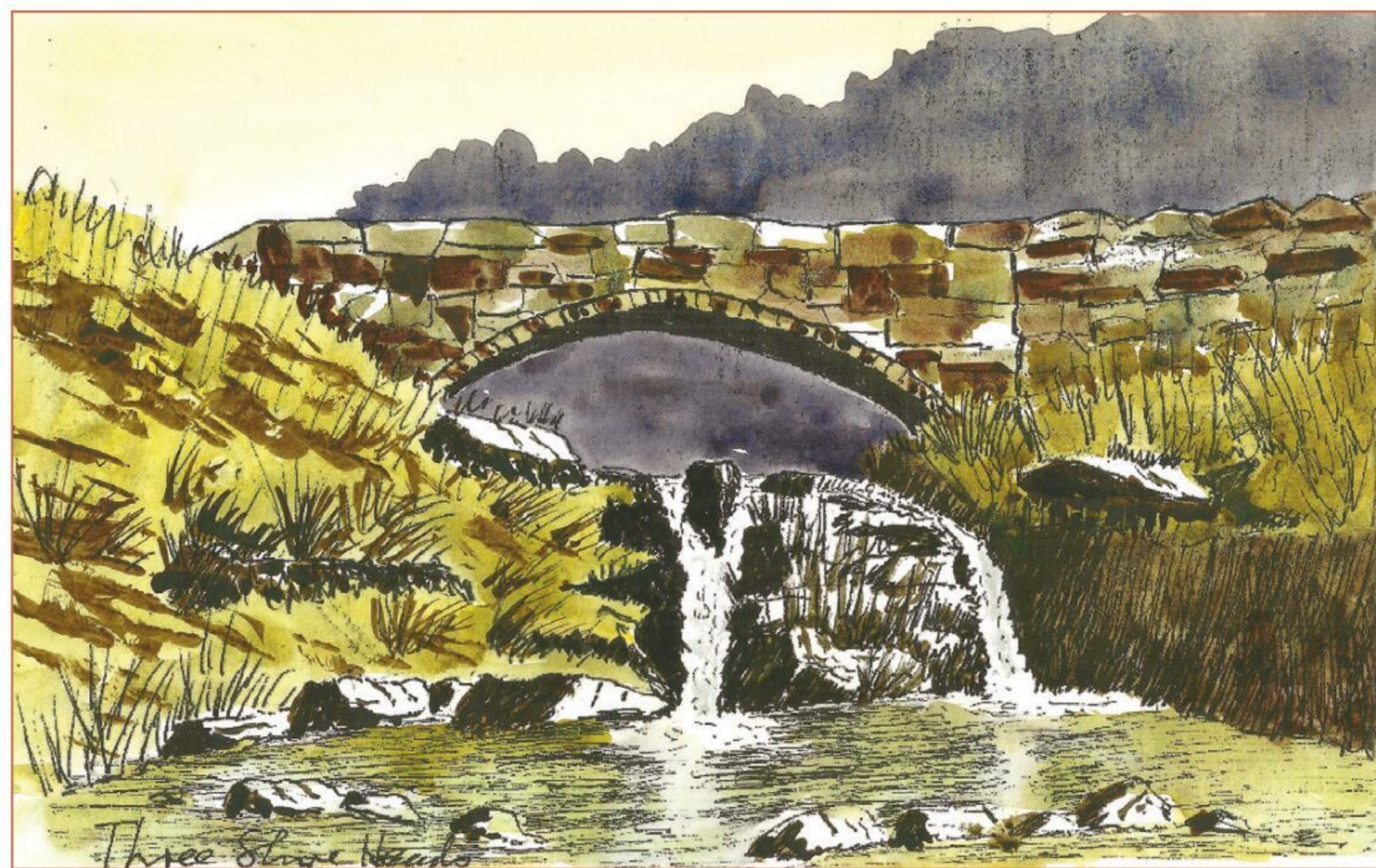
## David Whitehead

If you would like to know more about this process please email David at [dvdwhitehead1@gmail.com](mailto:dvdwhitehead1@gmail.com) See more of David's work on our website at [www.paintersonline.co.uk](http://www.paintersonline.co.uk) or look for his book, *A Painter's Dozen*, on [www.amazon.co.uk](http://www.amazon.co.uk)

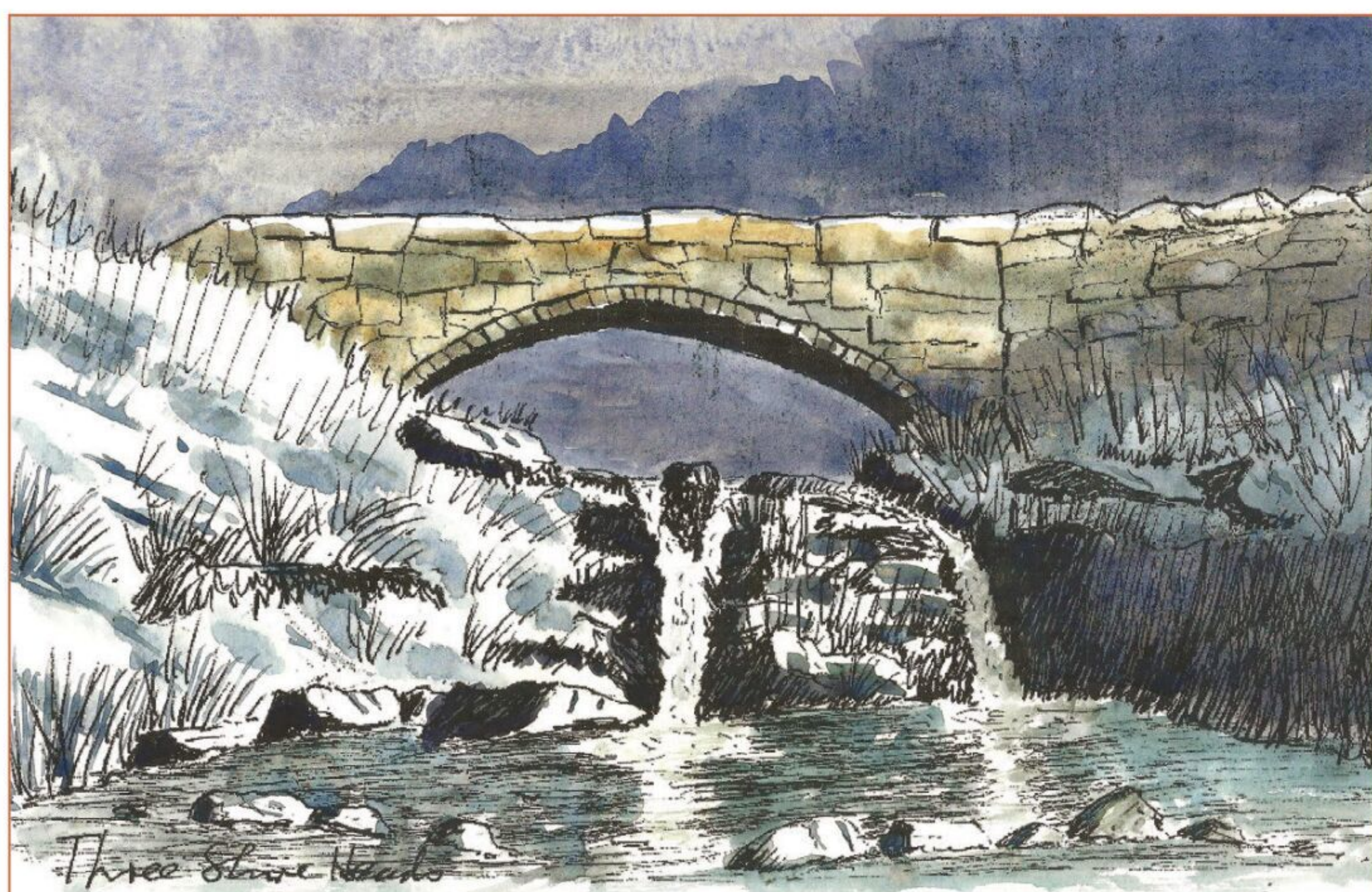




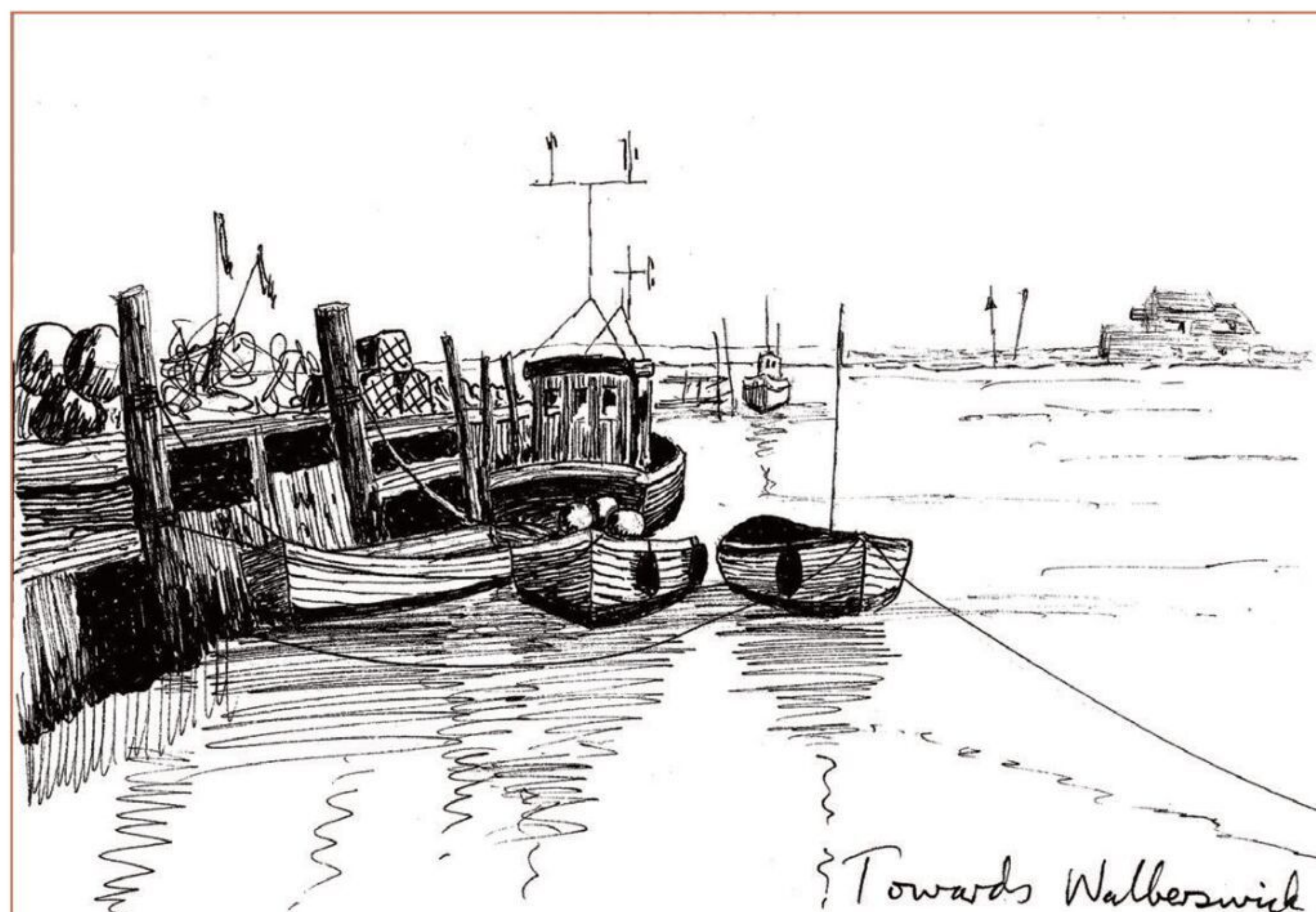
▲ A5 ink drawing, printed on heavy cartridge paper



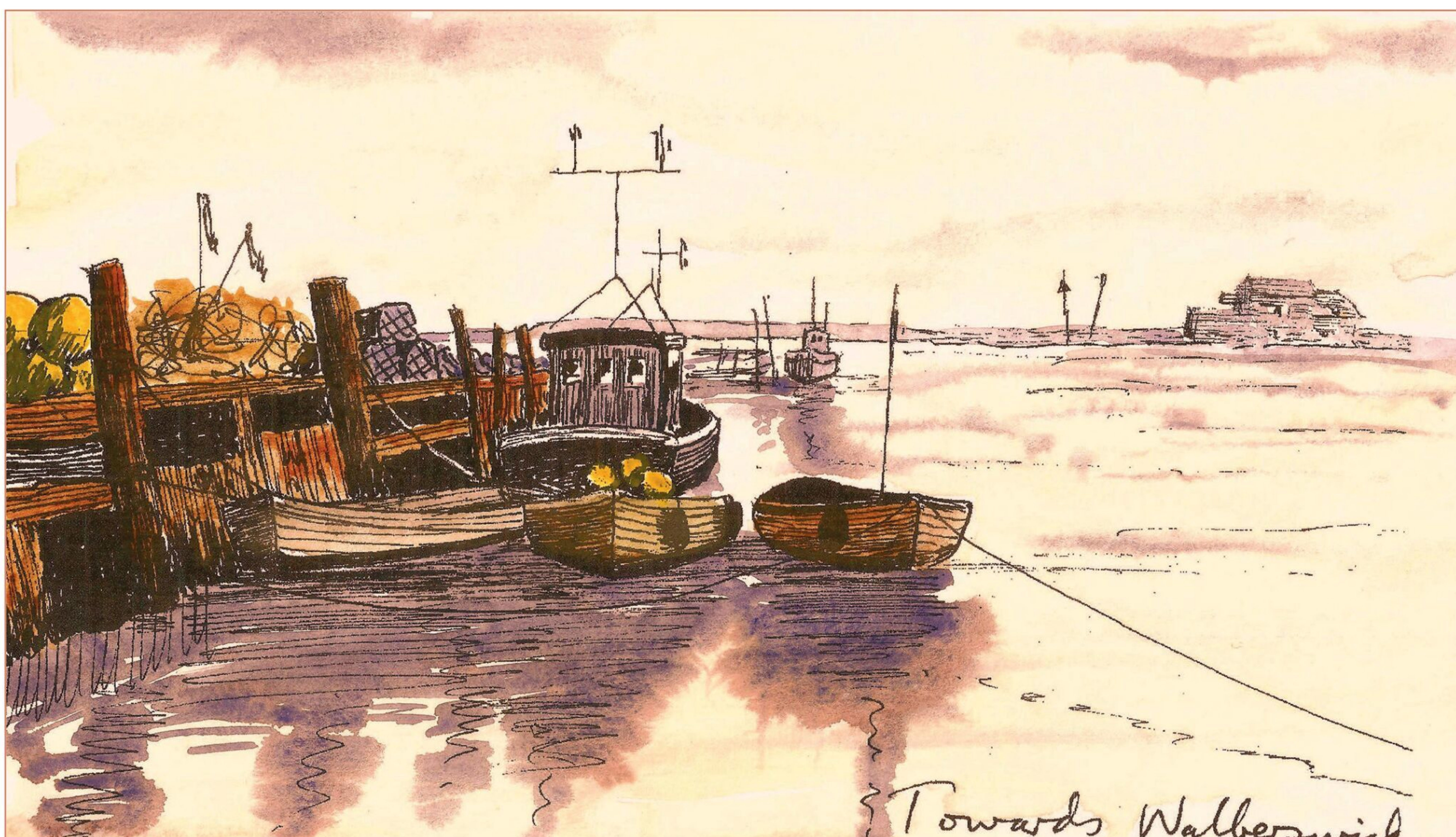
▲ A4 Colour trial 1 – summer



▲ A4 Colour trial 2 – winter



▲ An original A5 pen drawing that I really didn't want to spoil by applying paint badly



▲ A4 Colour trial – this worked well enough to stand on its own as a colour sketch



# A true likeness

## Part 8 Combine newsprint with watercolour to paint a striking portrait from a photograph, with Liz Chaderton

### LEARNING OBJECTIVES

- How to mix different media with watercolour
- Understand the process used for working with newsprint
- Be creative. You can change your mind if the process isn't working!

Watercolour is sometimes thought of as a rather restricted medium. Think of mixed media and our thoughts often turn to acrylics, however, watercolour combines successfully with pastels, collage and ink to give the adventurous artist plenty of scope for exploration. In this part of my series, I want to mix things up a little by using collage with watercolour.

### Ideas of collage

One of my favourite ways of mixing media is to use collage in my paintings. While it is probably better to start a painting knowing that it will be collaged, realistically a failed painting might also be rescued through additions or could be ripped or cut and used as a collaging material.

Watercolour and collage is a vast subject with endless possible combinations of media and techniques. I like using papers, but am not a fan of adding found objects – the preference is entirely personal. Here are a few thoughts to get you started:

- You can add a background, which has a connection to the main painted image. Working on an old book, maps or a music score may add an extra dimension to your work, either due to the pattern of the print or the connection to the concept you wish to communicate. Using paper in a shape or part of the composition to be collaged can also be effective (see the step-by-step demonstration below).
- You can bring in text to reinforce an underlying concept, perhaps adding collage from a countryside magazine to a portrait of someone who loves hill walking.
- Use watercolour to colour and pattern papers, which are then torn or cut and put back together to form the image.
- Use thicker collage pieces or objects to bring a three-dimensional quality to an essentially two-dimensional piece.
- Collage can also introduce real texture to highlight particular areas, for example, painting over a background of tissue paper.

### Glue

While the glue needs to be strong enough to bind the surfaces, you do not want it to add bulk and weight. Watered down PVA is usually strong enough to stick most papers. It will appear white when wet, but dry, clear and colourless. There are water-soluble PVA glues so check that your creation will not fall to pieces if you plan to use multiple washes over your collage.

As a rule of thumb, apply glue to the heaviest paper; this will help to protect thin delicate papers.

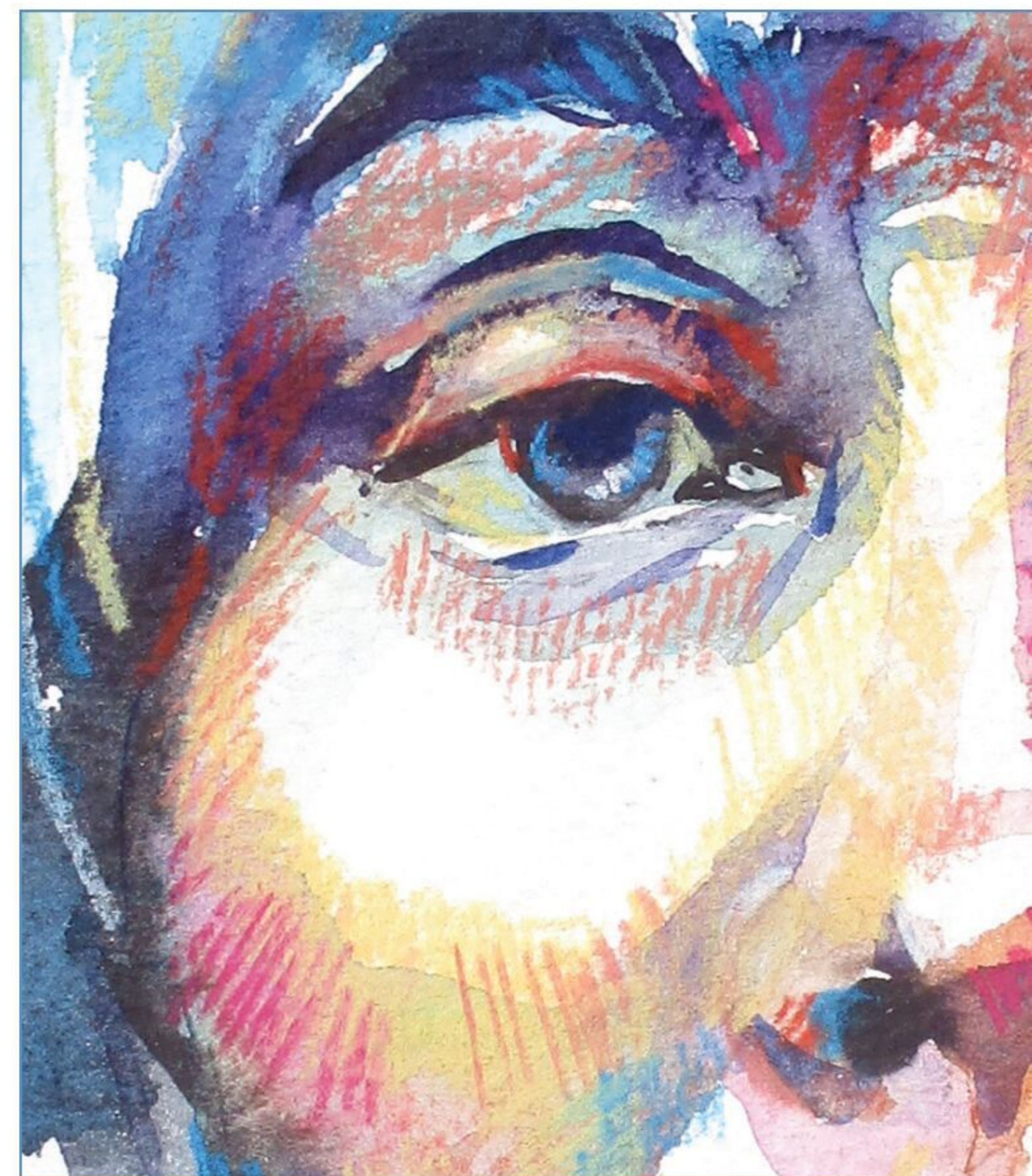
### Watercolour ground

Certain papers may repel watercolour. You will find that inks and acrylics adhere better to shiny or resistant papers. Another alternative would be to use a transparent watercolour ground. This will allow the colour or pattern to remain visible, but it will allow you to flow watercolour seamlessly over the surface. Watercolour ground will also fill in gaps and unify the



▲ **Beauty**, ink, watercolour and collage on Strathmore Toned Tan paper, 14¼×11in. (36×28cm). This woman had such a beautiful face and although I wanted to bring in her sari, I did not want to get caught up in the pattern. By collaging with some lovely scrap booking paper, I think I caught an interesting impression of her personality.





◀ ▲ **Moody Blue**, watercolour and pastel on Bockingford NOT paper, 13¾×10in. (35×25cm). Mixing up your media can sometimes save a failed painting. I decided to paint this rather dour woman in bright colours to balance her expression, but it looked like a horrible accident in a paint factory. I used pastel pencils to finally add definition and shape.

surface. One layer of white watercolour ground is not fully opaque so can be useful to knock back an overly dominant pattern or can be applied in one specific area rather than over the entire surface.

Over this series we have explored using watercolour, ink and mixed media to create lively and fun portraits. We have painted all sorts of faces – male and female, old and young and different races. In the final article next month, we will start to address how to capture a likeness. [P]

## Demonstration *The Hat*

I did not like the flower on the hat or the pattern on the model's shirt so I decided to leave those out. This was a black-and-white photo, but, if you are working from colour, it can be useful to strip the colour out of the photo to let your imagination wander. I decided to use newsprint to collage some of the lighter mid-tone areas down the left-hand side of her face and looked at where else I should use it to balance the composition.

In my planning stage, I anticipated that I would start with applying the collage then add watercolour and finish with graffiti-like pen lines. In the end, I did not add ink. Just because you have a plan, you don't have to stick to it, but, if you deviate, it should be on purpose rather than by mistake. I wanted to keep the colours quite calm, as I felt this echoed the woman's serene persona. I selected warm sepia, burnt umber, phthalo blue and Prussian blue.



► My reference photo can be downloaded from Pixabay: <https://pixabay.com/photos/woman-hat-asian-cambodia->

portrait-2294787/. Photos are copyright free so are an excellent resource for painters. My only gripe is that for portraits most of

their models are a little too perfect, however, I liked the sweep of this woman's hat and how it framed her calm expression. ►



## Demonstration *continued*

### You will need

#### ■ Surface

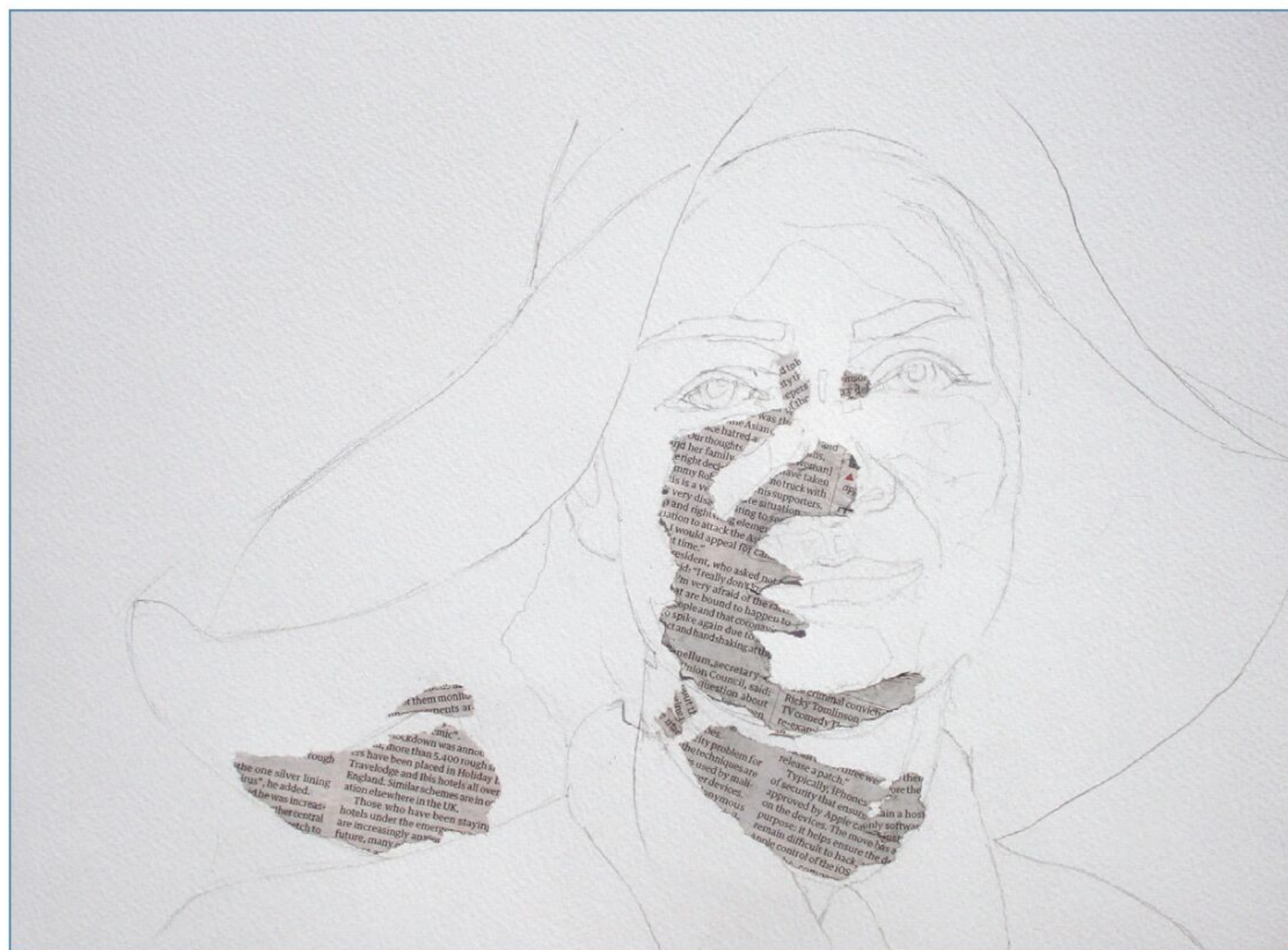
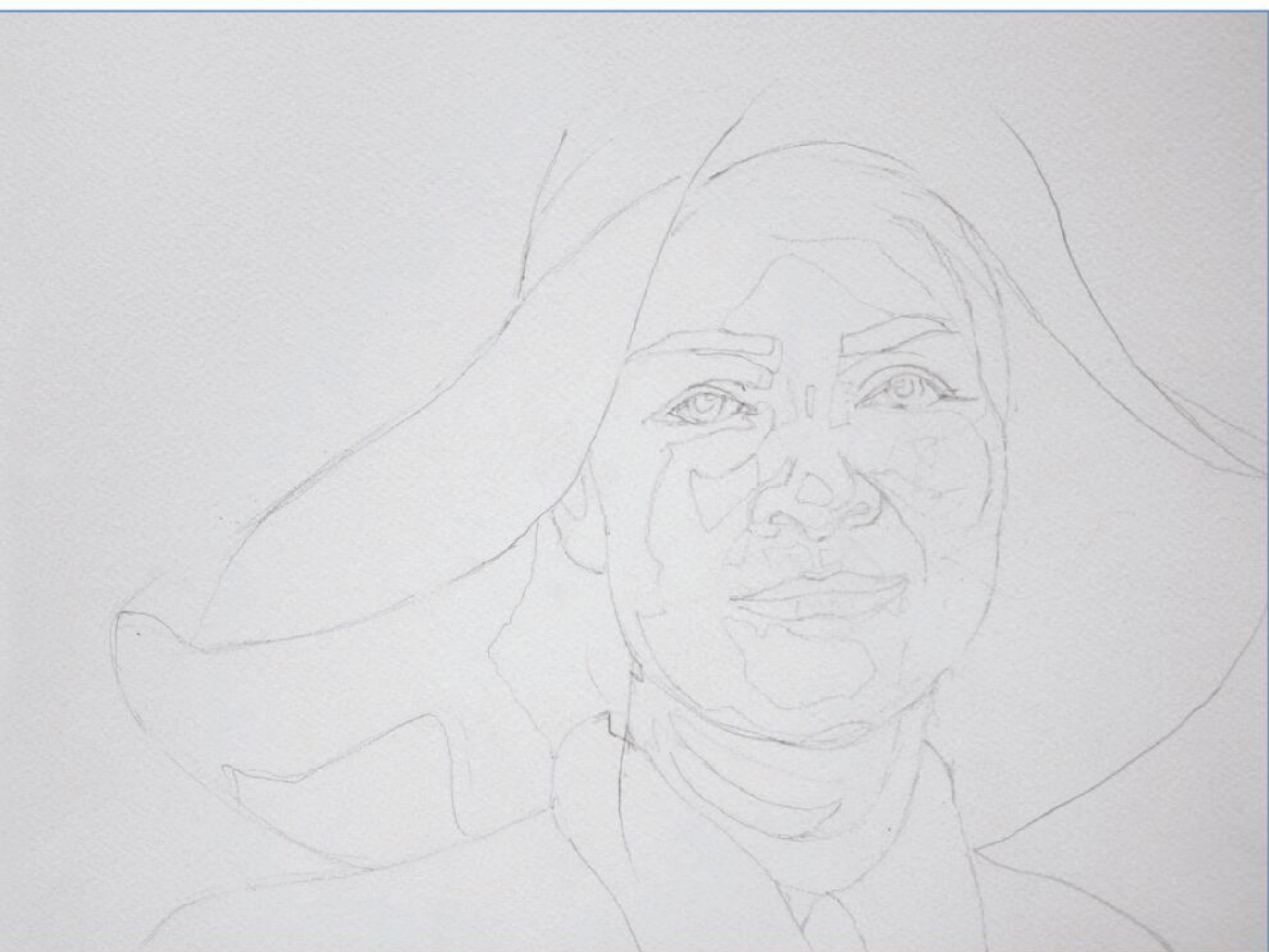
- Bockingford 140lb NOT paper, 11×15in. (28×88cm)

#### ■ Watercolour

- Warm sepia
- Burnt umber
- Phthalo blue
- Prussian blue

### ▼ Step 1

I used a quarter sheet of Bockingford 140lb NOT paper and a light box to transfer my image. Remember we are exploring the painting process here and anything that saves time and allows you to get on with painting is a good idea in my book. As I wanted to use collage for some of the lighter mid-tones, I marked a lot of the tone edges in on my drawing as guidelines.

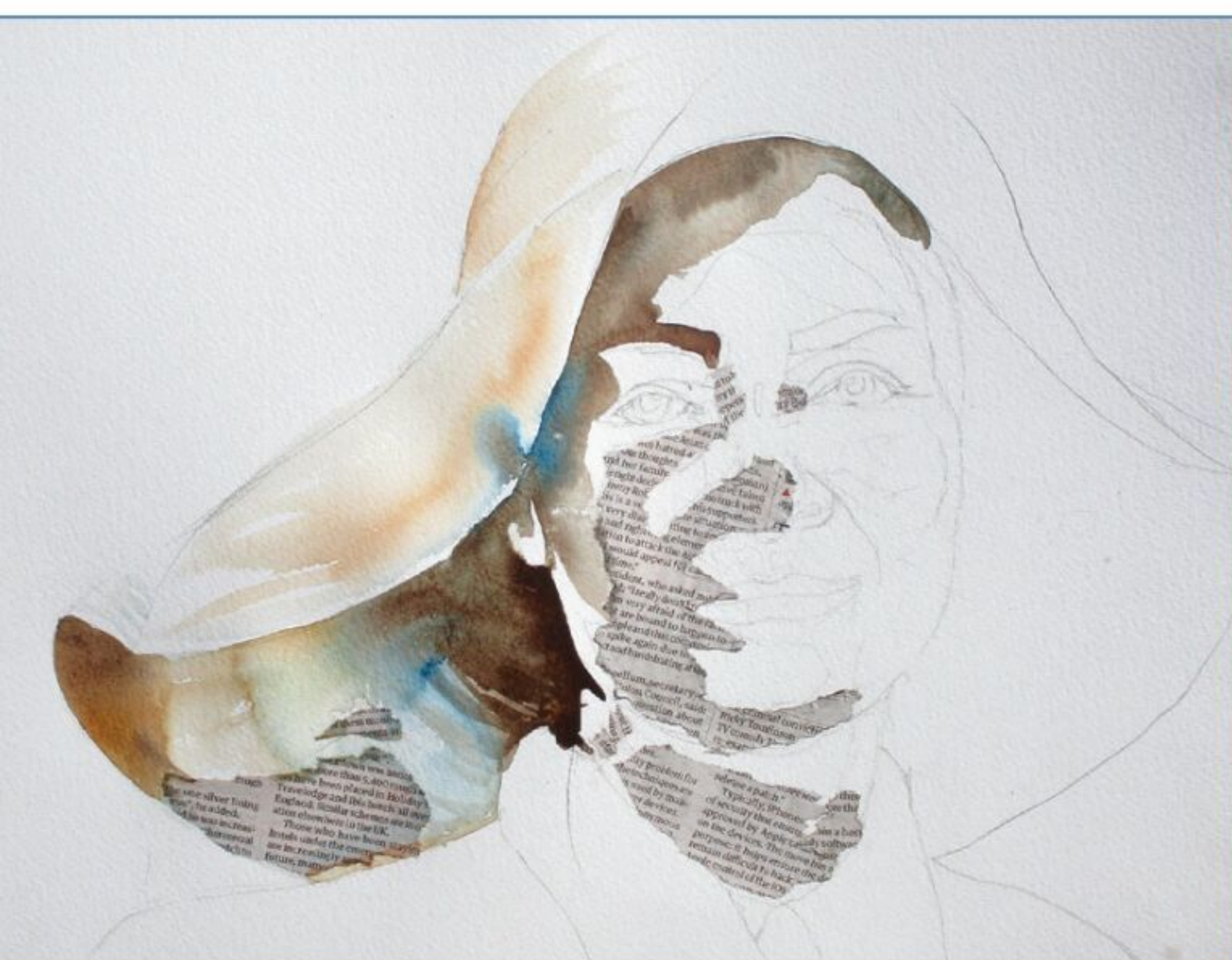


### ► Step 2

I tore newspaper to fit the areas I had identified at the planning stage. A torn edge has a very different feel to a cut edge so you need to choose which is more appropriate. I wanted

to keep this quite soft. I am aware that newsprint will change colour with time, but so be it. I experimented with the shapes

and placement until I was happy then stuck the paper in place, being careful not to put excess glue on my watercolour paper surface.



### ▲ Step 3

When I stuck the paper down, I realised it was darker in tone than I had anticipated, which concerned me. I put in some of the darkest tones to check that there would be enough contrast and carried on painting when I had reassured myself. I tried to work in large areas, leaving highlights on the face and hat to suggest its weave. The little bleed of colour from the face into the hat was not intentional, but I liked it so let the watercolour give me a happy accident.



### ▲ Step 4

I worked down the right side in the same way, varying the colours but following the tonal map. I also started adding a little background.

On the whole, I think it makes for a more integrated end portrait if you work on the painting in its entirety rather than leaving the background until last.





### ▲ Step 5

Often, I start portraits by painting the eyes, but, because of my concern about the tone of the newsprint, I hadn't done so here. With much of the dark in place, I worked on the mid-tones and eyes and the painting started to come to life. The edges of the newspaper seemed to be quite dark when wet, but as it dried things balanced up.

### Step 6 ►

At this point I left it to dry thoroughly and rubbed out as much pencil as possible. This is the time to make tough decisions. Where do you need to darken tones and where do you need to lift paint? What needs to be sharpened up or softened down? I was

happy with the direction the portrait was taking so decided to finish it in watercolour and not add pen. I like the right-hand eye, but the left was weak. The hat needed more work, as did the background, but I didn't want to lose the freshness in the face.

### ▼ Step 7

I used dry brushing to add a bit of interest in the background, echoing the weave of her hat. I worked on darkening the model's left eye and smoothing her forehead, as well as adding a little more detail in the hat to help frame her face. I agonised over whether to highlight the end of her nose. In the end I decided I needed to, using a Posca marker. Then I put my brush firmly down.

### Liz Chaderton

Liz is a full-time watercolourist based in Berkshire. She is passionate about watercolour and likes to share her knowledge through teaching and writing. Her workshop programme can be found at [www.lizchaderton.co.uk](http://www.lizchaderton.co.uk) and her books are published by Crowood Press.



▲ The final painting *The Hat*, watercolour and newsprint on Bockingford NOT paper, 11×15in. (28×38cm)



# Moorland delight

Enjoy following along with Charles Evans, as he demonstrates how to paint an iconic moorland landscape with grouse

## LEARNING OBJECTIVES

- Work from background to foreground, taking note of the changes in colour and tone
- Bring life to your paintings of birds in flight

## You will need

### ■ Surface

- Canvas 16×20in. (49.5×51cm)

### ■ Daler-Rowney Aquafine brushes

- Flats 1½in. & ¾in.
- Round No. 8
- Rigger No. 4

### ■ Daler-Rowney System3 Acrylics

- Cobalt blue
- Raw sienna
- Hooker's green
- Burnt sienna
- Raw umber
- Naples yellow
- Titanium white
- Payne's grey
- Deep violet

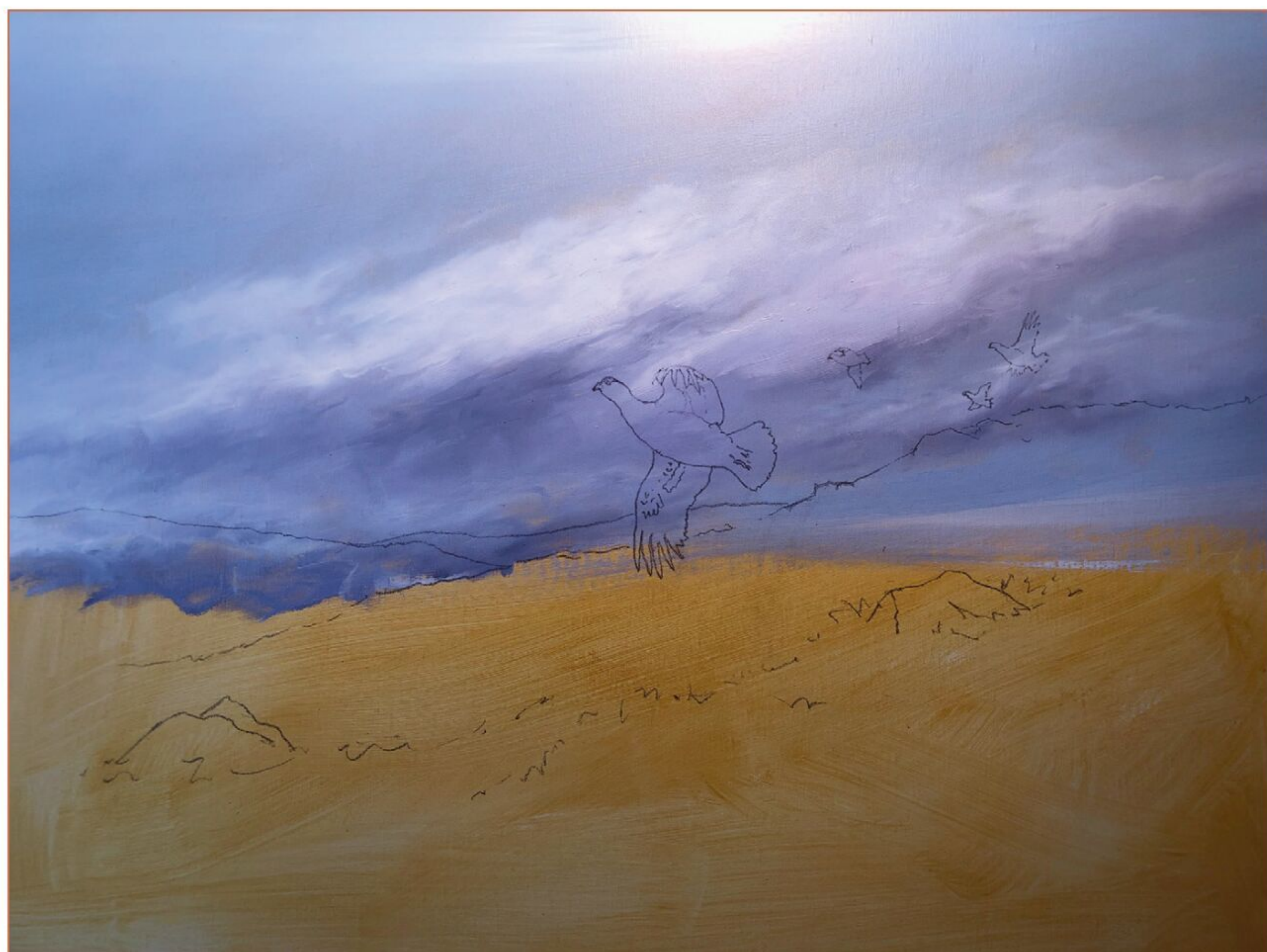
## Step 1 ►

1 Stain the entire canvas with raw sienna and leave it to dry completely before painting the sky with a mix of cobalt blue and titanium white. Use large strokes from side to side, adding more white as you come further down towards the horizon. Wash out the brush and add a couple of big daubs of pure white.

2 With Payne's grey mixed with a touch of deep violet, put a couple of strokes beneath the white.

3 Finally, create the shape of your clouds by rolling your finger across the canvas, gently merging the grey into the white to create cloud shadow.

4 Once the sky is dry, make your outline drawing, but don't add too much detail.



## ◀ Step 2

1 Begin by painting the distant hills. These are a very simple affair. Just make sure that the most distant are weaker in tone than the nearer ones. Using the ¾in. flat brush will stop you fiddling too much. Use the same mix as for the cloud shadow for the most distant hills, but with a little white added.

2 Add a couple of strokes of Naples yellow here and there, before stroking over with your finger and merging the colours.

3 Use the same mix for the larger hill, but add more Payne's grey and, again, a touch of Naples yellow. That little area of middle distance is very simple to paint. Just daub on a little Hooker's green mixed with a lot of raw sienna. Wash out the brush before finally adding a few daubs of raw sienna for more light.

4 Time to add the distant grouse. Change to the No. 8 Round brush and paint the bodies with raw umber then add a few touches of burnt sienna here and there to warm up the tones.

5 For the underside of the wings, use a mixture of titanium white with a tiny touch of Payne's grey. Then, as you can see, a few hints of brown bars of colour, using raw umber mixed with burnt sienna.





### ▲ Step 3

Now it's time to paint the foreground grouse. Use exactly the same colours, only stronger, as you used for the other birds. For the darker areas, such as under the tail and under the curve of the wing, add a touch of Payne's grey to the raw umber and burnt sienna mix.



### ▲ Step 4

For the underside of the wing, again use titanium white with a touch of Payne's grey, and add more white where needed. Again, use the mix of raw umber and burnt sienna for the bars of colour.



### ▲ Step 5

To finish the bird, use the Rigger to add titanium white to the top of the wing and for

the legs. Add a touch of Payne's grey into the white here and there to darken areas. The beak

and eye are painted with Payne's grey. Don't forget the little dot of white in the eye.



## Demonstration *continued*

### Step 6 ►

In this image, the shadows were added to the bird with Payne's grey and the No. 8 brush. Notice, in particular, the diagonal line of shadow across the wing, cast by the body.



### ◄ Step 7

Now it's time to paint the moorland – none of this is as difficult as it looks! It is all painted with the  $\frac{3}{4}$ in. brush. Apply the paint with big broad strokes. Start with Hooker's green and raw sienna mixed then add a few daubs of just raw sienna and the same of burnt sienna toward the bottom of this first area. Add a few strokes of Payne's grey to darken. Notice, at this point, that all the rocks have been left.

### ▼ Step 8

For the rocks use the No. 8 Round with Payne's grey for the dark areas, Payne's grey mixed with titanium white for the mid-tones and just white for the lightest bits.





## Charles Evans

Find out more about Charles and his work by visiting [www.charlesevansart.com](http://www.charlesevansart.com)

### Step 9 ►

For the foreground and final area of moorland, it's back to the  $\frac{3}{4}$ in. brush. Use the same colours as used for the moorland, but all much darker. Add burnt sienna to the Hooker's green. Here and there, dab with the brush (instead of stroking), to give a slightly rougher effect. Also, at this point, add another rock in the foreground.

### ▼ Step 10

1 Complete the painting by adding the heather. Stipple on deep violet mixed with a touch of titanium white using the  $\frac{3}{4}$ in. brush, the bristles of which have been split apart slightly. Here and there, add more white into the mix for lighter touches of heather.

2 Finally, use the same split-brush technique and a mix of Hooker's green and Naples yellow to add a few areas of light grasses. I hope you enjoy painting this piece of nature!



▲ The finished painting *Grouse*, Daler-Rowney System3 acrylic on canvas, 16×20in. (49.5×51cm)



# The perfect day

Part 1 Enjoy happy memories as you experiment with texture to paint sand, sun and seaside pleasures, with Wendy Jelbert

## LEARNING OBJECTIVES

- Add reflections to your paintings of figures
- How to use texture pastes
- Explore the use of acrylic paints

During long months of lockdown, many of us have been trying to adapt to a strange way of living our lives without the company of others. We have sorely missed the occasional pat on the back or rewarding whisper of praise in acknowledgement of a finished painting that we have taken a long time over and produced without any help at all. Mixed along with these thoughts, I'm sure, are memories of trips with

friends and family. The closest we can be to conjuring up the wistful days gone by is to search for photographs we may have in stock or safely logged in our photo albums. Some of us also spent precious time sketching during past excursions and now is the perfect time to revisit them.

In this two-part series, I will be covering the subjects of seaside and swimming, and how to produce paintings in a variety of ways using acrylics. This is a versatile medium in that you can use acrylics exactly like watercolours, with water and a soft brush, or with a hog hair brush or palette knife, similar to oil, for thick and *impasto* layers. There's always fun to be had experimenting with this medium.

We shall also be exploring the use of many textural effects in a painting of a rock pool and paddling children (over the page) and preparing you to capture the movement of swimmers with full reflections and the sun's amazing abstract patterns on the surface of the water (next month).

## Your materials

There are endless varieties of traditional and coloured canvas available, and many special acrylic painting pads by countless manufacturers, forming assorted sheets and blocks. It is essential to try several alternatives, as this assortment will offer so many satisfactory and surprising results. This in turn will encourage you to try even more adventurous surfaces! I often use with acrylics:

- **Sturdy 140lb NOT watercolour paper**, which many students find an excellent starter surface.
- **Assorted hog brushes**, Nos. 1, 3, 5 and 9 (small to large), for thicker paint, although many artists have their own preferred sizes.
- **Softer watercolour brush**, No. 8, for the watery washes.
- **Texture paste** (see panel right).
- **Pencil** for initial sketching.
- **Palette knife**.
- **Apron**.

◀ **Days at the seaside.** Here are two sepia waterproof ink sketches, with water-soluble ink (in a brush pen) added for the shadows. Sketches give us a direct and positive awareness of a subject and empathy for placing figures in a painting and making them look convincing.



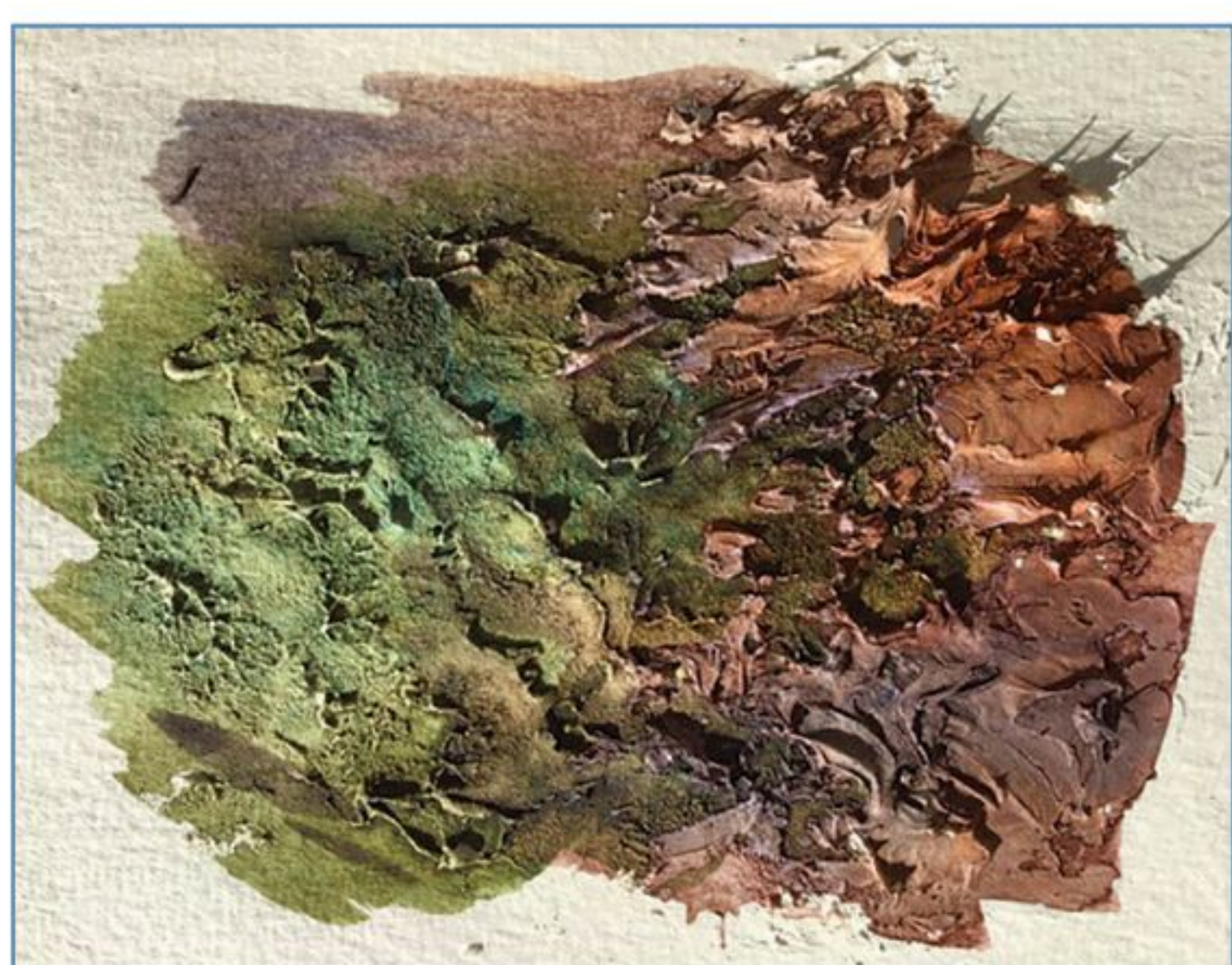


## TEXTURE PASTE

There are many varieties of texture paste and I particularly like the texture sand or natural sand. Again, there are many makes, but once you step inside an art shop, the urge to buy more than you really need is overwhelming.



▲ If you are unsure which paste to buy, try simply applying white acrylic paint with a palette knife to form jutting surface edges then paint over with yellow ochre and a touch of burnt sienna. Edges, lumps and bumps appear where the white paint peers through the colours – perfect for depicting the areas of a rock pool.



▲ Here is texture paste, which has been applied with the palette knife. I twisted the point and used the edges and sides to form a variety of shapes. Colours used: violet and burnt sienna, fading into green (a mixture of cadmium yellow and cobalt).

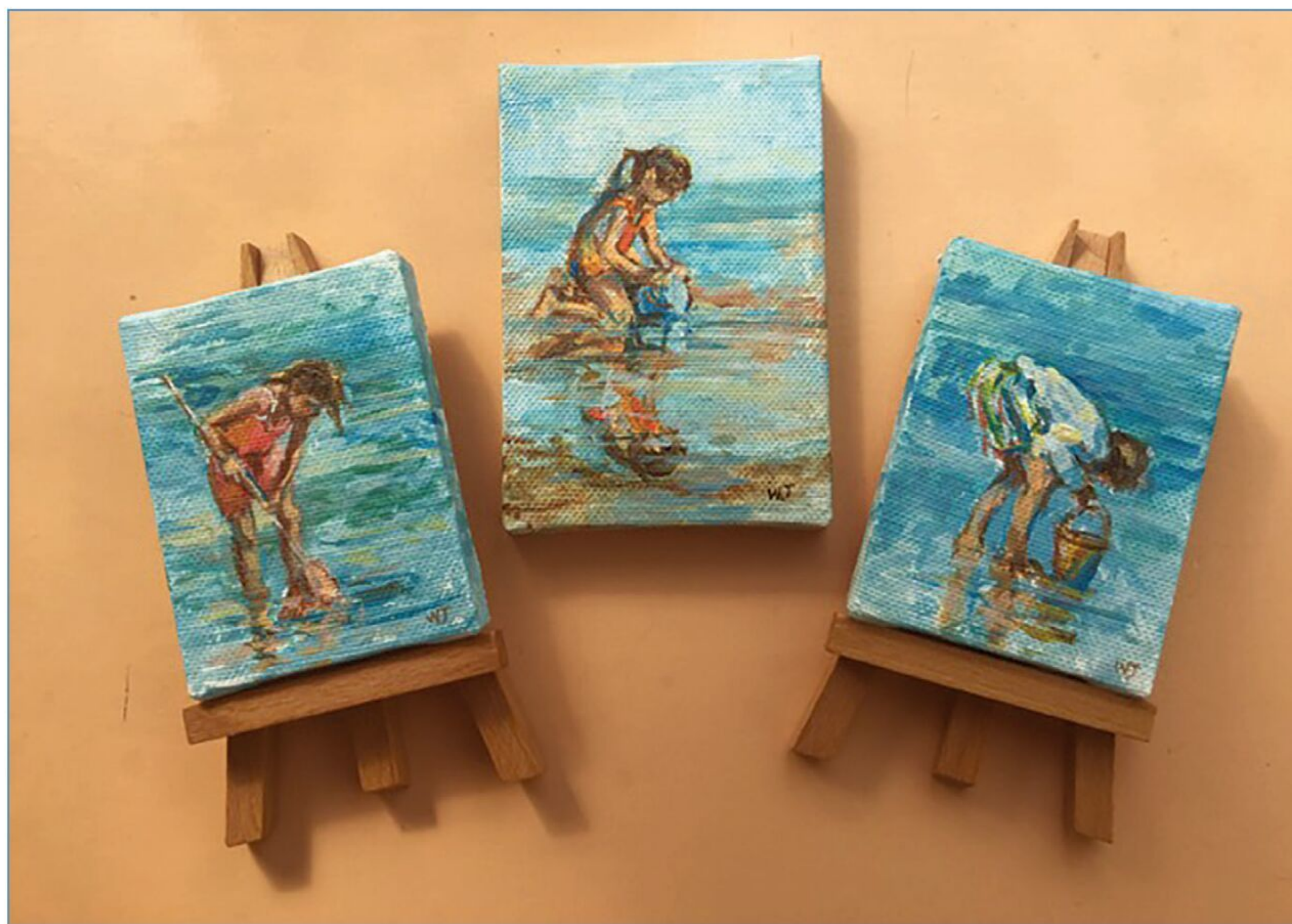


▲ Here I used garden sand sprinkled into resin sand texture paste and scratched with the palette knife into seaweed-like streamers for your rock pool sides.

Experiment with these textures – and look out for more. You will be surprised how many varieties are available nowadays! If you experiment with these three examples, you will find an answer to most commonly needed textures.



▲ **Fun in the Pools**, acrylic, 16×12in. (40.5×30.5cm). This is an example of my own children, many years ago, with all the colours, reflections and textures that we are looking at here.



▲ Here are three examples of single studies of children holding seaside implements and having fun beside the sea. Note the reflections; they don't need to be complicated, but just flashes of colours below the figures. These tiny canvases, which are approximately 4×3in. (10×7.5cm), are displayed on their own easels. As a warm-up exercise you could try something similar before embarking on the longer step-by-step demo over the page.



## Demonstration *Perfect Day*

The first step is choosing your figures. I chose to use a photograph of three girls, but to leave the right-hand child out, to help simplify this demonstration. I also chose to add their reflections so the following is an extremely useful lesson in how to capture these rather busy, but essential, additions to the water's surface, and will add interest and action to the picture. The following

tracing system can apply to a building, sea birds or animals that are in any kind of water setting. You will need tracing paper and carbon paper (grey if you can buy it) called Tracedown. This is available in most online art materials retailers.

If you are confident with your painting, use one of your own image to follow the demonstration below.

### You will need

#### ■ Surface

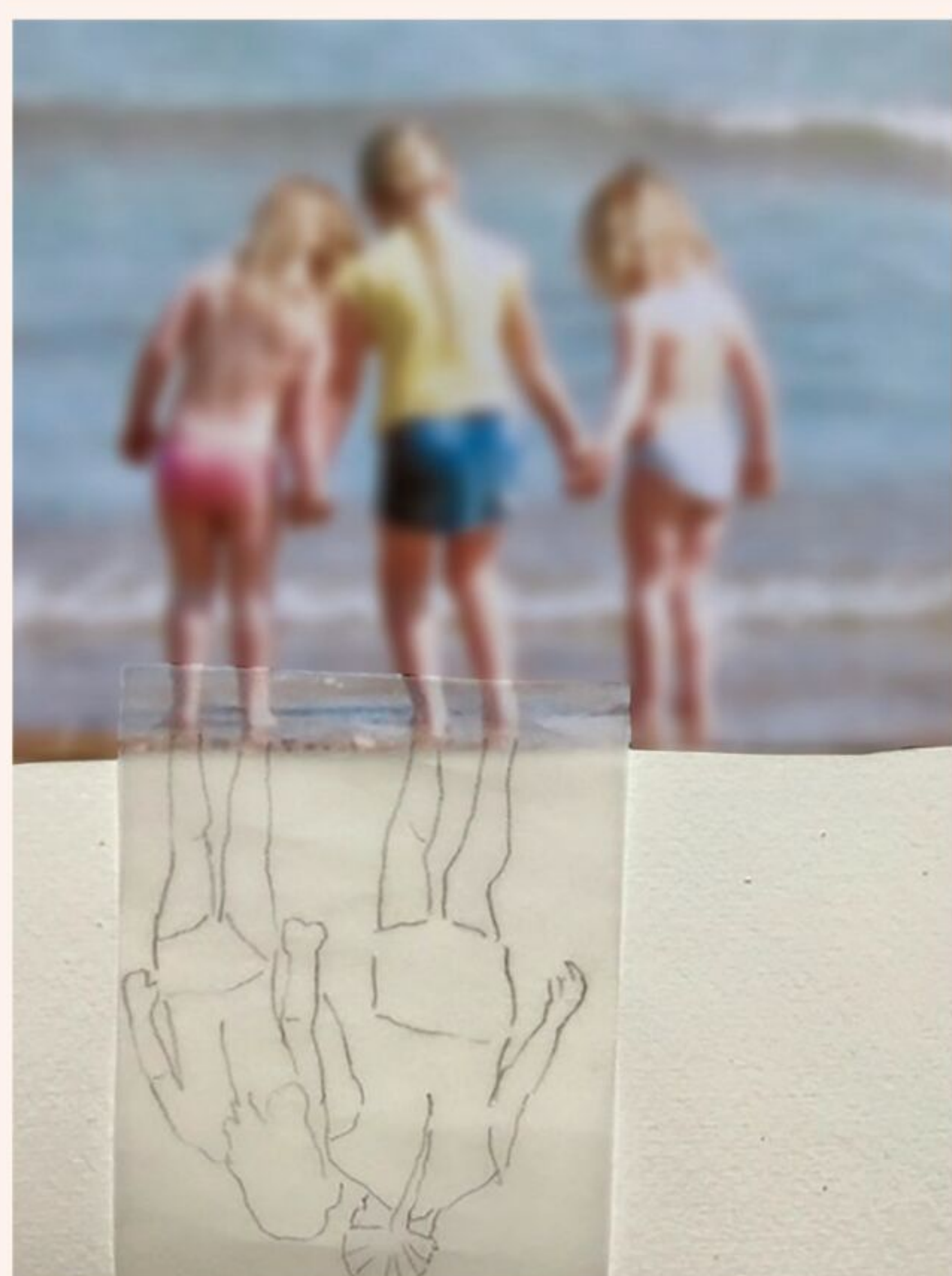
- 140lb NOT watercolour paper, 16×12in. (40.5×30.5cm)

#### ■ Acrylics

- Burnt sienna
- White
- Crimson
- Yellow ochre
- Deep violet
- Cobalt blue
- Cerulean blue
- Cadmium yellow
- Orange

#### ■ Miscellaneous

- Tracing paper
- Carbon paper (Tracedown)
- Pencil
- Resin paste and sand



### ◀ Step 1

- 1 Trace your figures on the tracing paper, in the size you have chosen for your actual painting.
- 2 Place your original photo – which could be printed out so it will not be damaged by paint or drawing above it – with the corresponding tracings just underneath the children's feet. This then forms the whole picture that is to be traced as a complete study onto your paper. Check that the right child has the correct reflections.
- 3 Place your chosen paper at the bottom then the Tracedown paper followed by your tracing and printed figures.



### ▲ Step 2

You are now ready to transfer the figures with their attached reflections onto your painting surface. Draw their reflections with a slight wiggling movement of the pencil to create movement. Using a sharpened drawing pencil, carefully follow their contours and shapes, keeping the reflections level with their feet, until both figures and their corresponding reflections are completed. Sketch the background.



### ▲ Step 3

- 1 Decide which kind of a texture you like or use my example with a combination of the following: on the horizon line, I used the white acrylic base; and at the bottom, resin paste with sand sprinkled on top.
- 2 I used watered down cerulean and touches of cobalt blue on the sky and top part of the sea area. Before this dried, I added yellow ochre into the distance using a medium-sized soft brush and added to the foreground rocks a little violet and burnt sienna so they flowed together. Allow to dry.





#### ◀ Step 4

I darkened the sea water with cobalt blue and streaks of cerulean blue, using drier paint and a medium-sized hog brush.

#### Step 5 ▶

**1** Using a small hog brush, I mixed ochre and a small amount of burnt sienna to the flesh on the figures, with orange on the bucket, pink on the swimming costume and yellow in the hair. I allowed these washes to break up a little in the water.

**2** I filled in the remainder of the exposed paper using cobalt and violet, and yellow for the last of the clothing.

**3** I added some relief to the front rocks by applying green (a cobalt blue and yellow mix) as a contrast to show seaweed to the rocks.



#### Step 6 ▶

**1** Using the small hog brush, I placed more of the details, using small broken markings and others in continuous swirls and semi-circles of light blue. Darker tones were added around the feet in the reflections.

**2** Using a larger hog brush I added slightly darker strokes in the sky, to indicate small clouds.

**3** Echoing the sunshine, I placed thicker and lighter flesh tones with my smaller brushes, in ochre and burnt sienna in the body areas on the legs, hair, arms and back. I added this into the reflections and a little to the sea in tiny markings.

**4** Finally, the clothing was echoed into the sea, broken up by the movement. A loose curling movement connecting both sides of the composition from left to right in very pale blue. I applied a dark blue line in the same way, connecting the figures from the middle distance to the foreground.

**5** I added small touches of white on the children's shoulders and across the background rocks, and applied dots of shining light twinkling in the foreground.

**6** I also added white acrylic to my fingertips and gently touched the foreground pastes, highlighting the raised sand and exaggerating the contrasts of the textures, and all this helped to capture a perfect day in this painting.



*Wendy Jelbert*

Find out more about Wendy and her work by visiting [www.wendyjelbert.co.uk](http://www.wendyjelbert.co.uk)

▲ The finished painting *Perfect Day*, acrylic on 140lb NOT paper, 16×12in. (40.5×30.5cm)





Iain Nicholls winner of Jackson's Painting Prize 2019 at the Affordable Art Fair Hampstead

## JACKSON'S PAINTING PRIZE 2021

### Jackson's Art Supplies is delighted to announce the launch of the sixth international Jackson's Painting Prize 2021, which champions exceptional two-dimensional fine art, painting and drawing.

**W**ith the events of this year requiring many people to stay at home, artists have found themselves with more time in the studio, at the easel or the drawing board. It has been encouraging and uplifting to see so many people finding solace and focus through making art this year. If you would like to take the opportunity to share your work, submitting your paintings and drawings to the competition is an excellent way of giving your work a platform, broadening your audience and being part of a community of artists.

#### The prizes

This year, there is £11,000 total in prize money and materials, and the main cash prize, Jackson's Painting Prize, has been raised from £5,000 to £6,000. Also, in an exciting new addition to our existing awards program, we have created an award specifically to recognise excellence in water-based media, the Outstanding Watercolour Award.

Open internationally to artists of all ages and abilities, the competition offers tailored prizes aimed at giving successful applicants the exposure and resources that are most relevant to them. As well as the £6,000 Jackson's Painting Prize, there is also the Emerging Artist Award with a cash prize of £1,000, the People's Choice Award and Outstanding Watercolour Award, of which the winners will be awarded £500 of Jackson's Art Supplies vouchers each. Finally, there is a cash prize of £500 to each of the category prize winners.

#### The categories

While artworks can be on any theme, they must be entered into one of the following categories: Portrait/Figure, Animals, Still life/Botanical, Non-representational/Abstract, Landscape/Cityscape/Seascape and Scenes of Everyday Life.

Entrants may submit up to five paintings, with a fee of £5 for each artwork. Each year, we make improvements to the online entry process to make it as easy as possible for artists who wish to submit their work, with support provided along the way. Artwork will be judged on a single jpeg or png image. Other information on the entry form includes materials, dimensions and the year that the artwork was made, as well as a short artist statement and biography.

#### Shortlisting the work

With a real mix of acclaimed artists, curators, educators and directors, we are thrilled to have an expert judges' panel that is just as varied and exciting as contemporary fine art painting itself.

Artists who get through the first round of judging will win a place on the longlist, made up of less than 10 per cent of the total entries. They will have their works exhibited in an online gallery on the Jackson's Painting Prize website and Instagram page.

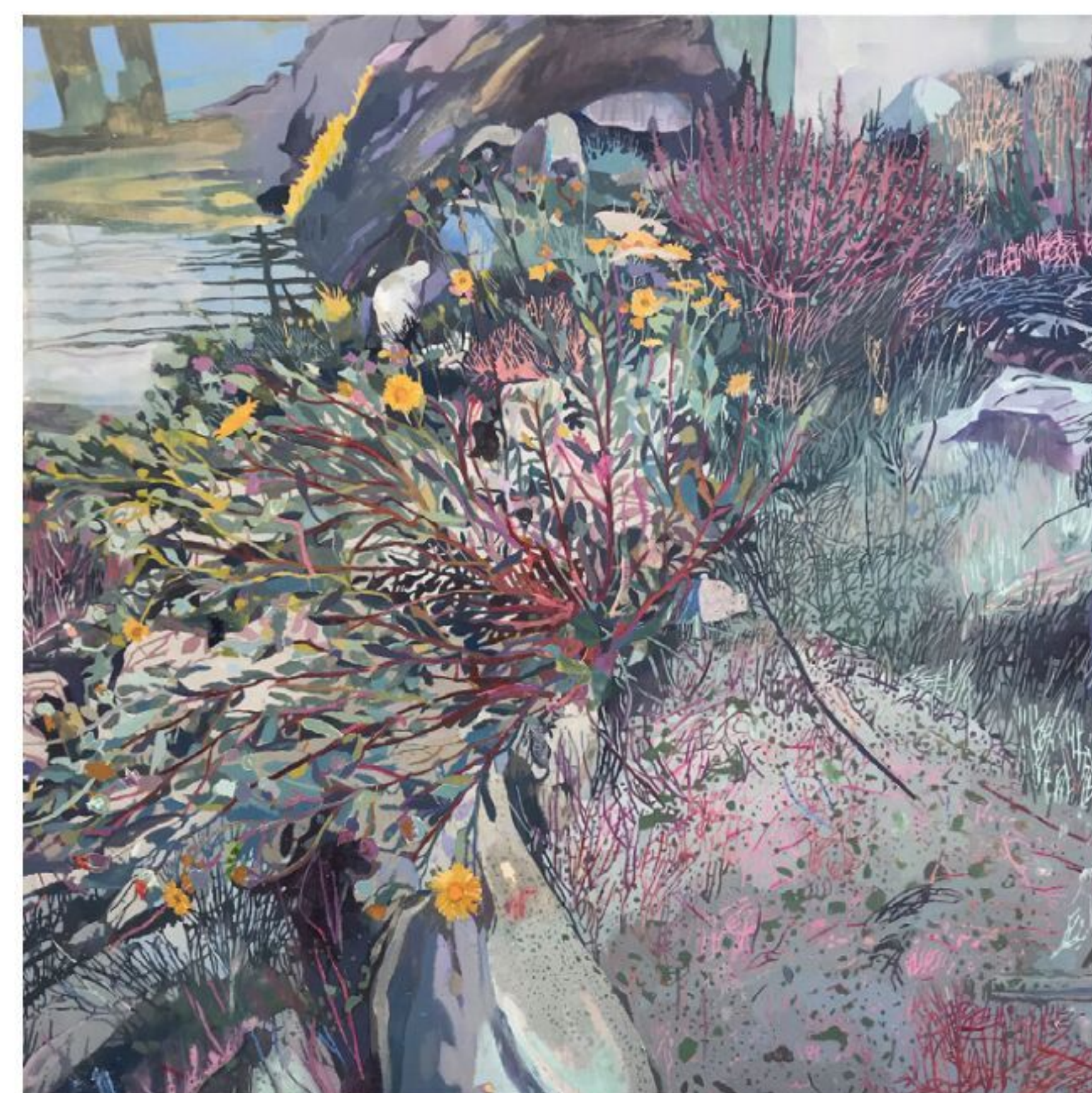
From the longlist, the shortlist will be selected by our panel of expert judges and this shortlist selection will then be opened up to the public to cast their votes for the People's Choice Award. As

well as that, six Category Awards and the Jackson's Painting Prize 2021 will all be selected from the shortlist. The Emerging Artist Award and the Outstanding Watercolour Award will be selected from the eligible longlist entrants.

UK-based shortlisted artists will also have the chance to be selected for the finalists exhibition at the Affordable Art Fair Hampstead (Thursday 6 to Sunday 9 May, 2021 - subject to social distancing restrictions at the time.)

#### The judges

All six of the expert judges are leading figures in the contemporary art world. Each judge will bring a unique perspective and opinion to their judging, which will cultivate a varied selection of work that showcases the very best of the entrants.



▲ Emerging Artist Prize 2020 winning artwork - Marina, 2019, Conrad Clarke, Oil on canvas





▲ Ruth Murray, winner of Jackson's Painting Prize 2020, in her studio.

**Juliette Losq** is a member of the Royal Institute of Painters in Watercolours, as well as the recipient of numerous awards including the Jerwood Drawing Prize. She will be selecting the winner of the Outstanding Watercolour Award as well as making her shortlist selection.

**Tabish Khan** is an art critic specialising in London's art scene, covering contemporary and historical exhibitions. He visits and writes about hundreds of exhibitions a year and is the visual arts editor of Londonist.

**Kimberly Klauss** is an artist who paints with oils to create figurative works that question the experience of being a person among people, perception and

portrayal. Based in Munich and London, she was a finalist in Sky Arts' Portrait Artist of the Year in 2017.

**Elizabeth Dellert** joins the judging panel for a second year as the UK Affordable Art Fair director. Her career spans the full range of the art market, including art, antiques and design fairs and her own art PR consultancy.

**Gita Joshi** is an independent curator and an award-winning art dealer, author and artist coach. She is also the host of The Curator's Salon – a podcast and website focusing on the art world with advice for early and mid-career artists.

**Ruth Murray** won the Jackson's Painting Prize 2020 with her large-scale oil painting, *Geraniums* (pictured). Her paintings explore portraiture, identity and the presence of human concerns in natural settings and the social landscape.

We have interviewed each of this year's expert judges on the Jackson's Art Blog. They have all shared wonderfully insightful advice, from their own experience of either entering art competitions or adjudicating them. 'One of the most important elements of being a successful artist is being visible,' says Tabish Khan when asked about the importance of competitions for artists.



▲ Jackson's Painting Prize 2020 winning artwork - *Geraniums*, 2018, Ruth Murray, Oil on canvas

## DATES

**Submissions open:** Tuesday 1 December

**Submissions close:**  
5 pm (GMT) Tuesday 2 March

**Longlist announced:**  
Wednesday 17 March

**Shortlist announced & People's Choice Award voting opens:**  
Wednesday 31 March

**People's Choice Award voting closes:**  
12 pm (GMT) Tuesday 13 April

**People's Choice Award winner announced:** Wednesday 14 April

**Outstanding Watercolour Award winner announced:** Thursday 15 April

**Six Category Award winners announced:**  
Friday 16 April

**Emerging Artist Award winner announced:** Tuesday 20 April

**Jackson's Painting Prize 2021 winner announced:** Wednesday 21 April

**Finalists exhibition at the Affordable Art Fair Hampstead:**  
Thursday 6 - Sunday 9 May

*"I've always found awards and competitions to be something generous, for the public, for artists, and for art lovers... People who have seen and who know a lot about art open their doors just a little, in a domain that has a lot of closed ones". Kimberly Klauss*

### Who is the competition open to?

The competition is open to artists from all over the world, of all ages and abilities.

### Can I submit more than one artwork?

Yes, you can submit up to a total of five artworks.

### How much does it cost to enter?

Each entry is £5

## SUBMIT YOUR WORK

To find out how to enter visit: [jacksonsart.com/paintingprize/](https://jacksonsart.com/paintingprize/)

Follow us on Instagram: [@jacksons\\_painting\\_prize](https://www.instagram.com/jacksons_painting_prize)

For further information, please contact: [jpp@jacksonsart.co.uk](mailto:jpp@jacksonsart.co.uk)



# Just add water

## Part 2 Explore further techniques with animal artist, Joy Alderson



▲ *Fiona*, watercolour pencil and acrylic on Bockingford 300gsm NOT paper, 14¼×22¼in. (36×51cm)

### LEARNING OBJECTIVES

- How to mix ink and acrylics with watercolour pencils
- The effects of working on Rough and smooth watercolour paper
- Rescue a watercolour with watercolour pencils

Last month we looked at the basic materials and some of the techniques used for painting with watercolour pencils. This month I want to explore how versatile this medium is, by mixing it with other media, experimenting with Rough and smooth papers and, finally, rescuing a failed watercolour painting.

### Mixed media

Watercolour pencils can be used with acrylic, watercolour and waterproof ink. After completing *Fiona* (left) entirely

### DRAWING ON SMOOTH OR ROUGH PAPER

#### EXERCISE 1 *Using smooth (Hot-pressed) paper*

To paint this silver birch tree, I used Bockingford 300gsm Hot-pressed watercolour paper, which I bought in a block of 12 sheets. The block provides

a rigid surface on which the watercolour pencil artist can work. It's particularly useful if you do not have an easel or painting support.



▲ Your reference photograph for the silver birch tree



▲ **Step 1**  
Sketch the outline of the silver birch tree in a warm grey. Add green strokes at the base and terracotta for the bracken.



▲ The finished exercise

#### ▲ **Step 2**

Gradually add the details, beginning with light marks. If you do not like areas, remember you can lift the colour by placing invisible tape over the top of your work (see last month's article). When you wet the sky, blot the area while it is still wet with kitchen paper to produce the clouds.





▲ **Hazley, New Forest**, watercolour pencil and waterproof ink on Bockingford 300gsm NOT watercolour paper, 7¼×11½in. (20×30cm)

with watercolour pencils, I was not happy with the overhanging leaves on the branch above Fiona. I resolved the problem by painting the leaves with acrylic. This Highland cow lived in the New Forest for many years, avoiding the speeding traffic in spite of the 30-mile-an-hour limit. I placed her safely in a field to paint her.

For *Hazley, New Forest* (above) the watercolour pencil marks were worked in directional strokes according to the lie of the land, the tree and branch growth angles, and the various leaf shapes. After water was added to the marks, I felt the leaves and the bark did not have sufficient detail, depth of colour and contrast, which would bring

them into the foreground. I therefore added detail with brown and black waterproof Pilot ink pens.

Often the addition of a few pen marks will just pull a watercolour pencil painting together. The dappled shadows with their spots of sunlight invite the viewer into the picture and on into the sunlight. [P]

## COLOURS USED DRY / WET

Warm grey



Bistre



Burnt umber



Black



Olive green yellowish



Terracotta

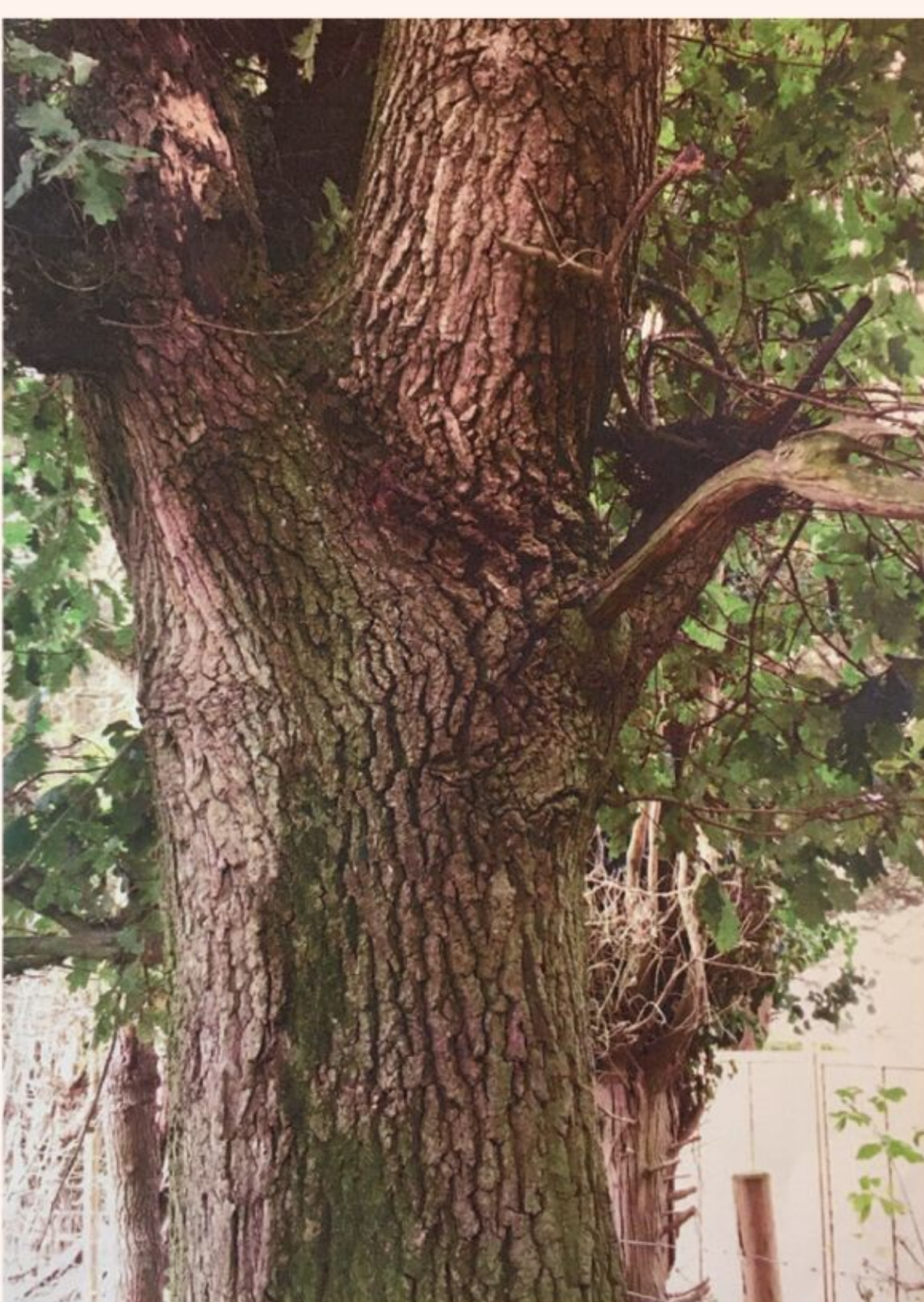


Sky blue



## EXERCISE 2 Using Rough (Cold-pressed) paper

Now see how Rough paper can help in the painting of the trunk of an old oak tree (below).



▲ Your reference photograph for the oak tree



### ◀ Step 1

Sketch the outline of the trunk and some of the bark texture with warm grey.



### Step 2 ▶

Outline oak leaves and add more warm grey and burnt umber to the bark. Use the side of the pencil for long light strokes and the tip for darker marks. Use olive green yellowish to add more colour to the oak leaves. At the top of the tree you can see where I began manipulating the colours with water.

### Step 3 ▶

Wash the brush clean as you move from different colours to avoid transferring paint. Where the water does not touch the colour, you will see the white paper. If you remove too much paint as you work, add colour on top when the painting is dry. With a wet paintbrush you can also take colour from the watercolour pencil to add to your painting as you work.



▲ The finished exercise



### EXERCISE 3 *How to rescue a painting*

In this watercolour painting (right) I added texture to the ground with ink, but I was never sure that the area surrounding the heads of the four men worked. My reference photo showed farm implements and a dark hedge so I added foliage with watercolour pencil to the top of the painting. I needed dark green, which I did not have, so I applied Prussian blue over cedar green and a touch of ivory black (which has a bluish tone) to achieve the colour I wanted.



▲ The reference photograph for *At the Farm Auction*



▲ *At the Farm Auction*, watercolour and waterproof ink on Saunders Waterford 300gsm NOT watercolour paper, 8¾×8½in. (22×21cm)

#### Step 1



◀ 1 To change the area around the men's heads, I used deep cadmium yellow for sunlight on the left, bronze for the branches, and cedar green with Prussian blue over the green and ivory black over the top.



◀ 2 Once water was added the colours darkened.



#### ▲ Step 2

This shows the dry watercolour pencil marks. I went on to increase the colours in areas, as I overlapped and strengthened them.

#### Step 3 ►

The finished painting, after water had been applied to the watercolour pencil marks.



▲ The finished painting *At the Farm Auction*, watercolour, watercolour pencils and waterproof ink on Saunders Waterford 300gsm NOT watercolour paper, 8¾×8½in. (22×21cm)

### Joy Alderson

Joy is a self-taught artist, working in pen and ink, acrylic, watercolour and watercolour pencils. Details of her recently published book *Watercolour Pencils, Animal Portraits*, containing seven step-by-step demonstrations, can be found on her website: [www.joyalderson.wordpress.com](http://www.joyalderson.wordpress.com)



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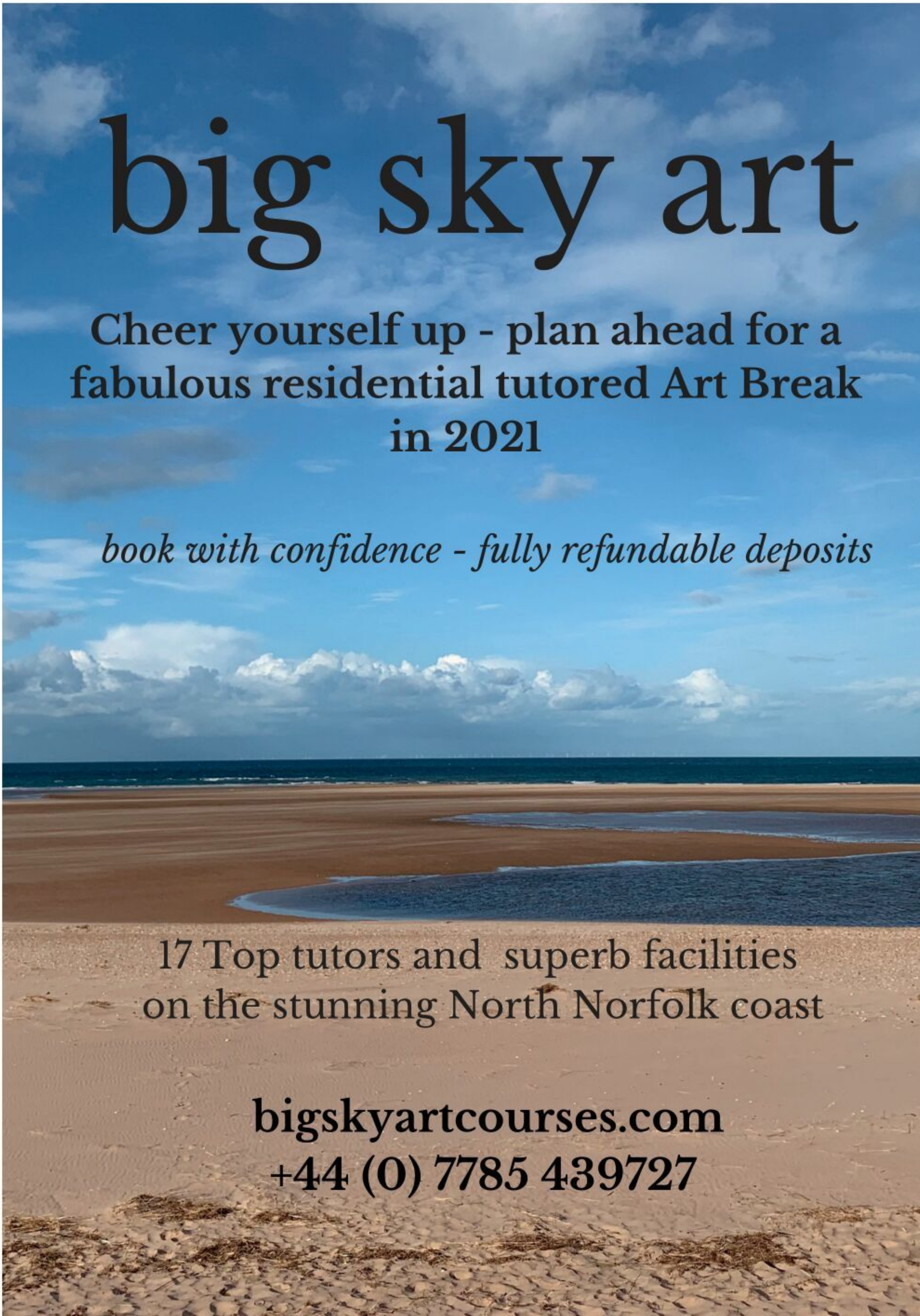
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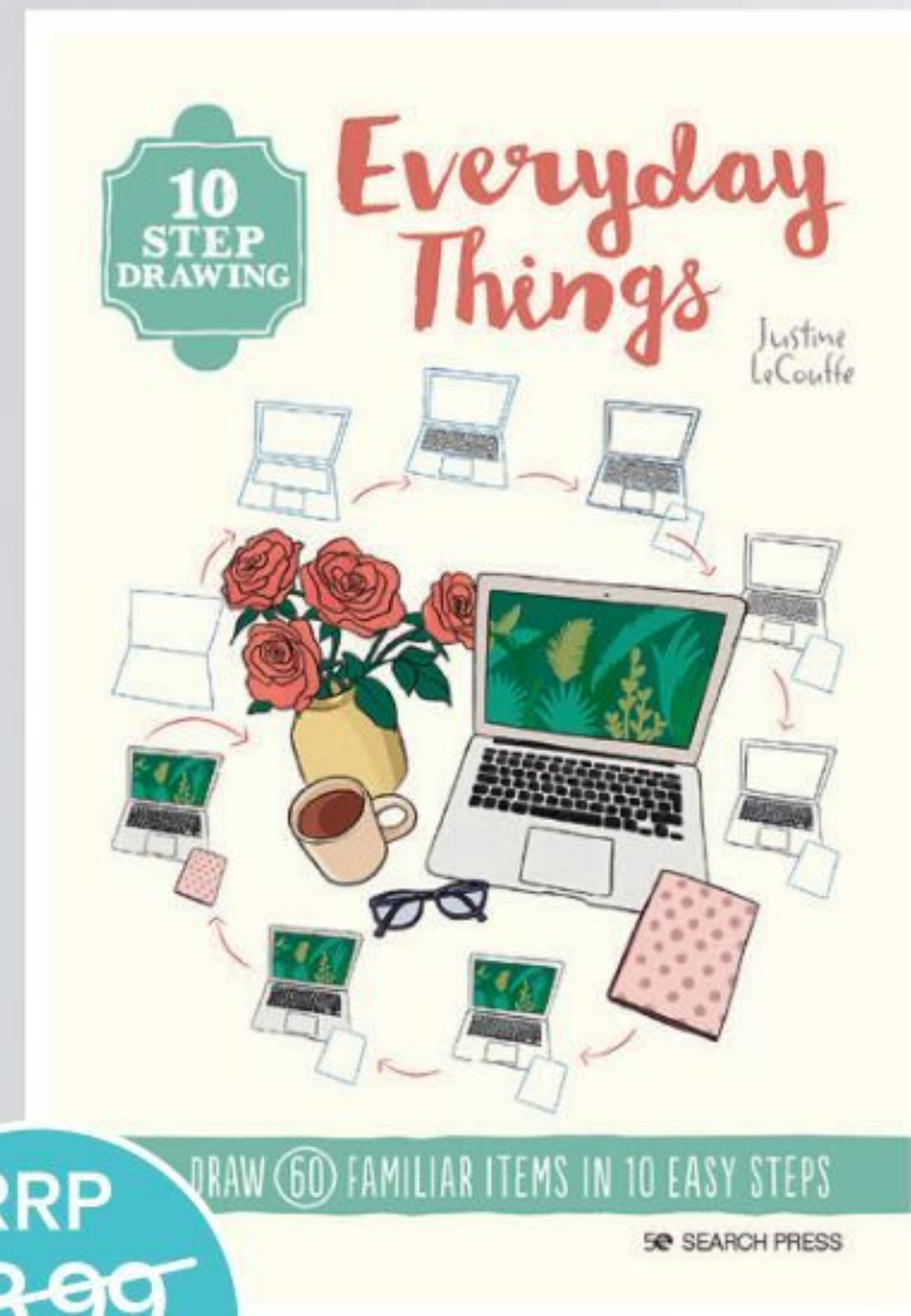


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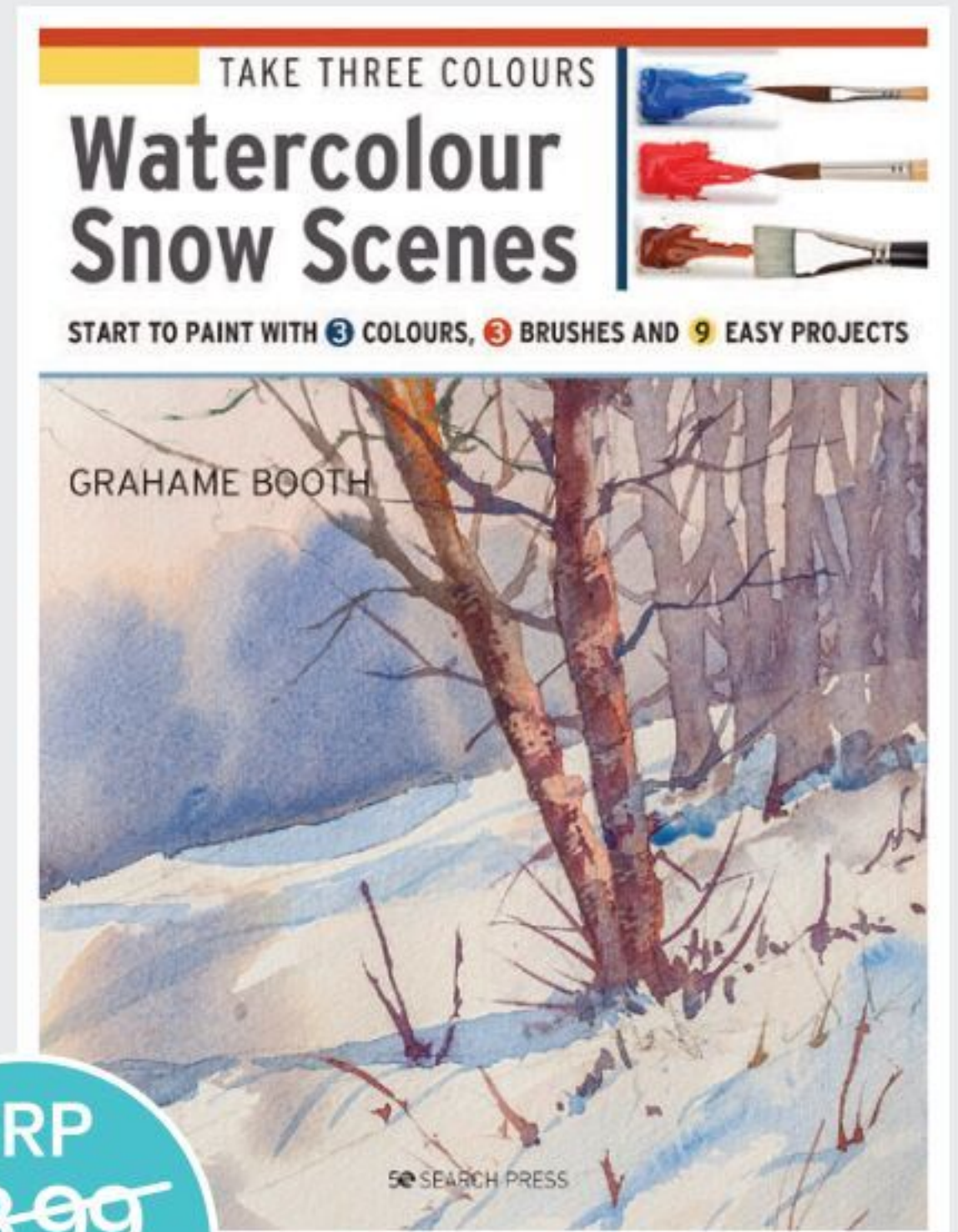
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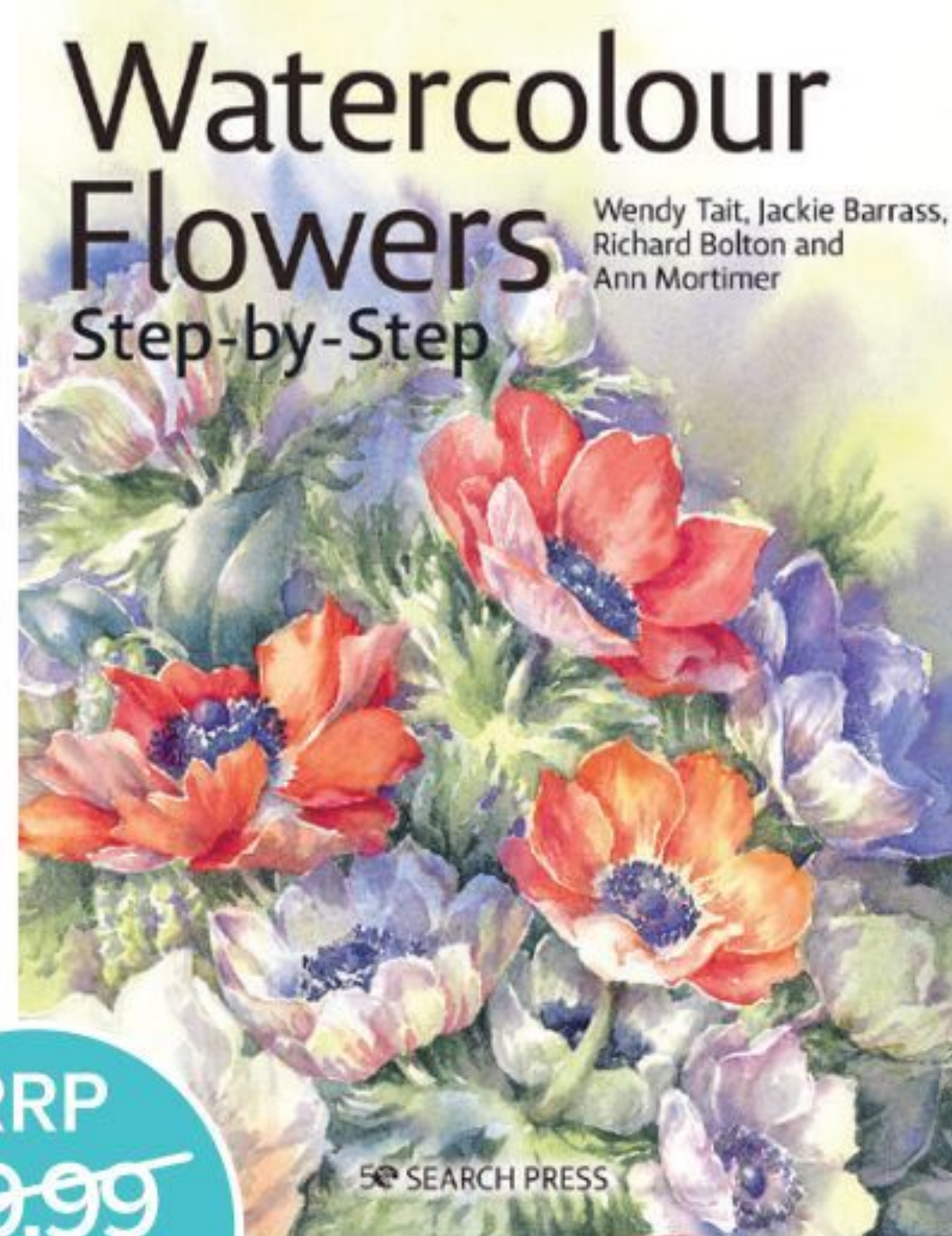
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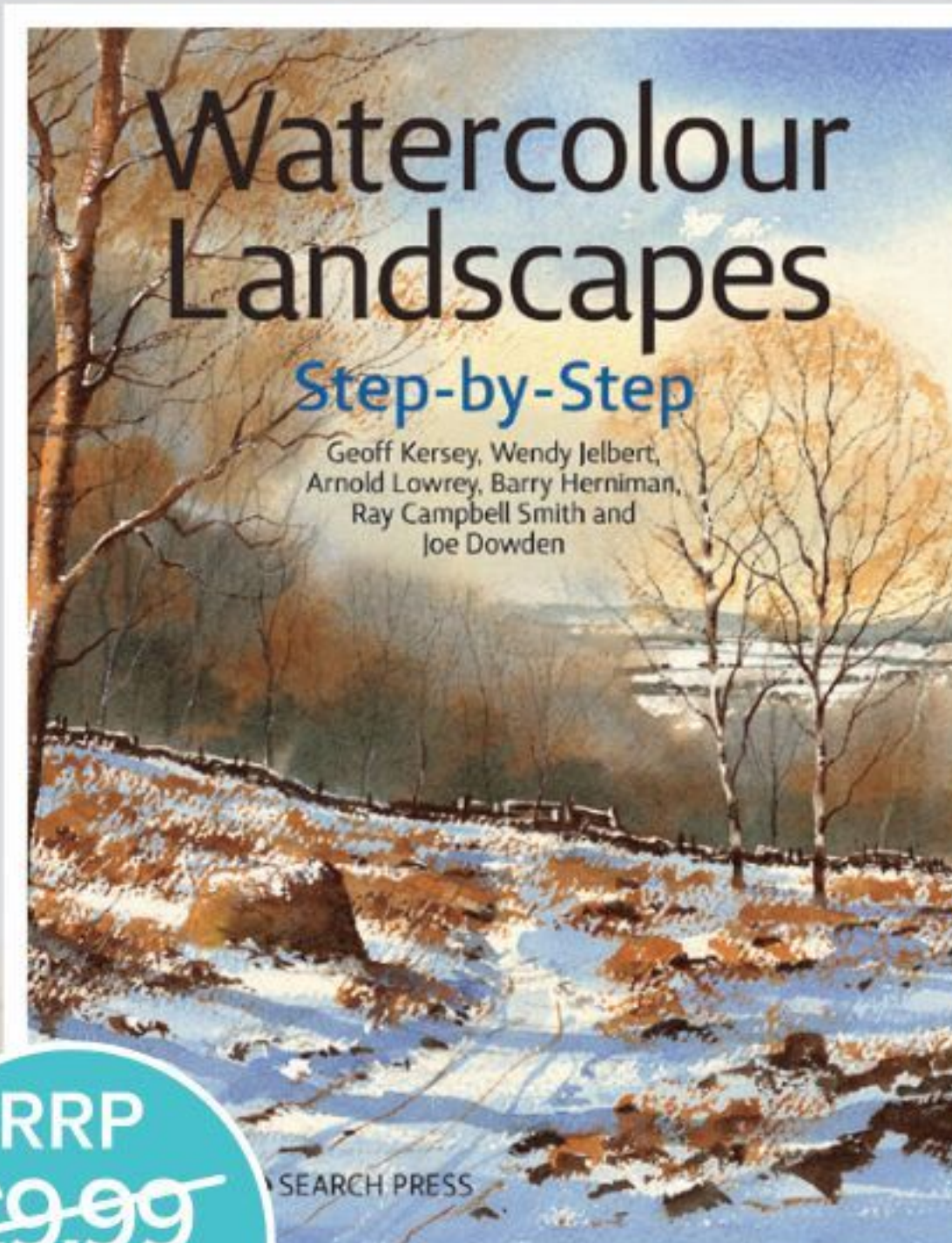
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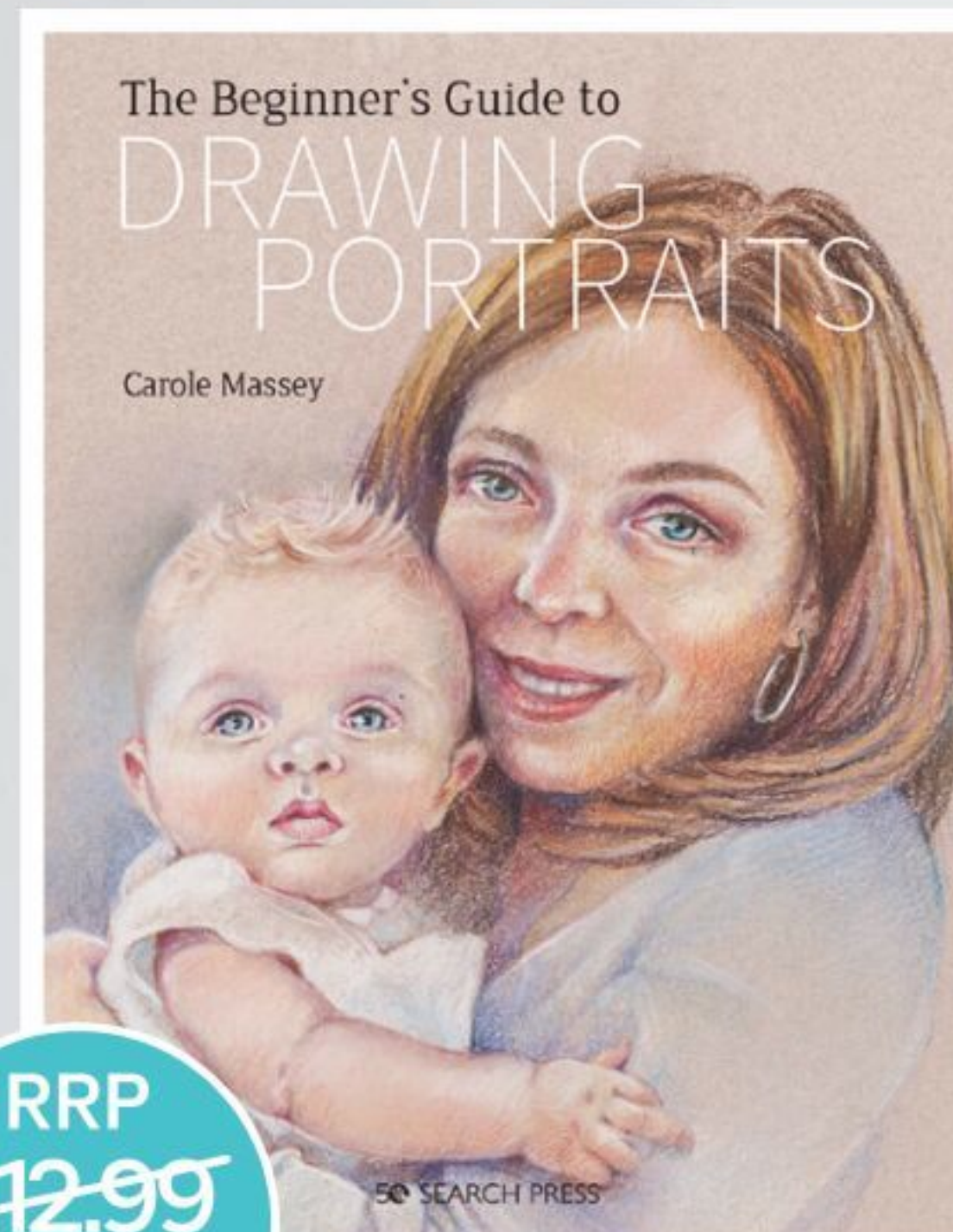
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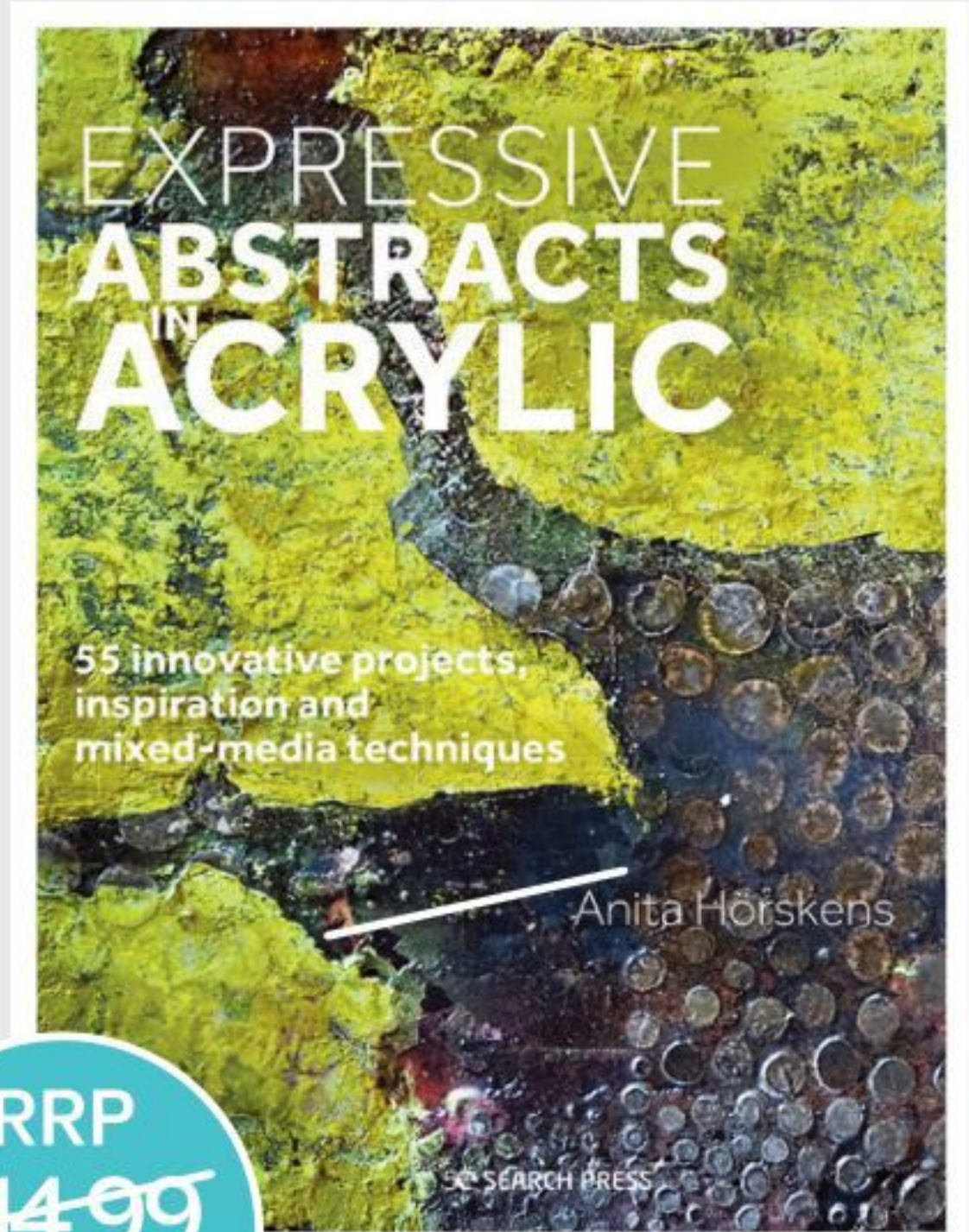
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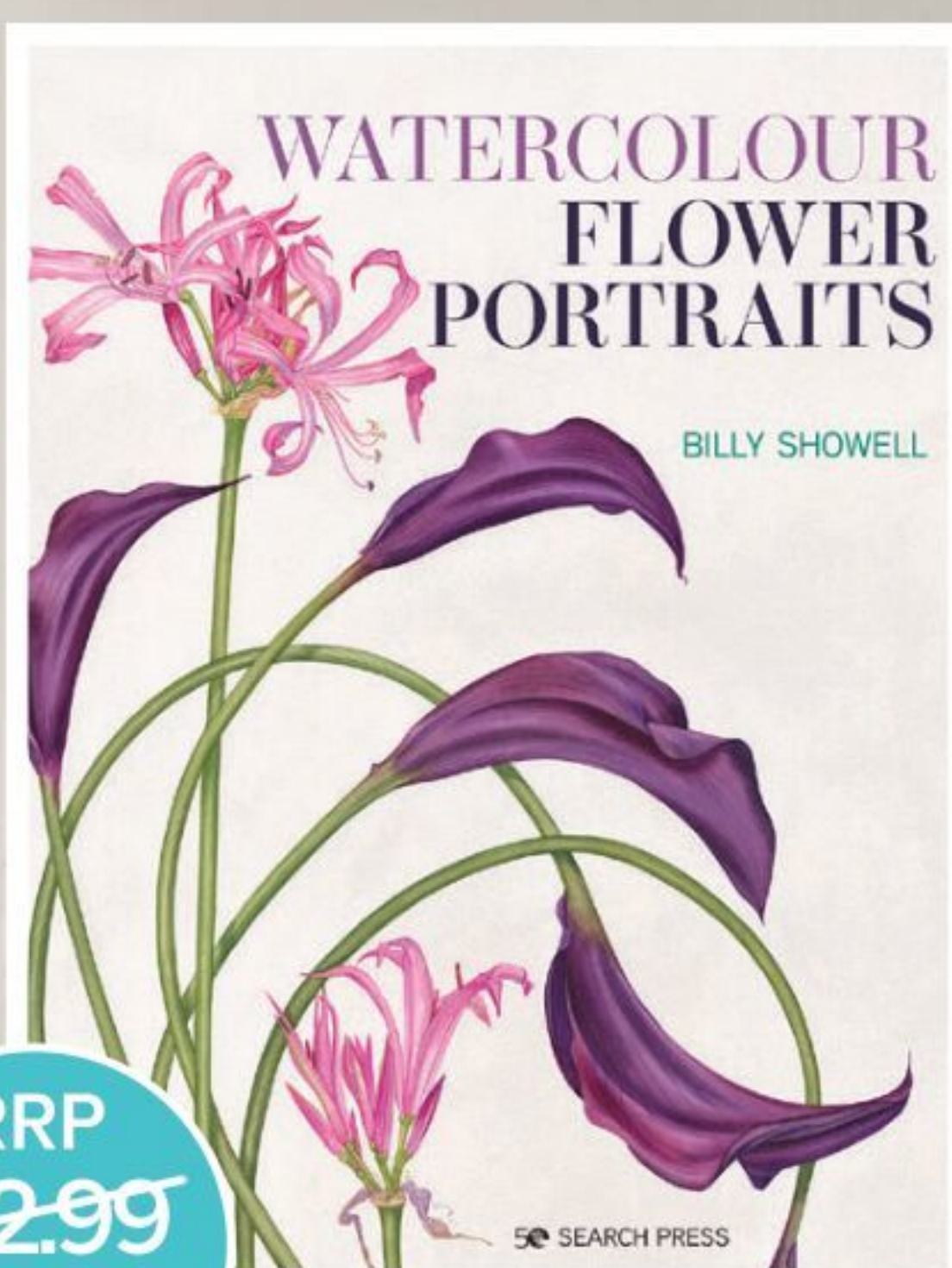
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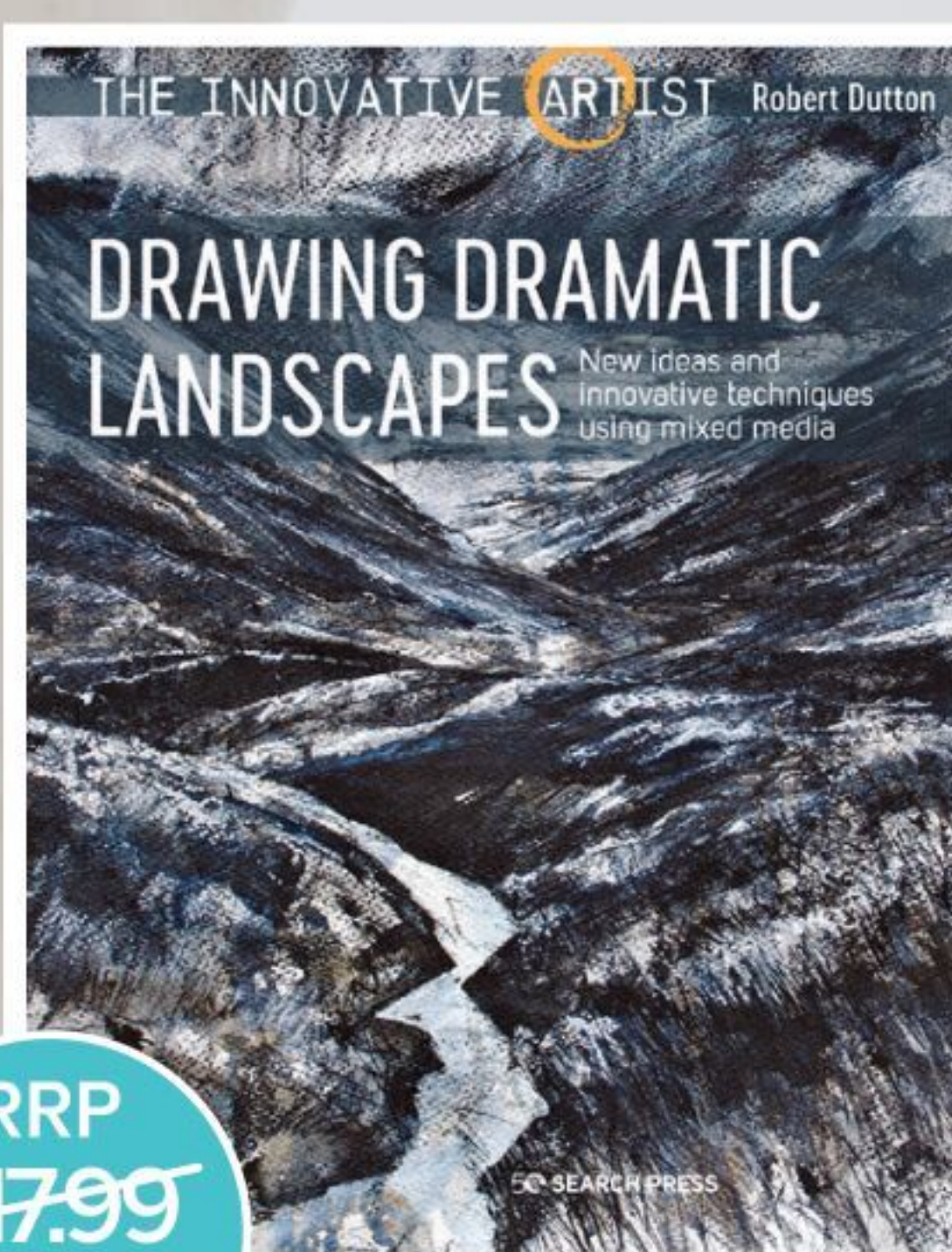
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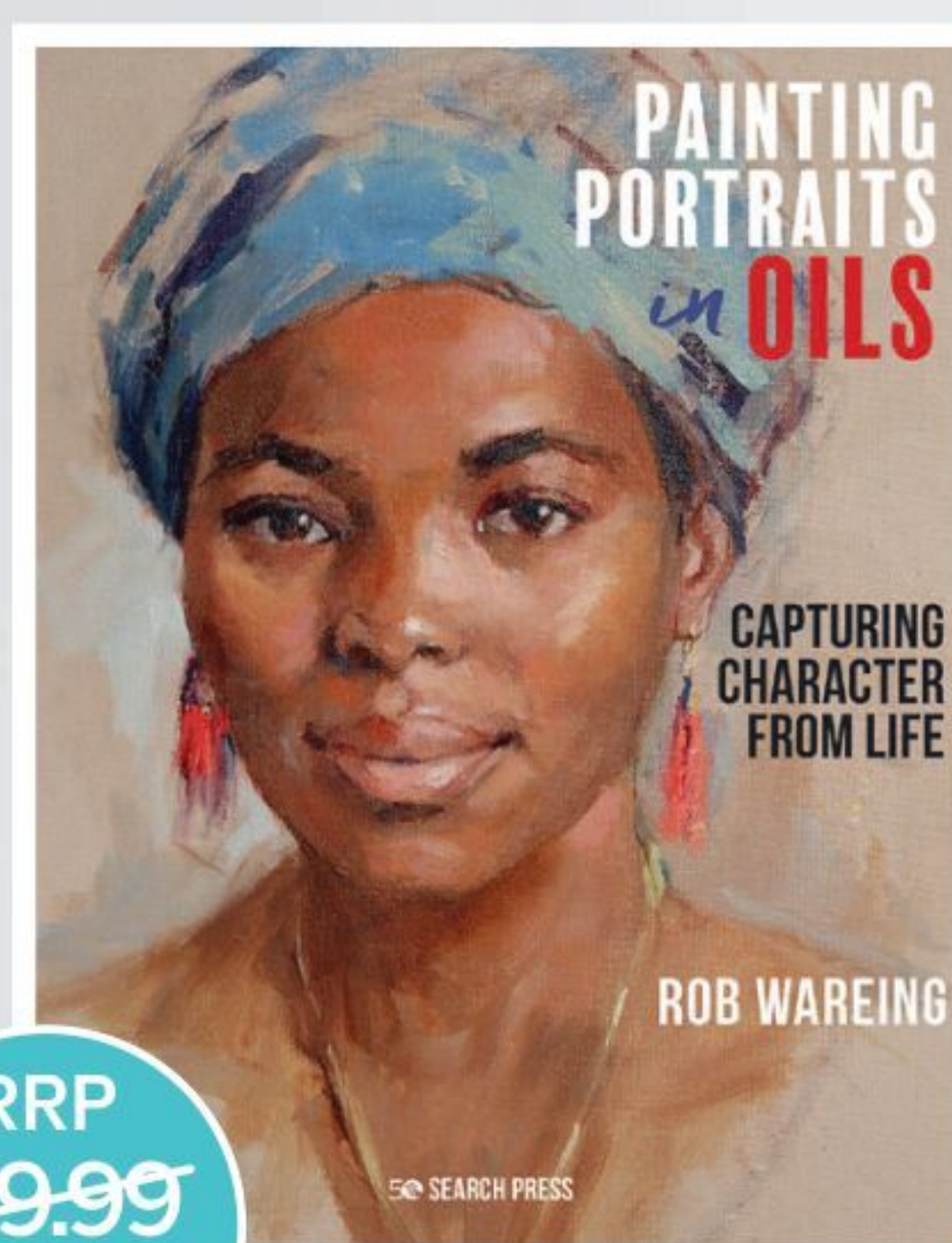
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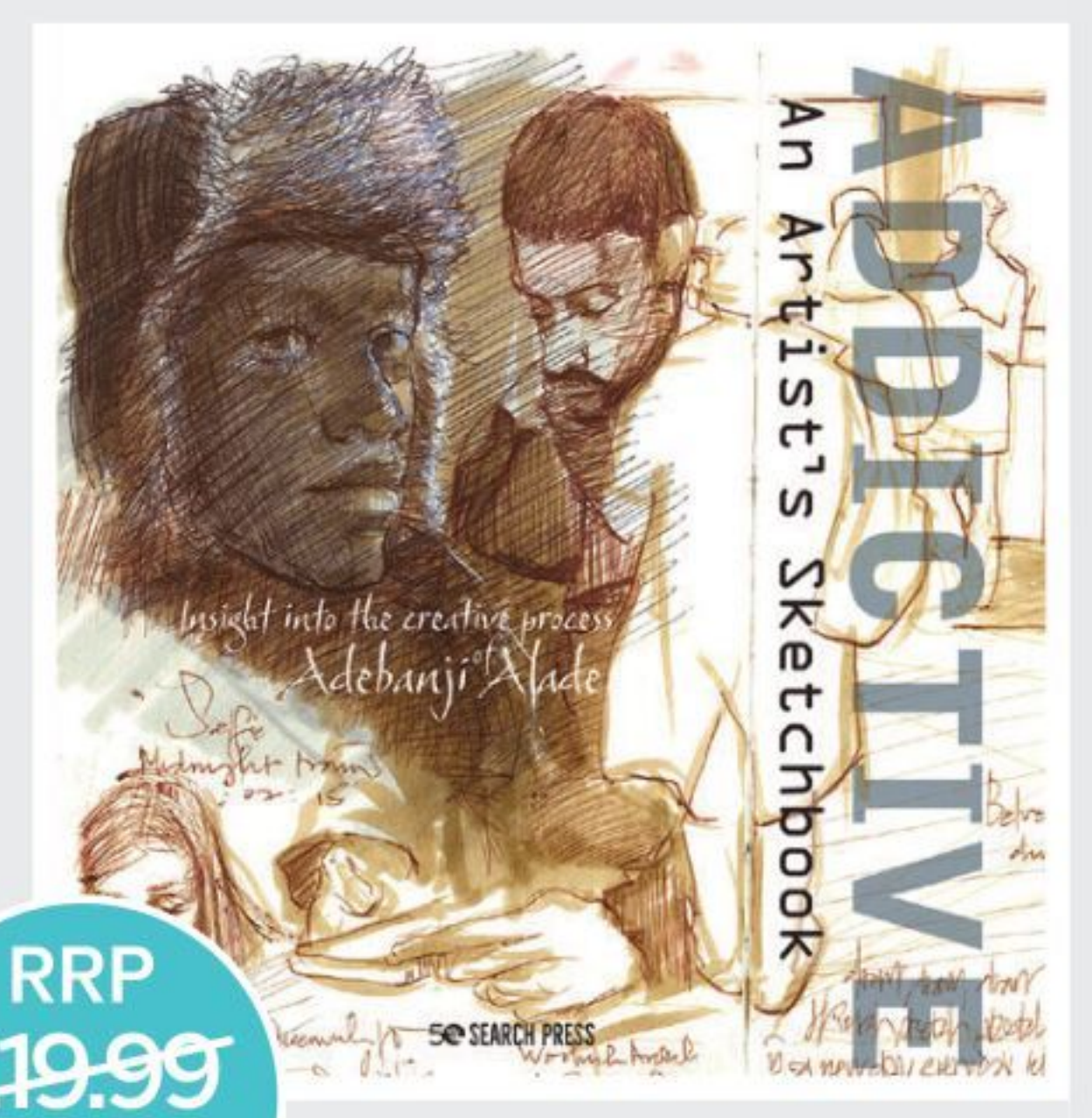
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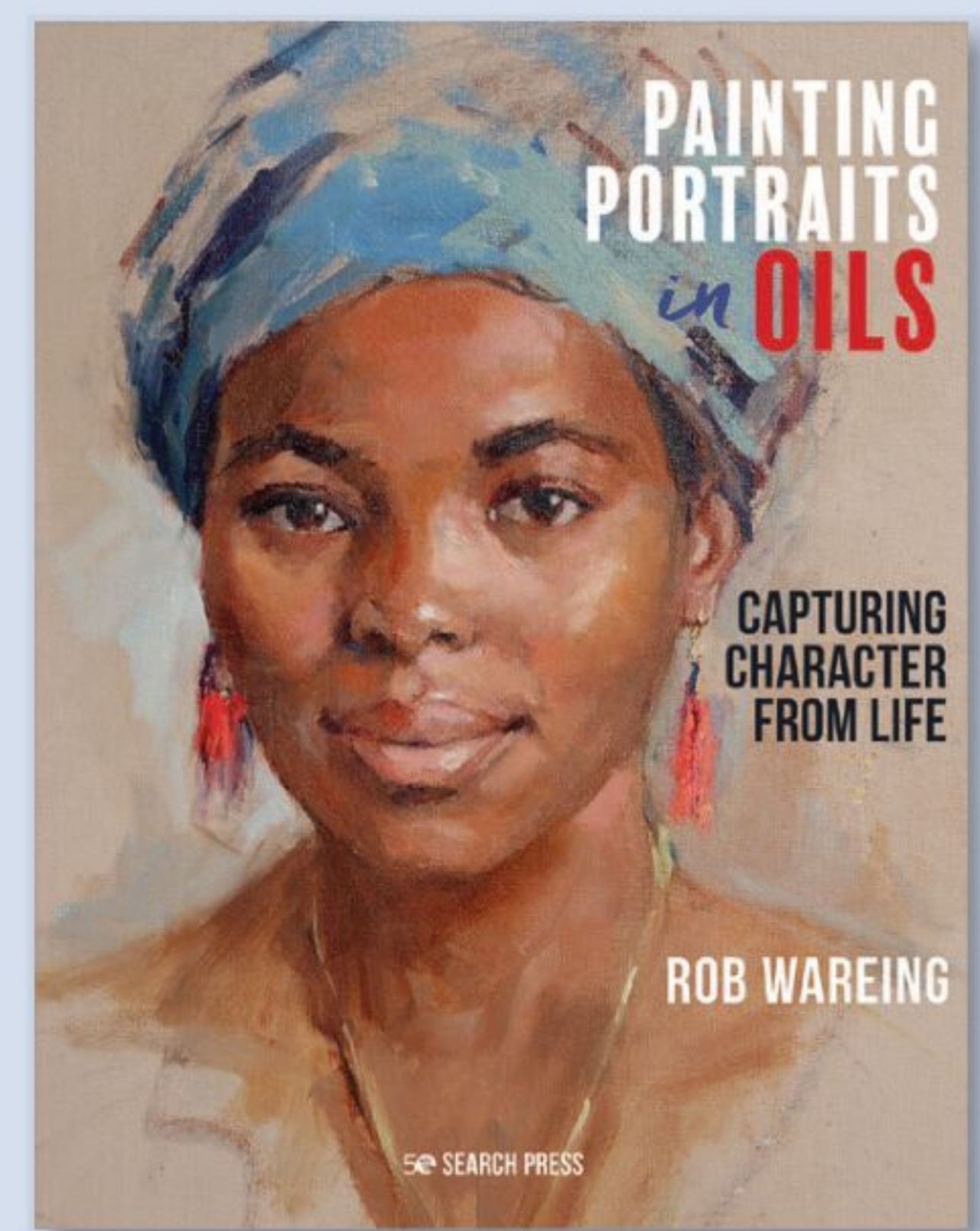
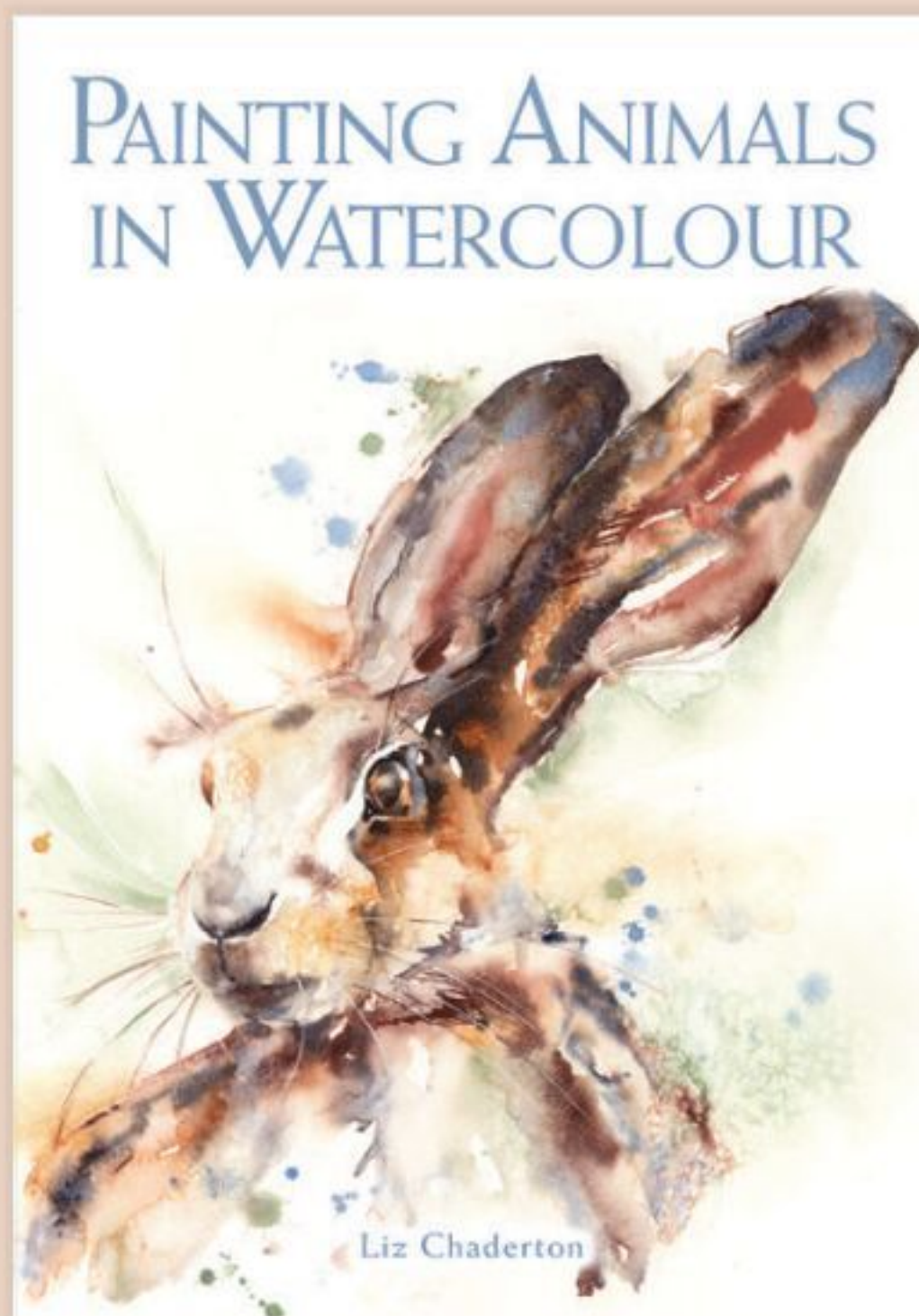
## WHAT TO READ THIS MONTH

Visit [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store) and click on the link to books to buy the latest practical art books available from LP's online bookshop. There's also up to £3 off selected Search Press books in our bookshop this month!

### Animals in watercolour

Liz Chaderton will need little introduction to *Leisure Painter* readers. Liz has written numerous articles for the magazine and here she shares her passion for the medium in *Painting Animals in Watercolour*. This is a practical guide, full of helpful information, tips and techniques that teach you how to capture the animal's character as well as its likeness. Liz explains: 'This book aims to be a really practical guide on where to go, what to take and how to overcome nerves. Rather than to be a glossy reference book, it has been written (I hope) in a way that you will feel you are painting or drawing along with me. I want to see its pages thumbed and splashed with paint.' The process starts with solid information on how to approach drawing, stressing that it is at this moment that the creative input will pay the biggest dividends. There are ideas on how to make sketching from life fun, including details on materials and techniques, sourcing information and using photography – even what to wear for comfortable outside sketching! Step-by-step demonstrations using different watercolour techniques follow to get you started on your own journey.

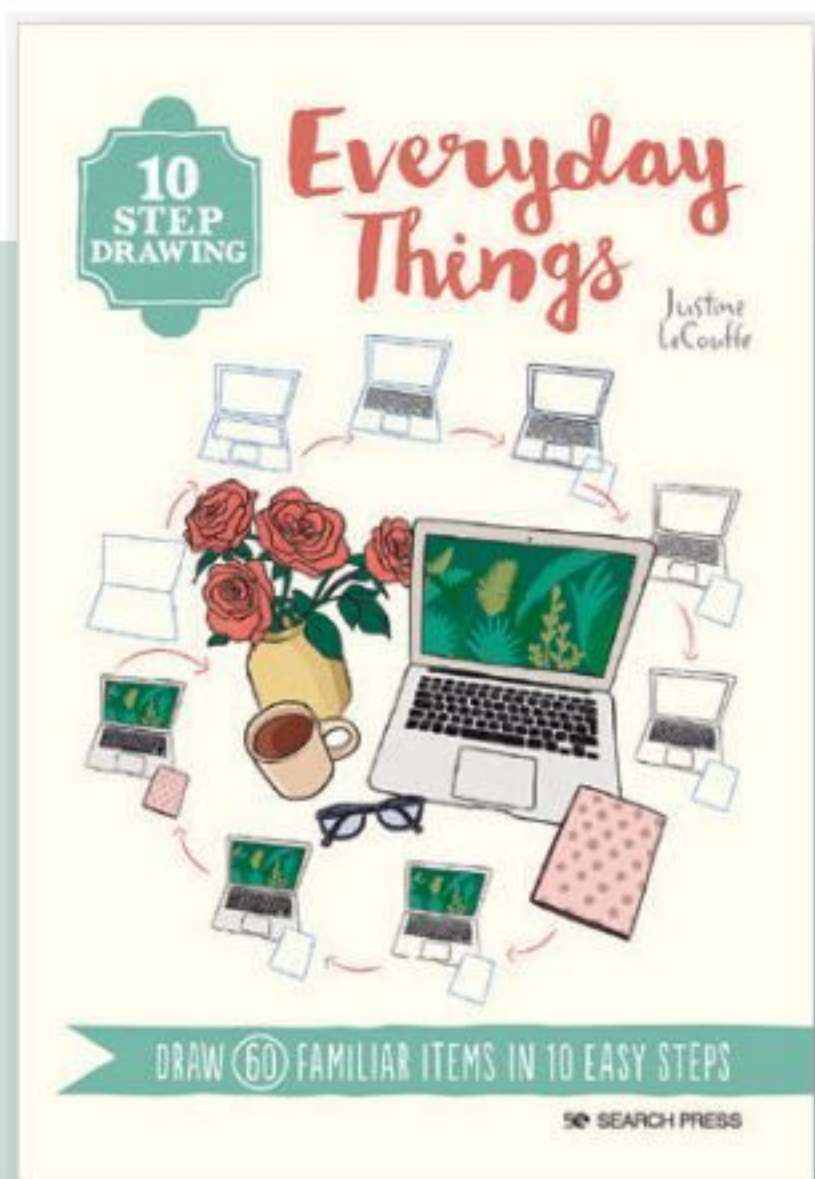
*Painting Animals in Watercolour* by Liz Chaderton. Crowood Press, (p/b), £9.99.



### Portraits in oils

Sought-after tutor, and *The Artist* contributor, Rob Wareing, draws on 40 years of experience for his first book, *Painting Portraits in Oils*. Working from life, Rob encourages students to complete their painting in one sitting. His *alla prima* method is explained here in great detail, from the initial overview of the subject and preparing your work area to how to pose and light the sitter. Every stage of the process is covered – composition, proportions, colour mixing and skin tones, to finishing touches – with clear step-by-step demonstrations and plenty of the artist's work included throughout.

*Painting Portraits in Oils* by Rob Wareing. Search Press, (s/b), £19.99. The book is published on 1 January.



### Drawing every day

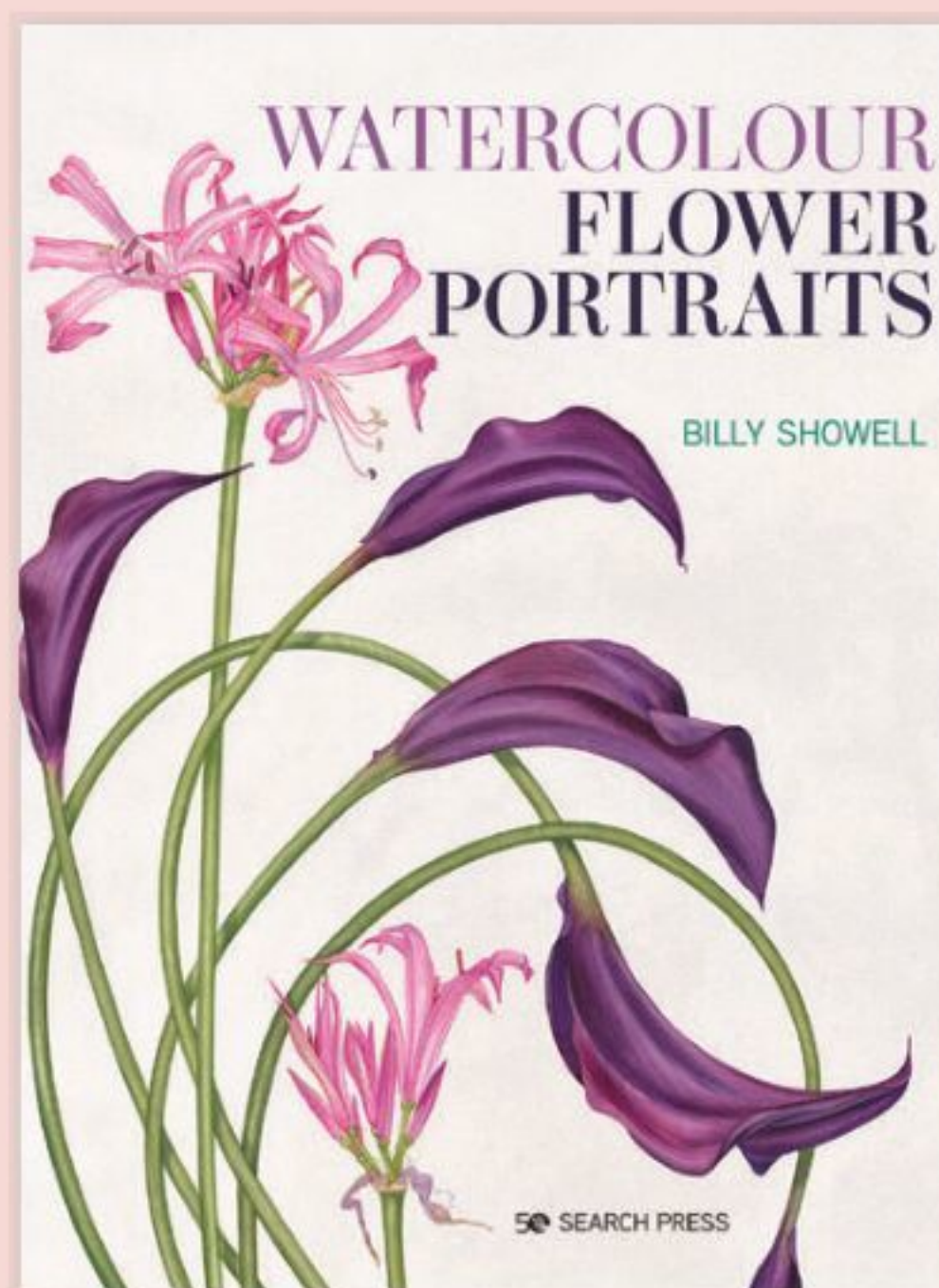
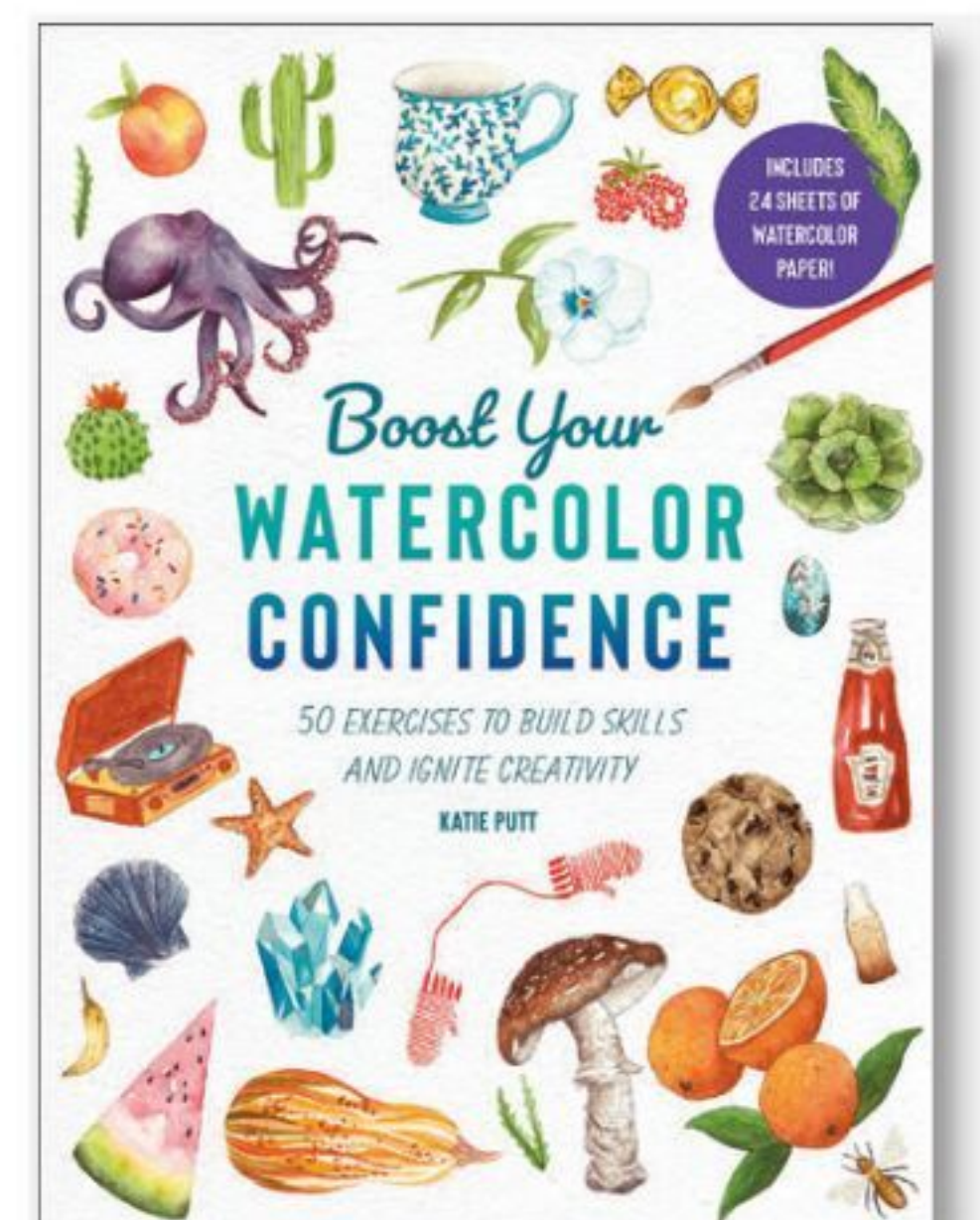
In her new book, *10 Step Drawing: Everyday Things*, artist, illustrator and graphic designer, Justine Lecouffe shows us how to make regular drawing practice fun by using just ten steps to turn 60 simple shapes into everyday items. From bedside alarm clocks, cooking utensils and sunglasses to perfume bottles, sun hats and running shoes, there's a new subject everywhere you turn.

*10 Step Drawing: Everyday Things* by Justine Lecouffe. Search Press, (p/b), £8.99. Published on 1 February and available to pre order.

### Boosting confidence

London-based watercolour artist and illustrator, Katie Putt brings us 50 watercolour challenges to encourage us to build confidence with watercolour. The emphasis is on letting go of your inhibitions and, to that end, 24 sheets of high-quality watercolour paper with printed outlines that correspond to projects in the book are included to help you get started.

*Boost Your Watercolour Confidence* by Katie Putt. Search Press, (s/b), £12.99. The book is published on 1 February and can be pre-ordered.



### Flowers in watercolour

Back by popular demand, Billy Showell's *Watercolour Flower Portraits* was first published in 2009. Billy is a renowned botanical fine artist and tutor and the winner of many awards for botanical excellence. In this practical book she shows us the drawing and painting techniques necessary for capturing the subtle beauty of flowers. Information on equipment needed and advice on colour mixing and composition is followed by detailed advice on painting individual aspects of flowers, such as leaves and stems, adding shadows and painting white flowers. Four step-by-step projects put what you have learned into practice – featuring orchids, lilies, roses and delphiniums.

*Watercolour Flower Portraits* by Billy Showell. Search Press, (s/b), £12.99. Published on 1 February and available to pre order.



# Online gallery

Jane Stroud's selection of works from our PaintersOnline gallery

WWW.PAINTERS-ONLINE.CO.UK



◀ **Chrissie Havers**  
**Tall Barns,**  
acrylic on canvas,  
11¾×11¾in.  
(30×30cm)

**Chrissie Havers lives and paints in rural Cambridgeshire and finds inspiration in the constantly changing nature of the surrounding arable farmland. She has a degree in English and has attended various art courses to improve her skills, but no formal art education. Last year she was awarded the Royal Talens prize at our TALP Open competition. To see more of Chrissie's work, post a comment or upload your own images, visit [www.painters-online.co.uk](http://www.painters-online.co.uk)**

'The tall stalks lining the track beside a familiar field were the initial inspiration for *Tall Barns*. I wanted a very loose approach to describe them so applied an acrylic umber wash randomly to the canvas, adding a grey wash while still wet and keeping the canvas upright to allow water to dribble down from the horizon line through the washes. This produced vertical washed-out marks, which were perfect for stalks! You can see them at the bottom of the painting.

'Once this area had dried, I painted some darker grey blacks to add depth here and there, and some paler tones to vary the stalk colours. I decided on a high, gently curving, horizon line to enhance the effect of the foreground. At this point, I painted the barns at the top right. They're based on the tall farmyard barns across the road from my house. I often import elements from other places such as these when the composition needs more focus.

'Next, I painted the creamy yellow of the crop in the mid ground, followed by the green diagonal area to connect field and grasses. A mid-blue for the sky, overlaid with lavender, gave me the heat of the day. The terracotta used for the roofs contrasted nicely with this and I also drew with it into some of the stalks. This can be seen at the bottom left of the painting. Looking over it all, I felt that more buildings were needed for the top left and I also darkened the sides of the barns considerably so that they made a satisfying contrast to the pale crop. Finally, I painted the tallest of the stems, taking a couple well above the roofline to consolidate the composition. I added the pale-yellow suggestions of pods to their tops.'



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## Elements of the landscape

Barry Herniman begins a new four-part series in which he paints a different element of the landscape each month, starting with a moody sky in watercolour and pastel

**Barry Herniman**  
organises and tutors painting holidays in the UK and abroad and is available for workshops and painting demonstrations to art clubs. To join his mailing list for future events email [bah@theartistmag.com](mailto:bah@theartistmag.com). Barry's Cleveland Paintbox is available online at [clevelandpaintbox.com](http://clevelandpaintbox.com). His books *Painting Mood and Atmosphere in Watercolour and Mixing Landscapes in Acrylics* are available at discounted prices from our online bookshop: <http://bit.ly/kysew1AUX>. [www.barryherniman.com](http://www.barryherniman.com)

**DEMONSTRATION**  
*Winter Sky over Galway*

**STAGE ONE**  
Using my 2B pencil I drew in the main areas of the picture: the hill, foreground and main cloud formations. Then I used some masking fluid to block out areas in the hills and clouds that I wanted to keep pristine white.

**STAGE TWO**  
With a mix of yellow and red around the edges of the clouds I didn't worry about being pastel later on – these will be strengthened up the tone area in the foreground. With a light blue pastel I moulded some lighter areas into the clouds – and it was finished.

**STAGE FOUR**  
To get some basic cloud formations, I started with cobalt blue and orange cloud areas, keeping so the colours merged. Remember – this is just foundation for the end.

**STAGE FIVE**  
A strong mix of hard quacardone gold and the dark foreground all the masking fluid and, with the same rigour I thinned the into the background.

**MATERIALS**

- Saunders Waterford NOT watercolour paper 200lb
- Schmincke Horadam Aquarelle Watercolour: Indian yellow, rose madder, manganese blue, cobalt blue, ultramarine, orange, manganese violet, quacardone gold and helle turquoise
- Selection of soft pastels: dark and light blues, blue/grey, blue/violet, grey/green, dark green, soft pink and white
- Paper tachen stick
- Dabur Conetop round brushes, Nos. 12 and 6
- Masking fluid

My pastel tray I put all the colours that I am using for a particular painting in a small plastic tray, which I keep for this purpose.

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**DETAIL D**  
The final highlights were added using the pure white pastel, which just gives the painting that lift and sparkle.

**FINISHED PAINTING**  
*Winter Sky over Galway*, watercolour and pastel, 11½ x 15½in (30 x 40cm). Last but not least, the finishing touches. With a dark blue and green pastel I strengthened up the tone area in the foreground. With a light blue pastel I moulded some lighter areas into the clouds – and it was finished.

Next month: *Streams and rivers*

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Thomas Kennington, *The Pinch of Poverty*, oil on canvas, 1891. Coram in the care of the Foundling Museum, London.



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