

the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

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See page 23

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OIL PORTRAITS



PASTELS



ACRYLICS



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- Try new digital painting techniques
- Develop your sketching skills
- Try new colour combinations in watercolour for powerful results



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10 to 18
October
2020



Adebanji Alade

Paint in Morocco with Adebanji Alade VPROI

Essaouira

ADEBANJI ALADE is vice president of the Royal Institute of Oil Painters and 'artist in residence' for the BBC's *One Show*. Adebanji is known for bringing a lively sketchy feel to his paintings, and his work is inspired by atmosphere, people and the mood created by a particular light. He was winner of Pinto Rapido in 2013. Adebanji has chosen Essaouira for his painting holiday, because it is full of colour and sun, and has a buzz in the air.

Essaouira is a place where your senses are exposed to exotic colours and exquisite architecture. It offers an intoxicating mix of exotic Arab architecture and Mediterranean-style white-washed houses with blue shutters, a working fishing harbour with traditional boats and colourful spice souks. Time has stood still in Essaouira, which remains an important market town for the nomadic Tuareg people. Donkeys are laden with goods, men still wear the traditional full-length and hooded burnous and women their floating jellababs and hijab (veil).

There is plenty to paint here and inspire all artists. Inside the walled old town are dappled sunlit squares, meandering alleyways, secretive doorways, elegant minarets, mosques and mosaics, aromatic and colourful souks and much more. In contrast to the hustle and bustle of the trading medina lie the serene and mellow streets of the mellah or Jewish quarter. Outside the walled medina are sun-drenched avenues lined with palm trees

and miles of wind-swept sandy beaches, as well as sea fortifications, dramatic rocky seascapes and a thriving traditional fishing harbour.

PAINTING PROGRAMME

Every day will be spent painting in Essaouira with Adebanji Alade, who will be working mainly in oils but also acrylics, watercolour, pastels, coloured pencils, charcoal and graphite. You'll receive endless motivation, inspiration and entertainment from Adebanji's wealth of experience. He will encourage you to work with a sketchbook and help you with your paintings as and when necessary. Adebanji will also do demonstrations on alternate days for anyone interested. This free-style painting holiday with some tuition is suitable for intermediate and experienced students. Your hotel overlooks the sandy beach and is



▲ Evening Light, Hampstead High Street, oil by Adebanji Alade

just five minutes' walk to the fishing port and medina. An accompanying escort will take care of everyone and all the arrangements. In October the weather is normally sunny and warm with a gentle breeze, making it ideal for painting *en plein air*.

- Dates October 10 – 18, 2020
- Number of students 8 – 12
- Price per person £2,875
- Single supplement £400
- Price includes: Flights from LHR, eight nights 4* hotel, breakfast & dinners daily, host artist, travel escort from the UK.



Essaouira



Essaouira



Essaouira

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THIS MONTH'S COVER



Ian Sidaway *Kicking Horse River*, watercolour
on Saunders Waterford Not 425gsm,
13¼×21¼in (35×55cm). See pages 40 to 43



WELCOME from the editor

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

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

Artists have always painted their own likeness, although perhaps not many have focused so consistently on self-portraiture as Lucian Freud. Freud drew or painted his own image throughout his life, starting as a child and encouraged by his mother who organised his inclusion in a London gallery exhibition of children's drawings in 1938 when he was just 16. Some of his early drawings are included amongst the 55 self-portraits on show in the current exhibition, *Lucian Freud: The Self-Portraits*, at the Royal Academy. This compelling display documents chronologically Freud's artistic development, revealing the range of styles, changes in his working practices and his openness to exploring different media throughout his career. Taught and influenced by Cedric Morris, he was encouraged to find his own vision, and to paint one painting a day as a professional discipline. His early drawings reveal his extraordinary facility as a draughtsman and technical skill with pencil, coloured pencil, or pen and ink, which complemented his intense scrutiny of his subject matter. Throughout the earlier years he was preoccupied with the power of drawing and working in a graphic style.

The third room in the exhibition reveals the massive transition from this linear style, to a thicker, meatier use of paint when his more painterly artistic approach to figurative painting began to take shape. This was deeply unfashionable from the mid-1950s, and like Frank Auerbach and Francis Bacon, who inspired him to switch from sable to hog's hair brushes which could handle a heavier load of paint, Freud found himself working against the tide of Abstract Expressionism, then in vogue. The unfinished oil portrait of 1952 shows his working practice, starting from the bridge of the nose and working outwards like an explosion, while the lovely watercolours of the early 1960s show how he replaced the linearity of his early drawings with a loose, painterly colour wash approach.

Freud never used photographs, preferring always to paint from life and in the case of self-portraits with the help of mirrors, a key tool for artists ever since their invention. The fourth room in the exhibition is a masterclass in how to use mirrors in a range of different positions and unusual ways to create real and imagined spaces and set up engaging relationships between artist and viewer. This was definitely the most surprising and my favourite room in the exhibition.

The exhibition ends with an uncompromising full-length impasto self-portrait of the artist aged 71, his physical frailty counterbalanced by the muscularity of the built-up thick layers of paint. It offers the perfect opportunity to enjoy a gentle, visual walk through Freud's stylistic developments, and to take in the myriad ways in which self-portraits can be expressed, and the messages it can convey to the viewer.

By complete contrast, and in line with our aim to cover all media, approaches and subject matter, we are pleased to introduce readers to the very different medium of digital painting in the step-by-step tutorial by professional artist and illustrator Cliff Cramp on pages 20-22. In partnership with Corel, who recently launched their new Corel Painter 2020 software, created for artists by artists, Cliff showcases the tools available and invites you to give the software a try. Plus we invite you to enter a new Corel digital painting competition to win prizes worth £1,700 – for details see page 23.

Sally Bulgin Publishing Editor

Let us know what you think at

- theartistletters@tapc.co.uk
- www.painters-online.co.uk/forum
- www.facebook.com/paintersonline
- twitter.com/artpublishing

Lucian Freud: The Self-Portraits is on show in The
Jillian and Arthur M Sackler Wing of Galleries in the
Royal Academy, London, until January 26, 2020.





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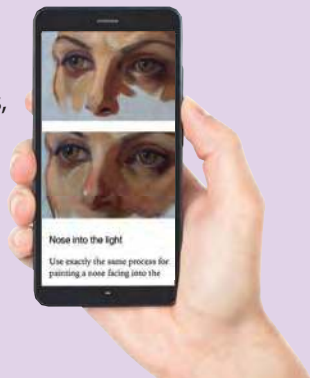
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- Create your own Studio Wall mood board and share with other artists
- Chat with other artists on a wide range of art-related topics
- Connect with art tutors and art clubs
- Find details of art courses, art shops, galleries, framers and more
- Be inspired by practical painting and drawing demonstrations
- Enter our competitions with great prizes up for grabs



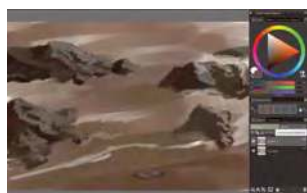
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EDITORIAL CONSULTANTS



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



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



Haidee-Jo Summers ROI, RSMA has won many awards for her *plein-air* and *alla-prima* oil paintings. She is an elected member of the Royal Institute of Oil Painters, the author of *Vibrant Oils* and also has a DVD with the same title.

Next month in *the* artist

FEATURES

► IN CONVERSATION

Scottish artist **George Gilbert** reveals the influence of the Glasgow Boys on his passion for realism and discusses his use of a restricted palette



PRACTICALS



◀ Learn more from **Deborah Walker** about the importance of using hard and soft/lost and found edges in your watercolour compositions

► Paul O'Kane

reveals why you should consider using gouache on your next painting trip



- **Robert Brindley** discusses the appeal of painting snow and demonstrates a snowy landscape in watercolour
- 10 key tips from **Robert Dutton** on how to use palette knives to help loosen up your style and become more expressive in your work
- How to paint figures in watercolour with freedom and energy, by **Steve Griggs**
- Follow **Colin Halliday** and paint winter landscapes in oils out of doors

PLUS

- More advice from **Adele Wagstaff** highlighting the lessons to be learnt from studying the work of the Old Masters
- **Julie Collins** suggests how to mix the ideal colours for painting snow scenes in watercolour

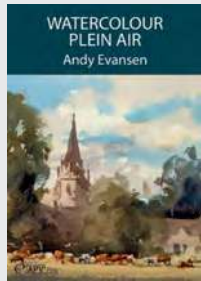
And much more! Don't miss out:
our March issue is on sale from January 24

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STAR LETTER



This month's star letter writer will receive a DVD, *Watercolour Plein Air* by Andy Evansen, worth £28.55, courtesy of APV Films, www.apvfilms.com, telephone 01608 641798, plus art books or materials from our in-house store.

It's never too late!

I always had a passion for art. I went to school in Edinburgh, a city with a rich tradition in the arts, and during the summer festivals overdosed on concerts, plays and exhibitions. The Scottish Academy's Summer Exhibition was a highlight. The stellar array of Scottish artists of that era was intoxicating – Ann Redpath, William Gillies, Joan Eardley, Robin Phillipson and many others.

However, I devoted my energy in the years that followed to the cello, studying with Rostropovich in Moscow, playing as a soloist at several Proms, and finishing my career as Principal Cellist of the London Symphony Orchestra. A busy life of constant travelling never left time to develop the skills to take my own art to another level. But the lure of art never left me, although confined to part-time holiday activity – mainly drawing in pencil and watercolour sketches.

As retirement loomed I began to feel

that finally I might get to grips with oil paint, which I had never had the courage to use. My first move was to join an evening class with a group of about six adults of mixed ability – most far more experienced than I. Our teacher guided us through an obstacle course of still-life and life painting. The next stage was to look for a crash course in drawing and painting, which I found at the London Atelier of Representational Art (LARA), where I enrolled for several courses. It came as some surprise to me to see the patience and subtlety that was required to really observe those lifeless casts.

Having done a few of these courses I was keen to look into less formal representational painting, and so I looked around for courses taken by contemporary painters whose work I admire. The Royal Drawing School (formerly Prince's Drawing School) offered courses in life painting, and these together with Slade School Summer Courses, gave me the chance to work from the model over periods of a week or two, with one long pose for the duration of the course. My tutors, who included Andy Pankhurst and Kate Hopkins, offered inestimable advice, and it was inspiring to be taught by artists whose work had already had a considerable impact on me.

Of course nothing quite makes up for the experience gained over years of working in a medium like oils. It seems to me that the biggest challenge for the late beginner is not to be overwhelmed by the enormity of the challenge. So many questions arise about materials, colour

theory, mixing, tonal balance, subject matter and composition. Talking with other artists gave me further insights into their working methods. Amongst others I was lucky enough to meet Sarah Spackman, Russell Dorey, Julian Merrow Smith and Adele Wagstaff, all of whom, having very different styles of painting, expanded my horizons.

I continue to develop my work between courses with small still-life studies; self portraits are an on-going study! Apart from the plethora of exhibitions that we have in this country, Instagram and YouTube are also hugely useful tools for seeing other artists' work as well as keeping up with work in progress, and the links between artists.

There comes a time when every artist has to go it alone but in my case the value of having done a variety of classes and courses makes up for not having a conventional art school training. When the drive is to make up for lost time, there is an intensity of a different kind when attempting a new challenge at a later stage of life. Drawing and painting also offer a daily structure not unlike that of meditation, and there are social benefits from going to exhibitions, sharing frustrations with like-minded enthusiasts and getting one's own hands dirty.

My advice to late beginners would be, you have nothing to lose and on the plus side you may have an aptitude you didn't even know you had. Go for it!

Moray Welsh, by email

Tone versus colour

I first started painting seriously about 40 years ago and always fretted that I was not using colour imaginatively. I compared myself unfavourably with those who were. Then I read an article in your October 2004 issue in which Ken Howard talked about his early years, and quoted his tutor Ruskin Spear, who advised him 'what you need is a tube of raw umber'. This got me thinking.

More recently, Amanda Hyatt has talked about being a tonal painter (May to September 2018 issues and May, June, August, September, October and

December 2019 issues), and Paul Weaver's focus on beautiful greys in the December 2019 issue finally made me realise that tone is much more important to me than colour – and I am loving it! So much attention is given to colour, and I still admire the work of a good colourist, but it is the tone, and the impact and atmosphere that can be created with it, that now spurs me on.

Joyce Livy, by email

Making copies

I was delighted to read Adele Wagstaff's article in the January 2020 issue extolling the educational value

of copying the Old Masters. There is another benefit, of equal value in my eyes. Drawing is all about looking and when I copy a masterwork I gradually see more and more of its beauty. I may be concentrating on the composition, for example, but find a richness and subtlety of colour being revealed. So copying enhances the pleasure I get from the work.

Friends sometimes say that they find an empty new sketchbook intimidating. An Old Master copy on the first page is a good way to break the ice and provides a pleasing frontispiece thereafter.

Charles Gallagher, by email

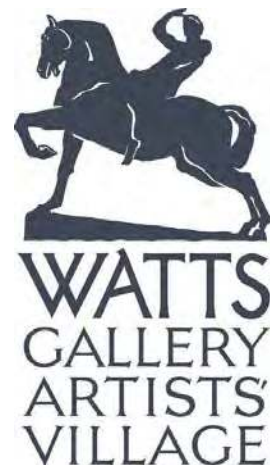


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THE ART WORLD

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

compiled by Jane Stroud



Sketch for Survival

▲ Sharon Bamber Loss, pastel,
8¼×11¾in (21×29.7cm)

Last summer we included details of the UK conservation charity, **Explorers Against Extinction Sketch for Survival** competition, which invited entries from artists featuring endangered species. Selected work and winning paintings were exhibited at The Royal Geographical Society, Kensington Gore, London, in November, where **Sharon Bamber's** pastel painting, *Loss* (above) was awarded **The Artist Award**, presented to the work that best captured the spirit of the **Sketch for Survival** campaign. Editor, Sally Bulgin, writes: 'Sharon's image shows incredible mastery in the handling of her medium to capture and celebrate the magnificence of her subject. Her portrait dominates the composition, reflecting the strength and power of the animal, whilst also revealing through the sensitive depiction of the face, the vulnerability of the species in a profound and moving way.'

Sharon is an expedition artist who is passionate about the

natural world and undertakes field expeditions and project commissions to capture and communicate the stories of vulnerable species and places. Her painting was inspired by a wild orangutan she saw in the 1990s. 'I was incredibly fortunate to see this wild orangutan in its nest in the forests of Borneo. Even then, though, vast areas of its home were being destroyed and replaced with palm oil plantations. It was devastating to see. The facial expression, so like ours, is easy for us to read and I hope inspires empathy and understanding, which in turn will move us to act.' A committed *plein air* painter, Sharon is currently based in the mountains of British Columbia but travels anywhere the stories take her. To find out more about Sharon and her work go to www.sharonbamber.com

For more information about Explorers Against Extinction and their work, visit www.explorersagainstextinction.co.uk

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Space through COLOUR

Studies, sketchbooks and over 50 paintings by one of this country's most admired modern artists, **Ivon Hitchens**, is currently on show at the **Djanogly Gallery** at Lakeside Arts in Nottingham, until February 23. The exhibition explores the entire range of Hitchens' career, from the 1920s to the 1970s, featuring the landscapes of Sussex, flower paintings, interiors and nude studies. **Ivon Hitchens: Space Through Colour** is a partnership between Pallant House Gallery, Chichester (where it was shown earlier in 2019) and Djanogly Gallery, Lakeside Arts. On Thursday February 20, **Peter Khoroch**, the recognised authority on Hitchens, will lead gallery tours at 1pm and 3pm; www.lakesidearts.org.uk/ivonhitchens

◀ **Ivon Hitchens Flower Piece, 1943**, oil on canvas, 40½×27¼in (103×79cm)



▲ Drawing workshop at Watts Gallery Artists Village, near Guildford

ART picks

- Look out for **Portraits from the Precipice** at train stations, tubes and public places in more than 2,500 locations across the UK – from London Waterloo Station to the M4 – until February 23. The Portraits from the Precipice project is organised by **Octopus Energy** and **Artfinder** to raise awareness of climate change. Artworks from all over the world have been submitted responding to the brief – ‘what climate change means to you’ – making this the world's biggest ever outdoor art exhibition. For more information go to www.artfinder.com
- **Artlook**, a group of 12 artists from Wiltshire and Hampshire, are exhibiting recent paintings at Salisbury District Hospital, from February 14 to March 13; www.artlook.org
- **George Boyter** will lead a **watercolour demonstration** for members of the **Tewkesbury Art Society** at The Methodist Church Hall, By The Cross, Barton Street, Tewkesbury GL20 5PA, on Tuesday February 18, 10.15am to 12.30pm. Non-members are welcome. For more information go to www.t-a-s.info

- Reflecting its current exhibitions, **William Orpen: Method & Mastery** and **The Show Goes On: A Theatre of Portraits by the Royal Society of Portrait Painters**, both until February 23, the **Watts Gallery** near Guildford is running a workshop, **The Artist & Studio: Painting the Figure in Space** led by Tim Patrick on Saturday January 18, 10.30am to 4.30pm. For more information on this and other day workshops and termly courses, go to www.wattsgallery.org.uk





The Bare Level Plain – The landscapes of South Riding

The **East Riding Artists (ERA)** are putting together an exhibition of work at **The Ropewalk**, Barton-upon-Humber, focusing on the 1936 novel, *South Riding* by Winifred Holtby. In particular the exhibition will explore the East Riding landscapes and towns and villages along the Humber. The theme gave members an opportunity to explore new subjects with new eyes. The exhibition will be shown in the main gallery at **The Ropewalk**, Maltkiln Road, Barton-upon-Humber, from January 18 to March 22; www.the-ropewalk.co.uk

▲ John D. Petty *The Field of Barley, Middle Farm*, pastel and acrylic inks on watercolour paper, 13½×21in (34×53cm) from *The Bare Level Plain* at The Ropewalk, Barton-upon-Humber, from January 18 to March 22

FBA FUTURES

Over 80 works by 43 of the most outstanding art graduates of 2019, from art schools across the UK, will go on show at the **Mall Galleries**, London for the 8th **FBA Futures 2020**, from January 6 to 20. Claire O'Brien, CEO of the Mall Galleries writes: 'FBA Futures 2020 is comprised of artists who we hope will go on to shape the future of figurative art. They will join artists from the last seven years of **Futures** whose works are now in the collections of museums and galleries in the UK and Europe. This reflects the strong resurgence of interest in figurative art and especially contemporary painting, seen across the wider art market.' The exhibition can be seen online at www.mallgalleries.org.uk

● Events to look out for relating to the **FBA Futures** exhibition include a discussion: **Studio Visits – An Inside View**, on January 11, 2 to 3.30pm; **The Memory Tour**, January 12, 12 to 1pm, when a group of artists will lead a tour of the exhibition focusing on how their practice relates to the theme of memory; and **The Body Tour** on January 18, 2 to 3pm where female artists focus on how they investigate the body in their own practices. To book any of these events, go to <https://www.mallgalleries.org.uk/whats-on/events>

► Jack Sutherland *Tall Horse*, oil on canvas, 54×38¼in (137×97cm) at *FBA Futures*, The Mall Galleries, London



PAULA REGO: Obedience & Defiance

SCOTTISH NATIONAL
GALLERY OF
MODERN ART
(Modern Two),

73 Belford Road,
Edinburgh EH4 3DS

☎ 0131 624 6200

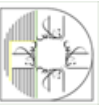
www.nationalgalleries.org

Paula Rego: Obedience and Defiance is the first major retrospective of Paula Rego's work to be shown in Scotland, spanning over 50 years of her career and featuring more than 80 works, lent from public and private collections. Born in Lisbon in 1935, Rego trained at the Slade School of Fine Art in London between 1952 and 56, where she met her husband, the painter, Victor Willing. The exhibition will include early paintings based on the artist's memories of her childhood in Portugal and other life experiences, as well as works inspired by literature, cinema, folklore, mythology and art history. Rego is known in particular for her confrontation of topical issues, such as gender discrimination, poverty, female genital mutilation, abortion and the death of civilians in war, and all aspects of her work will be featured here.

The exhibition, which began at the MK Gallery in Milton Keynes, is curated by art historian and former director of the Whitechapel Gallery in London, Catherine Lampert, and will tour from Scotland to the Irish Museum of Modern Art in Dublin later in the year. Paula Rego's son, Nick Willing, made an award-winning documentary about his mother in 2017 called **Secrets and Stories**, which will be shown as part of the exhibition.



▲ Paula Rego *Painting Him Out*, 2011, pastel on paper mounted on aluminium, 47×70¼in (119.4×179.7cm)





Paula Rego: Obedience & Defiance is at the Scottish National Gallery of Modern Art (Modern Two), Edinburgh, until April 19. A range of talks, tours and lectures coincide with the exhibition. See the website for details; www.nationalgalleries.org

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TALP

2020 OPEN CALL FOR

ORGANISED BY
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 from each category will be exhibited at Patchings Art Centre, Nottinghamshire, in two separate galleries, opening on the first day of the 2020 Patchings Festival of Art, Craft & Design on July 9 until August 9, 2020

Over 45 individual **PRIZES WORTH OVER £18,000** will be awarded to selected artists including:

£5,000 *theartist* Purchase Prize Award

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www.britishcontemporary.art

£500 Caran d'Ache/Jakar Awards

Two prizes of £250 worth of art materials
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£500 Clairefontaine Awards

Two prizes of £250 worth of art products selected from the Clairefontaine Graphic & Fine Art range
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Haidee-Jo Summers *Birthday Kitchen, Afternoon Light*, oil, 31x33in (79x84cm)

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JUDGES

Sally Bulgin, editor *The Artist*

David Curtis ROI, VPRMSA

Guest Judge

Adebajji Alade VPROI

Ingrid Lyon, editor *Leisure Painter*

John Sprakes ROI, RBA, MAFA

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

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Four prizes of £250 worth of ColArt art materials
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Five sets of materials to the total value of £900
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ENTRIES



CARAN D'ACHE/JAKAR & THE ARTIST
EXHIBITION AWARDS WINNER
Kate Langley *Tree in Blossom*, oil, 25x28¾in (63x73cm)



THE ARTIST PURCHASE PRIZE & THE ARTIST
EXHIBITION AWARD WINNER
John Shave *Autumn Sunset*, oil, 27½x43¼in (70x110cm)

ENTER
ONLINE AT
<https://painte.rs/2CgZU0e>
Closing date for entries
April 9,
2020



PROARTE & THE ARTIST EXHIBITION
AWARDS WINNER
Craig Lee *Little Red Dress*, oil, 14x10in.
(30.5x25.5cm)

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 £20 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 <https://painte.rs/2CgZU0e>. Closing date for entries is 12 noon on Thursday, April 9, 2020.

4 Entries will be judged after April 9, 2020 and selected works called for exhibition. These must be framed (canvases excepted) ready for exhibition from July 9 to August 9, 2020 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 12 and June 28, 2020 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.

£2,600 Leisure Painter Award

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

Leisure Painter Highly Commended Award

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£350 ProArte Awards

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www.proarte.co.uk

£400 Royal Talens Awards

Two prizes of £200 worth of art materials
www.royaltalens.com

£600 St Cuthberts Mill Awards

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

£500 Search Press Awards

Four prizes of £125 worth of art books
www.searchpress.com

£400 Winston Oh Award

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

ALL ENTRANTS
will receive a complimentary
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Larger-than-life reality

Tjalf Sparnaay tells Susie Hodge what inspires his huge, 'megarealistic' oil paintings of food and everyday objects

As well as being an exceptionally accomplished musician, Tjalf Sparnaay is internationally celebrated for his huge, megarealistic paintings. Entirely self-taught, his paintings are exhibited in galleries all over the world and also in international collections. Several of his paintings were included in '50 Years of Hyperrealistic Painting', an international exhibition of 2013 that toured throughout Europe and the USA. He also exhibits regularly at the prestigious Louis K Meisel Gallery in New York, owned by the American art

dealer and author Louis K Meisel who coined the term Photorealism in 1969.

Until 1987, Tjalf was a teacher of physical education, but he gave it up for painting. He paints a range of subjects from fried eggs, salad, chips and burgers, to marbles, flowers, Coke cans and Barbie dolls in monumental proportions, enlarging and intensifying every detail. 'My paintings are intended to enable the viewer to experience reality once again, to rediscover the essence of the object that has become so common. 'I have painted many subjects, and I am still looking for new

▲ *Flower Power*, oil on linen, 51¼×71in (130×180cm).

With both fresh and dying flowers, this recalls 17th-century Dutch vanitas paintings

subjects, but everyone can relate to food, so it makes it possible to tell my story about beauty in daily life and show people their own familiar world in a different way.'

Megarealism

While Tjalf's work is integral to the Photorealist and Hyperrealist movements, it is also related to his heritage, especially artists of the Dutch Golden Age and Vincent van Gogh, for instance, who all incorporated symbolism into their art, particularly the 'memento mori' or 'vanitas.' He





▲ *Super Sandwich*, oil on linen, 35½×51¼in (90×130cm).

The beauty of Tjalf's large-scale paintings is that his palette, application and tonal contrasts can be studied closely – his rendition of textures is fascinating. This recalls his heritage of Dutch Golden Age still-life paintings

▼ *Fried Egg*, oil on linen, 39½×39½in (100×100cm).

Tjalf has painted this subject numerous times over the years. 'I am surprised and delighted that the image has inspired so many artists and graphic designers worldwide. When I painted the first fried eggs in 1997, I had no idea that the subject would become so iconic for my career overall. I was just painting an idea that I had. No one had painted this subject in this style before – they taste the same all over the world – an easy choice for a non-foodie like me. To paraphrase Magritte, this is not an egg, it's an illusion of an egg.'

considers this factor in some of his most iconic works: 'The "Fried Egg" series never bores me because of the many aspects of the work – it makes people happy, it is simple, recognisable and full of symbolic stuff. Also, many of my paintings are on the edge of decay. For instance, *Flower Power* (left) contains both fresh and dead flowers.'

More specifically, Tjalf's work is often compared with the work of Rembrandt and Johannes Vermeer, mainly because of his use of colour, portrayal of light and precise details. He says he is especially fascinated by the work of Rembrandt, Vermeer and Ralph Goings, 'because of the use of light and their paintings of daily life.' His 'Flea Market' paintings are close reproductions of famous works by Rembrandt and Vermeer, painted as if wrapped in cellophane with small price stickers on them. These paintings are made in deference to the artists, but also to reflect some of Tjalf's observations. 'Art sold in bulk as souvenirs, or phone snapshots and selfies with paintings destroy our memories of the originals. Between the artwork and its spectators is a grey area that fascinates me.'

Tjalf's philosophies may resemble



IN CONVERSATION

those of the Dutch Golden Age and, conversely, of Pop Art, through his explorations of everyday items on grand scales, but his work is also completely unique. 'I call my work megarealism – I invented the term – and it's different from Photorealism. Personality shows in the subjects and style, it is not my intention to eliminate brushstrokes to suggest it is like a photo. Actually I hate it when people say it is as good as a photo. It has to be even better because I like my painting to start where the photo ends. My megarealism adds personality to Photorealism.' Early on in his career, he intentionally moved away from copying photographs to create originality and meaning, and the painterly appeal of his work is extremely important to him.

Studies of reality

Tjalf usually works in oils on linen. 'Oil paint is the best; blending and glazing are much easier than acrylics. I like the handicraft aspect.' He has also used gold leaf, for instance in one of his huge Fried Egg paintings, which creates an added dimension as well as connections with other styles of art, including Byzantine and the work of Gustav Klimt. He says that he thinks for a long time before starting each painting, considering such things as dramatic or unusual viewpoints, angles and light, and combinations of colour. 'Colour and light are essential, especially with such great enlargements

which reinforce these aspects. My painting process is a procedure. I work on just one painting at a time, but when glazing layers need to dry for instance, I often start another work.

'To begin, I used to take a lot of photos first as a study of reality. Then I'd make a rough Photoshop sketch using the best parts of each and that was roughly transferred to the linen with a video projector. From that time, the



▲ *Colagirl*, oil on linen, 43¼×31½in (110×80cm).

A 21st-century take on the iconic concepts of 1960s Pop Art, this is also a version of the earlier vanitas paintings

composition can't be changed, but the painting process gives space to, and makes allowances for, the inception of the work.'

His painting method is fairly traditional. 'I apply several thin layers using small brushes for the subject, large for the background.' He works across the entire composition at once using 'yellow ochre, black, white, grey and cadmiums for the colourful parts, then other individual, dedicated colours. I know exactly when a painting is completed and then leave it alone.'

Accessibility

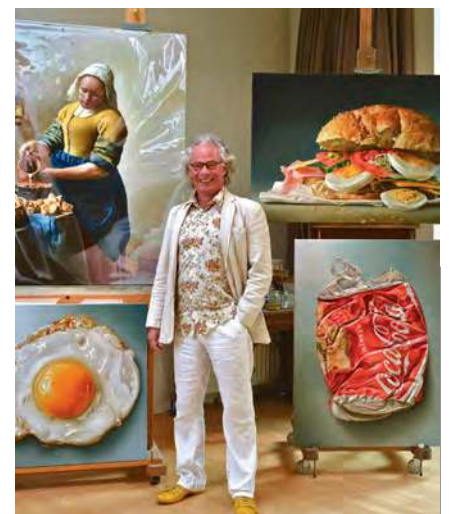
Andy Warhol said that one of the benefits of the consumer society was that the poorest people could buy or experience the same things as the richest – and that art should similarly be accessible for all. Although Tjalf agrees with this sentiment, he says it is a paradox: 'My paintings are not affordable to everybody anymore. But the reproductions are and, on the internet, the images are accessible for anyone.'

Tjalf doesn't do many solo shows now but does do group and museum shows, and takes on commissions. 'I use social media intensively. I have one gallery, Louis K Meisel in New York. I sell the rest of my work through my studio. Getting in touch with clients is easy with the internet and I love it, although somebody helps me with this as it's time-consuming, and I'd rather paint.' TA



▲ *Petit Four*, oil on linen, 17¾×23¾in (45×60cm).

Balanced composition is one of the elements of Tjalf's art that assists its impact, as is quite apparent here. Slightly off-centre, the cake is topped with a chocolate button and cherry that enhance the asymmetry, without creating an imbalance



Tjalf Sparnaay

was born in Haarlem, and now lives and works in Hilversum in the Netherlands. He is currently preparing for a small solo show at Louis K Meisel Gallery, New York, during 2020, and another solo exhibition in a Dutch museum in 2021.

www.tjalfsparnaay.nl

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Inspiration from The Artist archives

Since 1931 *The Artist* has been created by artists, for artists. To celebrate our long and distinguished history, each month we will share the wealth of knowledge, tips, information and advice from past features, by including them on our website at painters-online.co.uk. To access this great content from past issues of *The Artist*, click on the links below

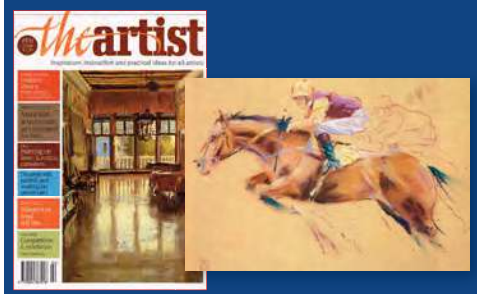


How to improve your observational skills

Be inspired by **Peter John Garrard's** masterclass from our February 1980 issue in which he says, 'Remember, it is the business of the artist not just to see, but to try to see more clearly; to throw off what he has learnt and to feel it as a child, as if for the first time. Painting is always difficult at this level, but it is this caring which makes it worthwhile.' <http://bit.ly/37GMDwy>

Choosing your subject

'One of the most frustrating things in an artist's life is his search for a good subject. How many times do you find the perfect subject, composed just the way you want it, with interesting lighting and desirable painting conditions all at the same time? The answer is – never!' **Arnold W Knauth** offers a wealth of advice on how to select and create a great composition in this feature from a 1959/60 issue. <http://bit.ly/2XScmxU>



At the races

'The term "pastel painting" has its roots in the 18th century when aristocrats and the landed gentry were portrayed, and in the majority of cases flattered by a smoothness of face and finery... However, I tend to consider pastels as primarily a drawing medium, albeit with a full palette of colour.' Discover more from **Martin Williams** about his pastel drawing techniques in this feature from our February 2000 issue. <http://bit.ly/2XL5guY>

To enjoy over 5 years' worth of searchable archived features from *The Artist*, try our new PaintersOnline Studio membership **completely FREE** - no payment details are required. Sign up now at www.painters-online.co.uk/membership

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Upping the ante with DIGITAL ART

Cliff Cramp shows you how to achieve professional fine art results using Corel Painter 2020 as he demonstrates a digital seascape painting

There's no denying that digital painting has taken the professional art world by storm. In my early training as an illustrator and painter I had very little interest in the new digital programs that artists were working with. It wasn't until the year 2000, when most of my work went up in flames during a studio fire, that I reached a crossroads. I was introduced to Painter and haven't looked back since.

Working with Corel Painter 2020

Painter is a digital art software that was created by artists for artists. Whether you

choose to work with the software's Natural-Media oils, watercolours, thick paint, or pastels, the materials smudge, drip, blend, and seep into the canvas just like the real thing. With over 900 brushes and canvas textures to choose from, it's no surprise Painter is the industry standard for professionals working in fine art, illustration, concept art, photo art, and more.

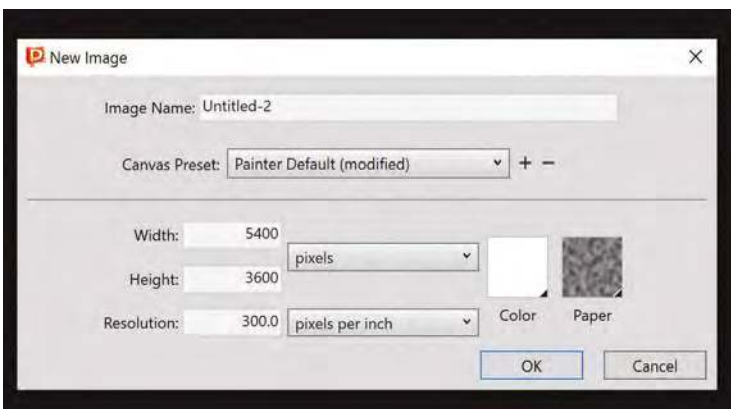
This tutorial is designed to showcase the advanced tools in Painter 2020. To get started you'll need a computer, drawing tablet and stylus, and a download of Painter 2020. (Corel offers a free 30-day

trial software for macOS and Windows*). To follow along with this tutorial, it will help to have a general familiarity with Painter 2020, its interface, and tools. A Quick Start Guide is available at www.painterartist.com/ptr2020-guide and several tutorials can be found on <http://learn.corel.com>.

There's truly no limit to your imagination when it comes to painting on a digital canvas. From not having to wait for paint to dry, to being able to mix media and experiment with materials you won't find anywhere else, there's never been a better time to give Painter 2020 a try. TA

Cliff Cramp

is a veteran illustrator, painter, and storyteller working in popular entertainment for companies as diverse as LucasFilms, 20th Century Fox, United Artists and MGM Studios. He illustrated the collectible Blue Ray covers for Star Wars: The Complete Saga, Star Wars: Episodes 1 to 3, and Star Wars: Episodes 4 to 6 for Lucasfilm/20th Century Fox via Menagerie Creative. Legendary filmmakers J.J. Abrams and George Lucas own Cliff Cramp original oils as part of their private collections.



◀ STAGE ONE – Create your canvas

Go to File – New and adjust to 5400 pixels W × 3600 pixels H and 300 pixels/inch. This is an 18 × 12in canvas that will be suitable for professional printing. If you are just going to post online, 150 pixels/inch is fine. Remember to save often while you are working: File – Save or Save As to save different versions; by default Painter will create a RIFF file format.

Painter makes it fast to get started and just like in all other media, each artist should establish a workflow they are comfortable with. My goal is to set the composition while establishing the tone, the colour, and the temperature. I develop the shapes, form and colour quickly. Detail comes in the later stages of the work. My goal is to build the painting as a whole and Painter 2020 offers a wide range of brush choices for the initial block-in

▶ STAGE TWO – Establishing shape

The initial block-in begins by creating shapes and completely covering the canvas using the Digital Watercolor New Simple Water brush. It allows me to go easily from light to dark and also dark to light, based on the pressure I apply with the stylus on the drawing tablet. For this stage I use a large size brush, 200, and then block-in shapes using brush sizes from 50 to 90, depending on the shape I'm painting. You can adjust the brush size and opacity from the Property Bar. Once I'm satisfied with the composition, I dry it. Yes, just like with traditional watercolour, you have to dry it! The benefit of digital media is that it can be instantly dried and worked back into. Go to Layers – Dry Digital Watercolor

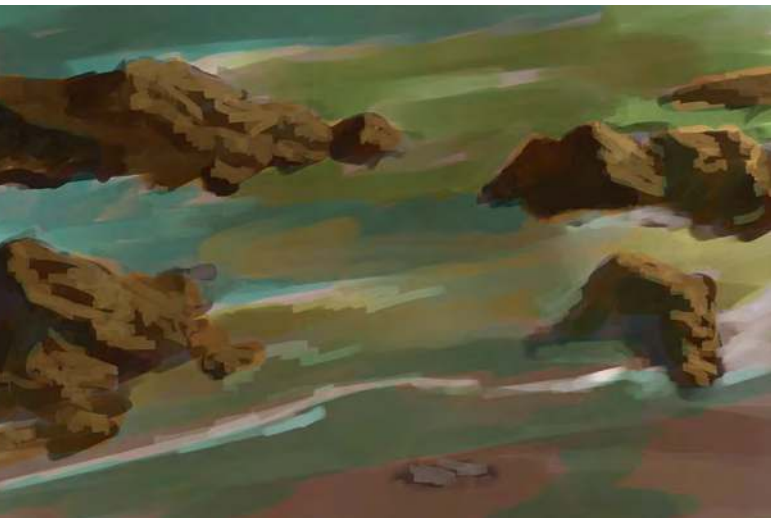




◀ STAGE THREE – Laying in form

Layers are useful for many different reasons, but in this tutorial I use them to increase colour value and to paint with texture. They are a great way to separate stages of your painting and to apply special effects. Layer functions can be accessed via the dropdown menu and also from the Layers Panel, which opens by default.

Now I increase the colour values by going to Select – All and Edit – Copy, Edit – Paste in place. This pastes the composition to another layer. Now I go to the Layers Panel and set the Layer Composite Method to Multiply from the dropdown menu. This combines colours to create a darker colour, thus increasing the colour value quickly for me. Then I go to Layers – Collapse Layers to combine the layers so that I can work on the composition as one again. Next, I apply a digital glazing technique using opaque media and the Glazing Constructing brush at size 35 to establish form in the rocks



▲ STAGE FOUR – Adding colour

Now, I select Digital Watercolor – New Simple Water and increase my brush size to 107 to glaze in colour and continue to establish form in the composition. I bounce back and forth from opaque to transparent digital media to set up the composition colour and mood, creating movement in the water without needing to add any further detail yet

▲ STAGE FIVE – Creating movement

Next, I move to the Glazing – Stencil Paper – Pencil brush, adjusting the size as needed to either bring in more defined shapes or larger and softer shapes in the sea foam and rocks

▶ STAGE SIX – Softening and sharpening edges

I'm going to use some oil brushes to create a bit more texture. I select the Artists' Oils – Real Flat Opaque brush and vary the size of the brush while working into the water and the rocks, taking them beyond the preliminary stage and adding more detail. Once the oil is laid down, I like to use Blenders to either soften or sharpen edges. At this point, I'm thinking about light side, dark side, warm side, cool side, hard edge, soft edge, and detail suggestion. I select the Blenders – Coarse Oily Blender and Course Smear Jitter brush to establish hard and soft edges



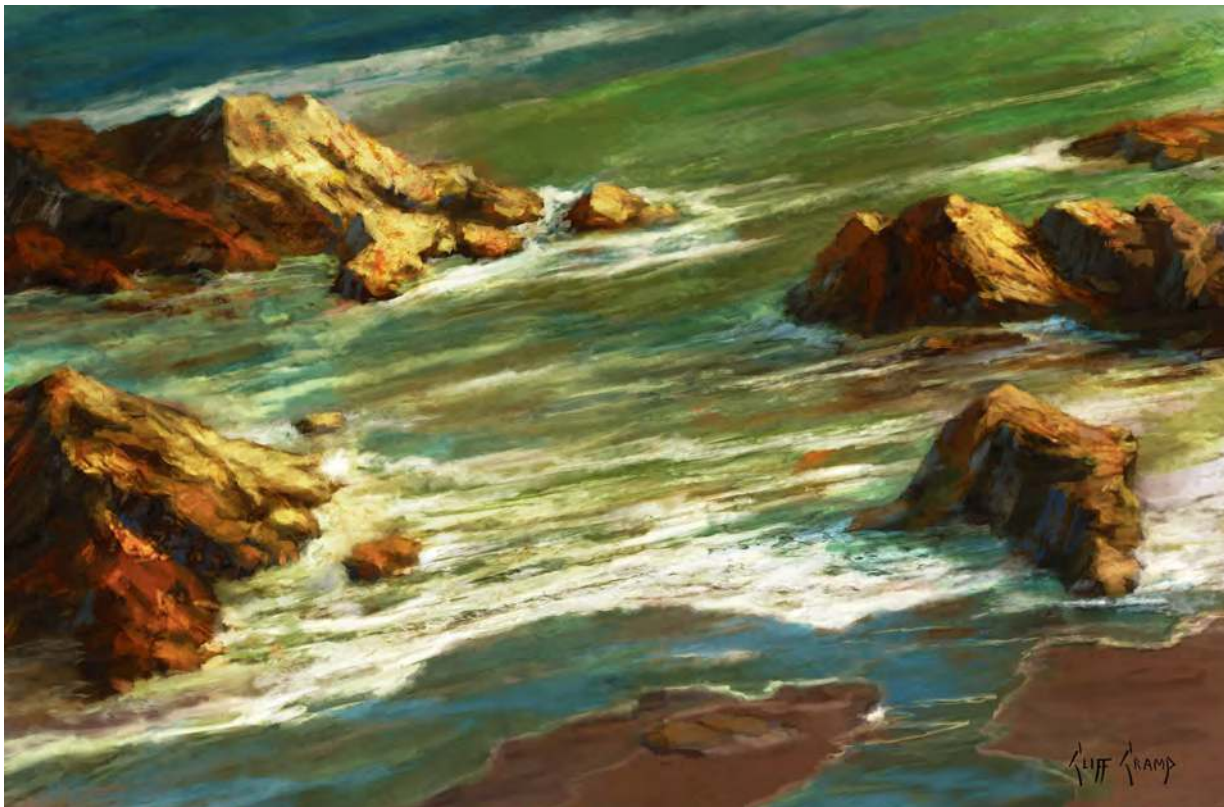
► STAGE SEVEN – Adding texture

Now I begin to develop the temperature of light and shadow. I experiment most during this part of the painting and digital is a great medium for this. In fact, much of my experimentation with Painter 2020 informs my analog work when I transition back to a traditional media painting. We'll start by adding texture to the painting using the texture brushes. The variety of paper textures that Painter offers are wonderful, although I only used the basic paper for this painting. Go to Layers – New Layer to add a layer above the canvas. Select Texture Cover – Airbrush 2.5D from the Brush Selector. From the Property Bar, click the texture image to expand the menu and click to open the Transform Textures Panel. Double-click the Textures Panel to collapse it and click to expand the Transform Textures Panel. Select the first Transform Type: Move and Size and place the texture where you would like it, resize as needed, and then click Commit. Now I paint with the texture brush on the



layer adding detail. The size of the brush will vary once again depending upon where you add the texture and how strong you would like it to be. The larger the brush, the more of the texture will be laid down, and the smaller

the brush, the more subtle the texture. Once I'm done adding texture, I set the Layer Composite Method to Multiply and adjust the layer Opacity slider until I like the look. Finally I go to Layers – Drop All to flatten the image



▲ STAGE EIGHT – FINISHED PAINTING

Everything is set: composition, shape, form, colour, and temperature. It's time to add the final details. I slow down at this point and reinforce hard and soft edges with the appropriate brushes. Highlights are heightened and bounce light is adjusted. To add detail, I use the Chalk, Pastel and Crayons – Concept Art Jitter Smooth brush at size 13. I'm using a smaller brush size to reinforce my shadows and I also play with the detail of the foam in the water and add more cool bounce light. At this stage, I'm giving my painting character and having fun with the detail



* Go to <https://www.painters-online.co.uk/ta-corel> to download your **30-day free trial** today! Use the coupon code **THEARTIST** to enjoy 25 per cent off Painter 2020.

Watch this video and pick up some useful tips as Cliff creates the painting demonstrated here using Corel Painter 2020: <https://www.painters-online.co.uk/ta-corel>



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With just four weeks to enter, you can follow these simple steps:

1 Simply download the Corel Painter 2020 30-day free trial at www.painters-online.co.uk/ta-corel and create a little something using the software. Feel free to use the tutorial on page 20 as your guide.

2 Save your file as a .jpg (no larger than 6MB), then submit your work of art, along with your name and email address for a chance of winning this fantastic prize.

3 Share the submission link with your fellow artist friends as well!



Trial download button & submission link www.painters-online.co.uk/ta-corel

Good luck and happy painting!

The competition opens on December 27, 2019 and ends on January 31, 2020.
The winner will be chosen at random and notified via email.

Terms and conditions:

For more competition information please visit www.warnersgroup.co.uk/competition-terms/

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Shadow play

Paul Talbot-Greaves demonstrates how to add shadows to a landscape in the sharp light of a February day

As a painter in northwest England, seeking out quality light can be quite a challenge. The best light by far lasts from around early January until late March, when the light is low enough in the sky to yield long cast shadows all day. The colder air lends a clarity too. This painting is typical of one of those times – a simple subject brought to life by light and shadows.

My drawing placed the shapes in the relevant proportions. It's essential to spend some time getting this right, otherwise you may be forced to alter your painting as you go, leading to messy results.

Starting with a size 2 mop brush on the left, I used cobalt blue, burnt sienna and yellow ochre to depict the warm greys on the wall. The bloom is where I sprayed a little water to soften it, but I over-wet it, and it exploded. Not to

worry, I simply continued into the grassy foreground with a larger size 4 mop brush, using sap green, yellow ochre and occasionally some cerulean blue, all mixed quite randomly on the paper.

Once I had finished this large block, I moved on to the right-hand side, where I used similar colours. In the evergreen trees I mixed French ultramarine, burnt sienna and sap green and used the sticky colour has caught the rough texture of the paper creating an effect like fragmented foliage. By now the left side had dried and I added the telegraph pole, beginning with burnt sienna and Winsor violet then added French ultramarine and burnt sienna to depict shade.

Now it was time for the cast shadows. Without these, the scene would be uninteresting. Starting with the right-hand wall, I added a second layer of

cobalt blue and burnt sienna with my size 2 mop, blending this softly into the grass shadow below. Without pausing I added the tree shadows across the road in a dark mix of Winsor blue, Winsor violet and a touch of burnt sienna, stopping them at the grass edge on the left. I used a larger, size 4 mop brush for this to create varied, calligraphic marks. I changed colour to sap green, Winsor blue and a touch of Winsor violet to paint the shadows over the green. I let the sharp shadow shapes define the land profile then in the large banking of the foreground I just let go, hacking the brush around, creating soft edges as well as lost and found, before splattering with water.

After drying, I added some further tints of colour over the foreground and brightened the area beyond the pole with a glaze of lemon yellow. Working up the details, I used French ultramarine and burnt sienna to depict the stone effects in the walls. I took permanent white gouache and mixed it with sap green and burnt sienna to add the lit tree trunks on the right. I also re-made the telegraph pole colour in this way, adding white to burnt sienna and Winsor violet as it had lost some of the light there. I added the window to the building and finished off with a few drag brush marks at the road edge. TA

DEMONSTRATION *February Shadows*

▼ STAGE ONE

I sketched out a proportional guideline in 6B pencil on my watercolour paper



▲ STAGE TWO

Next I laid down the lightest values with a size 6 mop brush, starting with cerulean blue in the sky, adding a very faint hint of Winsor violet above it. In the landscape I used varied washes of yellow ochre and Winsor violet, mixed on the paper. When I reached the road, I introduced some Winsor blue to make it slightly greyer



► STAGE THREE

Next, I painted the right-hand shapes, making the colours more grey. Breaking the painting into two main shapes, I tackled the left side first, aiming to achieve the colours, shapes and values that I saw to reflect the loss of light in this area



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▲ STAGE FOUR

With a size 4 mop brush loaded with strong colour, I sketched in the shadows. There's no other way to do this other than go for it. I used free-flowing brushstrokes using full movement of the arm. Notice how the shadows change colour according to the feature they fall on

► FINISHED PAINTING

February Shadows,
watercolour on Saunders Waterford 140lb (300gsm) Rough paper, 11×15in (28×38cm).

I added some further colour to the ground to depict more shape, then followed this up with details in the walls and building



Ears

Kathy Barker's final article in this four-part series concentrates on how to paint ears, with advice on what to look for



Kathy Barker

studied fine art painting at Wimbledon School of Art and portraiture at Charles Cecil Studio, Florence. Kathy tutored for several years at West Dean College and currently teaches at the Roehampton Club, London, and holds a weekly portrait class at her studio in Fulham. She has exhibited with the Royal Society of Portrait Painters and exhibits annually with the Society of Women Artists, of which she is an associate member.
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DEMONSTRATION

► STAGE ONE

Begin with a thinned brown, made with raw umber or mixed from your cadmium light red and some ivory black. Look for the shape of the outside ear contour. Check for the height, observing the comparative points it is lining up with, for example the brow and the base of the nose. Shapes of ears are much easier to see if they are in shadow, as all the detail has been taken away, and when seen from a front view. However, in a side profile you are looking at the angle made from the lobe to the top of the ear. How slanted is it? Ears in profile will rarely be parallel to your canvas – think of the shape of a muscle shell tilted at an angle



Ears can be pointy, jug-like, shell-like, have large or small lobes. These little nuances are important as they help you, the artist, to achieve a likeness of your sitter. You seldom paint an ear in isolation, of course, but you do relate it to the shape of the head as a whole.

Alignment

When viewed straight-on, the top of the ear more or less aligns with the brow ridge, and the bottom of the ear or lobe is usually on the same horizontal line as the base of the nose. This will vary slightly depending on who you are painting – ear cartilage doesn't stop growing and ear lobes become elongated with age.

The position is similar in a profile view but the lobes often drop a little lower than the base of the nose and the top of ears may mark-up around the eye line rather than the brow. The ears when in profile start at the halfway measurement based from the tip of the nose to the back of the head.

Ears can also reinforce the angle or tilt of a head. For example, when a person has their head tilted down, the ear alignment will rise above the brow;

▲ The ear will usually line up with the brow ridge and the bottom of the nose but, as shown here, it will be larger in an older face because ear cartilage continues to grow

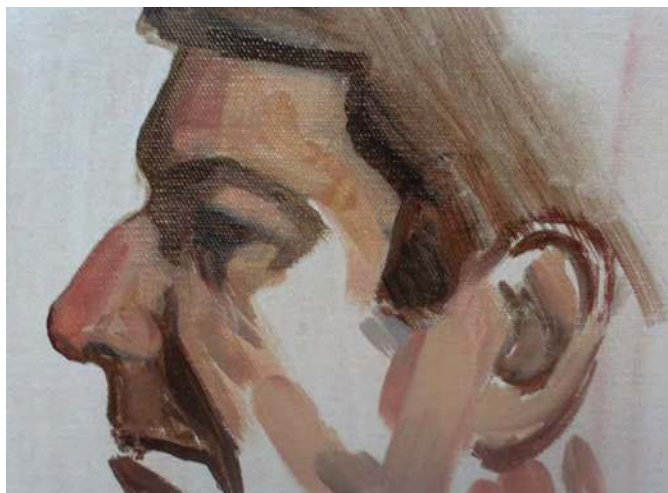
when the head is tilted up, the ears will align much lower than the usual base of the nose line.

Mixes for skin colours

First prepare your canvas by toning it with a mix of some yellow ochre or raw umber with a touch of ivory black, diluted with a little turpentine. You can brush this on, or even spread it on with a rag or cloth and wipe back – you should have a translucent ground. Note that if you make an oil-based ground using white your subsequent colours and painting will deaden and sink in a chalky way. The reason for painting on a neutral-coloured toned canvas is that it is much easier to judge the values of light and dark; it is hard to decipher the value on a highlight, for instance, when it competes with the white background of the canvas.

I use titanium white or warm white, which is a bit softer, yellow ochre, cadmium red light or the more expensive vermilion and ivory black. ► p28





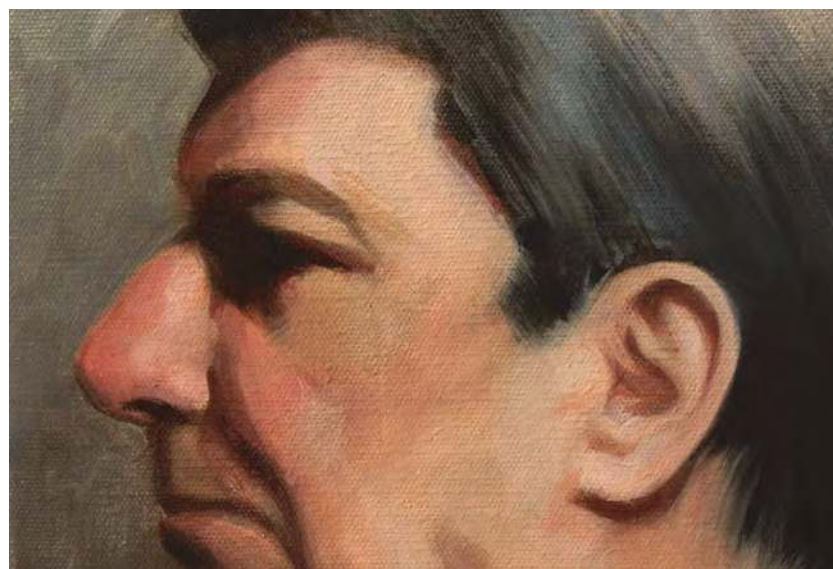
▲ STAGE TWO

Delineate the basics – refinement and modifications can be adjusted later. Suggest the helix (the rim), the fold line of the concha where the fold starts from the inner helix, and place a darker area for your ear hole if your lighting shows it. Remember, you paint your darks first, over which the lights will go



▲ STAGE THREE

Next, start to block in skin tones and start refining a little. If you lose some of your initial darker-painted structural underpinnings, simply reinforce them – sometimes whilst modifying one element you lose another, and so more modification is needed. This happens often in the process of painting



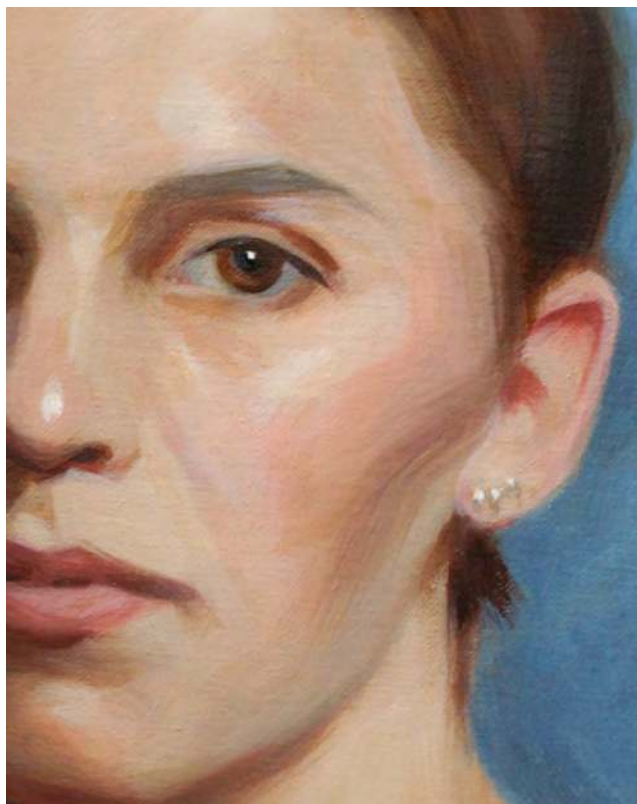
◀ STAGE FOUR

When you have achieved more or less what you want, check shapes once more. You can now start to finesse what you have. In this example the upper ear has been pushed and tweaked out a bit more to increase the angle of the ear. A little more flesh area has been added to the upper rim or helix by the temple to give more solidity and flesh space leading to the sideburn of hair. The light and shade to this portrait was focused on the face, which bleached out the ear, rendering more simple values with more monochromatic hues, so it was just a question of continuing to lighten the skin tones

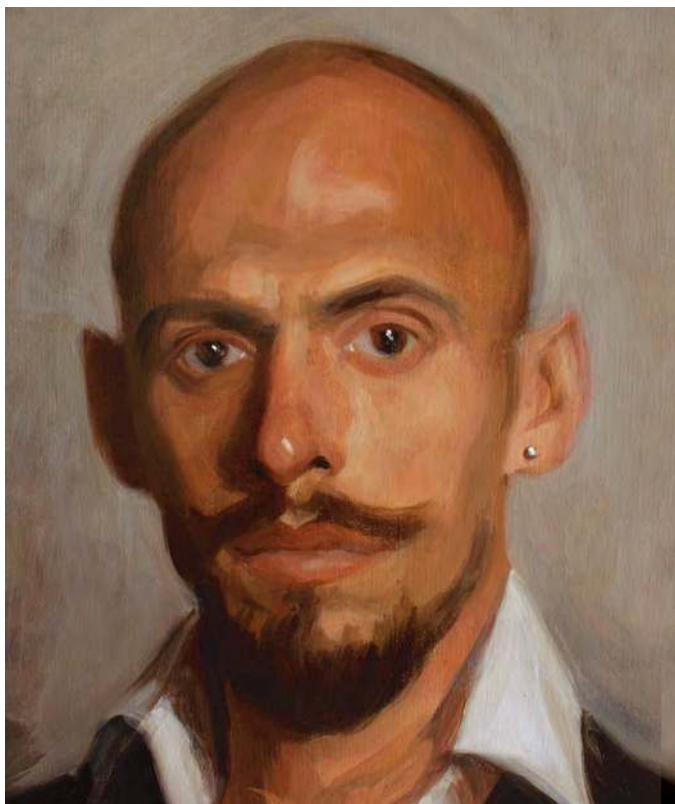
▶ STAGE FIVE

Depending on your lighting and to a degree the skin tone complexion of your sitter it is still often the case that the earlobe and tragus will be lighter in tonal value. The helix area (rim) will usually be warmer and darker skin tones; in fact it is often darkest at mid-way as the helix juxtaposes against hair or even with the backdrop to your portrait. Cadmium red light and ivory black are useful to make mixtures of transparent red-browns that can be applied like a glaze using your painting medium as a carrier to create these soft tonal transitions. Of course you can add a little opacity with your white and ochre – paint what you see. Once painted you can also achieve a further three-dimensional look by softening your edges, either by using a flat soft sable brush (perhaps loaded with a little linseed oil) to blend those hues slightly one into another, or simply smudge to fudge edges with a finger, which works equally well

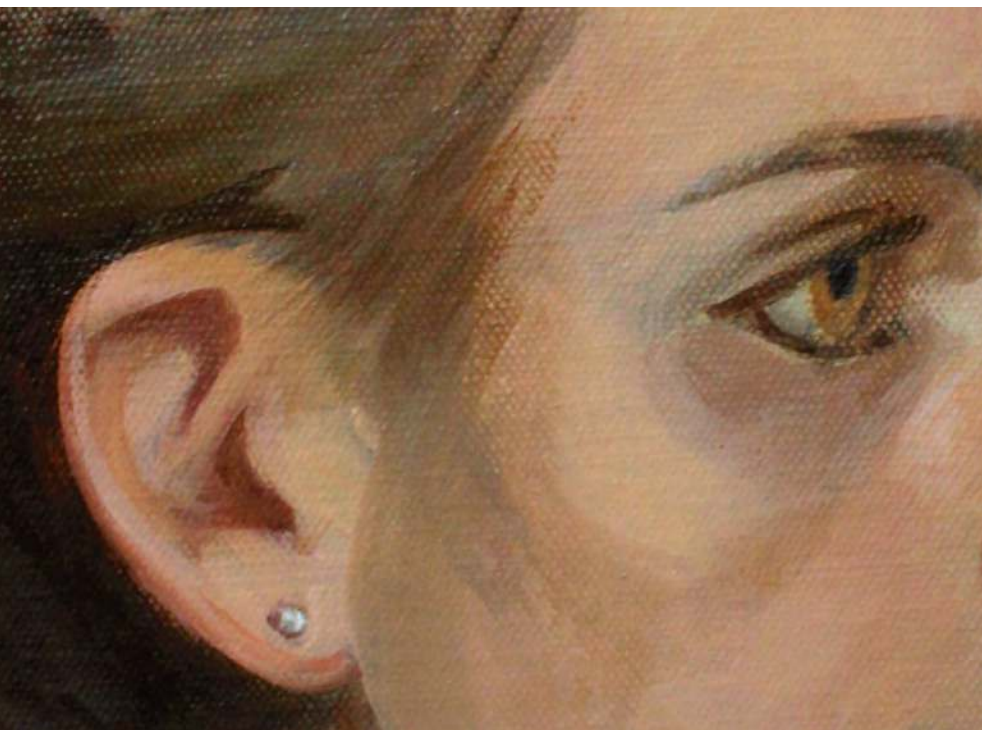




▲ It is often better to avoid painting ears in huge detail – you can observe this in portraiture in general. As the artist you can lead the viewer's eye to where you want it to go in a painting by giving more attention to the area you want your viewer to focus upon. Note how little detail there really is in this example



▲ *Matteo* (detail), oil on canvas, 23¾×19¾in (60×50cm). Sometimes you may want to draw attention to a certain characteristic. Whilst the ears in this final full portrait do not have a huge amount of detail, I certainly paid a great deal of attention to their shape – I simply could not resist and they very much identify Matteo!



◀ A three-dimensional look can be achieved by softening edges, either with a brush or your finger

black or a grey (mixed from your white and black), you get into the lilacs. To deepen towards the darker pinks, use less white in mixes; increase the ratio of red to blend purple-looking cooler ranges and cool them with a little more black.

Skin tones can be made with yellow ochre, white and light red. Adding a dash of grey or a tiny spot of black will knock the saturation back a little to make it more realistic. See how many hues and values you can make with this limited palette just by varying the ratios of each colour.

The medium I use is Michael Harding oleo resin, or try using just linseed oil. The former has a faster drying time, especially when diluted with turpentine in your paint mixes. The latter softens the mark-making strokes and helps blend paint even further.

To these you can add light red (burnt sienna) and raw umber but if you just use the basic four colours you can mix a huge range. Yellow ochre mixed with a bit of ivory black gives you greens, which you can cool and darken by

incrementally adding a little more black; tint any of these hues with the white to create a new range of warm and cool greens. Cadmium red light and white in varying ratios give you a range of pinks and, when you add a little

TA





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Inspired by white poppies

Soraya French shows you how to address the negative spaces in your painting by demonstrating her creative mixed-media techniques in a painting of white poppies – a perfect subject for this technique

Painting white flowers is a great practice for honing your ability to address the negative spaces in your painting. Negative shapes are all the spaces around the positive components of your subject matter/composition and also the spaces between these shapes and the edge of the picture plane. Successful paintings have a great balance between these two areas, without any unwanted or ugly shapes that could let the painting down and become an eyesore. It doesn't matter how beautifully you handle the positive shapes of the subject if the negative areas remain unresolved; the end result will not be a satisfactory one.

Colour

I love painting white flowers because they give me free reign to go wild in the background. It is worth remembering that any white object, be it a flower head or any other shape, will only appear pure white where it is hit by light. There are always nuances and reflections of other colours and, of course, shadow colour, which need to be applied sensitively to ensure the delicate petals retain their delicate nature. In the background you are free to choose the kind of mood you wish to create in the painting.

In floral paintings we need to consider the foliage as well as other background colours. When painting in watercolours or inks, it is quite magical to see the white flowers appear from the white of the paper simply by painting around the flower heads in the negative spaces. In mixed media you can do a combination of preserving the white of the paper for some of the flowers while painting some using titanium white. The contrast between the textures will create recession and interest in the painting.

Shape

I was really taken with the clumps of these exquisite white Matilija, or tree poppies, while visiting a sculpture trail last summer (pages 30-31). This



▲ *Persian Poppies*, mixed media, 15×15in (38×38cm).

The Persian Poppy has beautiful tissue-like pinky-white-petals in a cup shape, with lush dark centres and dark blotches in the middle of each petal. They originate from the north of Iran and northeast Turkey. I used mainly inks to paint these gorgeous flowers, adding a few dabs of purple oil pastels in the centre of each

particular poppy is sturdier than other poppy flowers and has a longer flowering period – from mid-spring through to September. Their round shape, pure white petals, deep yellow centres and delicate tissue paper-like petals form very attractive shapes that create an illusion of movement. Their foliage is a soft green with jagged

shapes. I love the shape of their sturdy, woody branches that create some beautiful linear paths amongst the softer shapes within the shrub.

Like many other poppies they are not great as cut flowers and quickly start to shed their stamens and petals after being placed in the vase, so are better painted within the setting of a garden.

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MIXED MEDIA

DEMONSTRATION

White Poppies (Matilija)

MATERIALS

I chose to use mainly Golden QoR watercolours. These amazing and vibrant watercolours have a special intensity that sets them apart from traditional watercolours because the binder is aquazol, which can hold a greater amount of pigment than gum arabic.

The core of my work is about the use of vivid colours. I love the vibrancy of QoR watercolours and the fact that they stay brilliant even after they dry. They also bloom brilliantly in water and, being watercolour, I can lift colour when needed.

- Saunders Waterford High White Not surface, 2001b
- QoR watercolours: Prussian blue, quinacridone magenta, cadmium yellow deep, benzimidazolone yellow, hansa yellow light
- Aquarelle pencil, light green wax crayon
- QoR Light Dimensional Ground
- Golden Clear Granular Gel



▲ STAGE ONE

I established the composition by drawing the faintest outline of the flower heads in a diagonal arrangement using an aquarelle pencil so that they would eventually merge into the background. I made an uneven wash of hansa yellow light across the paper but avoided the flower heads as I intended to use the white of the paper for the poppies. Then starting from the top left-hand corner, I brought some seemingly random washes of quinacridone magenta across the page. Although part of my plan for the background, I didn't know how they would merge and mingle together, and no two washes will ever be the same. My ideal scenario was that these washes would create some random but pleasing shapes that I could manipulate in the later stages of the painting. I also added a small amount of clear granular gel to the centre of each flower for some texture



▲ STAGE TWO

I added the warmer cadmium yellow deep to the centre of each flower to establish their positions, which immediately gave more character to the flowers. I then brought in some Prussian blue, again starting the wash from the top left-hand corner and then adding fainter blue washes to various parts of the painting; where I had applied hansa yellow light, the blue wash turned green. My aim was to create a varied and interesting backdrop to show off the flowers. I also strengthened the washes of quinacridone magenta. Sometimes I apply water to the paper prior to the wash of colour if I feel a softer wet-into-wet wash is better, which gives a combination of soft and hard edges, making the resulting patterns more interesting



▲ STAGE THREE

I made a saturated mixture of Prussian blue and quinacridone magenta as a clear, dark value. I then dampened the area immediately under each petal of the flower heads and flooded the dark mixture in order to define each one of these. I repeated the process for each bloom and also found some smaller ones by adding simple and diluted washes of the same mixture around them, plus a yellow centre. At this stage the painting became a treasure hunt. I constantly looked for shapes that could be defined through painting the negative spaces around them, so I created some bud shapes by painting around some of the round shapes from my early washes of colour. I used a light green wax crayon to indicate a few stems here and there, and added some of the heavier stems using a rigger brush and the dark mixture mentioned above

► STAGE FOUR

Until this stage I had focused mainly on painting the background of the flower heads. I now started to pay some attention to the poppies by bringing in the shadow colours and defining the petals. I made a diluted wash of purple with Prussian blue and quinacridone magenta and flooded under the petal I was trying to define. I also added a dark wash under the yellow centres to give them more depth. Whilst I was trying to find shapes such as buds and some leaf shapes, I tried to keep a certain amount of abstraction and ambiguity in the background

▼ FINISHED PAINTING

White Poppies (Matilija), mixed media on Saunders Waterford High White Not, 22×30in (56×76cm).

I strengthened the blue washes in the background from the bottom left-hand corner and washed over some of the flower shapes to help them to recede into the background. I defined the flower heads further by separating some of the petals with shadow colour, lifting and softening where I felt I had been a bit heavy-handed with this. I added more of the heavier branches with



the same dark value mix of Prussian blue and quinacridone magenta and a few more with a light green wax crayon against the darker background. I then added washes of benzimidazolone yellow to warm up some of the leaves. Mixing some QoR Light Dimensional Ground to a light green mixture,

I applied it to the top right-hand corner, which had remained unresolved. I also found more poppy shapes in the background washes: these add more depth to the painting as they recede into the background. I felt that I had reached the finished stage when I stood back from the painting



Painting the seasons in pastel

In the final article in his series, **Robert Brindley** discusses how to capture the seasons in pastel and demonstrates a dramatic winter scene of sunrise on a frosty morning



Robert Brindley

is a member of the Royal Society of Marine Artists. He exhibits annually in Whitby, gives demonstrations and tutors workshops for art clubs. Robert's book *Painting Landscapes in Oils* is published by Crowood Press, www.crowood.com; his four DVDs are available from Town House Films, telephone 01603 782888; www.townhousefilms.co.uk
robertbrindley.com



A slightly different palette of colours will be required to capture each of the seasons, so it is important to understand the differences. One very subtle colour change as winter turns to spring can be quite misleading: the colour of the bursting buds on some trees and shrubs are really warm in colour and very similar to the colours of autumn. Occasionally, when viewing an old photograph, I have almost mistaken the scene for late autumn. By remembering when the photograph was taken, and by observing some of the other colours in the landscape, the mistake has been rectified.

Spring and summer

In spring, although still relatively cool, the sky will have started to warm up, which has an influence on all the illuminated features. The overwhelming variety of greens can be a problem for some artists, so much so that over the years, even a small number of famous painters have avoided summer greens entirely.

Always take time to look carefully at

◀ *Autumn, The Hermitage*, pastel on Art Spectrum Colourfix terracotta textured board, 12½×10¾in (32×27cm).

Using a 'warm', terracotta board and selecting pastels with a bias towards the colour of the board helped to produce a harmony throughout the work



the subject. By doing so, areas that appeared to be entirely green will, on closer inspection, contain many subtle colour variations. To capture spring greens, the colours selected will need to be marginally brighter.

Autumn

The greens of summer gradually change to warm yellows, oranges, and reds as autumn progresses. When painting autumnal scenes, avoid any strong, vibrant colour – warm and cool – which, occasionally, give paintings an artificial appearance. In these instances, it may help to quieten down the colours slightly to solve this problem.

In general, paintings work better when the use of vibrant, opposing colour groups is avoided, therefore it may be advisable to opt for one dominant

colour temperature for your painting. By choosing a coloured board together with a range of harmonious pastels, the problem can be eliminated.

Winter

There may be some truth in the belief that an artist needs to have had his feet in the snow to paint a successful winter scene. If you are unable to paint outside, a sketchbook and camera become an invaluable source of reference for painting the winter landscape. Even venturing outdoors for just a short period of time will be of enormous benefit when painting the scene back in the warmth of the studio.

The winter months provide the opportunity to observe the landscape in its most basic and often dramatic form.

The study of anatomy aids the painter of the human figure and, in the same way, much can be learned by the landscape painter by observing and painting winter scenes. Trees are a good example, as each species has its own character and so much can be learned by drawing and sketching them whenever possible.

Winter also reveals a wonderful range of quiet, subtle colours. Gone are the more vibrant colours of summer and soft grey-purples, grey-blues and grey-browns now dominate the scene and a limited palette with subtle greys comes into its own. Snow simplifies the scene even further by reducing many of the details, often revealing features such as trees, walls, hedges, fence lines, buildings and so on.

ROBERT'S TIPS

- Don't load too much pastel on to the ground too early on. If you do, rub or scrub the pastel off and start again.
- Develop the painting from dark to light. Vary the amount of pressure on the sticks to create more variety and interest. Leave the extremes until later.
- Build colour by using overlapping strokes of different colours. It is very easy to create dirty colour by over application – experiment on a scrap of paper first.
- Try blending and layering to achieve a realistic finish.
- Resist adding detail too early.
- For highlights and sparkly light apply more pressure, leaving more pigment on the paper; it also helps if the mark making is confident.
- Pay particular attention to tone. If the tonal sequence doesn't work, the painting won't work. One of the benefits of pastels is that you can develop tone and colour at the same time.
- Plan your composition meticulously before you start. The more consideration you give, the better your chances of success.

► *Trees, Eskdaleside, Near Whitby, pastel on Hermes black sandpaper mounted on board, 14½×11½in (37×29cm).*

I was attracted by the fresh greens in this subject and also found it interesting that a small number of autumn leaves were still hanging on to the trees. The height of the trees was enhanced by the vertical format



PASTELS

DEMONSTRATION *Winter Sunrise near York*



◀ REFERENCE

Frosty Morning near York, acrylic on board, 5½×5½in (14×14cm). I love this subject and although I had no photographic reference, I felt that there was enough information in this small acrylic painting to enable me to produce a larger pastel painting, with a little artistic licence. I added some winter trees in the foreground and in the distant hedgerow: vertical elements that add variety and structure to a composition that had only horizontal shapes

MATERIALS

- **Support:** Ampersand Pastelbord, grey.
- **Pastels:** I selected about 20 colours from a Unison Pastels landscape set of 72, mostly warmer colours – even the greys, blues and purples have a warm bias; Conté mid-orange pastel.
- Conté pastel pencil, pink, for drawing out.

▶ STAGE ONE

Using the pink Conté pastel pencil, I sketched just enough outline information to be able to work from, then began to block in the major shapes and masses in the sky in mid-tone purples and slightly lighter warm greys. I then introduced five colours, transitioning seamlessly from light, warm yellows to mid-toned oranges and pinks, being careful not to overload the tooth of the board. I blended the entire sky using a combination of a clean finger and a soft-haired brush, a process that removed quite a bit of the pastel, however, as long as the colour didn't start to turn 'dirty' everything should be fine



◀ STAGE TWO

For the trees on the horizon I used a cool-blue grey for the more distant landscape on the left and two warm, dark brown-purples for the main tree shapes. At this stage, I used a lightly applied white pastel for the sun, then, finally, a 'warmer', brighter, yellow was used to create a soft, halo effect. I kept the application of pastel fairly loose, with the intention of adding more colour and a little blending later on





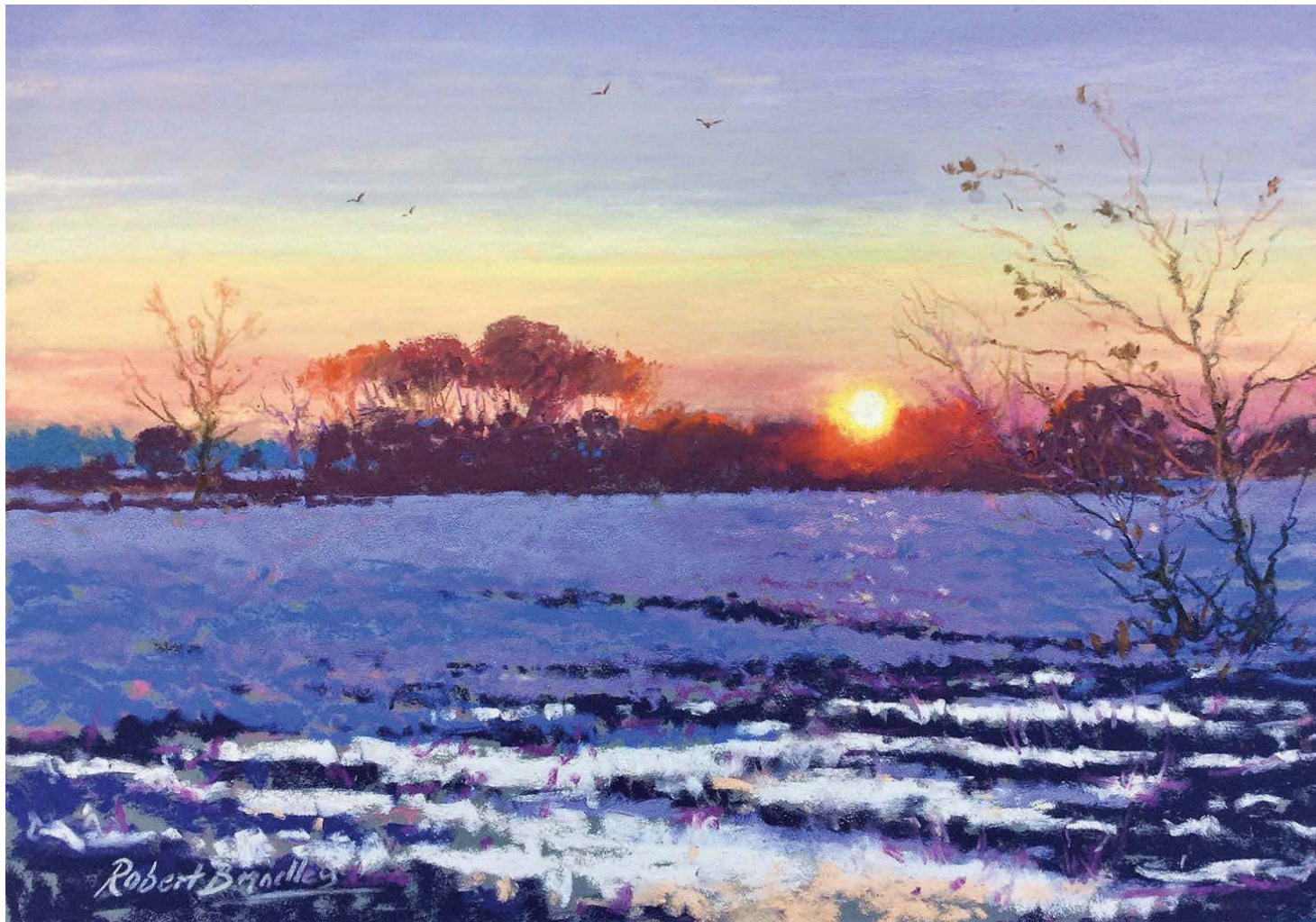
▲ STAGE THREE

I started to paint the frosty field with the warm blues and purples used in the sky, together with the two brown-purples used for the distant trees. I employed short, vertical dashes of colour, randomly, to capture the feeling of a rough, ploughed field



▲ DETAIL

This close-up shows the mid-tone orange pastel pencil being used for the finer branches and twigs, picking up the light from the sun



▲ FINISHED PAINTING

Winter Sunrise near York, pastel on Ampersand Pastelbord, grey, 10¼×13¼in (26×34cm).

I continued developing the field using the same colours as before, with the addition of two cool lights for the snow and frost lying in the foreground ruts. I was particularly careful not to choose anything too light, or warm, as I needed the warmest, lightest light for the sun. The final foreground colour was a very light orange-grey, and I added very small touches of the warm oranges and pinks immediately below the sun. To complete the painting, I carried out a small amount of blending on the distant trees, lost a few edges and added a few small details



Unwrap the gift of COLOUR

Colour need not be representational – **Steve Griggs** suggests some unusual dyad and triad combinations in watercolour and urges you to move away from the expected to create compelling compositions

Recently, while painting *en plein air*, a spectator watched me for a few minutes before commenting that the colours I was using weren't anything like the colours in the scene before us. She seemed troubled by this. I tried to reassure her that while she was correct, I wasn't using colours that would create an exact representation or even combining primary colours in a typical fashion to create expected results, and that there was a method to my madness.

I told her to wait and see what happened. She looked at the painting sceptically; I could tell she thought the painting was ruined after watching me lay down a colour that was seemingly incongruent to the scene, but by this point she was curious enough to see where it would go. She stayed and watched, both wary and interested.

When I first began painting I tried to capture scenes and colours the way my eyes took them in. The reality was, of course, that at any given moment, the light might change and, with it, the colour would take on a different hue or tone or perhaps change to an altogether different family. Colour is varied and unpredictable and the combinations that make up the physical world are in the thousands. I tried to paint greens by combining blues and yellows, and purples by combining blues and reds, as most beginners do. Yet, here I was with my incredulous friend, not only eschewing typical primary colour mixes, but also using colours that, to our

FIGURE 1

A combination of opera pink, phthalo turquoise and burnt umber was used to create this dynamic landscape





‘Colour is varied and unpredictable and the combinations that make up the physical world are in the thousands’

conditioned way of thinking, don't even make sense.

Unpredictable

Colour is unpredictable and difficult to replicate; by making colour choices that move from the expected to the unexpected the artist can create a mood or begin a story in an entirely different way. When a viewer sees the unexpected colour it garners attention and causes a moment of recalibration; often a captivating story takes hold, moving the viewer in ways predictable colour choices might not.

My spectator friend stuck with me as I completed the *alla-prima* painting and, as I added the finishing touches and flourishes, her expression softened and she began to exclaim at how the colours were jumping out to her and capturing her imagination. I smiled inwardly and asked her to tell me the story she saw in the painting. By now she had forgotten that the colours weren't the same ones she saw in the scene before us. What mattered wasn't the colour, but the story the colour allowed the painting to tell.

My students will often default to trying to match the local colour in the reference photo or the scene in front of them. Perhaps we are unwittingly taught to think representational art requires nearly exact replication, or unusual colour choices will cause too

much sensory disruption. In fact, by using colours not typically present in a particular scene or by choosing different, and out-of-the-ordinary colours, we can create compelling paintings that draw the viewer in, create a mood, and make an individual statement. In any classroom situation, I ask my students to trust the process described here and explore varied colour choices. Most often they finish the class delighted with the results.

The process

Before beginning a painting, I evaluate the scene before me and make decisions that establish how to start a story – my goal is never to complete that story but allow the viewer to finish it. How will different compositions and formats capture the elements and create the story? What happens if I choose an elongated landscape format over a square or rectangular one?

Once I have established the format, I move on to my colour choices. I begin by establishing which colour stands out in the actual scene. I call this the ‘star’ colour. Next, I consider how changing the ‘star’ colour will influence the mood of the painting. For example, if yellow is the ‘star’ colour, what will happen if I change it to opera pink? Knowing opera pink will have a strong presence, my next step is to determine which colours

FIGURE 2

This landscape was painted using carmine red, phthalo turquoise and burnt umber

in my paintbox can take supporting roles, allowing the star colour to shine without being overwhelming. I do this by choosing complementary colours to create dyads or triads that wouldn't necessarily be found in the natural setting, but that draw the viewer in with interesting elements.

In this type of exercise it is important to choose harmonious colours as the goal is to move the viewer to see something new and fresh rather than overwhelming them with complexity. As you can see in Figure 1 (left), if I combine opera pink with phthalo turquoise and burnt umber, I can use the turquoise as a foil to push the pink out to the viewer and create an exciting and unusual landscape. The brown tone in the foreground is a mix of burnt umber and opera pink; I varied the shades by layering the colours on top of each other, weaving them in and out. The entire painting was done using only three colours.

Now look at Figure 2 (above). If I choose carmine red as my star colour, combining it with phthalo turquoise and burnt umber to form a triad, I am able to create the subtle green shade found in the forested area to the left. Moving horizontally right, from the centre of interest, the individual colours transition to blended colours, adding movement.



EXERCISE

Using atypical colour dyads and triads takes practice and plenty of experimentation. One exercise that I frequently employ is something I call 'Gifts From the Moment', which allows me to warm up, free my mind and body, and explore the colour combinations to see what will happen. Again, I don't just choose random colours, I choose one 'star' colour and then pick complementary colours to support it. Sometimes I get serendipitous results that become small paintings on their own, but I generally just use the exercise as a gateway to develop my next steps in creating a larger painting. I start by taping off a ¼ sheet of 140lb (300gsm) Arches watercolour paper into quadrants. I then explore themes, painting quickly and easily using only two- or three-colour combinations.



▲ I started with traditional landscape blues and yellows



▲ I pushed the combinations using less traditional colours

Try your own 'Gifts From the Moment' exercise by taping off a sheet of watercolour paper and begin by painting freely. Notice where the colours blend and how they play off one another. Try mixing with varying amounts of colour and thickness.

Experiment

Remember that trees aren't always shades of green, water isn't always shades of blue, and sunlight isn't always shades of yellow. There is a vast spectrum of colour in the natural world and all it takes is a little courage and creativity to explore how those colours combine on paper or canvas to start an entirely different story.

Much like my spectator, most painters consider using opera pink only when painting flowers and don't imagine it as part of a natural forest scene. With some experimentation, however, its unconventional use can open up a whole new landscape giving us new eyes, new stories, and new adventures. TA

DEMONSTRATION *Quiet Moment*

The following example walks through an entire painting progression using a dyad of lunar blue and bloodstone genuine. Note that carmine red is introduced only as a dramatic element to enhance the face of the figure on the boat but doesn't constitute a triadic element as it is not used and mixed throughout the painting.

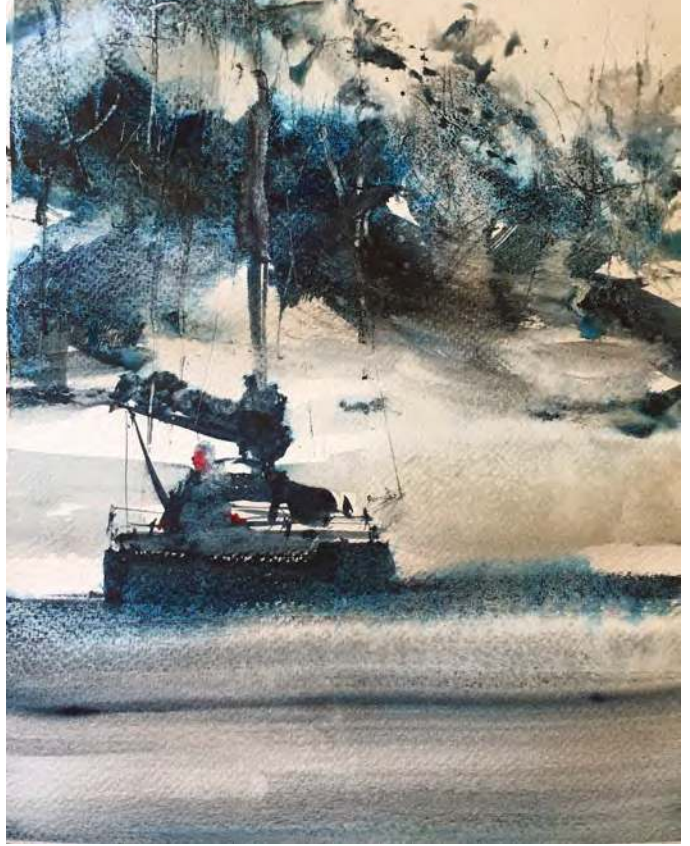
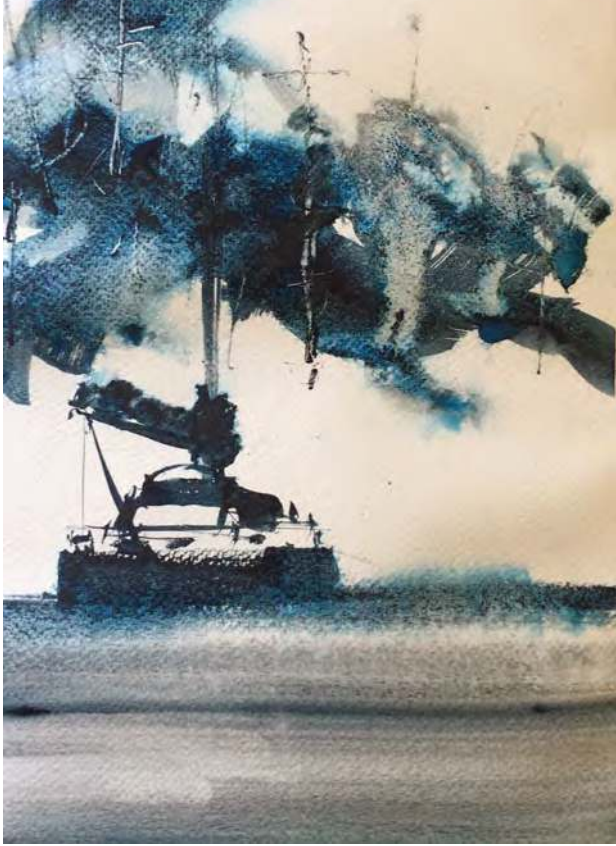
Because this is a waterscape, it is not at all unusual to use blue as the 'star' colour. Traditional colour choices would include cerulean blue, cobalt, or ultramarine but I chose lunar blue with its greyed tones, in order to create a mood and set the stage for a visually interesting story. The limited use of colour allows for a unified but dramatic painting.



▲ STAGE ONE

I laid in the initial wash using lunar blue and bloodstone genuine





▲ STAGE TWO

After the initial wash I added a boat, using a flat, dry wash of heavy consistency paint. I added a wet wash of lunar blue directly under the boat and another wet wash of bloodstone genuine in the foreground. The wet washes create the illusion of water

ABOVE RIGHT

STAGE THREE

I added dark flourishes at the top of the painting and the figure on the boat. I dropped in carmine red on the face of the figure

► FINISHED PAINTING

Quiet Moment, watercolour, 11×9in (28×23cm).

The completed painting includes additional embellishments such as the brim of the hat and other marks



Steve Griggs

lives in Denver, Colorado. He is a signature member of the Colorado Watercolor Society and the Rocky Mountain National Watermedia Society. He is represented by Mirada Fine Art Gallery in



Indian Hills, Colorado, South Wind Gallery in Topeka, Kansas and Twisted Fish Gallery in Elk Rapids, Michigan. Steve will be tutoring with Alpha Painting Holidays from May 18 to 21, painting Wells Cathedral and the Somerset countryside. For details see www.alphapaintingholidays.com <https://stevegriggswatercolor.com>



Rocky mountain high

In last month's issue, **Ian Sidaway** discussed how he gathered plenty of reference material during a trip to the Rocky Mountains. Here, he reveals how he works out compositions using thumbnail sketches to produce finished watercolours from his initial sketches



When I'm back in the studio after a trip I assemble and reassess the reference material. I often work back through a sketchbook, altering sketches made on site. This might mean adding elements or simply darkening or intensifying colour. Digital photographs are reviewed and possible compositions worked on by producing thumbnails.

Thumbnail sketches

Although some may think that the thumbnail process is somewhat redundant, it is something that I have always enjoyed doing since reading *Composition of Outdoor Painting* by Edgar Alwin Payne. Published in 1941, this book is not an easy read but it has

◀ *The Sentinel*, watercolour on Saunders Waterford Not 425gsm, 29¼×21¼in (74×54cm).

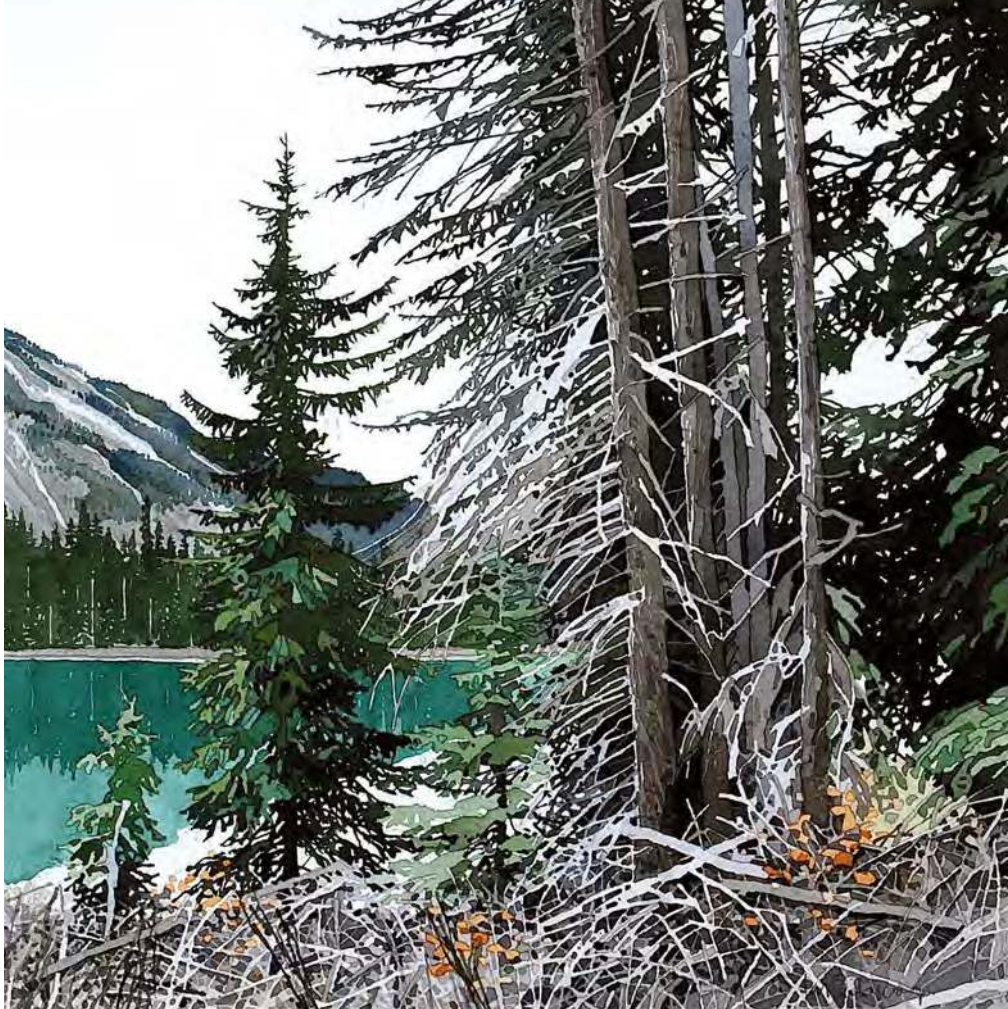
Whistler is a popular ski and mountain bike resort north of Vancouver; there are several gondola or cable cars that take visitors high onto Blackcomb mountain. On a clear day the views are stunning. This lone pine stood broken and scarred yet continued to grow and, although only 20 or so feet high, it had a certain majesty, standing rather like a battered sentinel on top of the mountain. I immediately wanted to make a painting. On drawing it up ready to paint I re-orientated it a little to include a better background, although on reflection I might have left out the fence that defined the edge of a drop. There was a little snow worn away by visitors, which I made to look deeper, crisper and cleaner. The upright format suggested itself, whilst allowing the top of the pine to break through the top edge of the painting tightens-up the composition



► *Underbrush, Emerald Lake*, watercolour on Saunders Waterford Not 425gsm, 13¾×13¾in (35×35cm).

The forest floors are littered with broken branches, fallen trees, low shrubs and leaf litter. This can be so dense that it can make leaving the trails almost impossible. However, it provides a home to an abundance of wildlife. While sitting quietly drawing, one sees pikas, chipmunks, ground squirrels and even the odd skunk, and the bird life is remarkable. This time I avoided using masking fluid – the lighter branches were painted first, more or less as a solid wash, then I worked around them with gradually darker washes, painting the spaces between. This is more time consuming than using masking fluid but for me the result is preferable. It is the very dark washes that finally tie the image together, and make the lighter coloured branches stand out

always inspired me with its pages and pages of thumbnail sketches and possible variations on a composition. The process of making a thumbnail sketch allows time to think, not only about any compositional problems but possible problems that might be encountered in the sequencing of paint application, something that is especially important when working with watercolour. For these I use a Moleskine Quadrille notebook. The squared-up pages allow for sketch formats to be drawn out accurately and quickly: this is habit-forming and part of the process that I really enjoy. Once a composition has been decided on and the size determined, paper is stretched and the painting process begins. But things do not always go to plan, as with *Lake Louise* (page 43). TA



▼ *The Bow River near Banff*, watercolour on Saunders Waterford Not 425gsm, 13½×29¼in (34×74cm).

This was inspired in part by a painting made by Cotman entitled *The Scotchman's Stone on the Greta* and an Andrew Wyeth painting entitled *Far from Needham*. Wyeth had a knack of making a lot out of very little and this is what I tried to do here; the shape of the solid rock outcrop, the textures on the stone and the subtle changes in colour were what attracted me. I altered the tree line a little as it was dark and uniform, in order to add interest. The subject dictated the format, one which I regularly use for sketchbook work but rarely for larger paintings. Behind me was the huge Bow River falls and the air was thick with mist from the crashing waters, but at this spot the water has calmed and flows slowly past. As in much of Wyeth's work, I used dry brush to layer and build up the textural effects on the rock ▷





▲ *Kicking Horse River*, watercolour on Saunders Waterford Not 425gsm, 13¾×21¾in (35×55cm).

On the way to Emerald Lake the road passes the 'Natural Bridge' where the Kicking Horse River has cut through the softer rock below a layer of hard limestone. Arriving early to work really paid off, as later the falls became crowded with visitors who seemed intent on throwing themselves into the water in order to grab a selfie in the most precarious of places. All this is easily edited out, which is something artists do all the time and should be part of the creative process – it's something Walter J Philips alluded to when he said 'The artist reserves the right to remove a blot on the landscape, to change position of things, to suit his composition, providing only that he does not transgress the laws of probability.' Which is precisely what I did with the tree on the left, replacing the rather pathetic specimen that really stood there with a far more aesthetically pleasing one from elsewhere



Ian Sidaway

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



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▲ *Early, Emerald Lake*, watercolour on Saunders Waterford Not 425gsm, 13¼×13¾in (35×35cm).

I am a very early riser, practically all of the work I produce is made before 1 or 2pm This has its up- and downsides. Often no one else is around early in the morning and sun rises are always uplifting; I am alert and eager to work. But after a good, long lunch, which is obligatory, I begin to think about bed and a good book or film. I love that time of day when the tonal range is reduced, colours are subdued and visible detail limited. The world looks a simpler place, peaceful and quiet and often the weather is at its best. Capturing the atmosphere early in the day is never easy. Here an area of wet-into wet washes allowed colours to mix together and creates a blurred, softer area where the brightness of the sun softens the hard focus of the trees. This contrasts with the darker, simple foreground. In the distance the colours are cool whilst the colour warms a little in the foreground, which was deliberately kept abstract

► *Lake Louise*, watercolour on Saunders Waterford Not, 425gsm, 7×11in (18×28cm). This classic view looking down the length of Lake Louise toward Mount Victoria shows the early morning on a bright sunny day; the left-hand side of the lake is in deep shadow whilst the right-hand side is brightly lit and, as always, that impossibly blue-green water sits placidly between them. Although it looks quiet and calm the reality was quite different – behind me was the grand hotel Chateau Lake Louise and many tourists, mostly Japanese, taking photographs of the view and of me drawing. The light went as I worked and I relied on photographs when it came to make the painting. The focal point was always the two small trees on the small spit of land but the painting was much bigger, taking in more of the trees on the right bank of the lake and the mountains on the right. The finished painting was not what I wanted, overworked and too pretty so the answer was to cut away the offending areas, re-format the image and turn a large work into something much smaller and concise



Chiaroscuro

In the second part of her series, **Adele Wagstaff** discovers how the Old Masters used chiaroscuro to increase a sense of volume and depth, to intensify dramatic effect, to heighten a sense of drama or to enhance a certain part of a narrative



Adele Wagstaff

trained at Newcastle University and the Slade School of Fine Art. She has taught in Belgium, Germany, Italy and the UK. Adele has been shortlisted for the Jerwood Drawing Prize and the BP Portrait Award, and her work has been exhibited in the National Portrait Gallery, ING Discerning Eye, Royal West of England Academy and the Royal Society of Portrait Painters. Adele has published two books. For more details, see www.adelewagstaff.co.uk

Chiaroscuro is an Italian term used to describe light and dark. It literally translates as 'light-dark' and within painting it defines contrasting tonal areas to accentuate volume and the modelling of form. Chiaroscuro is often used to refer to strongly contrasting and dramatic light and shade, as we see in the paintings of Leonardo da Vinci, Caravaggio and Rembrandt.

Reductive drawing

When focusing on a tonal drawing, or a drawing which has large areas of dark within it, the reductive method is useful as it enables the artist to establish large areas of tone very quickly. This technique can be explored using charcoal, graphite or any other soft chalk type of medium. If you are planning on working on a drawing using this method within a museum or gallery environment, do use graphite as it won't break or create unwelcome dust.



◀ Edgar Degas *Head of a Saint, after Fra Angelico*, black chalk, heightened with white, on pink-beige paper, 9×4¼in (23×10.5cm).

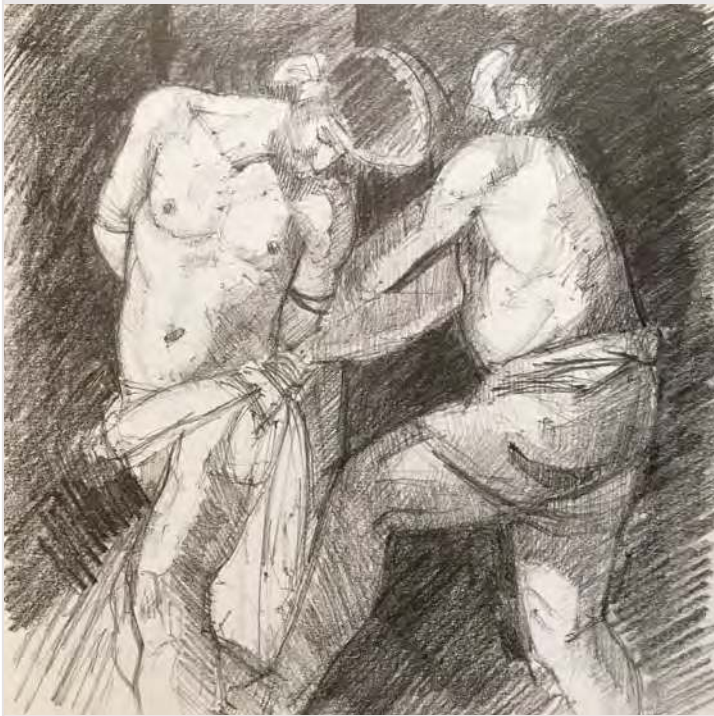
Courtesy Metropolitan Museum of Art; image in public domain.

In this elegant profile drawing made after a Fra Angelico painting we see how Degas accents the delicate tonal contrast within the drawing by placing an area of light all around the profile line of the head in white chalk. The tone of the paper then creates a mid-tone and the darker tones of the head and hair, which have been carefully built up by layering soft line over line to create soft areas of tone. The saint's halo is drawn very delicately and highlights have been added to the head and neckline by using white with short, soft strokes. The use of white chalk placed around the profile creates contrast, helping the form of the head to stand out from the background while the beautiful linear quality of the drawing with its clearly delineated edges demonstrates how line is used to suggest fresco

You could prepare a sheet or two in a sketchbook in advance so that when you are in the gallery you can begin work straight away by drawing directly with the eraser, removing the light shapes first.

Reductive drawing will allow you to establish and experience how areas of light and dark work together within a composition to describe space and depth, and form and volume. This method involves the addition or

removal of tone throughout the entire process. Using a graphite stick to firstly cover the surface of your paper or sketchbook page with a mid-tone ground, you will begin to remove the lights with an eraser. Once the light areas are in place, focus on contrasting darker tones by using the graphite with more pressure. If at any stage you remove too much tone from the surface you can lay down more graphite during any stage of the drawing. TA



▲ Adele Wagstaff *Drawing after Caravaggio*, pencil and graphite, 9¾×9¾in (25×25cm).

Caravaggio uses the contrasts of chiaroscuro to heighten the sense of drama and tension within his compositions. In this sketchbook study which shows a detail from Caravaggio's *The Flagellation of Christ* (1607), the drama of the scene is emphasised by the intense contrasts of light and dark. This particular section interested me as the light that sculpts the body of the tortured Christ is highlighted against the deep shadows all around him. The tormentor on the right of Christ moves in towards him, creating huge tension between these two figures as they are positioned leaning in towards each other. Christ's lowered head accentuates the elegant curve that runs through his torso. Caravaggio reduced the scene to a few figures, Christ and his torturers, and the architecture and space around them to one column behind Christ, which is almost hidden by the deep blacks



▲ Jody Butters *Drawing after Rembrandt*, graphite, A3.

This drawing, made after Rembrandt's beautiful *Portrait of Hendrickje Stoffels* (c1654–6) in the National Gallery, London, focuses on the chiaroscuro and strong contrasts of the model's face and dress. This drawing in progress was made during a Drawing Circle study day in the National Gallery that focused on how artists used chiaroscuro. Here she is making a transcription using a large stick of graphite while examining the dramatic contrasts within the painting. Graphite will allow you to build up large areas of tone quite quickly, soft to begin with and working up to the deepest darks as your drawing develops



Masters of chiaroscuro:
Caravaggio and Rembrandt

Rembrandt used dramatic light-dark contrasts that render the three-dimensional form of his figures. His sitters are set within deep shadows, costumes and backgrounds are kept dark in tone while faces are bathed and modelled with light.

◀ Georges Seurat *Hand of Poussin, after Ingres*, 1875–77, graphite, 8½×6in (21.5×15cm).

Courtesy Metropolitan Museum of Art; image in public domain.

This beautiful drawing shows how line and tone have been worked together to create a beautifully modelled hand. The planes of the hand have been established firstly with very light lines and then delicately shaded. The small areas of tone then become more accented as the planes move around to the underside of the hand as the form changes direction.

Within this drawing there are strongly contrasting types of mark and line being employed; from the light and fluid lines that describe the sleeve, carefully shaded shapes to describe the side of the hand and fingers and deep dense darks of the negative shape around which the hand has been positioned



▲ The starting point for this small sketch was to establish the position of the head and figure using the lightest of lines while I checked the angles and proportions. At this stage I didn't intend to go much lower than her gathered-up dress, as my interest was in the way that the head emerged from the deep shadows beyond and the curve that runs from elbow to elbow, along her arms and along her dress as she holds it above the water. Under this curve is the darkest of shadows, which makes this curve dominant in the composition.

As I began to add shading around the head and shoulders I used a B-grade pencil, building up the tone by placing soft line over line and gradually increasing the pressure of the marks. I continued to build up the shading over the shoulder line and the right side of her face, as the dark tones emerged and seemed to blend into each other

DRAWING IN MUSEUMS AND GALLERIES, HAVING A GO...

Rembrandt has always been an inspiration to me, particularly his portraits of the late period. I have recently been making a number of transcriptions after Rembrandt in both drawing and painting.

This small drawing, made after *A Woman Bathing in a Stream* (1654) in the National Gallery, London, shows an intimate scene of a woman bathing, thought to be Hendrickje Stoffels. I find the quality of the lighting and modelling of the figure in this painting sensitive and beautiful; her head emerges from a deep shadow on the right-hand side, the tone of the background and face are so close that the edge between the two is hardly perceptible.



▲ Adele Wagstaff *Study after Rembrandt*, B, 2B and 4B pencil, 11×11in (28×28cm).

As the dark areas of tone became more contrasting I began to think more closely about the quality of edges of the light and darks. The right side of the head, shoulder and arm were much closer in tone to the background so the boundary here is much softer. The structure of the folds of the fabric were kept quite soft and simplified to describe the broad and painterly brushwork used by Rembrandt when describing the fabric. As the light brightly picks out the left side of the figure, a sharper edge is seen along her neck and shoulder line and along the curve of her gown as she holds it above the water. This curve is further accentuated by the depth of shadow directly underneath it along and around the top of her thighs. Next to the light areas I increased the intensity of the dark shadows to make this contrast stronger. Although I continued to use a B-grade pencil throughout the sketch, I introduced a 3B to accentuate the darker tones further in the latter stages of the drawing

Further information about future Drawing Circle study days in museums and galleries can be found at www.adelewagstaff.co.uk or on Instagram @DrawingCircle_London

Next month: *Rhythm and movement*





Still life with cheese

Tim Gustard demonstrates how to capture the texture of cheese in a realistic still-life painting in acrylic

The trouble with cheese is that it changes so quickly. I love painting its many textures – no two pieces are ever the same – but as soon as it's in the studio, unwrapped, it starts to sweat and change colour. The other great problem is that after two or three days, the studio smells like a rugby players' changing room!

Composition

I start by arranging everything on the 'table' but at this stage the cheese is still wrapped up; as soon as the composition is roughed-in I put the cheese back in the fridge and get on with all the other elements. It's a good idea to have a photo so that you arrange it all correctly, but don't fall into the trap of copying the photo – we paint from life as photos lack clarity and are only two-dimensional.

Note the flow of the composition; be careful not to have a flat arrangement. In my demonstration on pages 48-49 the

wax paper is at an angle to create a flow, the knife leads the eye into the picture and the glass raises the composition roughly into a triangular shape. Avoid an equilateral triangle, the eye doesn't like symmetry.

Painting process

The background in this painting is a little different in that all the layers of paint were applied very thinly with a kitchen paper towel. I mixed varying quantities of burnt umber, raw sienna, cobalt blue and white. The paper towel provided texture – it looks much like some textured wallpaper I have. It was just an experiment because I've used the wallpaper as background in another painting and the technique worked rather well. I've used the table several times before – I photograph objects in a sale room, and my iPad then becomes a sketchbook or *aide memoire*. I roughed-in the table with white, burnt umber and raw sienna, adding a little black in the darker areas then, using my little

▲ *Supertime*, acrylic, 9¾ × 15¾in (25 × 40cm).

This painting was a commission from Beckstones Gallery in 2017. It's a bright one for me and more involved: I usually keep my paintings a little simpler

brushes, began the grain using burnt umber, black and dioxazine purple; remember that dioxazine is a very high staining colour, so use sparingly. I then lifted the grain with a mixture of burnt umber, and raw sienna with white and also a little azo yellow in the lighter edge.

The waxy paper usually accompanies the cheese when bought in a pack, so I can use a fresh piece when I need to. I generally put a few folds in it and crush it in my hands so it looks used. I used a lot of white plus cobalt and ultramarine blue for this, as well as black, raw sienna and perylene green, painting layer on layer. I keep going back to it as the painting progresses, I'm never satisfied.





DEMONSTRATION *The Big Cheese*

◀ STAGE ONE

I had almost completed the basic layout and the table, the background providing a neutral foil for the main stage

▼ STAGE TWO

The wax paper and the knife were almost completed. Note how I've taken some off the right-hand side; it's never too early to correct the composition



MATERIALS

- **Support:** Winsor & Newton or Fabriano Artistic HP watercolour paper, 300lb
- **Paint:** Winsor & Newton Professional Acrylic titanium white, azo yellow, diarylide yellow, dioxazine purple, mixing white, perylene green, alizarin red, burnt umber, raw sienna, cobalt blue; Golden Acrylics transparent yellow iron oxide, bone black
- **Brushes:** Winsor & Newton series 7 sable brushes size 000, 00, 2 and 000 miniature; Ken Bromley ¼in flat brush
- **Pencils:** HB, 2B and 3B
- Gesso ground
- Mirror, ruler, Derwent soft art eraser (black)

As I reached the completion of the paper I realised that the composition wasn't quite right – there was far too much on the right-hand side. Never be afraid to cut some off. I took some pieces of white card, placed the work flat and positioned the card round the edges until I found the right amount to remove. I then drew a line and applied gum tape; I could see already that I had done the right thing but the actual cutting will take place after the painting is finished.

Texture

I completed the glass and knife, and roughed-in the underpainting of the cheese. The larger, main cheese was then returned to the fridge while I concentrated on the left-hand piece. It changes quickly so I needed to work fast; the rind can be left to last as it will change very little. Using azo yellow, white, black, burnt umber and diarylide yellow I built up the cheese with a ¼in synthetic flat brush to apply layers before they dried completely; by using less water you can almost create the texture of the cheese. When I had reached the desired thickness I began to catch the shadows, in layers, with my little brushes. Then with white, azo yellow, diarylide yellow and a dry brush

TIM'S TOP TIPS

- Use a black box or curtain
- Have the background ready
- Draw outlines precisely
- Be selective
- Use small brushes
- Use a mirror
- Have a damp tissue handy

I picked out the lighter areas.

You will find that, without the addition of water, the acrylic pigment dries rather quickly; the brush will clog and need cleaning regularly and you will have to keep mixing more pigment as it goes off. It takes many applications before it begins to look like cheese. Instead of my usual hundreds of tiny strokes, I applied it with the tip of the brush, almost impasto, building up a thickness. Finally I picked out the edges where the light catches the edge of the crumbling with pure white, and then deepened the shadows on the right-hand side to give the surface that unevenness of freshly-cut cheese.

With the body of the cheese completed I turned to the rind which, on this type of cheese, has an irregular pattern. I studied it for a while to get a general feel of the pattern then, working from dark to light, drew it with my

brush, following it as closely as possible until I had covered each section of rind. Note that, despite the irregularities, you are still dealing with perspective so look especially carefully at the top, as it's important to give the illusion of the flatter plane. For this I had added a black and burnt umber to my palette.

Finishing touches

View your painting in the mirror whenever you feel something is not quite right and, at the end, study it all through the mirror – all will become clear. The knife may not be right, the glass may be crooked; in this case the paper was too grey and the shadowed side of the large piece of cheese was too dark and needed enriching. This was due to the fact that I'd been painting what was in front of me and the cheese was drying out. So, with white, azo yellow and diarylide yellow, I went over all that part of the cheese to lift it. I then picked out more of the reflection of the cheese in the paper and knife, then I lifted the shadows on both. I don't always varnish my work, but this one needs it. It brings out the shadows and the grain in the knife handle. When varnished look in the mirror once more as you may find a fault that needs correcting before the final coat.

TA



▲ STAGE THREE

I had completed the wine glass and roughed-in the cheese; the composition is definitely better for having been cropped to the right

▼ FINISHED PAINTING

The Big Cheese, acrylic on watercolour paper, 8×9in (20×23cm).

I almost put a slice of fig on the left but decided it wouldn't work. I lifted the paper, lightened the part of the cheese in shadow and improved the knife. I also cut a little off the top and the bottom

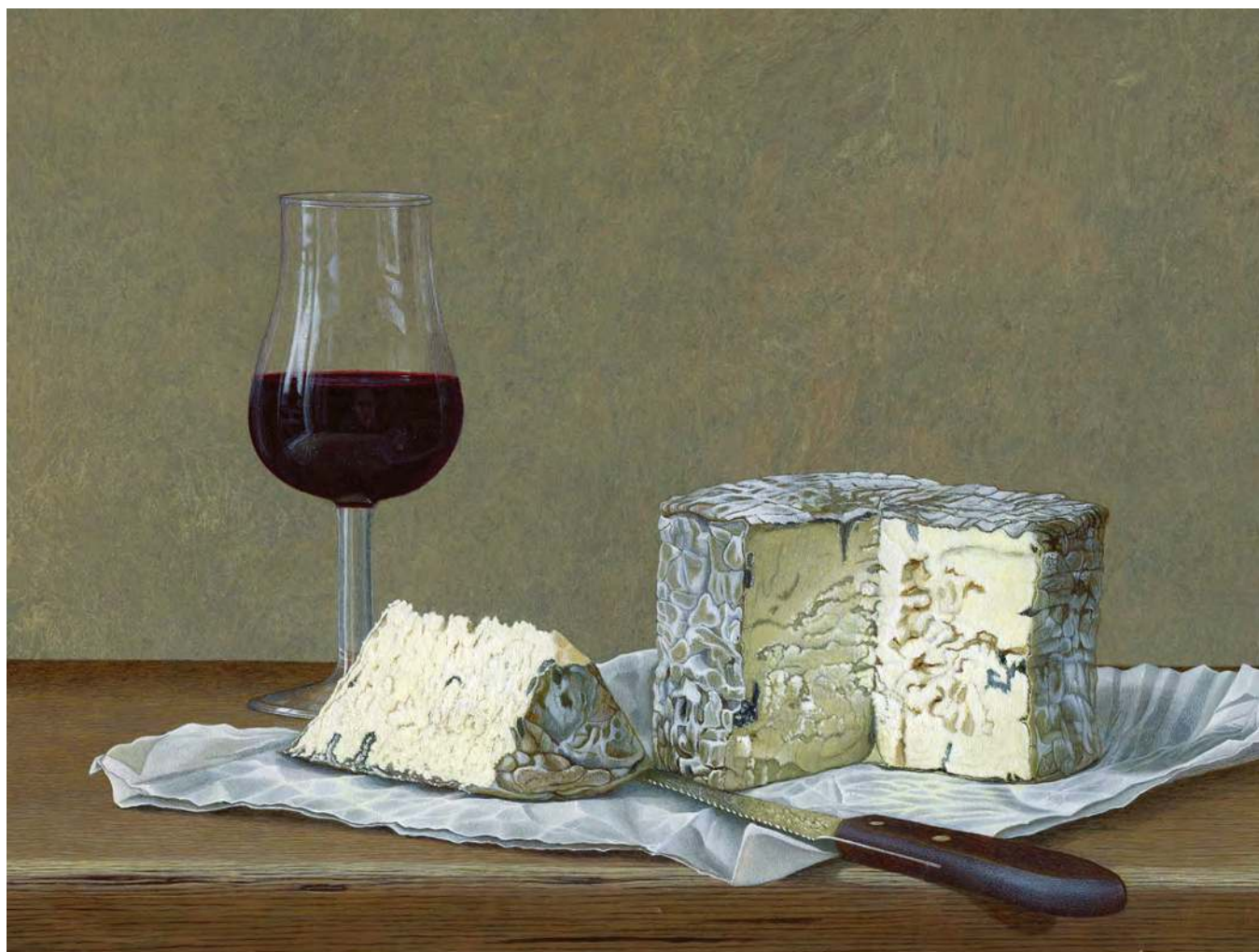


▲ STAGE FOUR

It was starting to really take shape; the body of the cheese had brought the painting to life, but I was sure it would need more tweaking



Tim Gustard has a BA in fine art. As well as numerous solo shows, his work has been selected for exhibition at the Royal Academy of Art and with the Royal Institute of Oil Painters, the Royal Institute of Painters in Water Colours, the Royal Glasgow Institute, the Royal Scottish Society of Watercolour Painters and the Royal Scottish Academy. Keep up to date with Tim by following him on Facebook or his Facebook page: Tim Gustard Fine Art.



Capturing the story

Wildlife artist **Derek Robertson** describes the creative process behind a narrative composition in watercolour made from direct studies in the field

Part of my practice is sketching directly from life using a telescope and binoculars to get close-up views of the wild subjects I portray – I rarely use photographs as the starting point. My most recent project, 'Migrations – a field study of adversity', took me as far as the Middle East. It brings together themes of climate change and refugee crises and uses birds as both a metaphor for people and as a theme in their role as environmental indicators.

As I travelled I built up direct paintings in my sketchbooks that informed more finished paintings in

the studio. While passing through the Jordanian desert I saw an abandoned van, which I incorporated into my sketches of the Temminck's horned larks I was studying. As I worked a migratory bird, a bee-eater, landed beside the van, exhausted and dehydrated. Some children who had been playing nearby made a shade for it with boxes, and produced a saucer of water so that it could drink. After 20 minutes, the bird recovered and flew off.

I had built up this set of composite sketches in watercolour from direct observation and, although I didn't take any photos, I had enough to work with

during the next few days from memory to get the study to a reasonably completed stage.

I use Winsor & Newton Professional Watercolour in tubes in the studio and quarter pans for sketching in the field, along with small tubes of ivory black, ultramarine blue and ultramarine violet and gouache permanent white. These all pack a real punch when used from the tube and prevent me from scrubbing the tips off my sable brushes in an attempt to mix really deep, dark colours from solid pans of paint. My sketchbooks are A3 spiral-bound with 300gsm Waterford Not paper. TA

DEMONSTRATION *Promises in the Desert*



▲ STAGE ONE

Light ochre with alizarin and cerulean dashes of colour were quickly washed in and allowed to run together and dry in the desert heat. I sketched in the larks with a very fine sable brush and a mix of burnt umber and ultramarine and described them with shadows of ochre, ultramarine blue and a touch of alizarin. The dark markings and eyes are ivory black



◀ STAGE TWO

I sketched in the van with cobalt blue, then dropped in shadows on the van using cobalt and ultramarine. The Waterford paper is thirsty and it takes several washes to get deep colours so I layered blue and then grey/purple washes and painted the strong shadows below the van, which gave it weight. Each wash left out a little area of the layer below, giving a more textured effect. This unfortunately results in some loss of detail but that can be worked back in later

◀ STAGE THREE

At this point the bee-eater landed and I quickly started to sketch it and the children. I had enough time to paint in some colour and shadows on the children. This was done wet-in-wet so the figures looked hazy. I was carrying some stencils of Arabic designs so I stippled a few of these in using a bristle brush. I also used a burnt umber and ivory black mix to drag the side of my brush over the foreground to pick out the texture of the paper and suggest the messy, dappled surface of the sand



► STAGE FOUR

At this stage we were packing up and I had to rely on memory to finish off the painting. I did a bit more over the next two days while my recollections were still fresh. I find that the act of really looking and sketching is an excellent way of fixing things in your visual memory. The next thing I did was to glaze over most of the painting with mid-tone washes in grey-purple and then in burnt umber. I left all the light-coloured highlights

▼ STAGE FIVE

Once I had done that, I used a small bristle brush and clean water to scrub into this mid-tone and lifted out highlights. That gave a series of atmospheric, soft-edged highlights. I then deepened the blue on the van with a final cobalt blue and ultramarine blue wash to make it really stand out. I used a fine sable brush to jot in a few written notes of what I remembered from the day directly into the composition



Derek Robertson

is an award-winning artist and exhibits internationally. His work is held in private and public collections, including the Tate Gallery and the Royal collections. Derek has written many books and presented several TV programmes about his artwork.

www.derekrobertson.com
www.creativepastures.com/migrations

Photo: Helen Glassford

► FINISHED PAINTING

Promises in the Desert,
watercolour, A3.

Using a fine, nylon brush and permanent white gouache I picked out all the highlights very quickly. This was mostly done using white paint straight from the tube but some more subtle effects were achieved by mixing white with some colours and also dragging the brush edge over rusted and sandy areas to suggest the surface texture of the sand and corroded metalwork. The final painting still retains the immediacy and sketchy quality of the work done directly from life but has enough detail to give a sense of what it felt like to be there. The result is a dream-like visual diary of a collection of inter-related experiences



Beat the block

As artists we tend to work alone in our studios. All is well until you struggle to find what to paint – nothing seems easy, you are stuck, your motivation drops or you feel like your energy has gone. Here are some ideas that should help you to get back on your creative track.

Movies, magazines and museums

Visit a museum, pick up an art magazine, watch a good movie. Museums are a boundless source of inspiration and can immediately refresh your enthusiasm. If there is an artist who truly inspires you, plan a visit to a museum dedicated to their life or travel to a place where they lived. Magazines also serve as a valuable source of inspiration, so find ones that you find most exciting. Movies are an excellent source of ideas and can inspire us to do more and be more. After the movie, I am sure you will have an idea or two to jot down in your notebook.

Inspiring workspace

The physical space that you work in is also your mind space – being

Yael Maimon suggests eight ways to boost your creativity when your motivation falters

surrounded by things that inspire you is great for new ideas. For some people it is energising to have many distractions around while for others it stifles creativity. What kind of workspace heightens your creative process – messy or clean and tidy? When I started painting I just wanted to focus and since I was easily distracted, I kept my space as minimal as possible, clean walls and all. But with time, as I gained

more confidence in painting. I actually enjoyed having more distractions around. Today my studio is messy, with many books and other inspirational objects; while working I tape my sketches as well as notes of quotations and ideas here and there – the place is a big mess but it is organised chaos, a sort of incubator for my creative process.

Unusual colour palette

Painting with a different palette or working with a combination of only two colours or a combination of colours you've never tried before, forces you to see traditional painting themes with fresh new eyes. It stimulates your creativity, charging you with renewed energy. For example, my painting *Hot Meal* (right) started as one of my explorations



of the colour blue and I had so much fun stepping out of my comfort zone, it was a powerful experience. In my painting *Windows to the Soul* (left) I used a restricted combination of colours that stretched my boundaries and helped me with new ideas for future paintings.

Observe

Take a moment and just watch. Pay attention to the little things in your everyday life. Observation triggers curiosity and the desire to explore and sometimes that is all you need to be more creative. After careful observation you begin to see things with a sense of newness and discovery. Another fun way to do this is to find an observation buddy and simply sit somewhere together – no talking, just observing.

◀ *Windows to the Soul*, oil, 12×16in (30.5×40.5cm)





▲ *Hot Meal*, soft pastel, 17×25in (43×63.5cm)

Open up

I share my journey as an artist on social media – my working process, my success and failure, hopes and so on. By exposing yourself in this way you become bolder and more expressive. Be honest and don't be afraid to ask big questions on life. Not only does it help you connect with others on a deeper level but it also helps you to connect with yourself. A better connection with ourselves means a greater understanding of who we are, which is elemental to what and how we create. We can't hide from ourselves. Opening our hearts instead of shutting everyone out allows us to be open to the potentials and possibilities of the world, and that openness is a key to being innovative.

Exercise

Taking a break away from your easel to exercise can help clear your head and inspire you to get creative. A substantial body of research shows how exercise of various types can benefit creativity. Walking, for example, is found to significantly improve cognitive efforts involved in creativity, such as the ability to come up with original ideas and solutions to a problem. When you exercise, you create endorphins, which make you feel good, lower anxiety and help to induce the flow states that are foundational to creative work. Artists

often stand for much of the day, work long hours and move heavy equipment like big canvases and sculpting materials, which can leave little energy for the gym. Nevertheless, I am positive you can find the type of exercise that works for you – try a yoga class, take the stairs, play tennis, ride a bike or go for long walks. I love walking; it makes me sharper and helps me to clarify ideas.

Do something new

Doing something you have never done before is a sure-fire way to boost creativity. Try new food, make new friends, listen to new music, learn something new – even something quick like 5-Minute Crafts on YouTube. Any new and unfamiliar experience heightens your awareness and opens your mind to new possibilities. New can also mean just a change or iteration on something that already exists. Making changes in your daily routine to switch it up a bit and make it fresh – like taking your meal outside for a picnic – could really make a difference.

Little book of ideas

All you need is a plain notebook, or set up a file on your phone or tablet, to capture your ideas. Whenever you feel stuck for ideas, simply look through your notebook for instant inspiration to refuel your creativity. You can record anything you want – ideas, thoughts,

observations, quick drawings, hopes, plans, jokes, quotations that empower you or movies you'd like to see.

Consider writing one thing a day, even just one word, one sentence. Carry the notebook wherever you go because ideas often come when we least expect them. Incorporate regular writing into your daily routine and see what it does to your work and your general outlook on life. I keep a notebook to map out my dreams, one for painting ideas and one for different lists; they really help me feel more engaged; they serve as a source of wisdom as well as inspiration. TA



Yael Maimon

is a professional artist; she has exhibited in her native Israel and abroad and won many awards. Yael is a member of the Pastel Society of Colorado (www.pastelsocietyofcolorado.org).
www.yaelmaimon.com



Develop your sketching techniques

Pick up your sketchbook and try these exercises suggested by **Adebanji Alade** to help hone your sketching skills



Adebanji uses his basic method for measuring

'Learning to see is what drawing is all about'

Sherrie McGraw

We must trust our eyes. They always know whether the object we are trying to sketch or draw is proportionally correct. I measure very succinctly. I look for the main landmarks. In a human figure, this might be how many heads fit in the whole figure; for buildings it could be how many floors. However, that is as far as I would go. Laborious measuring takes away the beauty and full immersion in the drawing process.

My basic method to get accurate proportions is to hold a pencil at arm's length (above right). I line up the end of the pencil with the top of what I am measuring and place my thumb where the first measurement would be. The distance between the end of the pencil and thumb lets me see how many of that particular distance I can fit on my paper. Once I know this, I can make faint lines on my sheet of paper, which serve as a guide – no more and no less – for the rest of the drawing. I trust my eyes and enjoy the process of connecting one part of the drawing to another, and so bring the sketch to completion. However, when on public transport I just go for the landmarks and leave the rest for the eyes. If you train your eyes to figure out the rest they won't be slaves to meticulous academic measuring techniques.

If you can adapt to such a simple way of seeing, you will enjoy the process of sketching with a freedom that relentless measuring can rob us of. Allowing your eye to judge approximate proportions is great exercise – the brain will take the right information from the eyes and quickly pick up when something needs adjusting. 'Trust what you see and not what you think' is the best advice when it comes to measuring and proportion.

You can learn through practice how measurements relate, in correct proportion, by calculated risks and leaps of faith. Trust your eyes and your ability to make it right: your eyes will respond to such training and this will let you make judgements and measurements without becoming too rigid in your approach.

Angles

This is the method I use most for quick sketching. It is a simple procedure based on angles and distances. I break down the contours of the thing I am sketching into tilted lines. As an example, imagine a clock face – it is circular, but you could draw it with a series of short straight lines by placing the angles at each hour.

Some people may struggle with the distance after getting the angle right. Try travelling from one point in the drawing to another in your mind, and

letting your hand naturally do the same thing on the paper. You must take a tiny leap of faith at each point to believe you can get the angle and distance right each time, then do that for the next one and the next one. This is the way we learnt to walk: through faith, belief and a few stumbles – but never giving up.

By breaking the curves of the object in front of you down to a series of matching angles, and by determining the approximate distance that each line would need to tilt before moving in a different direction, you can sketch anything. The distances and angles are all taken from carefully observing what you are trying to sketch.

Contours

For this technique you simply travel round the contours of the subject without breaking it down into angles. This particular technique is better developed through its parent technique of 'blind contour'. This entails you looking deeply and directly at the object you are sketching and, without looking at the paper, trusting your eyes to travel round the object while your hand follows the same journey on your paper.

Looking at your subject, start from one point and see if you can draw all the way back to the point you started from, making sure that you don't lift your hand off the paper, or take your eye off the subject. It's not going to look great but if you faithfully followed every nuance and every movement, you would have mastered contour drawing.





▲ This bust is a good subject to try this out on

EXERCISE: USING THE ANGLES TECHNIQUE

This sketch shows a circle with lines radiating out at different angles. This is a good way of isolating the information about angle and distance in your mind



▲ Starting from the top of the bust, visually cut the curve of the head into angles. Estimate the angle and distance of the top of the head, then make a single straight line



▲ Using that line as a reference, begin to build up the outline of the shape with similar straight lines. Hold the graphite stick up, as shown (above left) to help you estimate the angle



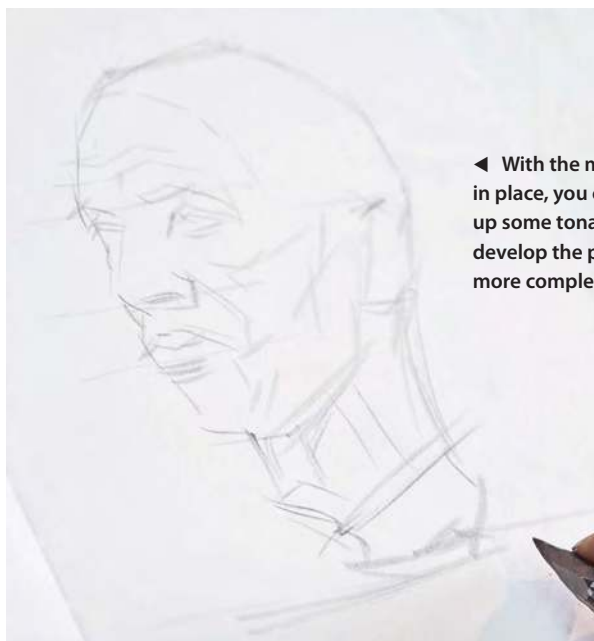
▲ Hop from side to side of the shape to help keep things in proportion



▲ With the outline complete, add guidelines for features inside the shape – here these are marks to place the facial features of mouth, nose and eyes



▲ Build up the features with angular marks, using the outline and guidelines to help you



◀ With the main shape in place, you can build up some tonal work to develop the piece into a more complete sketch

▶ The completed angle sketch, built up with graphite sticks for tone



EXERCISE: USING THE CONTOURS TECHNIQUE

This exercise will help your eyes to feel the movements and your hand to follow accordingly. After a few rounds of blind contour drawing, try the exercise here. You will see a big difference in your finished sketch.

The better your eyes and hands work together, the more they can trust each other – and the better contour drawings you will produce.



▲ Try drawing this chair, your eyes flitting between the subject and the paper while you draw



▲ Holding the brush pen near the end will help to keep your touch light and loose. Follow the outline of the shape, keeping your eye on the subject



▲ Look down. Trying not to take your eye off the paper as you work, continue the line. Vary the pressure on the brush pen to change the weight of the line



▲ Look up and check for negative shapes – the shapes suggested by gaps between areas – to help you draw accurately



◀ Once the shape is down, look down and correct any shapes if necessary. Just work over the existing lines again

▼ You can now shade to develop the sketch further, if you wish. Using the side of the brush pen nib will help you build up tone quickly



▲ The completed contour sketch

Organic lines

This particular technique is so effective when you want to capture crowds of people. It is like a glorified explosive version of the contour technique, but in this case you have a network of contours that you go back and forth between to create the most beautiful drawings with movement.

Organic lines is a more hit-and-miss approach than the other techniques and a lot of people use it because the effect is naturally very sketchy and rough. I was discouraged from using it too often by one of my tutors, who said my sketches would look more convincing with fewer lines. I focused on reducing lines and using angles mostly.

Another reason why it might not be of benefit to more experienced sketchers is that it doesn't allow a close connection between eyes and hands, everything seems to follow an organised scribble. Nevertheless, it is a useful technique to know – I tend to fall back on using organic lines when I am not sure how to go about a particular sketch. ^{TA}

EXERCISE: USING THE ORGANIC LINES TECHNIQUE



► Use the brown ballpoint to establish an area of background first – basically, anything that won't move. With that in place, use scribbly loose lines to establish any figures as quickly as possible



▲ Move on if your subject moves. Return to the background until another figure presents itself



▲ Avoid stopping; use flowing lines and keep things rapid. Fill in the tone as you work



▲ To avoid the sketch becoming too confusing, you can swap colours. I used an orange ballpoint to complement the existing brown



▲ You can extend the sketch outwards from the first area of background to take in more of the surroundings if you wish – overlay existing lines if necessary and feel free to work over the spine of your sketchbook; enjoy yourself!



▲ Use dual wash pens to add some tone and colour to the sketch

► The completed sketch. Here you can see that most of the figures – in fact all aspects of the sketch – have lots of lines and swirls and they have a sense of motion. With organic lines you are very free to make lines without lifting your pen or pencil from the paper. Your goal is to keep your eyes on what you are sketching and follow every movement with not only one line, but also a number of lines



Adebanji Alade

studied fine art in Nigeria and has a diploma in portraiture from Heatherley's School of Fine Art, where he teaches in the Open Studio. He has exhibited widely and won many awards. Adebanji is vice president of the Royal Institute of Oil Painters, a council member of the Chelsea Art Society and an Urban Sketcher; he tutors workshops and gives demonstrations for art societies and also offers private coaching. For more details see www.adebanjalade.co.uk



This extract is adapted from Adebanji's latest book *The Addictive Sketcher*, published by Search Press. Please turn to pages 74 and 75 to read our review and for details of how to purchase copies at the discounted price of £12.99 inc p&p.

Join Adebanji for a painting holiday in Morocco from October 10 to 28, where he will be working mostly in oils, but also in acrylics, watercolour, pastels, coloured pencils. For full details, turn to page 2



▲ I stretch watercolour paper onto purpose-built drawing boards

How to look after watercolour paper

Follow these few simple steps to ensure that you get the best results from your watercolour paper, says **Ian Sidaway**

Paper is a remarkably resilient material and, as art history records, can last for hundreds of years. The oldest known fragments have been dated to the 2nd century BCE; these were found in China, where the pulp paper-making process is believed to have originated.

However, paper is an organic material and like most organic materials can, unless stored with a degree of care, deteriorate. For the most part any deterioration might not be too noticeable but for the watercolour artist any fall-off in performance from a paper will have an effect on the hard-won image, resulting in a waste of both time and effort, and a degree of frustration.

Watercolour painting as a process

is difficult enough – in order to be performed as smoothly and successfully as possible, the materials used should be of the best quality. This includes both the paint used to create the image and the support the image is painted on. The artist then requires that the support remains stable and able to stand up to the rigours of longevity.

Paper production

The modern bulk paper-making process is remarkably sophisticated. Put simply, to make pulp from wood both mechanical and chemical processes are used. The chemical process separates the lignin from the cellulose. Lignin is an organic polymer that deteriorates with time – washing the

lignin content away helps prevent the paper yellowing, whilst preserving the long cellulose fibres. The mechanical process to extract the cellulose grinds and presses the fibres between rollers. This process does not remove the lignin and results in short cellulose fibres that create rather brittle papers that are prone to yellowing.

Pulp made from linen, cotton or rag is less prone to deterioration and discolouration because the materials have a very high cellulose content and no lignin. The cellulose fibres are long, which gives the resulting paper strength. Any acidity is usually neutralised by adding calcium carbonate.

Importantly, whether paper is made



on a machine or handmade it needs to be sized to alter its absorbency, otherwise it would behave like blotting paper and be impossible to use. Papers are internally sized. Size is added to the pulp before the paper sheet is made, which helps to bind the cellulose fibres together. The paper is then externally or tub sized after it is dried. Two common types of size are used: gelatin, which is an animal product, is preferred for external sizing; but modern synthetic substitutes are preferred for internal sizing.

The way a paper behaves in use is critical to the painting process. The ability to take a wash, the amount of time the paper takes to dry, the ability to allow dry paint to be re-dissolved and removed, and the degree to which a mark holds its edge without any bleed are all factors influenced by the amount of size used. An artist's choice is a personal one based on experience, subject matter, techniques used and the individual work process, but all are influenced by the paper's ability to hold the paint to its surface. All watercolour papers manufactured today are of a high quality and useable, and whilst price might indicate the quality of the paper it is not an indication of its usability. That is determined by an artist's individual working practice.

Handling and storing

Whilst modern papers are remarkably resilient, a degree of care needs to be exercised when handling for best results. Most of the damage to a sheet of paper comes from careless handling. Ideally paper should be handled as little as possible – always wash your hands to remove any greasy residue and only handle the paper edge and always try to avoid dropping food or drink onto the surface.

When storing paper, light and humidity are the two main concerns. Store the paper flat in a dark place if possible, such as a plan chest draw or portfolio. Certainly avoid storing the paper in direct sunlight as this after time could yellow the paper and make it brittle. The paper should be stored in a dry cool place. Keep the paper in its wrapping, only removing sheets when they are needed. This will help avoid contamination by dust, air pollution and insects.

Many artists buy in bulk as it greatly reduces the cost, so storing paper

► Store paper flat, away from light and in its original wrapping if possible. A plan chest drawer is ideal

correctly becomes an important issue; paper stored well will be useable for a long time. I have sheets of paper from various manufacturers from 1999 that I still use, and all of it is in perfectly good condition today.

My personal paper preferences are Bockingford and Saunders Waterford cold-pressed paper; both behave slightly differently, are easily available at most art retail outlets and are often on offer. I frequently buy packs of ten sheets, which get used fairly quickly. This reduces the need for storage and ensures that the paper has been manufactured fairly recently.

Resizing

Should you come across a sheet of paper that seems too absorbent, it is possible to resize the paper yourself. This is a technique used in paper conservation. Conservators use a range of materials depending on the characteristics of the paper, including synthetic sizes, starch, gypsum, acrylic resins, alum and albumen, but for the artist gelatin is perhaps the easiest to acquire and use.

Gelatin size can be bought from suppliers such as Cornelissen and prepared by following instructions to be found online. Once prepared, the paper can be dipped into a tray of size, or it can be sprayed on, to give a uniform layer of size. The drawback of brushing on size is that it can be difficult to get a uniform layer over a large area, although a brush is certainly best if resizing a small area. Again there is information about the process online that goes into far more detail than I can here – you can find it by typing 'paper conservation/ sizing and resizing' into your search engine.

Stretching

One thing that is noticeable with regard to paper sizing is that the process of stretching paper can soften surface sizing, which makes the paper more receptive to washes, resulting in a very slightly less crisp or hard edge when the wash dries.

Concern has been voiced about whether stretching paper onto a board reduces its shelf life. There is, as I see it, no evidence to suggest this. The boards that I stretch paper onto have been used for many years; they are covered in paint of various sorts and as far as I am aware this has had no adverse effects on the watercolour paper. The boards are all purpose-built drawing boards made of pine; many are now decades old but continue to function perfectly. On several occasions I have stretched large sheets of paper onto MDF. These have remained stretched for several weeks with no noticeable problems.



Ian Sidaway

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

<http://iansidaway.co.uk>





Hazel Soan



Zambia

Instructional Wildlife Painting Safari with Hazel Soan, Kafue National Park, Zambia

Hazel Soan is an experienced wildlife artist and excellent tutor. Her paintings reflect her love of Africa, capture the mood and action of wildlife in its natural environment and the colours of the local people. She has chosen to return to Zambia because its diversity and profusion of wildlife is perfect for an instructional painting safari.

PAINTING ON SAFARI

Hazel Soan will be working and teaching in watercolour. She will lead workshop tutorials and demonstrations when at the lodge, and will help and encourage you to paint and sketch the action when out on safari. There will be two painting safaris most days, which will be tailored specifically to artists' needs as much as possible. It may be decided to do some full day safaris to venture further afield in to Kafue National Park as well as some portrait painting if the opportunity arises. This is an instructional painting safari that is best suited for intermediate artists.

Kafue National Park is Zambia's largest wildlife reserve. It offers a combination of water and land-based wildlife viewing, enabling you to paint and sketch wildlife from different perspectives. Kafue is classic wildlife country with a diverse mix of habitats. The riverine forests are full of birds and in the more open woodland areas there is a good chance of seeing leopard. The swamp areas allow for easy

viewing of waterbuck, kudu, impala, puku, sable and antelope, and on the grasslands you'll see red lechwes, oribis and roan antelope, as well as other grazers including buffalo, zebra and wildebeest and where there is prey there are always predators. Kafue has wild dogs, lion, cheetah and hyena. In denser vegetation you'll find elephants and boat trips on the River Kafue will provide the opportunity to paint wildlife on the river banks and hippos up close.

PRACTICAL DETAILS

Flights are from London Heathrow via Dubai. On arrival in Zambia you'll travel by road to Kafue National Park, which will be interesting and gently immerse you in to Africa. The safari lodge is located on the banks of the Kafue River, which forms the eastern boundary of the park. The lodge has its own motorised boat and 14 chalets and tents. A travel escort will accompany you from London and take care of everyone and all the arrangements.



▲ Giraffe, watercolour by Hazel Soan

- **Number of students** 8 to 12
- **Medium** Watercolour
- **Suitability** Intermediate students
- **Price per person** £7,495
- **Single supplement** £450
- **Price includes** scheduled international flights, nine nights' safari lodge, all meals, park fees, safari activities, art tutor and UK travel escort



Painting on safari with Hazel Soan



Dust Line, watercolour by Hazel Soan



Impala

FOR FULL DETAILS CONTACT 01825 714310 • art@spencerscott.co.uk • www.spencerscotttravel.com

Winter skies

Continuing her new series about modifying colour, **Julie Collins** shows you some ideal colour combinations for capturing winter skies in watercolour

I recently visited the Prints and Drawings Room at the Tate and spent some time studying Turner's watercolours. I have seen a few at first hand before but have usually looked at them in books. In real life they are so vibrant and immediate. He clearly was never afraid of watercolour and, particularly when he painted skies, almost scrubbed the paint on. When I am teaching watercolour painting I encourage students to paint a set of watercolour skies rather than one painting. The more you paint, the more confident your work will become. So long as you've prepared your colours

and aren't tempted to go 'off piste' in your palette, this is a good way to work.

Shown here are examples of colours that work well together for a variety of winter skies. Do remember that you need to capture the 'feeling' of the weather as well as use the correct colours – by this I mean paint confidently as tentative brushwork won't help you to achieve this aim.

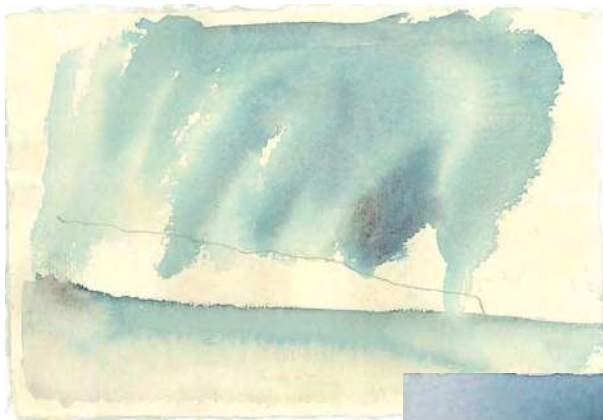
There is no substitute for working from life. The Solent is only a few minutes from my house, so all the sky watercolour sketches here were painted *en plein air* on the south coast. I find this is the most inspiring way to work

with the landscape. Somehow when I paint in the landscape, I experiment more freely with the colours in my watercolour box. The main thing to remember is to try different colour combinations but always limit your palette as this will keep your paintings fresh. In every Turner watercolour I noticed that he always used a very limited palette and wasn't afraid to exaggerate the colours he saw in nature. If you can't paint outside, then paint from your window or go out in your car to work from life on a small scale. This will give you endless information and ideas for skies.

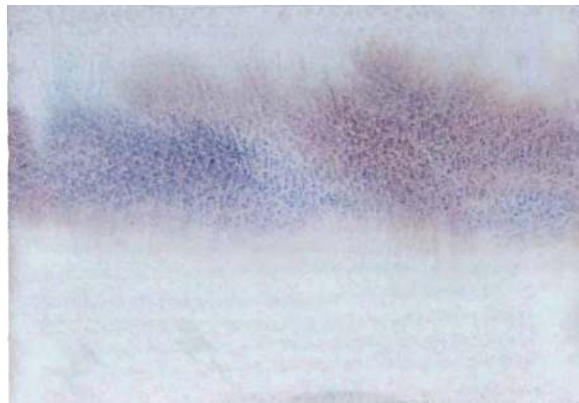
TA

WINTER SKIES WITH A BLUE AND INDIAN RED

There are endless colour combinations for winter skies. I find Indian red a very versatile colour for skies. Here are three examples where you can see that just by changing the blue you can create a totally different feel.



▲ This is a quick watercolour sketch made with one layer of paint. I was looking out towards the Isle of White and mixed all the colours I needed using Winsor blue (red shade) with a touch of Indian red before painting, using a dry brush technique. By strengthening the tone of the colour in one part I have suggested a storm approaching



▲ This example shows Indian red with French ultramarine blue. I mixed a small amount of red into the blue for the main part of the sky and then a much stronger red and blue mix for the band of cloud. This was painted using a flat wash technique where the whole sky was painted using the medium-tone blue. This was allowed to dry thoroughly and then another layer of paint in varying tone was added to introduce the clouds



◀ A mix of Prussian blue and Indian red can produce very dramatic effects. This sky was painted in two layers. The underlayer is pale to medium in tone and was allowed to dry completely before painting the top layer. The top layer of clouds is as dark as the land in places

GREY WINTER SKIES

If you live in the UK it's tempting to think of all winter skies as 'grey'. Indeed, we do get more than our fair share of grey days but as artists we can enjoy the subtle differences. I've included three examples here but do go and experiment to see how many variations of grey you can create.



▲ This is a very familiar sky to me when I walk on the cliff top and look towards Poole Harbour and Mudeford Quay. I used a limited palette of burnt umber and cobalt blue – I always find it amazing how many colours you can mix from a blue and a brown. Most of my time was spent mixing colour as it is the tonal range that makes this watercolour sketch successful. Notice the white-to-dark range in the picture

► Sepia is another very powerful colour and has a strong tradition of being used in landscape painting. Here I combined sepia with French ultramarine blue, an alternative to this blue could be cobalt blue



▲ Prussian blue and light red are good colours when you want to create a more dramatic sky. This combination produces some good red greys in the sky and very strong darks for the sea. JMW Turner used Prussian blue in many of his watercolour sketches

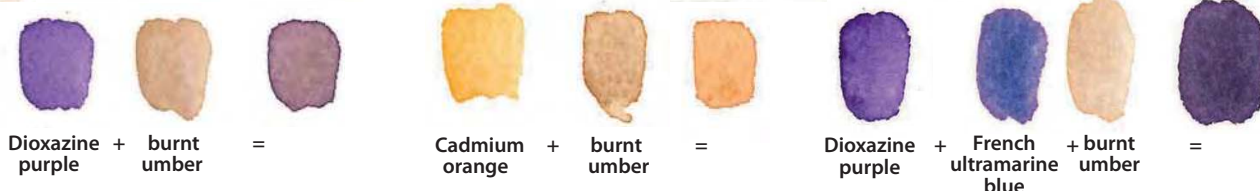


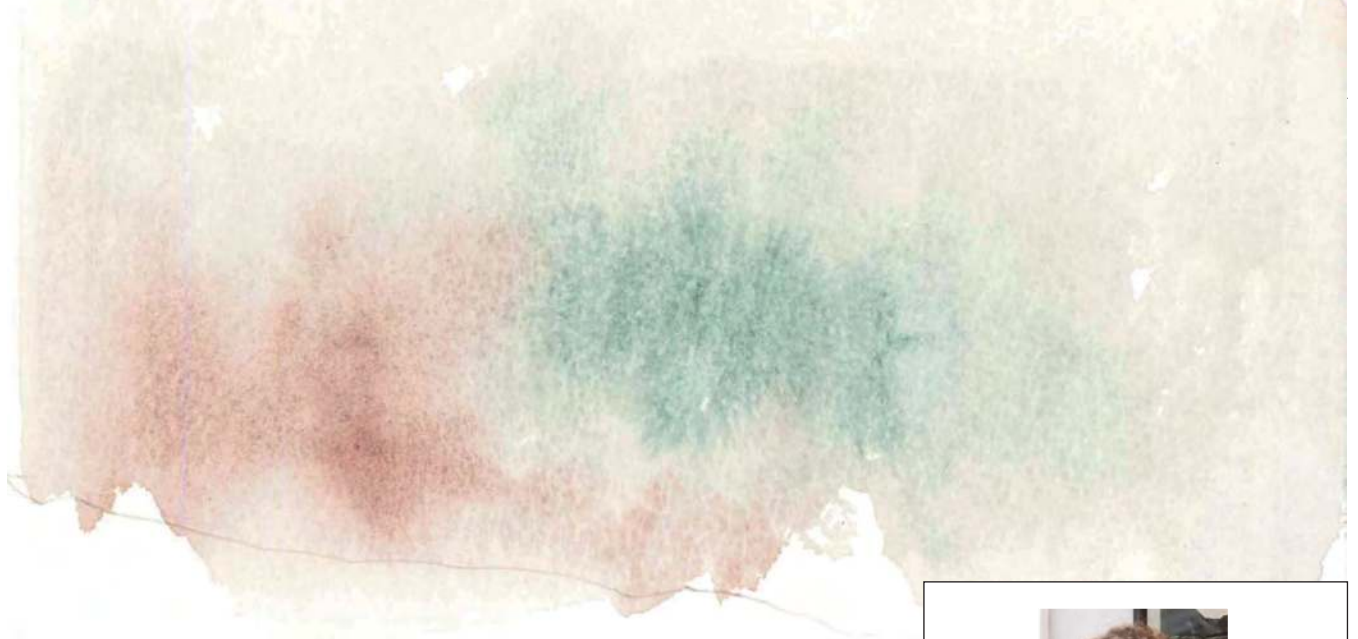
MORE COLOURS FOR WINTER SKIES



Using a violet for your sky gives a different effect and is a welcome change from greys made with blue and brown. This example was painted using a large brush and plenty of paint and then allowing the dry brushmarks to suggest the downpour of rain. A lighter layer of colour was painted first and the top darkened later to accentuate the storm.

I used dioxazine purple, burnt umber and cadmium orange in the three different mixes





I used to think that green was totally unsuitable for skies until I began experimenting with terre verte. On closer inspection some seascape winter skies do have a subtle green tinge, which is probably reflected from the sea. I find terre verte to be a very unusual pigment and if you squeeze a lot into your palette it never goes very far. I now really enjoy working with it and especially enjoy the subtle greys that can be made by adding an earth red or brown, especially the lighter tones. Here I combined it with light red



Terre verte



Light red



more red



more green



Julie Collins

studied painting at the University of Reading. She is an associate member of the Society of Women Artists and won 1st prize for watercolour at the Royal West of England Academy of Art exhibition in 2019. Her work is exhibited widely in the UK and her sixth book, *Colour Demystified* will be published in November 2020.

www.juliecollins.co.uk



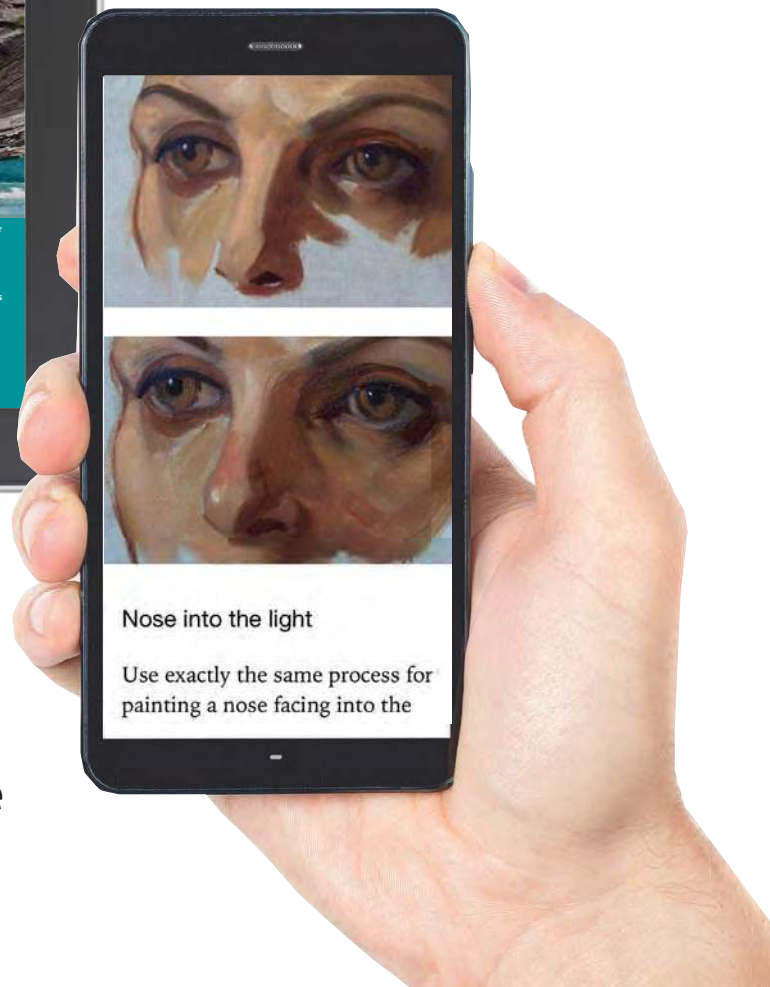
▲ Ivory black and light red are a good winter combination. Most of the colour in this sky sketch was mixed on the paper. I worked wet-in-wet in order to use the texture of the paper to help indicate storm clouds

▼ This last example is a cool sunny winter sky where I combined French ultramarine blue, burnt umber and raw sienna – mainly in pale to medium tones. Over half the sky is almost pure blue. I took care to keep most of the bottom third of the sky very light. If you squint at this painting, it's easier to see how pale most of it is. I wet the sky with clean water first and then applied my mixed colours working wet-into-wet. The mixes are: pure raw sienna; pure ultramarine blue – medium and pale; ultramarine with a touch of burnt umber – medium and pale; burnt umber with a touch of ultramarine – medium and pale



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▲ *Mum Knitting*, oil, 35½×23¾in (90×60cm).

I wanted to establish a curve in the composition without it being too obvious. I worked on softening edges and placing high chroma in places to emphasise a movement for the eye. I also used broken colour in the background and in the skin tones to create a livelier image



▲ *Phlox*, oil, 15½×19½in (40×50cm).

I really like the complementary colours with the leaves and flowers. I found that placing the greens and pinks together in places helped the circular composition

When starting a new piece of work it is wise to take the time to place the points of interest in your picture, making sure that you think about how you want the eye to travel around your design. There are simple methods that are good to follow.

In the approach that I am demonstrating on page 66 I have chosen 'comparative measurement'. This is where the measurement you start with is the one to which you relate all other measurements. With this technique you start with the largest measurement first and then break it down into smaller parts to achieve more specific measurements. Rechecking is essential, particularly at the beginning.

Simplify

It is important to order the values in your subject from the darkest dark to the lightest light, and the edges from the softest to the hardest. A simple way to simplify what is in front of you is to squint; alternatively, try holding a mirrored surface, such as your mobile phone when it is switched off, above your eyes and look up to see the object reflected in the screen. This shows unity within the values (tones), as well as showing you the quality of the edges in their simplest forms. If there appears to be a lot of information that does not seem to work together, bring it back to the simple statement you see when squinting. This keeps you in control of your picture and makes sure your decisions for the smaller details are

Get to grips with the basics

Max West demonstrates an apparently simple still life, with advice on how to achieve a successful composition, each and every time you paint

based on solid big information.

When choosing colour your aim is to decide which colours will belong in the structured value scale you made when you were squinting. First choose the temperature structure of your subject; there are only four ways of using temperature in your picture: lights that are cold with warm shadows, lights that are warm with cold shadows, lights and shadow that are both cold, and lights and shadows that are both warm. As in every aspect of picture making it can all be used in the grand scheme of your design.

You must also decide on how high or low the chroma (intense colour through to grey) is going to be in your picture as well as putting them in order from the most intense to the greyest. This is a useful way of thinking as it can be used to create a contrast and strengthen the composition. For example, making your

lightest light the most colourful in the picture and greying down everything else will make the lights have more impact, suggesting a powerful light source. Also, if you wanted a red scarf to have the most impact, make sure all the other red hues are desaturated (greyer). You could surround the red scarf with a complementary colour that is lower in chroma, making the scarf seem higher in saturation than it actually is. To make sure your picture doesn't become an eye sore, it is safer to keep a variation of chroma in your picture. I would also advise having your darks a noticeable colour rather than being completely black, as this will keep your picture from deadening.

When using these principles and continuing to expand upon them you will gain a better understanding of them and this will help you progress further in picture making.

DEMONSTRATION *Harrison's Gourd*

MATERIALS

- **Canvas:** if you are stretching it you will need a linen canvas so that it will be strong enough to stretch
- **Oil:** 50:50 walnut oil and any odourless solvent
- **Brushes:** flat hog and synthetic brushes
- **Oil paints:** Winton titanium white PW6, yellow ochre PY43, magenta PR122, ultramarine blue PB29, ivory black PBk9; Maimeri Classico cadmium yellow lemon PY35, cadmium red PR08



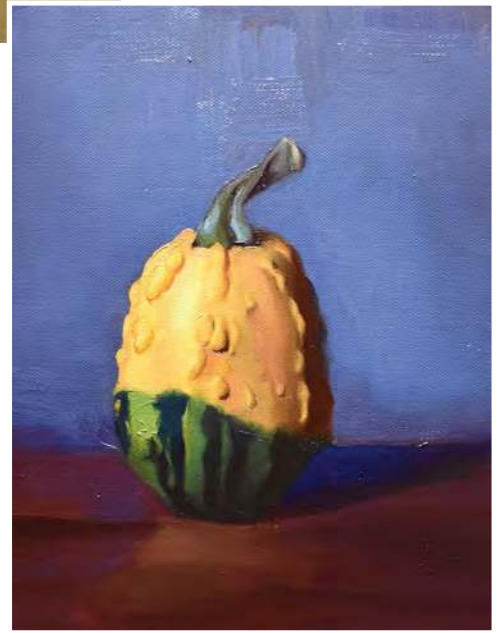
◀ **STAGE ONE**

I chose to place the subject a little off centre to the left to make the eye go around the picture in a triangular fashion. With this in mind I focused on placing more contrast in those areas throughout the painting. I broke down my measurements and then also used my eye to look at how the diagonals relate to each other throughout the drawing



◀ **STAGE TWO**

Using the squinting technique I scrutinised the simple form of the subject, working towards only big information and ignoring smaller details until it represented the subject sufficiently. I also left the local colour of the base warm as I intended to put a colder colour on top to represent the light at a later stage



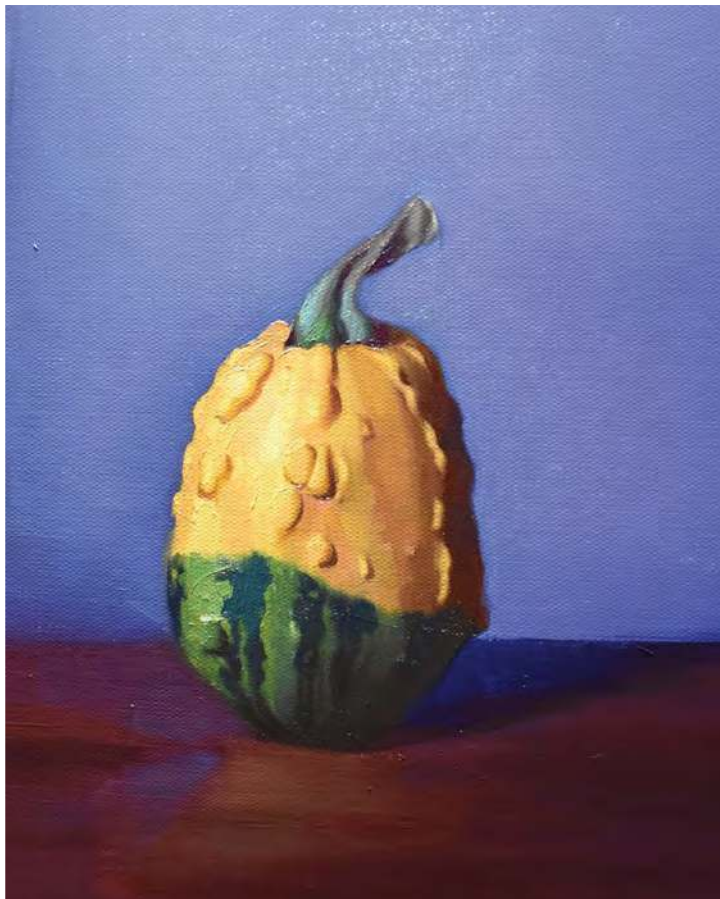
▲ **STAGE THREE**

I applied the smaller details, concentrating on defining the simple forms and shapes to keep control of the painting. I also emphasised the triangular composition by lightening the area inside the background triangle

◀ **FINISHED PAINTING**

Harrison's Gourd, oil, 9¾×8in (25×20cm).

I went over everything, rechecking my drawing and solidifying forms before adding suggestions of textures and smaller details



Max West

is classically trained in representational art and has exhibited in the UK, including with the Royal Society of British Artists and the Royal Institute of Oil Painters, where he has won awards. For more details see www.maxmansbridgewest.co.uk

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Tel: 01451 830522

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www.cotswoldartsupplies.com

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

Pegasus Art Shop

Griffin Mill, London Road,
Stroud, Gloucestershire GL5 2AZ
Opening times: Monday to
Saturday 9am - 5pm
www.pegasusart.co.uk

Stockists of: Williamsburg, Rembrandt,
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Jackson's Art Supplies

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Tel: 0145 222 6378

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www.jacksonsart.com

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www.lunnsartstore.co.uk

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Press, Pro Arte, Jullian Easels, Mabef.

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Tel: 0115 965 3479

Opening times: every day
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www.patchingsartcentre.co.uk

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SUFFOLK

The Art Trading Company

55 Earsham Street, Bungay
Suffolk NR35 1AF

Tel: 01986 897939

Opening times: Monday to
Saturday 10am - 5pm
(closed Sunday and Bank
Holidays)

www.TheArtTradingCompany.co.uk

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

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The Art Shop Skipton

Online & instore
22 Newmarket Street, Skipton,
North Yorkshire BD23 2JB

Tel: 01756 701177

Opening times: Monday to
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www.theartshopskipton.co.uk

Stockists of: Pebeo, Derwent,
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Artmaster, Hahnemühle, Pebeo.

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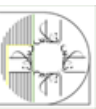
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Bankside Gallery

48 Hopton Street SE1.
☎ 020 7928 7521
www.banksidegallery.com
Mini Picture Show;
until January 26.

British Museum

Great Russell Street WC1.
☎ 020 7323 8299;
www.britishmuseum.org
Käthe Kollwitz;
until January 12.

Dulwich Picture Gallery

Gallery Road SE21.
☎ 020 8693 5254; www.dulwichpicturegallery.org.uk
Rembrandt's Light;
until February 2.

Estorick Collection of Modern Italian Art

39A Canonbury Square N1.
☎ 020 7704 9522
www.estorickcollection.com
Tullio Crali: A Futurist Life;
January 15 to April 11.

Hayward Gallery

Southbank Centre, 337-338
Belvedere Road SE1.
www.southbankcentre.co.uk
Bridget Riley;
until January 26.

Jewish Museum London

Raymond Burton House,
129-131 Albert Street NW1.
☎ 020 7284 7384
www.jewishmuseum.org.uk
**Charlotte Salomon: Life?
or Theatre?;**
until March 1.

Mall Galleries

The Mall SW1
☎ 020 7930 6844
www.mallgalleries.org.uk
FBA Futures 2020;
contemporary figurative
art by new graduates, (see
page 11),
January 6 to 18.

Connect: London's Independent Art Fair 2020;

bringing together a range
of early, modern and
contemporary work,
January 29 to February 2.
The Pastel Society;
February 5 to 16.

**Royal Society of British
Artists;** 303rd annual
exhibition,
February 20 to 29.

National Gallery

Trafalgar Square WC2.
☎ 020 7747 2885
www.nationalgallery.org.uk
Gauguin Portraits;
until January 26.

Leonardo: Experience a Masterpiece;

until January 12.
**Young Bomberg and the
Old Masters;**
until March 1.

**Nicolaes Maes: Dutch
Master of the Golden Age;**
February 22 to May 31.

National Portrait Gallery

St. Martin's Place WC2.
☎ 020 7306 0055
www.npg.org.uk
Pre-Raphaelite Sisters;
the story of the women of
Pre-Raphaelite art,
until January 26.

Piano Nobile

96/129 Portland Road W11.
☎ 020 7229 1099
www.piano-nobile.com
**Craigie Aitchison (1926-
2009) and The Beaux Arts
Generation;**
until January 29.

Royal Academy of Arts

Piccadilly W1.
☎ 020 7300 8000
www.royalacademy.org.uk
**Lucian Freud: The Self-
portraits;**
until January 26.
Picasso and Paper;
January 25 to April 13.
Léon Spilliaert;
February 23 to May 25.

Tate Britain

Millbank SW1.
☎ 020 7887 8888
www.tate.org.uk
William Blake;
until February 2.
**British Baroque:
Power and Illusion;**
5 February to 19 April.

Tate Modern

Bankside SE1.
☎ 020 7887 8888
www.tate.org.uk
**Nam June Paik: The Future
is Now;**
until February 9.
Dora Maar;
until March 15.

Trinity Buoy Wharf

64 Orchard Place, Poplar E14.
www.trinitybuoywharfdrawing
prize.drawingprojects.uk

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by students as well as
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William Morris Gallery

Forest Road,
Walthamstow E17.
☎ 020 8496 4390
www.wmgallery.org.uk
**Pioneers: William Morris
and the Bauhaus;**
until January 26.

REGIONS

BATH

Victoria Art Gallery

Bridge Street.
☎ 01225 477244
www.victoriagal.org.uk
**Peter Brown: from Bath to
Broadway;**
until February 9.
Sally Muir: The Dog Show;
until February 9.

BIDEFORD

The Burton Art Gallery & Museum

Kingsley Road.
☎ 01237 471455
www.burtonartgallery.co.uk
The Printed Line; Arts
Council Collection touring
exhibition,
January 11 to March 1.

BRISTOL

Royal West of England Academy

Queen's Road.
☎ 0117 973 5129
www.rwa.org.uk
**Refuge and Renewal:
Migration and British Art;**
until March 1.

BUXTON

Buxton Museum & Art Gallery

Terrace Road.
☎ 01629 533540
www.derbyshire.gov.uk/
buxtonmuseum
Artwork 2019; annual

exhibition of 'GCSE' and
'A' Level work by students
and staff from Buxton
Community School and
St Thomas More Catholic
School,
until February 1.

EASTBOURNE

Towner Art Gallery

Devonshire Park,
College Road.
☎ 01323 434670; www.townereastbourne.org.uk
**Alan Davie and David
Hockney: Early Works;**
February 15 to May 31.

GUILDFORD

Watts Gallery

Down Lane, Compton.
☎ 01483 810235
www.wattsgallery.org.uk
William Orpen;
until February 23.
The Show Goes On; portraits
by the Royal Society of
Portrait Painters,
January 11 to February 23.
In Print: Capturing Light;
bringing together over
50 original prints by ten
contemporary artists,
exploring how light and
shadow are captured
through a variety of
printmaking techniques,
until January 5.

HASTINGS

Hastings Contemporary

Rock-a-Nore Road,
Hastings Old Town.
☎ 01424 728377; www.hastingscontemporary.org.uk
Victor Wiling: Visions;
until January 20.

ILMINSTER

Ilminster Arts Centre

The Meeting House,
East Street.
☎ 01460 55783; www.themeetinghouse.org.uk
**Open Prize Winners'
Exhibition;** work by eight
artists who won top prizes
in last year's Ilminster Open
Competition,
January 2 to 25.

MANCHESTER

The Whitworth

University of Manchester,
Oxford Road.
☎ 0161 275 7450; www.whitworth.manchester.ac.uk
Cézanne at the Whitworth;
until March 1.

NEWCASTLE UPON TYNE

Gallagher & Turner

30 St Mary's Place.
☎ 0191 261 4465; www.gallagherandturner.co.uk
**Ørnulf Opdahl: Landscapes
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NOTTINGHAM

Djanogli Gallery

Lakeside Arts, University of
Nottingham, University Park.
☎ 0115 748 455
www.lakesidearts.org.uk
**Ivon Hitchens: Space
Through Colour;**
until February 23.

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Sarah Wiseman Gallery

40-41 South Parade.
☎ 01865 515123
www.wisegal.com
Hidden Histories;
new work by printmaker,
Mychael Barratt,
January 18 to February 15.

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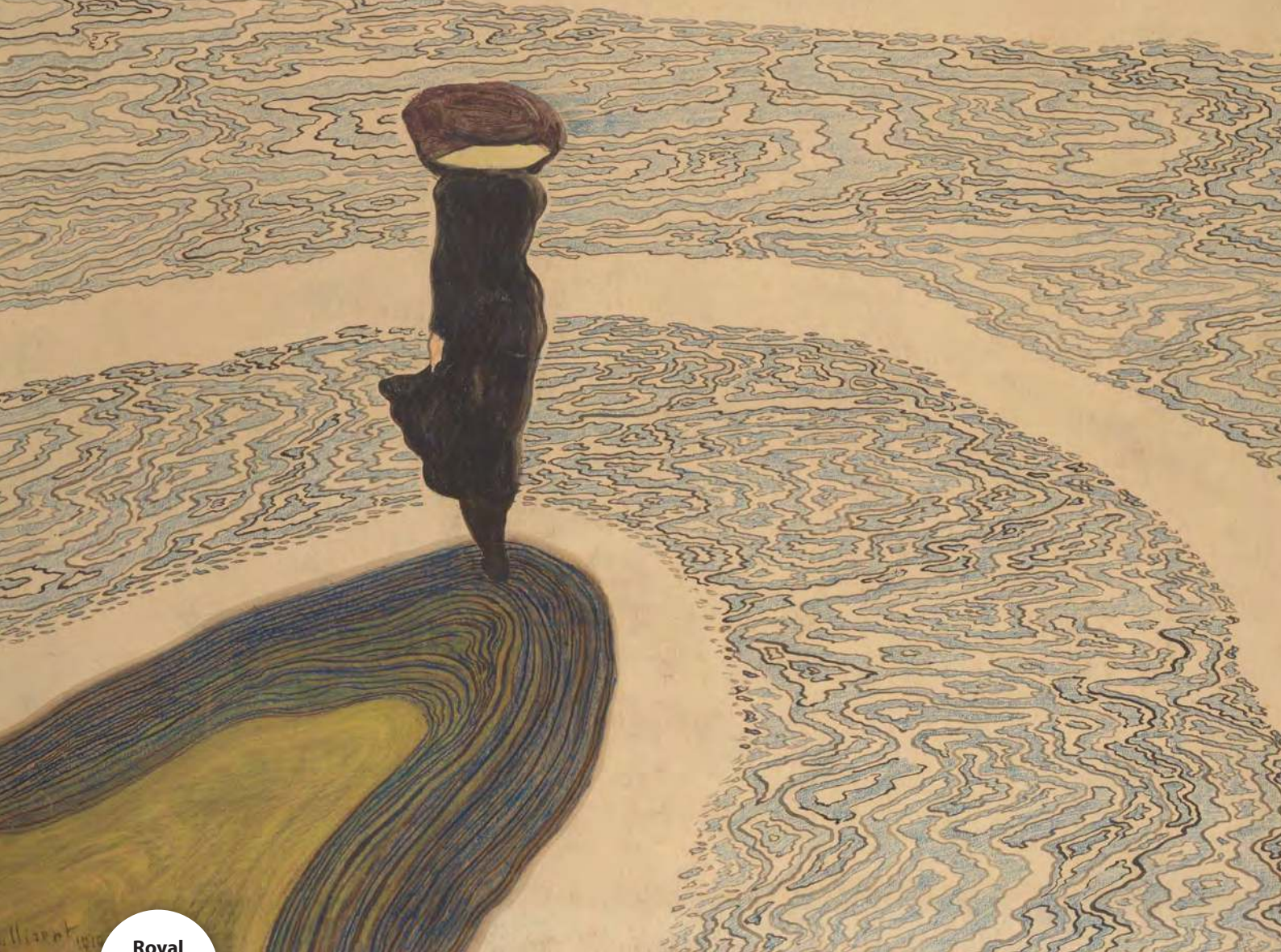
Station Yard, N. Yorkshire.
☎ 01748 850123
www.thestation.co.uk
**Association of Animal
Artists' Winter Exhibition;**
until January 9.

SHEFFIELD

Graves Gallery

Surrey Street.
☎ 0114 278 2600; www.museums-sheffield.org.uk
**Gaze: A Retrospective of
Portraits by Lorna May
Wadsworth;**
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▲ Léon Spilliaert *Woman at the Shoreline*, 1910, India ink, coloured pencil and pastel on paper, 19¾×23½in (49×60cm) at the Royal Academy of Arts, London from February 23 to May 25

ST IVES

Tate St Ives

Porthmeor Beach.
☎ 01736 796226
www.tate.org.uk
Otobong Nkanga;
until January 5.

TRURO

The Lane Gallery

10 Cathedral Lane.
☎ 01872 240091; www.
thelanegallerytruro.co.uk
**Celebrating the Art of
Cornwall;** mixed exhibition
of work by 18 local artists in
a newly-formed cooperative,
until end of February.

WIRRAL

Lady Lever Art Gallery

Port Sunlight Village.
☎ 0151 478 4136; www.
liverpoolmuseums.org.uk
**Matisse: Drawing with
Scissors;**
until March 2020.

WOKING

The Lightbox

Chobham Road.
☎ 01483 737800
www.thelightbox.org.uk
**Burning Bright: The
Scottish Colourists;**
until January 12.

The Outside and The Inside:

work from The Ingram
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until January 5.

The Ingram Collection:

**Young Contemporary
Talent: Tom Harker;** winner
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York Art Gallery

Exhibition Square.
☎ 01904 687687;
www.yorkartgallery.org.uk
Coast to Coast; paintings
from the Dutch Golden Age
to the 20th century,
until March 20.

IRELAND

DUBLIN

National Gallery of Ireland

Merrion Square.
☎ +353 1 661 5133;
www.nationalgallery.ie
Zurich Portrait Prize;
until January 22.

SCOTLAND

EDINBURGH

City Art Centre

2 Market Street.
☎ 0131 529 3993; www.
edinburghmuseums.org.uk
Mary Cameron: Life in Paint;
until March 15.

The Italian Connection;

exploring the bond between
artists in Scotland and Italy,
including work by F.C.B.
Cadell, Joan Eardley,
and Elizabeth Blackadder,
until May 24.

Scottish National Gallery of Modern Art

75 Belford Road.
☎ 0131 624 6200
www.nationalgalleries.org

Paula Rego;

until April 19.

Figurative Art in Scotland and England, 1918-1945;

until February 20.

Scottish National Portrait Gallery

1 Queen Street.
☎ 0131 624 6200
www.nationalgalleries.org
BP Portrait Award 2019;
until March 22.

WALES

ABERYSTWYTH

Aberystwyth Arts Centre

Aberystwyth University,
Penglais Campus.
☎ 01970 623232; www.
aberystwythartscentre.co.uk
The Printed Line; Arts

Council touring exhibition
exploring printmaking
techniques that exploit the
potential of the printed line,
including work by Sickert,
Hockney, Picasso, Matisse
and Bridget Riley,
until January 5.

LLANDUDNO

Mostyn

12 Vaughan Street.
☎ 01492 879201
www.mostyn.org
**Jamie Barnes: Sea
Structures;**
until January 26.

SWANSEA

Glynn Vivian

Alexandra Road.
☎ 01792 516900
www.glynn.vivian.gallery@
swansea.gov.uk
Swansea Stories;
celebrating Swansea's 50th
anniversary as a city,
until March 15.

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Peter Brown

AN EXCLUSIVE PAINTING HOLIDAY IN NEPAL

The Road to Kathmandu with Peter Brown PNEAC, RBA, PS, ROI, RP

Nepal is known for its proud and religious people as well as for its magnificent Himalayan landscape and Mount Everest. Kathmandu is the historical centre of Nepal, with fine examples of its rich cultural heritage and unique architectural styles. Painting in Kathmandu will be as much an historical record as a journey into another world

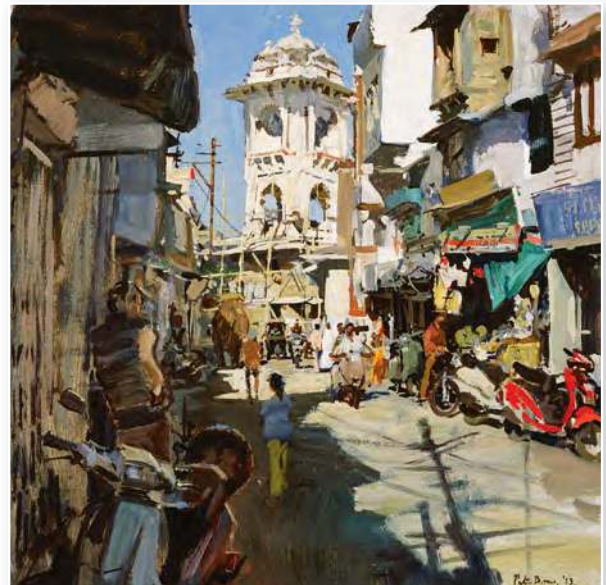
Kathmandu (1300m) encompasses three adjacent towns; Kathmandu City, Patan and Bhaktapur, and each has its own artistic and architectural tradition. The road to Kathmandu in the 1970s culminated in the Thamel district and on Freak Street. Today Kathmandu City remains frenetic and bustling with life. Patan is much quieter and is full of wonderful Newari temples and dwellings. Bhaktapur also has beautiful Hindu architecture and a mediaeval atmosphere. The area known as Boudhanath is a Tibetan enclave with one of the largest stupas (hemispherical Buddhist structure) in the world, gompas (monasteries) and statues of Buddha. Life in the nearby rural villages has changed little since ancient times and from the terraced foothills there are distant views of snow-capped Himalayan peaks on clear days.

Peter Brown is president of the New English Art Club and a leading figurative artist. He is best known for his detailed and atmospheric depictions of street scenes in cities so Kathmandu greatly appeals to him. He also enjoys painting landscapes. Peter has hosted

previous painting holidays for us and is an excellent guest artist. He is engaging, enthusiastic and entertaining.

PAINTING IN KATHMANDU WITH 'PETE THE STREET'

Most of the heritage buildings that were damaged in the 2015 earthquake have been restored and there is plenty to paint within walking distance of your hotel. Transport will be available some days to enable you to paint in the other towns and villages in the valley. Peter likes to paint from dawn to dusk and will encourage you to make the most of your time in Kathmandu and to produce as much work as possible. Peter will be working in oil, but all media are welcome. He will share his knowledge with you and provide individual guidance when needed, but there will be no group tuition, demonstrations or critiques. Peter is very happy for you to work alongside him or independently. This is a free-style painting holiday that is best suited for



▲ *The Clock Tower*, oil by Peter Brown

experienced artists or confident intermediate students. A travel escort will accompany you from London and take care of everyone and all the arrangements.

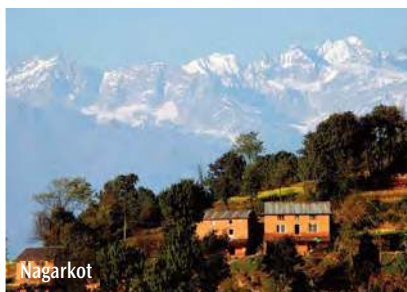
- November 2 – 13, 2020
- 8 – 12 students
- Price per person £4,595
- Single supplement £300
- Price includes: Flights from LHR, 10 nights' hotel, breakfast & dinners daily, host artist, travel escort from the UK.



Bhaktapur



Boudhanath Stupa



Nagarkot



Bungamati

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OPPORTUNITIES & COMPETITIONS

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

Sending-in days

Derwent Art Prize

Details: The Derwent Art Prize aims to reward excellence by showcasing the very best 2D and 3D artworks created in pencil or coloured pencil as well as water-soluble, pastel, graphite and charcoal by British and international artists. Selected work will go on show at the gallery@oxo, Oxo Tower Wharf, Bargehouse Street, South Bank, London SE1, from April 22 to May 4, and at 20 Rue Saint Claude, 75003 in Paris, from May 12 to 17. Apply online at www.derwent-artprize.com

When: Deadline: February 17.

Contact: derwent@parkerharris.co.uk
☎ 0203 653 0896

John Moores Painting Prize

Details: First held in 1957, the prize is named after the sponsor, Sir John Moores, (1896-1993). The competition culminates in an exhibition held at the Walker Art Gallery, Liverpool every two years (this year, from September 11, 2020 to February 14, 2021).

When: Open for submissions from February 17 to March 24.

Contact: <https://www.liverpool-museums.org.uk/walker/john-moores/>

New English Art Club (NEAC)

Details: The NEAC seeks work that demonstrates excellence in both concept and draughtsmanship. Artists over the age of 18 may submit paintings, drawings, pastels and original framed prints; not photography or sculpture. All work to be submitted online at <https://mallgalleries.oess1.uk>. Prizes include The Doreen McIntosh Prize, £5,000 and the Bowyer Drawing Prize, £1,000. Selected work will go on show at the Mall Galleries, London SW1 from June 12 to 20.

When: Submissions deadline: February 28, 12 noon. Handing-in day: April 4, 10am to 5pm.

Cost: £18 per work; under-35s, £12 per work, which includes free admission to the exhibition (normally £4).

Contact: The Mall Galleries; www.mallgalleries.org.uk
☎ 020 7930 6844

Royal Academy Summer Exhibition 2020

Details: The Royal Academy's Summer Exhibition, at the Royal Academy of Arts, Piccadilly, London W1, from June 9 to August 16, is the world's longest running and largest open-submissions show. Valuable prizes include the £25,000 Charles Wollaston Award. Up to two works may be submitted. The initial round of selection will be from digital images. Please see website for full details: <https://summer.royalacademy.org.uk>

When: Submissions deadline: February 17, 11.59pm. Receiving dates to be advised.

Cost: £35 per work.

Contact: Entry forms will be available online from January 6; see <https://summer.royalacademy.org.uk>
☎ 020 7300 5969/5929

Royal Institute of Painters in Water Colours (RI)

Details: Annual open exhibition featuring the best in modern and traditional contemporary watercolour painting. Acceptable media are watercolour or water-soluble media, including acrylic, ink or gouache painted on paper or a paper-based support, but not water-soluble oils. This year will be the 208th exhibition. Artists over the age of 18 may submit up to six works. Online submission for preselection at www.registrationmallgalleries.org.uk. Numerous prizes and awards, including the Winsor & Newton Award, £3,000; and the Leathersellers' Prize of £1,000 awarded to an artist between the age of 18 and 30. Download terms and conditions from <https://mallgalleries.oess1.uk>. Selected work will go on show at the Mall Galleries, London, from April 2 to 17.

When: Submission closes January 3, 12 noon. Handing-in day: February 8, 10am to 5pm.

Cost: £18 per work; under-35s, £12 per work.

Contact: The Mall Galleries; www.mallgalleries.org.uk
☎ 020 7930 6844

RBSA Open

Details: UK artists working in all media except photography, may enter the Royal Birmingham Society of Artists' annual open exhibition. See application pack for full terms and conditions.

Selected work will go on show at the RBSA Gallery, 4 Brook Street, St. Paul's, Birmingham B3 1SA, from March 5 to April 4.

When: Submissions deadline: January 29.

Contact: www.rbsa.org.uk
Email: rbsagallery@rbsa.org.uk

Royal Society of Portrait Painters (RP)

Details: The RP seeks submissions of new and traditional artistic models and perspectives in portraiture from artists aged 18 and over. Any medium accepted including original prints, but excluding sculpture and photography. Prizes include the Ondaatje Prize for Portraiture, £10,000, plus the society's gold medal for the most distinguished painting in the exhibition; the de Laszlo Foundation Award, £3,000, plus a silver medal for the most outstanding portrait by an artist aged 35 or under; and The Prince of Wales's Award for Portrait Drawing, £2,000. Preselection at <https://mallgalleries.oess1.uk>. Download terms and conditions from www.mallgalleries.org.uk. Selected work will go on show at the Mall Galleries, London SW1, from May 7 to 22.

When: Submission deadline: January 17, 12 noon.

Cost: £18 per work; under-35s, £12 per work, which includes free admission to the exhibition (normally £4).

Contact: Mall Galleries, London SW1; www.mallgalleries.org.uk
☎ 020 7930 6844

Royal Watercolour Society Contemporary Watercolour Competition

Details: Established by the Royal Watercolour Society, this annual competition aims to encourage innovation and experimentation in all water-based media and provides a prestigious platform for both established and emerging artists. Submissions fee: £15 per entry, with discounts on multiple entries. Prizes include artists' materials, cash, exhibiting awards and much more. An exhibition of selected works will go on show at the Bankside Gallery, 48 Hopton Street, London SE1, from March 6 to 18.

When: The submission deadline is January 14, 11.59pm.

Contact: www.royalwatercolour-society.co.uk
☎ 020 7928 7521

Sky Arts Portrait Artist of the Year 2021

Details: Open to both amateur and professional artists, Portrait Artist of the Year is a televised art competition (hosted by Joan Bakewell and Stephen Mangan), which celebrates artistic talent. Artists are selected on the basis of a self-portrait submission artwork. Submissions are selected by three judges: award-winning artist, Tai Shan Schierenberg, art historian Kate Bryan and independent curator, Kathleen Soriano. Contestants take part in one of eight heats held at the Battersea Arts Centre, between March 24 and April 2, where they have four hours to complete a portrait of a mystery celebrity sitter. Prizes include a £10,000 commission plus £500 of Cass Art materials.

When: The deadline for entries is: February 7.

Contact: Enter online at www.skyartsartistoftheyear.tv

TALPOpen2020

Details: Organised by *The Artist and Leisure Painter* in partnership with Patchings Art Centre, the TALPOpen is looking for the best two-dimensional works in any media including drawing, painting, printmaking and digital artwork from amateur painters in the *Leisure Painter* category and from more experienced and professional artists in *The Artist* category. Works from each category will be exhibited at Patchings Art Centre, Nottingham, from July 9 to August 9.

When: Submissions deadline: April 9.

Contact: See pages 14 and 15 for full details.
☎ 01580 763673/763315

Wildlife Artist of the Year

Details: Organised by the David Shepherd Foundation, the competition is open to amateur and professional artists aged 17 and over and welcomes all traditional artistic media (excluding digital and photography). Prizes include a first prize of £10,000. Selected work will go on show at the Mall Galleries, London, May 27 to 31.

When: Closing date for entries: February 10, 5pm.

Contact: Enter online at <https://davidsshepherd.org/art/wildlife-artist-year/details-of-entry>



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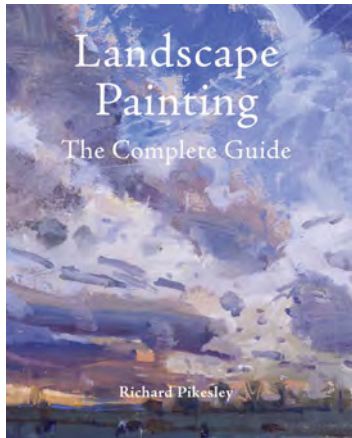
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Landscape Painting – The Complete Guide

Richard Pikesley

This is a book which is both bold and comprehensive in scope and the project is one that requires an artist of the calibre of Richard Pikesley to pull off successfully. The result is a tour de force that amply lives up to the promise of the title. The book works in several ways. It considers landscape as a subject, looks at ways of seeing and preparation, and then gets down to methods of recording it on paper or canvas. Although it is not a technical manual as such, there are nevertheless useful asides that describe processes such as building watercolour up in layers, measuring in drawing or creating a finished oil from a prepared sketch. The approach is primarily creative and Richard works in a variety of media – pastel, oil, watercolour, acrylic and gouache – further adding to the completeness of the title. There really is something for everyone here.

Crowood £25, 224 pages (H/B)
ISBN 9781785006715

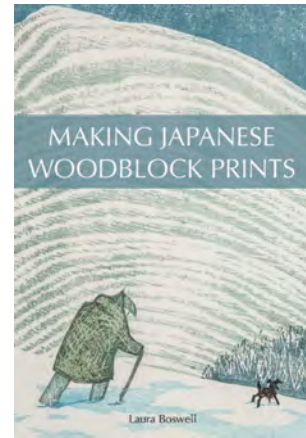


The Kew Book of Painting Orchids in Watercolour

Vivienne Cawson

Orchids might seem like a rather over-specialised subject for a whole book, but they are one of the most varied species around and offer a wide variety of shapes and colours. As a result, this has plenty to offer the more general flower painter and Vivienne Cawson's methods of working and teaching have much to commend them. Whilst being recognisable blooms, these are not detailed botanical illustrations, in spite of the Kew connection, which might suggest they would be. Rather, Vivienne takes advantage of the opportunities variety has to offer and explores colour, tone, shape and setting in ways that have broad appeal and can be applied to any flower or plant. After discussions of palettes, leaves, flowers and even roots, there are three detailed projects where the quality of the illustrations makes following the instructions particularly straightforward. This is a book which promises much and delivers at every stage.

Search Press £14.99, 128 pages (P/B)
ISBN 9781782216513



Making Japanese Woodblock Prints

Laura Boswell

If you have ever looked at a woodblock print and thought this was a technique you would like to try, this book provides an excellent and comprehensive introduction. Laura Boswell avoids the mistake of assuming any prior knowledge, or of concentrating on the creative elements to the exclusion of the processes involved.

From this, you will gather that this is quite a technical work. However, if you are a complete beginner, you might find this no bad thing and welcome the detailed explanations and thoroughly illustrated demonstrations Laura provides. Everything is covered, from history to terminology (in both Japanese and English) as well as subject matter, design, drawing, cutting and, finally, transferring the image onto suitable paper.

On the creative side, Laura's prints are of English subjects and this is not a book about emulating Japanese works, but rather using the techniques in a local context to develop your own personal style.

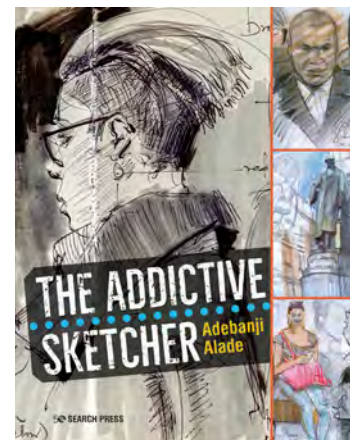
Crowood Press £9.99, 96 pages (P/B)
ISBN 9781785006555

The Addictive Sketcher

Adebanji Alade

This is a book born of love. Adebanji Alade loves books and he loves drawing. If you're going to write one, it's a good place to start. In other hands, this could easily be a street-corner evangelistic rant, but Adebanji is too smart for that. He's also an excellent teacher, having learnt his craft from a copy of Alwyn Crawshaw's *Learn to Sketch* and understanding not just the processes of drawing, but how to acquire them. It's impossible not to be carried along by his enthusiasm and the sheer dynamism of his work. Although this is carried out for the most part in the field, it's remarkably polished and a lot more than just quick notes. There's an element of improvisation – a jazz-like tone – and Adebanji certainly has a natural ability. If you share his love of drawing, this is a book to embrace as well as learn from.

Search Press £14.99, 128 pages (P/B) ISBN 9781782215820



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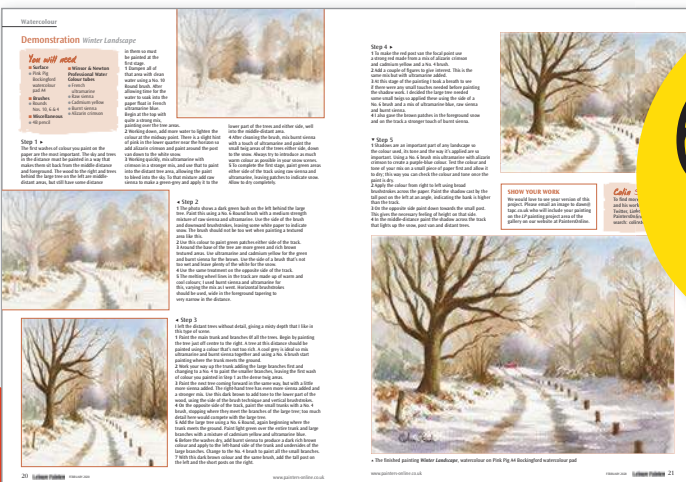
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Jellyfish Gallery



Jellyfish Gallery is the working studio and workshop venue of professional artist and author Jane Betteridge. It is available to hire for many weeks during the year and is perfect for exhibitions, especially during the busier months. Situated in the pretty and atmospheric Cyril Noall Square, just off Fore Street in St Ives in Cornwall, it offers about 120 square ft of space, a high vaulted ceiling and a Stas zipper hanging system. There is excellent lighting and plenty of natural light. The space is also ideal for workshops (six single tables and chairs are provided) or as a base for a painting holiday – leave your belongings there whilst you're out sketching and painting and then on return to carry on working (possibly share with friends!). Facilities include a kitchenette and separate toilet and hand basin.

Changeover is on Fridays from 4pm so that set up can be completed ready for weekend business. Bookings are taken by Cornish Riviera Holidays at www.cornishrivieraholidays.co.uk Telephone 01736 797981 or email info@cornishrivieraholidays.co.uk



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PaintersOnline editor's choice

Meet this month's editor's choice winner from our PaintersOnline gallery



Retiring slightly early from a law career last year, Andrew Moodie has spent 2019 working on a body of work that has not only built his self-confidence, but has also won him recognition. His work has been accepted in TALPOpen 2019, the Harrogate Open Exhibition 2019 as well as being a wildcard entry in the Gateshead heat of this year's Landscape Artist of the Year.

'I work in several media,' he writes, 'but my first love is soft pastel. Since moving to Harrogate 20 years ago, my artistic progress has been greatly enhanced by two local artists who are both contributors to *The Artist* and who have become good friends: David Allen, who is a frequent painting partner; and Robert Dutton, whose inspiring workshops and holidays have made me a better artist.

'Hebden is a pretty village in the Yorkshire Dales, not far from Harrogate. In *Quiet Waters*, left, I was drawn to the late spring sunlight catching the bare trees and the complementary colours of the grasses, contrasting with the deep darks in the shadows. It was painted using my favourite Unison pastels on Hermes P500 sandpaper (no longer available but its equivalent is SAIT P500). I painted *en plein air* for around two hours before any dramatic changes in light and then completed the painting in the studio from photographic reference taken at the time. Spending time in front of the scene, being able to interrogate its light and colour, always works so much better than working solely from a photograph.

'The scene was first sketched in hard pastel, before loosely blocking in the main features with broad side strokes of pastel. The painting was then refined with layers of pastel, the 'tooth' of the sandpaper ensuring that each layer of pigment retained its original vibrancy. I used fixative liberally as part of the painting process to further darken the darkest areas of shadow.'

Andrew will be exhibiting with British Art Exhibitions at the Manchester 2020 Vision Art Exhibition and Fair, April 10 to 13 and the Harrogate Open Art Exhibition, July 31 to August 2. Visit him on Instagram @andrewmoodie.art

To upload your own images to our online gallery, with an opportunity of being selected as the editor's choice, visit www.painters-online.co.uk

▲ Andrew Moodie *Quiet Waters, Hebden*, pastel, 18×12in (46×30.5cm)



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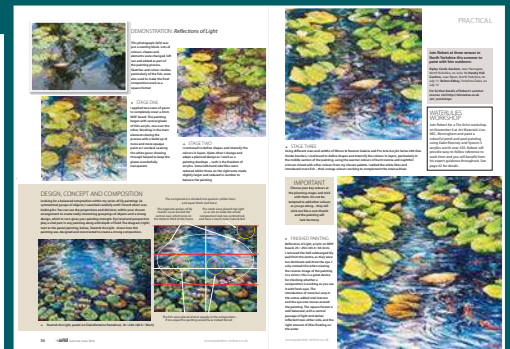
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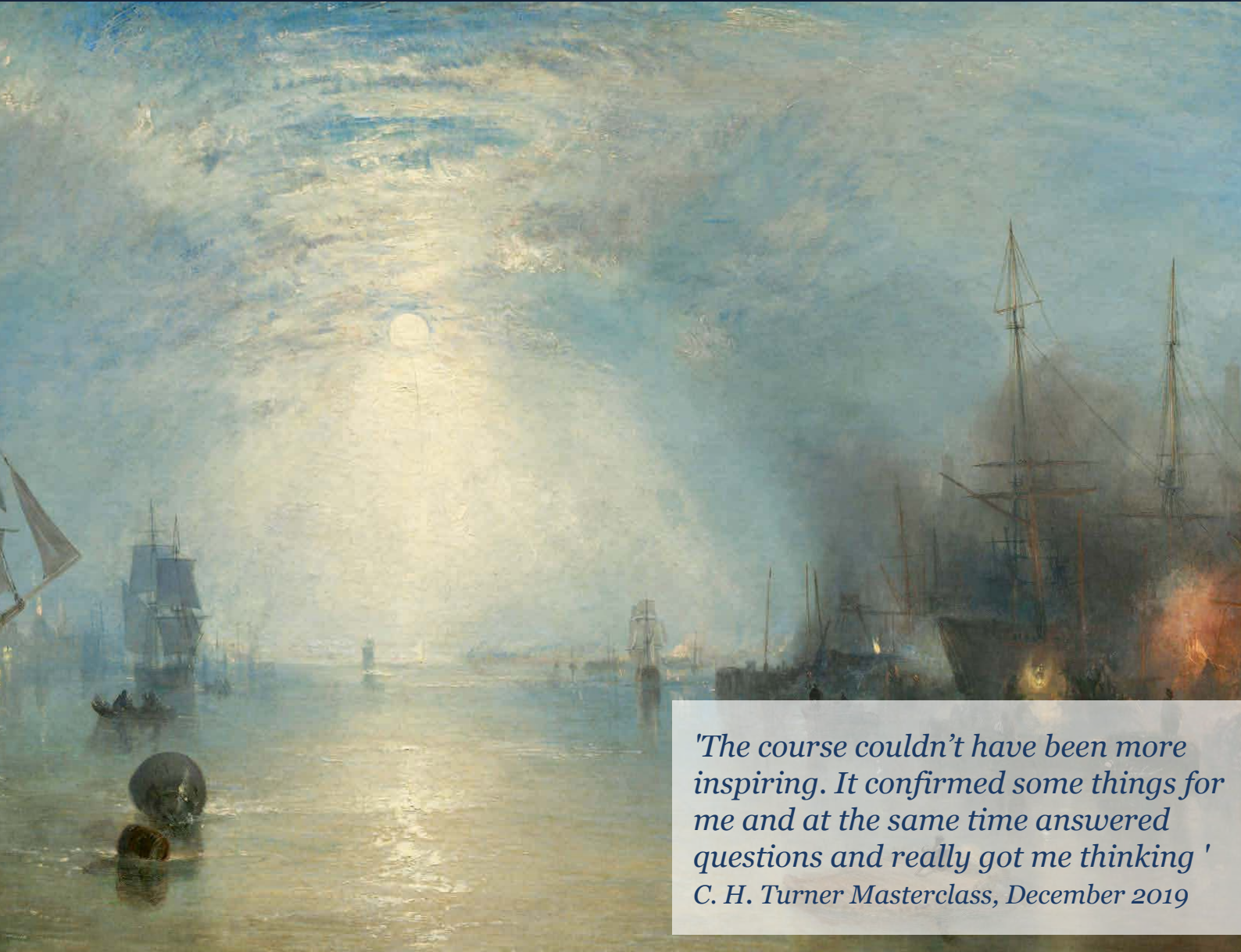
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