

Leisure Painter



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Welcome



Inspiration can strike at anytime, and just as quickly disappear. You think you have a fantastic idea for a painting one minute, only to find that it simply doesn't work half an hour later so you put away your kit and leave it for another day. All too often, the days turn to weeks and even months and you still haven't picked up your brushes

again. That's when it's vital that you have fail-safe prompts and ideas to help you feel re-motivated and ready to take on the challenges of learning to draw and paint successfully. Taking painting seriously as a hobby is not for the faint-hearted, and having a 'creative mind' or natural ability is often not enough.

This is why Milly England kicks off this issue with the top ten tips she uses to reignite her imagination. From experimenting and playing with new media, colours or subjects to looking for inspiration in anything around her, which could include the sound of the sea or blue-and-white pottery, she finds her next subject. So the next time you are stuck for the perfect photograph to paint, look inside your shopping bag, the pages of a book, or in a mirror instead. And don't be afraid to search for other artists to inspire you; just remember that this is not an exercise in copying someone else's work, but in finding new ideas for yourself. If a concept excites you, take the time to work out how you could adapt it, to make it your own. This is when sketchbooks come into their own alongside scrapbooks, journals, Pinterest and more.

Enjoy this month's issue, where I hope you will find plenty of ideas to inspire you to draw and paint through the coming weeks.

INGRID LYON Editor



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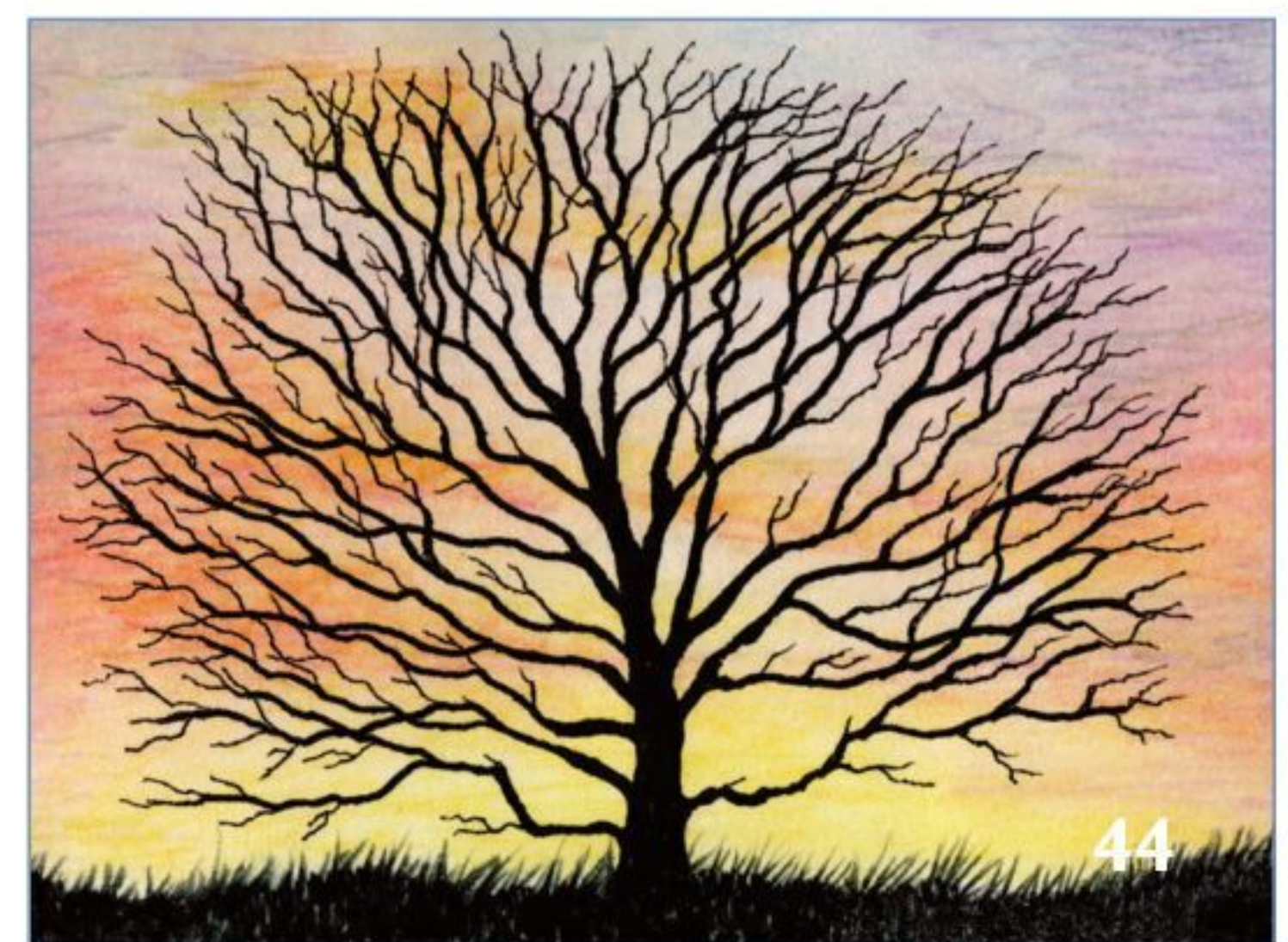
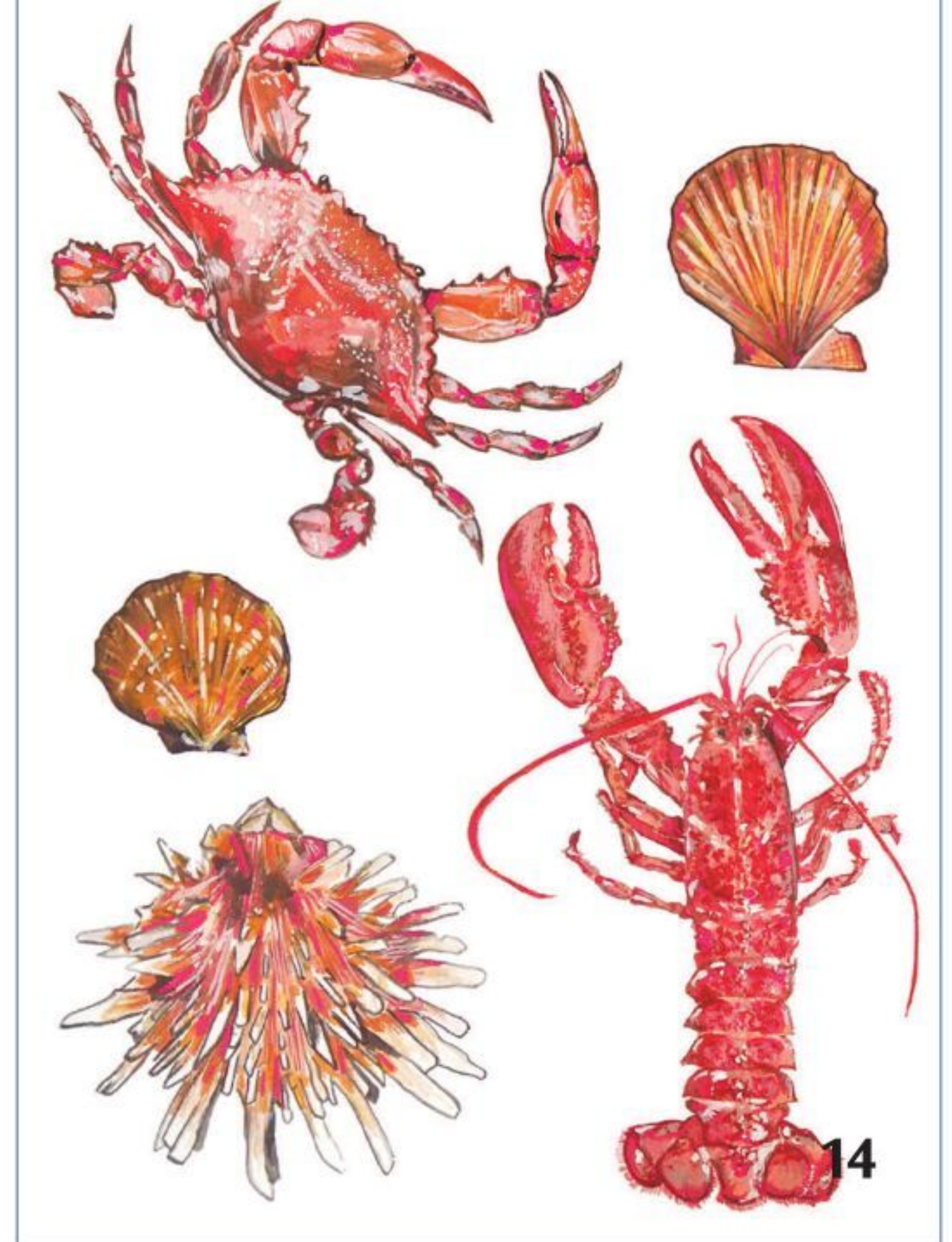
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On the cover

Valérie Pirlot *A Room with a View*, water-mixable oil, 10×8in. (25.5×20cm) on pages 22-25

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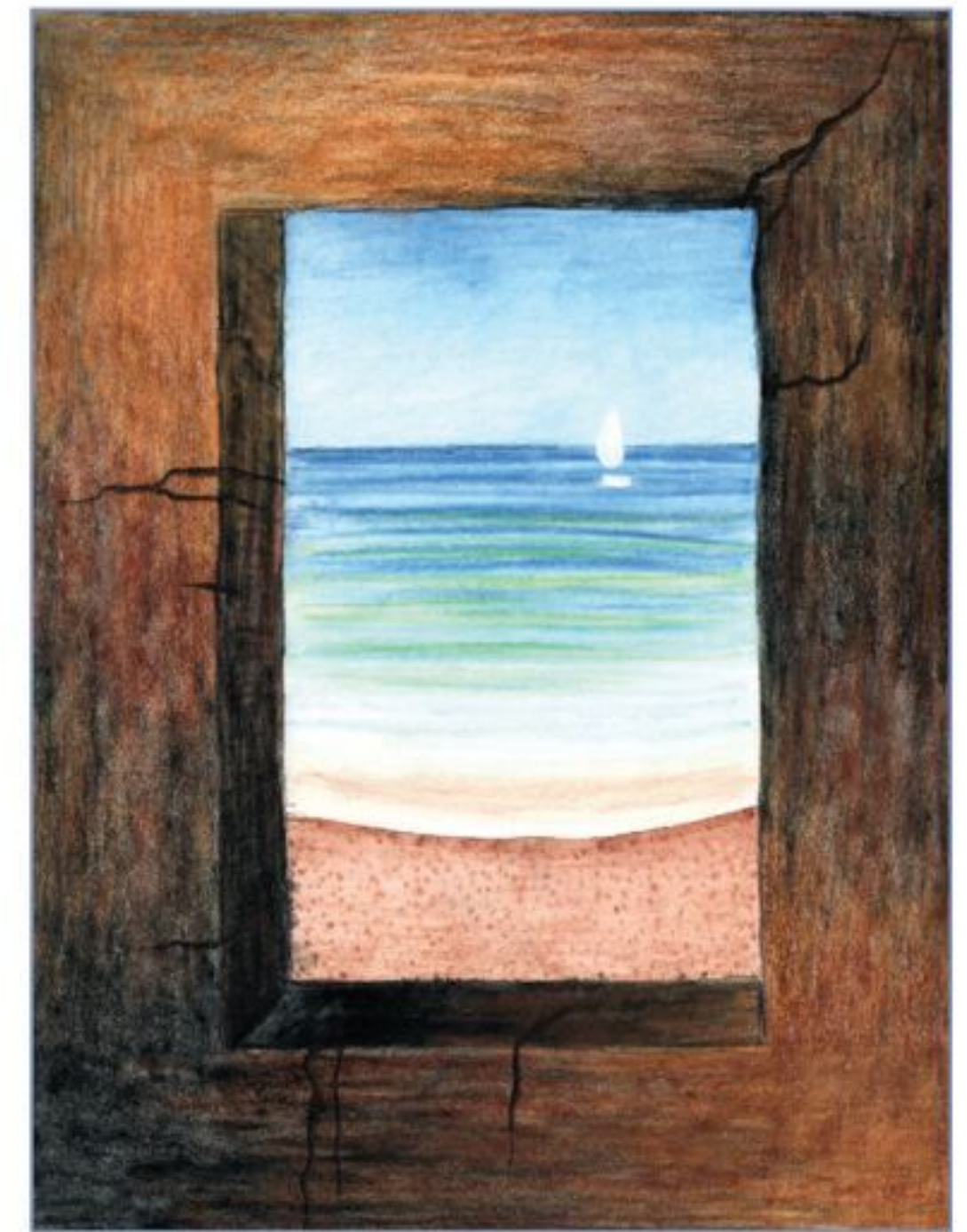
Part 1 Follow Colin Joyce as he sketches in graphite, ink and watercolour in foreign climes

Next month's highlights

Enjoy another month of drawing and painting with *Leisure Painter*. The October issue is packed with demonstrations, inspiration, advice and techniques to build confidence and skills

ON SALE 19 AUGUST

- Summer staycation! Paint exciting images at home
- Top tips for finding your own style
- What is urban sketching and how to join in?
- Practise line-and-wash techniques
- Sketchbook challenge – be inspired to draw and paint every day this summer
- Essential watercolour techniques to paint boats for beginners
- How to paint landscapes in watercolour and acrylics
- Follow step-by-step demos using water-soluble pencils, acrylics & watercolour
- ... and lots more!



▲ Work alongside Elena Parashko as she offers more tips and techniques for drawing with water-soluble pencils

LEISURE PAINTER ON-SALE DATES

Issue	On sale
October	19 August
November	16 September
December	21 October



▲ Steve Strode *Fallen Log, Betws y Coed*, watercolour, 8x12in. (20x30.5cm). Find inspiration to paint at home this summer

STUDIO MEMBERSHIP

EXCLUSIVE TUTORIALS

Covering a variety of media and techniques by a range of artists, Studio members enjoy a new and exclusive tutorial every month!



APRIL BONUS TUTORIAL

Using the glazing technique on oil paintings
by Andrea Meakin

JUNE BONUS TUTORIAL

How to paint semi-abstract flowers using
acrylics and painting knives by Andrea Hook



BUT THAT'S NOT ALL...

- Enjoy an exclusive art video library with two new videos each month
- Read new and past digital issues of *The Artist and Leisure Painter*
- Create your go-to place for inspiration with online mood boards
- Showcase and sell your art commission-free on Painters Online

painters-online.co.uk/membership

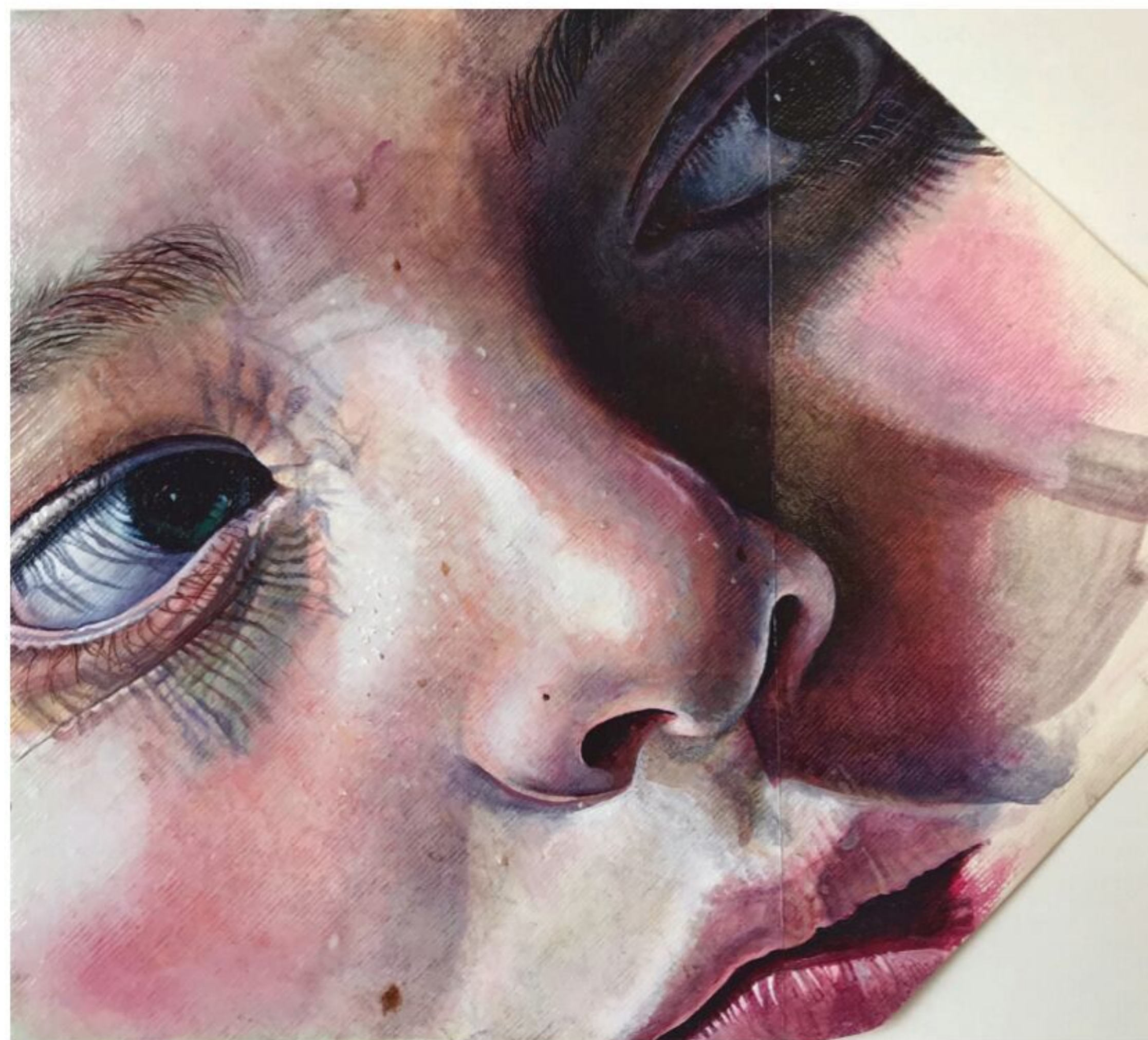
Diary

THINGS TO DO THIS MONTH

Opportunities

Penlee inspired

The Penlee House Gallery & Museum in Penzance, Cornwall is asking for contributions to its 2023 *Penlee Inspired* exhibition. Members of the public, from all ages and abilities, from complete beginners to established artists, are invited to submit entries inspired by the collections and exhibitions at the gallery. Most famous for its paintings by the Newlyn School Artists, Penlee House is home to many other collections. Work can be in any medium. The deadline for submitted work is Saturday 12 November. For information and entry details, go to www.penleehouse.org.uk



▲ Ishbel Myerscough *Bell*, oil, 6¼×8¼in. (21×16cm), donated to the 2021 *A Letter in Mind* exhibition

at the end of the exhibition once the artwork has sold. The curator of the event, Eva Tait, writes: 'Our ninth exhibition takes its inspiration from all that we have been missing over the last few years, such as travelling to far-off places, experiencing new activities and moving through life in a stimulating world. Whether you are feeling that change is in the air or you prefer to take the theme literally, we hope that you'll be inspired by this year's focus.' The deadline for entries is 30 September. For more details and to register to take part, go to www.aletterinmind.org

NEWS

A letter in mind

Entries are invited to the National Brain Appeal's art fundraiser, *A Letter in Mind*, which is now in its ninth year. Entrants are asked to respond to the theme 'A sense of movement', using a simple envelope on which to create their artwork. As well as artists, patients and supporters, the initiative has attracted several high-profile

artists and celebrities including Grayson Perry, Tracey Emin, Ishbel Myerscough (above), Andrew Marr and Jo Brand. The artworks will be exhibited at Gallery Different in Fitzrovia, London, from 3 to 6 November, and also sold on the charity's online gallery. All works are exhibited anonymously, priced identically at £85. The identity of the artist is only revealed

EVENTS

Winners

Learn more about the *Winners* exhibition at the Mall Galleries, London, from 27 July until 6 August at a special guided tour by the gallery's development manager, Alistair Redgrift. Alistair will lead a 30-minute tour around the exhibition on 27 July, 2 to 2.30pm. All the works are by award-winning artists from the art society's annual exhibitions at the Mall Galleries and have been selected especially for the show to bring together acclaimed artists from across the leading art societies. The event is free, and no booking is needed. To find out more, visit www.mallgalleries.org.uk

► Naila Hazell *Interacting with Shadows*, oil, 31½×39½in. (80×100cm)



Exhibitions

JANE STROUD RECOMMENDS



▲ Mary Fedden *Two Fish*, 2006, oil on canvas, 19½×19¾in. (49.5×50cm)

Simple pleasures

Mary Fedden: Simple Pleasures explores the work of celebrated colourist, Mary Fedden, with over 110 paintings and works on paper from all periods of her career. The artist's easel and some of her favourite still-life objects will also be shown in the exhibition, shedding new light on her working practices. *Mary Fedden: Simple Pleasures* can be seen at the Victoria Art Gallery in Bath, until 16 October. Look out for free talks for visually impaired visitors, every Monday from 10am to 11.30am. For more details visit www.victoriagal.org.uk

LONDON

■ Bankside Gallery

48 Hopton Street SE1. 020 7928 7521; www.banksidegallery.com

'Laurel Holloman: Deep Dive', exploring our relationship with water, 20 to 31 July. 'Summer at Bankside': original works by members of the Royal Watercolour Society and the Royal Society of Painter Printmakers, 4 August to 11 September.

■ The Courtauld Gallery

Somerset House, Strand, WC2. 020 3947 7777;

www.courtauld.ac.uk

'Edvard Munch: Masterpieces from Bergen', until 4 September.

■ Mall Galleries

The Mall SW1. 020 7930 6844; www.mallgalleries.org.uk

'Huaicun's World Blossom': solo exhibition, until 23 July. 'Winners': Award-Winning Artists 2020-2022', 27 July to 6 August.

■ National Gallery

Trafalgar Square WC2. 020 7747 2885; www.nationalgallery.org.uk

'The Credit Suisse Exhibition: Raphael', until 31 July. 'Picasso Ingres: Face to Face', until 9 October. 'Winslow Homer: Force of Nature', 10 September to 8 January 2023.

■ National Maritime Museum

Greenwich. 020 8858 4422; www.rmg.co.uk

'Canaletto's Venice Revisited', until 25 September.

■ Royal Academy of Arts

Piccadilly W1. 020 7300 8000; www.royalacademy.org.uk

'Summer Exhibition': a celebration of art and creativity, until 21 August. Also, 'Young Artists Summer Show' in the Clore Learning Centre, 19 July to 14 August. 'Milton Avery: American Colourist', 15 July to 16 October. 'William Kentridge', 24 September to 11 December.

■ Tate Britain

Millbank SW1. 020 7887 8888; www.tate.org.uk

'Walter Sickert', until 18 September.

■ Tate Modern

Bankside SE1. 020 7887 8888; www.tate.org.uk

'Surrealism Beyond Borders', until 29 August.

■ William Morris Gallery

Lloyd Park, Forest Road, Walthamstow E17. 020 8496 4390; www.wmgallery.org.uk

'Joy and Solace: Frank Brangwyn and Music', until 2 April 2023.

REGIONAL

■ Ashmolean Museum

Beaumont Street, Oxford. 01865 278000; www.ashmolean.org

'Pre-Raphaelites: Drawings & Watercolours', 15 July to 27 November.

■ The Barber Institute

University of Birmingham. 0121 414 7333; <https://barber.org.uk>

'Dürer: The Making of a Renaissance Master', until 25 September.

■ Compton Verney Art Gallery

Warwickshire. 01926 645500; www.comptonverney.org.uk

'Portraits from the National Portrait Gallery', until 4 September.

■ Driftwood Gallery at Photovogue

145c Connaught Avenue, Frinton-on-Sea, Essex. www.artbyirenagrazia.com/

'Art, Purpose, Hope': charity art exhibition, until 29 July. Online until 12 August.

■ The Granary Gallery

Dewar's Lane, Berwick-upon-Tweed. www.maltingsberwick.co.uk

'Truth and Beauty': the art of pioneering collector, Helen Sutherland, until 9 October.



▲ **Walter Langley** *In Faith and Hope the World will Disagree but All Mankind's Concern is Charity*, 1897, oil on canvas, 49½×65¼in. (125.5×165.5cm)

Between the tides

The Penlee House Gallery in Penzance, Cornwall is hosting a major exhibition of work by Walter Langley, featuring more than 60 paintings including large-scale watercolours and oils. Known as the 'pioneer of the Newlyn School',

he was the first of the Newlyn School artists to settle in Newlyn, setting up his studio in 1882. The exhibition provides an overview of Langley's career and brings together a wealth of paintings, portraying poignant scenes of everyday life in a small

Cornish fishing village. *Painting Between the Tides: Walter Langley 1852-1922* will be on display at Penlee House Gallery & Museum, Penzance, until 1 October. For more information visit www.penleehouse.org.uk

■ Harbour House

The Promenade, Kingsbridge, Devon. 01548 854708; www.harbourhouse.org.uk
'Body Language': drawings and paintings by members of the Friday Life Drawing Group at Harbour House, 2 to 7 August.

■ The Holburne Museum

Great Pulteney Street, Bath. 01225 388569; www.holburne.org
'Love Life: David Hockney Drawings 1963-1977', until 18 September.

■ Jerram Gallery

Half Moon Street, Sherborne, Dorset. 01935 815261; www.jerramgallery.com
'Summer Selection', 15 July to 31 August.

■ The Lightbox

Chobham Road, Woking. 01483 737800; www.thelightbox.org.uk
'The Ingram Collection & The Fry Art Gallery: Bawden, Ravilious and the Art of Great Bardfield', until 9 October.

■ The Munnings Art Museum

Castle House, Dedham, Colchester. 01206 322127; www.munningsmuseum.org.uk
'Alfred Munnings: The Art of the Poster', until 23 October.

■ Penlee House Gallery

Morrab Road, Penzance. 01736 363625; www.penleehouse.org.uk
'Painting Between the Tides: Walter Langley (1852-1922)': major retrospective exhibition, until 1 October.

■ Victoria Art Gallery

Bridge Street, Bath. 01225 477233; www.victoriaga.org.uk
'Mary Fedden: Simple Pleasures'. Also, 'Michael Chaitow: Paintings from Nature – Bath and its Surrounds', until 16 October.

■ Watts Gallery

Down Lane, Compton, Surrey. 01483 810235; www.wattsgallery.org.uk
'A Fragmented Legacy: G F Watts and Sculpture', until 2 October.

■ York Art Gallery

Exhibition Square, York. 01904 687687; www.yorkartgallery.org.uk
'Aesthetica Art Prize 2022', until 18 September.

IRELAND

■ National Gallery of Ireland

Merrion Square, Dublin. +353 1 661 5133; www.nationalgallery.ie
'Dutch Drawings: Highlights from the Rijksmuseum', 16 July to 6 November.

SCOTLAND

■ Scottish National Gallery

The Mound, Edinburgh. 0131 624 6200; www.nationalgalleries.org
'A Taste for Impressionism: Modern French Art from Millet to Matisse', 30 July to 15 November.

■ Scottish National Gallery of Modern Art

73 and 75 Belford Road, Edinburgh. 0131 624 6200; www.nationalgalleries.org
'Joan Eardley and Catterline', (Modern One), until 21 August.

All information given here is correct at the time of going to press, but you are advised to check details and opening times with the galleries prior to your visit in case of unavoidable alterations to their exhibition schedules.

Art clubs

OVER TO YOU FOR THE LATEST NEWS ON CLUB EXHIBITIONS AND ACTIVITIES



▲ **Moira Wall** *Rhos-on-Sea Harbour*, acrylic, 12×16in. (30.5×40.5cm) at Denbighshire Art Society's summer exhibition



▲ **Ruby Moss** *Golden Eagle*, pastel drawing, 8¼×11½in. (21×29cm) at Felixstowe Art Group's 70th annual exhibition



Highlights

■ Bournemouth Arts Club

The Bournemouth Arts Club's 101st annual exhibition takes place at The Gallery Upstairs, Upton Country Park, Poole BH17 7BJ, from 16 to 26 September. The gallery is open daily from 10am to 4pm daily. **For information about the gallery visit www.thegalleryupstairs.org.uk**

To find out more about the Bournemouth Arts Club go to www.bournemouthartsclub.co.uk

■ Clevedon Art Club

The Clevedon Art Club celebrates its 64th annual open art exhibition at The Science Atrium, Clevedon School, Valley Road, Clevedon, North Somerset BS21 6AH, from 19 to 29 August. The exhibition is open daily, 10.30am to 6pm; from 2 until 6pm on Sunday. The Clevedon Art Club meets on the second Tuesday of each month at the Sixth Form Centre, Clevedon School Valley Road, Clevedon at 7.30pm. Non-members are welcome with a charge of £5. **For more details and call for entries go to www.clevedonartclub.co.uk**

◀ **Julie Collins** *Yellow Bird, Black Bird*, acrylic on canvas, 19¼×19¼in. (50×50cm) at the Bournemouth Art Club's 101st annual exhibition

Talks and workshops

Bedford Art Society

Andrew Forkner will demonstrate how to use graphite and coloured pencils to the Bedford Art Society on Friday 9 September at 7.30pm. Due to the detailed nature of his work, Andrew's demonstration is in the form of a PowerPoint presentation, showing the step-by-step process he uses to create one of his paintings. Entry is free for members, £5 for visitors.

For more information contact Jean Paterson on 01234 307210 or visit www.bedsartsociety.co.uk

Brighthouse Art Circle

Well-known watercolourist, Peter

■ Denbighshire Art Society

The Denbighshire Art Society's summer exhibition takes place over the August Bank Holiday, from 27 August until 4 September, at The Studio, 10 Penrhos Road, Colwyn Bay LL28 4DB, 11am to 4pm daily. **For more information check the website at www.dasoc.info**

■ Felixstowe Art Group

The Felixstowe Art Group's 70th annual exhibition will be at the Trinity Methodist Church Hall, Orwell Road, Felixstowe IP11 7DR, from 2 to 6 August, 10am to 6pm; closing at 5pm on final day. **For more details visit www.felixstoweartgroup.org**

■ North Cotswold Art Association

The North Cotswold Art Association's summer exhibition at The New Warwick Hall, Burford OX18 4RY, takes place on Monday 29 August to Saturday 3 September, 10am to 5pm daily. In addition to paintings in various styles and media, there will be crafts on display and for sale, including glassware and jewellery. **To find out more about the group email alexa_buffery@yahoo.co.uk**

■ Stratford upon Avon Art Society

Stratford upon Avon Art Society's annual exhibition at King Edward VI School, Chapel Lane, Stratford upon Avon CV37 6BE will feature a large display of members' works in a variety of media, including ceramics and glass. All works are for sale. The exhibition is open daily, 10.30am to 5pm; closing at 4pm on final day. **For more information visit www.stratforduponavonartsociety.co.uk**

Woolley will give a watercolour demonstration to members of the Brighthouse Art Circle on 18 August at Waring Green Community Centre, Garden Road, Brighthouse HD6 2AX, 7.30pm. For details telephone 07866 606439 or visit www.brighthouseartcircle.co.uk

Sidmouth Society of Artists
Urszula Andrejczuk will give a portrait in oils demonstration to members and friends of Sidmouth Society of Artists at Kennaway House, Coburg Road, Sidmouth, Devon EX10 8NG on 28 July, 7 to 9pm. Visitors are welcome. Entrance is £3 and refreshments are available. For more information visit www.sidmouthsocietyofartists.com

Exhibitions

■ Aberdyfi Art Society

Summer exhibition at the Neuadd Dyfi, Aberdyfi, from 27 July to 3 August. Email deborahatowndsendcal@hotmail.co.uk

■ Bexley Art Group

Exhibition at Freemantle Hall, Old Bexley DA5 1AA from 1 to 13 August, 10am to 5pm daily. Visit www.bexleyartgroup.com

■ Cookham Arts Club

80th annual exhibition at Pinder Hall, Cookham Rise SL6 9EH, from 16 to 28 August, 10am to 6pm daily; closing at 5pm on final day.

■ Deepings Art Club

Exhibition at The Willoughby Memorial Trust Gallery, Moreleys Lane, Corby Glen, Lincolnshire NG33 4NL (just off the A151 between Colsterworth and Bourne), until 3 August. Open Tuesday to Sunday from 12 noon until 5pm. Admission free.

■ Derriford Art Club

Annual exhibition at Clearbrook Village Hall, near Plymouth, PL20 6JD, from 12 to 14 August, 10.30am to 4.30pm each day.

■ Epsom and Ewell Art Group

Summer exhibition at Denbies Wine Estate, London Road, Dorking RH5 6AA, from 15 to 28 August, 9.30am to 5pm daily. Visit www.epsomandewellartgroup.com

■ Freshford & District Art Group

17th annual exhibition at the West Barn, Pound Lane, Bradford-on-Avon BA15 1LF, on 13 and 14 August, 11am to 6pm daily. Visit www.freshfordartgroup.wordpress.com

■ Lindley Art Club

Summer exhibition at Salendine Nook Baptist Church, Moorhill Road, Salendine Nook, Huddersfield HD3 3SS on 19 and 20 August, 10am to 4pm each day.

■ Milford Art Group

Exhibition at All Saints Church Hall, Church Hill, Milford SO41 0SQ, from 30 July to 13 August, 10am to 5.30pm daily; from 11am on Sundays and closing at 4pm on final day. Visit www.milfordartgroup.com

■ Romney Marsh Art Society

Annual exhibition at The Marsh Academy, Station Road, New Romney TN28 8BB, from 30 July to 12 August, 10.30am to 4.30pm.

■ Solent Art Society

Summer exhibition at the Royal British Legion Centre, 155 High Street, Lee-on-Solent PO13 9BX, from 20 to 29 August, 10am to 5pm daily. Visit www.solentartsociety.co.uk

■ Tuesday Painters Club of Rye

Exhibition at St Mary's Centre, Rye TN31 7LB, from 12 to 21 August, 10am to 5.30pm daily. Visit www.facebook.com/TuesdayPaintersRye

■ Wannock Artists

Annual exhibition at Wannock Village Hall, Jevington Road, Wannock, East Sussex BN26 5NX, from 26 to 28 August, from 7 to 9pm on Friday, 10am to 5.30pm on Saturday, and 10am to 4pm on Sunday. For details email wannockartists@yahoo.co.uk

■ West Wycombe Art Group

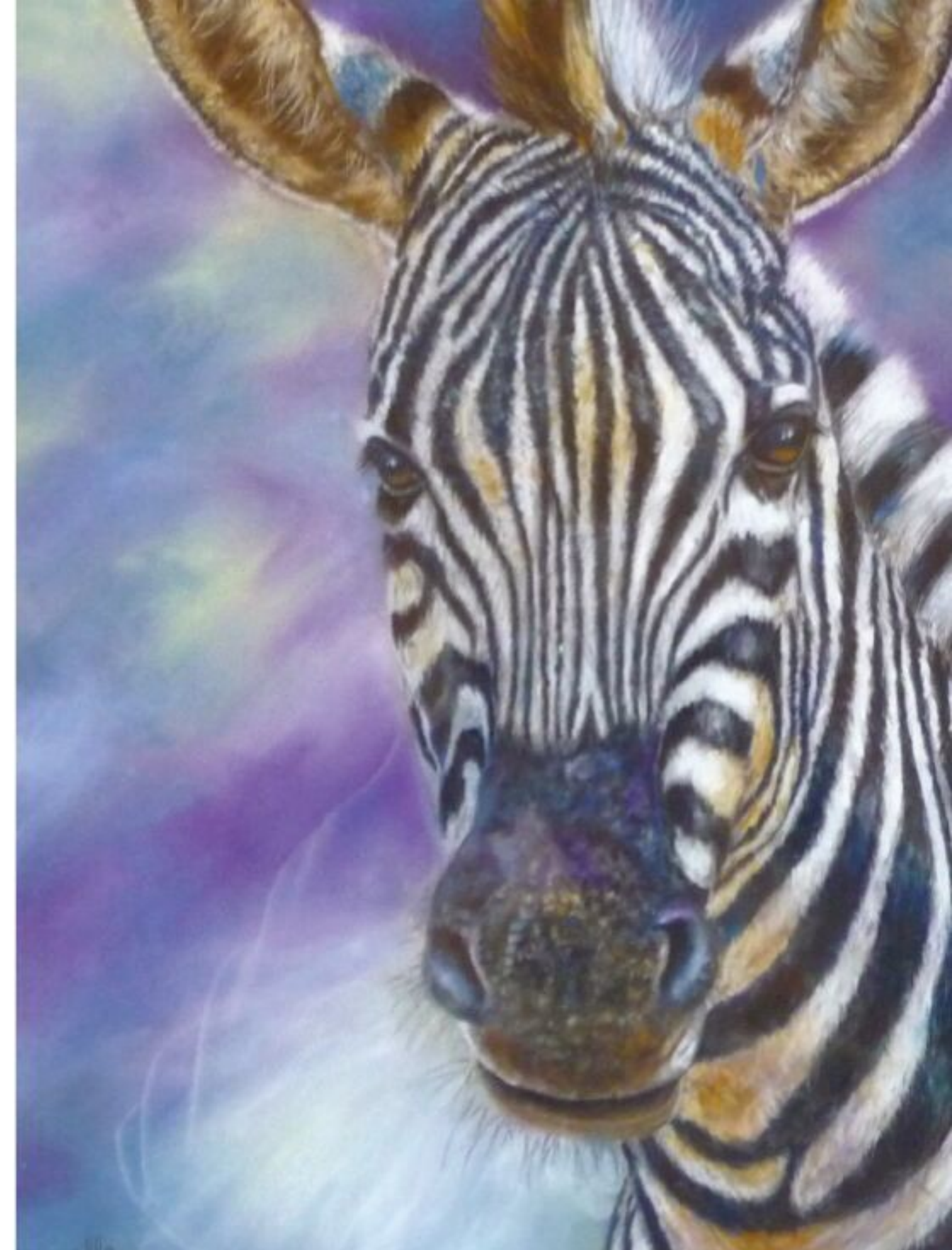
Summer exhibition at West Wycombe Village Hall, West Wycombe, from Friday 26 August, 10am to 5pm; Saturday and Sunday 27 and 28 August, 10am to 6pm and Monday 29 August, 10am to 5pm. Visit www.westwycombeartgroup.com

■ Wokingham Art Society

Summer exhibition at St. Paul's Parish Rooms, Reading Road, Wokingham RG41 1EH, from 23 July to 6 August. Open daily from 10am to 5.30pm, with a late-night opening on Fridays until 8pm. Visit www.wokinghamartsociety.org.uk

■ Workop Society of Artists

Exhibition at Sparken Hill Academy, Workop S80 1AW, from 30 July to 7 August, 10am to 4pm daily.



▲ Francella Jean *Shades of Blue*, pastel, 16×12in. (41×30cm)

Best in Show

Sutton Coldfield Society of Artists

Francella Jean's pastel, *Shades of Blue*, won the public's vote at the Sutton Coldfield Society of Artists spring exhibition. The society holds monthly demonstrations and painting days where members can paint a live model or work on their own project if they prefer. Further details can be found at www.suttoncoldfieldsocietyofartists.co.uk

Rayleigh Art Group

The Rayleigh Art Group was delighted with an excellent turnout at its first exhibition following a three-year absence, with well over 300 visitors. Many of them voted for their favourite pictures in the exhibition and Linda Jenkins' large three-foot painting, *Quiet Waters*, was a worthy winner. For more information about the Rayleigh Art Group go to <https://rayleighart.wordpress.com>

▼ Linda Jenkins *Quiet Waters*, acrylic, 36×36in. (91.5×91.5cm), best in show winner at the Rayleigh Art Group's recent exhibition



How you can join in

Leisure Painter welcomes art exhibition listings, profiles, events, letters and news. Email jane@tapc.co.uk with information. If you would like to participate in our best in show feature and have your club's winning work included in a forthcoming issue of *Leisure Painter*, arrange for voting to take place at your next club exhibition then email Jane a jpeg of the chosen painting. We can only accept sharp, high-resolution (300dpi) images for reproduction purposes. Attach details of the artist, title, medium and dimensions, along with details of the club itself.

Letters

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



▲ **Mak Dehejia** *Winter Landscape*, inspired by Stephen Coates, watercolour on Arches 140lb Cold-pressed paper, 7×11in. (18×28cm)

Limited-palette landscape

In my brief journey with watercolour, I have discovered that for a successful outcome you need a combination of inspiration (or vision) and a mastery of basic techniques. Inspiration is intuitive – we want to capture on paper a scene or pattern that captivates us – but inspiration without technique most often leads to frustration and failure.

I divide techniques into two categories: 'static' techniques and 'dynamic' ones. Techniques for composition, perspective, shapes and so on, I classify as 'static', because you can learn them from published material or listening to an instructor. Colour mixing, the paint-water ratio and the relationship between the amount of moisture in the brush and in the paper are 'dynamic' techniques and must be learned by practise. I was amazed to find the significant improvement in my paintings when I learned to dry the belly of my brush before applying paint to the paper.

The image above is a take on the Stephen Coates' limited-palette watercolour in the March 2022 issue of *Leisure Painter*. His finished image caught my eye and made me read his article in detail. In my first attempt, I followed his instructions exactly, but did not get the sky area right. I did appreciate the usefulness of his tips on how and where to wet the paper as well as his suggestions for paint consistency. So, in my second attempt, I painted in a different sequence.

I wet the sky area first, leaving a small

band of dry paper above the horizon line. Then, using three colours – cadmium yellow, alizarin crimson and French ultramarine – I painted the sky area. I started with a weak wash of yellow near the horizon, merging that into an equally dilute wash of alizarin which I then blended into the French ultramarine towards the top. The reason for using alizarin as a buffer colour was to keep the yellow away from the blue to avoid making a green sky!

As the sky area was drying, I used a thicker mixture of the three primaries to make a warmish grey and stroked in the distant foliage, adding darker accents at the horizon line. Keeping the area immediately above the horizon line helped me get a good grounding for this foliage area. I used the same Round brush, but a 3/4in. flat brush might have been better.

I then dampened the foreground area and applied strokes of a light mixture of the three primaries. I next tackled the main tree. Here I used thick paint, first cadmium yellow to paint the general outline of the tree shape. While this was still wet, I added various washes of French ultramarine to achieve a variety of greens, ensuring that the greens were darker on one side and towards the lower part of the tree, to indicate the shadow areas.

The final strokes were made with a Rigger, again using a thick mixture of the tree primaries to make a brownish grey and painted the tree trunks and the posts. I was pleased enough with the result that I wanted to share it with fellow readers!

Mak Dehejia

Still painting

My father, Joseph Quinn, a long-time reader of *Leisure Painter*, will be 100 years old on 30 July and has had quite a rocky year. The one thing that keeps him upbeat and hopeful are the days we paint together. It really has been a special time for both of us; this week he painted the trees outside his window (above right).

He took up painting when he retired from being a headteacher, and both he and my mother went to painting and drawing classes, mainly watercolour, although he has dabbled with acrylic. My father also enjoyed painting from photos of the Lake



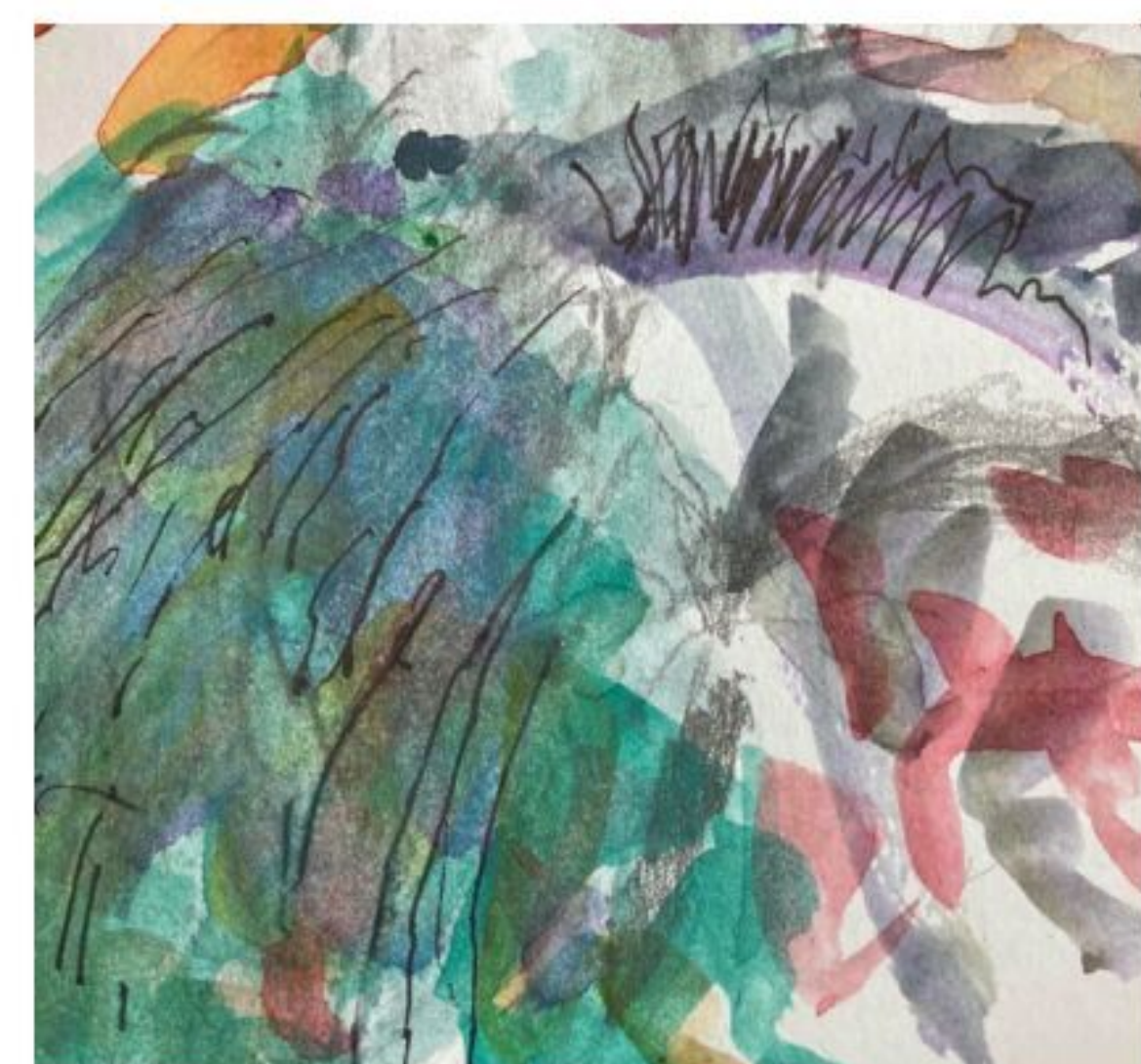
STAR LETTER

This month's star letter writer, Geraldine Walkington, will receive a Sennelier portable watercolour palette, worth £29.95_(rrp)

District, always striving to get some realism into his images.

Although now with fading eyesight, he has produced experimental watercolours, embracing the joy of creating colour-driven abstract work.

Geraldine Walkington



▲ **Joseph Quinn** *Trees Outside the Window 2*, mixed media, 8×8in. (20×20cm)

Beginner's nerves

I'm very new to painting and sketching. I have acrylic and watercolour, but I'm scared to try them out. I've sketched but feel I'm not good enough to show anyone and it's putting me off. I live in a beautiful place, at the foot of the Cotswolds, so views are in abundance. Is it worth going along to my local art society just to gain a bit of confidence?

Les Halford

Your letters

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

Oil painting problem solver

Tim Fisher answers a reader's question on when and how to varnish an oil painting



▲ Tim Fisher demonstrating on his stand at Patchings Art Festival

Applying a varnish to an oil painting is necessary to protect the paint surface and unify the paint colours. The varnish helps to protect the painting from dirt and dust. Some brands also resist damage from UV light.

Varnishes come in different grades, from matt to gloss. The most common type is Dammar, a pale yellow varnish that dries quickly to a high-gloss finish. I find the gloss varnish too reflective when the light catches the painting and usually opt for a professional satin finish, with UV resistant properties, which gives an appearance half way between the other two options.

The difficulty is knowing when the time is right to apply a coat of varnish. Apply too soon and the varnish layer may crack as the oil paint contracts and dries underneath. The wet paint may also absorb some elements from the varnish, which would make it difficult for conservators to strip back to the original painting surface.

Although an oil painting may feel touch dry after ten to 14 days, it must be fully dry before varnishing. This can take three to six months, or possibly even longer if the oil paint is water soluble or has been thickly applied with a palette knife. This can present a difficulty for the artist who wishes to sell their work.

Alternative choices

One option is to apply a coat of retouching varnish when the surface feels dry. It is designed to give temporary protection to the painting



▲ *Venetian Silhouettes*, oil, 12×15in. (30.5×38cm). Here I was applying Golden archival satin varnish with a lint-free cotton rag to this painting. The light was coming in from the top of the painting, allowing me to see where I had already applied the varnish.

surface whilst still allowing it to 'breathe'. It doesn't have the quality that a finishing varnish has so, if possible, I would recommend applying a regular Artists' varnish over later when fully dry.

The drying process can be speeded up by using faster-drying oils, such as alkyds, or some artists will use just alkyd white, which is mixed in with the other colours and speeds up the drying time, although it's difficult to say by how much this improves the process.

I was taught to varnish a painting using a lint-free cotton cloth. Frequent inspection of the surface of the cloth is necessary when applying the varnish, to ensure that there is no paint present. This provides a good warning if the painting is not dry enough and must be

left longer to cure. The varnish must be applied evenly over the surface with a light touch, using a raking light to observe even coverage.

Paintings created with water-mixable oil paints, such as Cobra, take a little longer to dry. This company recommends nine to 12 months before varnishing and offer their own range of aerosol-based varnishes.

Finally, a useful tip, which applies to all forms of oil painting, is to allow the artwork and varnish to reach room temperature, thus preventing condensation forming, which can make the varnish cloudy. This can also happen if the surface is not fully dry and still contains any residual moisture from water-mixable oil paints.

Find out more about Tim by visiting www.timfisherartist.co.uk. Save 20% when you buy his books from our online bookshop at PaintersOnline. See page 76 for details.

Ignite your imagination

Need to boost your creativity? Here's how to think and paint more creatively with Milly England's top ten hints and tips

LEARNING OBJECTIVES

- Explore different palettes and media
- Look for new subjects to paint
- Play more with your paints

Sometimes, in amongst all the painting and creating, I run out of *oomph*. I'm not necessarily blocked, but bored, and any ideas that I have, I just don't fancy bringing to life. It can also feel as if all the ideas that I normally think are fabulous, seem rather drab. Does this happen to you? If it does, take the opportunity to relax, play and ignite your imagination.

We have all heard the usual advice on how to encourage the creative juices to flow – take a break, get outside, go for a walk or exercise – but what happens when we then sit at our desks, still uninspired and still unable to make a forward move on our work? Here are my top ten ways to ignite the imagination:

1 A different colour palette – or a limited palette

Do you normally stick to certain tones or palettes? Perhaps try using purely pastel shades instead, or sepia tones. If you're unsure where to start, take inspiration from one of your previous paintings and change the palette. In this image of *Elmore Court* (below left), the colours are

very bright, and the sky is turquoise. Next time, I could mute the palette, or darken the sky, perhaps be more painterly with my brush, or more regimented.

You could also change your surface, and work on a coloured paper if you usually work on white. Notice how the colours change and let the paper lead you – don't worry if the colours don't come out as you first expected, work with what you have.

You don't have to choose the 'real' colours all the time – try using just three colours and all the variations within those, or just two colours and white. (If you are a regular reader, refer back to my article on limited palettes in *Leisure Painter* February 2020 issue where we worked with a limited palette and some lovely images of fruit and vegetables.)

Try jazzing things up a bit, too, using hot pink instead of red, or turquoise instead of green or blue.

2 Try a different medium

After painting *Elmore Court* in gouache on a larger scale (working on A3 paper) I then tried a different technique, sketching with a Uniball Eye pen in black, micro. Drawing on a much smaller scale (on A5 paper) resulted in a very different image.

To take one step further, if you can, play with your image on the computer (I used Photoshop). Add shading to your ink drawing to create a much more illustrative effect.

Do you normally work in watercolour? Try chalk pastels. Love pencil crayons? Play with acrylics!

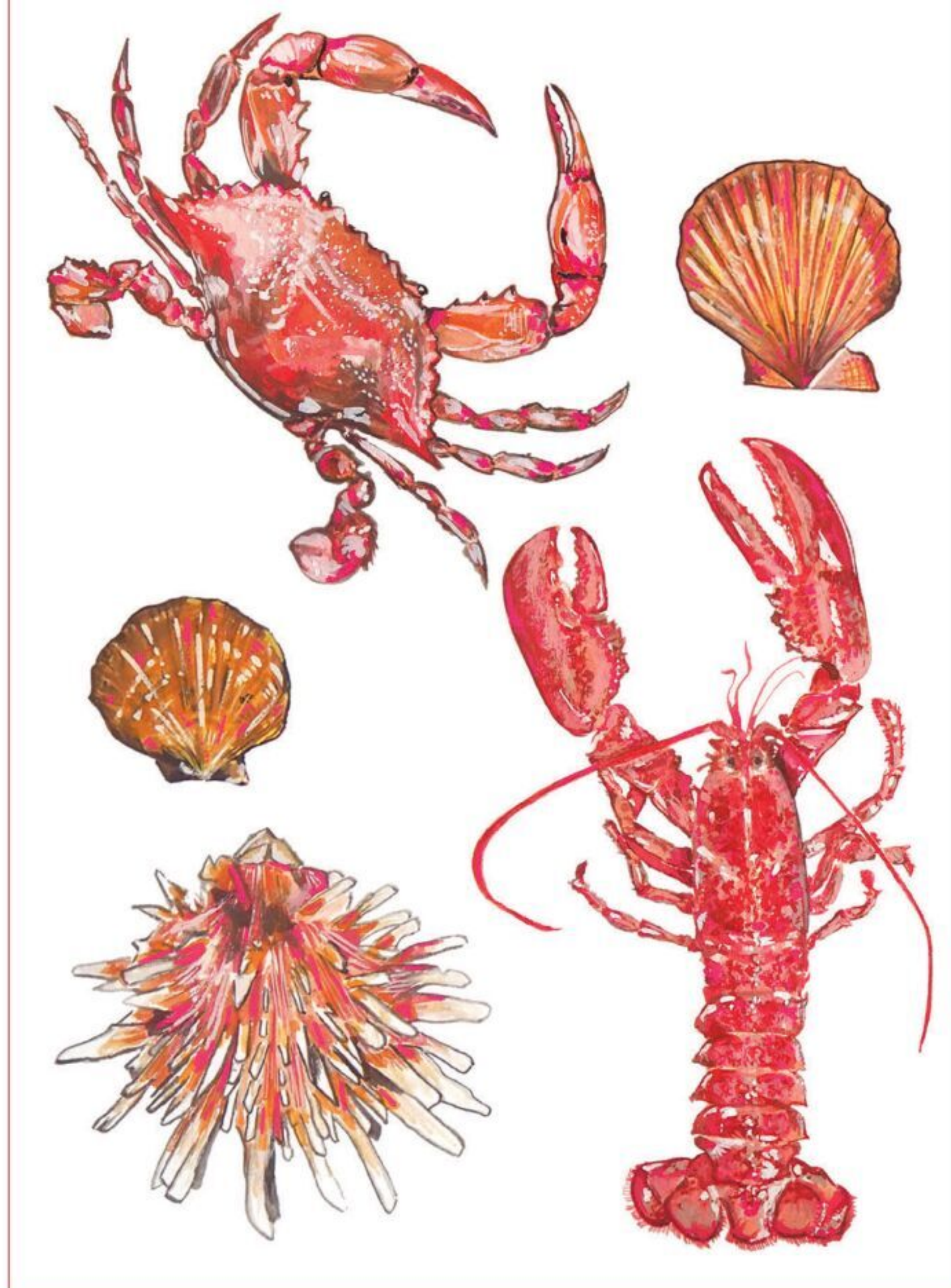
3 Try painting something 'wrong'

Those lines don't have to be straight – and the fruit don't need to be to scale. Perspective doesn't always matter, does it? Try to be more illustrative and enjoy what you're doing rather than always getting it right. As Maya Angelou said: 'If you're always trying to be normal, you will never know how amazing you can be.'

These crustaceans (above right)

◀ Palette and medium changes, from top: original painting of *Elmore Court* in gouache on A3 paper; *Elmore Court* in ink on A5 paper; *Elmore Court* manipulated on Adobe Photoshop





◀ *Crustacean Study*, gouache and Acryla gouache on paper, A5

▶ *Crustacean Study* close-up

don't have neon pink in them in real life, but to spice them up I added Holbein's Acryla gouache in opera D004, which brought them to life. Don't feel like you must go crazy if you don't want to; even subtle changes can make a huge difference to a finished piece.

4 Doodle more

Sketch, doodle and have a good play. Try an illustrated quotation, write out a saying that you love and just make it beautiful. Be inspired by a magazine or the newspaper – look at the different fonts; what about the cereal box? Use those fonts for inspiration and make them yours!

Go for quantity when you're doodling – let it all flow out. When you come to hone down your ideas, the more possibilities the better.

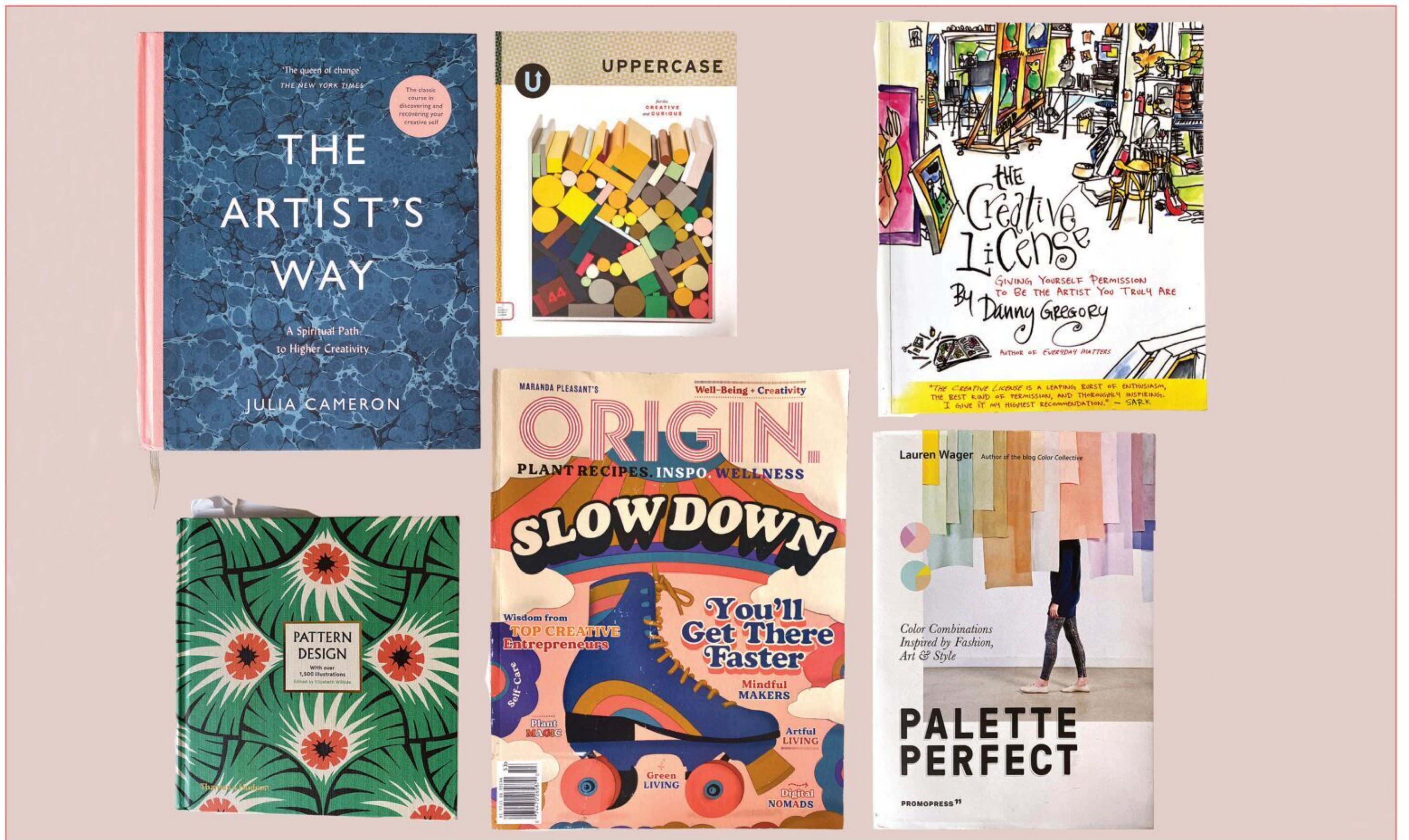
This image of *Liberty of London* (right) started as a doodle – it's very personal to me and what I believe is the true Liberty style. Instead of painting a building as you see it, paint what it means to you. Try painting your own home. You may not have roses climbing up the wall, but perhaps you'd like some. Paint huge ones! Do you have wonderful memories of bonfire night fireworks in the garden; paint fireworks in the sky in the blazing sunshine! Albert Einstein said: 'The true sign of intelligence is not knowledge, but imagination.'

▶ *Liberty of London*, watercolour and gouache on paper, A3





▲ Scrapbook collecting



▲ Book and magazine recommendations



▲ Ceramic unpainted pumpkin from Hobbycraft, decorated with: lapis blue Pebeo Porcelaine 150 paint, Daler-Rowney System 3 acrylics in phthalo blue, blue Sharpie pen and Caran d'Ache Supracolor Soft in ultramarine 140, sealed with Winsor & Newton Artists' gloss varnish.

5 Be inspired

In my mind I seem to conjure up an idea that, to be working hard, I should be sat at my desk, or my easel, or anywhere, painting. If I'm not painting, I'm not trying hard enough, and not working enough. This just isn't true. How can we create without inspiration? How can we expand our minds and our work without experiencing new and interesting things that ignite our souls? For me this could be:

- The perfect peach or a rose in our neighbour's garden.
- The light shining through a gateway onto a dappled spring hedgerow full of cow parsley.
- The sound of sea.
- The texture of shells; treasure found on a beach as a child.
- The geometric and floral patterns of tiles in Lisbon.
- Blue and white in all its forms, in all its styles.

This is what inspires me, but I'm not going to find them sitting at my desk. Book a day trip to somewhere new – a National Trust property or find a hill you haven't walked up before. Walk a different way home or go to a different country. Visit galleries and museums. Try a different magazine or read travel books from countries you've never been to. Charity shops are full of travel books with fabulous images and wonderful descriptions. Read to find beautiful phrases and words. Look for a perfect shade of paint in an interiors' magazine, or perhaps a colour you've never worked with before.

Look at different artists' work – how did they paint a tulip? Can you try a similar technique? The technique may not be your style, but perhaps they use a type of brush you've never used before and fancy trying.

I can become so absorbed with my painting for days, fuelled by inspiration until suddenly I've run out and I need to top up – get out and find inspiration and what's more, collect it. You could start a scrapbook, use Pinterest or an album on your camera phone. Even if it's just a colour, a leaf or a texture, it could be the start of something. Then, if you're feeling stuck, but can't get out and about, you can always dip into your ideas' book.

6 Don't copy

There can be a fine line between inspiration and copying: a perfect hue, a texture, a loosely sketched building or even specific subject matter. We can find much-needed inspiration from other artists but be careful not to take all the elements from one single artist or one single work.

Take your own ideas, add your inspiration, and merge them. Turn a selection of ideas that have already been done, into something new that is entirely yours.

7 Don't be downhearted

Too much scrolling can be deadly for your own productivity. There's room for all of us – just because you think one artist is better at sketching people than you are, or their brushstrokes are more fluid, it doesn't matter! Concentrate on your style, hone your own craft and be proud of it.

If you're prone to getting downhearted and comparing your work to others, limit your time on Pinterest or Instagram and concentrate on your own work. Imagine all the things we could create if we weren't controlled by self-doubt. 'Comparison is the thief of joy,' said Theodore Roosevelt.

8 Do it right now

Do you have an idea? Write it down, or sketch it, now. Keep a sketchbook in your bag and by your bed, or write a note on your phone – send yourself a text message to come back to later so that you don't forget that little gem of inspiration.

9 Go three dimensional

Perhaps you're bored of your usual format. Try going three dimensional and have fun with it – ceramic blanks, for instance, are cheap to buy and fun to play with. Try using the recommended ceramic paint, but why not try lots of different media? For this pumpkin (above), I used ceramic paint, acrylics, felt pen and pencil crayon. Although it was an experiment and there are lots of areas I'd change if I were to do it again, I was just having fun and messing around with it. I love the result and it led to some new work.

Forget preconceived ideas you have of your work or your style – have some fun and you might just come up with something incredible.

10 Buy good reading matter

Try reading something inspirational. These are some of my favourites that I refer to time and time again: *Palette Perfect* by Lauren Wager; *The Creative License* by Danny Gregory; *The Artist's Way* by Julia Cameron; *Origin* magazine; *Uppercase* magazine; and *Pattern Design* by Elizabeth Wilhide. [LP](#)

Milly England

Find out more about Milly and her work by visiting www.millyengland.co.uk

Painting project

Part 1 How to draw and paint oriental poppies from a photograph, by Julie King

LEARNING OBJECTIVES

- Look at your subjects as shapes
- Practise essential watercolour techniques
- Learn colour mixing with a limited palette of warm and cool colours

Herbaceous borders are brought to life with the striking presence of poppies, bringing vibrant colours and contrast to a backdrop of

green foliage. Poppies open to reveal voluminous, flouncy and almost ethereal flowerheads. Although they look fragile, almost like fine tissue paper, they are remarkably strong, and I love to see their open heads swaying in a breeze.

This stunning poppy (below) caught my eye in a beautiful cottage garden in the Fens. Before beginning, take time to experiment with mixing colour and trying the following techniques to suggest the character of the plant. Feel free to simplify and modify the scene. I will then show my approach in next month's *Leisure Painter*.

Shape and structure

Initially I recommend studying the form of the poppy plant. Just begin with quick sketches to capture their characteristics. There are many varieties, and the number of petals vary from four to six petals depending on the type of poppy. The petals almost appear to merge, due to their wavy form, unlike many flower heads with obviously visible distinctions between each one. Some have single rows of petals while others have double. The beautiful blooms unfurl from large hairy buds and open into cup-shaped flowers before evolving into saucer shapes.

The most fascinating poppies are those with the strong markings towards the centre. These little touches, plus the appearance of the striking central spherical capsule topped by a disk and surrounded by a rich mass of velvety purple-black stamens, make for an exciting subject to paint. I also love the appearance of the nodding buds, some facing up and others facing downwards on long elegant stems, which appear strong enough to hold the emerging flowerheads. The seedpods add an extra dimension to the artwork and the leaves add variety with their dissected edge, almost frilly or fern-like in appearance.

Colour

White poppies appear elegant, whilst the pinks, reds and apricots are colourful and dramatic so I will focus on the brighter mixes of colour with tips on how to achieve these wonderful shades. I chose to use Jackman's Professional Handmade Watercolour paints (www.jackmansartmaterials.co.uk), which help in evoking the vibrancy and luminosity of these flowers.

I like to work with a limited colour palette of warm and cool colours, which enables me to either pre-mix a colour to the shade I need, or to use the colours almost neat so they blend on the paper surface. In fact, when colours are placed side by side and allowed to merge, a far livelier colour is created. A limited palette also helps unify a painting.

I use a cool and warm version of each primary colour plus a ready-mixed green, which is useful for adding to pink-red shades to make less intense. Green and red are complementary colours, found opposite each other on the colour wheel, which when placed together, enhance each other, but when mixed, create neutral shades.

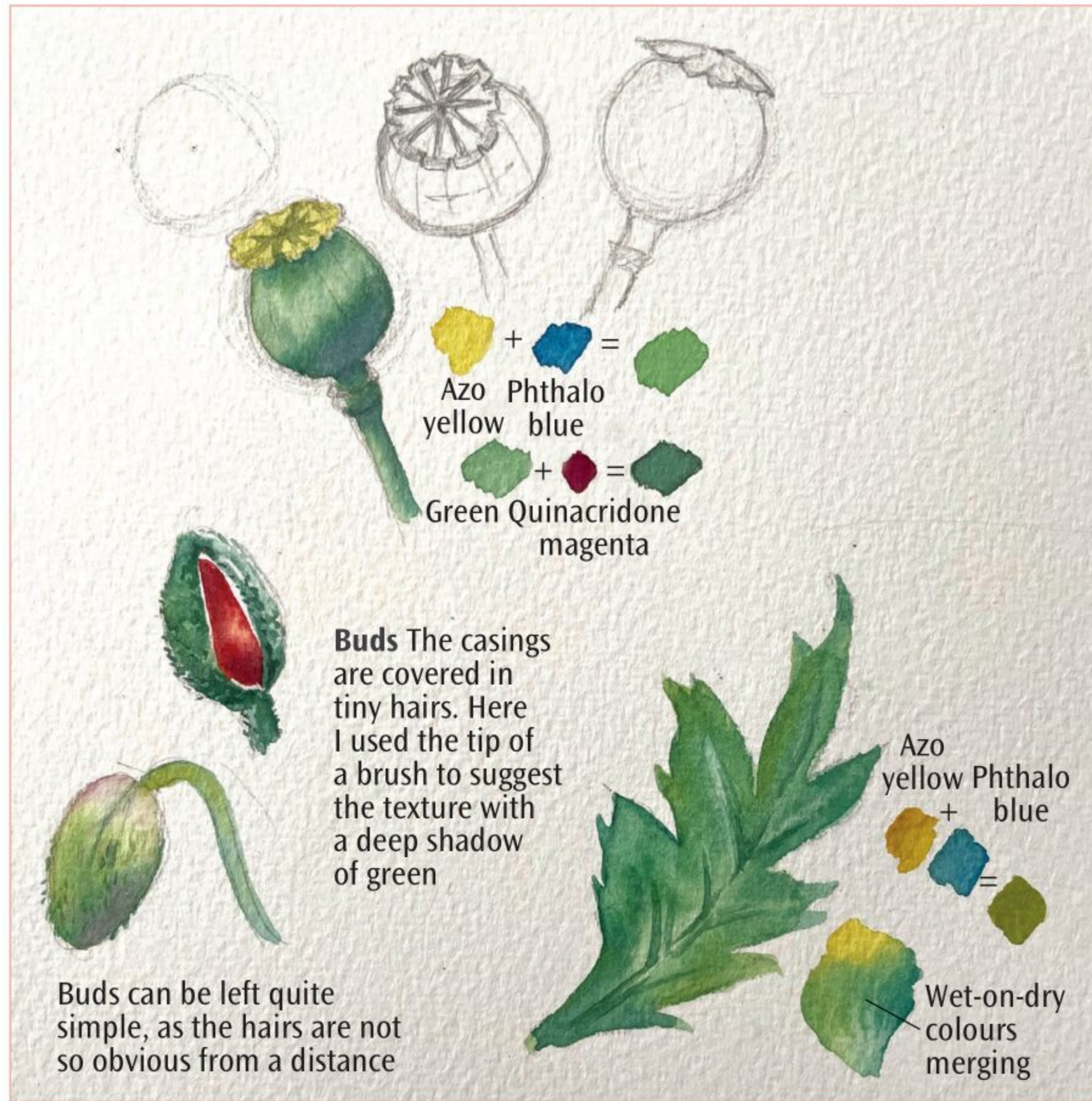
My preference when selecting colours for a painting is to choose transparent or semi-transparent colours. Not only do these



▲ Your reference photograph for this project



▲ Sketchbook pencil sketches of poppies



▲ Study page of seedpods, leaves and buds

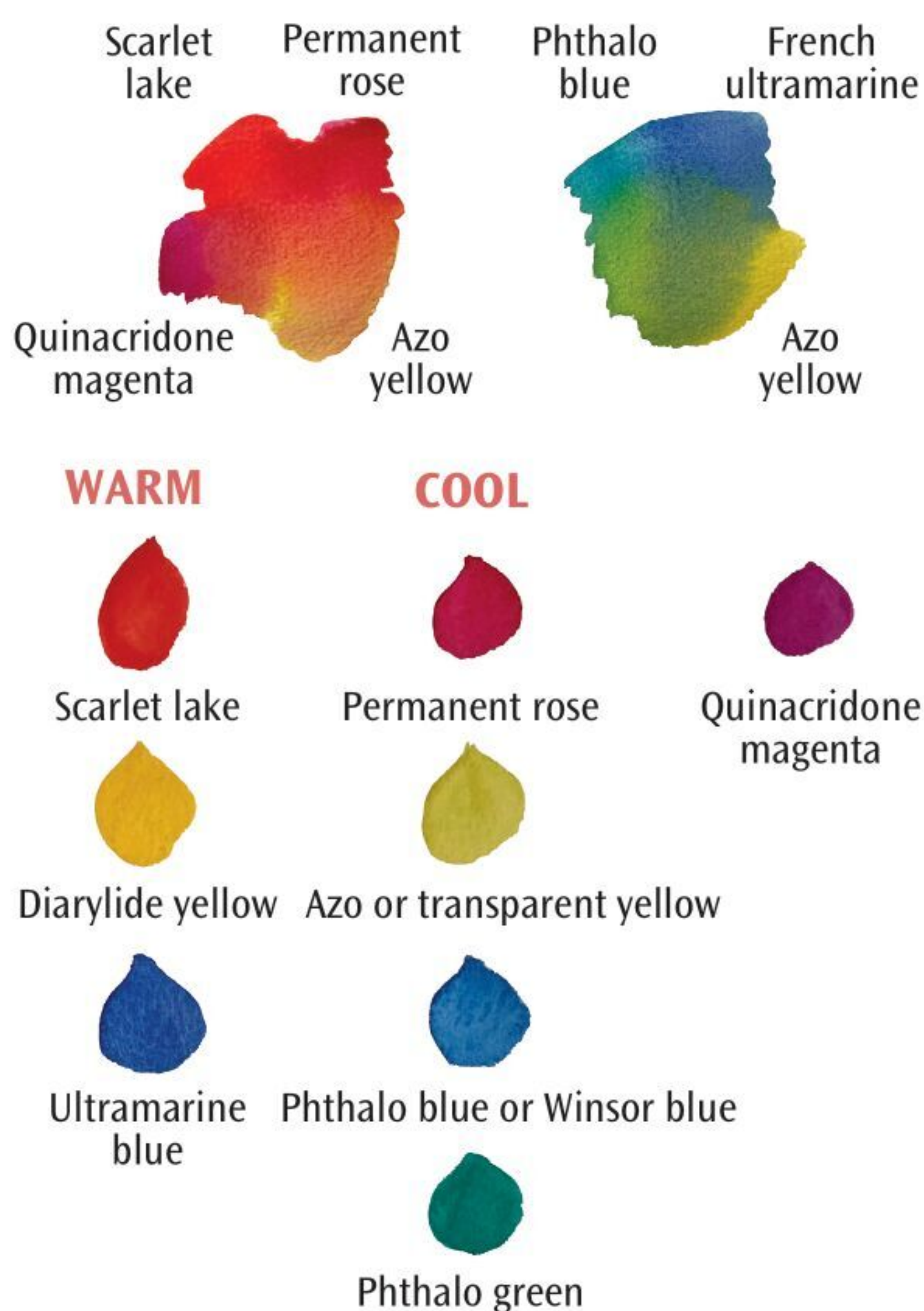
colours flow beautifully when combined with water, but the reflective white of the paper is allowed to shine through, giving a fresh and bright appearance. Colours can also be glazed on top of one another to create translucent effects, perfect for painting the fragility and delicacy of a flower such as this.

Mixing greens

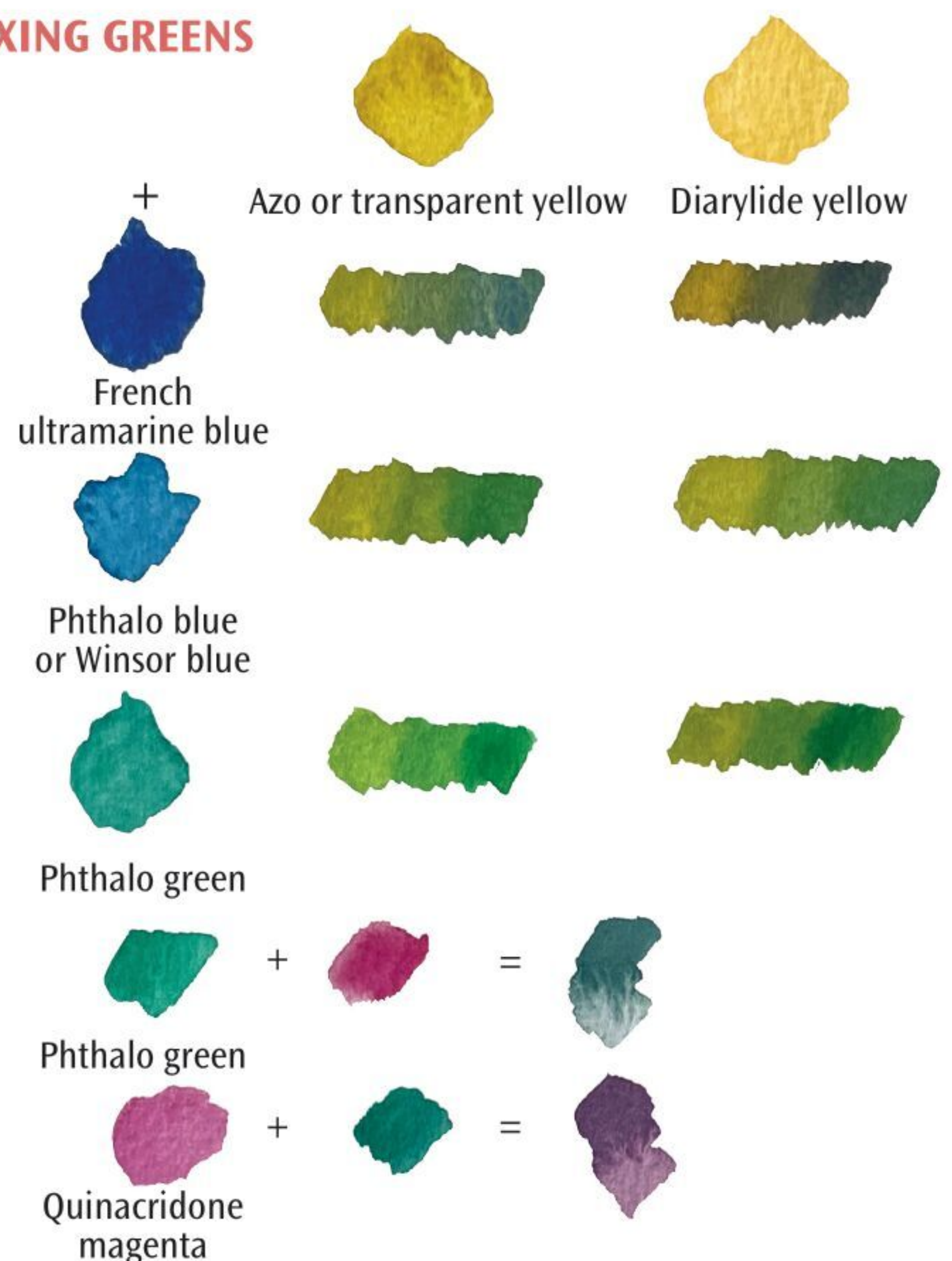
Greens can be mixed by using a limited palette of warm and cool blue and yellow combined together. Select the colours depending on whether a cool green or a warm green is needed. The only ready-mixed green in my palette is phthalo green, which is similar to viridian.

It can appear rather bold and synthetic for greens in nature, but the colour is useful when mixing it with other shades. Here I added a touch of cool quinacridone magenta to it, which is its complementary shade; the result is a beautiful shade of a silvery grey-blue. Equally, when a hint of phthalo green is added to quinacridone

WARM AND COOL COLOURS MERGING



MIXING GREENS





RED PETAL TECHNIQUES



- 1** To achieve a rich red shade I initially applied an undercoat of yellow. When red was applied on top or next to the damp yellow paint, it will give the red more body and luminosity than if it were painted directly onto white paper. I then continued to add a cooler shade of permanent rose while damp.
- 2** Highlights were lifted out whilst semi-damp.
- 3** Alternatively, water can be dropped into the damp base to create beautiful watercolour effects. The water removes the colour and pushes the pigment away giving a slight texture.

TIPS

- The dark makings can be applied wet on wet or wet on dry.
- A mix of phthalo blue and scarlet lake makes a rich dark shade.
- The leaves can be approached with a similar method. Detailing can then be added once dry.

magenta the result is a deep plummy shade of purple.

Petals in watercolour

The texture of the petals varies from the appearance of crepe paper to a pleated or soft fabric. Some have smooth lines and a silky appearance while others appear to be like a floaty fabric with soft rounded creases. The outer edge can vary from smooth to serrated and irregular.

Apricot poppy techniques

I worked wet on dry initially for the apricot poppy (above right) then, whilst damp, I dropped in other colours with the point of the brush to give a variegated effect. I began with azo yellow, followed by dilute permanent rose and finally a cool mix of quinacridone magenta with a touch of French ultramarine blue.

While semi-damp I used a corner of

◀ **Red Poppies**, watercolour, 16½×8½in. (44×22cm). In this painting I kept the petals fairly simple, letting the paint create watery patterns that suggest the delicacy of the petals.

APRICOT POPPY

Azo yellow



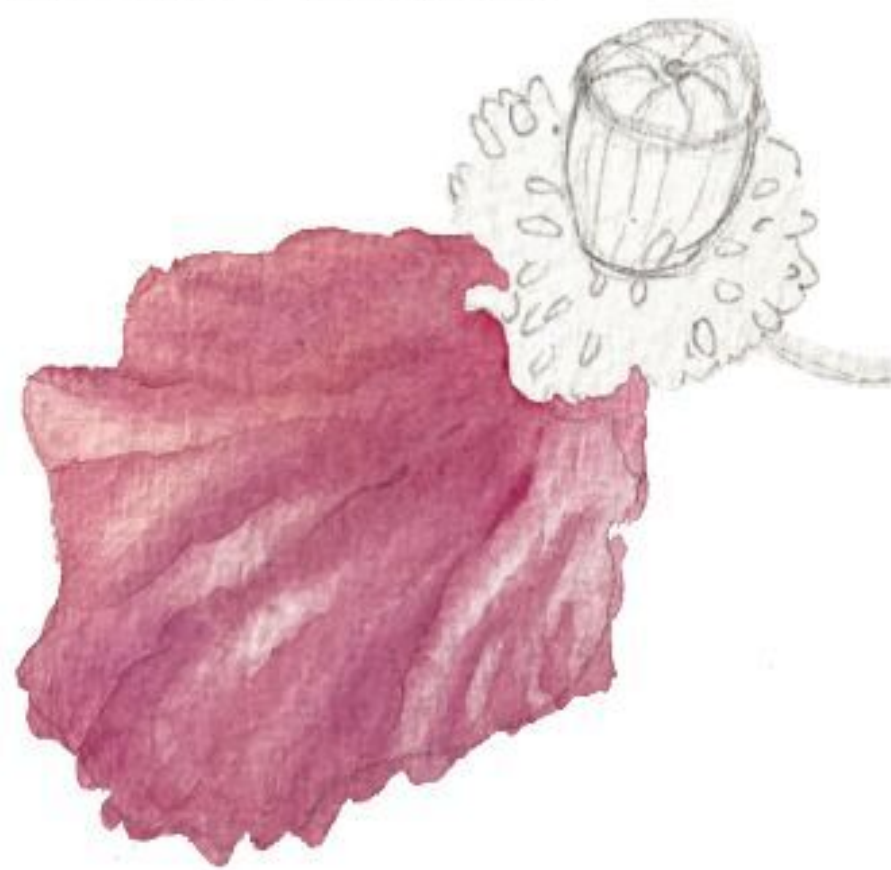
Permanent rose



+



=

French ultramarine
Quinacridone magenta

Azo yellow




Permanent rose



Quinacridone magenta



French ultramarine

a plastic card and scored the surface of the paper so that the pigment accumulated in the dips and gave the illusion of veins. Colour can be lifted out with a clean damp brush to suggest the variation of tone. Whilst damp the deeper makings were applied to give a soft diffused look. 

SHOW YOUR WORK

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

Julie King

To view Julie's paintings, classes and online tutorials, please visit Julie at www.julieking.co.uk or Instagram @julieking_watercolour



▲ *Oriental Apricot*, watercolour, 8½×8½in. (22×22cm)



▲ *Fragrance*, watercolour, 6×6in. (15×15cm). For this painting I used the wet-on-wet approach while leaving areas of dry white paper to suggest highlights and curled edges. I dropped in a few hints of azo yellow then drew a loaded brush of permanent rose, followed by quinacridone magenta from the outside inwards, leaving soft gaps of light along the highlighted folds. Once dry, I added a stronger, cooler mix to the side of the highlights and softened with water.

A room with a view

Improve your tonal work as you find the perfect balance between interiors and landscapes with this step-by-step demonstration, by Valérie Pirlot

LEARNING OBJECTIVES

- How to work with tone and colour
- Make each brushstroke count
- Divide the subject into a series of shapes

When I look back at all the interiors I've painted over the years, a vast majority of them include a window or an open door. Such elements break from the idea of dark or static interiors, and instead inject a lovely dose of mystery. They represent a new world of possibility, an invitation to enjoy the comfort of the room while being tempted to walk outside and explore the landscape.

Successfully combining both worlds often lies in mastering the tonal range to depict the contrast between the light outside and the dark elements inside correctly. So I hope you will join me in this step by step, learn about tones and composition, and hopefully be inspired to look at interiors in a brand new way.

Your subject

The following demo was done from a photograph (far right) I took at a beautiful house in the countryside near Bath. The owner kindly let me take inspiration from the gorgeous rooms in the property for my paintings. The lady is a writer, and this is her office, with beautiful views over the garden. Apart from the views what drew me to this scene are the little things that make the room look intimate and familiar: a notebook, a cup of tea, a vase of flowers, and a wall mood board full of pictures, magazine cuttings, and children's drawings. These are the interior settings that speak the most to me – beautiful lived-in places that tell a story. If this demo inspires you to find your own subject, my advice will be just that: try telling a story. Make the viewer feel welcome in the room, make it intimate and leave enough elements in the painting that will feed his or her curiosity.

All about the tones

Consider tones like the notes on a keyboard, with your darkest tone being the lowest note on the piano, and the

lightest tone being the highest note. You'll successfully depict the feeling of light if you place all the elements of your painting in the right order on the piano.

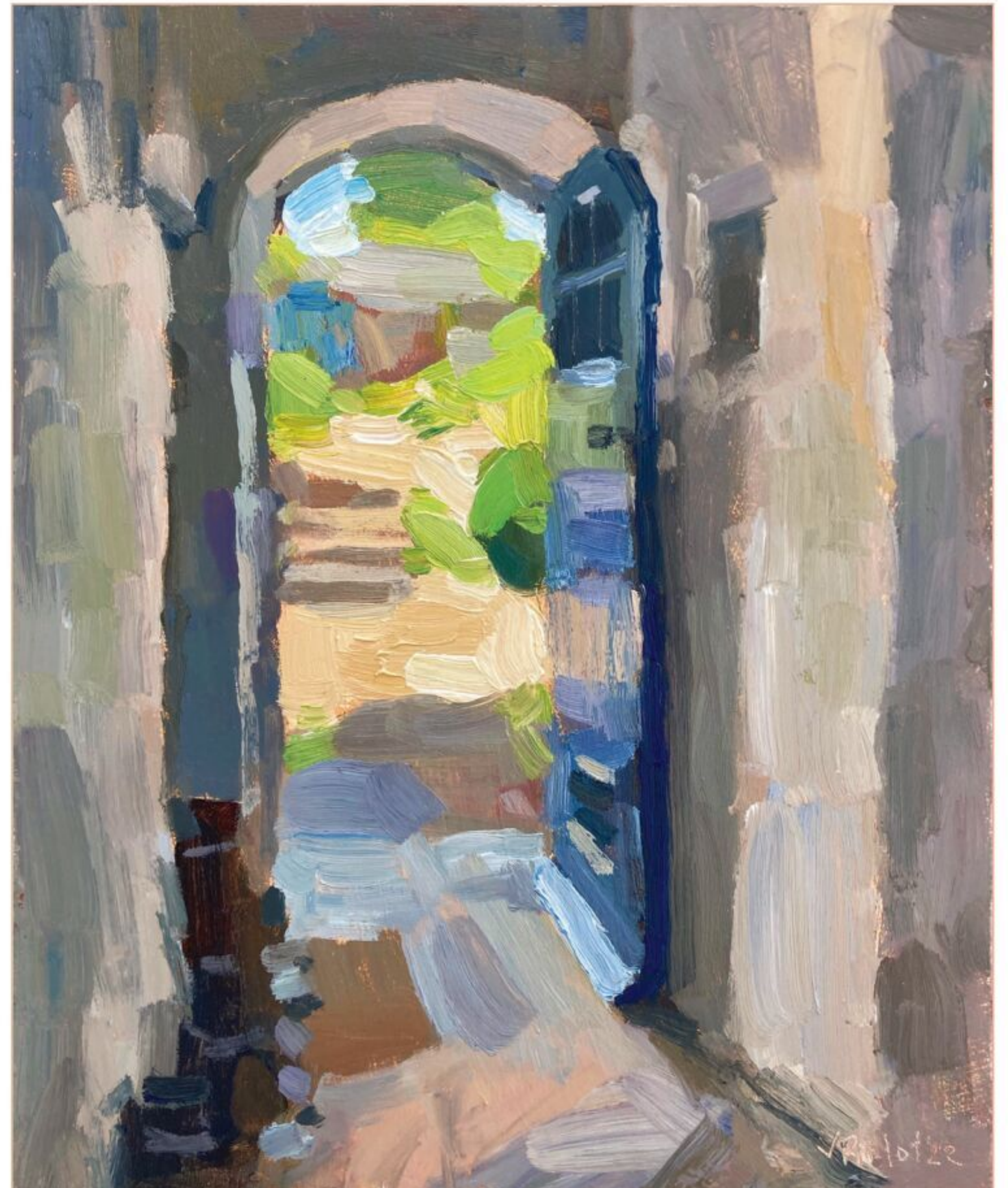
There are various personal choices you can make. For instance, you can decide not to use all your notes and stay roughly in the middle area of the keyboard (mid-tones) or lower part (low-key painting) or higher part (high-key painting), or, like me, you can decide to use the full range of notes available to achieve great impact with the biggest contrast possible between darks and lights.

Whatever you decide, the key is to look at the painting as a whole and keep all the elements in the right order on the scale. If you swap two elements on the keyboard by mistake – making something lighter or darker than it should be, compared to the other elements nearby – then the illusion of light is broken and the painting won't feel right. Squinting with your eyes is a precious tool, as it will instantly make the tone hierarchy obvious.

All of this is relevant for our painting subject, because we must deal with a scale of tones on the inside of the room



▲ *By the Window*, oil on board, 10×8in. (25.5×20cm)



▲ *To the Garden*, oil on board, 10×8in. (25.5×20cm)



(the interior), and a scale of tones on the outside of the window (the view). No matter how well you paint each part, they all must relate correctly together, which is why you need to look at the painting as a whole. In most cases, the lightest tones will be outside or surrounding the window, and the darkest tones will be the elements in the room hidden away from the light. [P]

▲ *From the Bedroom*, oil on board, 10×12in. (25.5×30.5cm)

► Your reference photograph for the following demonstration



Demonstration *A Room with a View*

It is a good idea to work on a coloured background for three reasons: it means you won't have to fill the white gaps at the end, it helps you see tones better (such as light brushstrokes), and it brings harmony to the painting. I often go for a warm colour, such as beige or orange so the colour will show through and bring warmth to the final painting. Here I used a mix of raw sienna and

permanent rose. It is heavily diluted with water (or turps if you are using traditional oils) and it dries in just a couple of minutes.

▼ Step 1

1 Apply a mix of raw sienna and permanent rose, heavily diluted with water, to the entire canvas. Leave to dry.
2 If you need help with the drawing, lightly trace with your pencil a 1in. grid on your board and apply the same grid to your photograph. With your pencil or a paintbrush, draw the main lines of the composition. There's no need to include details; the aim is to place the main shapes. Don't worry about making straight lines; imperfection is often much more interesting than drawing everything perfectly.



▲ Step 2

Let's start with our darkest darks. Look at the image, squint and ask yourself 'what are the darkest parts of the subject?' These are the walls and edges of the table. I used a mix of burnt umber and ultramarine blue for the dark accents and added a touch of white and cerulean blue for the lighter parts of the walls. While working on the dark tones, keep your mix thin and diluted and don't be afraid to let some of the board colour show through. We'll use thicker paint and *impasto* as we move to the lighter tones.



You will need

■ Surface

- Canvas board (you can buy one ready-made or make your own with MDF primed with two coats of acrylic gesso) or you can use a different size if you wish to crop the image in a different way, 10×8in. (25.5×20cm)

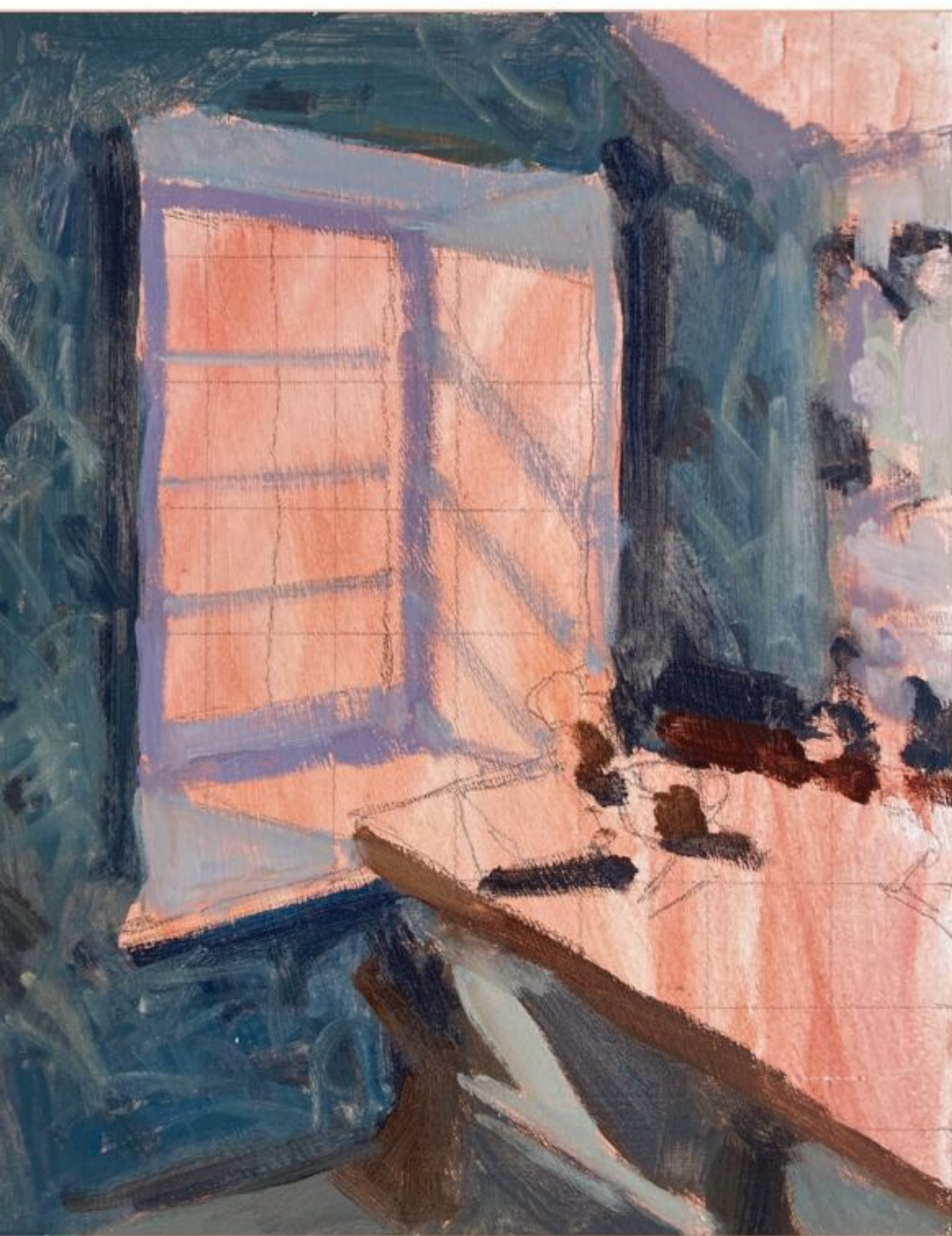
■ Brushes

- Filbert Nos. 1 to 4
- Thin Rigger for the details (I like the synthetic Ivory range from Rosemary & Co)

■ Winsor & Newton Artisan water-mixable oils

- Burnt umber
- Raw sienna
- Yellow ochre
- Lemon yellow
- Cadmium yellow light
- Naples yellow
- Titanium white
- Permanent rose
- Cadmium red
- French ultramarine
- Cerulean blue
- Cobalt blue
- A pencil (optional)

Demonstration *continued*



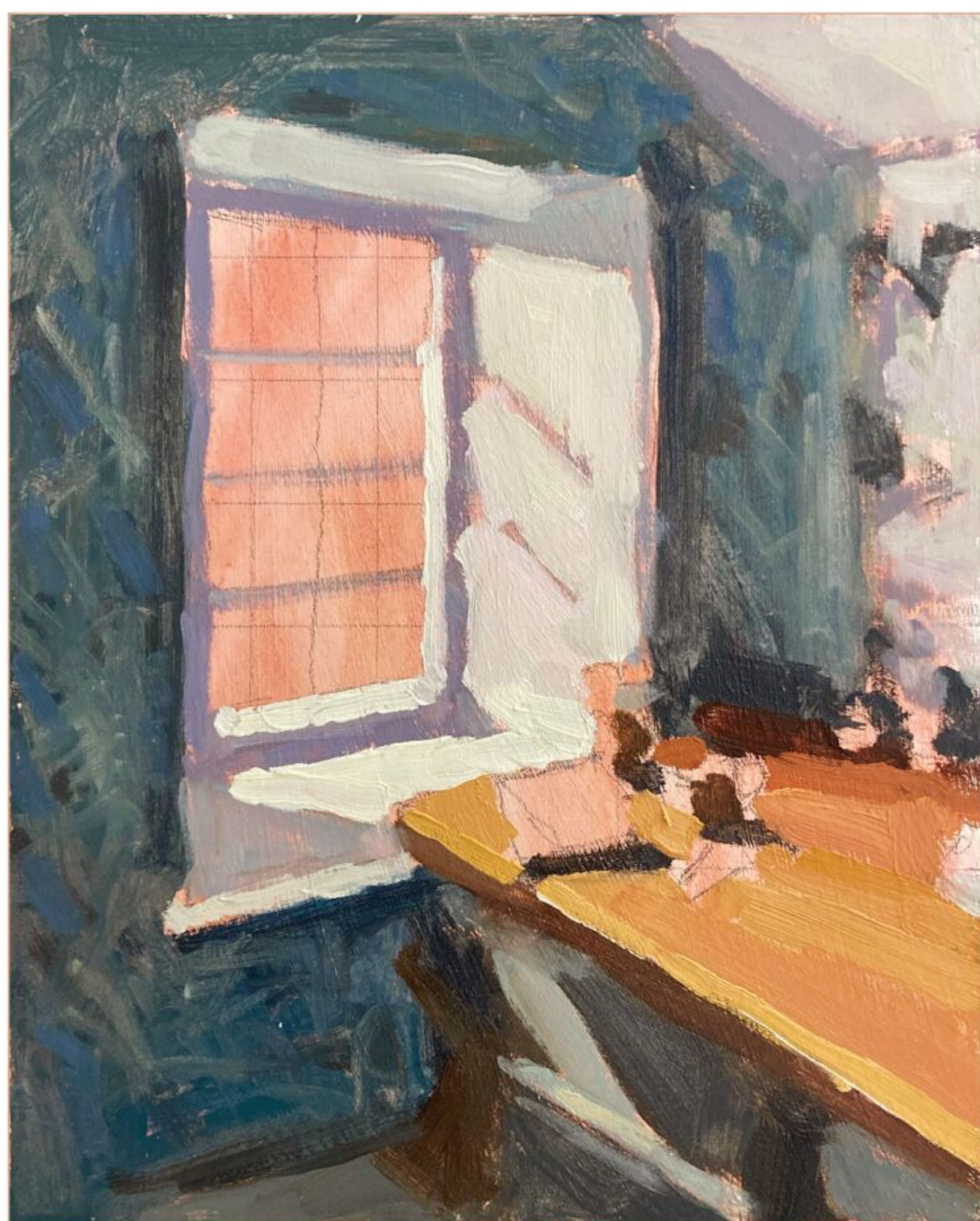
◀ Step 3

Let's move up on our tone ladder. It's time to depict the subtle greys and purples that represent the mid-tone range in the painting, such as the parts of the windowsill that are in the shade, the mood board, and the desk's drawers. A good base for a purple mix is cobalt blue with permanent rose. This will make a highly saturated colour so you can tone it down by adding some of your mix from the previous step (or any grey paint laying around) and a touch of white. In the messy parts of a painting, I often like to use the same dirty brush as before and muddle my colour mixes together into a new puddle. This brings harmony to the painting and enhances the grey, unsaturated feel of the area. This will contrast nicely with the vibrant colours that we'll be adding now.



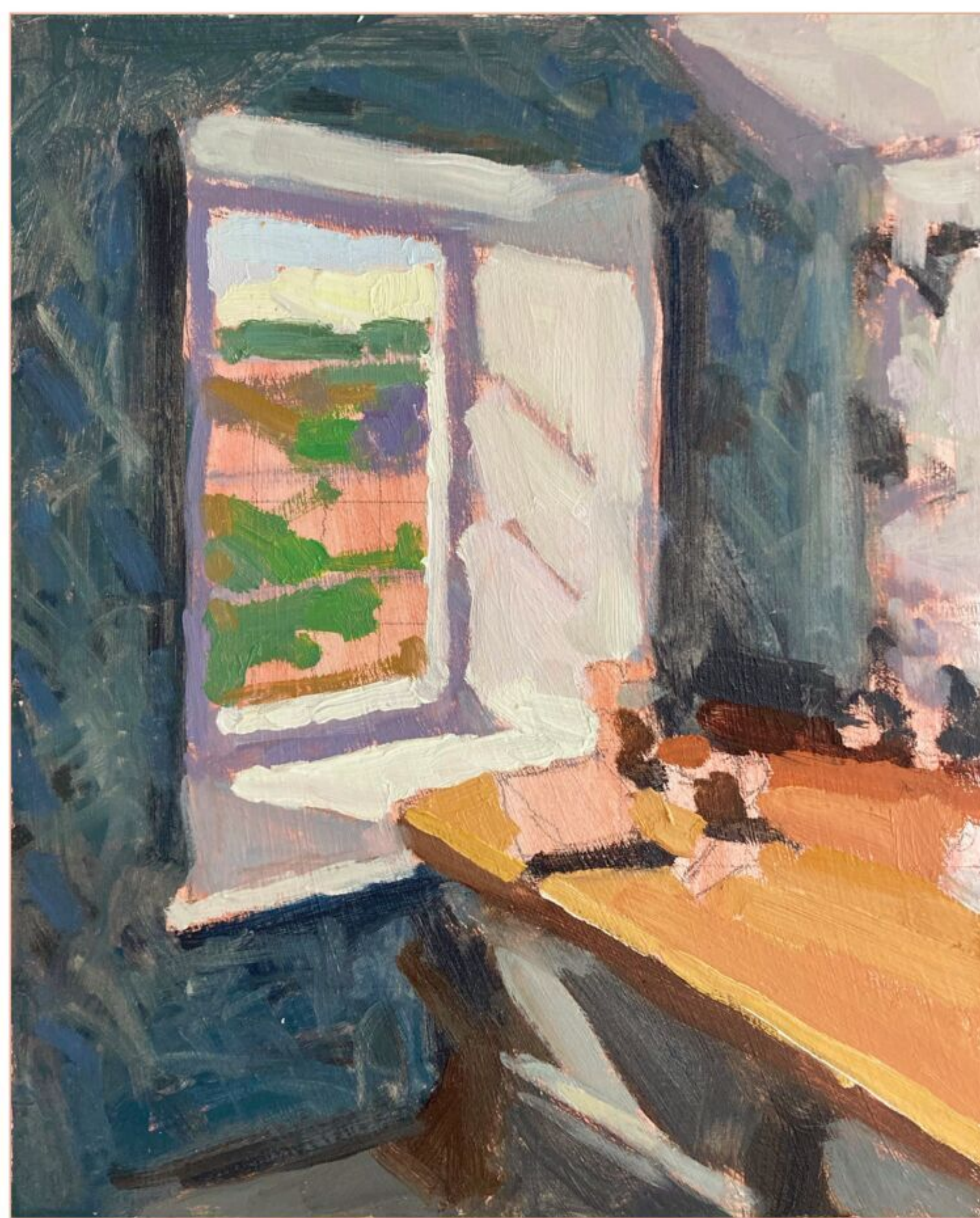
▲ Step 4

Now it's time to use a clean brush and a fresh mix of paint to capture the vibrant colours of the desk. I used here a mix of raw sienna, yellow ochre, a touch of cadmium red and Naples yellow for the lightest part. No need to dilute the paint anymore. Have fun playing with texture, apply some juicy brushstrokes, and refrain from over-blending.



▲ Step 5

Let's paint the lightest parts of the room next: the window frame and windowsill, the ceiling, and parts of the mood board. Start your mix with titanium white and amend it depending on which part you are painting: add a touch of Naples yellow and cadmium yellow for the brightest parts (like the windowsill) and add a touch of grey mix for the muddier areas. The windowsill is an important part of your composition. It is bathed in light and leads the eyes to the outside so it is worth treating it with care and bringing the maximum attention to this area. Use thick paint and make sure your colours are crisp and clean.



▲ Step 6

Let's now focus on the view outside. The idea is to suggest a landscape and convey a sense of distance and mystery without getting into details. You can achieve this by merging elements into big masses and simplifying them as much as possible. The light part of the sky is titanium white with a touch of lemon yellow. The top part of the sky is titanium white with a hint of cobalt blue and permanent rose. The green mixes are various quantities of ultramarine blue, cobalt blue and cadmium yellow. Add a touch of titanium white to lighten and desaturate the colours and give the feeling of distance. The brown and purple mixes can be found on your palette from the previous steps.

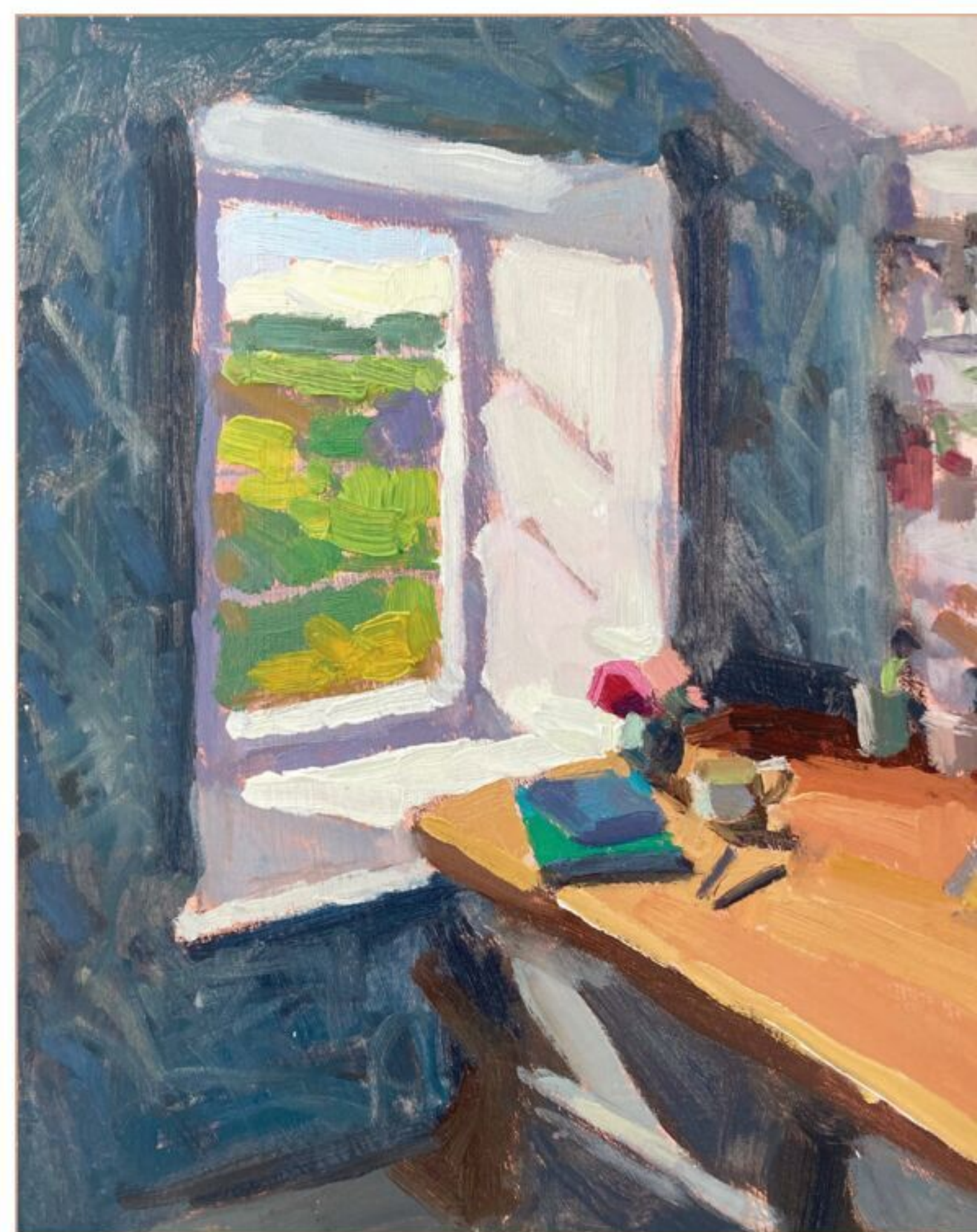


◀ Step 7

Make a fresh green mix with cadmium yellow, lemon yellow and a touch of cerulean blue. You can add a touch of white if necessary, but remember that white takes saturation away. To make a green mix lighter, therefore, I will add lemon yellow instead of white, which will keep the mix as vibrant as possible. The bottom patch of green has a touch of yellow ochre in the mix. Keep the brushstrokes juicy and thick; you want to draw the eye of the viewer to this area.

▼ Step 8

Most of the painting has been blocked in now so it's good to pause and assess it. You should get a good sense of light by now. If you don't, it could be that your tones are not quite right, in other words you made something lighter or darker than it should be and placed them in the wrong order on the 'piano'. Try to fix them by comparing the elements to each other before developing the painting further. Once you're happy with it, it's time to work on the objects and details on the table and the wall. The dark parts of the flowers are permanent rose with a hint of cobalt blue. The flower's light part is a permanent rose with Naples yellow. The green book is cobalt blue with lemon yellow. The rest of the colours needed can be found in your previous mixes.



◀ Step 9

This final step is about adding details, accents, adjusting lines, and refining shapes. Sometimes it also means wiping things away and losing some edges. The question I ask myself at this stage is: How can I get my point across in a more powerful way? More details were applied in the window frame and on the wallpaper. I also decided to reduce the dark mass under the table as I found it a little distracting. How much detail you add to your painting is entirely up to you. I like to suggest things with the minimum number of brushstrokes so the viewer can fill in the gaps.

Valérie Pirlot

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

▲ The finished painting *A Room with a View*, water-mixable oil on canvas board, 10×8in. (25.5×20cm)

Painting project

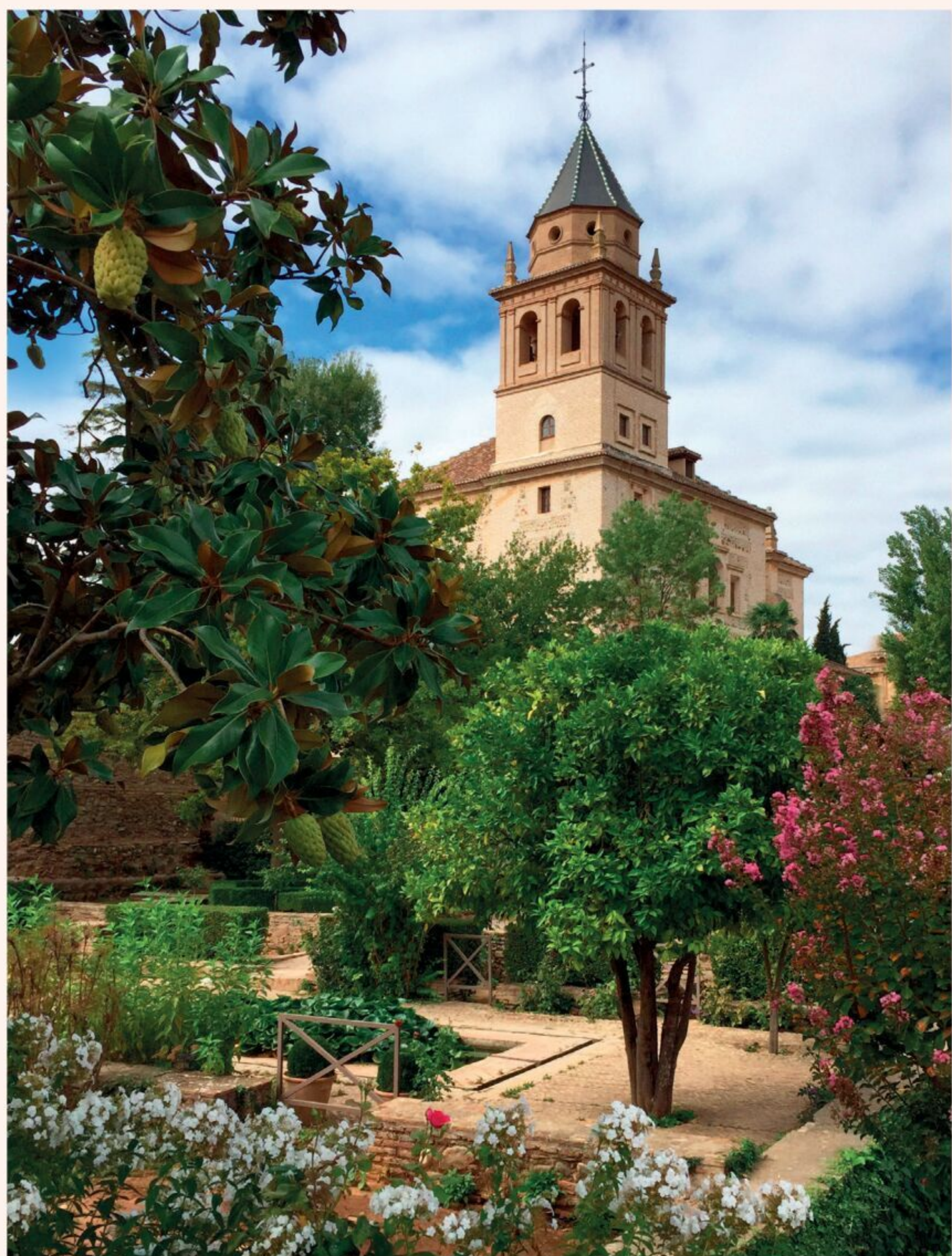
Part 2 Paul Clark introduced this Spanish church scene in last month's issue. This month he demonstrates how to paint it using a limited palette of colours

LEARNING OBJECTIVES

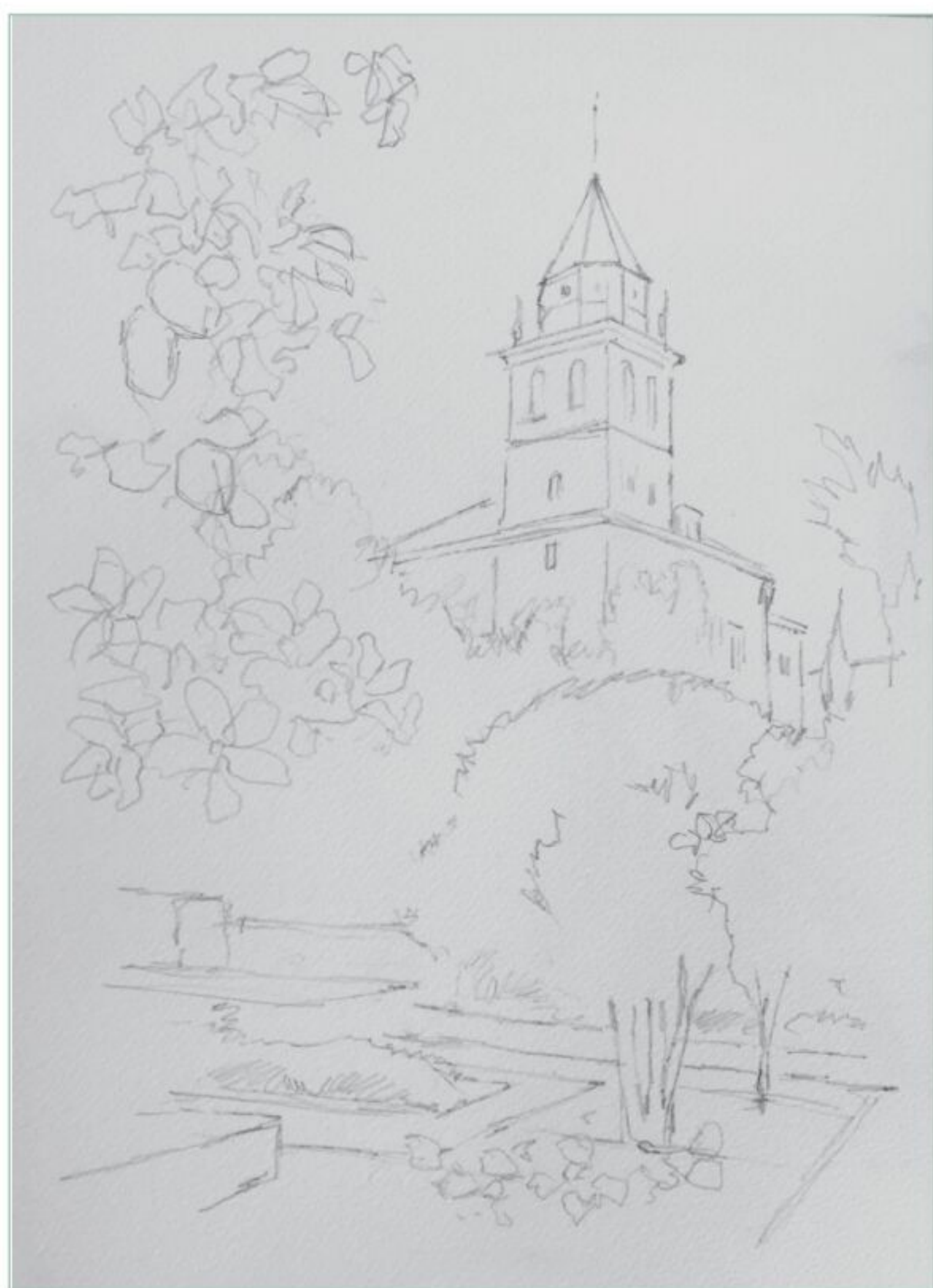
- Practise the wet-in-wet watercolour technique
- Keep brushstrokes to a minimum
- How to add flowers and foliage to a landscape

You will need

- | | |
|---|------------------------|
| ■ Surface | ■ Watercolour |
| ● Bockingford 140lb
Cold-pressed
paper, 14×10in.
(35.5×25.5cm) | ● Cobalt blue |
| ■ Brushes | ● Cadmium yellow |
| ● Rounds Nos 12 & 6 | ● Permanent
magenta |
| | ● Burnt umber |
| | ● Burnt sienna |
| | ● Payne's grey |



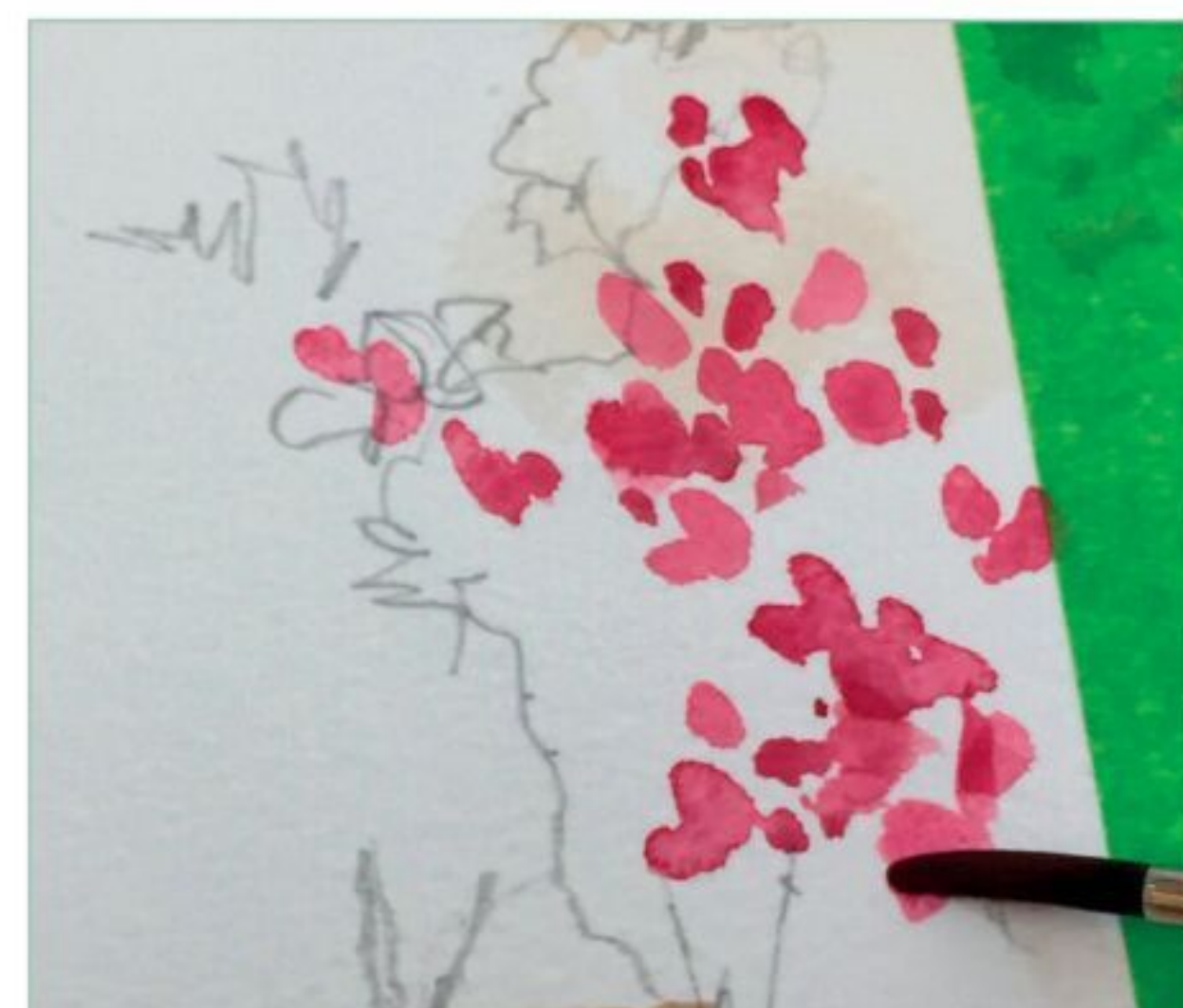
▲ Your reference photograph for this demonstration



▲ The final drawing for the project

Step 1 ►

Apply a watery mix of cobalt blue, leaving white gaps for the clouds and making sure the colour goes behind the magnolia tree on the left.



▲ Step 2

Paint simple shapes in magenta for the small flowers on the tree. It's important to do these at an early stage to ensure they are applied on white paper to keep them bright and fresh.



◀ Step 3

1 Paint the complete church and foreground courtyard in a very pale wash of burnt umber then allow it to dry.

2 The next stage is all about mixing greens from a combination of cadmium yellow and cobalt blue. The first is for the distant trees in front of the church. Working wet in wet paint these in a heavily blue bias mix and drop in cobalt blue and Payne's grey to form shadow areas.

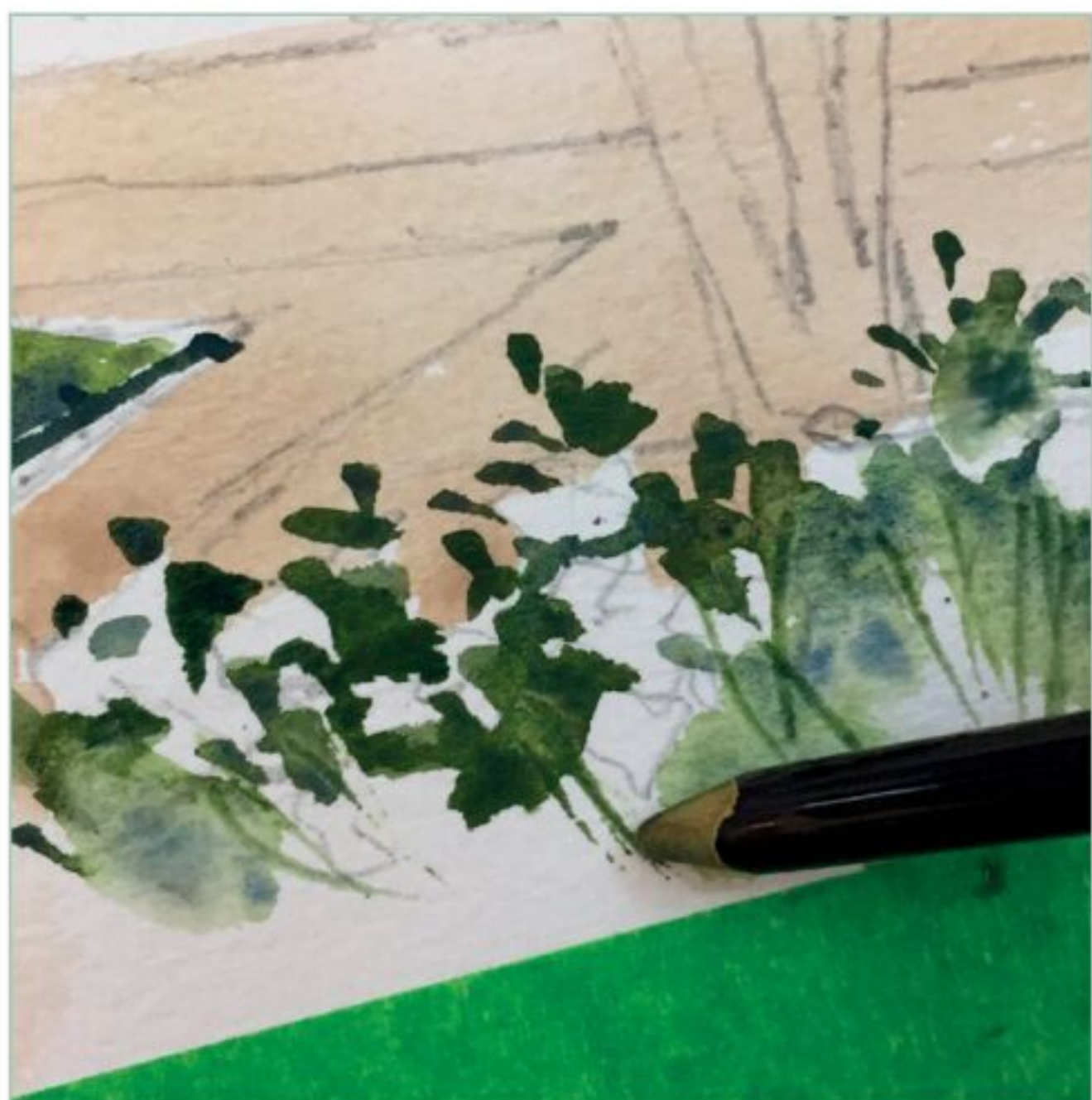
3 Use a more yellowy green mix in the foreground flower beds and drop in a much darker value along the bottom edge, again all done wet in wet.

◀ Step 4

Use a blue-green bias mix in the foreground flowers while leaving white paper for the flower heads. Use the wooden, sharpened end of your brush to score into the wet wash to create the suggestion of stems and grasses.

Step 5 ▶

With a No. 12 brush carefully paint around the magenta flowers. The odd little speck of white can be left as it always adds a touch of sparkle. The pointed tip of a Round brush is also perfect for achieving quick one-dab leaf shapes.



▲ Step 6

When your washes are totally dry, use a slightly damp tissue to soften and blend a few of the hard edges, almost bringing back that wet-in-wet feel. This is a technique I often use. You can also see the lovely granulation of the paint – all helped by mixing your greens.

Step 7 ▶

Next, with a watery mix of burnt umber paint the shadow side of the church, some details on the front and some of the shadows on the courtyard – all done with as few brushstrokes as possible to keep it fresh!



Demonstration *continued*



▲ Step 8

With the No. 6 brush and Payne's grey paint the church spire, darkening the value on the right-hand side, including the weather vane on the top.

Step 9 ▶

1 Still using mixes of cadmium yellow and cobalt blue paint the large tree in the foreground and on the right. This time use much more yellow in the mix.

2 By adding more blue and a much thicker consistency mix, drop in wet in wet the shadow side of the foreground tree, further details on the flower beds and the three tree fruits.

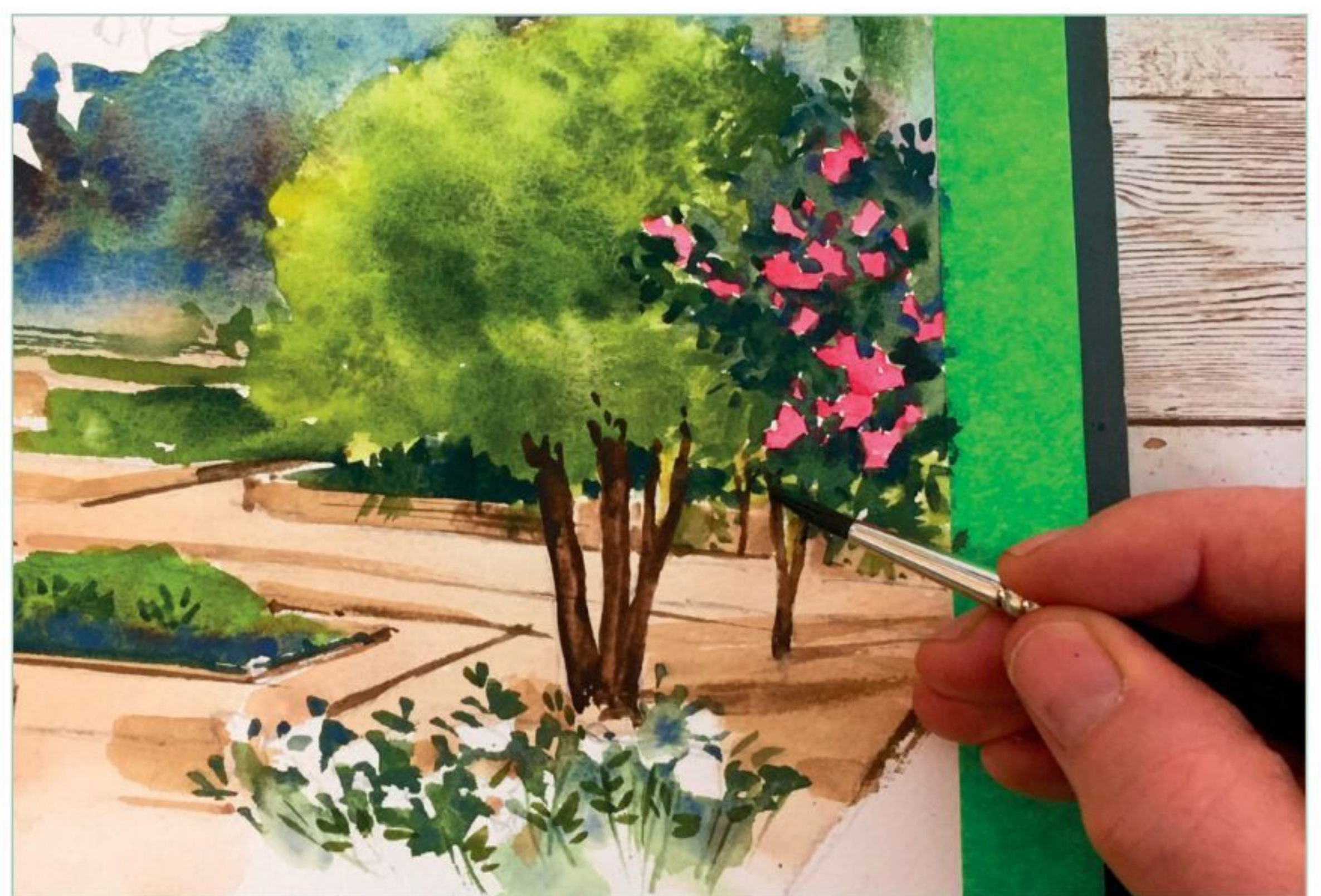
3 Add Payne's grey to darken the mix considerably for the strong shadows under the tree and magenta flowers.



▲ Step 10

Use a strong mix of burnt umber and a No. 6 brush to paint the details on the church. Try not to be too neat and precise, and paint with one stroke as

much as possible. It can also look more natural if you don't complete the entire window, leaving those little gaps of light.



▲ Step 11

1 Apply burnt umber again to the tree trunks, making sure you use a darker value directly under the tree canopies.



◀ Step 12

1 Paint the magnolia tree on the left with a dark and strong bluish mixture of green with a No. 6 brush, using the pointed tip to achieve these distinct leaf shapes in one simple stroke.
2 Add Payne's grey for a darker value to bring out some contrast, especially around the fruit.
3 Drop in a touch of burnt sienna to add a little warmth to the foliage and to vary the hue of the greens.



▲ Step 13

When the washes are completely dry, add a few highlights on the leaves using a yellow-green pastel pencil.

◀ Step 14

Knowing when to stop is always an artist's dilemma. Try not to put in too much unnecessary detail, but leave something for the viewer to interpret.

◀ **The finished painting *The Church of Santa Maria, Alhambra***, watercolour on Bockingford 140lb Cold-pressed paper, 14×10in. (35.5×25.5cm)

SHOW YOUR WORK

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

Paul Clark

You can see more of Paul's work on www.artbypaulclark.co.uk or visit his Youtube channel 'Art by Paul Clark'.



Gouache – through thick and thin


Part 3 Make the most of your garden as a setting for sketching *en plein air*. This month, Andy Walker demonstrates techniques for working in the sunshine



LEARNING OBJECTIVES

- Follow a gouache painting process
- Top tips for sketching outdoors in the sunshine

One of the great things about gouache is the way that it dries so quickly. This makes it a great medium for painting outdoors in a sketchbook or on a pad of watercolour paper. You need to wait only a few minutes for the paint to dry before safely closing your sketchbook or pad and heading home. Gouache is opaque so you can paint quickly without needing to reserve whites or lighter colours as you do in watercolour. You just add these lights in later when you need them. This also makes it a quick medium to work with, which again is essential when you are painting *en plein air*. When I paint outdoors, I like to take as little kit as possible; you can see my basic materials, left.

I hope the following demonstration inspires you to go outdoors and sketch in gouache. You will need to paint quickly, but think of this as a positive exercise, as it teaches you so much, especially what is important in a scene and what is not. You will need to decide what to include, what to leave out, and how to simplify what you see. It also loosens you up and helps you to make spontaneous and exciting brushmarks. 

BASIC EQUIPMENT

These few items pack into a very small bag so I can easily take them with me wherever I go.

1 The sketchbook shown here is a Moleskine A5 watercolour album.

2 I keep my brushes, pen, pencil and a sharpener in a thin metal tin box that was once a pencil case. I have four brushes: ½in. flat Onyx from Jackson's; ⅜in. flat from Winsor & Newton; and Rounds Nos. 8 & 6 sable blend from Rosemary & Co. I use a HB pencil and sometimes a Pigma brush pen in black. To protect the brushes, I stuck a piece of masking tape on the lid of the box with an arrow to remind me which way up to keep the tin in my bag.

3 A clip for holding the sketchbook onto an easel.

4 My palette. I converted an old palette by taking out all the half pans and replacing them with a few whole pans that hold more paint. This also left room to squeeze in absorbent cloth between some of the pans, which I keep wet. This keeps the paints moist when not in use.

5 My colours are all tube colours from Winsor & Newton Designer's gouache

range: lemon yellow, permanent yellow deep, yellow ochre, sap green, permanent green middle, primary blue, ultramarine blue, primary red, spectrum red, burnt sienna, and two pans of zinc white.

6 Handy pack of tissues for drying brushes and wiping up.

7 Spray bottle which I use at the start to moisten the paints, and sometimes during the painting to rewet them, or to spray the paper for effects.

8 A water bottle.

9 Washi tape for creating a nice edge to the painting. You can also use ordinary decorators' masking tape if you can't buy the Washi brand.

10 Water pots. These are made to be used when oil painting, but they are handy because they have a clip that attaches onto an easel, or onto the sketchbook.

The only other pieces of equipment that I sometimes take are a small easel, a tripod, and a folding stool. You can see the *plein-air* easel I made in the demonstration that follows and find out more about it on YouTube: <https://youtu.be/qdNLEpu385M>

You will need

■ Surface

- Moleskine watercolour sketchbook A5

■ Winsor & Newton Designer's Gouache

- Yellow ochre
- Burnt sienna
- Primary blue
- Zinc white
- Ultramarine blue
- Sap green
- Primary red
- Lemon yellow
- HB pencil

Demonstration *Pots in the Garden*

You do not always have to travel to distant shores and exotic places to find great subjects to paint. These pots and bits and pieces (right) are in my garden and with the sun shining on them they made an interesting subject. Copy my demonstration here or, better still, go outside and find your own composition. Use the following steps as a guide to the best way to capture your chosen scene quickly in gouache.

I set up my easel and stool and was ready to paint in a couple of minutes. I wanted to paint fast, as the sun was moving and the shadows were changing quickly. When you are faced with this problem, take a photo or two on your phone to capture the scene and freeze the shadows then paint them into your picture as soon as you can. In that way, you fix them in position. Just beware the temptation to change your painting as the shadows move. Stick with what you first saw, and don't chase the sun.

This sketch took 30 minutes to complete.



▲ Your reference photo for this demonstration



▲ The set up of easel, stool and sketching kit, with the finished sketch on the easel at the end of the session

Step 1 The drawing ►

1 Tape the edges of the paper with Washi tape or masking tape.
2 Use a HB pencil to draw the basics of the scene. Don't become involved in drawing details; just sketch the basic large shapes as quickly as you can. Gouache paint will cover mistakes so don't worry about them. Work fast.



Demonstration *continued*



▲ Step 2 Block in

Begin to block in the larger shapes. For speed it is often best to use colours that are straight from the paintbox so here I used yellow ochre for the tree and the ground, and burnt sienna for the upright terracotta pot. I mixed in a little blue with the burnt sienna for the shadowed side of the pot, because I wanted to remember where the shadow lay.



▲ Step 3 Continue blocking in

- 1 Paint the sky with primary blue and white.
- 2 Add more shadows with a dull purple mix of ultramarine blue and spectrum red. Add a touch of the local colour to this mix – burnt sienna for the pot and yellow ochre for the palm tree – so that it creates the right shadow colour for each item.
- 3 I wanted to catch the interesting shadow cast by the blue pot before it changed so painted it at this stage.

▼ Step 4 More blocking in

- 1 Paint the sunlit areas on the blue pot with primary blue and the shadowed areas with ultramarine blue.
- 2 The stone under the Moroccan pot was painted with burnt sienna lightened with white.



Step 5 Finish the block in ▶

1 Paint the Moroccan pot with a neutral grey made from ultramarine blue, burnt sienna and white. Use a lighter form of this to paint the monkey.
2 Add shadows onto the ground with a dull mix of yellow ochre and some of the grey.
3 Finally, paint the geraniums with sap green dulled with a little red for the leaves, and primary red with a hint of yellow and white for the flowers.



At this stage you should have all the paper covered in paint and all the big shapes painted. This is a good time to step back from your painting to see if it is working. We can become so absorbed in what we are doing and so close to the painting surface that we lose the overall picture. Stand up, step back a couple of paces and see what you've got. Is it working? What might you need to lighten or darken? What else might you need to change? We have not yet added any details. Leave these until the end and don't get to the fiddly stage too early. You will find that you do not need as many details as you might think so now is the time to decide just what does need detail, and what does not.

▼ Step 6 The finishing touches

The details I added were minimal. I defined the monkey's arms and legs, and added light spots to the Moroccan

pot to indicate the holes. I also added shading and light to the geraniums and, finally, I spattered colour onto the ground to give it some texture.

Andy Walker

Andy has been teaching others to paint online through his website at www.ArtClassPro.com since 2005. Follow Andy on Instagram at [#andywalker.art](https://www.instagram.com/andywalker.art) or his blog at <https://andysartblog.com>



▲ The finished sketch *Garden Pots*, gouache in A5 Moleskine watercolour sketchbook

Big sky

How to use a variety of techniques to paint a large and dramatic sky over a summer field, with Mike Rollins

LEARNING OBJECTIVES

- How to paint with acrylics
- Alternative mark making
- Working light over dark

Like a place with big skies. The term is often used to describe areas of flat land with little else to obscure the clouds overhead, such as fenland and plains. The sky can dominate in any place, however, where there are far-reaching vistas on the coast, mountains, or moorland, or indeed, in the large field around the corner from my house.

When there is no obvious focal point and the land holds few features, the cloud formations in the sky begin to shout for attention. Most landscape paintings feature the sky in some aspect, but not always as a subject in its own right. This is a perfectly sound pursuit and many fine artists have studied and painted clouds in all conditions over the years, although I prefer to have some element of terrain to add a sense of scale and depth to a scene.


Your subject

My demonstration painting is of an extensive field in Hertfordshire, looking slightly uphill to a distant woodland. The wheat had recently been harvested, leaving stubble and tracks, and it is a moment caught between a bright summer's day and the impending rain showers that were about to sweep in.

The large clouds were dominant, but I wanted to achieve a balance between them and the relatively uniform field. To do this I decided to concentrate on textures and shadows in the stubble to mirror the complexity of the sky. As the shadows would be the foundation of the trees and the land, I also decided to underpaint light over a dark in those areas, to exploit the opacity of the acrylics.

Perfect composition

The rule of thirds divides the picture plane into a grid of three lines horizontally and vertically, with the horizon positioned on a horizontal line and focal points lining up with the crossing points. The Golden Ratio similarly gives a grid of lines but based on the ratio of 1:1.618. This is a ratio repeatedly found in nature within patterns and structures. Measure the length of the sheet and multiply this by 0.618, to give the position of your line from the edge.

I hope you enjoy following the steps to my harvest painting. Look around. Perhaps there is a 'big sky' scene near you? 

Demonstration *Summer Field*

After taping your sheet to a board, you may wish to apply a single coat of acrylic gesso. Sometimes the paper can soak up the initial layer quite greedily and the gesso helps to make the paper less absorbent. The underpainting wants to be bold and slickly applied.

You will need

■ Surface

- Winsor & Newton Acrylic Paper, 12×16in. (30.5×40.6cm)

■ Brushes

- Flat or filbert ½in. & ¾in.
- Rigger and/or Round

■ Daler-Rowney Graduate or System 3 acrylics

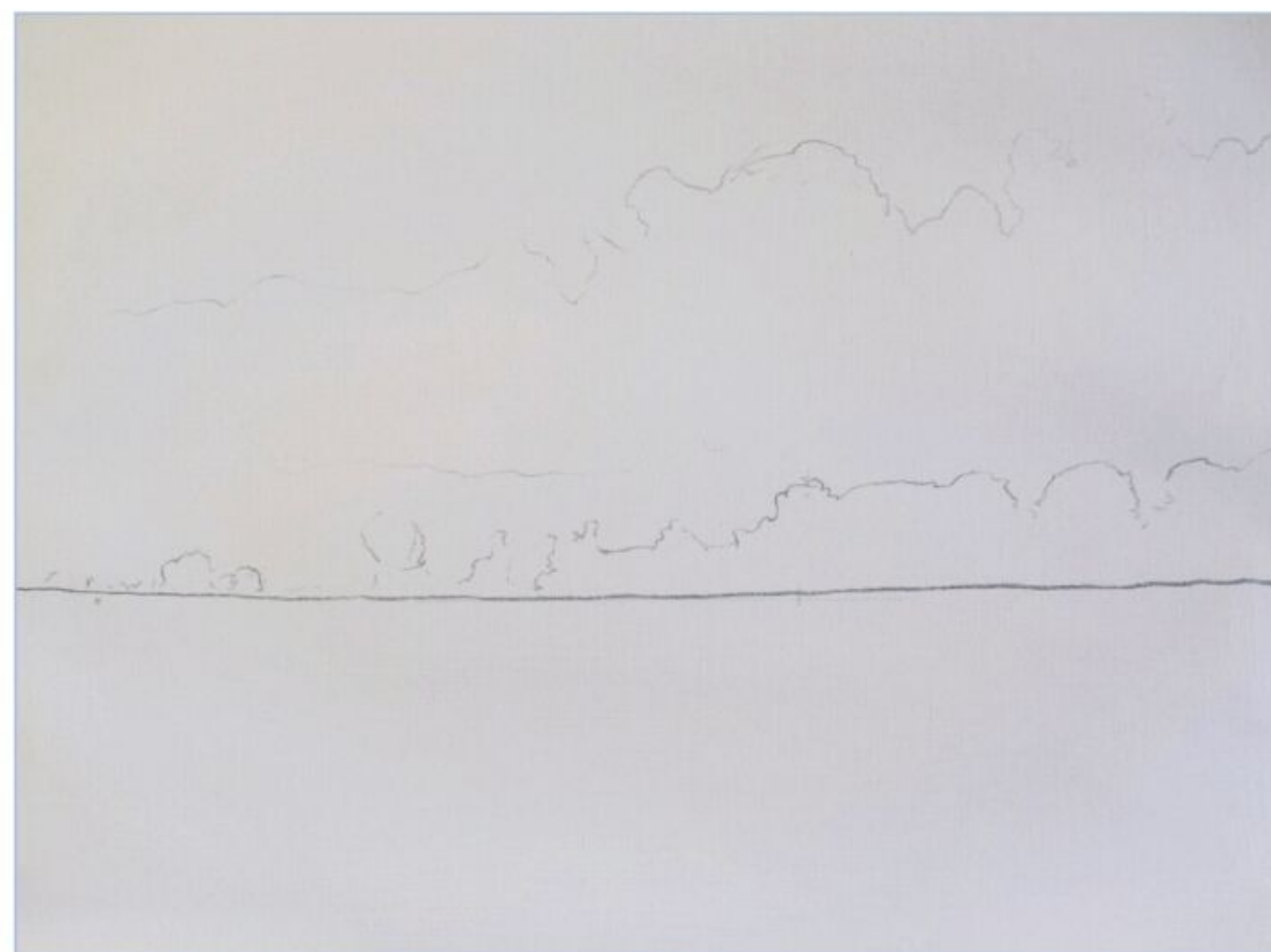
- Ultramarine blue
- Cerulean blue
- Burnt umber
- Cadmium yellow hue
- Yellow ochre
- Titanium white



▲ Your reference photograph for this demonstration (author's own)

Step 1 ►

Using a 2B pencil, or similar, make a loose sketch to indicate the horizon line (the end of the field) and a general arrangement of tree and cloud outlines. It's your choice whether to have mainly sky, or mainly field, but if you follow the rule of thirds or, as in my sketch, the Golden Ratio, the painting should feel balanced. Of course, rules are there to be broken, so go with what feels right for you.





▲ Step 2

1 On your palette, place an amount of ultramarine blue and a separate amount of cerulean blue with a space in between. Using a damp $\frac{3}{4}$ in. flat brush and ultramarine begin to paint in the upper section of sky. Use it thickly with criss-cross brushstrokes to achieve texture, and work around the area of the clouds.

2 Stop a third of the way down and mix a little ultramarine into cerulean on your palette. Dampen your brush again and take this mix to paint the middle section of sky – blend this up into the darker blue above. The brush needs to remain slightly damp and the paint thick to allow blending to be smooth.

3 Wash out your brush and take up neat cerulean and work this into the lower part of the sky to the horizon. Again, blend this up into the sky above. You'll find that as it is quite a large cloud, there will be very little of this lower section of sky to paint.



▲ ► Step 3

1 Whilst the sky is drying, move to the trees and field. Rather than paint light colours first then the shadows, we'll do the reverse. I've seen scenic painters use this method on large backdrops, and it's rather like using pastel on a tinted paper. Less paint needs to be applied to suggest detail.

2 On your palette, mix a dark grey-black using equal amounts of ultramarine blue and burnt umber. Using the $\frac{3}{4}$ in. brush, block in the field with this colour then, with one corner, sketch the rough shapes of the trees on the horizon.

3 When nearly dry, try adding textures by scratching into it with the end of your brush or using sandpaper to abrade the surface (right).



▲ Step 4

1 Now to the clouds. Although it was a sunny day, there was a hint of rain on the way and so much of the cloud had a dark underbelly. To indicate this, we begin with the darker areas in two stages. Firstly, add a large amount of titanium white to your palette. Take white to a mixing area and to this add some of your dark grey. If you've used it all up, re-mix it with burnt umber and ultramarine, but this time using slightly

more of the blue. You are aiming for a mid grey-blue hue.

2 Apply this using a damp medium-sized flat or filbert into the shadow areas of the clouds. Push and smear the paint around with the brush, looking for the larger shapes first then adding into the smaller patches. At the edges of the clouds, scrub and flick a little to achieve haziness but don't overdo it as these are not wispy clouds.



▲ Step 5

Darken up the cloud mix by adding more blue-grey and repeat as before – this time concentrating on the darker areas, especially on the right of the scene. As you paint, you could go back and forth, adding a dark or a light mix, blending the two as you look for variation.

Demonstration *continued*



▲► Step 6

Once this layer is dry, complete the clouds by painting the highlights. Using neat titanium white, paint the sunnier sections using your brush and before it dries, use your fingers to drag and smudge the paint. The thinner the paint is, the more transparent it becomes, so it will pick up underlying colour, varying the tones. It's also nice to get close to the paint surface, much like with a pastel, and it helps to loosen up your style.



▲ Step 7

The white may take a little longer to dry so perhaps use your hairdryer to speed up the process. Before continuing, you may have lost some of the edges to your trees. Mix more of the dark colour and, using a small Round, paint more carefully the outlines of the canopies. Look at the way the shadows lay between the trees, and paint those darker sections.

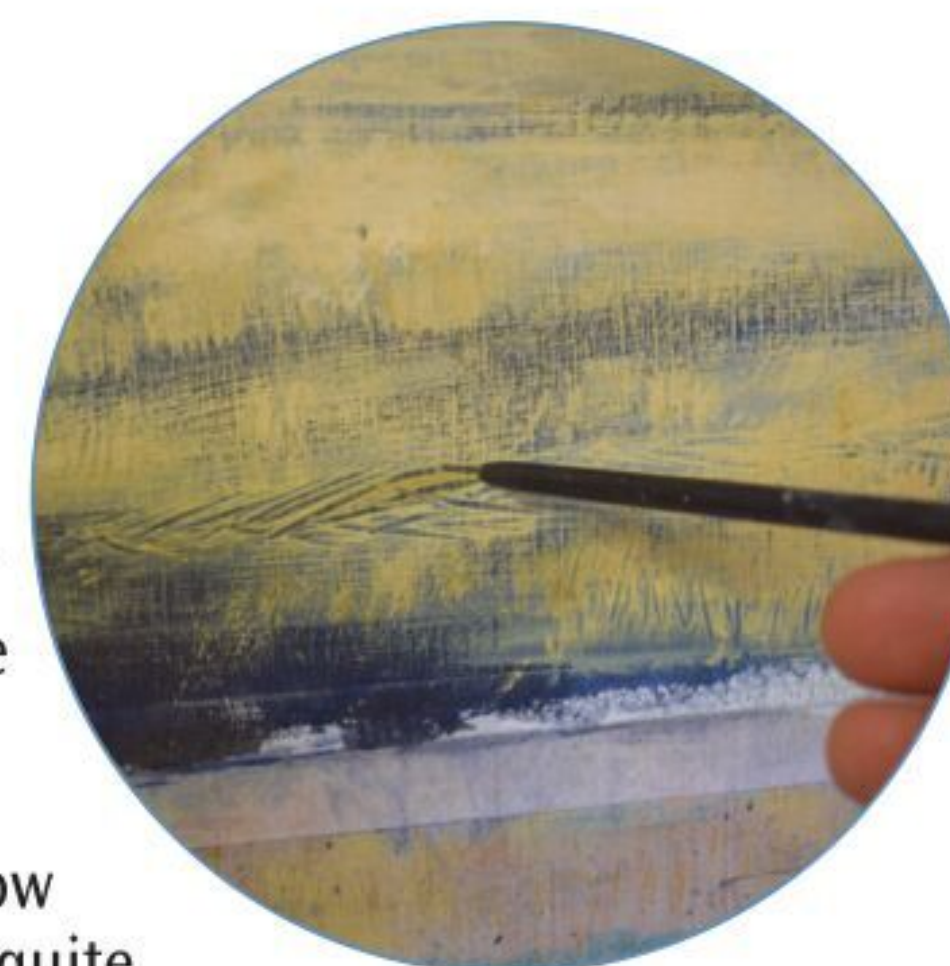
Step 8 ►

1 Working your way from top to bottom, you now come to the tree line. As you can see in the reference photo, the sunlight is coming from the right-hand side, and so, if you can pick out any individual trees, you'll find that shadows are on the left-hand side. Mix two shades of green. Squeeze cadmium yellow onto your palette. Taking some of this, add a touch of ultramarine blue – always take a dark colour into a lighter one for more control – and mix until you achieve a dark olive green. **2** Then into cadmium yellow mix a little cerulean blue to make a lighter grass green. These are our darks and lights. **3** Using the edge of a small Round brush, stipple clumps of the darker green paint onto the tree canopies. Try to ensure that you leave some areas of shadow to avoid them looking like one long hedge. **4** Finally, take up some of the lighter green and concentrate on the sunnier tops and right-hand edges of the trees.



◄► Step 9

1 Whilst the trees are drying, move onto the field. The wheat stubble was in full sun, but the large shadows seen in the photo are cast from trees standing behind me. I decided to leave some shadow but make it less dominant. It is handy to show undulations in the landscape and to frame a pathway into the scene. To create the colour of the wheat stalks, mix cadmium yellow into titanium white. Cadmium yellow on its own is transparent, but the white is quite opaque, which is good for painting over a darker layer. **2** With a medium-sized brush, apply this creamy paint thickly along the horizon line of the field then in horizontal sweeps down the paper. Leave slight gaps along the length and, as the paint dries, drag the brush to pick up the texture of the paper. This creates nice shadow areas. **3** Around midway, leave areas for larger shadows and use the opportunity to suggest a zigzag of sunlit field to draw your eye into the scene. **4** Whilst the paint is still wet, scratch into it with the end of your brush handle to make stalk-like marks. Here I suggested some of the wheat lying flat in a tyre track.





◀ Step 10

1 To add more variation, a touch of yellow ochre with, and without, white added, can be swept into the foreground areas of the field to create warmth and more perceived depth.

2 As a last flurry of spontaneous mark making, take a palette knife, loyalty card or piece of mountboard, and after dipping it in the light cream paint, press and print lines onto the foreground to suggest stubble. The more random and loose the better. Repeat with a darker grey colour in the shadow and in the hollows.

Mike Rollins

Mike is a professional artist, tutor and demonstrator based in Hertfordshire. Links to Mike's artwork, news and social media sites can be found at www.linktr.ee/rollinsart

▼ Step 11

Finally, take a good look at your painting and decide if there are any areas that need revisiting, strengthening, or

knocking back. Perhaps paint a distant tractor, or a scarecrow? I decided simply to add a passing pigeon.



▲ The finished painting *Summer Field*, acrylic on acrylic paper, 12×16in. (30.5×40.6cm)

Beginner's watercolour

Part 9 Paint a simple building and rolling landscape with Stephen Coates this month as he demonstrates aerial and linear perspective in easy stages

LEARNING OBJECTIVES

- How to create the effects of perspective
- Practise the line-and-wash technique
- Paint without drawing first

You will need

- Unipin No. 0.6 black pigment fine line pen
- Cotman watercolour tubes: ultramarine, raw sienna, burnt umber, burnt sienna, light red & lemon yellow
- Stephen Coates Mini hake by Pro Arte
- Stephen Coates Spearhead No. 8 Round brush
- Stephen Coates Spearhead No. 10 Round brush
- Pro Arte Prolene No. 2 Round brush
- Bockingford NOT 140lb (300gsm)
- Palette or tray for mixing
- Soft pencil & eraser

Welcome to part nine in my series of articles for the watercolour beginner. This month we will look at perspective. To many people this subject is difficult to grasp so if that's you, I want to help simplify it. This is a watercolour series, however, so I don't want to use the article explaining some of the more complex aspects of perspective. There are, however, two main principles to understand about perspective. One entails the physical size and shape of objects in the composition; I call this geometric perspective, but it is also known as linear perspective. The second principle involves the fading and definition of an object depending on its distance from the viewer, which is commonly known as aerial perspective or atmospheric perspective. So, let's look at these basic principles in a bit more detail.

Geometric perspective

This is a way of showing depth and distance by making objects that are further away smaller, and foreground objects larger. Secondly, it involves the creation of three-dimensional objects on a two-dimensional surface, to give the correct impression of relative height, width and depth. Creating the impression of three dimensions often needs the use of a vanishing point. In my experience, the vanishing point principle causes the most confusion and we'll come back to that shortly.

Aerial perspective

This refers to the effect the atmosphere has on the appearance of an object the further away it is. Particles in the air, such as dust, smoke or moisture, cause the vibrancy of colour to decrease in more distant objects. Without becoming too scientific, the further light travels



▲ Landscape photograph, reproduced courtesy of Andrew Locking

through the air before it reaches our eyes, certain colours are filtered out, often resulting in distant objects taking on a bluer shade. You can clearly see in this photograph (below left) that the meadows and trees in the foreground are sharp and vibrant and each of the receding hills beyond become less distinct in detail and fade in colour. The farthest two hills have taken on

a slight blue shade. This change of intensity on more distant objects can be exaggerated by the artist to gain even more depth in a painting.

In summary, to achieve good depth in a painting, correct perspective is vital, and this involves observing the shape and size of the objects within the composition, along with relative colour intensity.

Perspective could perhaps be redefined with the word depth. The idea is for the artist to create a three-dimensional space behind the frame so shape, size, fading colours and focal points are all vital ingredients to achieve the illusion of depth.

I hope you enjoy following these exercises. Next month we will be looking at painting boats, one of my favourite subjects. I hope you will join me once again. 

EXERCISE 1 *Geometric perspective using a vanishing point*



▲ Reference photograph, reproduced courtesy of Andrew Locking

The vanishing point is where all receding parallel lines in a scene appear to converge. If you are looking along a railway line, for instance, the tracks will appear to come together at some point in the distance. On a building where all roof ridges, gutters, windowsills and lintels are level (horizontal), the line of these features will converge at a point outside the frame of the building. This is the vanishing point.

As you can see in this photograph of a chapel (above), the lines formed by the gutter, roof, windowsill and the top of the bell tower all converge at a point out to the left. This provides us with a perfect tool for ensuring all the angles are correct when we draw buildings.

When I teach, students often ask, how do you know where the vanishing point is? There is only one way to determine this and that is shown in the example

seen right. The artist must find the horizontal parallel lines and track them to a single point. This is often outside the frame of the composition, which obviously makes it more difficult. In this case, I used software to draw the white lines. If you are using a photograph, you would have to deface it by physically drawing lines on it so this might not always be appropriate. Most people today have a printer that will scan and print. I suggest that you print off a scanned image and draw the lines on that, otherwise use tracing paper to achieve the same result. If you are sketching outdoors, it is an even bigger challenge. You would perhaps use a rule, hold it out at arm's length and align the edge of the rule with the lines in question.

Once the location of the vanishing point has been determined, it is simply a case of marking it on your paper first. In the

example of the chapel, it is at the far left of the frame at a point just below half-way up.



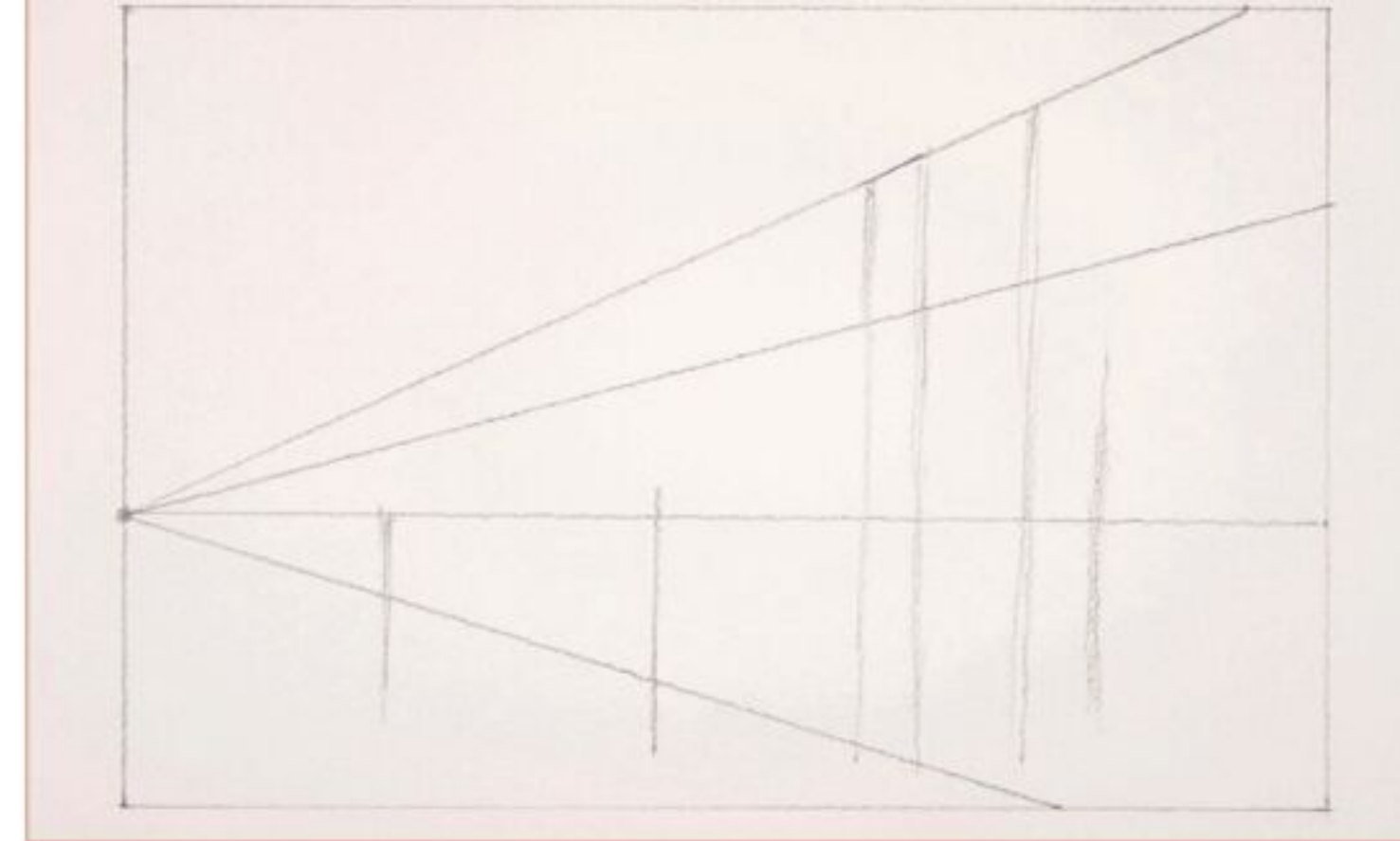
▲ Eyeline and vanishing point

EXERCISE 1 *continued*

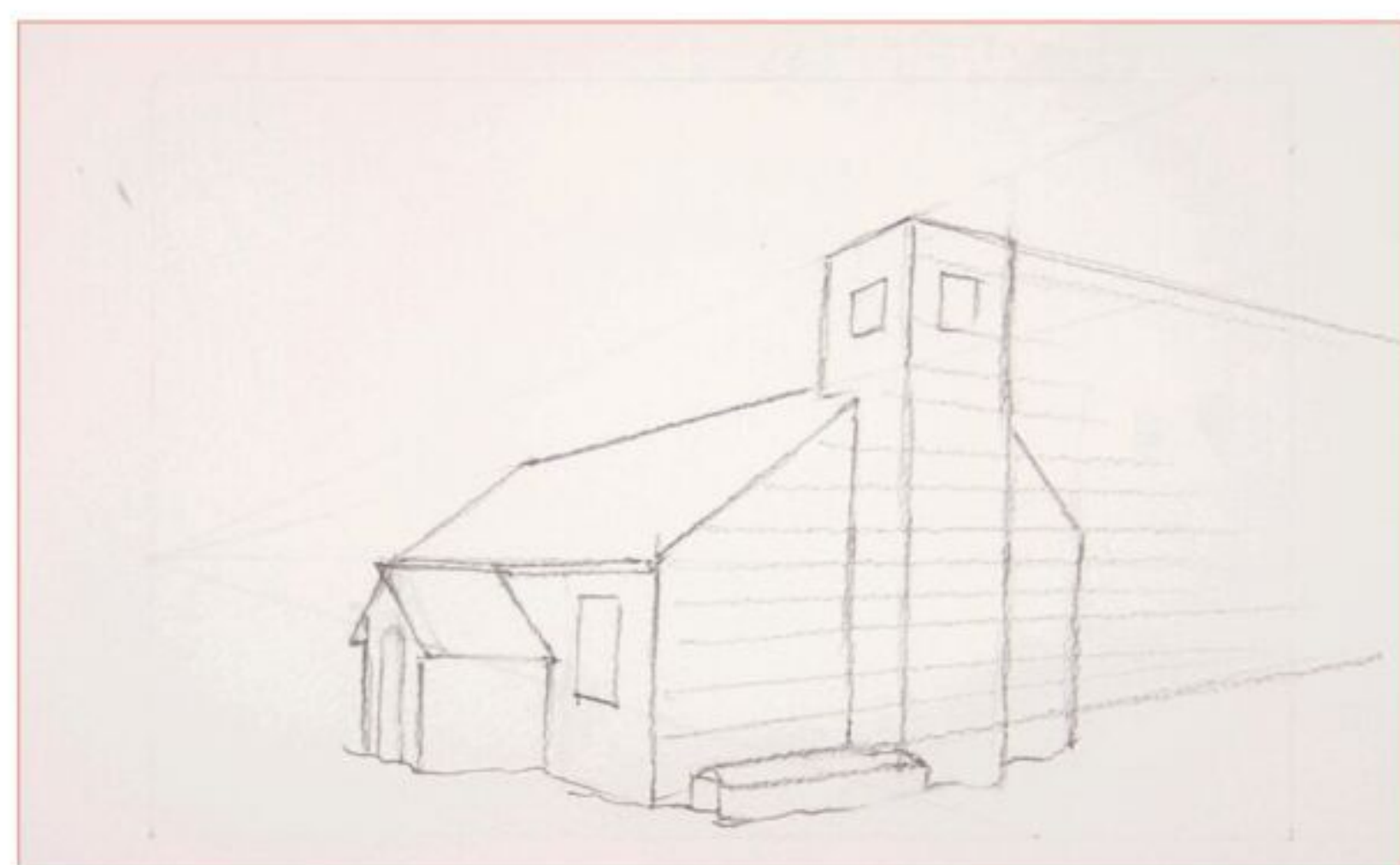
Step 1 ▶

1 I took a piece of Bockingford NOT 140lb (300gsm) watercolour paper, 19×28cm, and taped it to a board all the way around with masking tape. I then drew a box, 14×21cm, within the boundary of this sheet to represent the proportions of the photograph to put a little more space around the chapel.
2 I used a soft 2B pencil to create the drawing of the chapel. If you do this, remember that

all these pencil lines will be erased so don't press too hard. I began by marking the vanishing point with a spot then drew the radial lines that represent the four marked on the photograph. The trick here is to observe where they intersect on the top, right and lower edges as they continue across.
3 Once these lines were marked, it was a case of finding the position of the vertical lines of

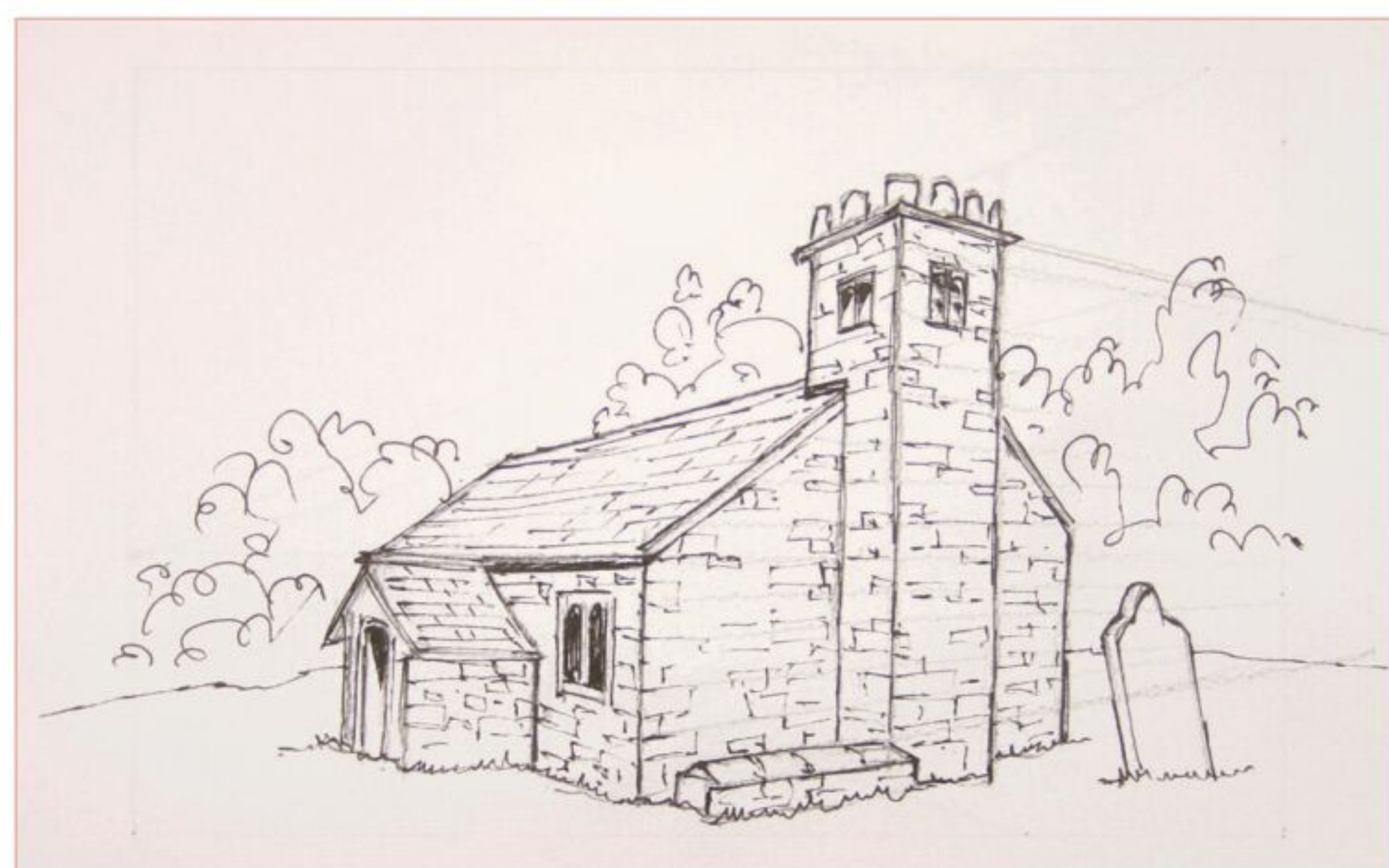


the building. In this case I drew the right-hand edge, the near corner, the far left-hand edge that is hidden behind the entrance porch and the edges of the bell tower.



◀ **Step 2**

I completed the drawing with the remaining lines forming the sloping edges of the roof, the position of the windows, porch, and the stumpy wall in the foreground. I could have left this out, but I decided it would add interest. The lines of the stonework on the left-hand walls also meet the same vanishing point but you may notice that the lines on the right-hand facing wall of the chapel converge at another vanishing point outside the right edge of the frame. You need to bear this in mind when drawing the lines of the stonework on that wall. I decided to sketch a few guidelines for this stonework.



▲ **Step 3**

I used a 0.6 Unipin pen to sketch some of the details and some partial stonework. It is possible to complete all the stonework, of course, but this can be both tedious and look a bit overdone. I also sketched lines for the roof tiles and scribbled curly shapes to represent trees. Once I had drawn all the lines with the pen, I erased the initial lines made with the pencil and prepared my palette to apply paint. You may notice a few of my initial lines showing through. This happened because I pressed hard in the initial drawing to help the reproduction of the image and couldn't erase them all at this stage.

Step 4 ▶

1 I squeezed out a little lemon yellow and ultramarine. I loosened off the lemon yellow until it was quite runny then added a little ultramarine to create a light vibrant green.
2 I also mixed a little burnt umber with ultramarine to create a dark warm grey. This was thicker than the green mix.
3 I also had a small amount of ultramarine and burnt sienna, which were undiluted.
4 Using the No. 10 Round brush and holding

it at a low angle, I wetted the entire area of the sky with clean water, extending down across the roof of the chapel and out to the sides.
5 I then picked up a little ultramarine by gently taping the wet brush tip into the paint and moved it quickly from side to side to help dilute the paint. I feathered in a little here and there across the sky. Whilst this was still wet, I painted the trees so that the green paint would bleed a little into the sky and leave a soft blurry edge.

Step 5 ▶

I worked quickly and applied all the light green to the area of trees then immediately touched in some of the warm grey to give the trees some depth. I used this darker paint to cut around the edges of the chapel so they would stand out.



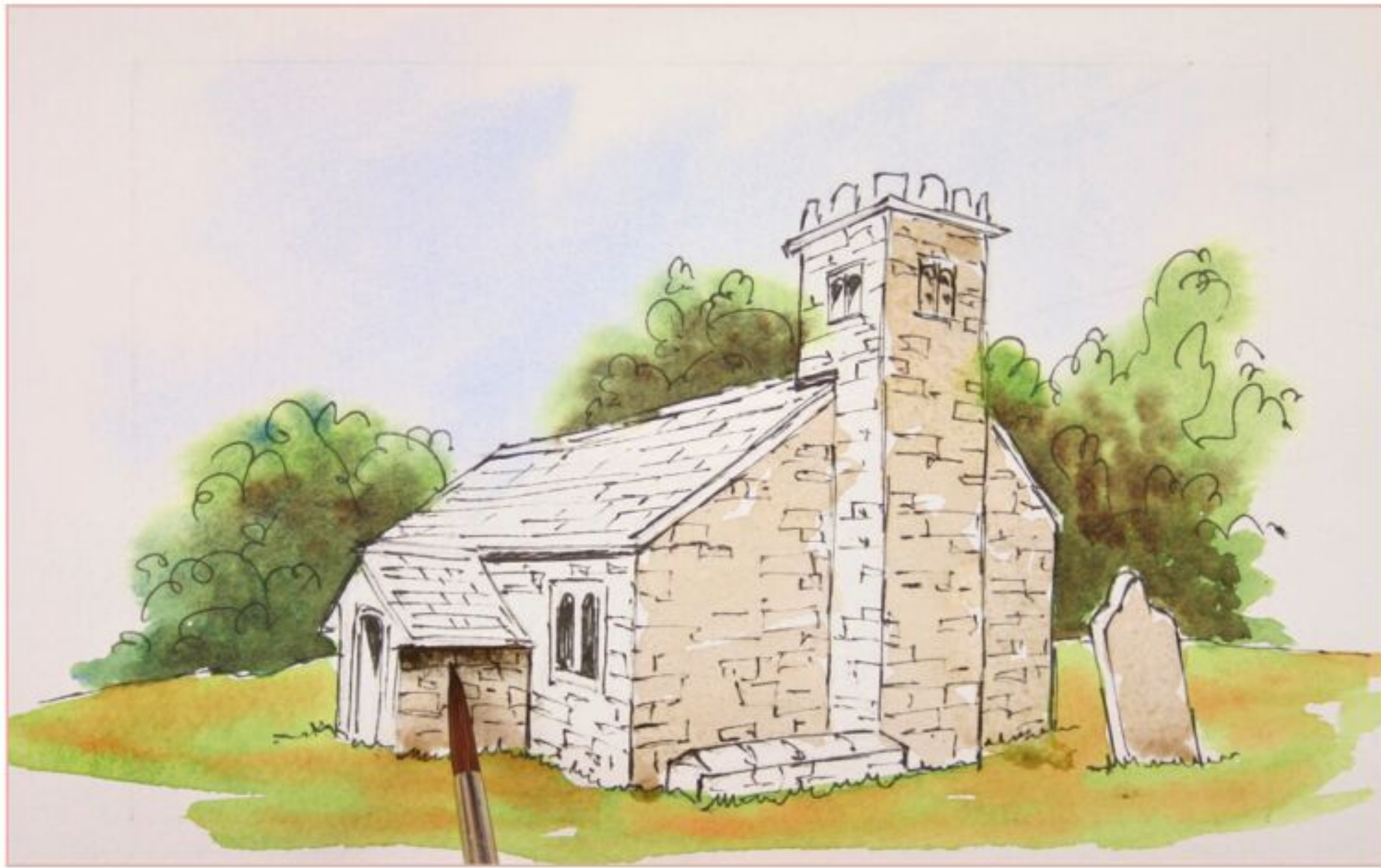
Step 6 ▶

- 1 Once this was dry, I filled the No. 10 Round brush with the light green and swept it quickly across the foreground area to create grass. I kept filling the brush with paint so that it spread out evenly.
- 2 I immediately picked up a little burnt sienna and gently feathered some into the green grass to give a soft variegation of colour.



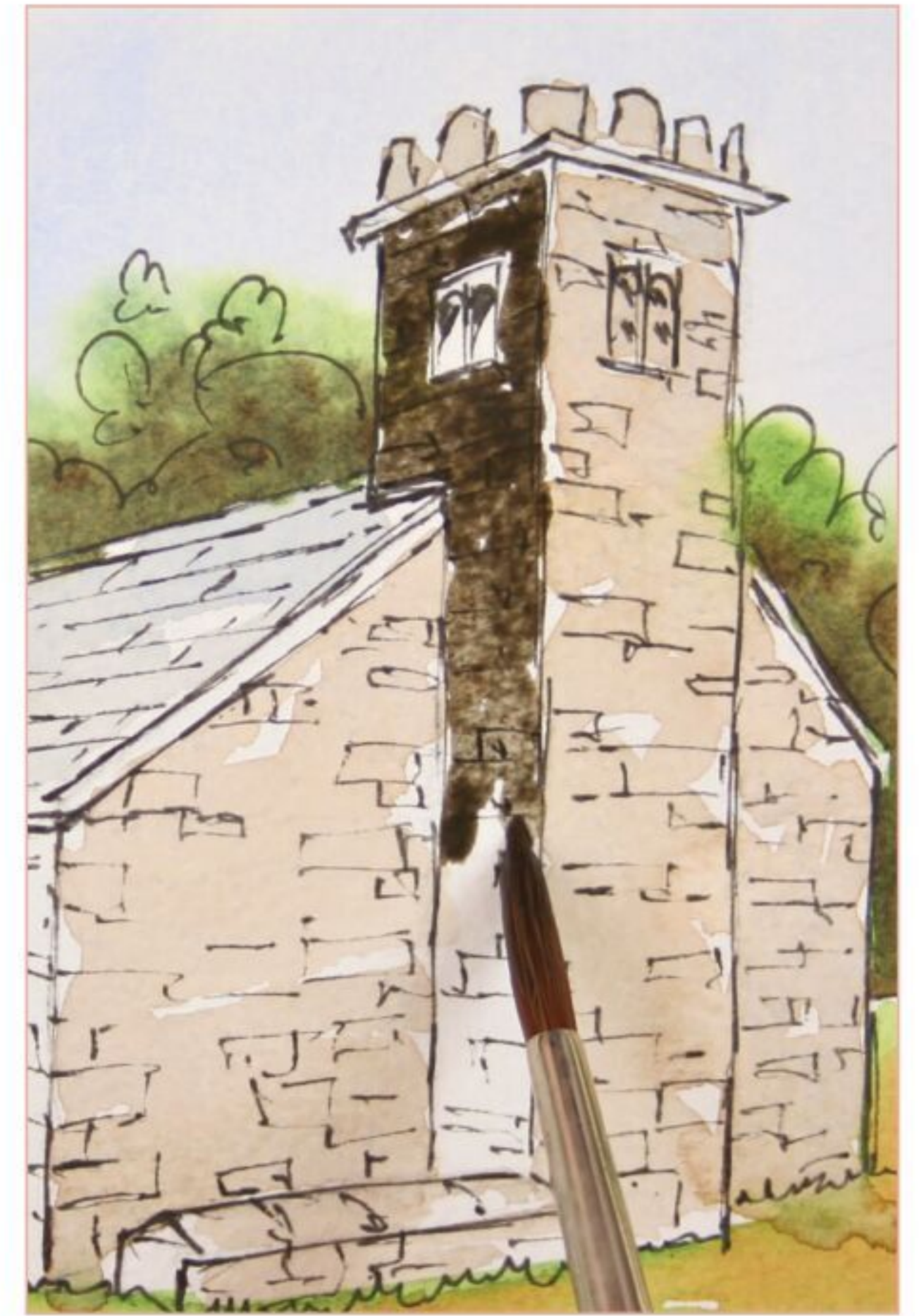
▼ Step 7

- 1 I then took a little of the thicker grey mix to one side on the palette and added loads of water until it was very pale. I filled up the No. 10 brush and painted the right-hand facing walls with it, leaving a few white patches.
- 2 Whilst the paint was still wet on the facing wall of the porch, I picked up a tiny amount of the thicker warm grey and ran a line of it directly under the gutter to create a soft ambient shadow.



Step 8 ▶

- 1 As there was no direct sunlight in the photograph, I invented a source of light from the right and used darker paint on the left facing walls. This was simply a stronger version of the warm grey mix.
- 2 I mixed a loose version of the warm grey with a little more ultramarine to create a light slate grey colour, which was quickly swept across the area of both roofs.



▼ Step 9

- I finished the study with a few shadows using the same warm grey mix that I used for the left-hand facing walls



▲ The finished study

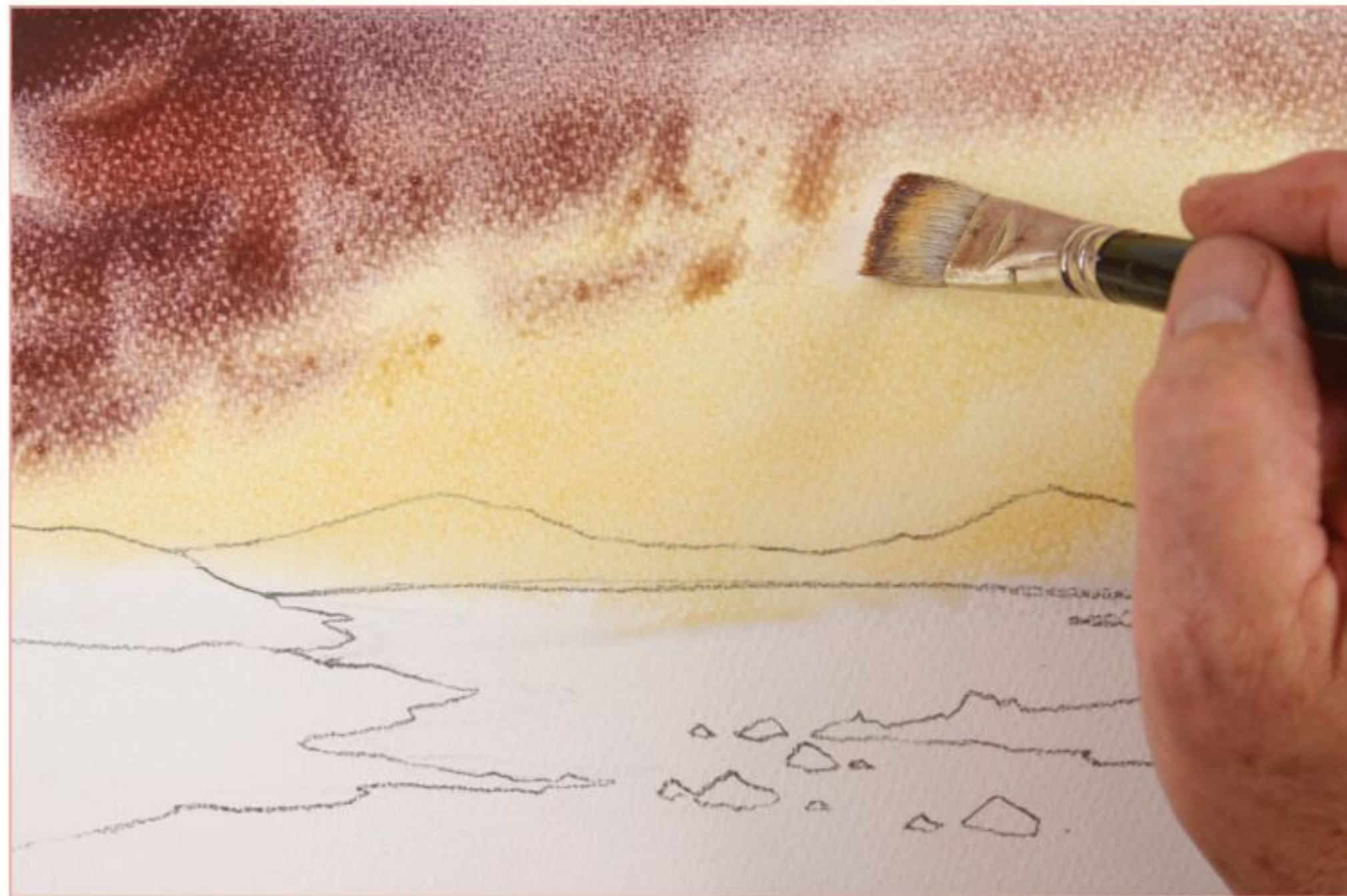
EXERCISE 2 *Aerial perspective with a simple landscape*

In this study I want to show you how you can create intense aerial perspective by simply fading features that are farther away. I produced a quick sketch of a simple lake scene with a series of hills in the background.

For this study all you will need is a small amount of raw sienna straight from the tube and a thick mix of ultramarine and a little light red to create a rich plum mix. I took a piece of Bockingford NOT 140lb (300gsm) watercolour paper, 19x28cm, and taped it to my board all the way around with masking tape.

Step 1 ▶

I drew the scene, but I left out the distant hill tops, as I intended to paint them and didn't want any pencil lines showing afterwards. My preference was to paint them freehand.



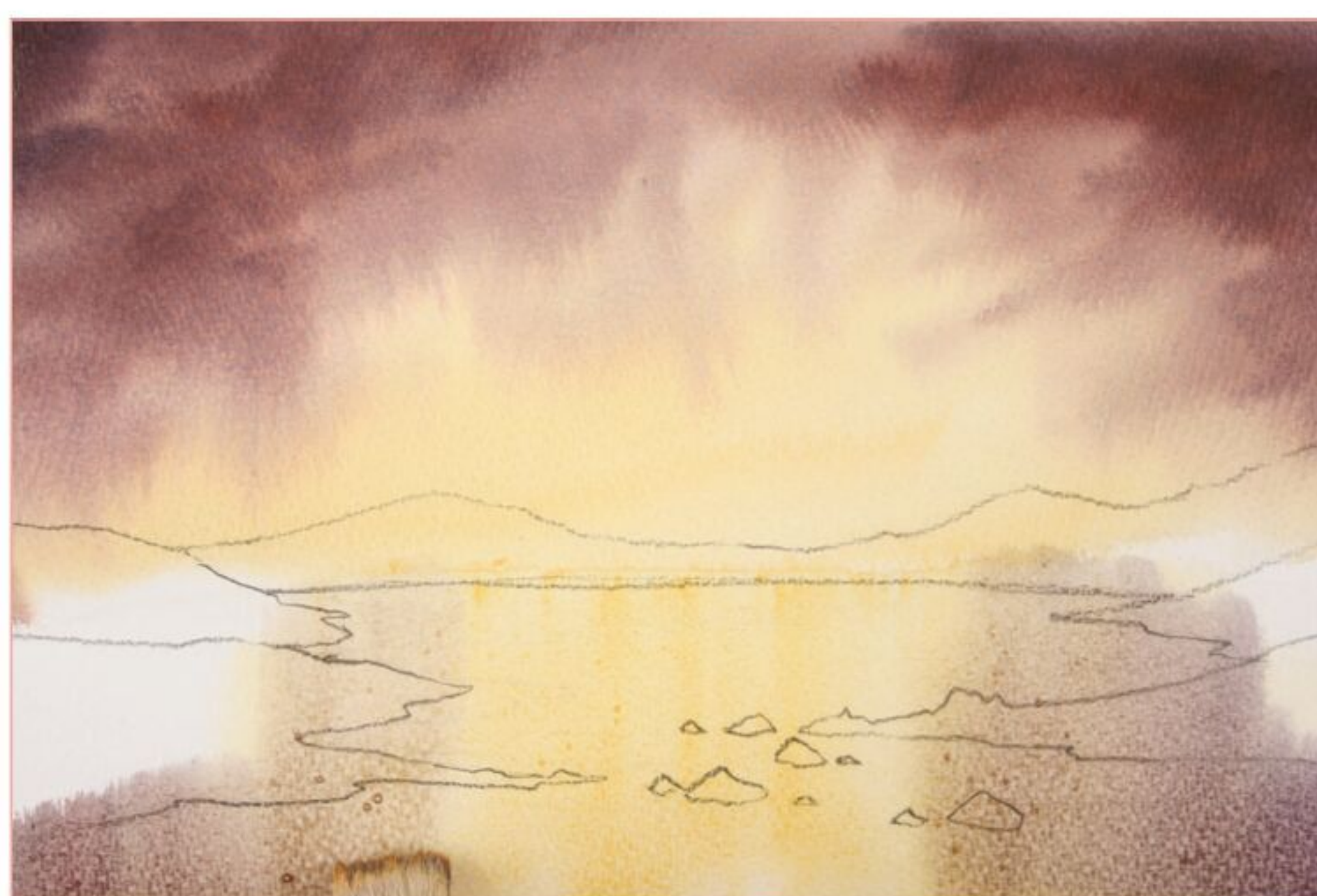
▲ Step 2

Using a Mini hake, I wetted the whole area of the sky with clean water, picked up raw sienna from the palette and swept it vigorously across the lower area.

Step 3 ▶

Without washing it, I plunged the brush into the strong plum mix and flicked the paint into the area of the upper sky. I kept going back for more, delivering the extra paint in

the upper corners and made sure that the lower area was left clear to leave a glow on the horizon. I then left this to settle naturally without any further fiddling.



Step 4

▲ 1 Next, I created the shine on the water. I used the Mini hake to wet the whole area of the lake first then I picked up raw sienna

and held the brush so that the flat end was horizontal and dragged it down in a series of vertical full-length brushstrokes.

▲ 2 I picked up the plum mix and did the same, working it in from either end, taking care to fade it towards the centre and leave it clear.



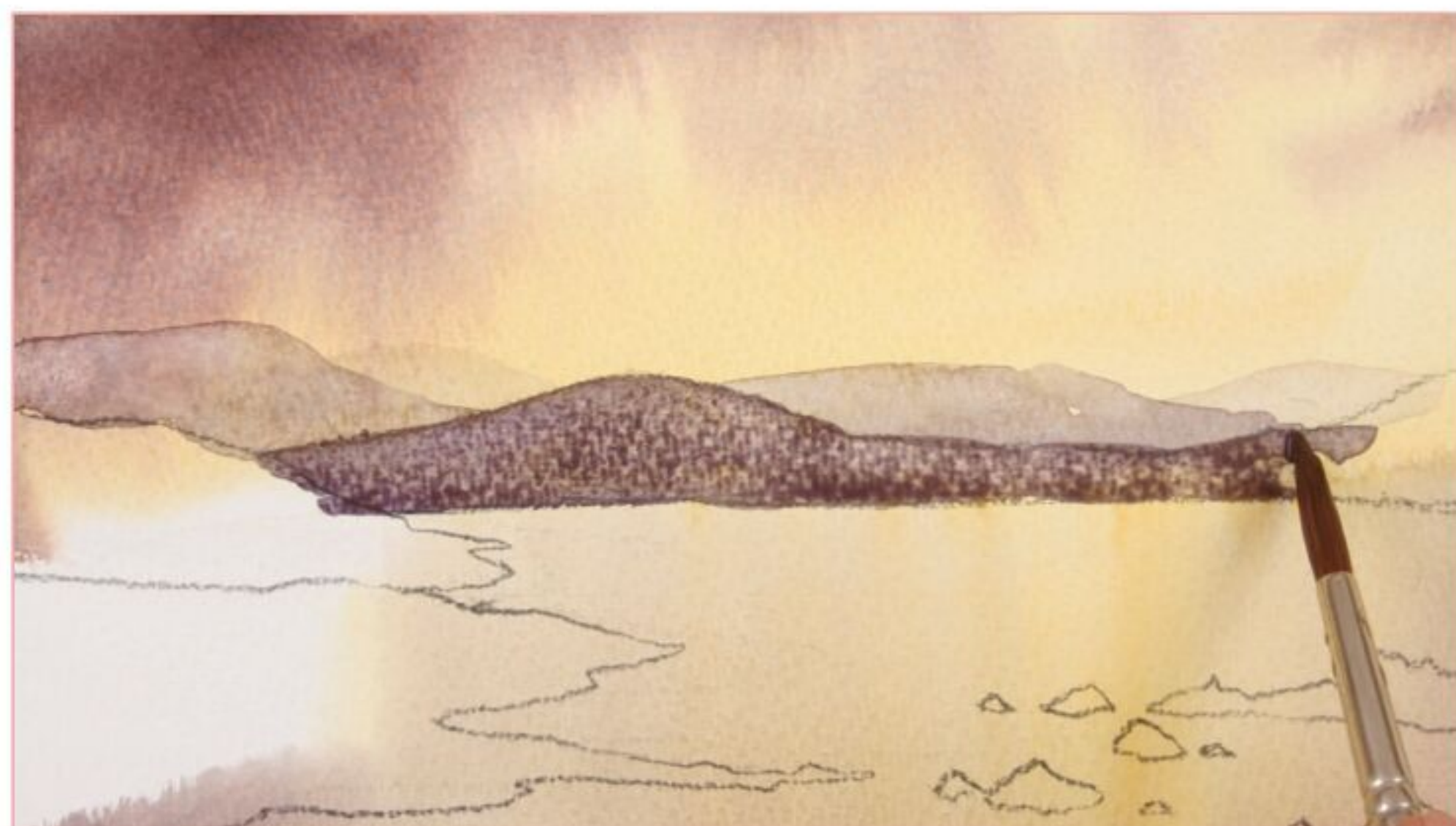
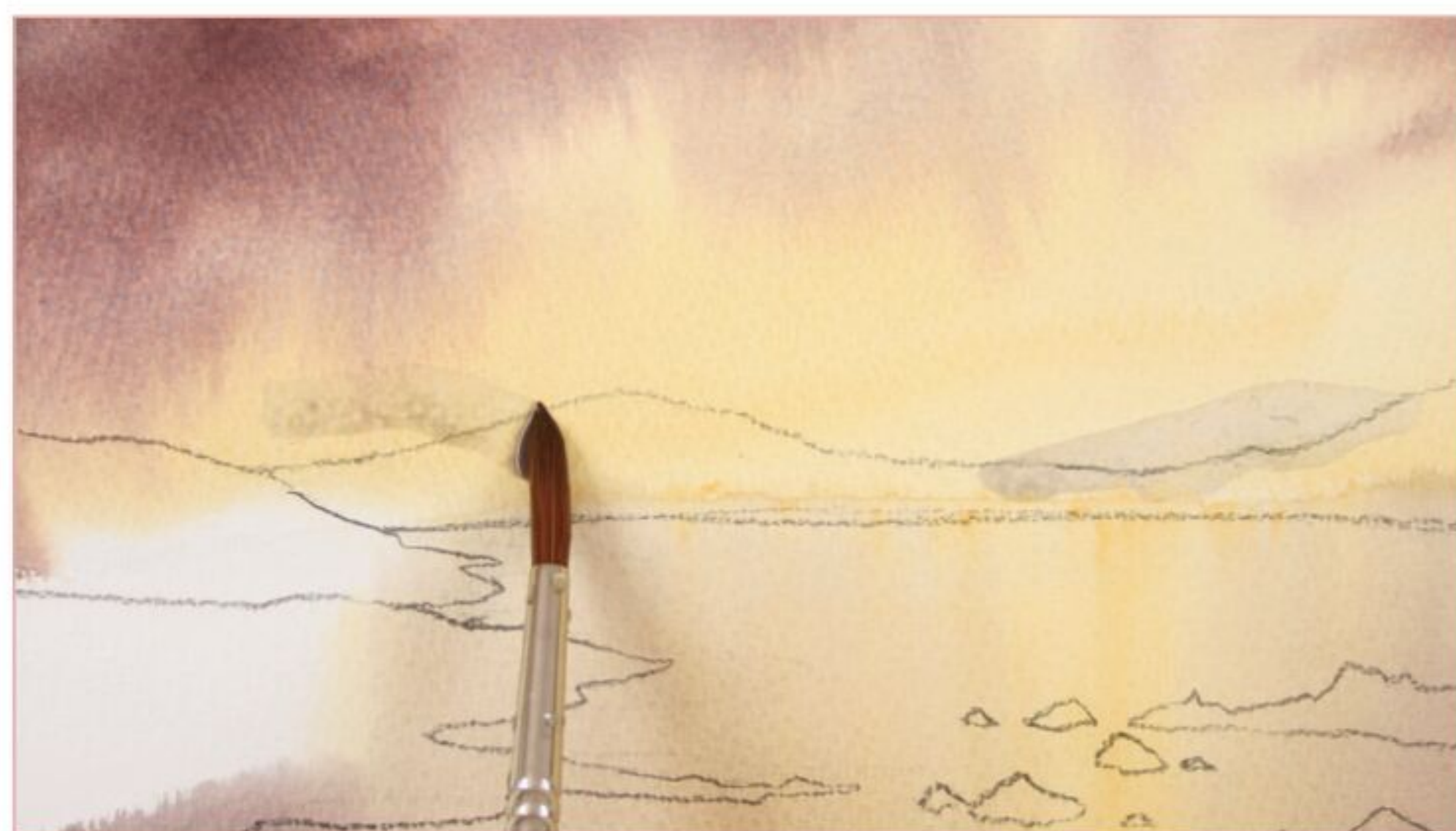
◀ Step 5

The rest of the painting was done with the same plum mix but simply using different intensities of it from background to foreground. The best way to do this is to set some of the paint to one side on the palette and create a loose puddle of it. This should be pale and only just visible. Then starting with the palest on the most distant features, some of the thicker mix should be added for each phase to strengthen each time. Each phase should be dried before continuing with the others. You can see in this series of swatches how the paint changes in intensity as more is added each time, working from right to left.

Step 6 ▶▼

1 I started with the palest shade to complete the most distant hills. These were the ones planned on the sketch but not drawn on the watercolour paper. They were completed using the No. 8 Round brush full of paint. The idea is to use a loaded brush and move the paint along in one direction with as few strokes as possible.

2 For the longer features, it may be necessary to keep loading the brush, making sure it does not run dry. If these features are subject to constant pedantic overpainting or fiddling, they will appear streaky as they dry.

**▼ Step 7**

I gradually worked forward with ever increasing intensity until the features nearest the foreground were created with extremely strong paint. I also added three posts in the water, a few birds and some reflections.

Stephen Coates

Find out more about Stephen and his work by visiting www.coatesart.co.uk where you may also buy the art materials featured

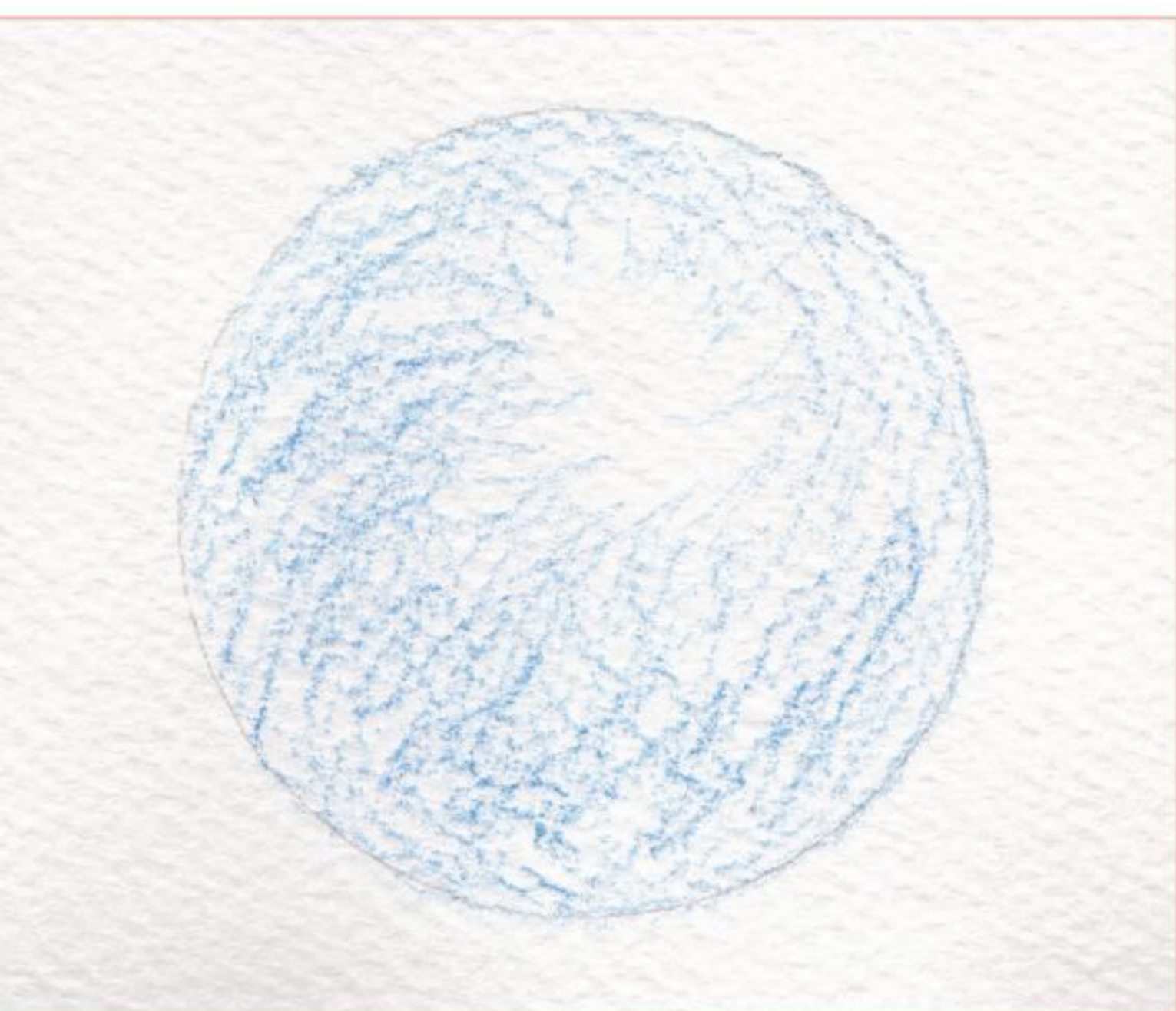
in this series. Save money when you buy Stephen's books from our online bookshop at PaintersOnline. See page 76 for details.



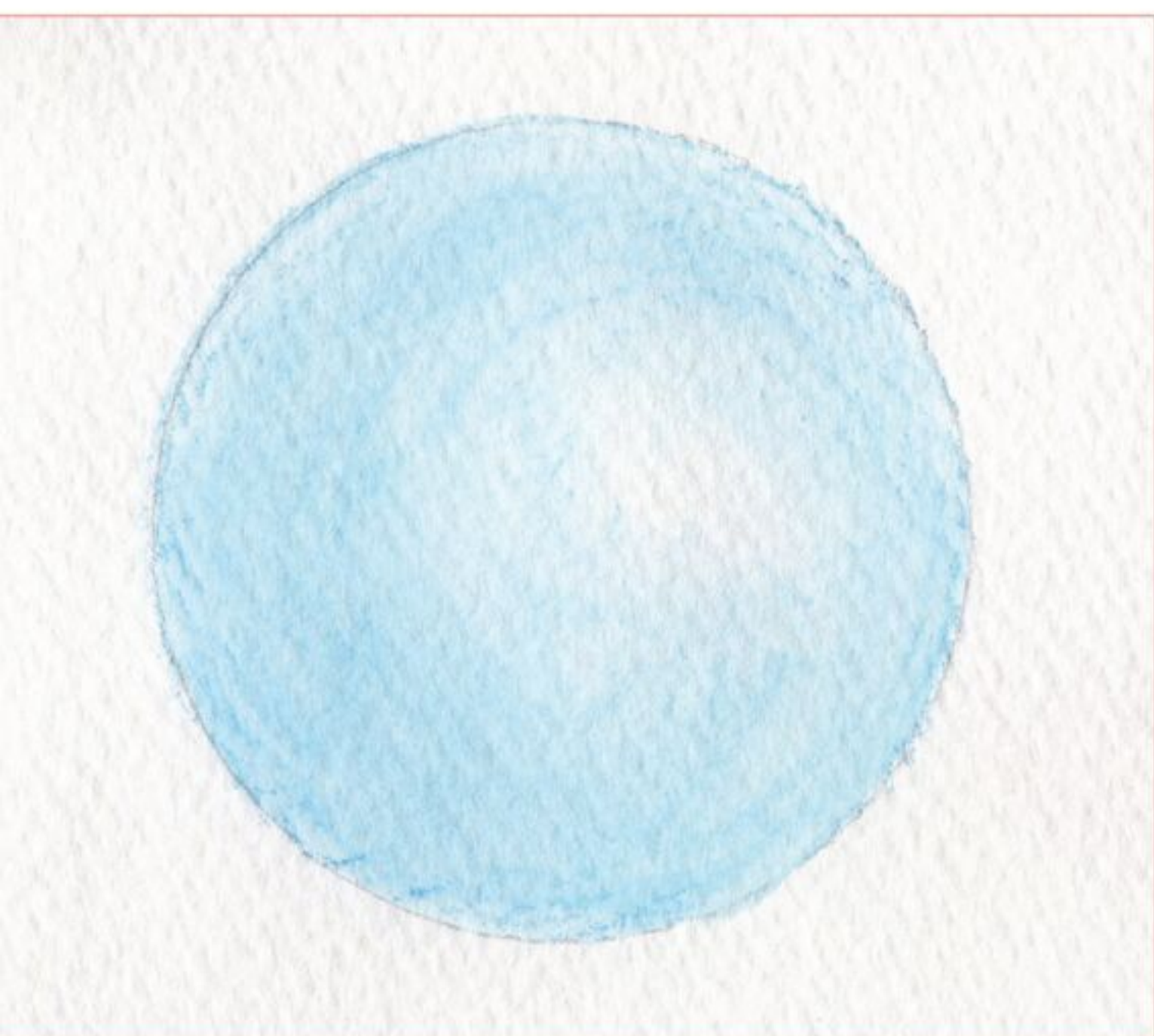
▲ The finished landscape

Let's draw

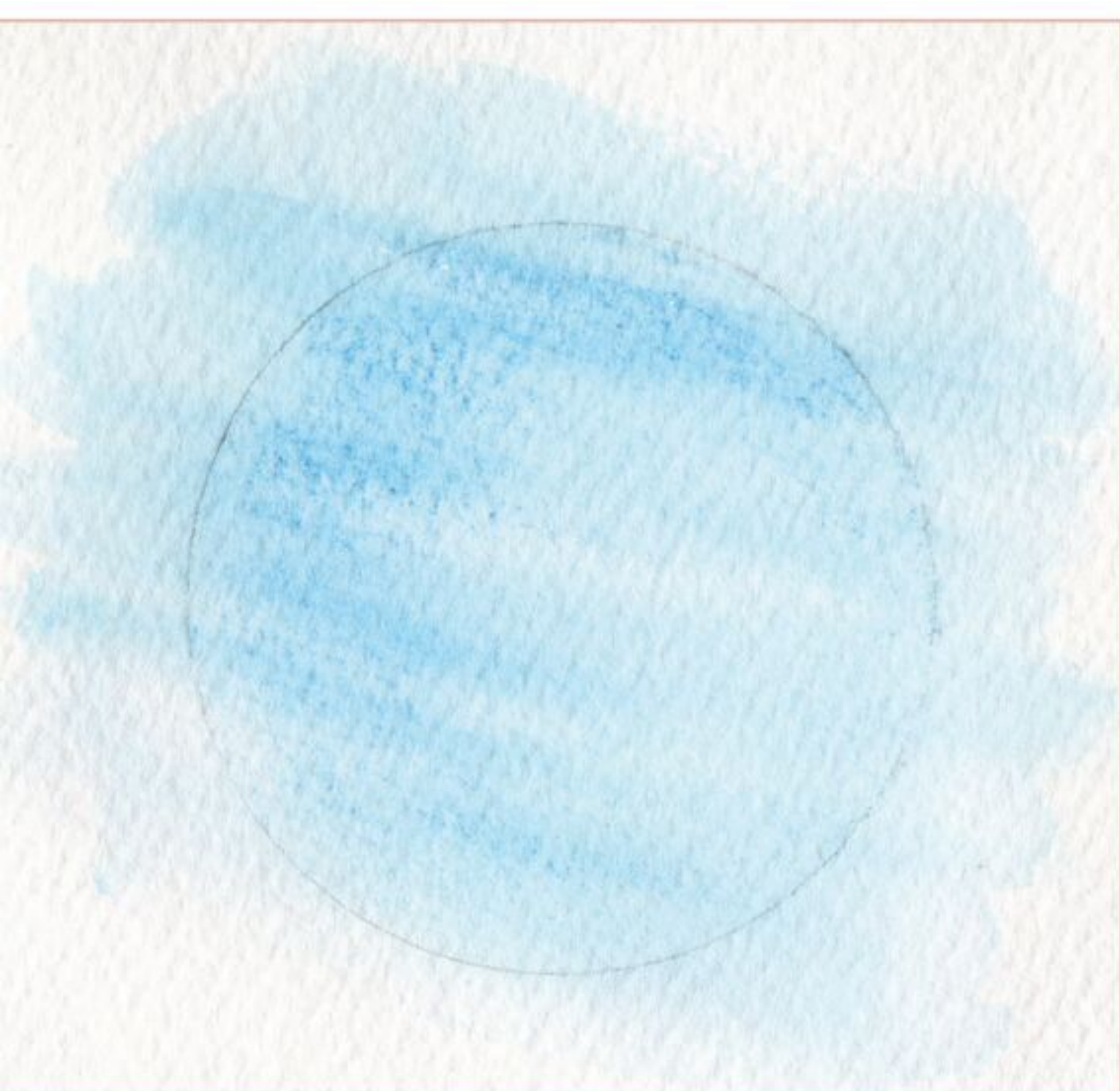
Part 9 Follow top tips and techniques for using water-soluble coloured pencils, with Elena Parashko



▲ **Figure 1** Colour loosely in the direction of the natural contours of the subject



▲ **Figure 2** Water brushed on correctly



▲ **Figure 3** Water brushed on incorrectly

LEARNING OBJECTIVES

- How to apply water-soluble pencil, wet on wet and wet on dry
- Practise mark-making techniques to layer colour
- Follow a simple step-by-step process

You will need

- HB graphite pencil
- Watercolour sketchbook with 160gsm paper
- Pencil sharpener
- Putty rubber
- Water-filled spray bottle
- Black fibre tipped markers - waterproof, fine and medium tip
- Water-soluble coloured pencils – set of 12
- Watercolour brushes – medium flat and Round

Water-soluble pencils are an interesting and versatile drawing medium to use. As their name implies, they are coloured pencils containing pigment that dissolves in water. The look they have in artwork is a cross between a coloured pencil drawing and a watercolour painting. Take your drawing skills to the next level by practising the following combinations of wet and dry techniques.

Basic colouring technique

Colour very loosely, leaving some gaps between the pencil marks. You don't need to cover the entire area, as once the pigment is diluted, it will flow over the paper surface.

As with other pencils, leave the white of the paper for light areas and apply heavier pressure for dark tones. It is important to colour in the direction of the natural contours of the subject, as some pencil marks may still be visible after being activated with water (Figure 1, top left).

Adding water

Water is most commonly applied to the pencil drawing using a watercolour



▲ **Figure 4** from left to right: Round, medium flat and large flat watercolour brushes

brush with very soft bristles. Simply dip the brush into clean water and gently brush over the drawing, again with brushstrokes following the natural contours of the subject (Figure 2, left). If random brushstrokes are applied (Figure 3, below left), the form of the subject will be lost and colours will bleed into areas they are not supposed to go.

Start in the lightest areas while the brush is still clean from pigment then work over the darker parts. If the brush picks up too much dissolved pigment, rinse it off in water. You can control to which degree the pencil marks are dissolved. If you would like to have some visible in the completed drawing, wipe the brush gently with minimal water over the pencil drawing. If you want to have a smoother finish and dissolve pencil marks completely then blend away pencil marks with lots of water as the pigment dissolves. Check out this month's exercise (on pages 46 and 47) to discover another amazing way to add water!

Brushes

Soft watercolour brushes hold a lot of water and are ideal (Figure 4, above) and use flat brushes in the appropriate size for activating medium to large areas of pencil. Small Round brushes with a fine tip give you more control in small or detailed areas.

Layering colours


When one colour is dissolved and allowed to dry then a layer of a different colour is applied on top and dissolved, an interesting effect is created, where each individual colour shines through in areas between their combination (*Figures 5a and 5b, 6a and 6b, right*).

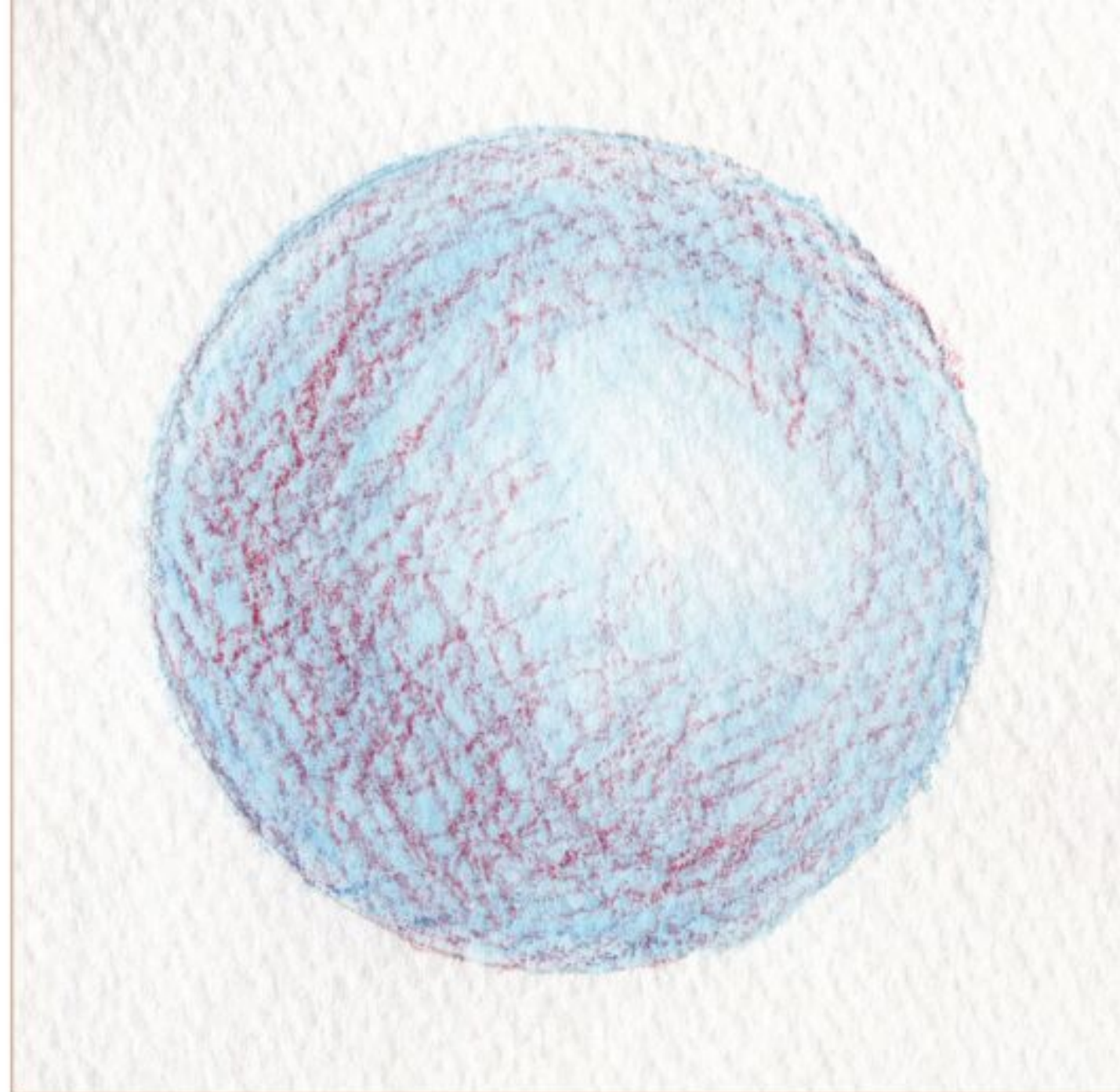
Alternatively, many different colours can be layered before any water is applied. This tends to create a smoother blending of colours as they dissolve into each other (*Figures 7 and 8, below*).

Technique

Experiment with varying degrees of wetness and dryness of both paper and pencils to create different effects. On the left side of *Figure 9* (below right), a blue and crimson sphere, water was brushed on the paper: a deep pool on the top section and a thin coat on the bottom section. When a dry dark blue pencil was used to draw dots, the moisture of the paper dissolved the pencil to varying degrees, creating a diffused effect around the edges.

To create strong and crisp details, the tip of a pencil can be dipped into water then drawn on dry paper. Take a look at the right half of this sphere. Note how the same dark blue dots are now very intense and retain their shape.

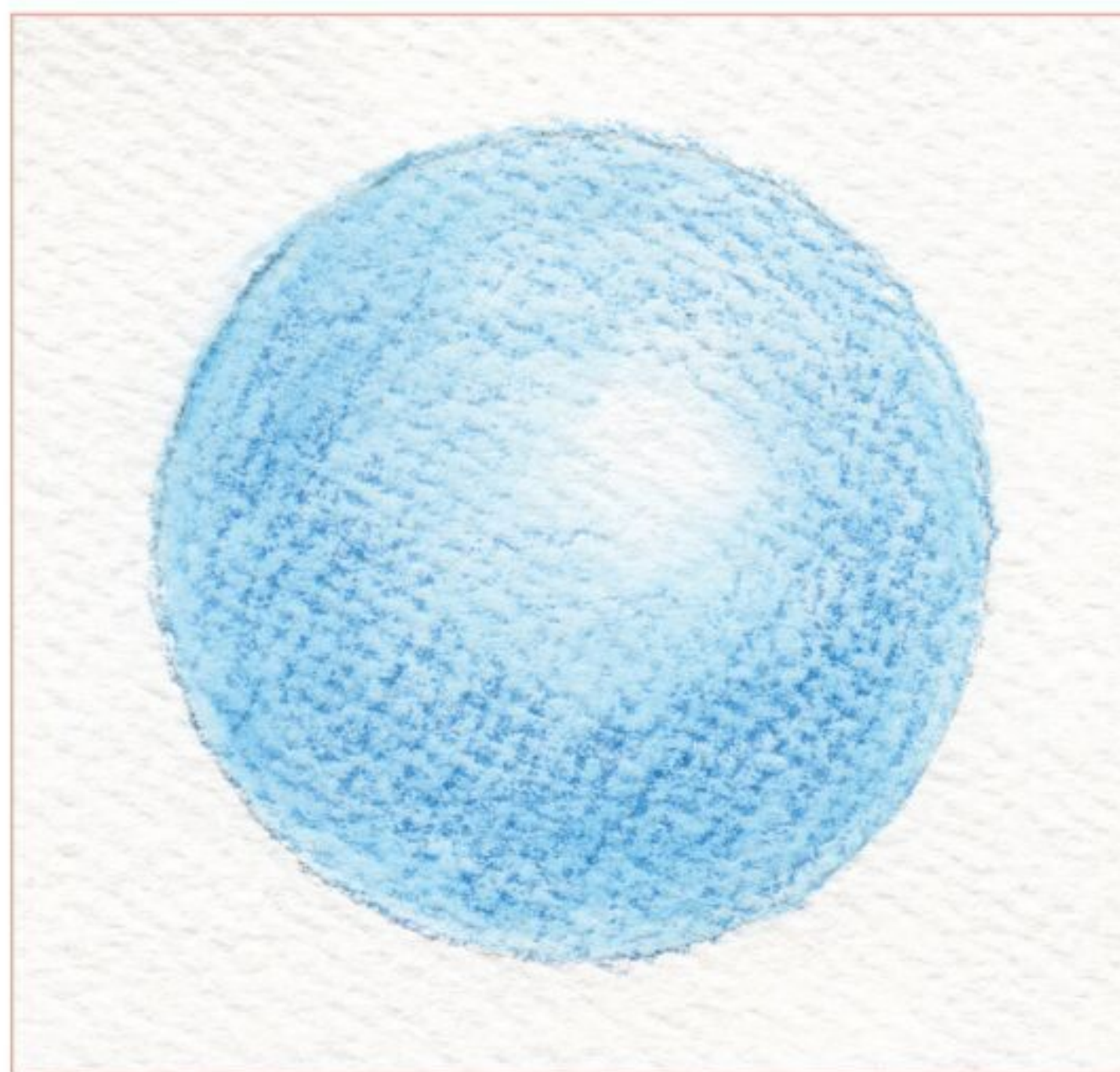
As we will see in the following demonstration, for even more control of fine details, a felt-tipped marker can be used to draw over a dried water-soluble pencil painting. 



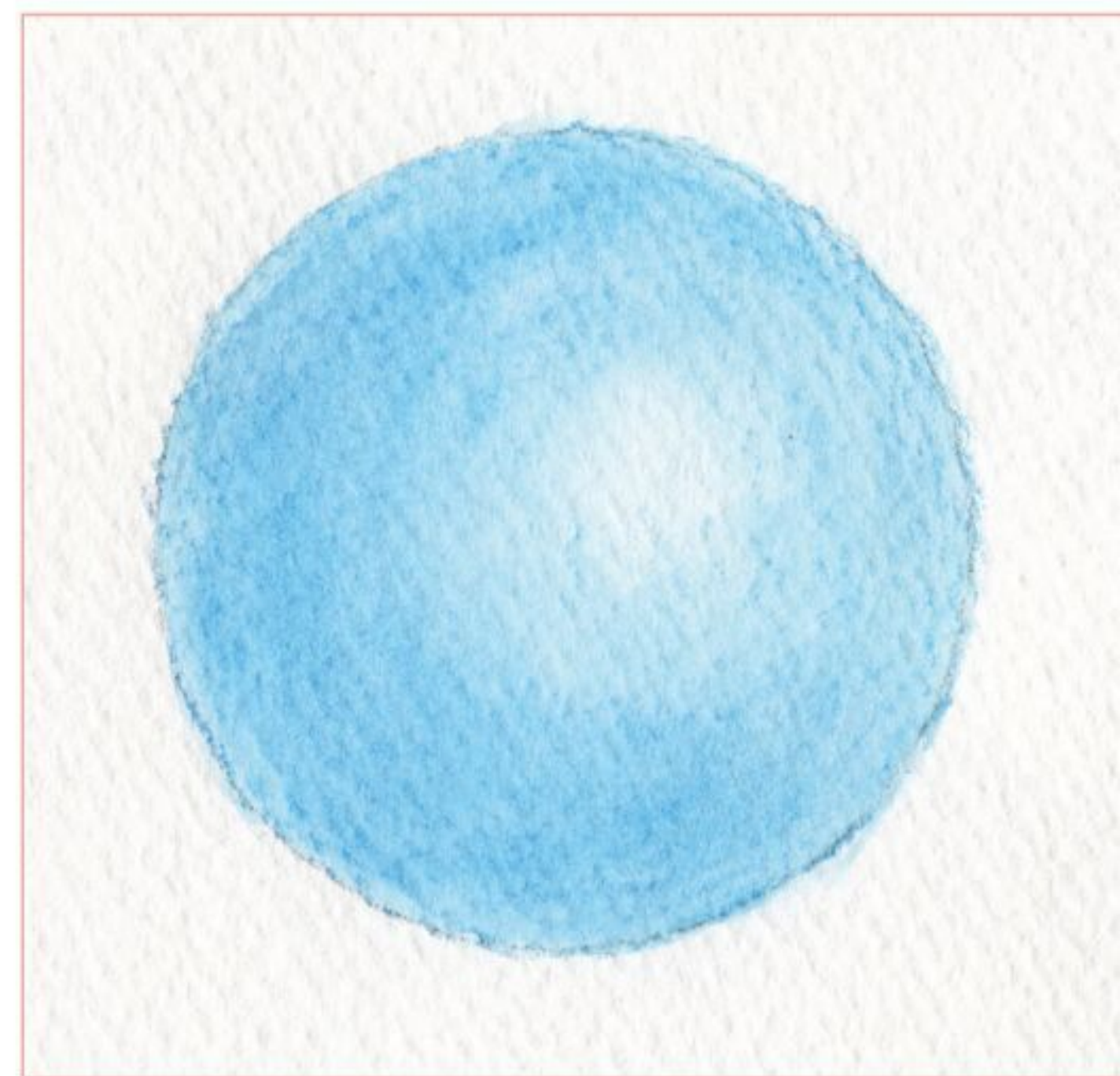
▲ **Figure 5a** Crimson pencil layered over dissolved and dried blue pencil



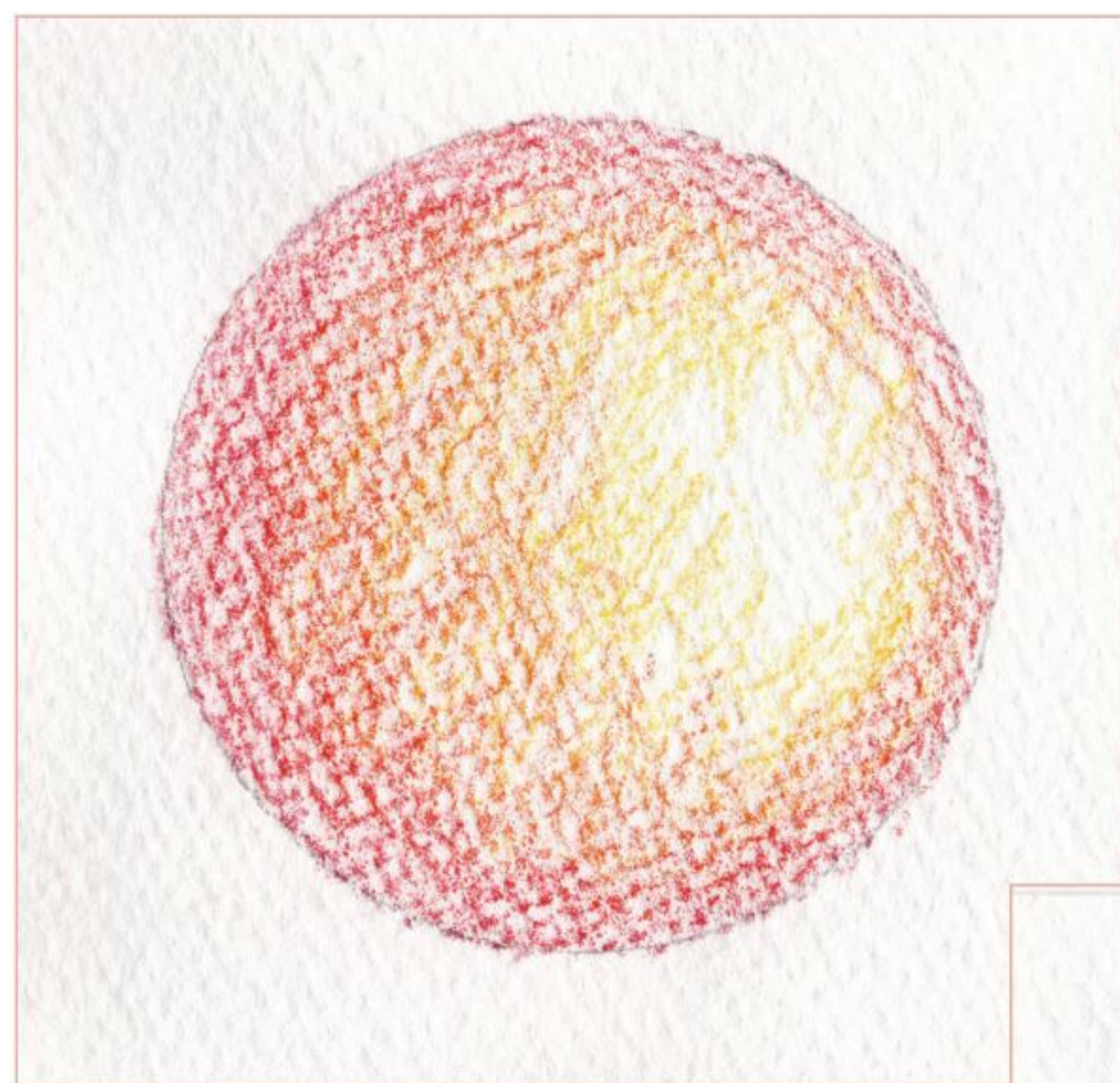
▲ **Figure 5b** Water added to *Figure 5a* to create purple



▲ **Figure 6a** Multiple layers of blue pencil



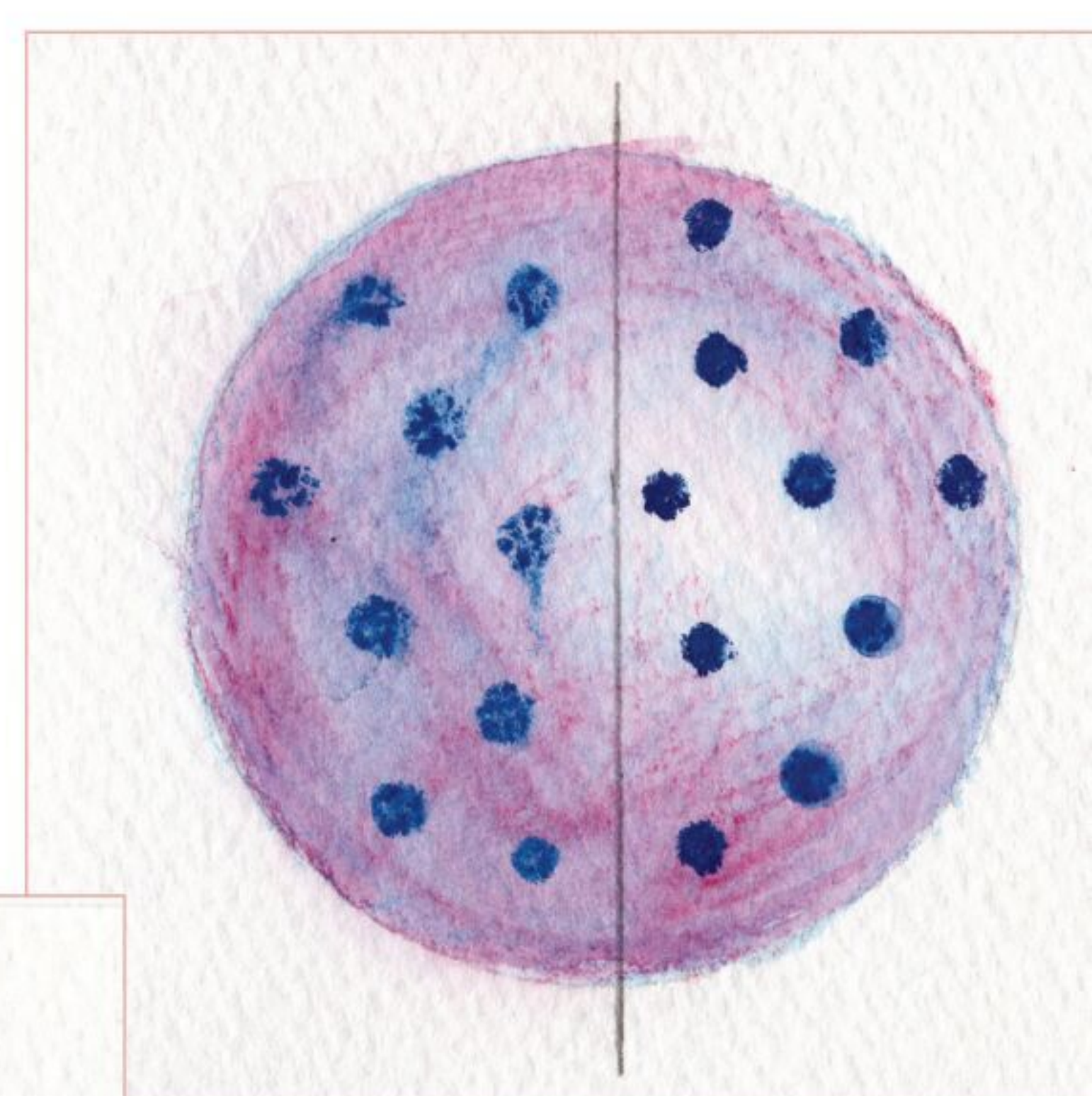
▲ **Figure 6b** Water added over layers of blue pencil



◀ **Figure 7** Layer multiple dry colours



▶ **Figure 8** The result of adding water to the multiple layers seen in *Figure 7*



▲ **Figure 9** Water-soluble pencil applied dry on wet (left) and wet on dry (right)

EXERCISE

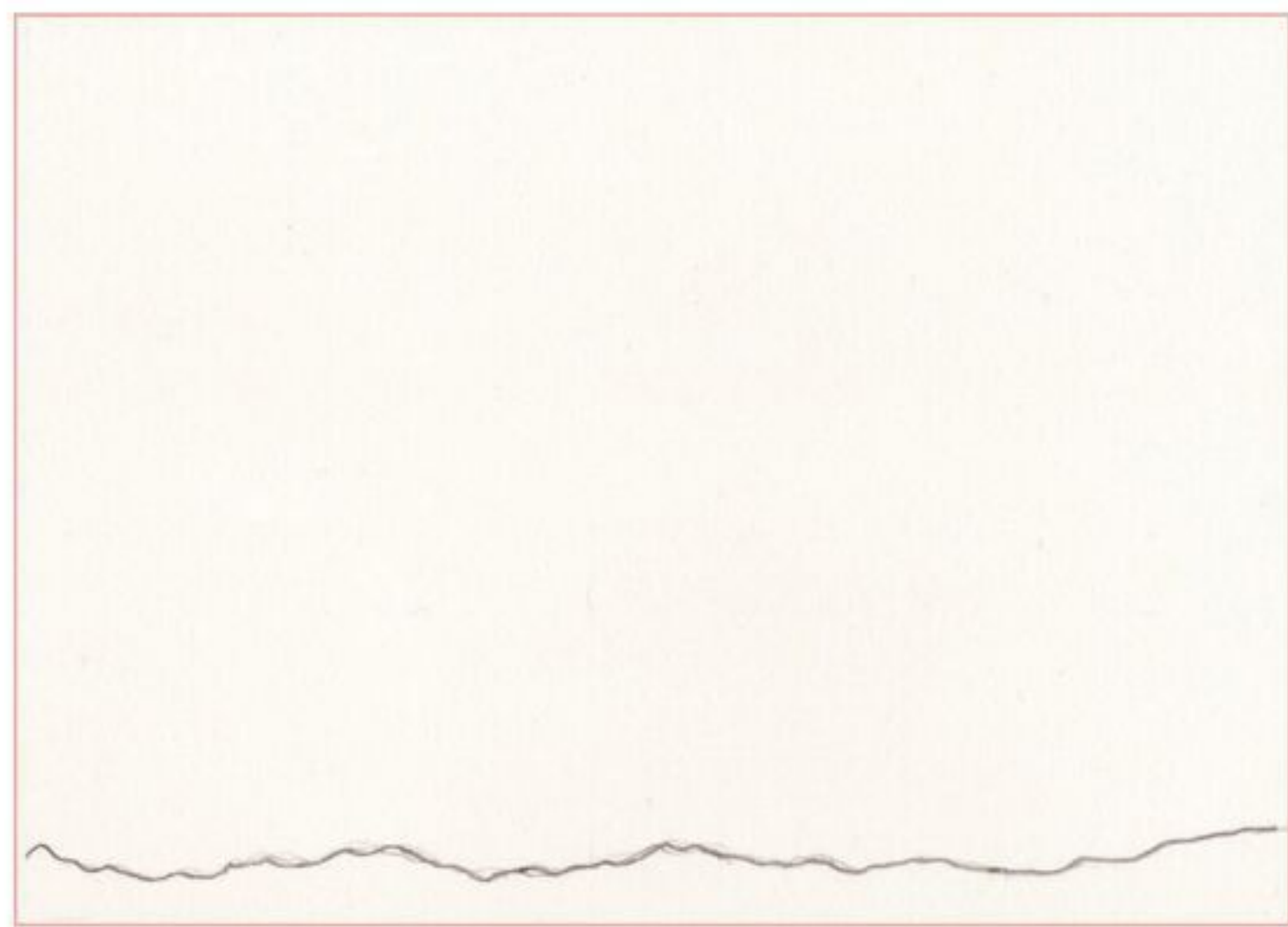
To practise these techniques, why not draw this dramatic beech tree silhouette over a sunset sky? This photo will be our starting point, but there is a lot of room to move in designing the colour of the sky, and shapes of the clouds and tree.



▲ Reference photo of beech tree at sunset (image from www.pixabay.com)

▼ **Step 1**

I drew a 12x18cm rectangle to work within, but your artwork can be whatever size feels comfortable for you. Use an HB graphite pencil to draw the outline of the top of the foreground grass.



◀ **Step 2** ▶

Roughly colour in the sky and placement of clouds using blue, yellow, orange, red, crimson, purple and a touch of black. I decided not to feature the large dark clouds seen in the reference photo. Having a lighter and brighter background will be a nice contrast for the dramatic silhouette of the tree.



▼ **Step 3**

Use a water-filled spray bottle to squirt a fine mist of water over the sky. You can vary the dissolving power of the water by adjusting the distance between the bottle and the drawing,

and the amount of water applied. The greater the force of the water, and the more water sprayed, the more the pencil will dissolve. A spray bottle is quicker and more effective

than a brush for dissolving large areas of pencil when you want the colours to bleed into each other. The more water applied, the greater this pooling effect.



▲ A light spray of water begins to dissolve the pencil.



▲ More water sprayed at a close distance dissolves more of the pencil marks and dilutes the intensity of the colours.



▲ Step 4

If pencil marks remain too pronounced while the paper is still wet, gently blend them away with a soft brush. Even though we are using thick watercolour paper that can handle the application of water, be careful not to scrub the wet paper too

much or it will start to shred. Allow to dry before moving on to the next step. If you find the sky colours have become too washed out, repeat Steps 2 and 3 to build up another layer of more intense colour.



▲ Step 5

Using a medium flat brush, wet the paper of the foreground grass and about 1cm up into the sky. Use a dry black pencil to colour in the foreground with vertical strokes then flick grass blades up into the sky. Working dry on wet paper intensifies the black colour of the pencil.



▲ The finished study

▲ Step 6

To complete the drawing, use waterproof black felt-tipped markers to draw the tree over the dry sunset scene. Use a marker with a medium-sized tip to draw the base of the trunk and branches, which need to be thickest. Switch to a fine-point marker for the delicate tips of the branches.

Elena Parashko

Elena is a professional artist, international art tutor and author of the empowering book, *Survival Guide for Artists: How to Thrive in the Creative Arts*, available via her website and Amazon. For more information about her work and online painting tutorials visit www.elenaparashko.com or email info@elenaparashko.com

Seasonal trees

Ready for a quick summer challenge? Follow Charles Evans as he paints a stand of summer trees using a variety of acrylic techniques

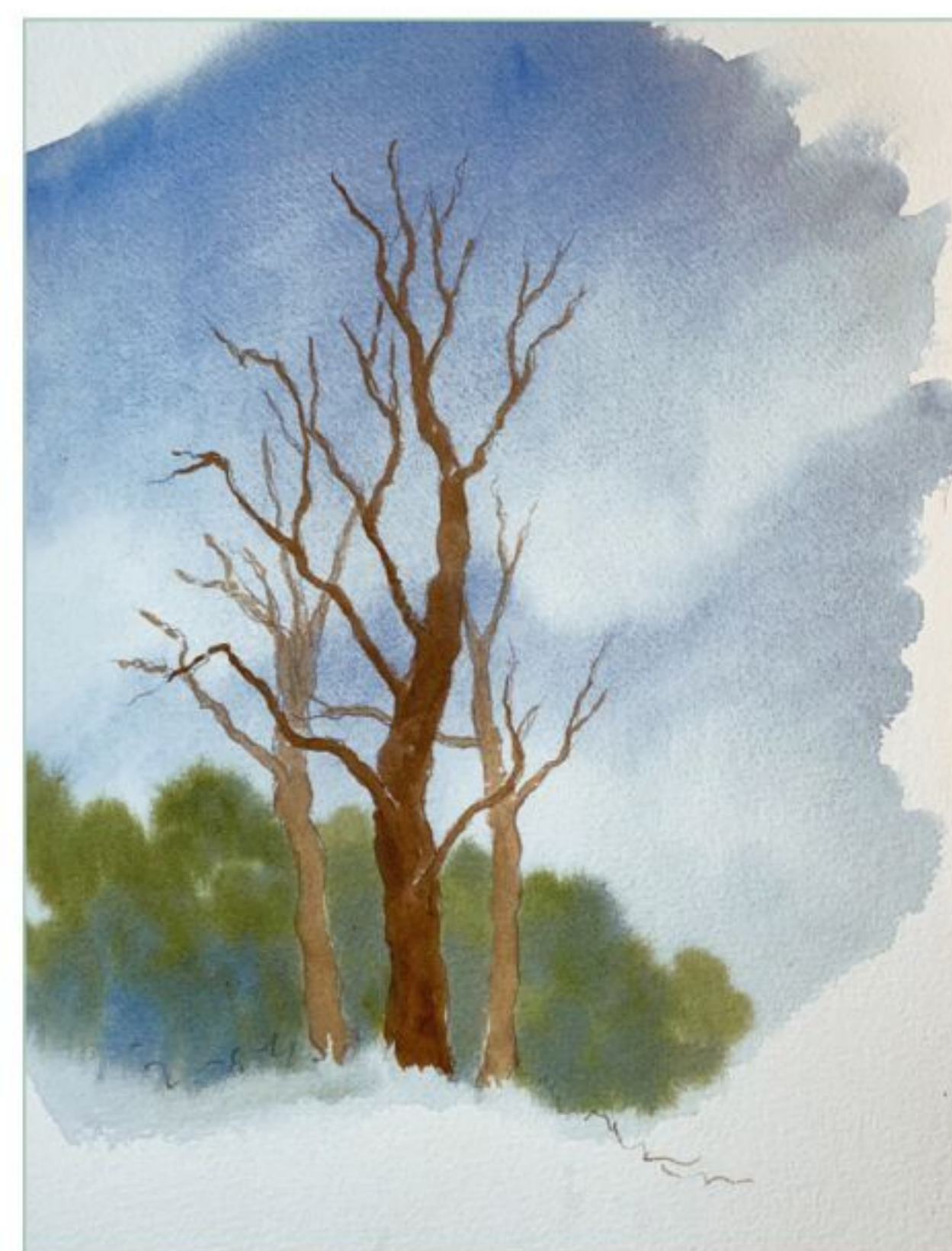


LEARNING OBJECTIVES

- Follow an easy acrylic process
- Practise a variety of brushstrokes

You will need

- Daler-Rowney System 3 Acrylics: cobalt blue, burnt sienna, Naples yellow, Hooker's green, raw umber, Payne's grey & titanium white
- The Langton Rough 140lb paper
- Aquafine watercolour brushes: flat ¾in., Round No. 8 & Rigger No 4



◀ Step 1

- 1 Draw a similar outline of trees as this.
- 2 Paint a sky wash using cobalt blue for a clear summer sky.
- 3 While the sky is still wet, and with the No. 8 Round brush, drop in the distant trees using a mix of Hooker's green and burnt sienna.
- 4 Finally add a touch of cobalt blue to the base of the distant trees.

▲ Step 2

Use the No. 8 Round and No 4 Rigger brushes and a mixture of raw umber and burnt sienna to paint the main colour of the trunk and twigs of the trees. Don't forget to paint the trees behind the foreground tree in a lighter shade by adding more water to the mix.

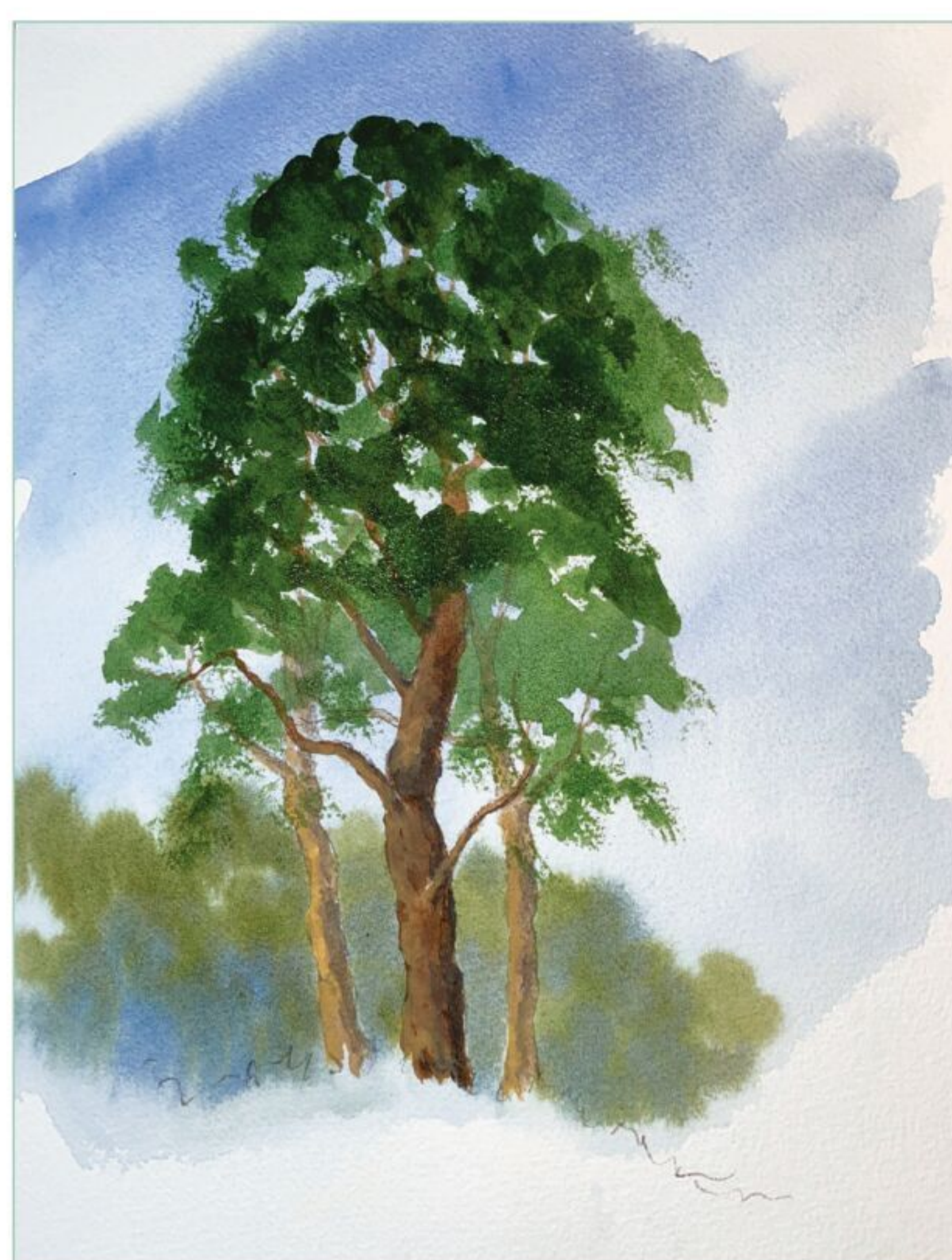


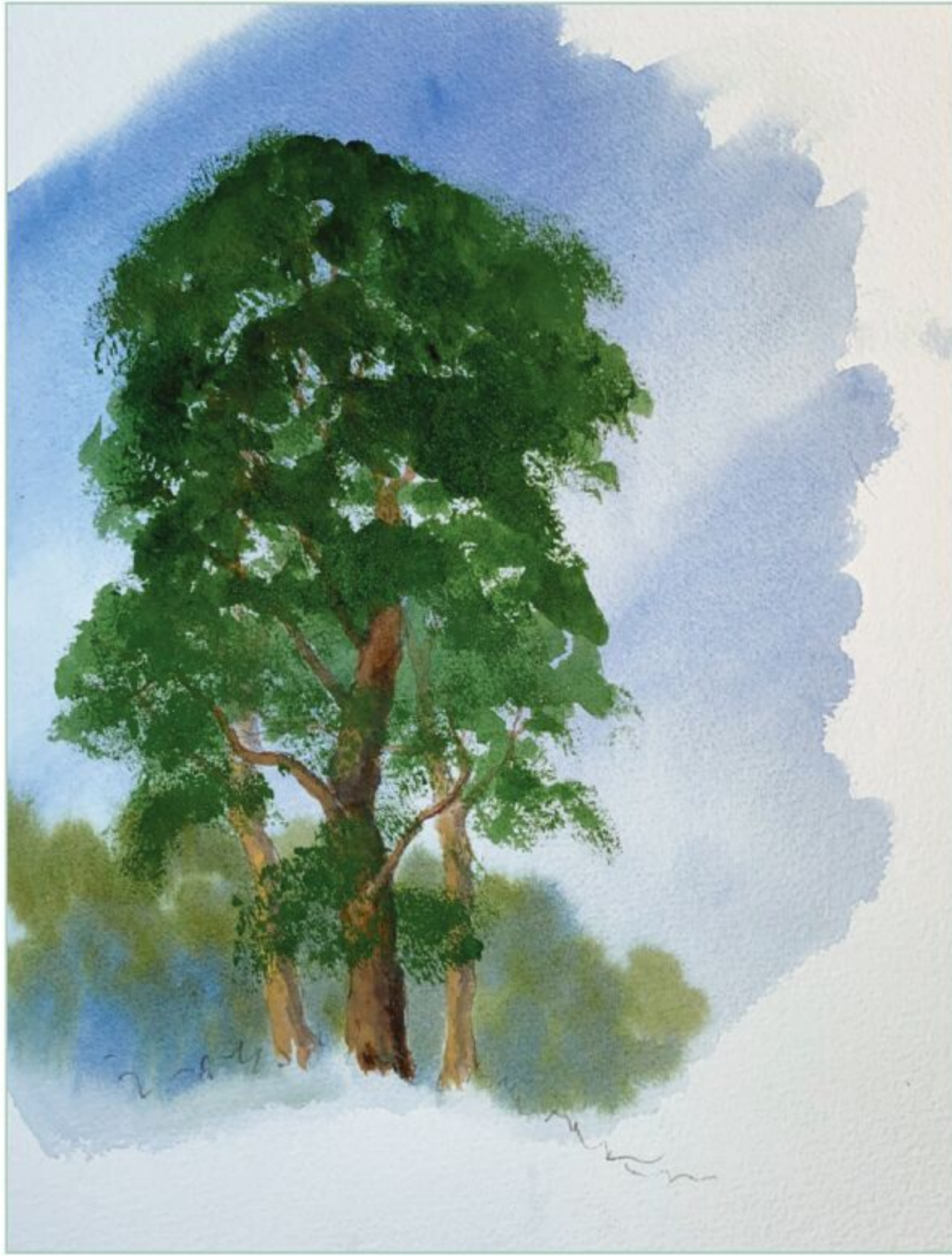
◀ Step 3

With the No. 4 Rigger, add Payne's grey to the right of the tree, followed by a little Naples yellow to the left.

Step 4 ▶

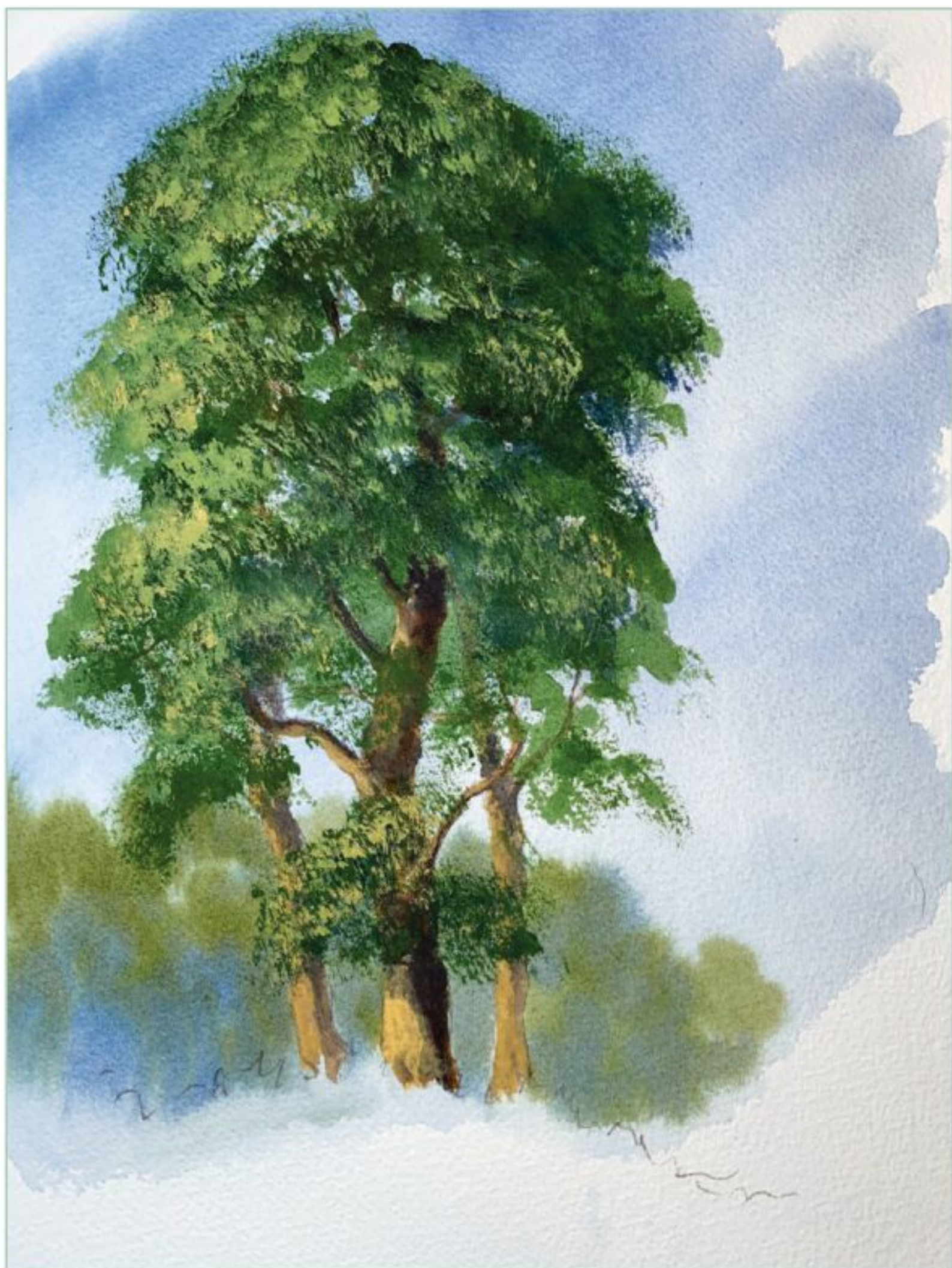
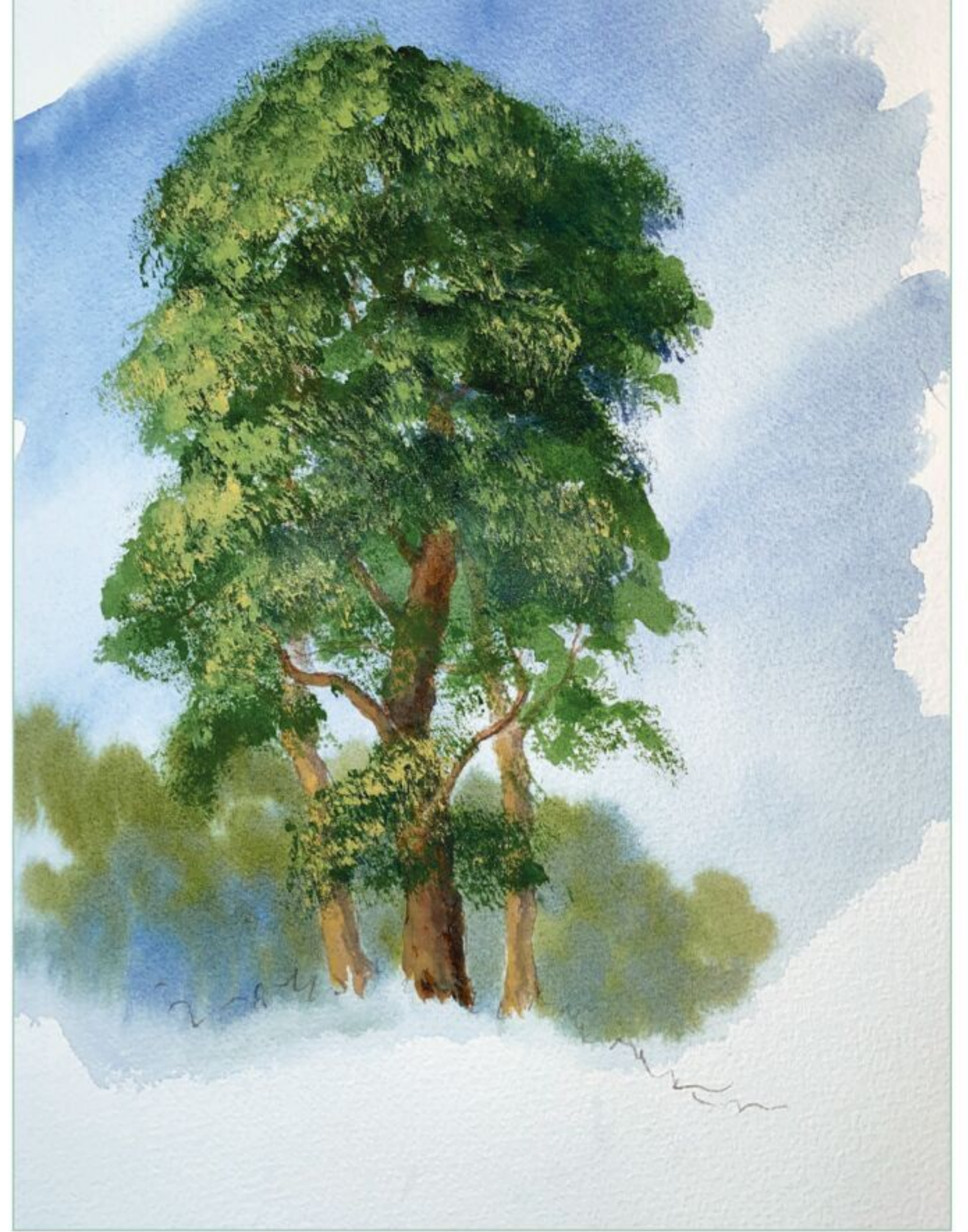
It's foliage time! For this, use the side of the ¾in flat to apply the paint. The mixture is Hooker's green and burnt sienna but add water to make a light tone. Once dry, go over it again with a stronger mix, here and there.





◀ **Step 5**
 Split the bristles of the 3/4in. brush and stipple a little of the stronger mix on the top. Create extra foliage by coming further down the tree.

Step 6 ▶
 Again, with the same split brush, stipple on Payne's grey followed by Naples yellow (especially on the left-hand side) to create light and dark.



▲ **Step 7**
 Use the No. 4 Rigger and Payne's grey to darken some of the boughs that you can see. Also, use Payne's grey to put shadow under areas of foliage. Finally, add dabs of Naples yellow on the trunk to the left-hand side.

Step 8 ▶
 Add a little grass underneath the tree by flicking up with a mix of Hooker's green and burnt sienna using the 3/4in. flat brush. Hey presto, it's summertime!



▲ The finished study

Charles Evans

Find out more about Charles and his work by visiting www.charlesevansart.com

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Focus on boats

Part 2 How to paint yachts from a photograph of the Lake District, with Murray Ince

LEARNING OBJECTIVES


- Work with a limited palette
- Paint aerial perspective
- How to paint limpid water and reflections on its surface

TIPS

- Working with a limited palette simplifies colour choice and helps create a harmonious painting.
- The movement lines on water appear smaller and closer together the further back in a scene you go.
- On a hot day, land at the horizon will be soft focus and blurred in effect.

I saw this scene (right) whilst leading a painting holiday in the Lake District and visiting a park at Waterhead on Windermere. It was a hot, balmy morning and the aerial perspective was particularly noticeable.

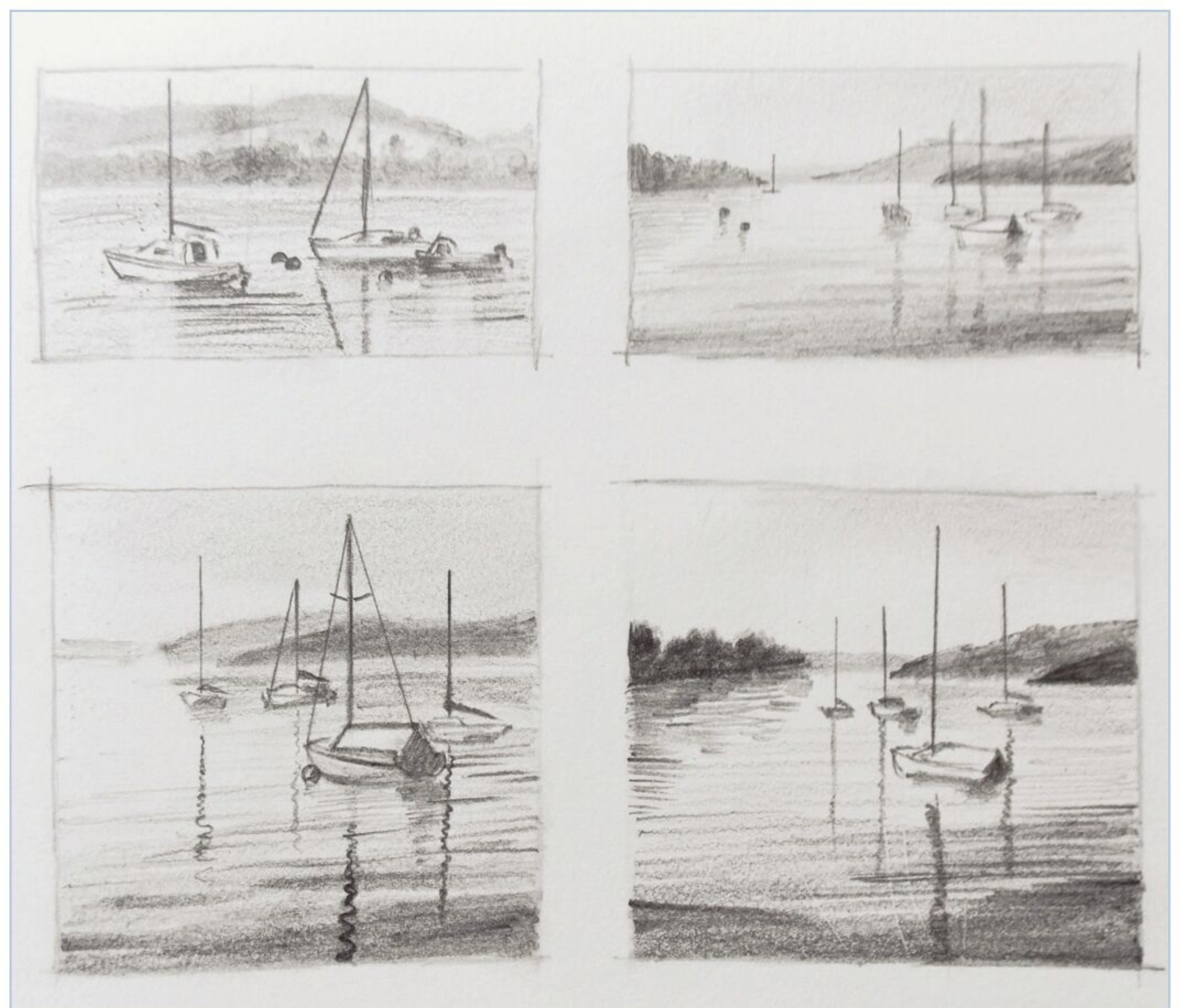
Notice how the furthest visible land in the photograph is a soft lavender grey and the edges where it meets the sky and water are slightly blurred. The next headland closer to us is still a cool lavender grey but is stronger in colour strength, and more saturated. The next is still darker while the closest start to show the colours we would expect, with the greens of the trees and land.

The lakeside to the left is closer still and we can start to see trees and grass slightly more defined. The colours of this scene are great for painting with a limited palette and the gently undulating water surface is a joy to paint. 

► Creating thumbnail sketches allows you to experiment with composition and tonal values. You can make your mistakes before getting to the painting stage.



▲ Your reference photograph for this project: four yachts moored on Windermere



Demonstration

Yachts Moored on Windermere

▼ Step 1

1 Stain the canvas with an acrylic wash of Prussian blue and let it dry.

2 Draw the basic elements onto the canvas with watered-down Prussian blue oil paint. Using the rule of thirds, divide each dimension of the canvas by three and draw the lines on as if you were creating a noughts-and-crosses grid. A strong horizontal line can then be placed on or close to either of your vertical lines – as I did with the horizon. The mast and its reflection and the horizon here are close to the upper third lines.

You will need

■ Surface

- Stretched canvas (or canvas board) 12×12in. (30.5×30.5cm)

■ Winsor & Newton Artisan water-mixable oils

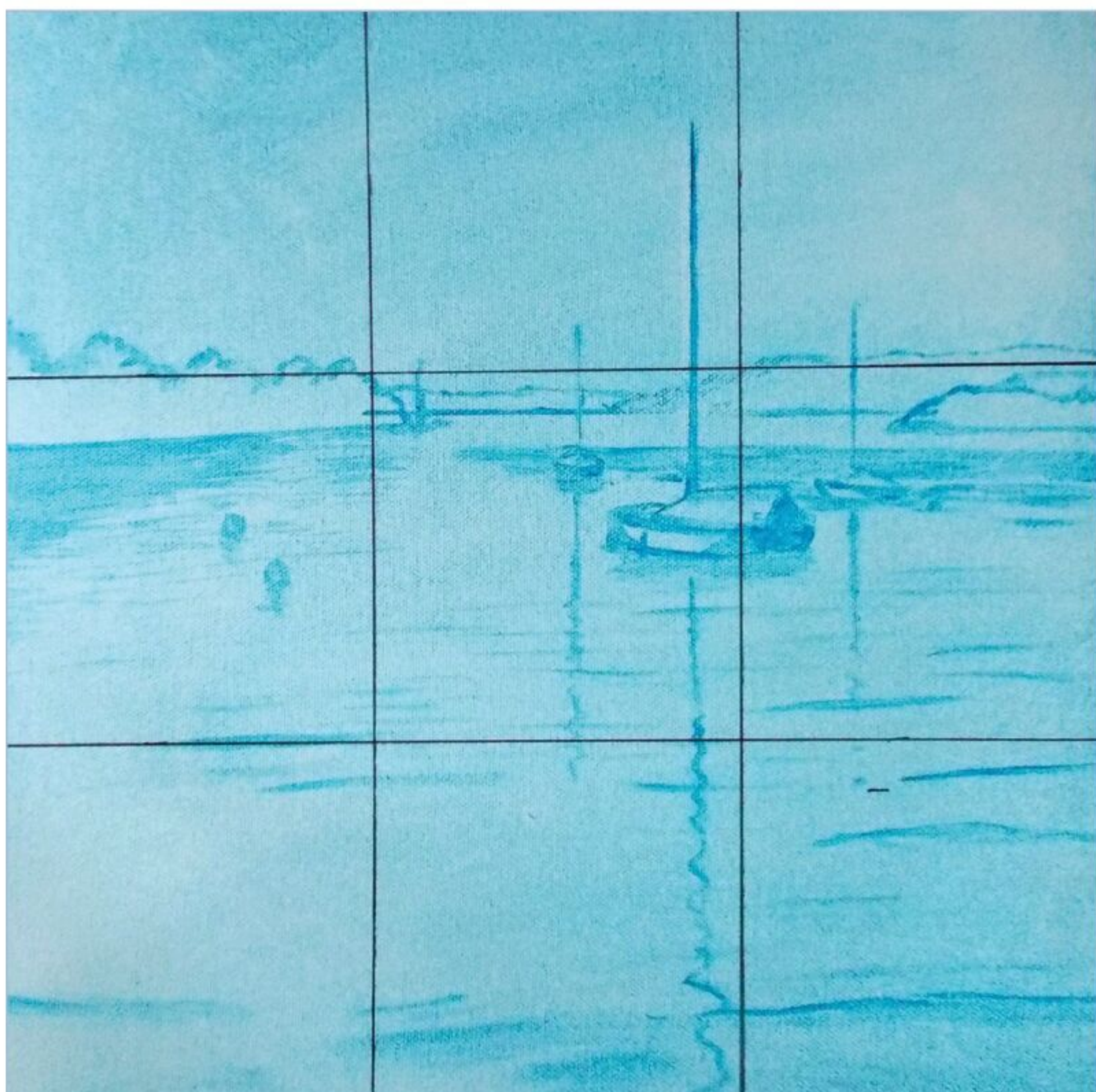
- Titanium white
- Prussian blue
- Cadmium yellow pale
- Permanent alizarin crimson
- Naples yellow
- Payne's grey
- Cadmium red pale

■ Rosemary & Co Brushes

- Ivory short flats Nos. 2/03
- Ivory pointed Round No. 8
- Ivory Rigger No. 0
- Red Dot Round No. 8 (Designer) or No. 8 Round watercolour brush
- Red Dot Rigger No. 0 or No. 0 synthetic Rigger

■ Miscellaneous

- Medium metal kite-shaped painting knife for colour mixing and drawing fine lines
- Winsor & Newton Artisan painting medium (I mix my own in a ratio of 1:1 with Artisan safflower oil)
- Palette (I use a flat melamine oblong palette or a disposable tear-off palette, especially when painting *en plein air*)
- Rag for wiping out brushes and corrections



▲ Step 2

1 Create the sky from a mix of Payne's grey, white and a touch of crimson or Naples yellow. The sky is darker at the top, becoming lighter as it comes down to the horizon. Take your time in achieving a soft blend of the areas into each other.

2 Paint the water with the same base colours, only this time the lightest area is at the horizon and becomes gradually darker in tone all the way down to bottom left where it is almost pure Payne's grey. Apply the water with horizontal strokes only.

◀ Step 3

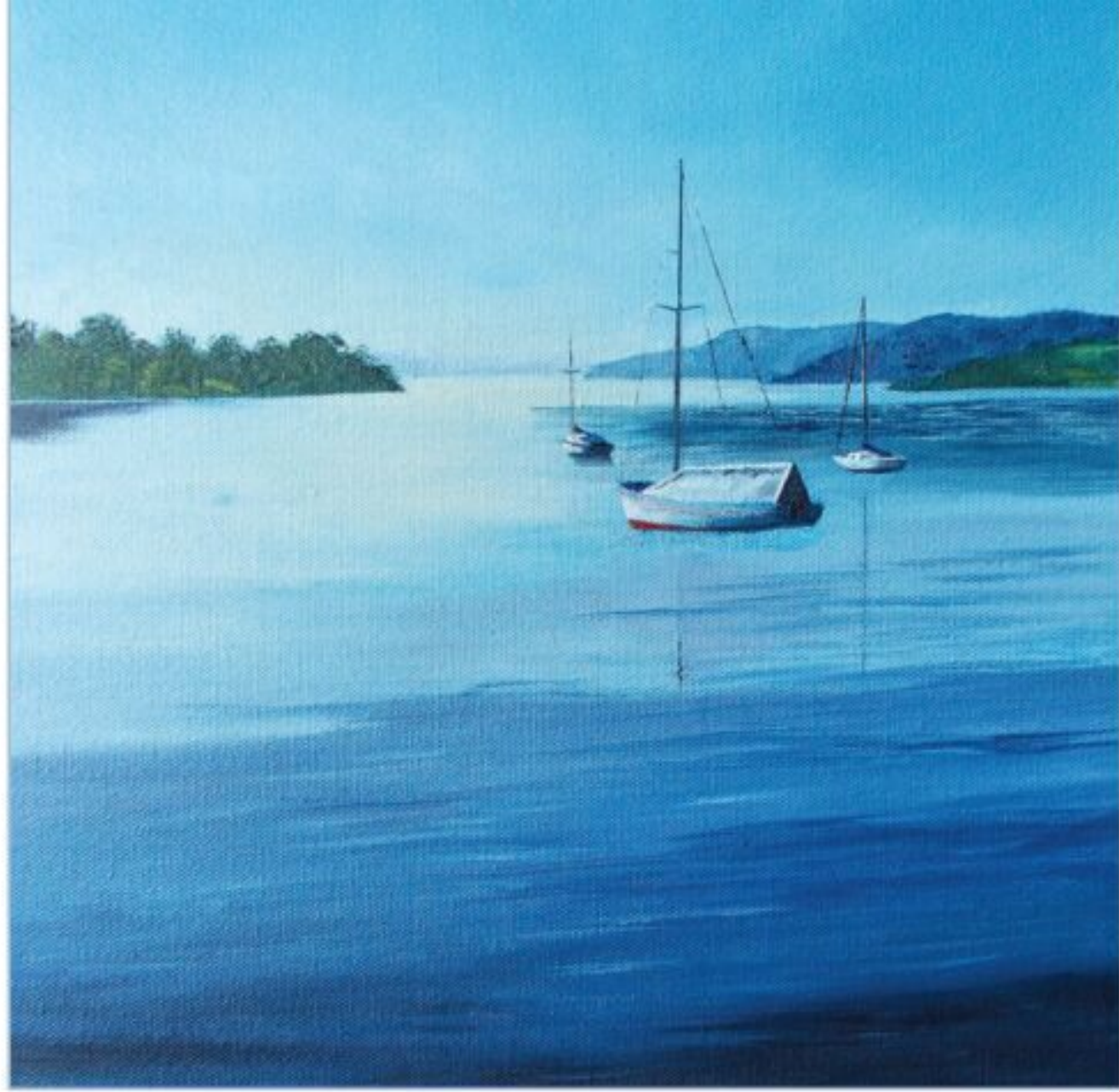
1 The furthest visible land is a soft-focus pale lavender grey, and each headland becomes slightly darker and more saturated with colour as they get closer to us.

2 The closest headland on the right starts to show the green, but it is in silhouette. Mix the green using Prussian blue with a touch of Payne's grey, cadmium yellow pale and white.

3 The left-hand bank and trees are closest to our viewpoint and show a little more variation in tonal value, and the colours are more saturated. The trees show a little highlighting. There are two more strokes of lighter green, indicating grass running down to the bank.

4 The light glows from the sky to the left so the highlighting on the trees is on the left, although the light is diffused by heat haze and therefore subtle.





▲ Step 4

1 The area of water is darker and slightly more disturbed so use the Rigger with a darker mix of Prussian blue and Payne's grey and be careful to keep the strokes short, close together, and horizontal to the canvas edges. If you find you have slightly overdone this, simply go back to your lighter mix and intersperse with the darker strokes.

2 Paint the three yachts' hulls and upper cabin structures with an off-white mix of titanium white with a touch of blue and grey. Then using Payne's grey start to model the shading on the sides of the hulls and upper areas, darkening the forms as they turn away from the light source. For instance, the sterns are very nearly neat Payne's grey, lightening as the hull turns into the light. For the brightest highlights on the hull use pure titanium white.

3 Apply the masts and rigging using the edge of the kite-shaped painting knife. Spread a little of the mix to be used thinly on the palette, in this case Payne's grey then wipe the knife.

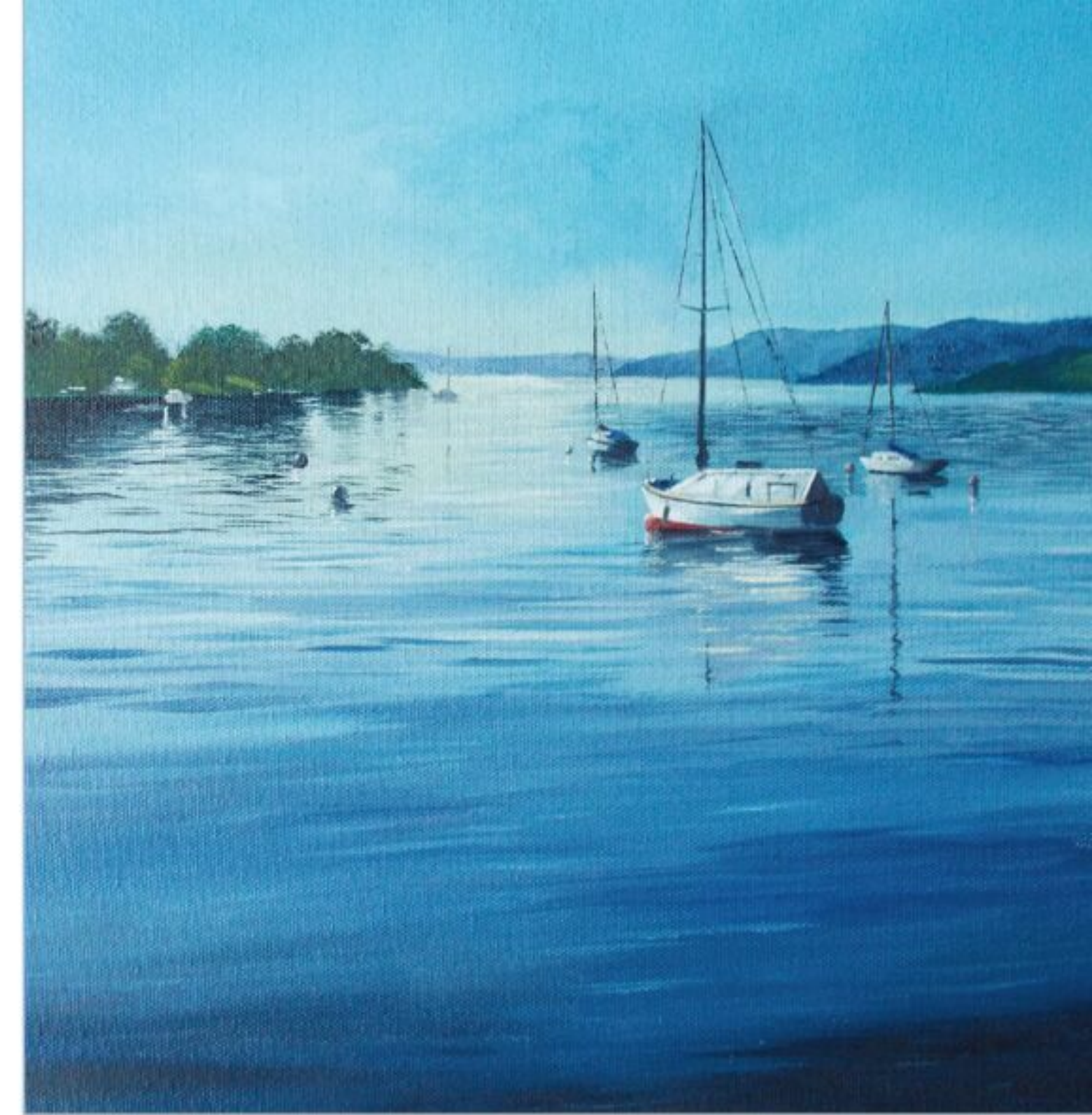
Next, pull the long edge of the knife through the paint at a 45-degree angle towards you; this puts a very thin bead of paint on the edge of the knife. Using the angle of the blade, position the corner of the blade at the base of the line you wish to produce, lower the edge to the canvas and gently push the knife up and stop the tip at the point at which you wish the line to stop. For the closest mast, use the above technique then thicken the line with the Rigger. **4** Add the foreground with the No. 8 Round brush with an ever-darkening Prussian blue, Payne's grey and white mix. Be careful to use brushstrokes that follow the angle of the movement of the water down to the bottom right-hand corner.

Step 5 ►

1 Use a Rigger to paint a small yacht back in the distance at the end of the bank on the left. Using the same brush and fine strokes with thinned down paint, paint the full reflections of the trees on the left. Use painting medium to thin the paint just enough to enable it to come off the brush in fluid linear strokes.

2 Add the suggestion of detail along the left-hand bank, boats, and buildings. For this use 'dirty' white that has a tiny bit of grey in it. Remember to add a little reflection for these objects.

3 The yachts are moored to their marker buoys which are painted with the Rigger initially blocked in with a medium-toned grey, adding a little of the crimson and highlighting with a little of the off white. Add a little more detail to the closest yacht with the Rigger,



again painting a little reflection of these in the water.

4 Once again, using the Rigger paint a couple of indications of railings along the side of the closest yacht followed by the reflection of the right-hand yacht. The reflection of the mast closest to the hull is almost straight, getting more agitated as it comes towards us. This is due to the wavelets becoming larger and further apart as they approach the viewer.

5 The reflections of the hulls of the yachts are next and don't forget the rule that light reflects darker, and dark reflects lighter on water. Paint the reflection of the closest yacht using the No. 8 Red Dot Round brush; a No. 8 watercolour brush can also be used for this. The paint needs to be fluid and for this just add a little of the painting medium.



▲ The finished painting *Yachts Moored on Windermere*, water-mixable oil on canvas, 12x12in. (30.5x30.5cm)

◀ Step 6

1 The final stage of painting is the fun part where it all comes together. Using various shades of the colours already used throughout the painting of the water, add a little variation in the colours to suggest the undulating, languid waves, light against dark and dark against light. The colours need enough painting medium added to make them fluid so that applying the paint with the No. 8 soft Round brush allows us to create the elongated, pointed cigar shapes that are typical on this quality of water surface. Working wet on wet allows us to softly blend the shapes into the surrounding colour, softening the edges.

2 Paint the meandering mast reflection of the main yacht with the Rigger brush and thinned Payne's grey to the consistency of ink then, starting at the yacht end, paint the reflection as a series of short, straight dash-like strokes, letting the line meander as it approaches the viewer. Look at the size of your ever-enlarging waves and paint the wandering line according to your wave widths.

3 I finished the painting with a few dots of dirty white, as if there were some little bits floating on the surface and finally added my signature painted with the Rigger and a little well-thinned cadmium red.

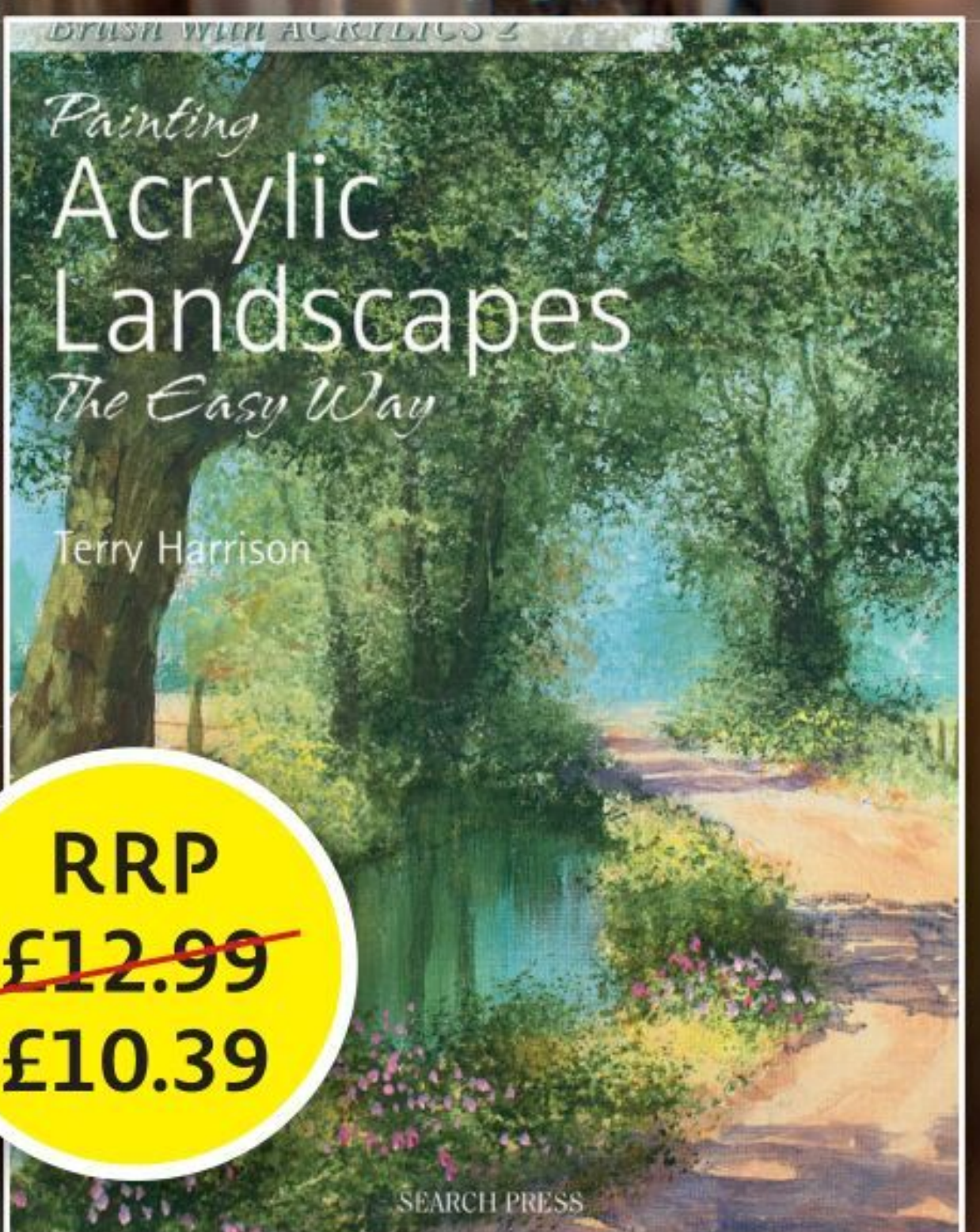
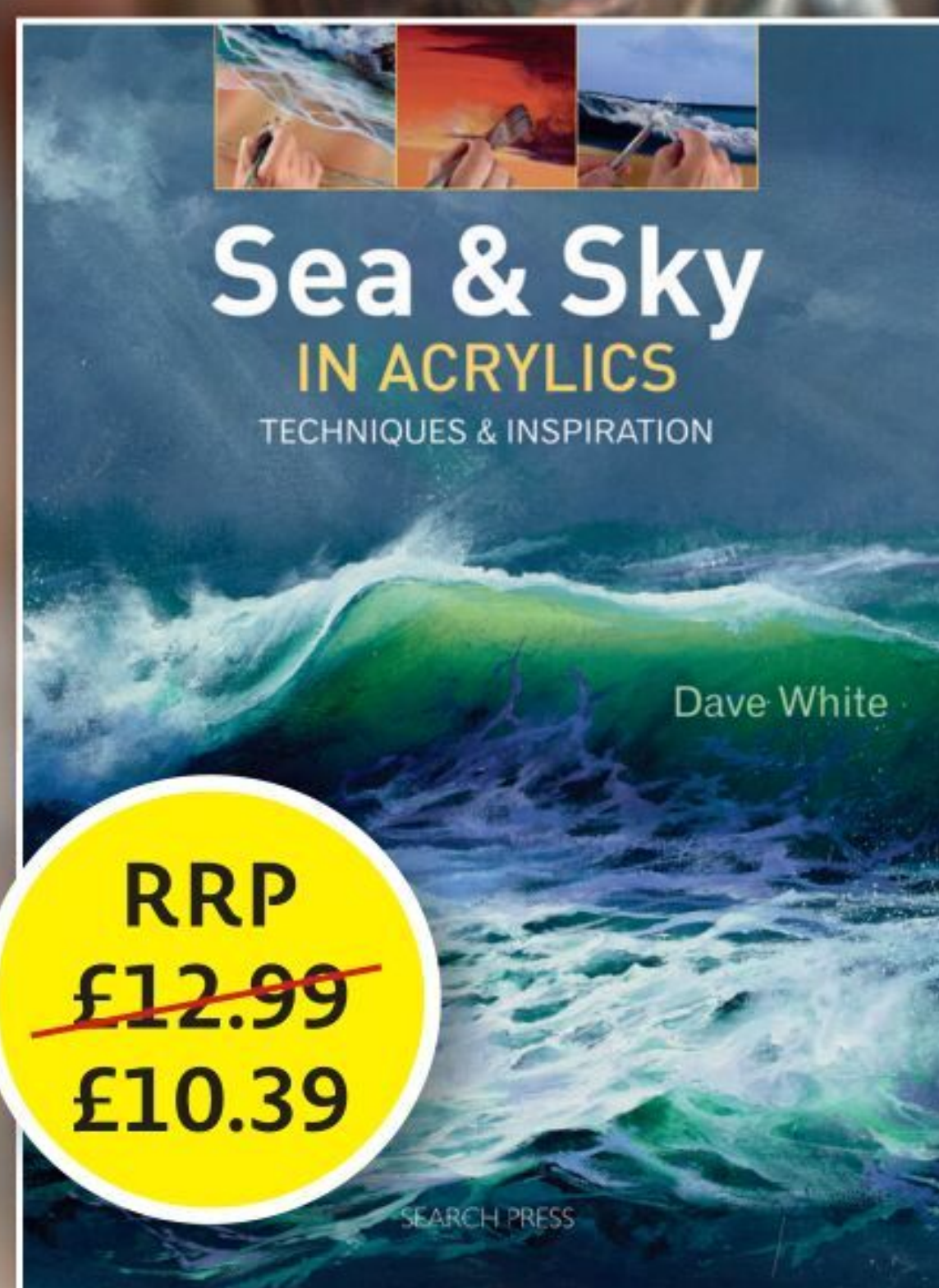
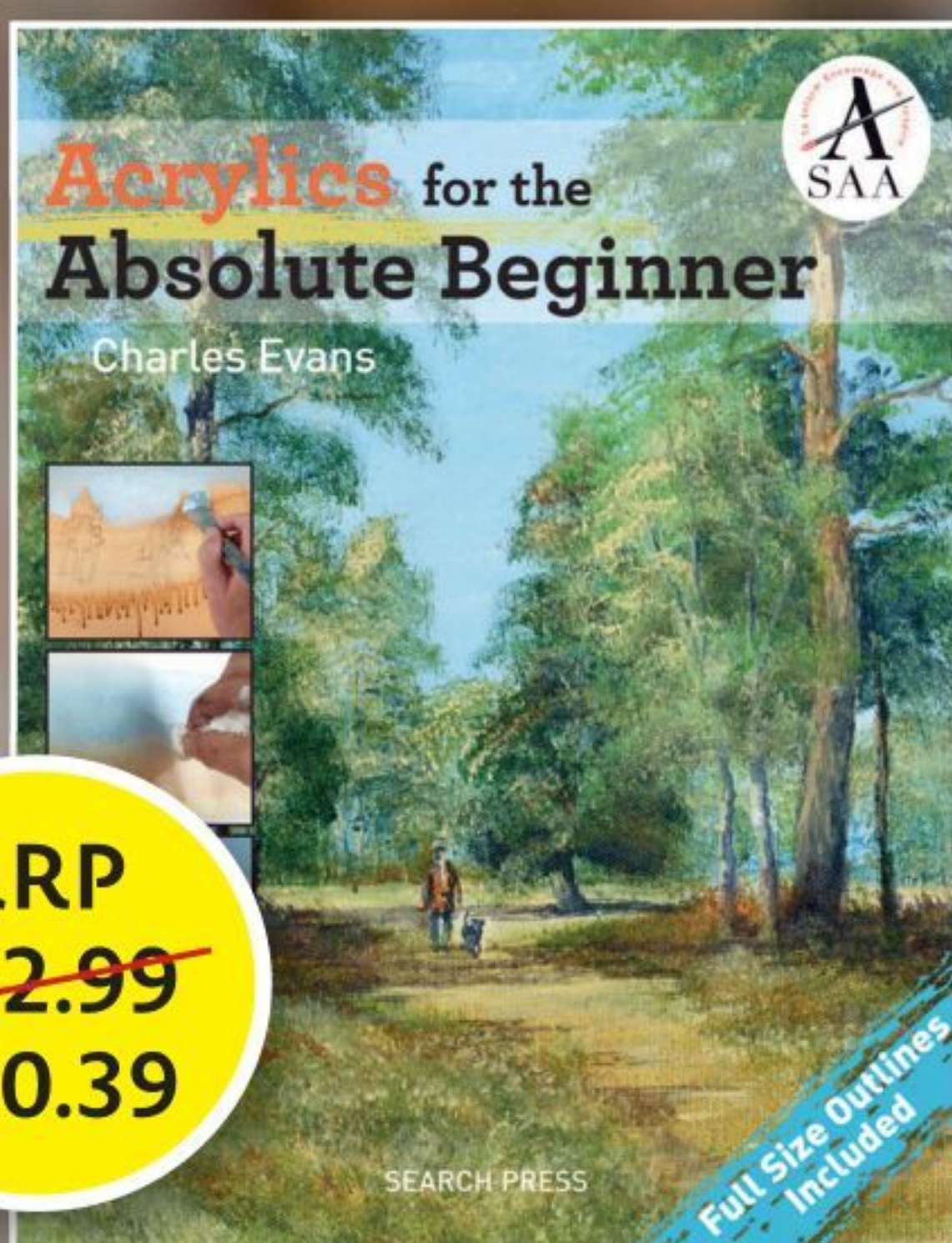
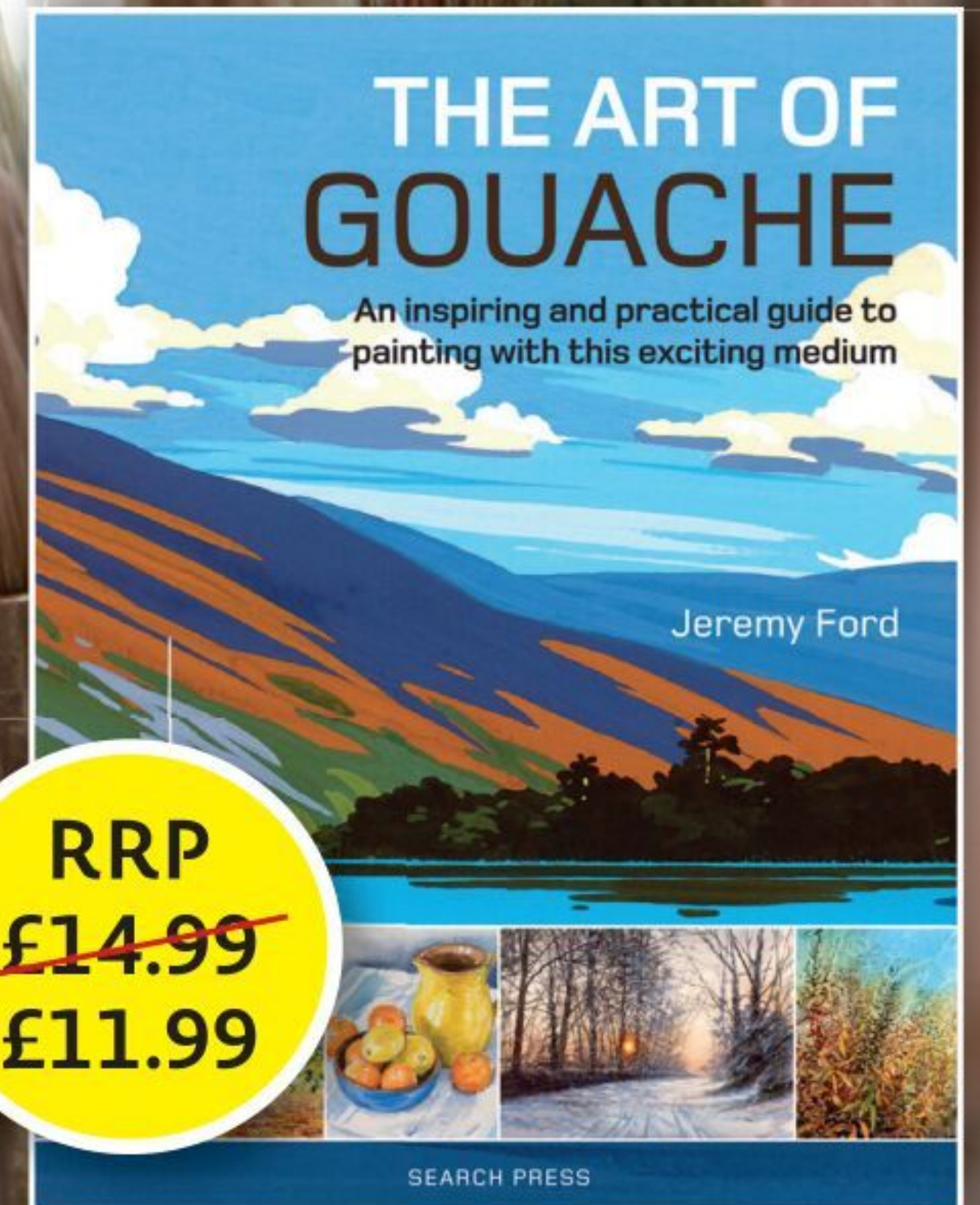
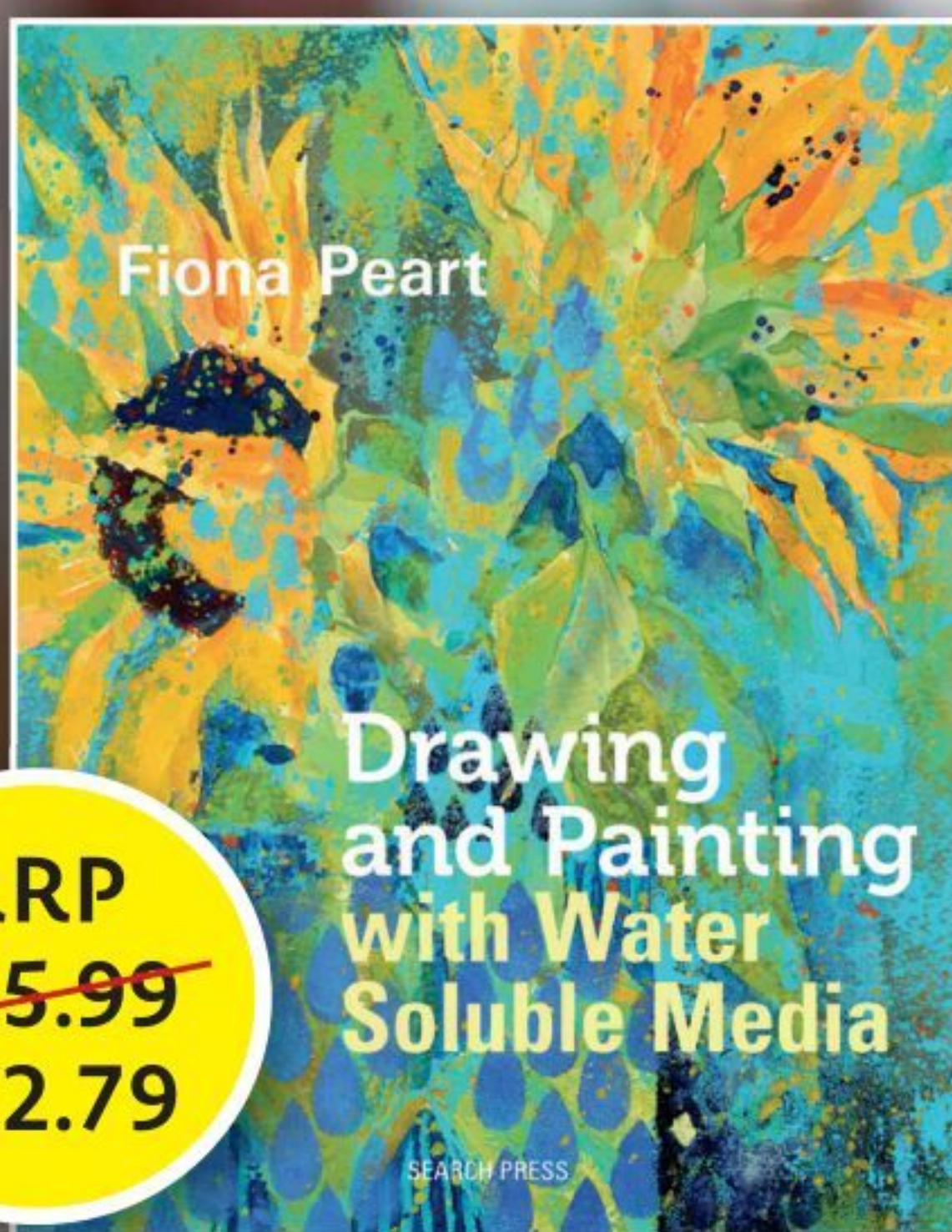
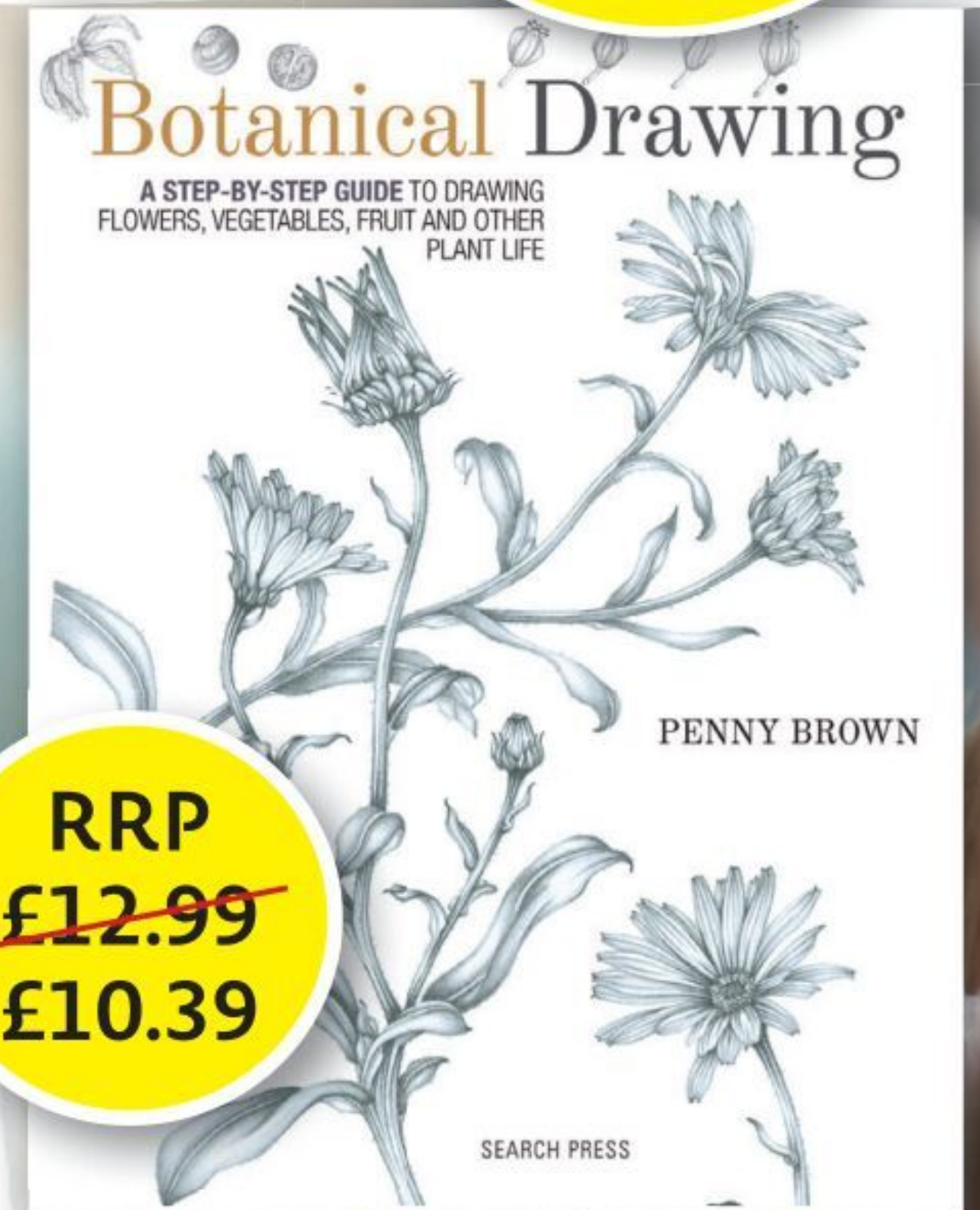
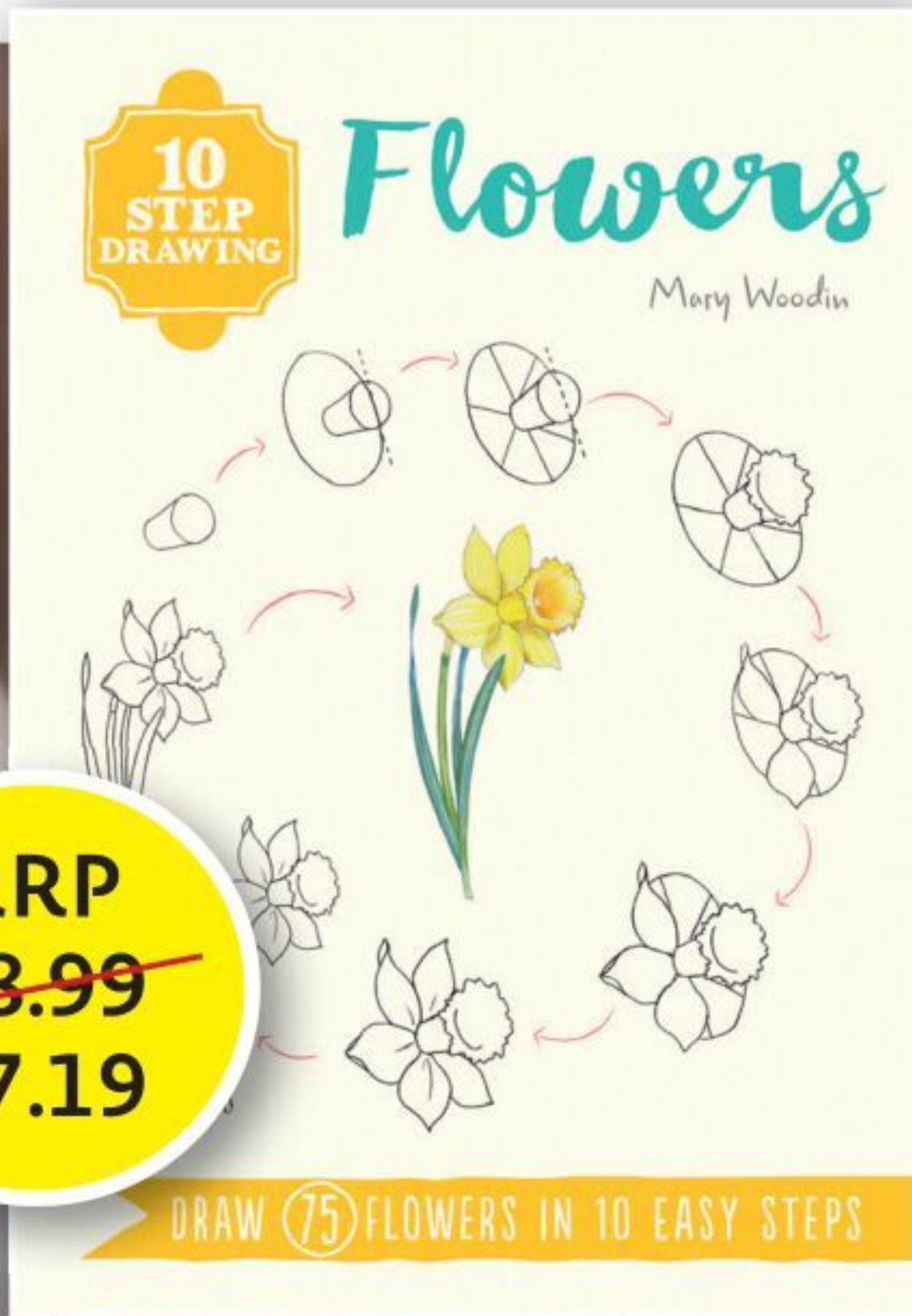
Murray Ince

Murray is the founder member of the Society of Painters in Water-Mixable Oils. Visit his website <https://murrayince.com> for details. Find out more about SPWMO by visiting <https://www.spwmo.org.uk>

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Along the right lines

Part 2 Develop your mark-making skills as you follow Anthony Nield's drawing of a country lane with cottage, figures and foliage


LEARNING OBJECTIVES

- Work with more confidence
- When to use different pens
- Practise mark making in ink

I often tell fellow artists at demonstrations or workshops that it's far better to draw and paint from your own sketches. Copying from a photograph can often be disappointing, as we all generally try to copy the photograph as carefully as we can. Often you will compare your picture against the photograph and be disappointed. So, you will improve your technique and style far quicker by working from your own sketches. Having nothing to compare it against, you will find your confidence and style will improve.

As always, there are exceptions to the rule. Often when I find myself out with friends or family, it can be difficult to hang around for 30 minutes, whilst I break out my sketching equipment, and capture the scene. This is what happened in the following demonstration. I only had a chance to take several shots with the camera, and on the following pages you will see the results. So here I have had a go at reproducing something the camera has captured.

The only advantage is you have all the information you need to complete the picture, and it's down to the artist how true he wishes to keep to the photograph. As you can see, I kept a close representation to the photograph, and have left very little out. If I had worked from a sketch, one thing I would possibly have changed or adjusted would have been the shrubs behind the figure. I would have simplified the whole bed.

I hope you enjoy this practice in mark making, working with tone, and learning to take the best from a photograph for your own drawings. 



▲ The finished drawing *Penshurst Cottages*, ink on smooth cartridge paper, 11¾×8¼in. (30×21cm)

Demonstration *Penshurst Cottages*

You will need

- Smooth cartridge paper 11¼×8¼in. (30×21cm)
- 2B clutch pencil
- Pigma Micron pen Nos. 0.8, 0.5, 0.3, 0.2, 0.1, 0.05
- Pentel brush pen

▼ Step 1

1 Initial work was carried out with a 2B clutch pencil, which I find better to use than a normal pencil. First, they stay the same length and weight their whole life and rarely do they break when you drop them. Secondly, you tend to look after them better than a pencil, probably because the initial cost is more expensive, but over time they work out to be more economical.

2 I then began to ink in the pencil sketch, using Pigma Micron pens. I normally start with either a 0.05 or a 0.5 nib. As you can see from the illustration, I inked in all the outlines and just hinted at some of the details on the foliage and buddleia behind the figure. Using a pencil as a guide is useful as you can make corrections with the drawing, which obviously is not possible if you dive straight in with a pen.



Step 2 ►

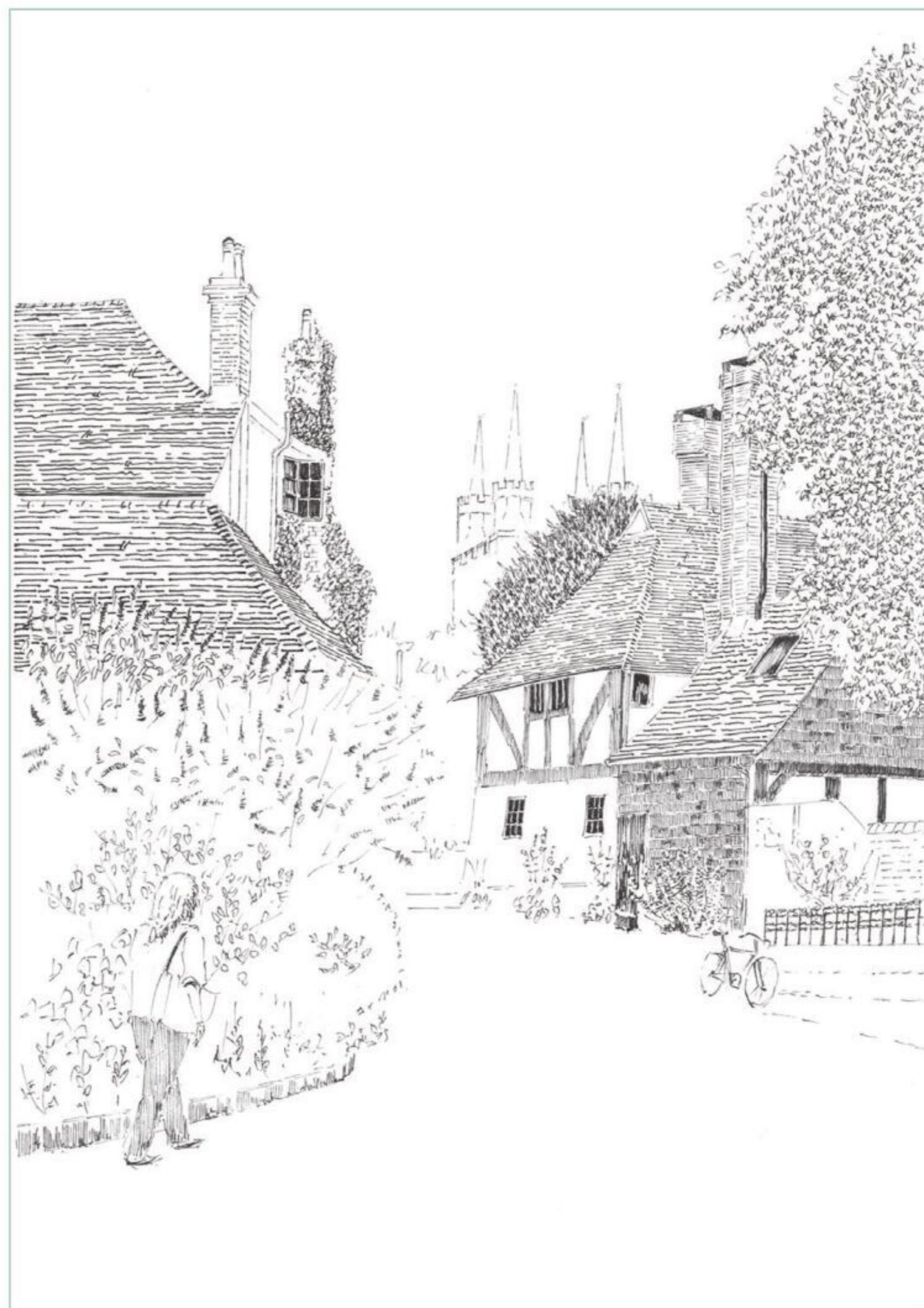
1 Here I used a 0.5 Pigma Micron pen to indicate the rows of tiles on the various roofs. The brick work on the chimney stacks was indicated using a 0.1 Pigma Micron, but not all the bricks were indicated.

2 The timber work on the two buildings to the right was indicated using 0.3 pen of the same make.

3 The ivy and the trees were drawn, using a set pattern of swirls or strokes for each different tree; this and the shape of the tree help to identify them as different species. You must always keep to the same pattern on the trees as you darken the foliage, otherwise they may fail to look realistic.

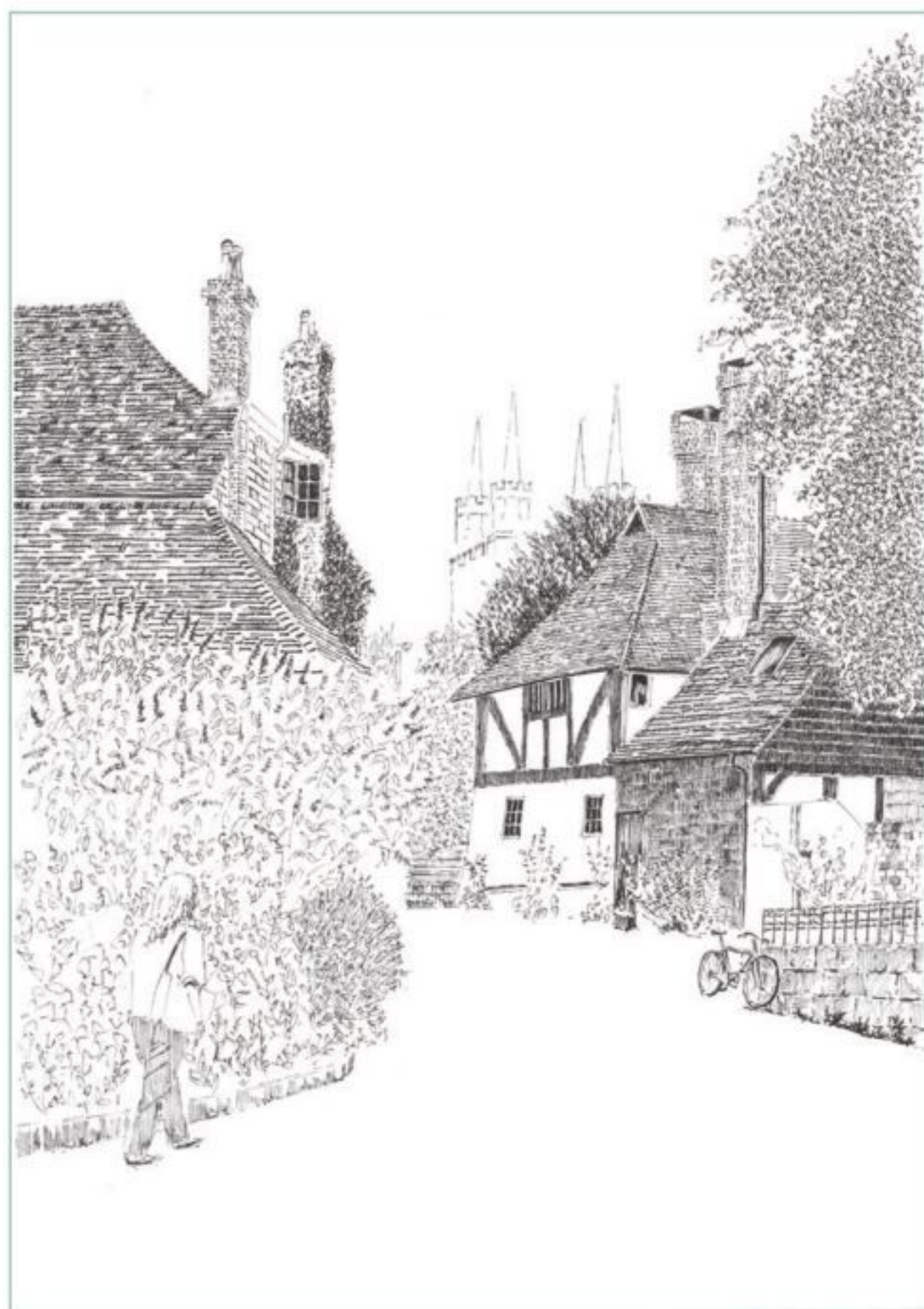


▲ Your reference material for this demonstration



▼ Step 3

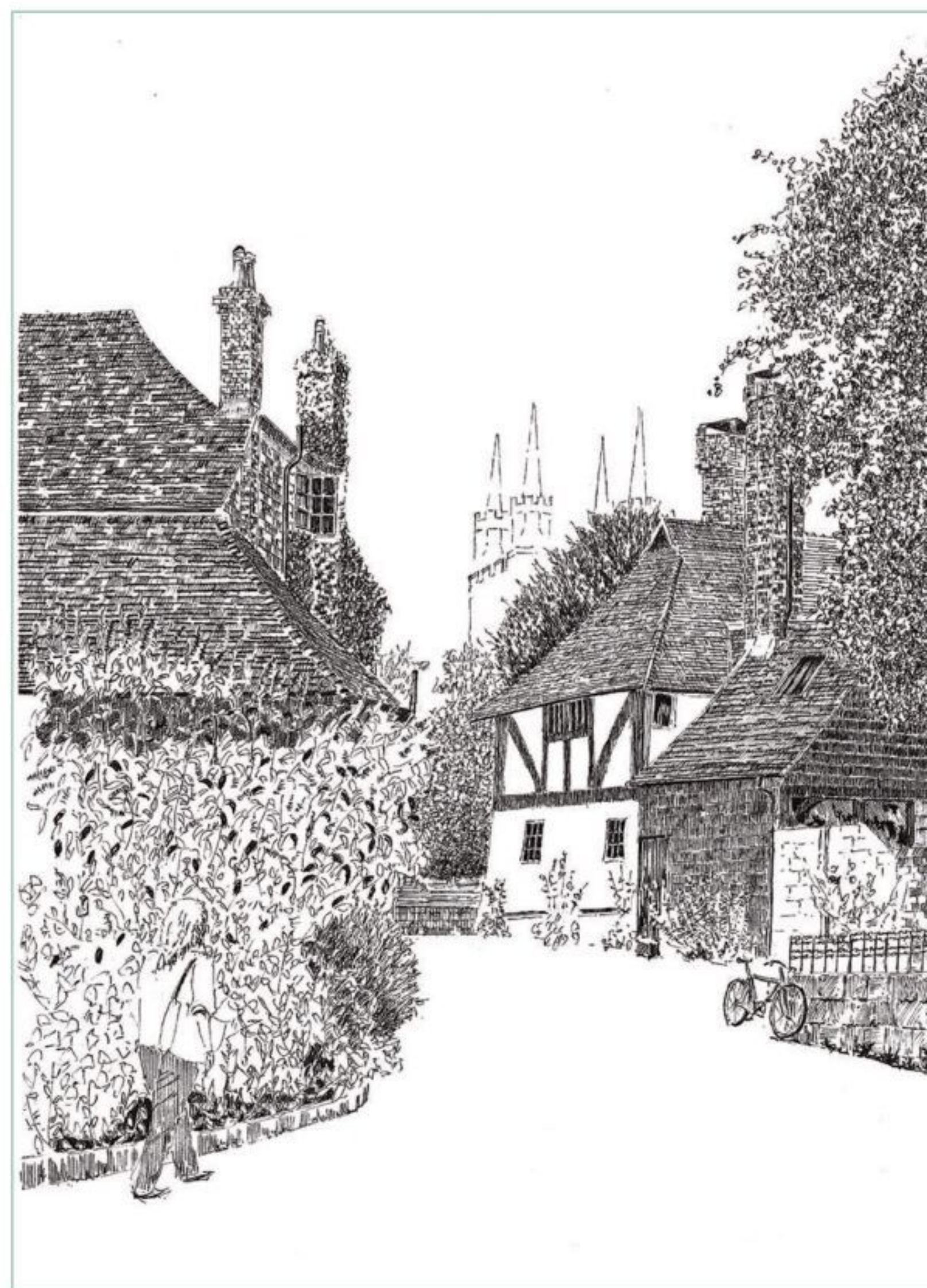
1 The bicycle was given more definition while the stone wall that the bicycle leans against was drawn with slightly curved parallel lines. I used



a similar pattern for each stone, but drew in different directions. In the photograph this is a block wall, but I used artist licence as I felt a stone wall would look more natural.
 2 A 0.8 Pigma Micron was used to indicate the vegetation at the base of the wall.
 3 All the trees were darkened again using the individual patterns for each tree, including the ivy. The distant tree in the centre was kept lighter in tone to improve the depth of field in the picture. Light and dark patterns were used to indicate the glass doors to the right above the two walls above the bicycle.
 4 The buddleia and shrubs behind the figure were given more definition and darkened.
 5 The roof tiles and brick work were darkened using parallel strokes with a 0.2 pen.

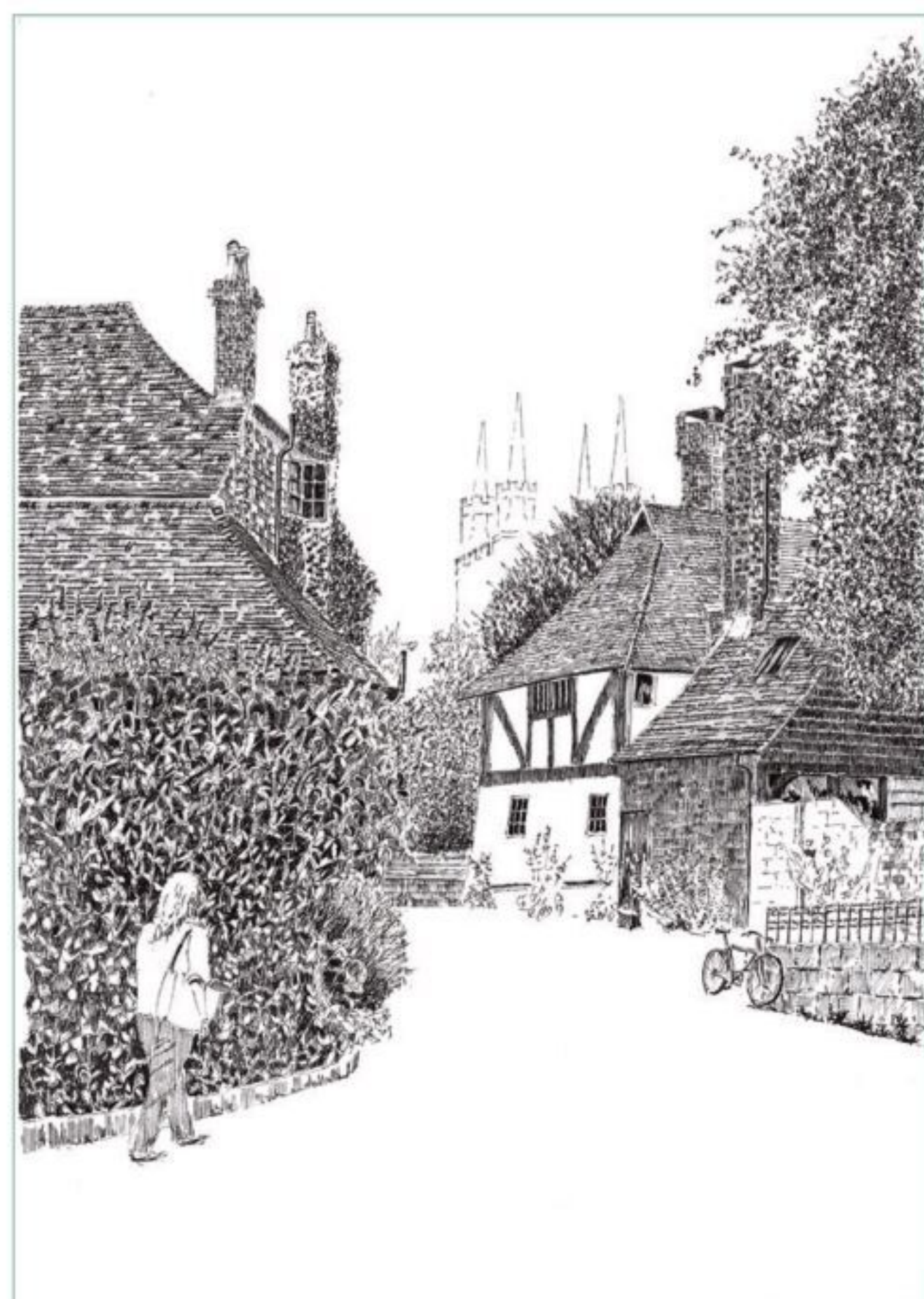
Step 4 ►

1 More detail was added to the shrubs and vegetation behind the figure using both a 0.8 pen and Pentel brush pen. I often use the brush pen for both pen and wash, and pen and ink work.
 2 The tree on the far right was further darkened to create shadow areas.



▼ Step 5

1 More detail was added to the buddleia and shrubs behind the figure, and the tree on the far right was further worked and shadow areas were slowly developed, again trying to give a three-dimensional effect to the tree.
 2 Vertical strokes were added to the chimney stacks on the right.



Step 6 ►

1 The church in the distance was given just a few vertical strokes with a 0.05 pen; this was done lightly only in the shadow areas. Again, I wanted to maintain the illusion of distance between the foreground and the church.
 2 Vertical lines were used to create the shadow sides of the chimney stacks.
 3 A shadow was thrown across some of the roof elevations and walls, on the buildings and the drive. This added interest to the middle distance and helped create a three-dimensional illusion.
 4 The shadow on the far right-hand tree was enhanced, and further pen work, including the Pentel brush pen, were used to darken the vegetation and shrubs. Against the figure, this added contrast. More detail was added to the hollyhocks growing at the base of the timber framed building.
 5 Further groups of shadows were added across the drive, which were progressively darkened towards the foreground, again adding the illusion of depth.



► The finished drawing *Penshurst Cottages*, ink, 11¾×8½in. (30×21cm)

Anthony Nield

Anthony has painted in several locations, including North and South America, Bermuda, the Caribbean, the Mediterranean, Iceland, the Falkland Islands and the Baltic. The variety of the

subject matter is a tremendous inspiration for his work. He demonstrates and runs workshops for art groups in the south-east of England, and workshops on cruise ships, his favourite being with Saga. His work can

be found at the Sevenoaks Art Shop and Gallery, London Road (01732 452551) and at The Spa Galleries, The Pantiles, Royal Tunbridge Wells (01892 542647). See more work at www.anthonynield.co.uk


Reflections

Practise colour mixing for painting reflections in fast flowing water, with Colin Steed

LEARNING OBJECTIVES

- How to paint fast-flowing water
- Use a limited palette
- Use different brushstroke techniques

For this exercise I chose a photograph of the River Wye, taken during a painting trip to Powys, Wales a couple of years ago. It is a fast-flowing river at this point, making the reflections look blurred and out of focus. As water has a colour of its own, reflections are

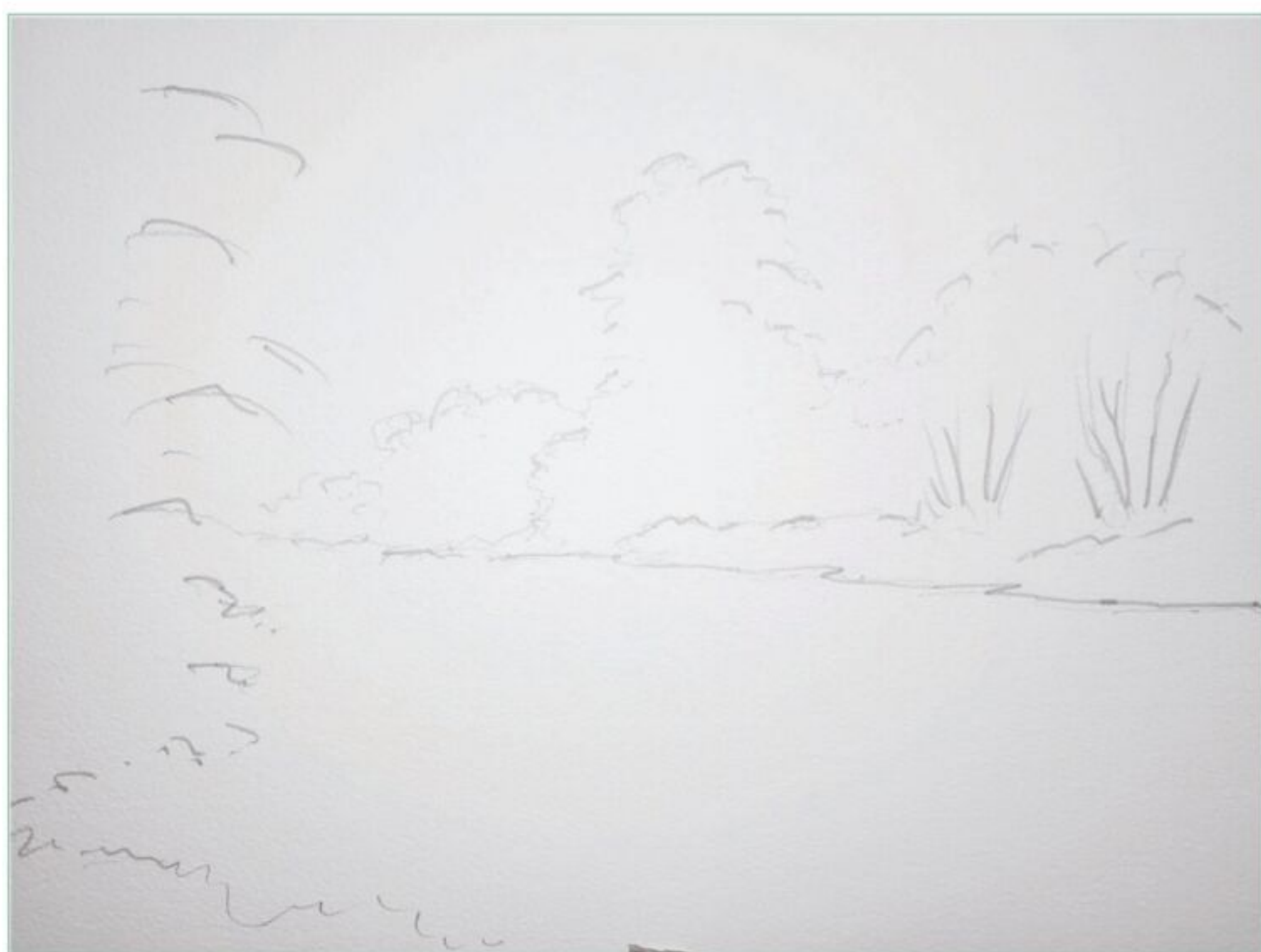
rarely the same colour and tone as the object being reflected. A light area normally reflects darker, and a dark area quite often reflects lighter. Before we can consider painting reflections, we must first paint the landscape either side of the river. 

You will need

- **Surface**
 - Bockingford 140lb NOT watercolour paper, 11×15in. (28×38cm)
- **Winsor & Newton Professional watercolour**
 - Winsor blue, Prussian blue or phthalo blue
 - Cadmium lemon
 - Indian red
- **Brushes**
 - Daler-Rowney Mop No.4,
 - Pro Arte Rounds No. 10 & 6
 - Pro Arte Rigger No. 4
- 3B pencil



► Your reference photo for this demonstration



▲ Step 1

Using a sharpened 3B pencil, draw the edge of the riverbank in the distance, leaving plenty of room for the water area. Next, draw the outside edges of the trees, an indication of small tree trunks and a couple of pencil lines to indicate the slope of the bank. The large tree and bank of the left can then be added.



▲ Step 2

- 1 Attach your paper to a board in the four corners with a small piece of masking tape and lay the board at a 15-degree angle towards you.
- 2 Dampen the sky, trees and bank down to the water line using a No. 4 mop brush.

Demonstration *River Wye*

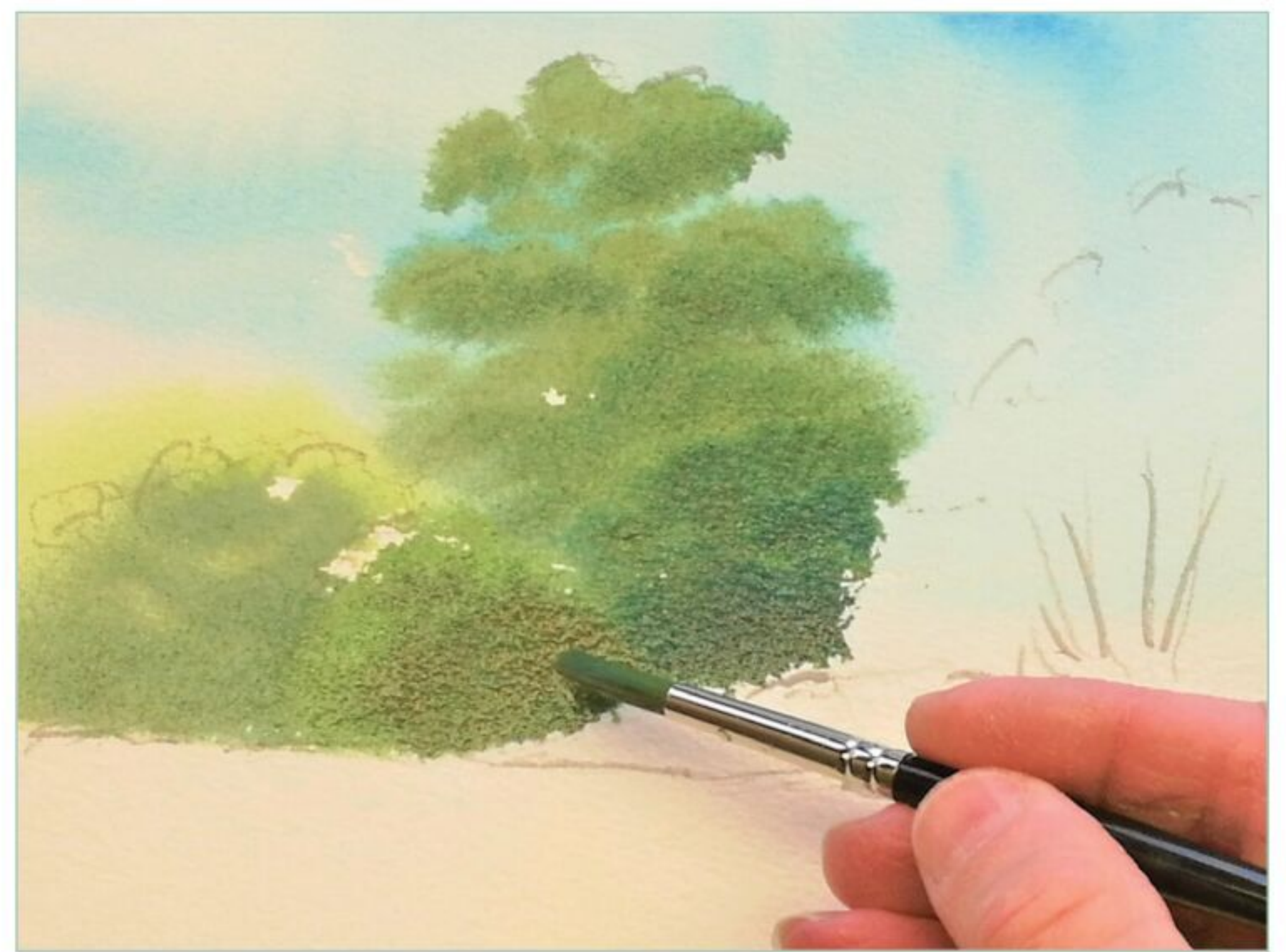
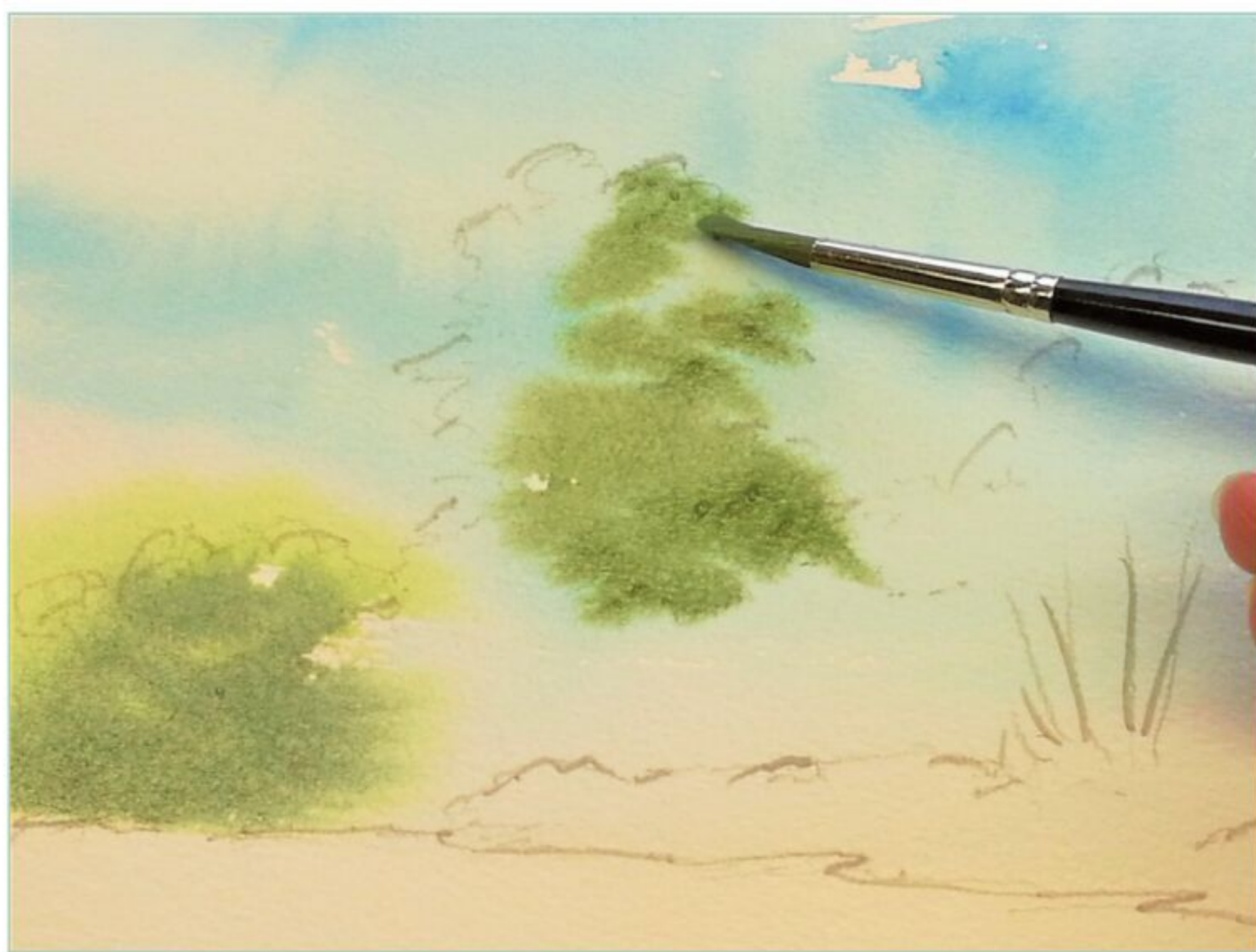
▼ Step 3

- 1 Before the paper dries, change to a No. 6 Round brush and mix a weak blue-green using Winsor blue and cadmium lemon. Paint the most distant tree.
- 2 Add a touch more cadmium lemon and paint the slightly larger, yellow-green tree to the right.



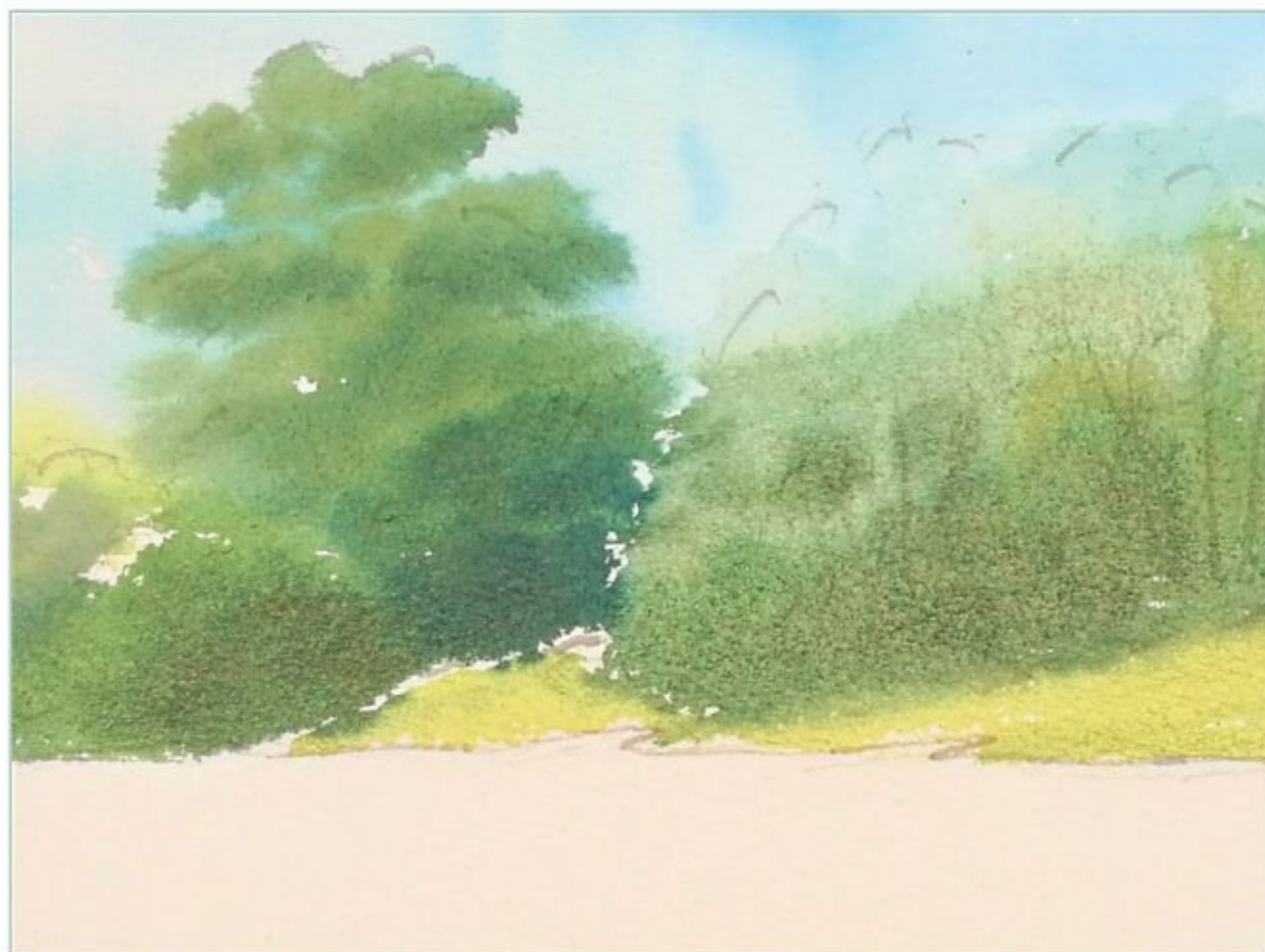
Step 4 ►

While the yellow tree is still damp, mix Winsor blue and cadmium lemon with just a touch of Indian red and paint the lower, right-hand corner, allowing the paint to blend in its own way. This is the shadow side of the tree.



▲ Step 5

- 1 Mix Winsor blue with cadmium lemon to make a medium strength mix to paint the large tree in the centre. Use the side of the brush, leaving some gaps in the leaf areas at the top of the tree.

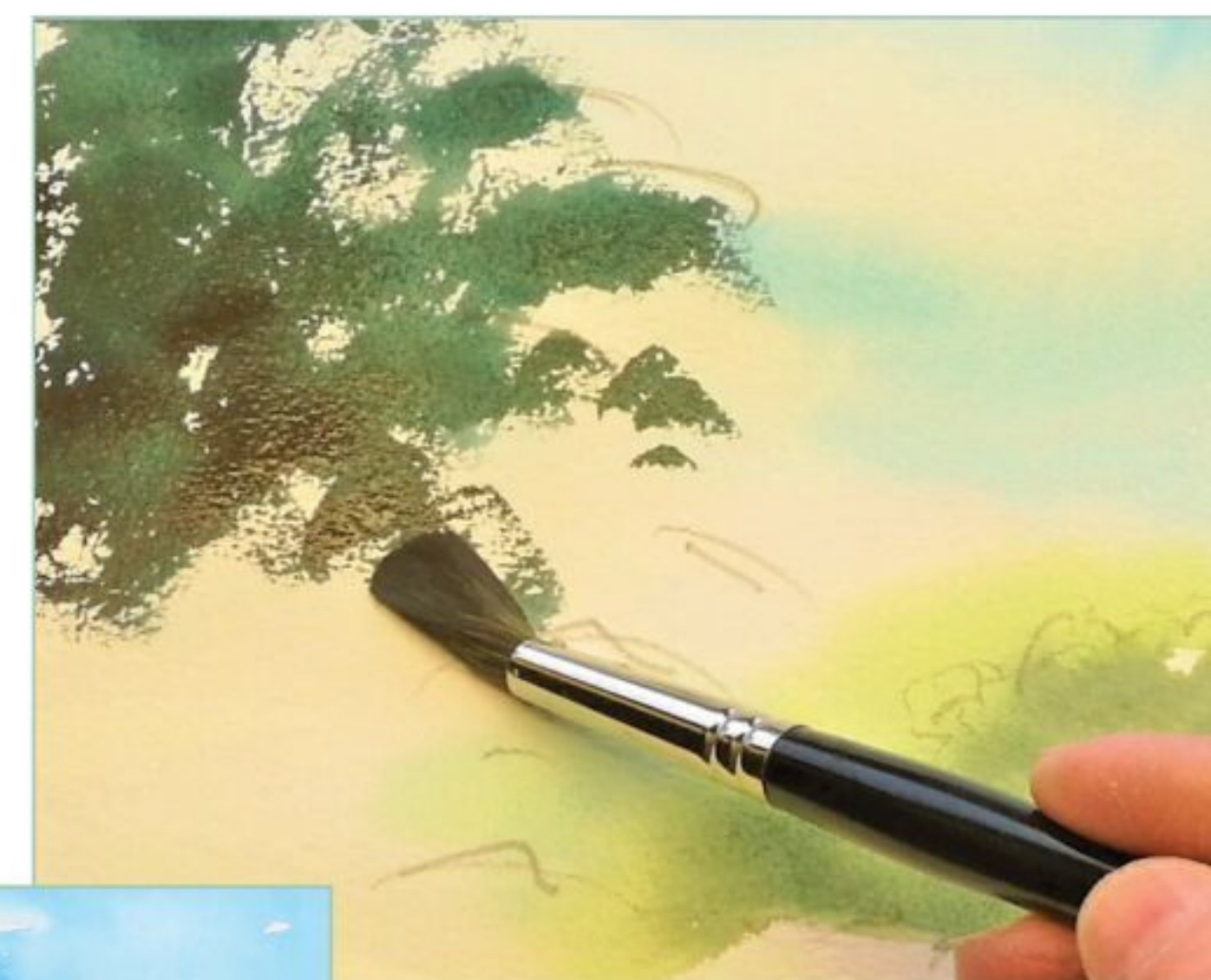


▲ Step 6

- 1 Mix Winsor blue with cadmium lemon and add a touch of Indian red. Make this mix much stronger than the first tree colour. Apply to the lower right-hand corner to create the shadow side.

Step 8

- 1 Mix a strong green-grey colour by adding Indian red to Winsor blue with just a touch of cadmium lemon. Apply this colour with a No. 10 using the side of the brush and small downward strokes. Try to achieve the look of overhanging leaf areas and leave some gaps to show individual branches.



▲ Step 7

- 1 Paint the trees to the right of the large tree using a mix of Winsor blue, cadmium lemon and Indian red, but make this mix slightly weaker by adding a little water.
- 2 Clean the brush and paint a weak strength of cadmium lemon over the rest of the bank down to the river's edge. Allow to dry.



- 2 Work your way down the tree giving the impression of dark, overhanging branches. Now paint the small area of bank in the bottom left-hand corner.

Demonstration *continued*



▲ Step 9

Using a No. 4 Rigger with a strong mix of Winsor blue and Indian red add the small tree trunks to the trees on the right.



▲ Step 10

Continuing with the Rigger and the mix of Winsor blue and Indian red, paint an impression of the dark earthy bank that we often see on these fast-flowing rivers.



▲ Step 11

1 Load a No. 4 mop brush with a medium strength of Winsor blue. Starting at the water line on the far bank, paint across the paper, working down.
2 As you near the foreground bank add more Winsor blue to achieve a strong, blue colour.



▲ Step 12

Work quickly, wet in wet, before the paper dries. As the riverbank is close to the water's edge, this is the first reflection seen in the water. Use a No. 6 Round to apply a mix of cadmium lemon with a touch of Winsor blue and Indian red to the water's edge against the far bank. Work quickly before the paper dries to achieve a blurred reflection of the riverbank.



◀▶ Step 13

1 Next, paint the tree reflections. Start with the dark tree using Winsor blue with a little cadmium yellow and Indian red. Paint with horizontal brushstrokes, working down the paper and leaving spaces on the outer edges to allow the underpainting to show.
2 Use more cadmium yellow for the lighter trees and more Winsor blue to reflect the dark tree in the foreground. Allow the paper to dry.

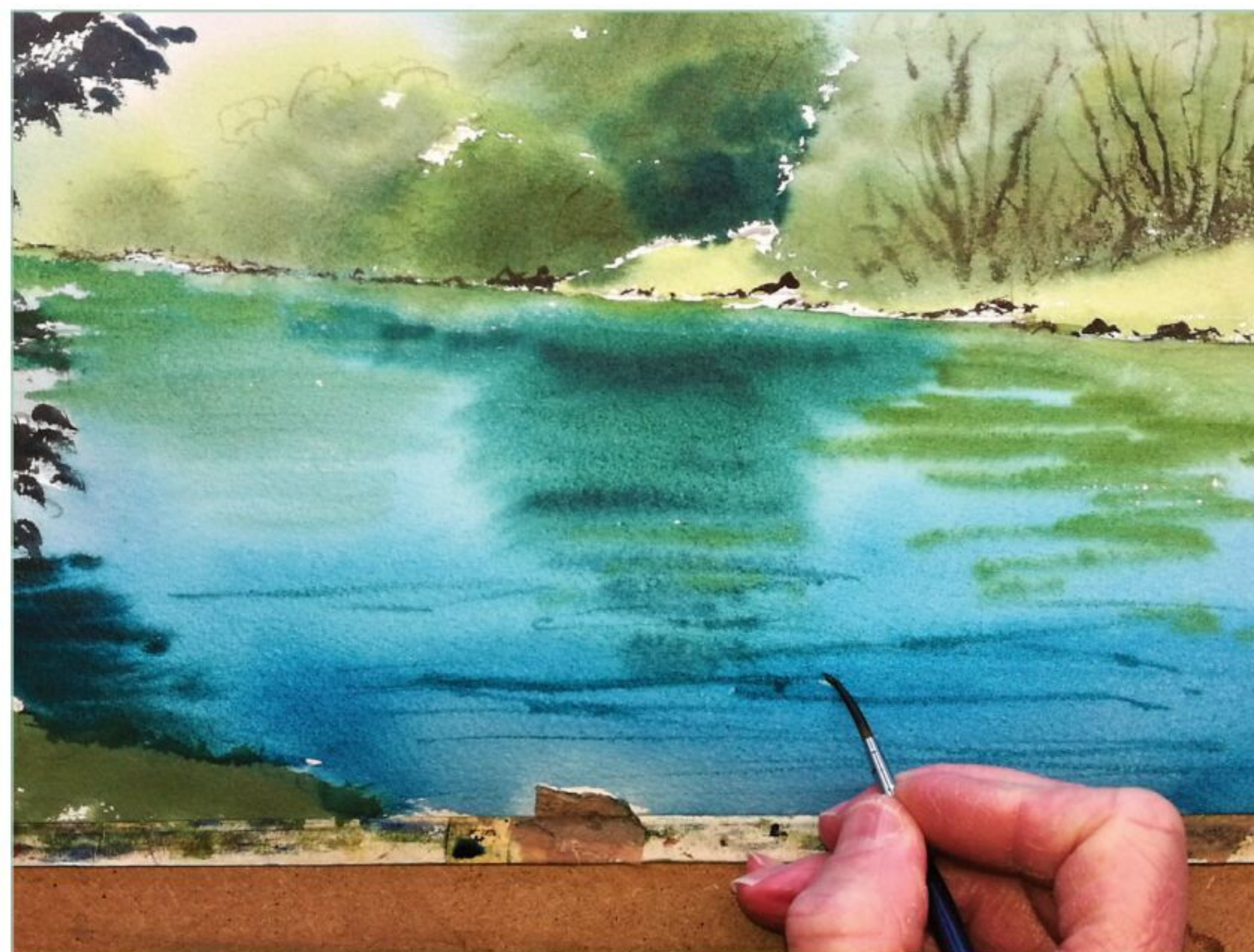


Step 14 ▶

Once the paper is dry, use a No 4. Rigger and a strong mix of Winsor blue and Indian red to paint a small number of horizontal lines in the foreground to indicate ripples and movement.

▼ Step 15

To create an added sense of movement, lift off small stripes of paint using a slightly damp $\frac{3}{8}$ in. flat brush. Remember, a damp brush will lift off colour while a wet brush will apply colour. These areas should be narrow in the distance, widening as you they come forward. Use restraint here, you can always add more later.

*Colin Steed*

Colin's artwork has gained in popularity over recent years along with his YouTube art tutorial channel. Find out more by visiting www.colinsteedart.com



▲ The finished painting *River Wye*, watercolour on Bockingford 140lb NOT watercolour paper, 11×15in. (28×38cm)

Live watercolour webinars with Liz Chaderton

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Tawny owl head study

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Playing with textures

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Ink and wash: Bird of prey

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Liz Chaderton creates paintings which help people see the world in a new and fresh light. Her paintings are full of vitality and *joie de vivre*, hoping to capture the beauty and energy of the flora and fauna we often take for granted.



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Work in detail

Enjoy this challenge as you follow Dr Susan Poole's tips and techniques for depicting a valued object in every detail

LEARNING OBJECTIVES

- Create the effect of shiny surfaces and highlights
- Get to know your materials
- Capture texture and smooth surfaces realistically

Coloured pencils are the perfect medium if you need to combine your artwork with other activities. They can be picked up and put down without any need for clearing up paint palettes or brushes, and there is no fear that your work will deteriorate if left for a length of time. The colours are also bright and do not change in use, unlike some paints that appear lighter when dry. There are also vast ranges of enticing shades on the market from which to choose. I keep the pencils I select for a particular drawing in glass tumblers, one for 'warm' colours (reds, browns, yellows) and one for cool colours (blues, greys and greens). These are put on a shelf to one side in between sessions.

Drawing directly from an object rather than a photograph allows it to be seen from many angles to get a good sense of it, whereas a photograph will often 'flatten' or distort the image. Working from an object, however, presents different challenges. Perishable subjects, such as fruit, vegetables or flowers, can deteriorate if the drawing needs more than one sitting.

You will need

- **Paper** I used Fabriano Artístico Extra White watercolour paper (300gsm, Hot-pressed) for this drawing. There are a range of smooth-surfaced good-quality papers suitable for coloured pencil drawings. I have also used Arches HP watercolour paper and Strathmore's Bristol plate surface with good effect, the latter giving the crispest lines.
- **Coloured pencils** I used Faber-Castell Polychromos pencils (see list of colours, right). These are oil-based pencils and, if detail is needed, they can keep a finer point for longer than some other wax-based brands.
- **Pencil sharpener** This can be electric or manual but does need to be very sharp. I use a small metal manual one. Try it out in the shop before you buy, as some have indifferent blades.
- **An emery board or fine sandpaper** Useful for improving the fineness of the pencil point sometimes instead of using a sharpener.
- **Putty rubber** Medium soft is best.
- **Scalpel** A scalpel or fine craft knife can be useful at times for scraping off tiny blobs of unwanted colour.
- **Kitchen paper**, or similar, to rest your arm on the parts of drawing you are not working on to prevent smudging or marking it.
- **Tracing paper** for making the initial drawing.
- **A light box** (optional) for help transferring the tracing onto paper.
- **Blending pencil** (optional) or cotton bud for blending colours if desired.



▲ The finished drawing *Dragon Turtle*, Polychromos coloured pencil on Fabriano Artístico Extra White 300gsm Hot-pressed watercolour paper, 9½×13¾in. (24×35cm)

Your reference

I chose for my object this unusual dragon turtle (above) I bought in China a few years ago. It was carved from a single block of green jade but displays a mixture of hues, with thready red veins as well as patches of yellow and different tones of

POLYCHROMOS COLOURS USED





▲ Preliminary sketchbook drawing of the dragon turtle using B and 3B pencils, 7½×9½in. (19×24cm)



▲ The design made on tracing paper, ready to transfer onto drawing paper, 9½×13¾in. (24×35cm)



▲ Your reference for this demonstration: a jade dragon turtle, 28cm long

green. The head has also been polished to create attractive patterns of reflected light. I felt this surface was important to try to capture, and as I expected the drawing would take me more than one sitting, I knew I would need the same lighting each time to maintain a consistency with these patches of light. I sat my dragon on a table and used a couple of lamps with Daylight bulbs to give it the same lighting each time I worked.

The dragon turtle is a legendary Chinese

creature. It has been represented in Chinese art for centuries. It has the head and tail of a dragon and the body of a turtle. Chinese culture created an astrology distinct from that in western cultures. Both the dragon and the turtle were considered celestial creatures, identified with two cardinal directions, the dragon with the east and the turtle with the north. Combining these two forces was thought to make both stronger. The energy of the dragon is associated with courage, auspiciousness, and good luck. Turtles bring stability, longevity and protection.

Unless illustrating something for a particular purpose, when a very accurate visual description may be needed, a drawing can be seen as an opportunity to emphasise those qualities you find most interesting.

Preparation

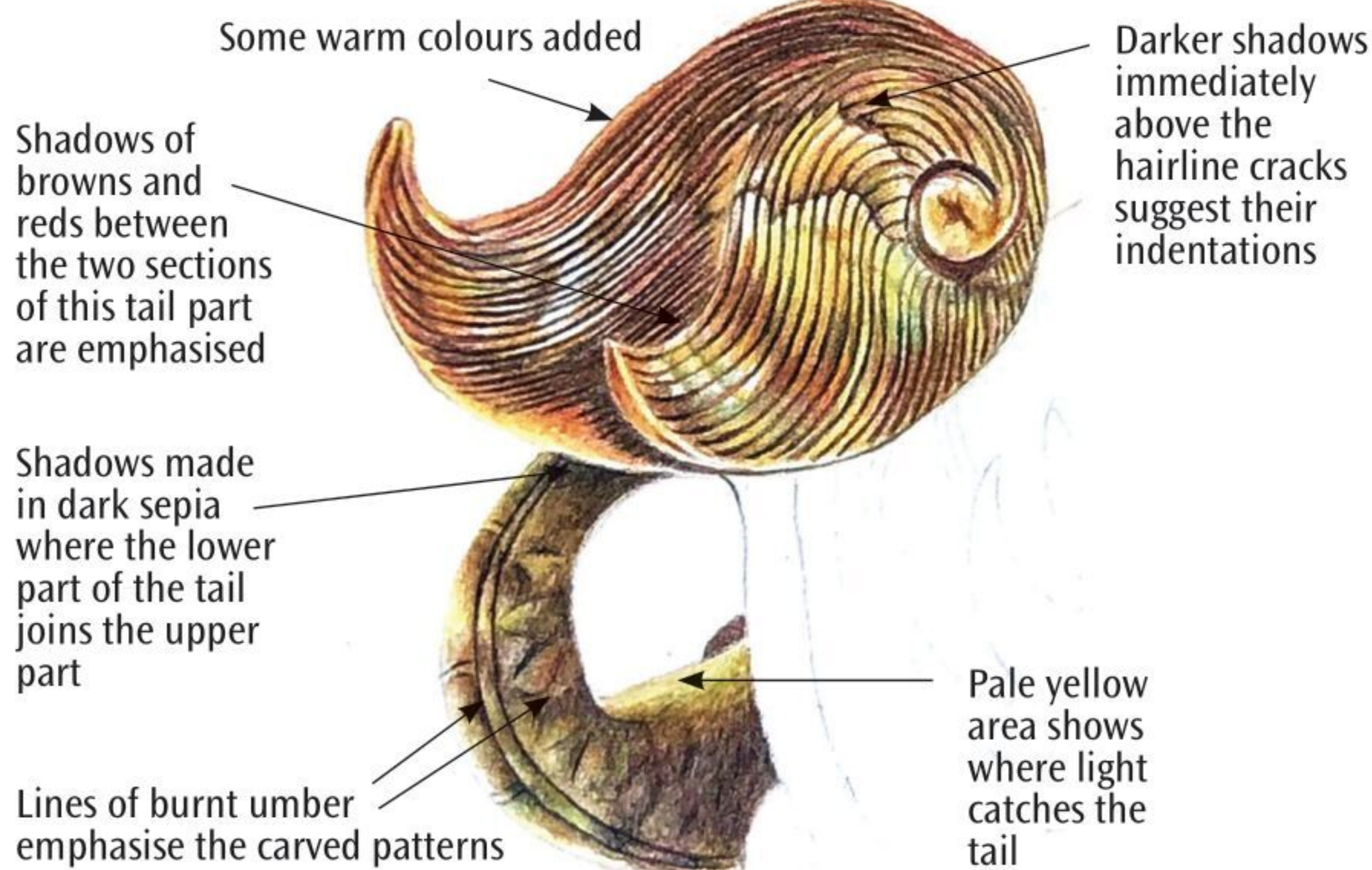
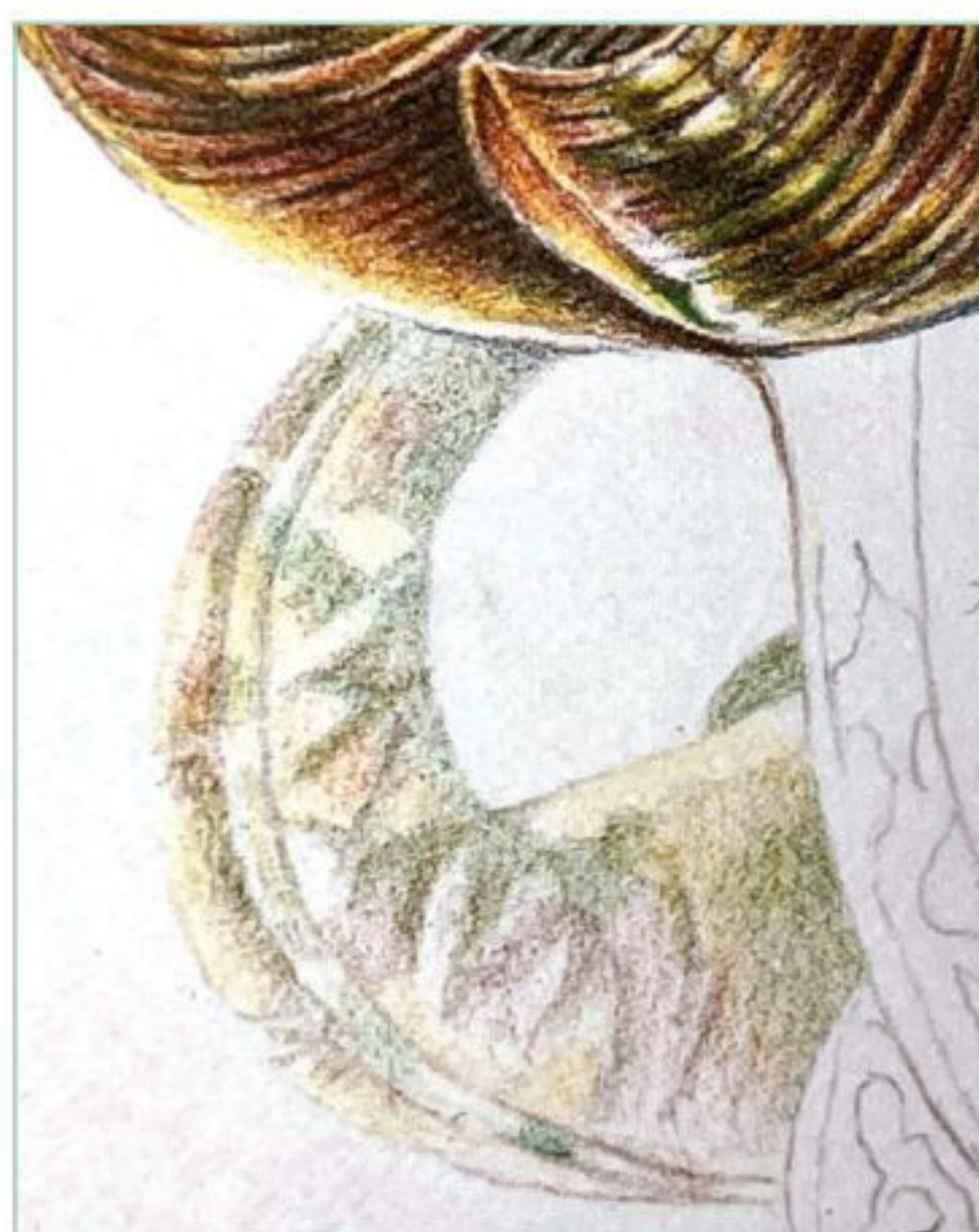
Having chosen my object of interest, the first thing I did was make a simple sketch of it (top left). This was an important stage because it made me look more closely at my subject. Although it had sat around in my house for a couple of years there were aspects I had never noticed before. I had not really seen the strange bat-like creature on its turtle shell for example. The sketch helped me look closely at my object.

I then drew a larger version of the dragon turtle in much more detail on a sheet of tracing paper (above left), marking up the small areas of reflecting light spots I could see, rather like a map. The advantage of making my drawing first on tracing paper was that I could make amendments as I went. If these are done on the final sheet of drawing paper, the surface can stay marked. When transferring the tracing onto the paper, or if the drawing is made directly onto the paper, the pencil lines need to be kept light so they don't intrude on the final coloured pencil work. A lightbox can be useful for quickly transferring the tracing



◀ 1 Draw the carved lines on the top of the tail

▶ 2 Begin work on the lower tail with greens and yellows



Some warm colours added

Shadows of browns and reds between the two sections of this tail part are emphasised

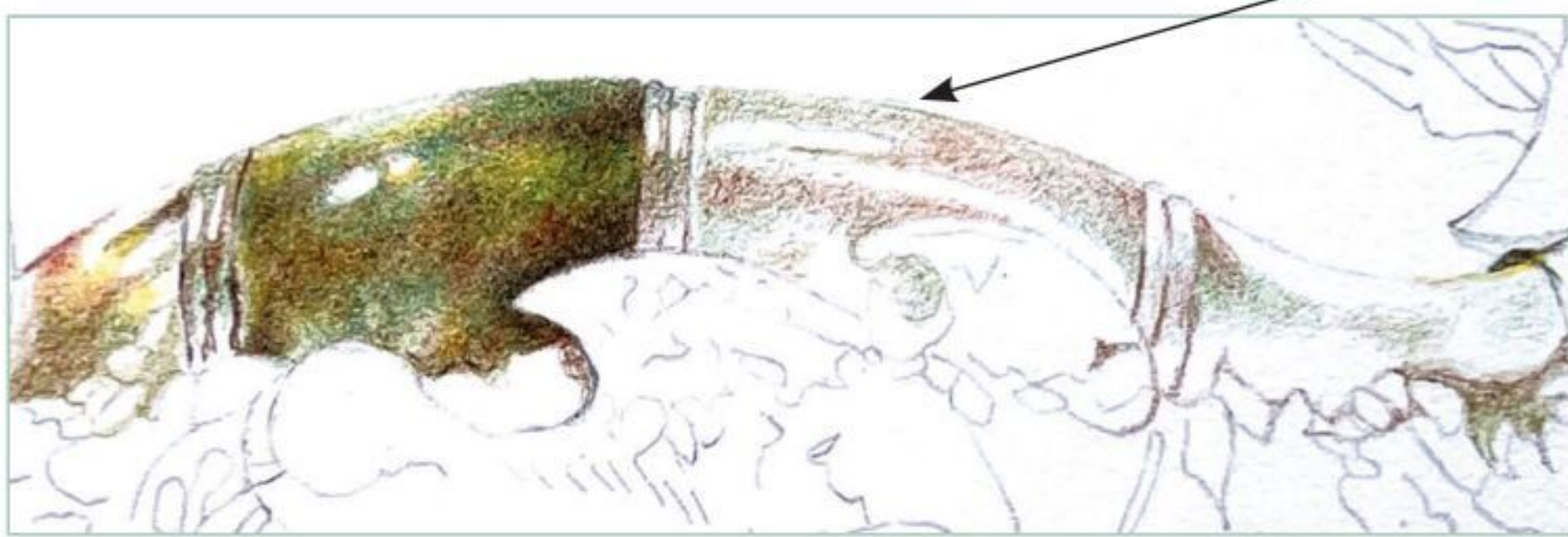
Shadows made in dark sepia where the lower part of the tail joins the upper part

Lines of burnt umber emphasise the carved patterns

Darker shadows immediately above the hairline cracks suggest their indentations

Pale yellow area shows where light catches the tail

Work along the back of the turtle shell. Leave slivers of white paper bare to suggest reflected light that appears on the shiny surface



onto the clean sheet of paper.

I tend to work on coloured pencil drawings in sections. I find this more rewarding where a lot of detail is involved and when I have the object in front of me to see in advance the tonal contrasts. This does not preclude making small tone or colour adjustments to the final piece if needed. For each section I first select the colours I might want for that part.

I build up colours from light to dark. Coloured pencil is not as easy to erase as graphite pencil so it is safer to establish tones and colours lightly initially.

Stage 1

I started with the tail, which was the darkest part of the dragon in tone and the reddest (opposite). First, using raw umber, I drew the lines that had been carved in the thick tail end. I added light yellow ochre towards the tip. I then emphasised the interesting hairline cracks that appeared across the tail using the darker burnt umber. Once these lines were drawn, I gradually built up the warm colours of terracotta, burnt ochre, Naples yellow and a touch of Venetian red at the highlights. I also increased the density of the brown lines and introduced slight shadows of browns and reds between the two layers of the tail end. By adding darker shading immediately above the hairline cracks, an impression of their indentation was created.

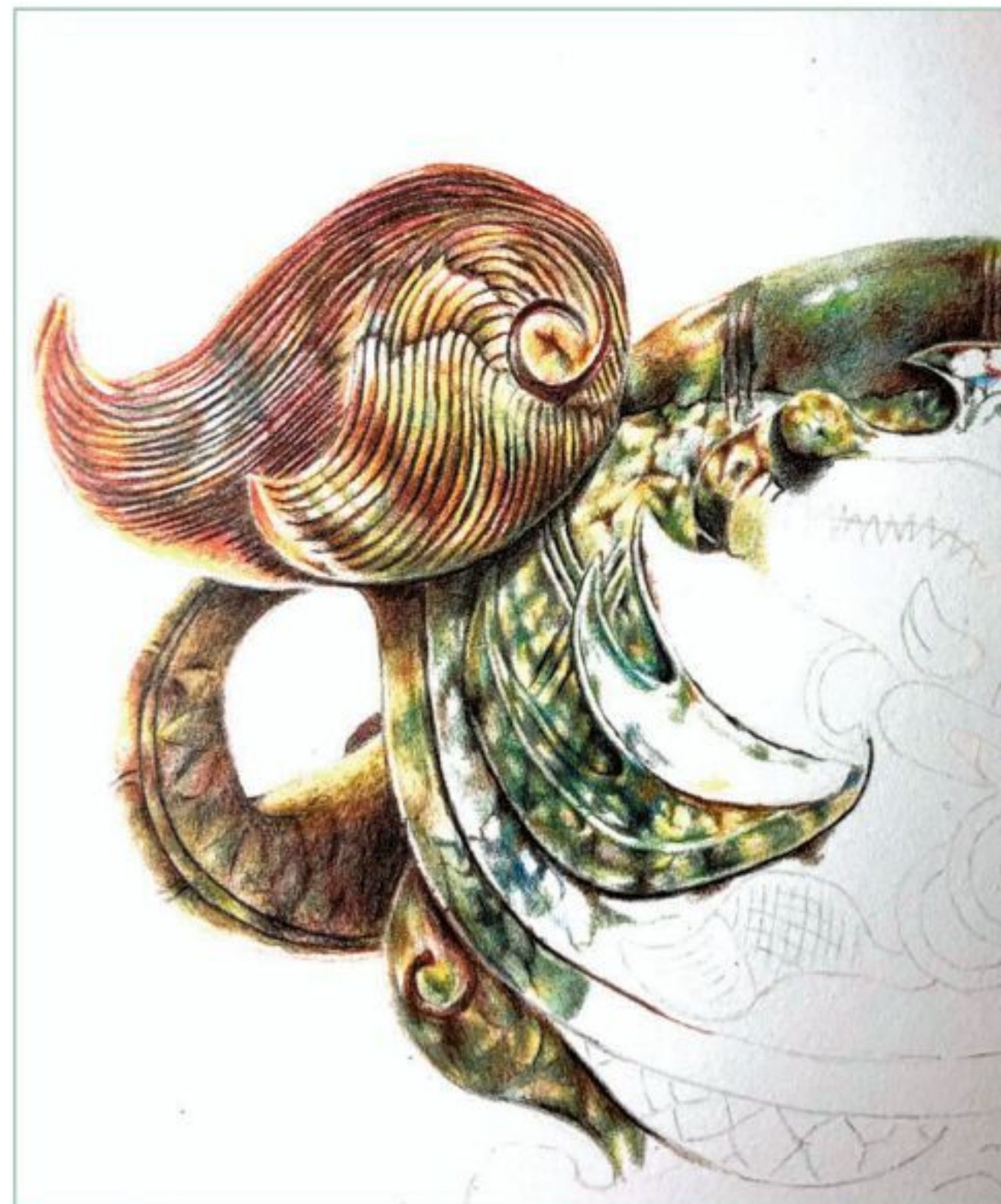
Finally, I worked on the lower part of the tail with greens and yellows then emphasised the lines that had been carved with burnt umber. I added shadows with dark sepia.

Stage 2

Next, I wanted to work on the back of the turtle's shell (top). This was much greener than the tail and there were interesting white patches of light created by the shiny surface. I had outlined these roughly in my traced drawing. Starting again with pale colours first, I used a mixture of the yellows and greens, together with a touch of Venetian red as contrast, to build up the tones and hues along the back. I also outlined the white light patterns more clearly, leaving the paper bare for these parts, to create the impression of a shiny surface.

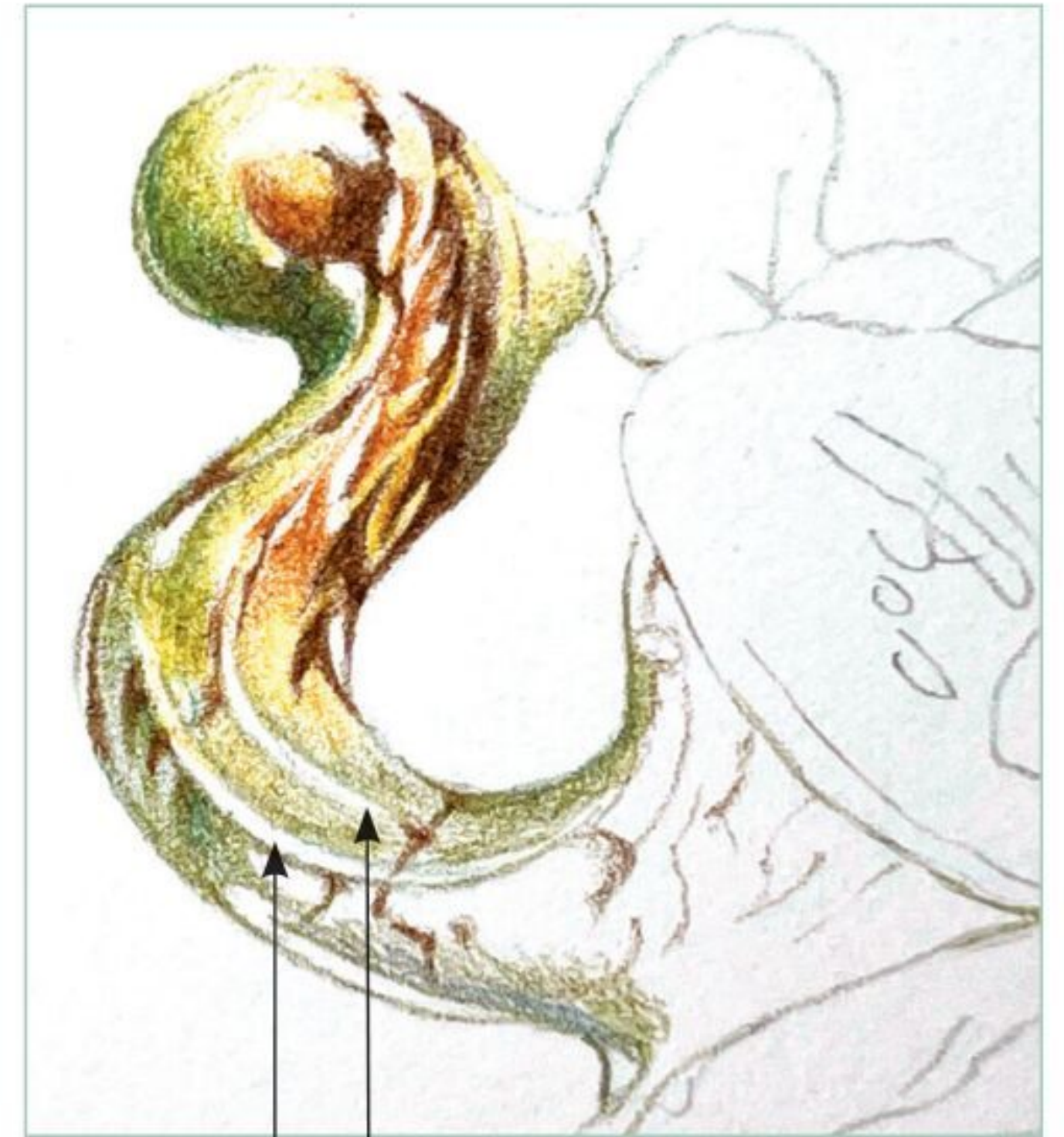
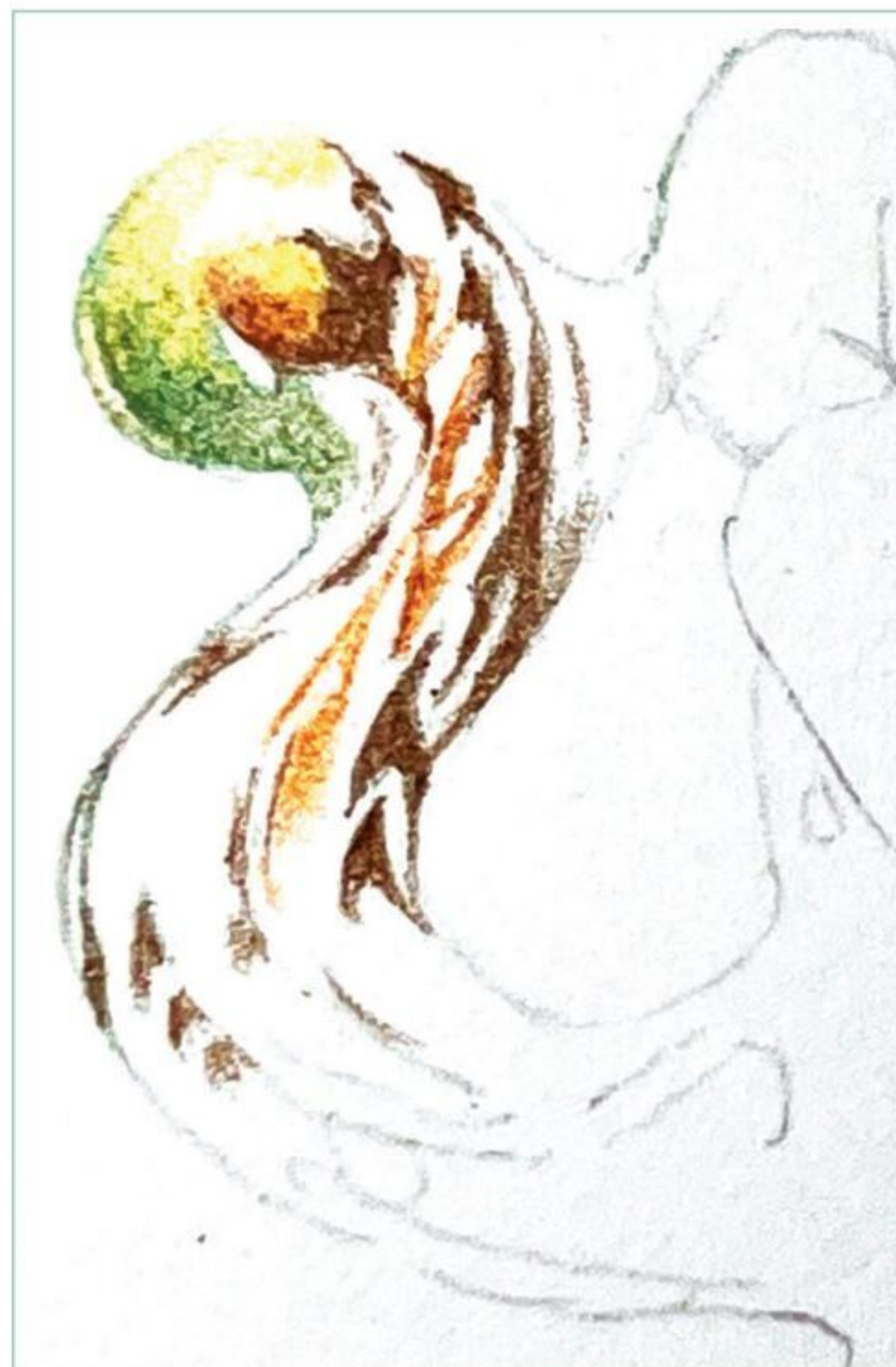
Stage 3

Working lower down on the turtle shell (above right), I introduced blue colours



◀ 1 Begin work on the back of the turtle shell

▲ 2 This part of the turtle shell has a matt surface so there are few reflections to consider, but there are some interesting mottled surface patterns



Introduce some of the slivers of reflected light by leaving white paper

◀ 1 Lay out some of the basic colours and patterns on the dragon's horn

▲ 2 Build up colour on the dragon's horn

along its bottom rim and on the creature's rear foot; both had mottled shades of the stone and carved patterns. I used dark indigo blue and the bluer juniper and earth greens, with just a touch of cobalt turquoise, which is quite bright. I then introduced more yellow to the strange bat-like creature on the side of the turtle shell. I began by outlining the wings in dark indigo then used a mixture of greens and yellows to develop their surface.

Stage 4

The dragon's horn (above) had clearly delineated coloured patterns in the natural stone, which were interesting to draw. I drew the strong dark lines of veins with burnt umber first then added yellow ochre, burnt ochre, olive green yellowish, juniper green, earth green and Naples yellow. As always, it was important to keep the pencil points sharp. The sharper the points the crisper the lines that can be made.



▲ 1 Complete the horn and draw the inner carvings of the ear



▲ 2 Leave white paper to indicate reflected light on the shiny surface

Stage 5

I continued to analyse my subject section by section. The ear (above) was quite straightforward to work on. Central thready lines had been deeply carved, making them look very dark so I drew these with burnt umber. I then used olive green yellowish on the left side of the ear, overlaid at the lowest part with light yellow ochre. I added dark sepia to the inner areas of shadow. I continued to build up colour on the ear with lemon



▲ 1 Early stages of work on the eye

yellow and added a touch of juniper green and burnt ochre. Again, I left parts of the paper white for light spots on the upper part of the ear and the top nobbles on the head which was shiny.

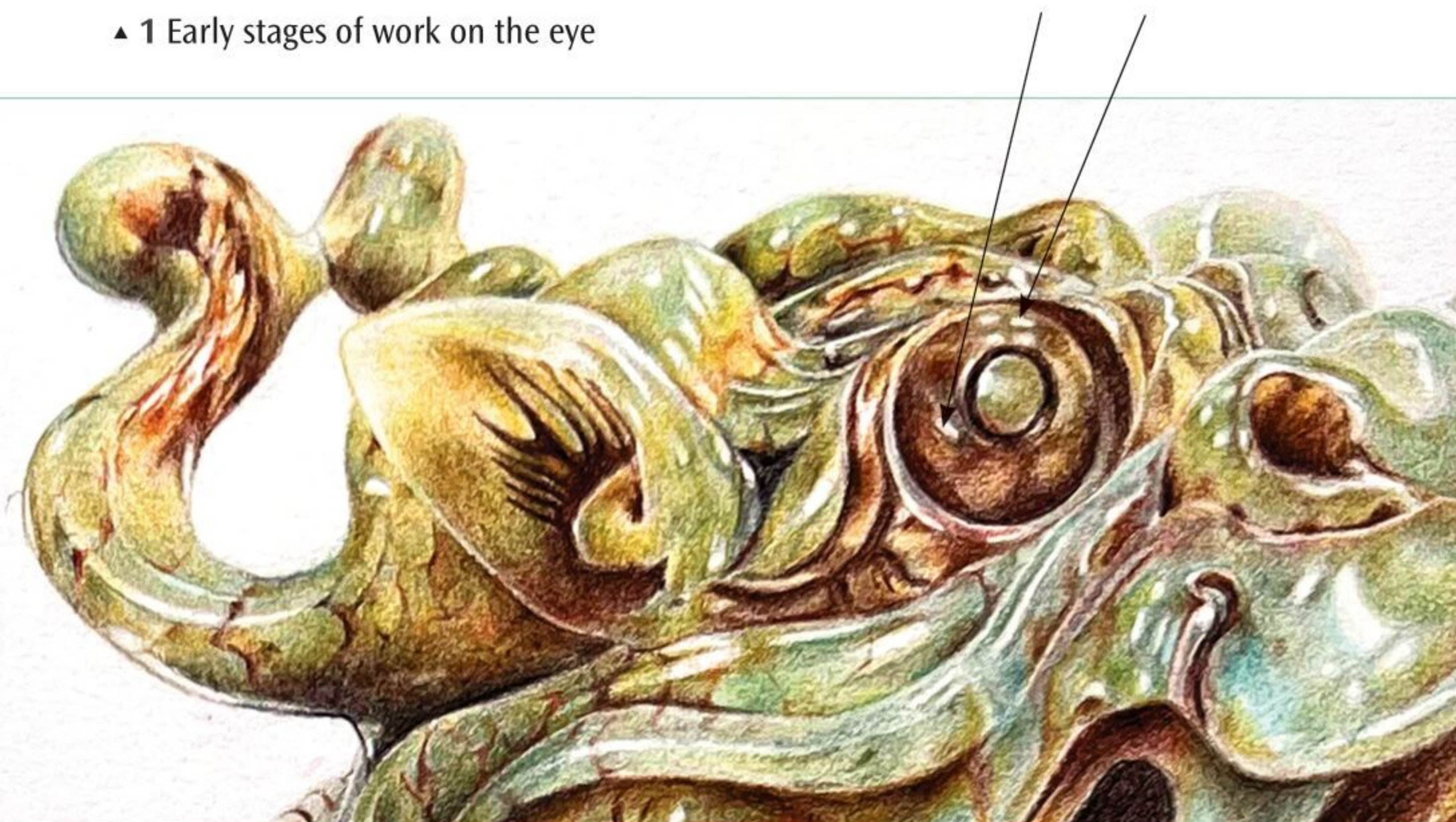
Stage 6

I outlined the eye (below left) first with burnt umber then gradually built up the shades created by the lighting reflected from it, using burnt ochre and raw umber. For the centre I used olive green yellowish. Some dark sepia was added for the strongest colour in the lid's shadow and lower part of the eye.

Stage 7

The head (below) was the most highly polished part of the dragon turtle. I began by building up pale shades of green and yellow around those parts of the paper I needed to keep white for the reflections I had marked in my

Leave blank spots of white paper to indicate the reflected light that comes from above



2 The completed eye

drawing. The next stage was to draw with dark lines the areas of shadow, such as that marking the edge between the bottom jaw and the 'frill' below it. As elsewhere I used burnt umber or dark sepia to do this. I also outlined the fangs and built up the deeper shadows at the back of the mouth inside. Burnt umber and ochre were also used for other brownish areas, such as the nostrils and lines on the strange fan behind the dragon's head. Terracotta was added for some of the redder dark patches that appeared on the mottled edges of the teeth and the strange points on his upper lip.

The rest of the head was gradually built up with layers of olive green yellowish, earth green and juniper green, which were overlaid in places with light yellow ochre or cream.

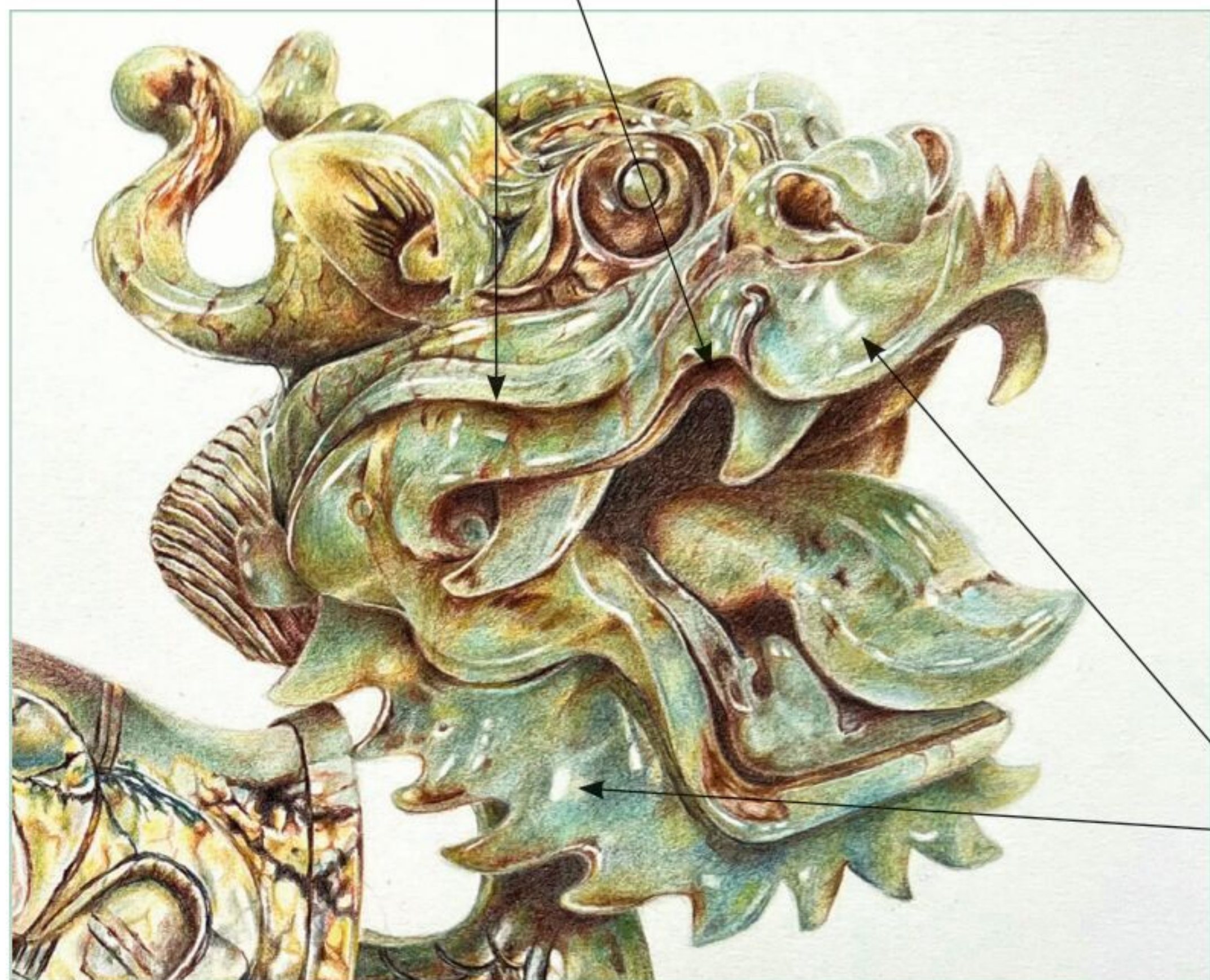
Some of the finished sections of the head looked a bit 'grainy'. Due to the shiny quality of this part of my object I wanted the colours to appear as smooth as possible. Small circular motions of an overlaying pencil, sometimes of a slightly different colour, will give a smoother finish. This can also be done with a blending pencil or cotton bud, although I think that can sometimes dull the colour slightly.

A good-quality watercolour paper will allow many layers of coloured pencil to be applied. Any tiny blobs of pencil that appear can be lifted off by dabbing them with putty rubber. Sometimes a scalpel or craft knife can carefully flick off a bit of unwanted colour.

Stage 8

Finally, I worked on the neck and foreleg (above right). As I had done with other parts I began by outlining the carved patterns on the leg and neck with burnt umber and ochre. The sections were then variously coloured in with yellows and green with some touches of terracotta. These areas didn't need to be precisely filled because the colours on the stone were quite random and nicely mottled.

Burnt umber was used for outlines and shadows




Leave small areas of white for light spots, to indicate the polished surface

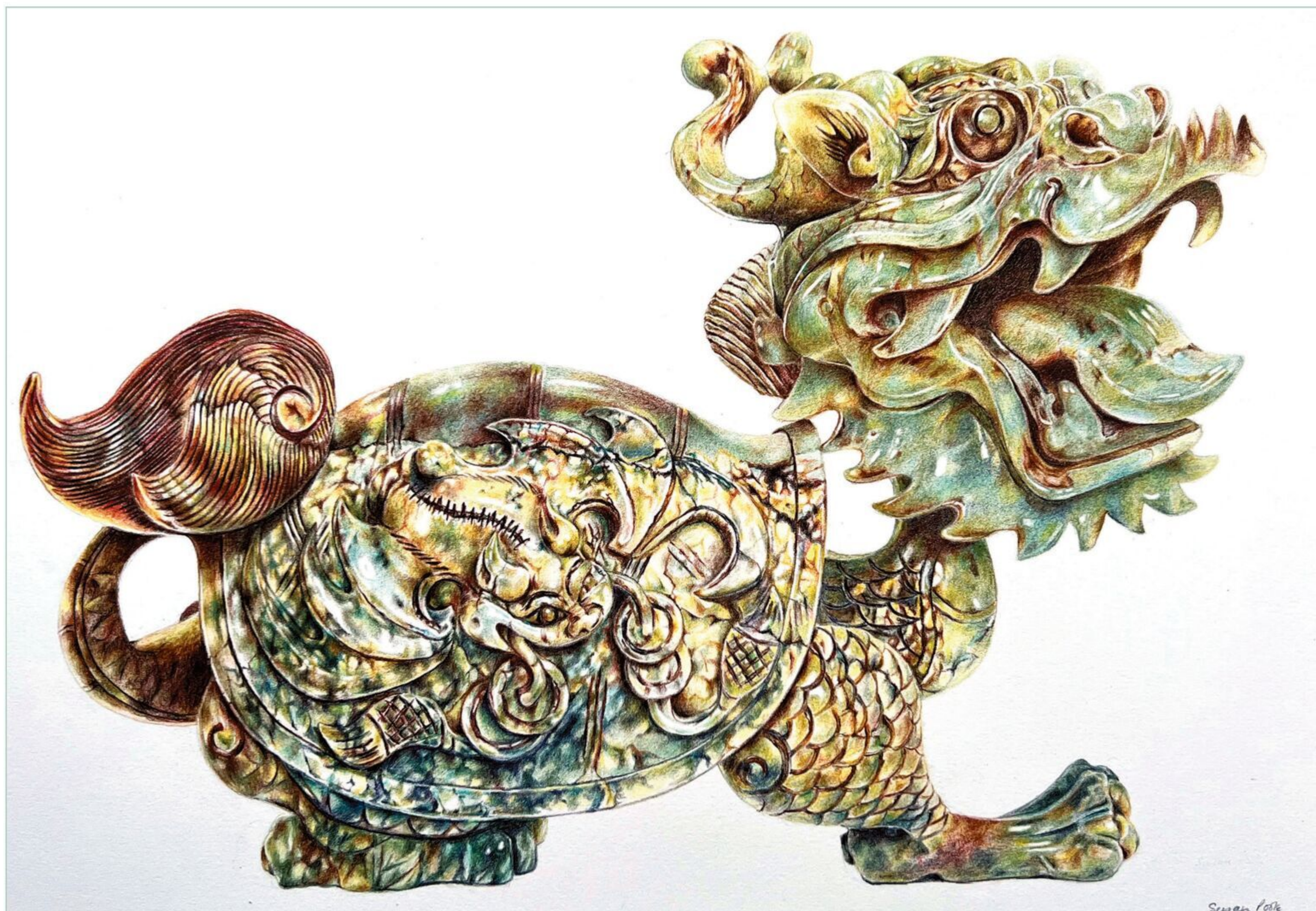
▲ The complete neck, leg and foot

Dr Susan Poole

Susan is a signature member of the UK Coloured Pencil Society and vice president of the Society of Graphic Fine Art. *The Dragon Turtle* is one of several coloured pencil drawings that feature in her book, *Drawn to Animals, an artist's encounters*, available online from Waterstones, Foyles and Amazon. Visit Susan's website at www.susanpoole.co.uk

More layers of green were applied over yellow down the front of the neck and more green still on the foot, where I also added dark indigo. This dark blue is lovely for cool shadows. I never use black, which I think is a 'dead' colour. Dark indigo and dark sepia are dark colours, which can be made even darker

if they overlay burnt umber. I added Venetian red to the foot where this surprising natural staining appeared in the stone from which the dragon turtle had been carved, and I left a couple of slivers of white paper to suggest the slightly shiny quality of the foot. 



▲ The finished drawing *Dragon Turtle*, Polychromos coloured pencils on Fabriano Artistic Extra White 300gsm Hot-pressed watercolour paper, 9½×13¾in. (24×35cm)

From drawing to painting

Tony Hogan uses a variety of brushmarks to capture the patterns and textures of summer trees

LEARNING OBJECTIVES

- Retain a dark background to define shapes
- Glaze to adjust and increase tonality
- Use a hog fan brush in different ways for a variety of effects

A few years ago while tutoring an art holiday course I produced a drawing (right) using Derwent XL charcoal blocks. It was of a view that you see many times – a simple run of various trees and bushes with poppies in the foreground – and charcoal offered me the challenge to represent the shapes, energy and movement of each distinctive leaf, along with the counterchange of light and dark.

On reviewing the drawing, I saw the potential of making it into an interesting painting. In this article, therefore, I want to show you how to take an already successful drawing and develop it into an acrylic painting, focusing on individual mark making. A painting of this style, where making the right brushmarks is the prime consideration for a good result, cannot be rushed, and may involve periods



▲ The original drawing on which the following demonstration was based

of painting with breaks in between. Observing how individual leaves are shaped and how they catch sunlight is vital to this work.

For the following demonstration

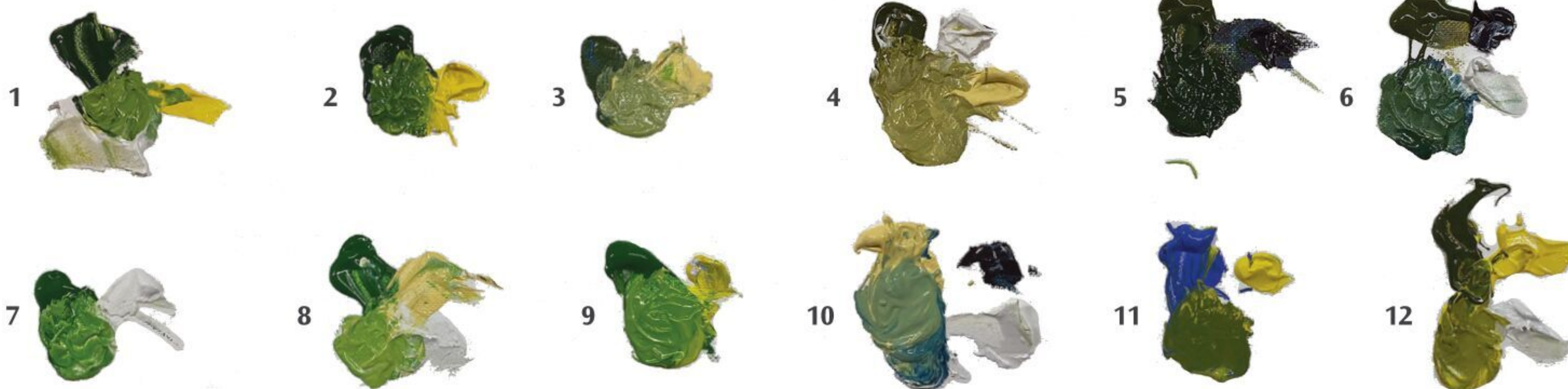
I worked with Atelier Interactive Acrylics, which give a far longer drying time than most acrylics and can be reactivated with an atomiser spray using normal tap water. [LP](#)

MIXING GREENS

Greens are often thought to be the hardest colour to work with, yet in a country with so much green, learning to master different mixes can be the making of a good painting. Below I show a test set of just some of the mixes I used in this work. The numbers relate to the colour mixes shown.

- 1 Forest green, arylamide yellow light, white
- 2 Forest green, arylamide yellow light
- 3 Forest green, Naples yellow
- 4 Olive green, white, Naples yellow
- 5 Olive green, indigo
- 6 Olive green, indigo, white
- 7 Sap green, white

- 8 Sap green, Naples yellow, white
- 9 Sap green, arylamide yellow light
- 10 Naples yellow, indigo, white
- 11 Arylamide yellow light, Pacific blue
- 12 Forest green, arylamide yellow light, white



Demonstration

A Line of Trees

You will need

■ Surface

- Stretched canvas (canvas board or an Ampersand board), 18×24in. (46×61cm)

■ Acrylics

- Tinting white
- Pacific blue
- Indigo (blue black)
- Sap green
- Forest green
- Olive green
- Arylamide yellow light
- Naples yellow
- Raw sienna

■ Brushes

- Any large painting brush to prepare the dark background
- Long flat acrylic brushes Nos. 4 & 2
- Fan hog hair brush No. 4
- Pointed Round acrylic brush No. 2
- Derwent white Inktense pencil

Step 1 ▶

1 Starting with a stretched primed canvas, I painted indigo blue (blue black) over the whole canvas using a 1in. decorator's brush. The dark underpainting not only gives a deep tonal base to work from, but also the darkest areas of the final work.

2 Once this was dry, I sketched the basic shapes using a white Inktense pencil before blocking in the sky using tinting white then blending it with Pacific blue. I applied the paint with cross-hatched brushstrokes then blended before it dried too much.

3 As the paint dried, I glazed small amounts of raw sienna to add warmth. My thought was to create a summer sky with lots of high, thin cloud scuttling across.

Step 2 ▶

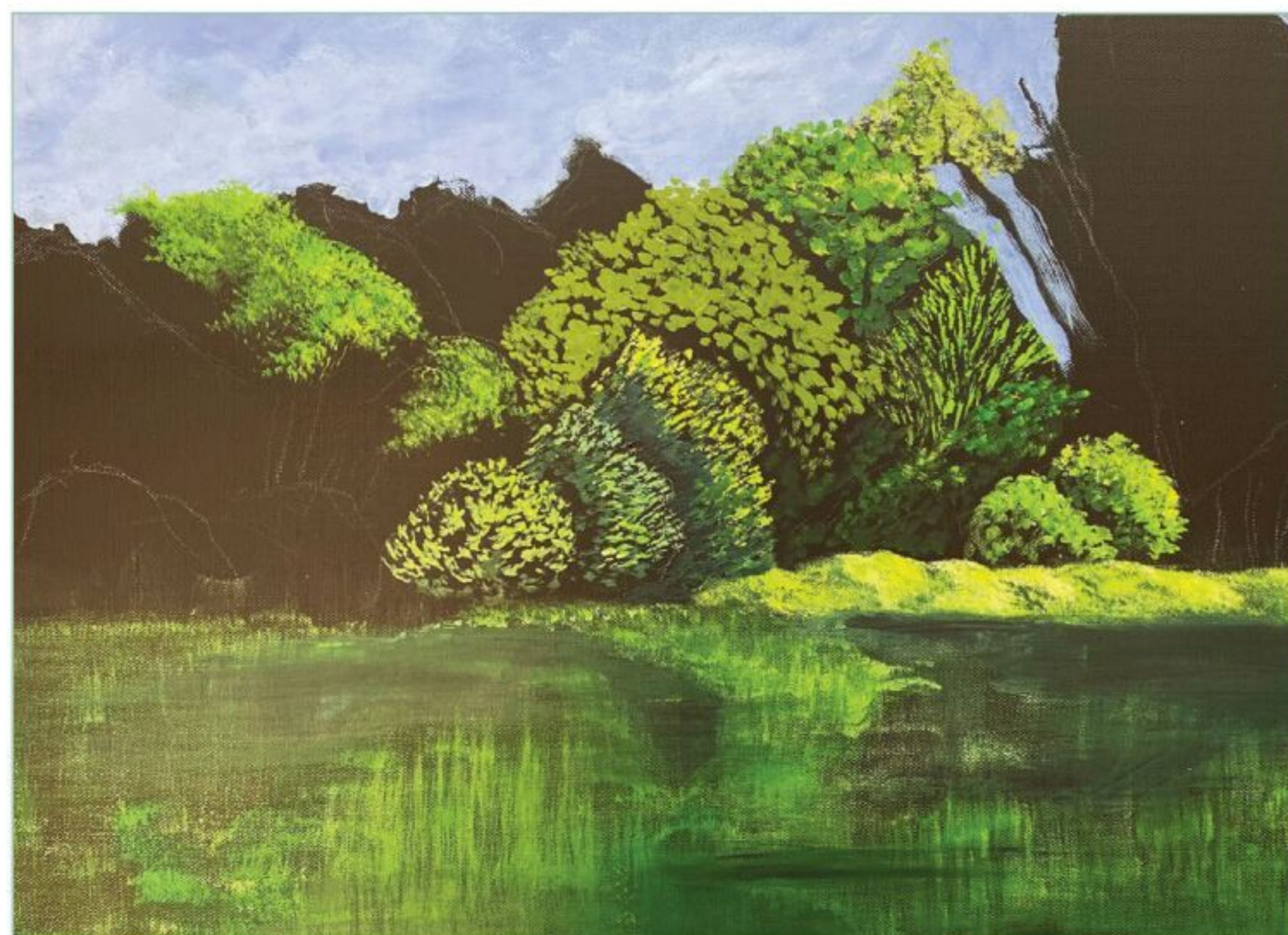
Before tackling the trees, I began the foreground field with mixes of Naples yellow, sap green and tinting white. The technique, using a No. 4 hog hair fan brush, is to build up layers slowly with vertical strokes to depict the growth of grass. I left the blue-black base colour in various areas to create shapes that lead the eye through to the tree line.



▲ Step 3

I changed to a No. 2 long flat brush and using the chisel edge of it, painted the

smallest bushes at the lower part of the tree line with Naples yellow and sap green. I added indigo to make the shadowed side. I took note of the way the light struck these from the right, casting darker tones to the left and lower down.



▲ Step 4

Each leaf on every tree and bush was different. The colours, shapes, energy and perceived movement with the light striking from the right was now the main consideration to be captured. Using a No. 2 small Round brush, I placed each mark individually in the direction of growth as it catches the light.

◀ Step 5

I introduced arylamide yellow light as the dominant colour for the sunlit right-hand side of the larger bush. Then I mixed this with indigo to create various tonal values to develop the left-hand shadow side. I retained the original base colour of indigo at the left-hand side for the darkest areas. For the two smaller bushes located lower down on the right I used the same palette with the introduction of tinting white.

Demonstration *continued*

Step 6 ▶

1 Throughout this painting I worked with a limited palette and only three bought greens. The huge variety of tones and shades were mixed as I went along. At this point, forest green was glazed over areas of the foreground to emphasise the depth of the field.

2 Using sap green mixed with indigo for the darker tones, and Naples yellow for the lighter foliage, the bush behind the previously painted ones was developed.

3 The bush next to this and slightly in front was also painted and the highlights strengthened by the addition of arylamide yellow light. To create the distinctive shapes of this foliage I used the edge and the tip of the hog fan brush.

4 Lower down, where the foliage was in shadow and therefore darker, the main colours used were indigo, sap green and forest green. Combinations of these colours were applied using the No. 2 Round brush, to represent the varying leaf shapes of the two bushes to the right.

5 Further foliage is seen on the trees to the left of the ones already painted. This time the hog fan brush was used to stipple the tip of the bush to create the desired effect. Once more, with changeable mixes of greens, I used light and dark tones, and worked from right to left.



▲ Step 7

A painting with such detailed marks can be overwhelming and for some the desire to rush without full consideration of every shape, leaf and form can have disastrous consequences. The way I overcame this desire was to work

comprehensively around all areas to create the structure of the composition in a balanced visual manner. Note how the arylamide yellow light was painted in vertical marks under the area of foliage last painted and also

used for the treetops at the highest point of the tree line. This highlights where the sunlight is striking strongest. Lower down more interesting marks of various sizes were painted using an olive green and Pacific blue mix. This work was painstaking but ultimately worthwhile. Being careful to retain the indigo blue black first applied for the darkest areas around tree shapes, extra foliage was painted with mixes from the existing palette.

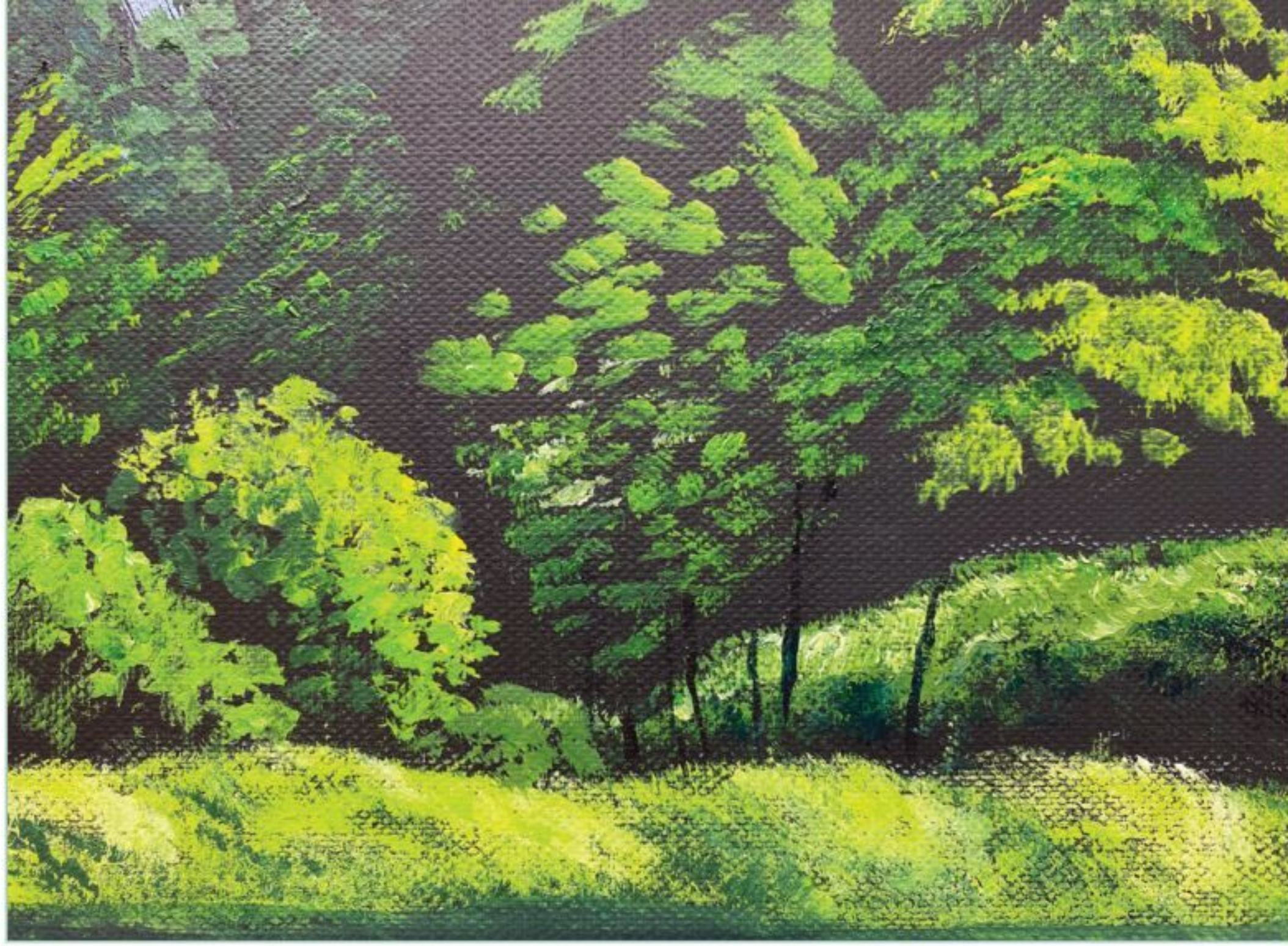


▲ Step 8

In this close-up you can observe the variety of marks applied in different sizes, angles and tonal values and of particular interest is the one farthest back in the painting. By using smaller brushmarks and a cooler green – mixed from Naples yellow, Pacific blue and tinting white – it visually pushed the tree backwards in the painting.

◀ Step 9

Still using the mixed greens on the palette, I painted further foliage, remembering to consider the main elements of size, shape and form of the leaves and particularly the cast of light from the top right. I also strengthened the highlights where needed with arylamide yellow light and white.



▲ Step 10

In this close-up notice how little was painted under the trees but it was necessary to use indigo to add the small thin tree trunks that were in front of the bushes.



Step 11 ►

At this point in the painting the main aim was to balance the overall effect. It is important to take time to stop and

consider: is the painting as you wish it to be or is this a chance to make adjustments?

▼ Step 12

Whilst the stunning display of trees and bushes was the first aspect to capture my attention when creating the original drawing, the field of red poppies that had grown in receding curves to the tree line turned the drawing into a heartwarming emotive acrylic painting. I selected naphthol red to paint the distant group of poppies using the tip of the fan brush to make small marks close together.

The poppies in the middle ground were visually larger so the No. 2 Round brush was selected for these. Each poppy was painted individually, becoming larger as nearer the foreground I painted. The immediate foreground poppies were easier to achieve as I carefully represented the petals of each one and added a final spot of indigo to several of the nearest ones to represent its centre.

Tony Hogan

Tony is an artist, tutor and demonstrator. He organises and runs art holidays and courses in Cornwall, Scarborough and Devon. Visit www.hoganart.co.uk email admin@hoganart.co.uk telephone 07888 852503 or write to Hoganart, 12 Guineaport Parc, Cornwall PL27 7BY



▲ The finished painting *A Line of Trees*, Atelier Interactive Acrylics on stretched canvas, 18×24in. (46×61cm)

Summer sketching

Part 1 Colin Joyce discusses essential summer kit and how to sketch in a variety of media



LEARNING OBJECTIVES

- What to pack for a sketching holiday
- How to work from photographs
- Top tips for making quick holiday sketches in ink, graphite and watercolour

◀ Figure 1 A travelling sketching kit

▼ Figure 2 Lisbon street scene



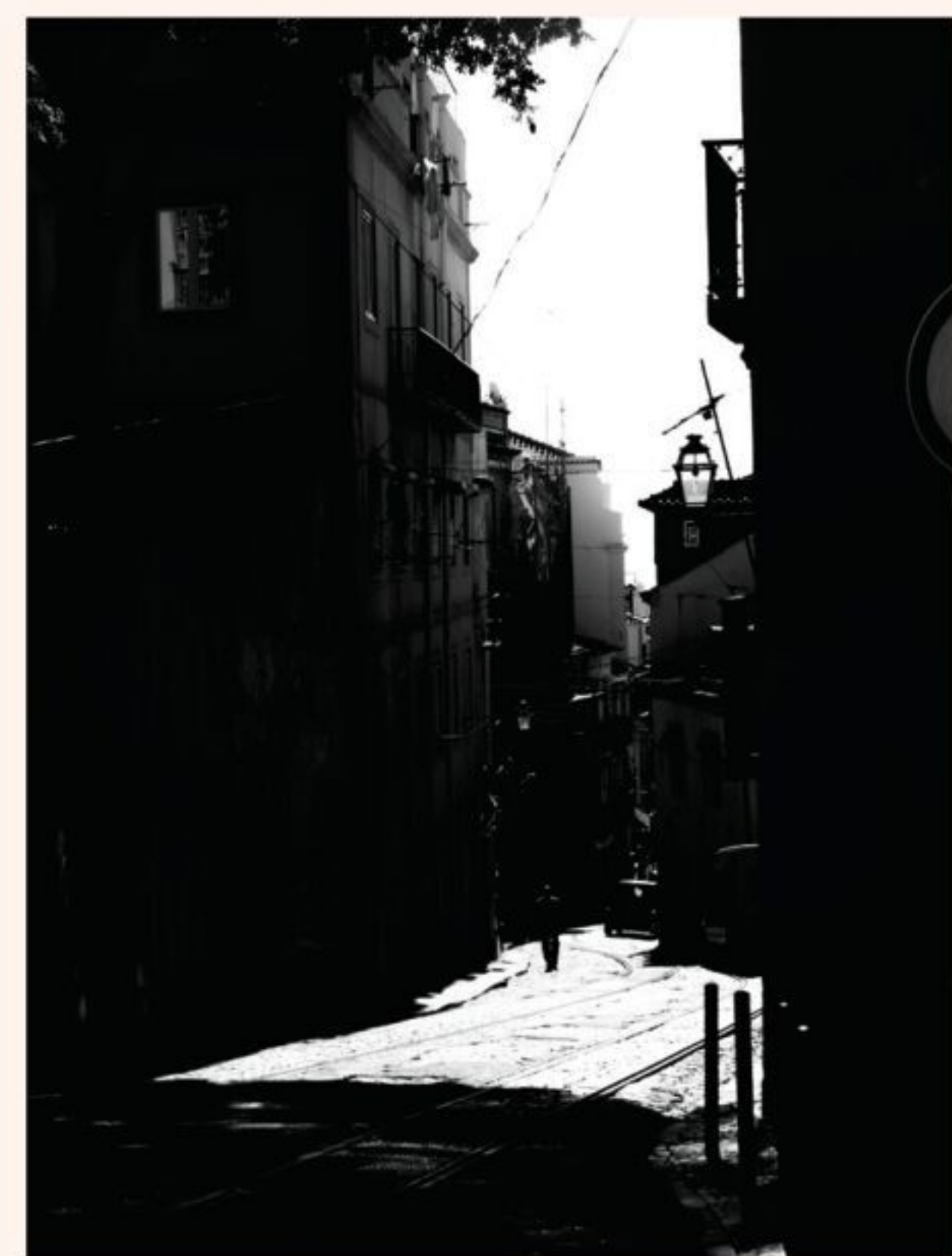
Do you take your sketching kit and camera away with you on holiday? I know I always do. There's nothing more exciting than visiting new places and exploring destinations you perhaps never dreamed you'd travel to, or it's returning to an old favourite you've not seen for too many years. Either way, capturing the places in pencil, pen or paint provides memories like no other.

The essentials

Unless you have booked a specialised painting holiday or workshop it's unlikely that you'll want to take all of your *plein air* painting equipment with you. I recommend packing just the essentials, as it will be much easier to carry and, therefore, more likely to come with you during the day.

Here's the sort of kit I often take with me (Figure 1, above left), which offers me the choice of a pencil drawing, pen drawing or a quick watercolour sketch. Let's go through it:

- Staedtler 2mm propelling pencil with spare leads
- A 0.5mm propelling pencil with internal spare leads
- Putty rubber
- Lamy Safari fountain pen with black cartridges
- Water reservoir brush
- Three technical pens with waterproof ink (Nos. 0.1, 0.3 and 0.5mm)
- Small watercolour field box
- Travel brushes
- A small sketchbook containing



▲ Figure 3 Lisbon street scene, light and dark

heavyweight paper able to take a light wash. I tend to use Moleskine Watercolour sketchbooks and A5 Pink Pig sketchbooks but there are others to choose from. Stick with what you like, but avoid the cheap ones, which will only disappoint.

All of this can fit into a small backpack or shoulder bag together with water and small container. I use a collapsible cup as my water container.

Wherever you travel to, finding time to sketch or paint is often limited. For example, I am lucky enough to tutor watercolour workshops on a couple of cruises each year. When in a port of call I might take an organised excursion that will allow very little free time so I'm more likely to take a few photographs instead and possibly have ten minutes to sketch at one of the longer stops. When travelling for my own pleasure, however, I allow myself perhaps half an hour to an hour to produce something more detailed.

With that in mind, you must think about what can be realistically achieved in the time available to you. Let's look at your options now: a photograph; pencil or ink sketch; and a watercolour sketch in turn.

Photographs

The quickest way to record a scene is a photograph. Lots of views make great holiday photographs, but they don't necessarily lend themselves to a successful painting subject. What do I mean by that? You need to look for simplicity in a scene that will provide a great focal point without being overly complex.

The Lisbon street scene (*Figure 2*, below left) may, at first glance, seem busy and complicated, but it's actually a lovely U-shaped composition. The buildings can be treated as one large shape on each side of the street and the solitary figure is our focal point. By simplifying the colour scheme, it becomes a study of light and dark.

To show you what I mean, here's the photo with the colour removed and the contrast accentuated (*Figure 3*, below left).

Now that there are just a few main shapes involved, why don't you try painting this scene?

The next photograph (*Figure 4*, below) was taken out of a coach window during an excursion on Madeira; a quick snapshot to say the least. The glare from the sun on the tinted window did not help, but I saw potential in the view as it passed by. I later painted a quick watercolour on A5 300gsm paper (*Figure 5*, below), leaving out unnecessary details, such as the pylon.



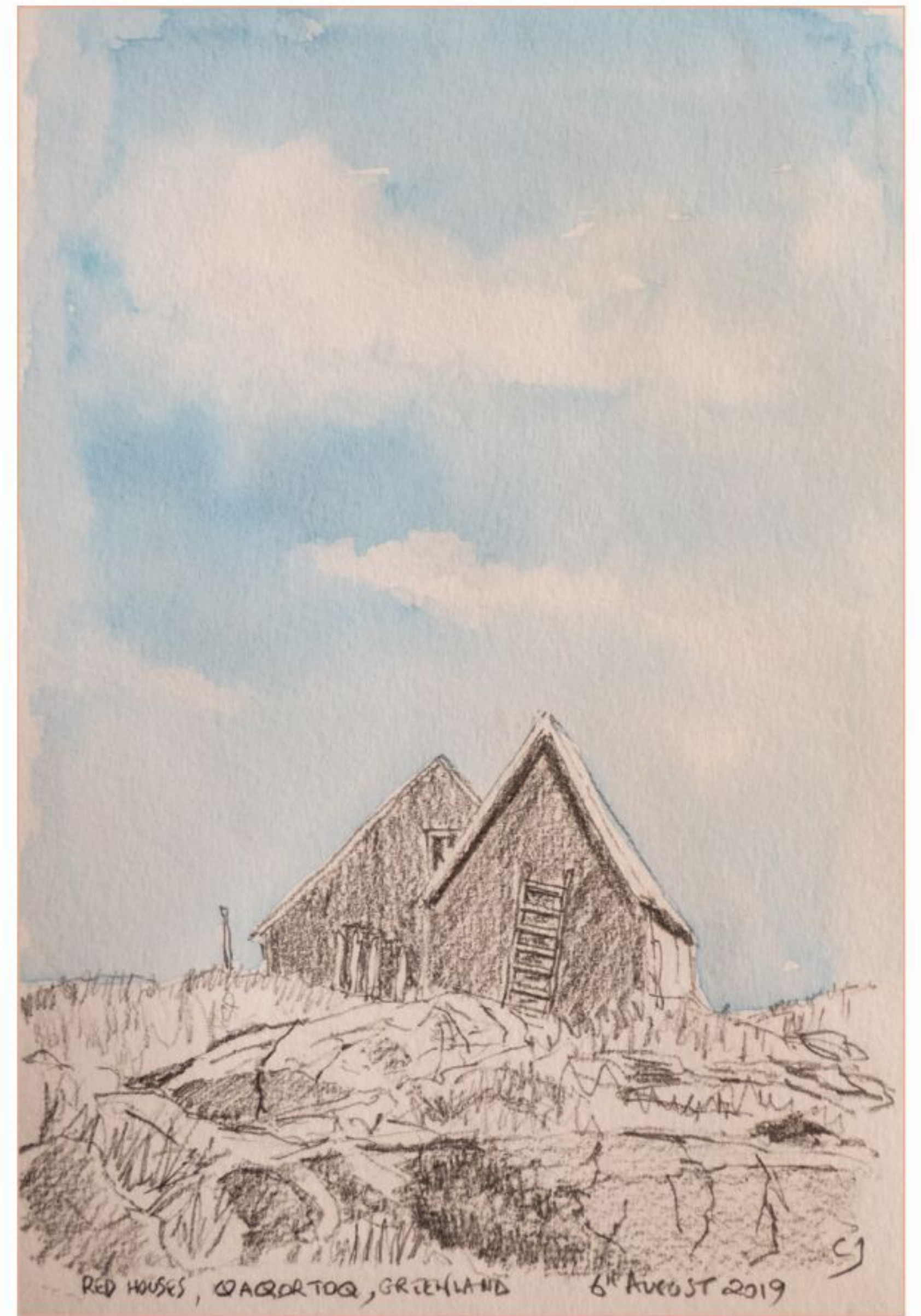
▲ **Figure 4** View of Madeira, taken from a coach window



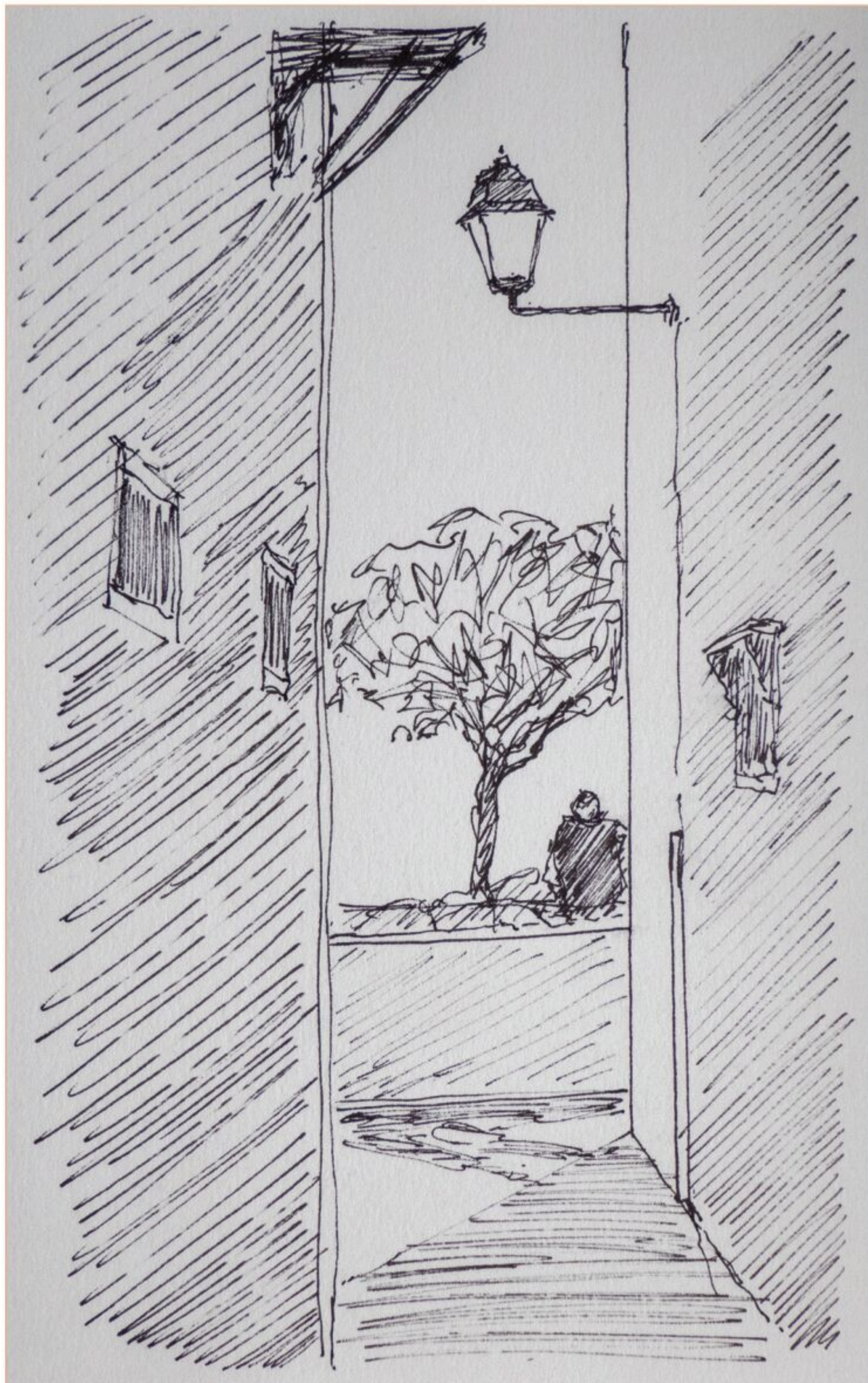
▲ **Figure 5** Madeira, watercolour on 300gsm paper, 6x8in. (15x20cm)



▲ Figure 6 Pencil sketch of a fisherman sorting the catch



► Figure 7 Pencil and watercolour sketch of red houses



▲ Figure 8 Alleyway ink sketch



▲ Figure 9 Alleyway ink sketch with water-brush applied

Notice how I also simplified the distant areas. Don't draw or paint everything in front of you, especially when working from photographs.

Pencil sketches

Probably the most widely used tool for sketching is a pencil. Whilst I do use a traditional pencil at home, I prefer propelling pencils when travelling as it avoids the need to carry a sharpener and the resulting shavings created. If you prefer the traditional pencil, use the type of sharpener that incorporates its own little collection chamber for the shavings.

I find an A5 sketchbook most convenient, as it's easy to carry yet large enough to record the scene in front of me. Try to avoid the urge to continually rub out mistakes when drawing *in situ*. Instead just work around them and concentrate on capturing your subject as quickly as possible.

In my example (*Figure 6*, left), I spotted this fisherman cleaning his catch by the harbour. I didn't know how long he would sit there so I drew him first then worked from the figure outwards. That's the reason the boat didn't quite fit on the page but does it really matter? I knew the jetty wasn't going to move so that was drawn last. I completely ignored a bigger vessel tied up behind this boat, as I decided it added nothing to the scene. By the way, I spent about 20 minutes drawing this and he was still labouring away when I left. Oh well!

The second pencil sketch (*Figure 7*, above left) was of two red houses built amongst the huge boulders that seemed to be everywhere in these Greenland settlements. I completed the drawing in less than ten minutes. Later I added the watercolour wash to represent the sky and clouds, which was easier than trying to draw them.

Ink sketch

I often prefer drawing in ink. Knowing I can't erase lines somehow translates into me being more accurate with my mark making. It also means taking less time to produce a drawing. Carrying both pigmented ink technical pens and my favourite Lamy Safari fountain pen (fitted with a fine nib) allows me to choose the effect I want. I have a bright yellow pen so I don't lose it if I put it on the ground.

The technical pens have fixed line thicknesses. I use 0.1, 0.3 and 0.5mm pens but there's a whole range to choose from. Being pigment ink, once dry the mark is permanent and waterproof. Other pens may be water-soluble so do check what you're buying.

My example was created using the fountain pen and I could have happily left it as initially drawn (*Figure 8*, far left) but I used my reservoir brush to work the marks into a tonal wash, which I prefer (*Figure 9*, left).

Again, notice the relative simplicity of the scene, just a man in silhouette, sitting on a wall. It was all completed in ten minutes.



▲ **Figure 10** Pen and watercolour town square

Watercolour sketch

A watercolour sketch may begin with a pencil outline, ink or no drawing at all.

In this example (*Figure 10*, above) I started with a pigment ink drawing, which took 15 minutes, then added the watercolour when that was done. The building on the right is a café so lots of people were outside, enjoying a drink. I wanted to capture the vibrancy of the moment in this colourful scene.

The lighter washes of yellow ochre and light grey (blue and brown) were placed first, leaving paper untouched where the figures would be. When dry, I painted the sky and added bright colours for the people's clothing. I then painted the shadows and finally the palm tree.

I do hope this has whetted your

appetite and you'll try sketching on holiday. Next month, paint along with me when I use my holiday photograph of a tranquil harbour scene to create a larger watercolour piece. [LP](#)

Colin Joyce

Based in Fife, Scotland, Colin works in both oils and watercolour. He regularly conducts demonstrations and workshops for art groups throughout the UK. To find out more visit www.colinjoyceart.com where you can also sign up for Colin's hints & tips newsletter. If you want to contact him, his email address is colin@colinjoyceart.com

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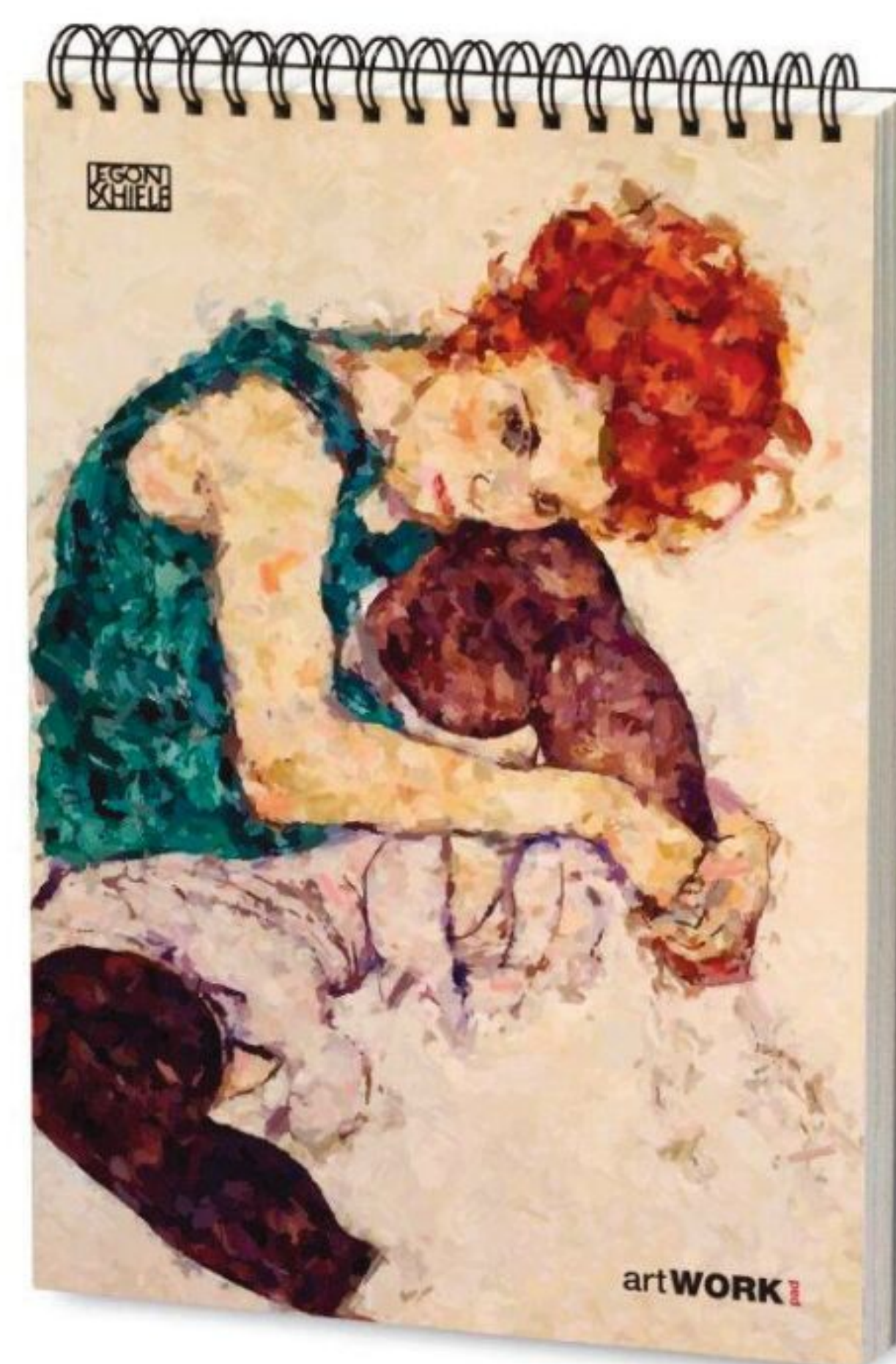
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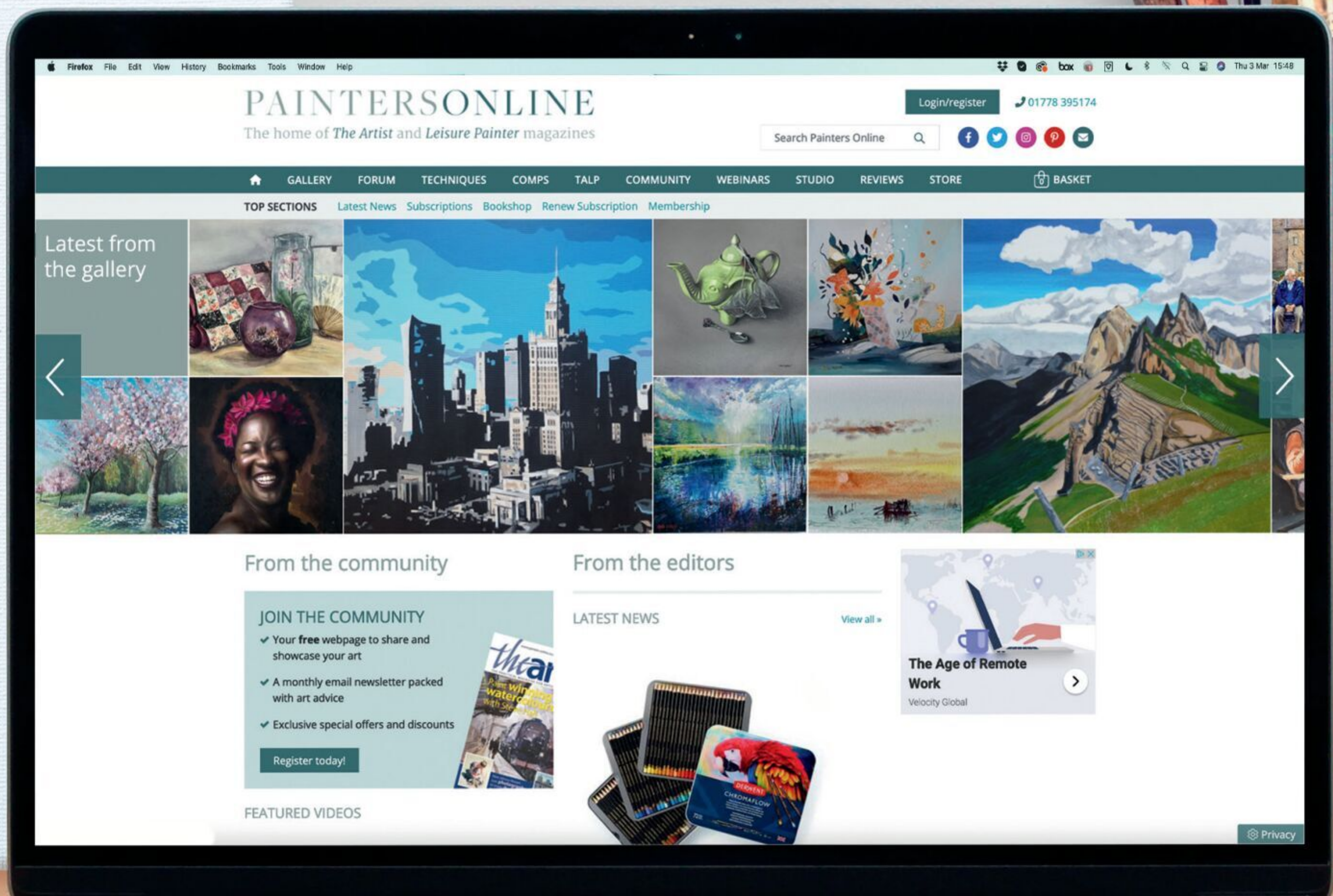
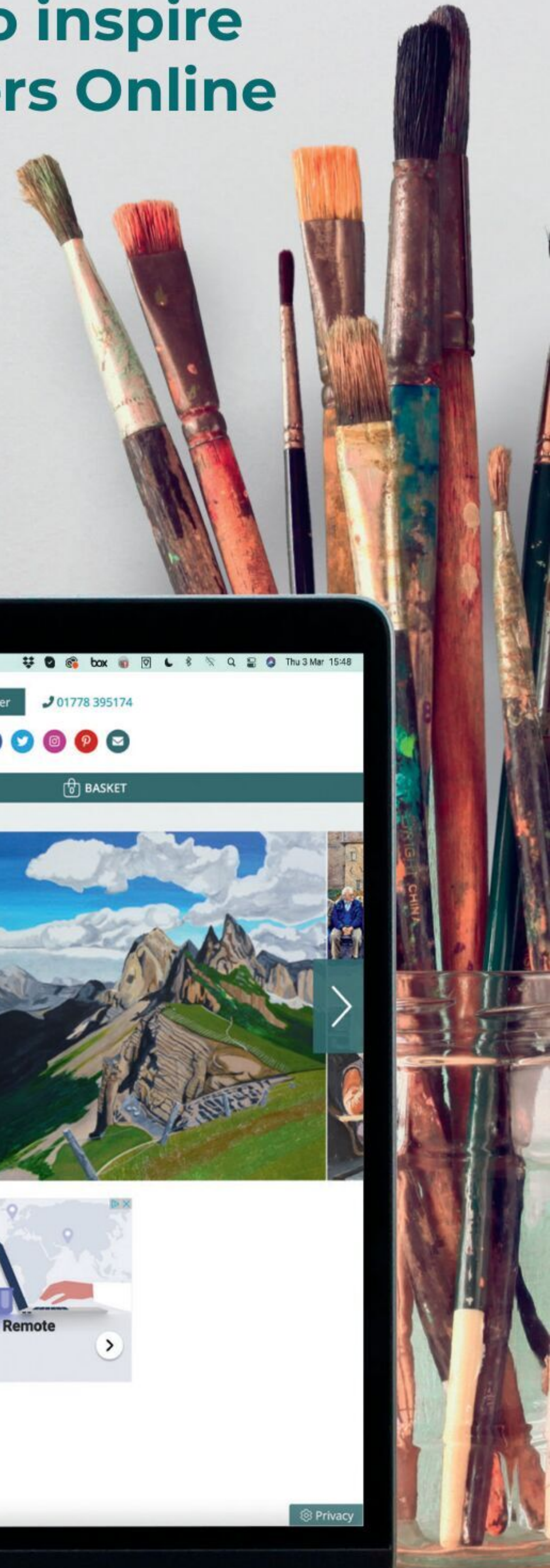


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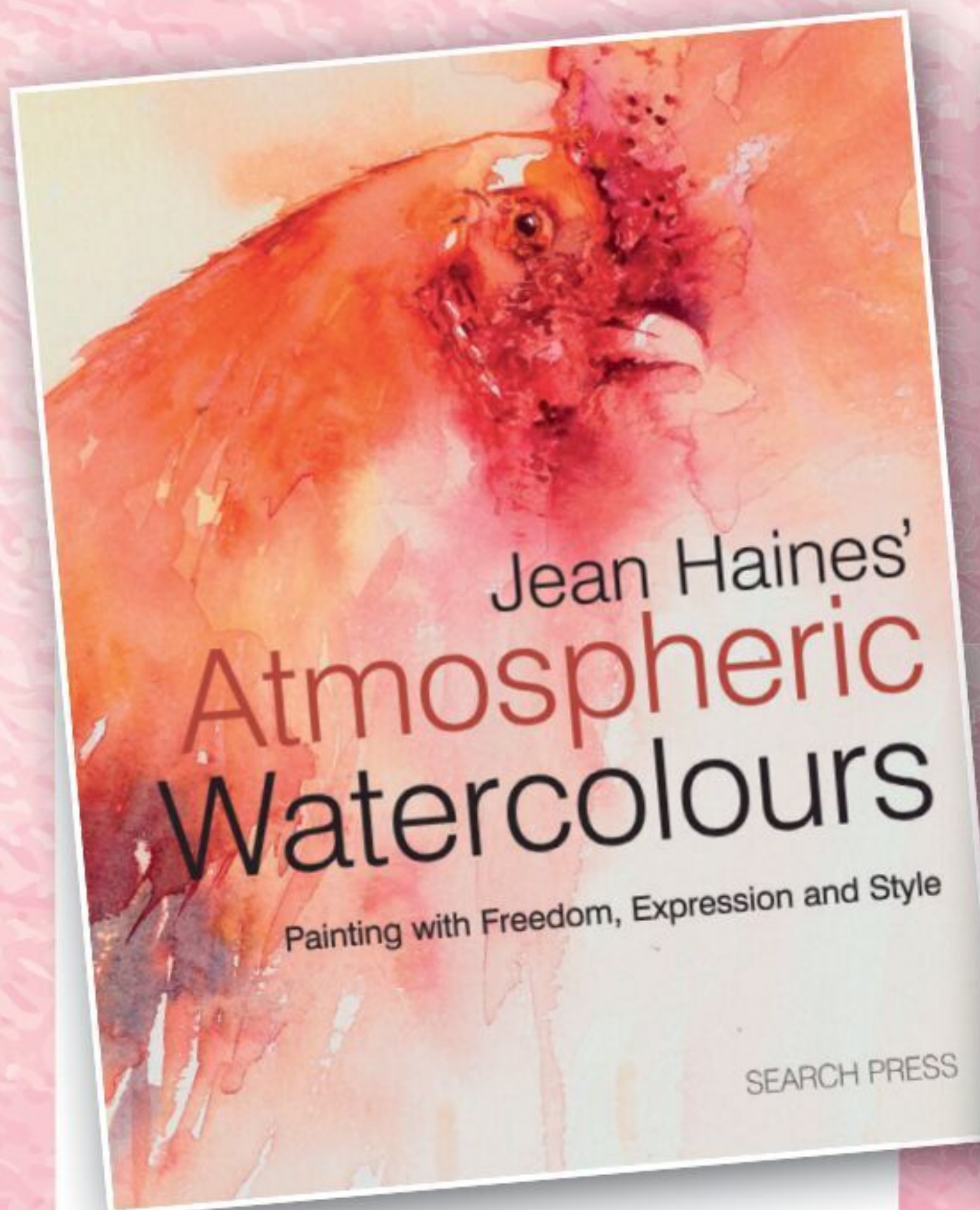
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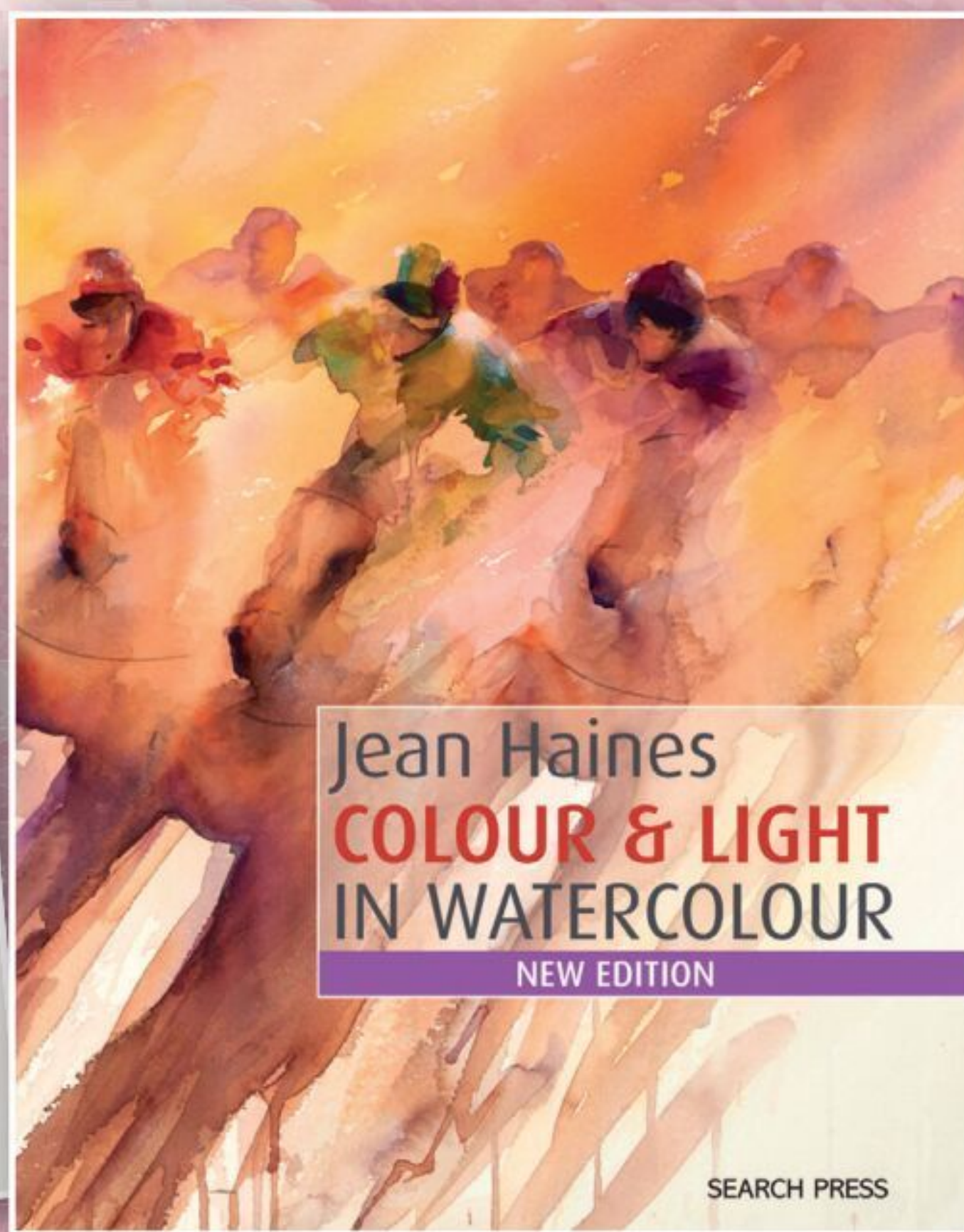
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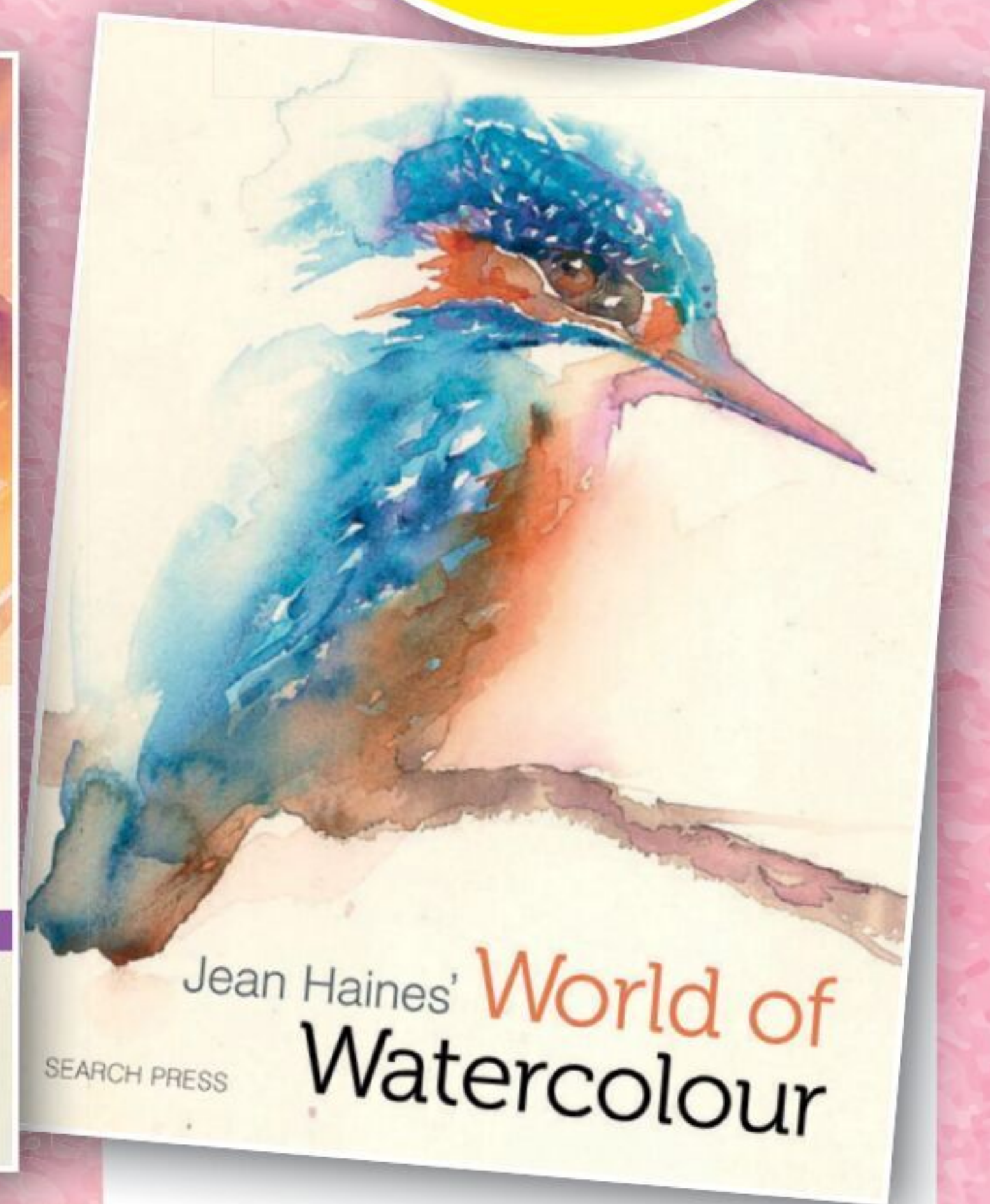
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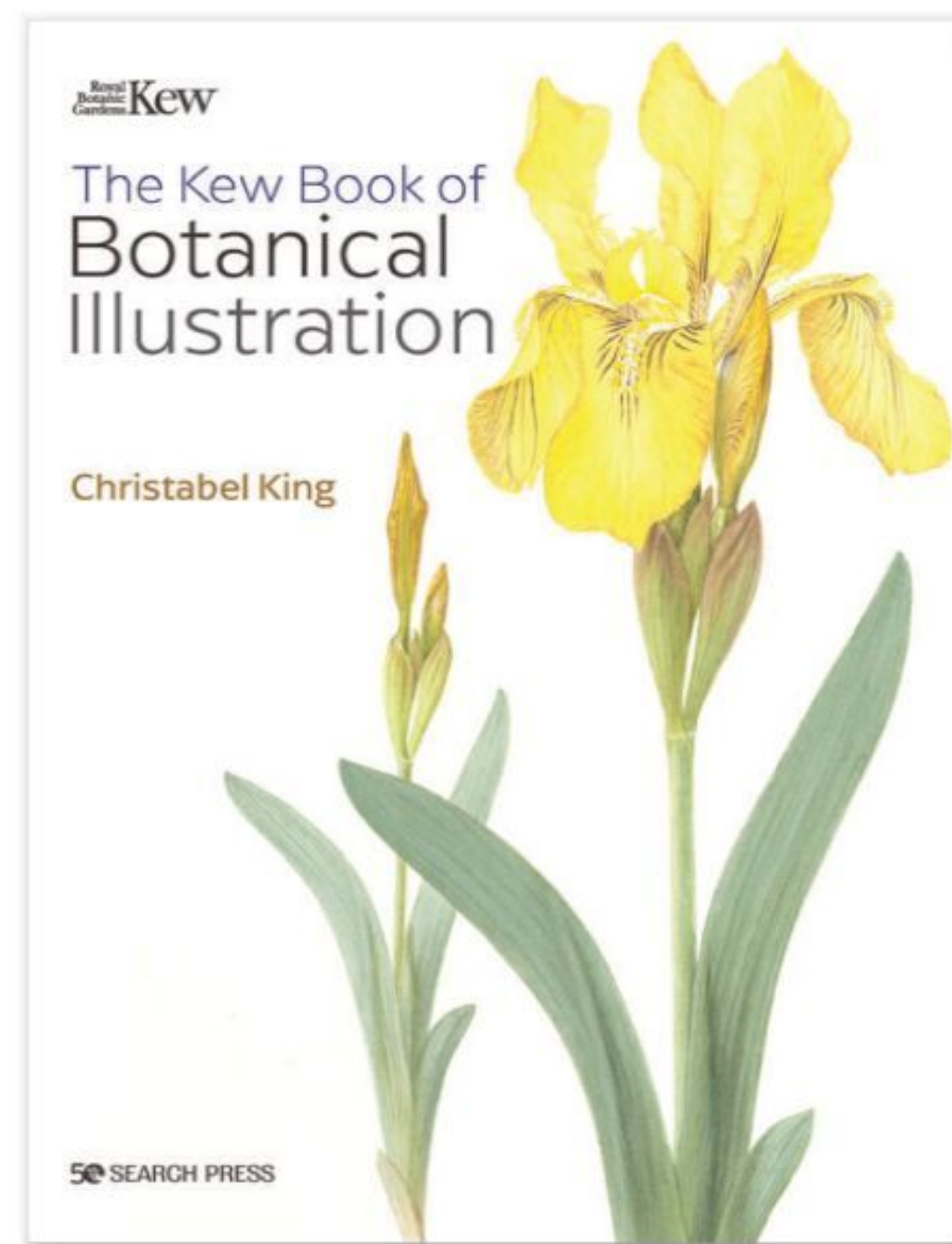
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A history of orchids

RHS Orchids: A History Through Botanical Illustration provides a fascinating history of the orchid, specifically the RHS Collection of Orchid Award Portraits, which provides a unique record of over 7,000 award-winning orchids. Made popular in Britain by the Victorians and often changing hands for huge sums of money, it has been estimated that there are as many as 30,000 orchid species, from the delicate bee orchid, native to the UK to large tropical plants.

The author, Charlotte Brooks, an RHS art curator, explores some of the personal, professional and artists' lives revealed through the Orchid Award Portraits held in the RHS Lindley Collection, beginning with John Lindley himself. The book explores the RHS orchid committee, awards and the developing fascination with the species, and takes a closer look at each of the RHS official orchid artists, from Nellie Roberts in the late 19th century to Deborah Lambkins, who became the ninth official orchid artist in 2005. This beautifully produced book will be inspiring to botanical artists and all those who are captivated by the orchid.

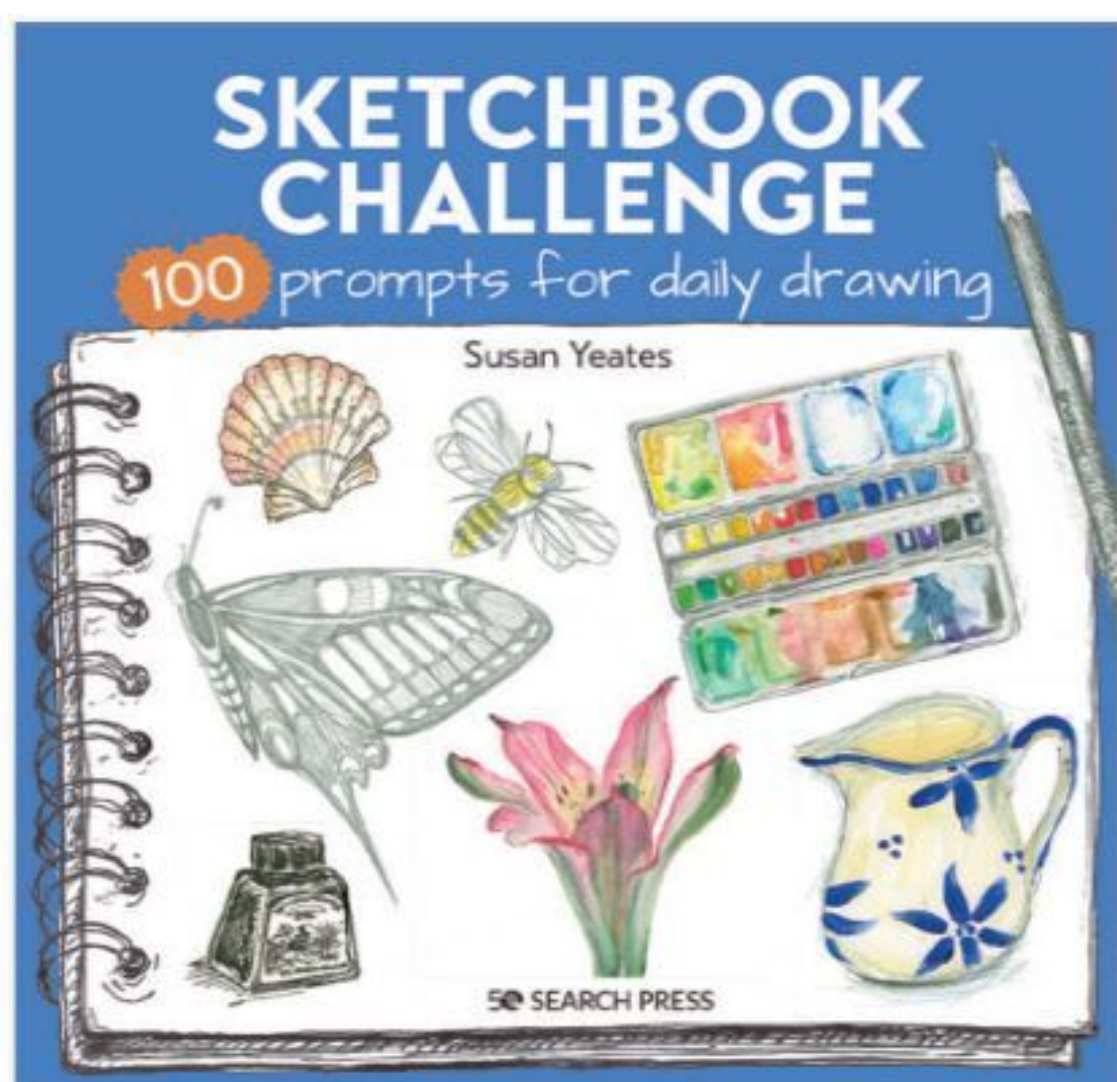
***RHS Orchids: A History Through Botanical Illustration* by Charlotte Brooks. ACC Art Books, (h/b), £35.**



Botanical illustration

Originally published in hardback in 2015, Christabel King's popular book, *The Kew Book of Botanical Illustration*, is now available in paperback. Christabel is the foremost botanical artist at the Royal Botanical Gardens at Kew, and her beautifully illustrated book shares her working methods, producing both scientifically accurate representations of flowers as well as flowers in a looser botanical style. There's plenty of practical advice here, such as how to preserve your specimens, and suitable subjects for beginners.

***The Kew Book of Botanical Illustration* by Christabel King. Search Press, (p/b), £14.99. The book is published on 31 July and available to pre-order.**



Sketchbook challenge

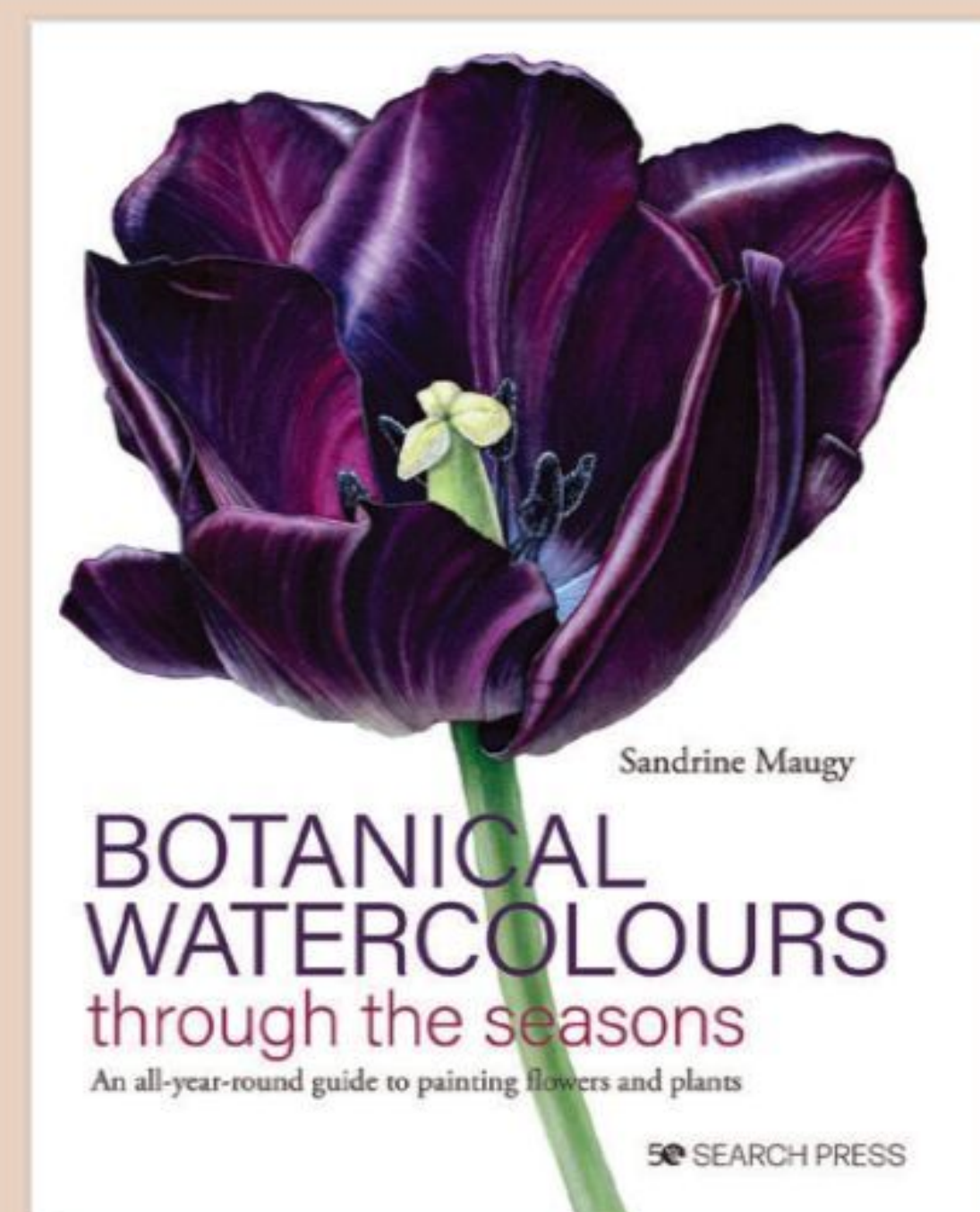
It's well known that practising your sketching every day is the best way to improve your drawing skills. Susan Yeates' *Sketchbook Challenge* is aimed at kickstarting your sketching habit with 100 simple ideas for sketching easy-to-find subjects, from buttons and jewellery to flowers and butterflies. The challenges are specifically aimed at beginners, with an emphasis on having fun. Warm-up exercises will help to get you started and Susan provides helpful advice on thinking of your subject in a different light and taking a different approach. Susan's work will inspire you to have a go yourself, with a good mixture of black-and-white sketches in both pen and pencil, coloured illustrations, paintings and collage.

***Sketchbook Challenge* by Susan Yeates. Search Press, (p/b), £12.99. The book is published on 31 July and available to pre-order. An extract from the book will be published in next month's issue of LP.**

Flowers through the seasons

Sandrine Maugy is an award-winning botanical artist, author and illustrator, whose first book, *Colours of Nature*, was published in 2013. For her latest book, *Botanical Watercolours Through the Seasons*, she explores the delicate art of painting flowers, concentrating specifically on the four seasons, each including three step-by-step tutorials. These are carefully designed to suit artists at different levels of experience – the first for beginners, the second for artists of intermediate level, and the third for more experienced artists. Of course, readers may want to work through the book, season by season, but you can also dot around to find your favourite flowers, whether it's the drama of spring tulips, the delicacy of sweet peas in summer, a magnificent hydrangea in autumn or holly leaves in winter. There's information on important techniques, colour theory and tone, and stunning illustrations throughout.

***Botanical Watercolour Through the Seasons* by Sandrine Maugy. Search Press, (h/b), £19.99. The book is published on 31 July and available to pre-order.**



Online gallery

Jane Stroud's selection of works from our PaintersOnline gallery

WWW.PAINTERS-ONLINE.CO.UK



◀ **Judit Matthews** *The Fields of Gold*, pen, ink watercolour and collage, 19¾×15¾in. (50×40cm)

author, Tina Talbot (available from www.survivalsupersquad.co.uk). These are eco-books that teach children about the environment and the harm that pollution does to it, and encourages them to protect their surroundings. 'I get inspired by the natural world around me,' writes Judit. 'I love painting wildlife, plants and foliage, but with a bit of a narrative.'

'In this piece, *The Fields of Gold* (love that song by Sting!), the narrative is hidden. My father passed away 12 years ago now from cancer, at the age of 60. He always wanted a farm when he retired with a typical Hungarian well – *gêmes kut* – surrounded by sunflower fields. Unfortunately, his wish has never come true. So, I painted it for him. Also, it is quite topical with sunflowers being Ukraine's national flowers. I like stylising flowers, leaves and animals, and I draw them almost like a lino-cutting artist. I prefer to use a simple colour palette with bright, contrasting colours. I use the stippling technique to build up layers of paint to create depth and texture. To finish off, I added patterned blue papers to tie in with the colour scheme and make the painting a bit more interesting.

'I use a dip pen with Winsor & Newton Indian black ink for the outlines and watercolour to paint the colour. At the end I add some collage using various materials: Japanese washi paper, handmade paper, patterned craft paper and even wallpaper.'

Judit is a member of the Tadworth Art Group (www.tadworthartgroup.com), which holds two exhibitions each year. She also exhibits in several galleries around the country and runs art classes from her home studio, as well as online, occasionally, too. Contact her at www.juditmatthews.artweb.com on Facebook www.facebook.com/judit.matthews and on Instagram www.instagram.com/juditmatthews

Judit Matthews is a self-taught illustrative artist originally from Hungary, now living in Banstead, Surrey. Judit is passionate about the natural world and is keen to educate others about the need to protect our environment. Here she describes her thoughts behind her very personal painting of sunflowers. To see more of Judit's work, post a comment or upload your own images, visit www.painters-online.co.uk

Judit Matthews won *Landscape Artist of the Year 2017* organised by *Surrey Life* magazine. Her work has been selected by the Society of Women

Artists and the Society of Graphic Fine Art to be displayed in their annual open exhibitions. In addition, she has illustrated four children's books by the

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WATERCOLOUR

Hazel Soan advises on choosing & mixing your colours



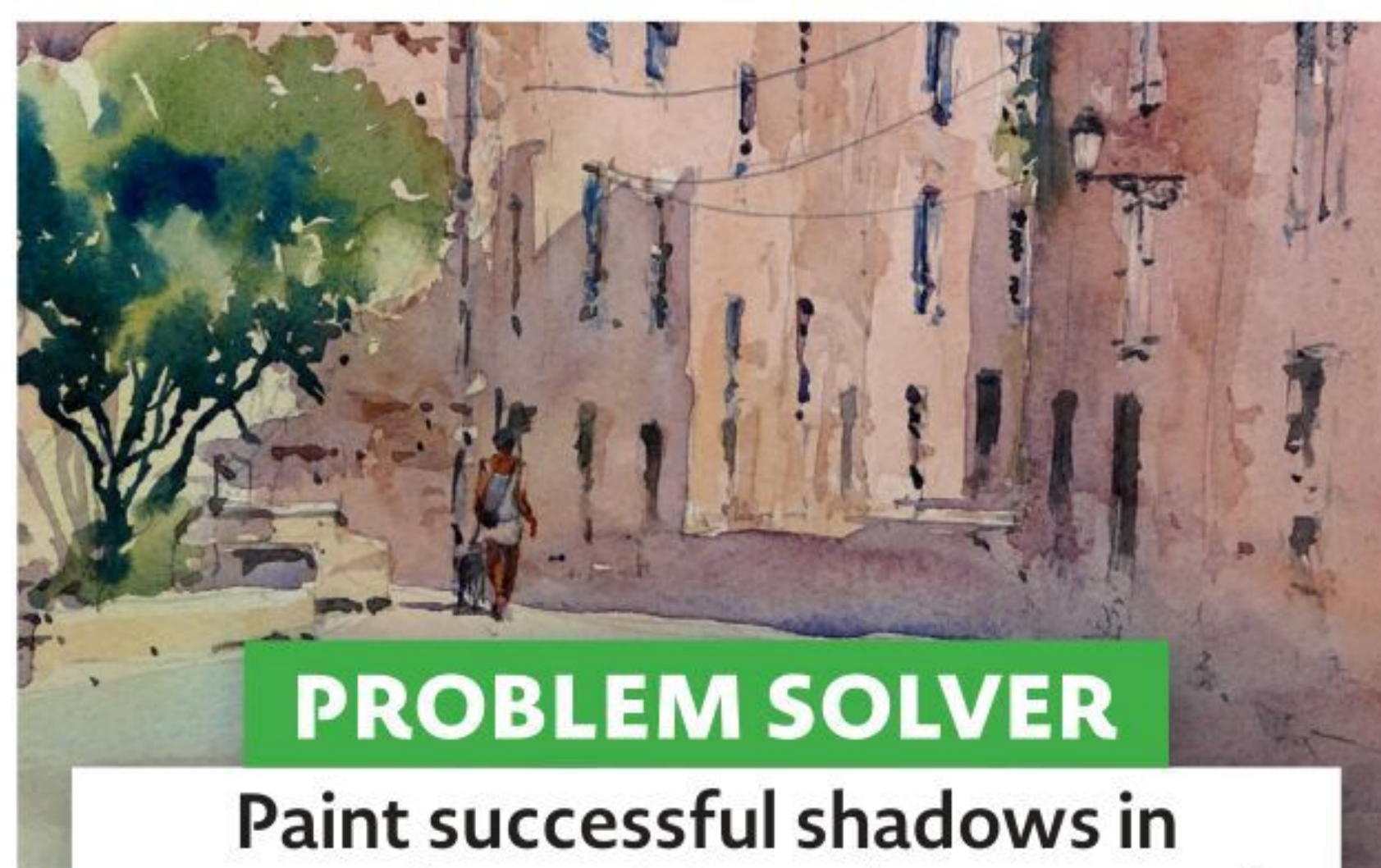
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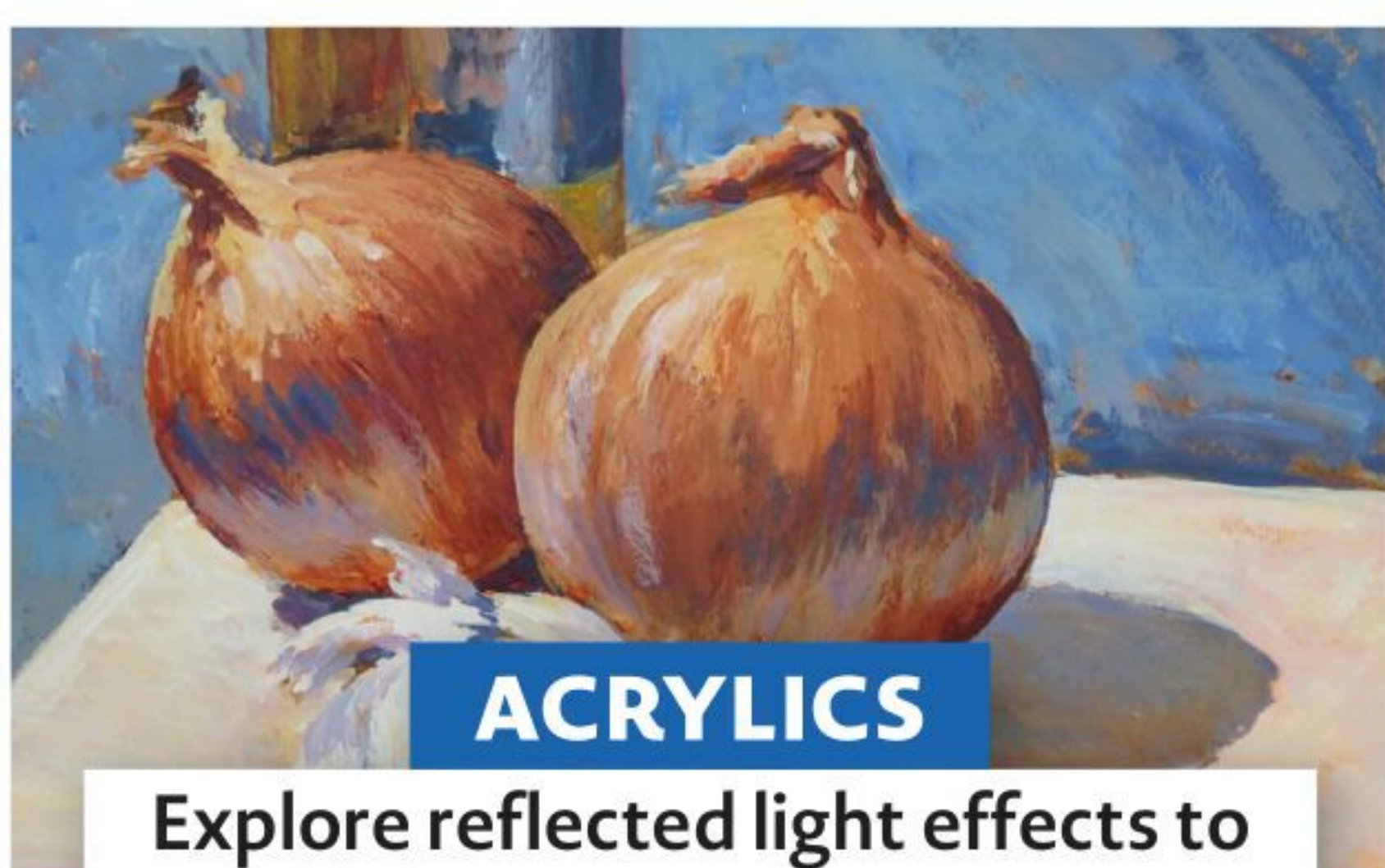
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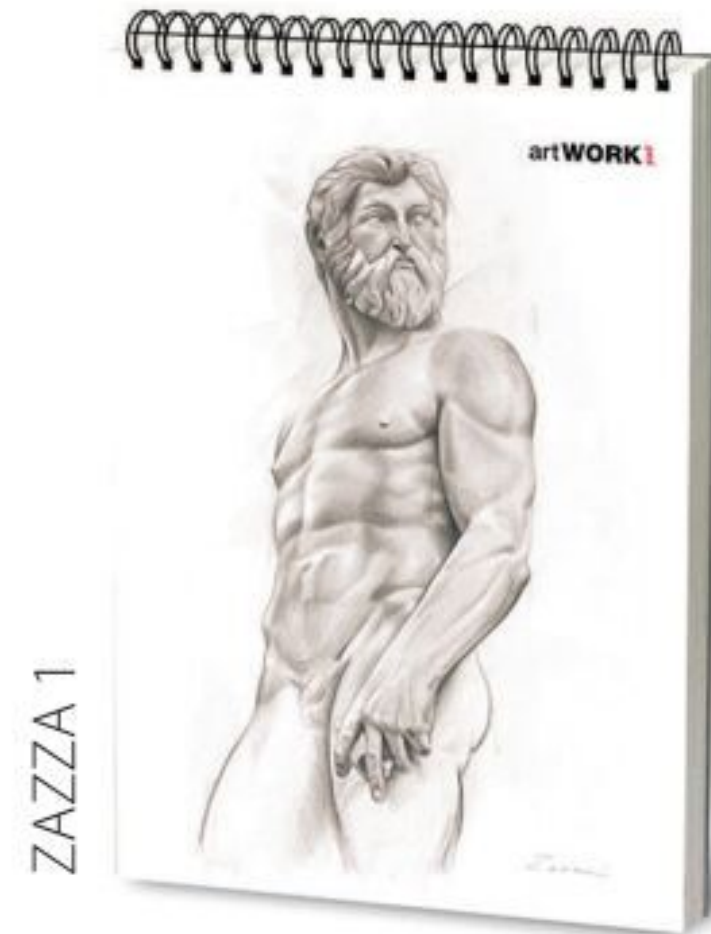
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SKETCH



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SCHIELE

PAINT



WATERCOLOR 1

WATERCOLOR



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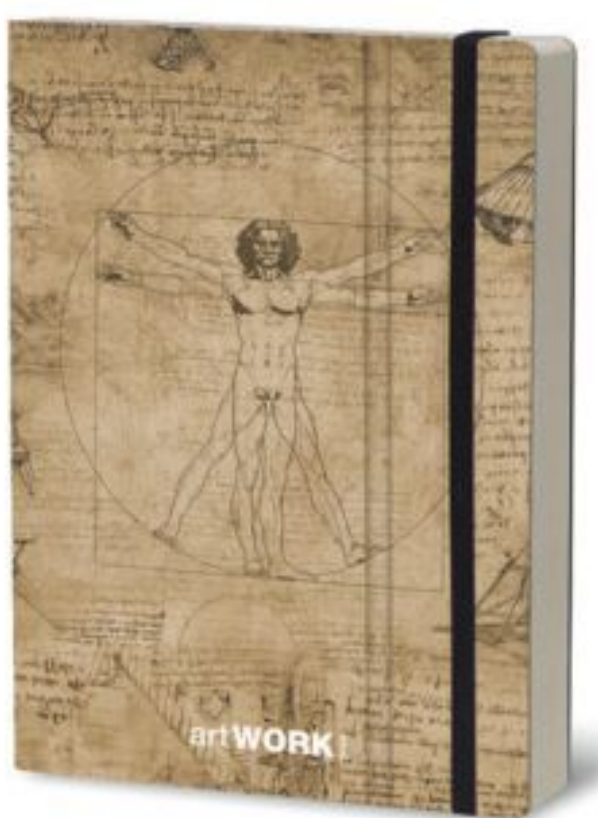
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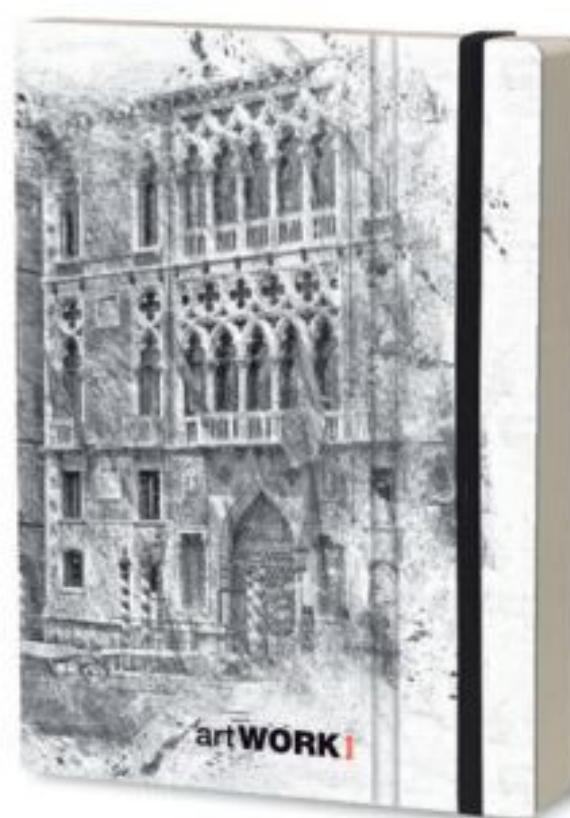
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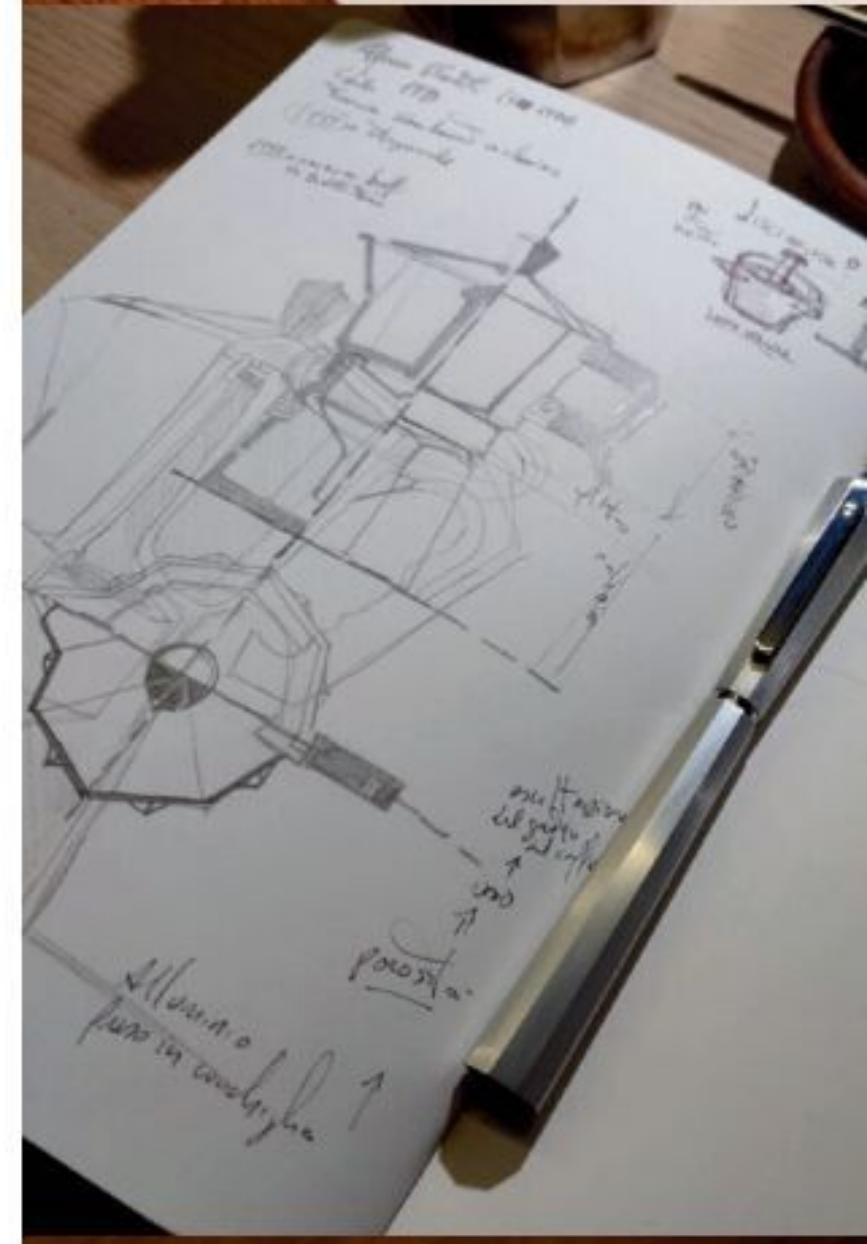
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