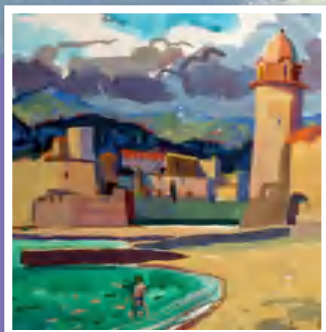


the artist

THE PRACTICAL MAGAZINE FOR ARTISTS BY ARTISTS – SINCE 1931

Capture winter snow scenes

Be inspired by Haidee-Jo Summers' impressionist style



GOUACHE

BBC's Lachlan Goudie shows how to exploit a vibrant palette



ACRYLICS

How to achieve a striking night scene step by step with Jo Quigley



PORTRAITS

Learn from Frances Bells' strategies for painting successful commissions

WATERCOLOUR

- Solutions to common problems
- Tips on how to select your paper
- Make the most of your colour choices

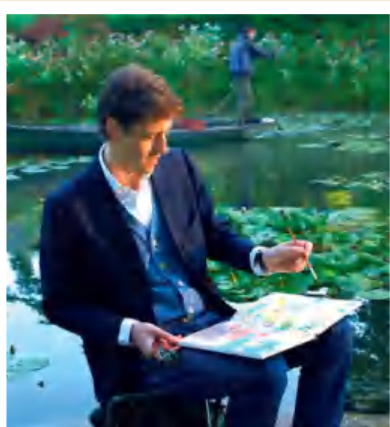
PAINT LANDSCAPES IN ACRYLIC INKS



Paint in Antibes and the Côte d'Azure

with Lachlan Goudie ROI

September
16 to 23,
2017

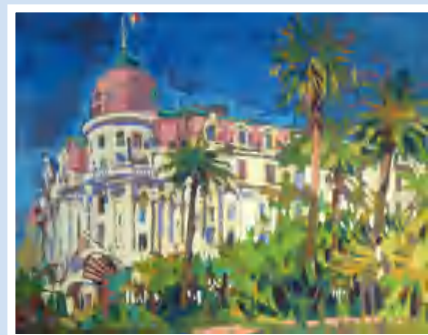


Lachlan Goudie's

work has evolved from the Scottish tradition of figurative painting, and incorporates portraiture, still life and landscape, with drama and colour underpinning his work. He has won numerous accolades including the RSP prize at the Royal Glasgow Institute of Fine Arts, the Norman MacFarlane Prize at the Royal Scottish Academy and the ROI Oil Painters Award for young artists. He regularly exhibits in major exhibitions in London, Scotland and New York. Lachlan is also a captivating television presenter and art critic.

Antibes and the Côte d'Azure

The special light, the wonderful warm Mediterranean colours, an interesting rocky coastline and the verdant vegetation on the Cap d'Antibes and Cap Ferrat, as well as elegant villas and the attractive fortified town of Antibes set against a backdrop of the Alps have appealed to artists over the years and make the French Riviera one of Lachlan Goudie's favourite places to paint.



The painting programme

Each day will be spent painting on the Cap d'Antibes using local buses for greater freedom to access the many different painting locations. There will be one day trip to Cap Ferrat to sketch in the gardens of the Villas Ephrussi de Rothschild, Kérylos and fashionable Beaulieu. Lachlan will encourage you to paint every day and will assist students with an organic approach to techniques. He is very happy to show individuals how to resolve problems and, where appropriate, he will do a demonstration, although there will be no group demonstrations. Lachlan will be sketching and working in gouache and watercolour, but all media are welcome. This painting holiday is ideal for intermediate and more experienced students. You may choose to work alongside Lachlan or independently.

Travel and hotel arrangements

Flights are from London Gatwick to Nice. Accommodation is in an intimate 13-bedroomed Provençal Mas (former farmhouse) with a secluded garden and swimming pool.

It is conveniently located midway between Antibes and Juan-les-Pins. It is approximately a ten-minute walk to Antibes old town and the beaches. Dinners are included and will be in a variety of local restaurants. An accompanying travel escort will look after you, taking care of all the arrangements and assisting you with local transport.

- Price per person £2,995
- Single room supplement £350
- Number of painters 10 to 12
- Fully inclusive except for lunches

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

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

Publishing Editor:

Sally Bulgin PhD Hon VPRBSA

Deputy Editor:

Deborah Wanstall

Advertising sales:

Anna-Marie Brown 01778 392048

annamariieb@warnersgroup.co.uk

Advertisement copy:

Sue Woodgates: 01778 392062

suewoodgates@warnersgroup.co.uk

Online Editor:

Dawn Farley

Design:

Brenda Hedley

Subscriptions & Marketing Manager:

Wendy Gregory

Subscriptions:

Liza Kitney and Nicci Salmon

subscriptions@tapc.co.uk

01580 763673/01580 763315

Accounts:

01778 391000

creditcontrol@warnersgroup.co.uk

Events Manager:

Caroline Griffiths

Subscription orders

should be sent to: *The Artist*, Circulation Dept, Caxton House, 63/65 High Street, Tenterden, Kent TN30 6BD. Tel: 01580 763673

Rates are:

UK – £39.99 (includes Northern Ireland);

EC member countries – €67;

USA – \$80 (air freight); Canada – \$92 (air freight). All other countries £50 (air freight).

Payments by credit card are taken in sterling at £50. Foreign currency prices include bank charges. Periodicals postage paid at Rahway, NJ. US subscribers only: Send address corrections to *The Artist*, c/o Mercury

Airfreight International Ltd, 365 Blair Road, Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001

Avenel, NJ 07001



WELCOME from the editor

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

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

I first came across Martin Brooks' work at last year's BP Portrait Award, where I was impressed by his full-length portrait *Unfolding* and wanted to know more. He's been generous in sharing his approach and working methods with us and I admire his respect for traditional methods combined with his belief that it is abstract values that underpin a lot of good figurative painting (see pages 14-17).

Eleanor Langton is another new artist who came to my attention and whom I selected as *The Artist Award* winner in the 2016 Contemporary Watercolour Competition exhibition at the Bankside Gallery. Her work stood out as refreshingly different and although only at the start of her exhibiting career, she's clearly going to be someone to watch. She describes her working style as 'organised chaos', and being true to herself and her inspirations as the key to her success (pages 18-21).

Similar to Eleanor, making the most of the fabulous subject matter in your immediate environment characterises Haidee-Jo Summers' approach, whose impressionistic paintings of allotments (pages 22-25) show in a masterful way how to capture the light and temperature of the winter season. Then, as we look forward to the David Hockney blockbuster exhibition at Tate Britain (February 9 to May 29) and for a complete change of style and subject, Glyn Macey invites us to paint a Hockney-inspired composition by following him step by step (pages 29-31). We'd love to see your interpretations of Glyn's challenge so do please send us your digital images for review (see page 31 for details).

Throughout her career, Judi Whitton has identified a number of stumbling blocks that continually perplex watercolour painting students, three of which she shares and offers advice on how to overcome on pages 32-35. All artists face the challenge of overcoming difficulties in the development of a painting to a lesser or greater extent, which is the basis of Charles Williams' current series, and he also offers some great practical strategies to help develop the courage to make the necessary changes on pages 36-39.

With advice on choosing watercolour papers from Ian Sidaway (pages 42-43), how to capture a likeness in pastels by Glenys Ambrus (pages 45-47), use acrylic inks for winter landscapes by Robert Dutton (pages 49-51) and an invitation to paint nocturnes in acrylics by following Jo Quigley's demonstration (pages 52-55), this issue should keep you inspired through the winter months.

And a final, key point from Lachlan Goudie, following his trip to Collioure with a group of *The Artist* readers, who reminds us that by keeping an eye on our art historical predecessors, we can learn a great deal from the masters in whose footsteps we are lucky enough to follow (pages 40-41). Why not join him on his next *The Artist* trip to Antibes in the south of France, from September 16-23. See page 2 for full details.

Best wishes

Sally

Sally Bulgin Publishing Editor

THIS MONTH'S COVER



Haidee-Jo Summers *Cold Corner*, oil, 16x20in (40.5x51cm). See pages 22 to 25

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



CONTENTS

FEATURES

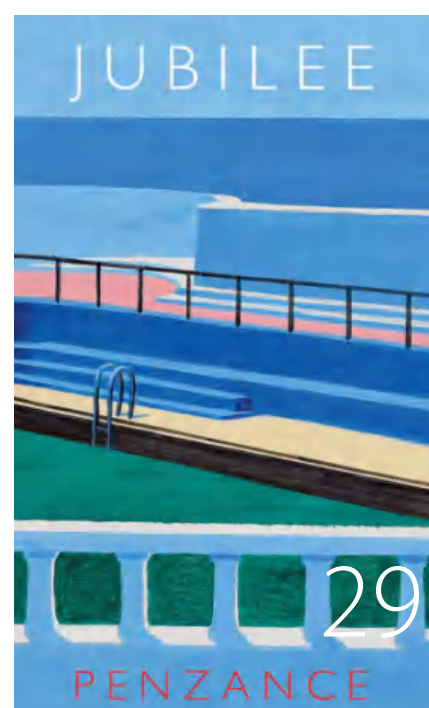
- 14 Abstract values and figurative painting
MASTERCLASS Martin Brooks tells Susie Hodge how he follows his instinct in terms of his distinctive style
- 18 Organised chaos
Eleanor Langton, winner of *The Artist Award* in the 2016 RWS Contemporary Watercolour competition, reveals her approach and watercolour techniques



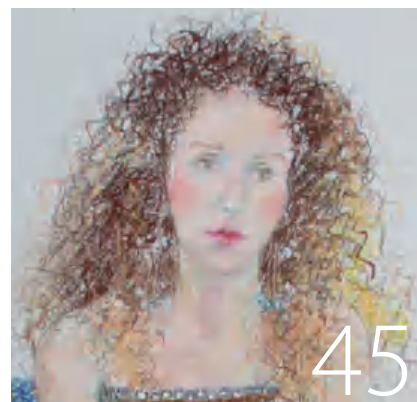
- 66 Adebhanji Alade's motivational tips
Finish what you started!

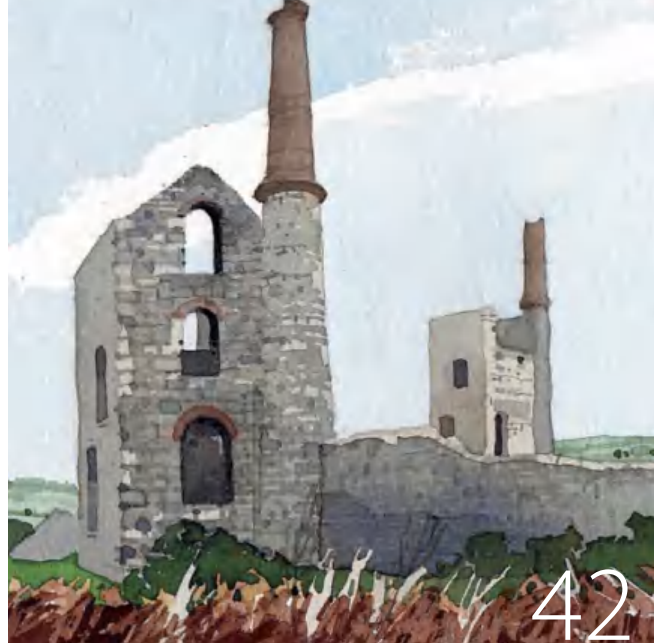
PRACTICALS

- 22 Allotments in the snow
Be inspired by **Haidee-Jo Summers** as she paints *en plein air* snow scenes in oils
- 26 Portrait commissions
Tips and advice from **Frances Bell** on how to make a portrait commission a good experience for both sitter and artist
- 29 Inspired by...Hockney
Glyn Macey challenges you to try something new by painting in the style of a well-known artist
- 32 Stumbling blocks
The first of two features in which **Judi Whitton** looks at common pitfalls for the watercolour artist, and how to overcome them
- 36 Why isn't this one working?
Advice from **Charles Williams** that will help you through a sticking point in a painting
- 40 Capturing the landscape in gouache
Lachlan Goudie returns to Collioure with a group of *The Artist* readers and relates how working with a new medium can inspire creativity



- 42 Watercolour papers on trial
In the last of his three-part series, **Ian Sidaway** tests ten more watercolour papers
- 45 Portraits in pastel
Glenys Ambrus shares her advice for achieving a good likeness





- 49 Illuminating possibilities with acrylic inks
Consider adding acrylic inks to your painting kit to add vibrancy to your mixed-media paintings, urges **Robert Dutton**



- 52 Night life
Jo Quigley demonstrates how to paint vibrant urban night scenes
- 57 A-Z of colour
P is for pigments, by **Julie Collins**



PLUS

6 Your views 11 The Art World
58 Opportunities 59 Books 60 Exhibitions
62 Art shop directory 63 Artbox

EDITORIAL CONSULTANTS



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



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



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

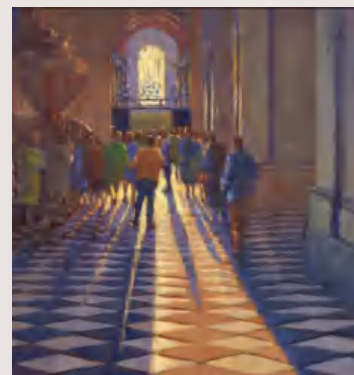


David Curtis ROI, RSMA has won many awards for his *en plein air* and figurative paintings in both oils and watercolours. He has had several books published on his work as well as DVD films, and exhibits his work extensively.

NEXT MONTH IN *the* artist

FEATURES

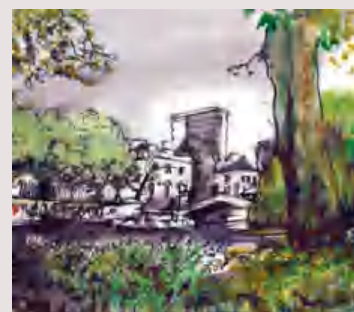
- **MASTERCLASS**
Watercolourist **Tim Rose** reveals his strategy and techniques for painting the iconic St Paul's Cathedral



- ◀ **IN CONVERSATION**
Scottish colourist **Cara McKinnon Crawford** shares her approach to capturing the spirit and atmosphere of Scotland's dramatic landscapes in oils

PRACTICALS

- What are sketchcrawls and their benefits for artists? **James Hobbs** encourages you to join in and develop your work amongst like-minded colleagues



- Advice from **Jake Winkle** on the best materials to choose for your first attempts with watercolour
- Follow **Adele Wagstaff's** demonstration and paint a seated male figure in oils
- Be inspired to try coloured pencils by **Graham Brace's** detailed step-by-step coastal scene
- More suggestions from **Judi Whitton** on how to overcome some common watercolour painting problems
- **Chris Rose** shows how to use acrylics to complete a complex wildlife composition

PLUS

- We celebrate 300 years of the Royal Society of British Artists with president **James Horton**
- Paint in the style of JMW Turner with step-by-step guidance from **Glyn Macey**

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

★ STAR LETTER

Mindfulness

Through reading Christophe André's book *Mindfulness: 25 Ways to Live in the Moment Through Art*, I've discovered that painting, particularly outside, is so totally absorbing that it is an almost instantly effective way of reaching the state of mindfulness. André outlines studies that substantiate the huge benefits of painting, noting that colours, shapes and movement are so absorbing that the enriching state of mindfulness can be more powerfully reached through the pencil and paintbrush than through meditation.

For example, having climbed Glastonbury Tor at 7am to watch the sunrise, I sat on one of the flagstones to absorb the scene; mist covered the Vale of Avalon, obscuring all except the tops of hills poking above the white sun. As I dipped my brush in the jar of water and picked up Winsor yellow and then scarlet red and started to record the impression of rising sun, mist and purple ridges, I had total concentration on colours, shapes, intensity and gentle movement.

Call it mystical, spiritual or whatever, I was so intent that, on coming back to normal awareness, I realised that it was freezing cold. Rushing down to Glastonbury High Street for coffee and toast, I felt charged, stronger to face the hassles of daily existence. It really isn't the end result, it's the recharging experience of complete mindfulness that painting opens up that makes it so worthwhile.

Lancelot Clark, by email

To see Lancelot's painting go to www.painters-online.co.uk/art-community/blogs.htm and scroll down to see for his blog on *Mindfulness and Art* – Ed

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

Scraps of inspiration

Reading Paul Talbot-Greaves' article about artist's block (*The Artist*, January 2017), I was reminded of the frustration I felt when this happened to me. Thankfully I have found a way around the problem that seems to work.

Some years ago I started a scrapbook in which I noted anything of interest, such as different subjects I've seen in exhibitions, photographs, or something in other people's work that sparks off an idea of my own. I have sketched ideas for alternative compositions, and made a list of snippets of conversations, bits from poems, and just simple words that would make a good title. Reading them immediately brings an image to mind. Also there are experiments with different materials, adding collage and new colourways gleaned from magazines and fabrics, which are all pasted into my book.

I don't get any satisfaction from copying so am constantly on the lookout for inspiration – when I run out my scrapbook comes to the rescue. Browsing through my back copies of *The Artist* also helps.

Pamela Chapman, by email

Days of steam remembered

Thank you for the wonderful article of railway paintings by David Curtis in the December 2016 issue of *The Artist* – the detail is absolutely amazing. David's depictions of the interiors of the stations brought back many memories of the hours I spent in such places whilst a national serviceman in the RAF.

As a steam railway enthusiast (now living in Victor Harbour, South Australia), it took me right back to my childhood in the UK. I could actually hear the clanging and the steam hissing from the locomotives and smell the coal smoke. Well done David.

Bill Truslove, by email



▲ Terry Carter *A Blanket of Blue*, acrylic, 19" x 19" in (50 x 50 cm)

Unblocking the block

Thanks to the article 'How to overcome the dreaded block' by Paul Talbot-Greaves, published in the January 2017 issue of *The Artist*, I've discovered a whole new use for out-of-date credit cards.

In order to overcome 'the dreaded block' I decided to abandon the use of traditional brushes and exchange them for an old credit card to paint the image of bluebells in Staffhurst Wood near Edenbridge in Kent (left). Besides jolting me out of the block, this had the net effect of encouraging me to work in a more impressionistic style and to minimise detail. It also contributed greatly to the success of my recent one-man show at our local gallery, for which I received lots of favourable comments as well as sales.

Terry Carter, by email



Subscribe at www.painters-online.co.uk or telephone **01580 763673**
Become a fan on Facebook www.facebook.com/paintersonline
Follow us on Twitter [@artpublishing](https://twitter.com/artpublishing)

Leisure Painter & the artist

in association with Patchings Art Centre & Jackson's Art Supplies

Art Club of the Year COMPETITION 2017

CALL FOR ENTRIES

All UK art clubs are invited to submit a total of five two-dimensional works that you feel represent your club along with a written profile, including details about your club's history, members and activities.

We will select our top ten clubs to exhibit their five entries at the Patchings Art, Craft & Photography

Festival (July 13 to 16) and through to July 28. An overall club winner and two runners up will be selected by well-known artist and tutor, Hazel Soan, and visitors will be asked to vote for their favourite club for the People's Choice Award. All work entered will be featured on our website at www.painters-online.co.uk

Prizes

We are delighted to announce exclusive sponsorship by Jackson's Art Supplies

- **FIRST PRIZE** £500 worth of Jackson's art materials vouchers, £100 towards the cost of a workshop or demonstration to club members and a profile about the club published in our magazines, on PaintersOnline and through our social media channels
- **TWO RUNNERS UP** £250 worth of Jackson's art materials vouchers for each club
- **PEOPLE'S CHOICE AWARD** £100 worth of Jackson's art materials vouchers for the club with the most public votes

Jackson's

Judges

Hazel Soan, artist and tutor
Liz Wood, artist, tutor and co-owner of Patchings Art Centre
Sally Bulgin, editor *The Artist*
Ingrid Lyon, editor *Leisure Painter*



▲ Art Club of the Year judge, the artist and tutor, Hazel Soan in her studio

◀ Janet Singer *Poppies & Scuttle*, pastel, 28x26in. (71x66cm), one of the five entries submitted by last year's winners, Leicester Sketch Club

HOW TO ENTER & CONDITIONS OF ENTRY

The competition is open to art clubs across the UK. Only online entries can be accepted. Only original work will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

- 1 The non-refundable entry fee of £20 covers the FIVE entries per art club of two-dimensional work in any media.
- 2 No entry should be larger than 120x150cm WHEN FRAMED (canvases do not need to be framed).

- 3 To enter, first register your club at www.painters-online.co.uk via 'login/register' and add your club profile to the biography area of the club account. Please include a name of your main contact when registering. Then upload your digital entries via the link on the Competitions page. Payment will be added automatically to your basket; please remember to pay before you leave the website.
- 4 Upload your entries with the non-refundable entry fee of £20 by the closing date of March 31, 2017.
- 5 Entries will be judged after March 31, 2017 when selected work will be called for exhibition. All work must be framed (canvases

excepted) ready for exhibition from July 13 to 28, 2017 at Patchings Art Centre, Nottinghamshire.

- 6 Successful art clubs will be notified in late April about delivering their work between June 16 and July 2, 2017 to Patchings Art Centre.
- 7 All care will be taken with entries but no responsibility can be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.
- 8 Original works must be left with the organisers throughout the exhibition.

the artist and Leisure Painter

Open Art Competition 2017

in partnership with Patchings Art Centre

CALL FOR ENTRIES

£17,500 WORTH OF PRIZES

We are looking for the best work from amateurs in the *Leisure Painter* category and from experienced and professional artists in *The Artist* category.

Up to 140 selected works will be exhibited at Patchings Art Centre in two separate galleries, opening on the first day of the 2017 Patchings Festival of Art, Craft & Photography on July 13 until August 20, 2017

OVER 45 INDIVIDUAL PRIZES WILL BE AWARDED TO SELECTED ARTISTS COMPRISING:

£5,000 *the artist* Purchase Prize Award

Selected by guest judge Ken Howard OBE, RA for a work up to the value of £5,000
www.painters-online.co.uk

£1,700 *the artist* Exhibition Awards

Selected artists from the 2017 *The Artist* category will be awarded a mixed exhibition at Patchings Art Centre in 2018, worth £1,700
www.painters-online.co.uk

£100 *the artist* Highly Commended Award

A subscription to *The Artist* worth £100
www.painters-online.co.uk

£450 Batsford Awards

Three prizes of Batsford art books to the value of £150 each
www.batsford.com

£600 Canson Awards

Three prizes of £200 worth of paper
www.canson.com

£500 Caran d'Ache/Jakar Awards

Two prizes of £250 worth of art materials
www.jakar.co.uk

£500 Clairefontaine Awards

Two prizes of £250 worth of art products selected from the Clairefontaine Graphic & Fine Art range
www.clairefontaine.com

£700 Daler-Rowney Awards

Five sets of materials to the total value of £700
www.daler-rowney.com

£900 Derwent Awards

Three prizes of £300 worth of art materials
www.pencils.co.uk

£500 Great Art Awards

Two prizes of £250 worth of art materials from Europe's largest art materials' supplier
www.greatart.co.uk

£2,600 Leisure Painter Award

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

£100 Leisure Painter Highly Commended Award

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

£450 Patchings Award

of a gift voucher worth £450 to be used at Patchings Art Centre, Notts
www.patchingsartcentre.co.uk

£600 Premium Art Brands Awards

One prize of Daniel Smith watercolours worth £350 and one prize of Pan Pastels worth £250
www.premiumartbrands.com

£300 Pro Arte Awards

Two prizes of brushes to the value of £150 each
www.proarte.co.uk

£1,000 Royal Talens Awards

Four prizes of £250 worth of art materials
www.royaltalens.com

£500 Sennelier Awards

Two prizes of £250 worth of Sennelier art materials
www.globalartsupplies.co.uk

£600 St Cuthberts Mill Awards

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

£400 Winston Oh Award

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

JUDGES

Sally Bulgin, editor
The Artist

David Curtis ROI, RSMA
Guest Judge:
Ken Howard OBE, RA

Ingrid Lyon, editor
Leisure Painter
John Sprakes ROI, RBA, MAFA

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

How to enter & conditions

The competition is open to artists worldwide. Only original work will be considered and paintings based on reference photographs must have been taken by the artist or used with the permission of the photographer. Photography, except where incorporated into collage, is not acceptable.

- 1 The entry fee of £16 covers up to THREE entries of two-dimensional works in any media; only ONE work

per entrant will be accepted for exhibition in the *Leisure Painter* category.

- 2 No entry should be larger than 120x150cm WHEN FRAMED (canvases do not need to be framed).
- 3 ONLINE digital entries must be sent via our website at www.painters-online.co.uk clicking through the links entitled TA&LP/Patchings 2017 Competition.

- 4 BY POST colour photos or prints (no larger than A4) must be sent to the address on the entry coupon (right).

- 5 Each entry must be clearly marked with your name and address and title of the work and placed in an envelope to which you must affix the entry coupon, right. Place into a larger envelope for posting, with a stamped addressed envelope large enough to accommodate your entries (with the

correct return postage) for the results and return of your entry.

- 6 Send your entry/ies with the non-refundable entry fee of £16, payable to TAPC, to: TA&LP/ Patchings 2017 Competition, 63/65 High Street, Tenterden, Kent TN30 6BD, to arrive by the closing date of March 31, 2017.
- 7 Entries will be judged after March 31, 2017 and selected works called for exhibition. These must be framed



▲ **The Artist Purchase Prize 2016** Andrew Hird *Embankment Pier & Waterloo*, oil, 9x11in (23x28cm).

WITH THANKS TO THIS YEAR'S AWARD SPONSORS:



Clairefontaine

DANIEL SMITH
Extra Fine™ Watercolor



CARAN d'ACHE
Genève

GreatArt

DALER ROWNEY



ST CUTHBERTS MILL

Winston Oh

ROYAL TALENS



SENNELIER
modern since 1887

**ALL ENTRANTS WILL RECEIVE A
COMPLIMENTARY ONE-DAY ENTRY TICKET
TO THE PATCHINGS FESTIVAL OF ART,
CRAFT & PHOTOGRAPHY, WORTH £10**

(canvases excepted) ready for exhibition from July 13 to August 20, 2017 at Patchings Art Centre.

8 Successful entrants will be notified in late April about delivering their work between June 16 and July 2, 2017 to Patchings Art Centre, Nottinghamshire.

9 All care will be taken with entries but no responsibility can

be accepted for loss or damage in transit, incoming or outgoing, whilst on the competition premises or during the exhibition. Originals selected and submitted for final exhibition must be fully insured by the artist.

10 Original works must be left with the organisers throughout the exhibition.

theartist and **Leisure Painter**

OPEN ART COMPETITION 2017 ENTRY FORM FOR POSTAL ENTRIES

(Online entries: please see point 3 in entry details, below left)

DEADLINE: March 31, 2017

Please accept my work for consideration for the 2017 competition. I confirm that my entry is original. I have read and understand the rules and agree to allow *The Artist* and/or *Leisure Painter* to publish, republish and repurpose my work in print and digital formats including but not limited to magazines, promotion materials, websites, databases and as part of downloadable digital products.

Affix to envelope holding entry/ies and send with stamped addressed envelope and payment of £16, (make cheques payable to TAPC), to TA&LP Patchings 2017, 63/65 High Street, Tenterden, Kent TN30 6BD by the closing date of March 31, 2017. Or, please charge my

☐ **Mastercard**

☐ **Visa**

☐ **Maestro**

Card number

Expiry date

Issue no
(Maestro only)

3 digit
security no.

Signature

First name

Last name

Address

Postcode

Day phone/
mobile no

Email address

We would love to keep you informed about the exciting things appearing in our magazines and on our website via our regular e-newsletters, packed with inspiring additional content. If you would like to receive our e-newsletters, please tick this box ☐

Please tick one box to indicate which category you are entering:

☐ *theartist* category

☐ **Leisure Painter** category (by entering this category I confirm that apart from participation in amateur art club shows or events, I do not promote my work professionally)

Please indicate all sizes, when framed, in cms, vertical side first

Title of work 1

Size

Medium

Price*

Title of work 2

Size

Medium

Price*

Title of work 3

Size

Medium

Price*

* Price includes framing (canvases excepted). Commission of 20% plus VAT will be charged on sales of work

I have read and agree to be bound by the competition entry conditions

Signature

The Artists' Publishing Company (TAPC) may send you details of our products and services which we think may be of interest to you. Please tick if you do not wish to receive such offers by post or telephone ☐ Please tick if you do not wish to receive such offers by email ☐ We will not pass your details to any third parties.

Cut or photocopy



CALL FOR ENTRIES

156th Open Exhibition
Mall Galleries, London, SW1
4th - 9th July 2017

SWA
The Society of
Women Artists



Digital Submissions 5th January - 23rd March 2017

£2000 SWA Special Fine Art Award
OPEN TO NON MEMBERS
www.society-women-artists.org.uk

TOWN HOUSE FILMS

More than 60 DVDs from top teaching professionals covering watercolour, oil, acrylic and pastel.

View free trailers on our web site..



One Hour Watercolours
With Ian McManus IEA



MULTIPLE
BUY
DISCOUNTS

Order Line Number

01603 782888

SPECIAL
OFFERS
ONLINE

View trailers of more than 60 instructional DVD's at:
www.townhousefilms.co.uk

**Pro Arte
Brushes**
worn by artists
everywhere

Pro Arte's
all round
best seller

Stocked by
all good
art shops!

Everywhere

Prolene

Pro Arte

Pro Arte, Park Mill, Brougham Street, Skipton, BD23 2JN
Tel 01756 792929 • Fax 01756 790909
admin@proarte.co.uk • www.proarte.co.uk

Ken Bromley
Art Supplies

www.artsupplies.co.uk

Tel: 01204 690 114

Email: sales@artsupplies.co.uk

GREAT DISCOUNTS

UNBEATABLE SERVICE



**FREE
SHIPPING**

on orders over
£40 to UK
mainland*

Call today for your **FREE** catalogue!

Or visit our website for a fantastic selection of art materials

*Please see our shipping policy for full details



[facebook.com/KenBromleyArt](https://www.facebook.com/KenBromleyArt)



[@KenBromleyArt](https://twitter.com/KenBromleyArt)

THE ART WORLD

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

compiled by Deborah Wanstall



▲ Tony Allain *Sunset on River Fal*, pastel on sanded paper, 19¼×35½in (50×90cm)

THE PASTEL SOCIETY

Founded in 1898, the Pastel Society (PS) promotes the use of pastel within the contemporary art world. For its annual exhibition, which comprises works selected from open submission as well as those submitted by members, the society seeks the best in contemporary dry media – pastel, oil pastel, Conté, sanguine, charcoal and pencil – with works ranging in style from abstract and experimental to traditional. Members' demonstrations and workshops with Cheryl Culver, Jason Bowyer, Tony Allain, Jenny

Halstead, John Tookey, Ann Wilkinson, Sheila Goodman, Susan Relph, Tom Walker, Eiko Yoshimoto and Michael Norman will take place daily during the exhibition – see the Pastel Society website for details and to book: www.thepastelsociety.org.uk
The Pastel Society's Annual Exhibition is at the Mall Galleries, The Mall, London SW1 from February 21 to March 4. Admission is £4, concessions £2.50. Telephone 020 7930 6844; www.mallgalleries.org.uk

DAVID COX AND HIS CONTEMPORARIES

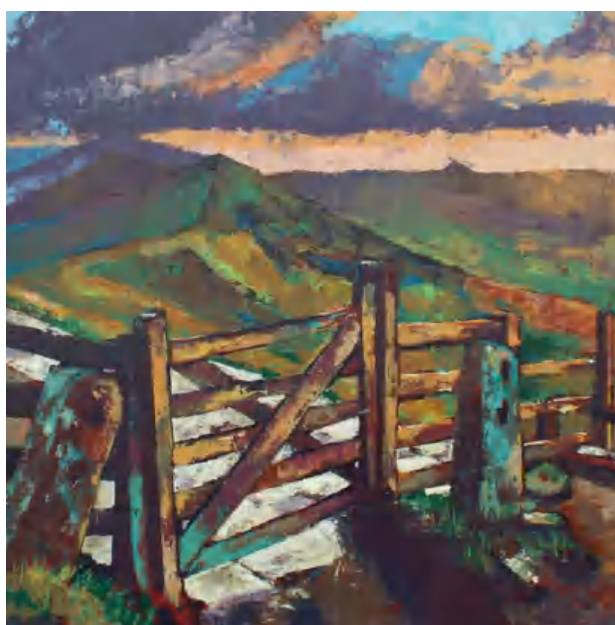


The work of one of the Midlands's greatest artists, David Cox, is to be shown by Worcester Art Gallery and Museum. Cox exhibited at the Royal Academy and with the Society of Painters in Water Colours, of which he was a member. This exhibition explores Cox's place in British art, the artists who influenced him and how his painting and teaching shaped the artistic communities of the Midlands with rarely seen works from the museum's collection and paintings from local and national museums.

David Cox and his Contemporaries is at Worcestershire Art Gallery and Museum, Foregate Street, Worcester WR1 1DT from February 11 to June 3. Entry is free. Telephone 01905 25371; www.worcestershire.gov.uk/museums

◀ David Cox *The Crossroads*, watercolour and pencil on paper, 11¼×15¼in (28.5×40cm)

PAINTERSONLINE EDITOR'S GALLERY CHOICE



▲ Les Trewin *Dark Peak*, acrylic on board, 24×24in (61×61cm). On show in our online gallery at www.painters-online.co.uk

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

'The thought of using a palette knife had always scared me – I believed I wouldn't have a great deal of control and would lose the ability to blend and mix colour. Of course, I was wrong. I have learned a different and exciting way of applying paint and mark making that gives the image energy and vitality.'

Dark Peak began with the sky and background, a series of interlocking planes that take the eye into the distance. The thick application of paint remained wet long enough for me to push it around to form subtle tonal variation and atmosphere. The foreground was more challenging but essentially followed the same process. As thick paint hardens it creates ridges and contours, making the application of new layers of paint a little unpredictable, which adds to the excitement. As the image evolves I spend time looking, visualising what I will do next. This can be a time of quiet contemplation and there are moments of pure frustration, but I usually achieve the outcome I want, it just takes a little longer sometimes. I worked on 5mm MDF coated with titanium white gesso. My palette was sap green, cerulean and ultramarine blue, cadmium red, burnt umber, gamboge yellow and orange. To add opacity to the paint I mixed in some white matt emulsion at times.'

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

www.painters-online.co.uk



▲ Edward Hopper *Gas*, 1940, oil on canvas, 26×40in (66.5×102cm)

A RICH OUTPUT FROM A DARK DECADE

Charting the artistic response to America's Depression of the 1930s, *America After the Fall* shows how modern American art emerged from the turmoil that followed the Wall Street Crash of 1929. Works on show include those by Jackson Pollock, his teacher Thomas Hart Benton, Georgia O'Keeffe, Edward Hopper, Philip Guston and Grant Wood, whose most famous work, *American Gothic*, is being exhibited in Britain for the very first time.

America after the Fall: Painting in the 1930s is at the Royal Academy of Arts, Burlington House, Piccadilly, London W1 from February 25 to June 4. Admission is £13.50. Telephone 020 7300 8000; www.royalacademy.org.uk

STOP PRESS

The BBC has announced a new six-part series of *The Big Painting Challenge*, to be shown on BBC1 on Sunday evenings from mid-February, in which ten amateur painters compete in a series of challenges, led by mentors Diana Ali and Pascal Anson, who will share tips and techniques. They'll be painting at various locations around the country, including Whipsnade Zoo and the Queen's House, Greenwich to find the overall champion. The show is hosted by Mariella Frostrup and the Reverend Richard Coles, and the judges are Daphne Todd and Lachlan Goudie.

Don't miss next month's issue of *The Artist*, in which Lachlan Goudie talks about his experiences as a judge of this and open competitions generally.

Sky Landscape Artist winner's show

Sky Arts Landscape Artist of the Year 2016 winner Richard Allen is to have a solo exhibition at Petworth House from March 25 to May 21. Richard, who has previously shown with the Royal Society of Portrait Painters and the ING Discerning Eye Exhibition, paints mostly in oils. He will be showing landscapes, portraits and still lifes, including the work he produced at the various National Trust venues during the making of the television series.

Entry to the exhibition is free, but there is an admission charge of £15 to the house and park. The exhibition is open from 11am to 4.30pm in the Servants' Gallery, Petworth House and Park, Petworth, West Sussex GU28 9LT. The park is open from 10am to 5pm. Telephone 01798 342207.

► Richard Allen *Petworth, JMWt Homage (part of a diptych)*, oil on linen, 24×36in (61×91cm)





Abstract values and figurative painting

Martin Brooks says you should follow your instinct in the pursuit of your own style as he reveals his approach and working methods to Susie Hodge

Martin Brooks' painting style is characterised by loose, expressive brushwork, subtle tonal ranges and bold compositions. He juggles his time between painting, spending time with his family and teaching life drawing and painting at Plymouth University. As a student, he recalls 'virtually living in the art room' as art for him has always been one of his biggest passions, fuelled by inspiring teachers. 'I had a great teacher – Patrick Casely – a wonderful inspiration. After Exeter Art College, I was lucky enough to go the Royal College of Art and study illustration under Sir Quentin Blake.'

Abstract and figurative

Now, more than anything, time is a challenge. 'My wife is also a painter so we take it in turns to use the studio and look after the children. We live near Bantam, in the South Hams in Devon, and we are fortunate to have a large, slightly dilapidated barn studio next to our home, which has the most beautiful soft, natural light coming in through a high skylight. This is where I painted *Unfolding*.'

Although Martin uses various painting methods, in many ways he is fairly

traditional, building on age-old processes and methods and always drawing on his knowledge and appreciation of art of the past. 'I love working with oils. I'm essentially a tonal painter, and enjoy the rich and subtle possibilities of oil as a medium, working *alla prima* in some areas and glazing in others. At present, I am using Sennelier paints, as I enjoy their soft buttery consistency, which allows me to move the paint easily on the canvas. I also love the texture and feel of linen for portrait work and panels for still life.'

Light and peripheral vision

'Light for me is important to carry the mood of a painting. I like to balance shapes across the canvas right to the edges, especially in still life. I find Bonnard's use of light and composition particularly beautiful. I've experimented with abstraction over the years and like Andrew Wyeth, I aim to "capture the first abstract flash of the moment." I try not to differentiate between abstract and figurative painting as I think that an awareness of abstract values underpins a lot of good figurative painting.'

Martin explains his understanding of what makes a good composition: 'It's as

much about viewpoint and peripheral vision as anything; you can then begin to see things as a whole. I like to simplify my compositions when setting things up; it's about selection and recognising what works.' Once he has made that selection, he says, 'I like to make drawings initially, especially in portraiture, as this allows time for the sitter to adjust and relax. I use photography as backup if sitting time is limited, and fairly early on in the painting, I like to establish a relationship between the figure and ground for the space to work cohesively.'

Maintaining some chaos

Rather than working on several paintings, Martin concentrates on one work at a time because: 'Each painting requires my full attention. This also enables me to continue working wet-into-wet, so I develop a unique palette for each individual painting, which I like to preserve for the following day if I need to. I start with a limited palette: titanium white, yellow ochre, cadmium red and ivory black. I also use raw umber, alizarin crimson, ultramarine blue and terra rosa and occasionally cadmium yellow and orange. However, I try not to become too formulaic, I like

◀ *Unfolding*, oil on canvas, 47×38in (120×96cm).

'This is a portrait of Stewart McPherson, who works in our local town of Kingsbridge. It's the biggest portrait I've painted so far and as a non-commissioned work, gave me the freedom to experiment with pose and painting style. The painting's title suggests a narrative interpretation of the pose. I wanted the painting to work effectively from a distance, hence the 'stepping out of the darkness' feel. I wanted the viewer to be simultaneously aware of the illusion of a figure emerging into our space and also of the marks and apparent movement of the paint surface – this is, I think, what gives the

painting its tension and contained energy.

'I used big brushes, card and rags to sweep the paint across the surface, especially in the coat and background (which are very closely toned) creating energy and movement. The pose is quite active (almost filmic) and also suggests a forward leaning motion. There is a sense of expectancy expressed in the posture, especially in the hands. I had Titian, Velázquez and Moroni at the back of my mind for this painting. I've also been studying Whistler and am now hoping to embark on a full length life-size figure for my next project.

'The painting process is loosely based on *alla prima* techniques, although a variety of

approaches came into play by the end. Some sections are worked in one fluid layer of oil paint (the coat and the background). I tried to integrate the figure into the background at an early stage; it's too easy to over-model the form so that it seems to sit on top of the rest of the painting. So rather than build in layers, successful areas are 'stitched' together to maintain the fresh feel of a single skin of paint across the canvas surface. I rubbed unsuccessful areas down or 'tonked' them sometimes to rework the painting (Whistler did this very effectively), which gave me control in defining form, creating subtle edges and allowing for delicate tonal transitions in the final painting.'



to keep a little chaos in the painting, room to make mistakes and experiment, as I discover new possibilities this way. Brushwork is important; I use bristles to push the paint around on the canvas, and softer mongoose and sable to add layers. The beginning and end of each brushstroke is vital as is how fluid or stiff the paint consistency. In one session I can paint with ten to fifteen brushes to preserve the purity of any premixed tones and colours.

'Most of my paintings are initially sight-sized, so for instance, items in the still life are the same size on my panel as they are in reality; from 20cm squared up to the painting of *Unfolding* (page 14), which was a three-quarter length portrait of 120×86cm. I work *alla prima*, so ideally I like to complete each painting in one session. Larger paintings demand a more considered approach, with each section completed and knitted together to maintain the freshness of approach.'

Illusion of volume and space

'I follow my instinct in terms of style. Life drawing consistently over the last 40 years has always presaged changes in my approach; I suppose the biggest

change over recent years has been a shift from line to tone as I become more interested in the painting process. My bookshelves are groaning with art books! I love Titian, Degas, Serov, Wyeth and Hammershoi, and amongst contemporary painters I am particularly taken with Martin Yeoman, Diarmuid Kelley and Jordon Sokol.

'I try to work fast, so there is evidence of movement in my paint, although there is also often a sense of quietude in the final image, which I think comes from a sensitivity to the handling of tone. I tend to escalate my approach, moving from drawing to brushwork, brushwork to tone and then tone to colour, but in general, I have a very mixed approach. Sometimes I leave the mark intact, or move the paint around on the surface using card, rags or my fingers – whatever gives me the desired effect, and always in context to the rest of the painting. Edges, where one form meets another, are important, sharp and soft to create the illusion of volume and space.

'If I'm actively engaged in a painting and if the image is forming in my imagination and on the canvas simultaneously I can carry on, but if I start to hesitate or fiddle with small

▲ *Ollie*, oil on canvas, 18×24in (46×61cm). 'This is my middle son Ollie, painted a few years ago. He was proud of his white shirt. It is also a painting about light. Ollie was sitting in the hallway of our house and I was painting him from our sitting room, so the lighting was perfect.'

sections of the painting without looking at the whole image, it's time to stop. In non-commissioned work, I can push the boat out a little, experiment with scale, lighting and pose, while still life gives me license to play a little more with composition, brushwork and colour. I work a lot to commission; my website has been very good for this. Relatively recently, I have put work in for open submission exhibitions and have shown with the RP [Royal Society of Portrait Painters] for the last three years, and *Unfolding* was accepted for the BP Portrait Award in 2016 (on show at the National Portrait Gallery until last September and subsequently on tour, to the Usher Gallery in Lincoln, then the Scottish National Portrait Gallery in Edinburgh until March 26, 2017. 'Showing work is always a buzz and a good opportunity to meet interesting people.'

TA



▲ *Clementines*, oil on board, 10×10in (25×25cm).

'The bowl is Chinese, quite old, and has featured a few times in my work. I used lots of variety in the brushwork for this painting. I enjoyed the way the cast shadow merges with the form of the bowl, the small blue marks seem to float off the surface rather pleasingly. I like happy accidents like this, but only if they work in context to the whole.'



▲ *Blueberries*, oil on board, 8×8in (20×20cm).

'This small wooden bowl filled with blueberries was painted at night by artificial light – I love the deep cool shadows this gives. It's a set up used sometimes by my favourite still-life painters, William Nicholson, Pierre Bonnard and Richard Diebenkorn. The berries are just suggested, I've used my fingers and soft brushes to create quite calligraphic effects. The paint is quite liquid. I use a stand oil, dammar varnish, solvent mix as a medium on hand-prepared triple-primed board, which stops the paint from sinking and keeps it looking fresh when dry.'



Martin Brooks

trained at the Royal College of Art in London after gaining his first degree at Exeter College of Art and Design. While still a student he was awarded the Royal College Drawing Prize and the Madame Tussauds Prize for Figurative Art. He lectures at Plymouth University and in 2013 he was the SSTAR Award Winner for Most Inspirational Teaching and Most Outstanding Support across the Faculty of Arts at the University. In November 2016, Martin travelled to the US on a British Council/Arts Council Artists' International Development Fund Award to document the lives of the Amish Community in Lancaster County, Pennsylvania.



▲ *Helen*, oil on linen, 19¾×19¾in (50×50cm).

'This is a recent commission. I spent the day with the sitter mainly trying to capture the delicate skin tones and softly reflecting light on the face. The painting was completed relatively quickly with only some finishing work needed back in my studio. When painting this I was thinking of the Russian portrait artist Valentin Serov, and of course John Singer Sargent.'

Organised chaos

Winner of *The Artist Award* in last year's RWS Contemporary Watercolour competition **Eleanor Langton** reveals the thought processes behind her colourful still lifes and explains her techniques to Susie Hodge

Eleanor Langton's colourful still-life paintings explore our relationships with the ordinary, everyday objects around us. Particularly focusing on textile prints, furniture design and other items from the mid-20th century, her work contrasts patterns, perspectives and bold colour.

Patterns and materials

Eleanor uses a range of materials, but has learned over the years her preferences: 'I like thin and thick paint. I use both in my work as I like the contrast between soft transparent layers and bold, opaque, saturated colours. I use water-based materials as they are non-toxic and so versatile. I primarily use acrylic, but sometimes oil pastels find their way in for line

definition. For gesso and mediums I love the Golden range. For paints, I buy from a range of brands: Golden, Liquitex and Daler-Rowney System 3 depending on the colour, amount needed and viscosity I am looking for. I have just purchased the Sennelier pouches in some neon colours and am looking forward to playing around with those!

'Most frequently I use large flat brushes, medium round brushes and riggers. I love rigger brushes for being able to draw long fluid lines easily. I also have a Japanese watercolour brush that holds so much paint, but has a fine tip so you can switch between small details and big brush marks easily.

'I definitely prefer working on wood panels for my larger pieces, as it is an unexpected surface for watercolour-

style paintings. With canvas, some of that surface pattern gets lost when it is absorbed into the material. I like smooth wood, but sometimes I create texture by applying a layer of gesso using a palette knife, or printing a pattern using lino blocks that I have carved. I find that this can add interest when looking at the work up close as the paint will settle in the crevices and create areas of abstract patterns.'

Different viewpoints

'I choose my subjects from a range of inspirations – objects at home, objects I see in antique shops, images from Instagram, flowers from botanical reference books, flowers in real life. I look for interesting shapes and forms, usually something quite bold and eye-catching. If I have set up a still life at home, or in a coffee shop, I will draw and photograph the objects from multiple viewpoints to gain different perspectives. Then I will use these different viewpoints to build my composition that doesn't follow perspective rules.

'Mostly my compositions are pre-planned and start as thumbnail drawings in pencil, in my sketchbook. Then I experiment with colour in small A5 watercolour and gouache sketches. The best of these go on to be my paintings. I like to work out the formal elements before starting the final painting because then I can focus on how I want to use the paint. It's sort of similar to how more traditional artists will create a tonal underpainting so that there is one less thing to worry about while creating the final piece. Also, I



◀ **Cat Fed and Coffee Made**, acrylic on canvas, 15¾×15¾in (40×40cm).

'This is based on a found image. I was attracted to it because of the amazing bouquet of flowers and the expression of the cat. I exaggerated the angle of the table so the flowers are close to falling off!'



◀ *Our First Table*, gouache and acrylic on panel, 19¾×15¾in (50×40cm).

'This and other paintings in the 'table series' are based on a mid-century coffee table that was the first piece of furniture my husband and I bought when we lived in a tiny London flat. *Our First Table* was the starting point. The table surfaces are all built up with layers of watercolour washes and have a lot of depth when looked at up-close.'

mainly instinctive, with some modifications. 'A couple of years ago I bought a fantastic book called *Colour* by David Hornung and followed the practical lessons. The lessons have been invaluable for understanding colour theory in more depth and finally feeling like I have confidence when painting and working with colour. I've started to be more selective with my palette so that there is a sense of harmony within the picture. I now have a bank of palettes for reference – very useful for being able to mix up a particular colour again!'

Chaos and conversation

'My paintings are fairly small at the moment, I think it suits the domestic subject matter to remain small and pull the viewer in for a more one-to-one experience. But I do have some larger pieces planned. I work on A4 canvas and A3 to A2 wood panels. I tend to work on many all at once. Sometimes a painting will paint itself and it will be done in a couple of days, but for the most part they can take a couple of

have a tendency to overcomplicate my work and so by transferring a small drawing into a larger piece forces me to keep things bold and simple. I like having that restriction or boundary. I want my work to have a fresh and lively feel, and if I were to overwork and fiddle with lots of re-painting then I feel it would lose those qualities. When I start a painting, I generally begin with basic outlines using thin blue paint.'

Mid-century collection

'My husband and I love mid-century furniture and have started a small collection that features in my paintings. I return to these objects frequently and it's like a portrait of us through my work. I love the shape and form and craftsmanship of this era. I like drawing everyday objects such as mugs, glasses, plants, containers, vases, place-mats and disposable coffee cups—all random objects that we have in our home and interact with every day, but to me they are all beautiful.'

Eleanor's love and use of colour is



▲ *Tea at the Tate*, acrylic on canvas, 9½×11¾in (24×30cm)



▲ *Tulips and Blue Spots*, 15¾×11¾in (40×30cm)

weeks due to the layering process of puddle-y washes of paint that I use.

'Organised chaos is how I would describe my working style! I enjoy the surprises that can happen when you are "in the zone" and working on several things at once, painting, drawing, collage and printing; and they start to inform the progression of each other. I have a rule that the studio must be tidied up before leaving though, that way I can start fresh each time I return. Knowing when a painting is done is such a tricky thing. If I don't pay attention, I can blink and miss it because I get absorbed in fixing small details and don't see the whole picture. I have always found my paintings and I have conversations, and that I need to be primarily listening to what they need.'

Evolution and inspiration

'My current style of working developed a few years ago. I had been working on

large abstract watercolours in my classroom at school, but the summer holidays came and I had to adapt to working at home. I tried to work as I had been in my classroom (messy, splashy, big) and found it was impossible in a small flat with a cat. So after wallowing for a few days, I picked up my sketchbook and began to draw what was in front of me – just like my year in Rome. Within a few hours I had filled about ten pages with drawings. However, this time around I paid more attention to these drawings and began to consider how they could become paintings. Over the next few days I made more and more drawings and began adding colour using watercolour and gouache. The momentum grew from there and the ideas kept flowing and I felt confident in what I was producing.

'My style is always evolving because I am always evolving. At the same time, I'm excited that I have found a subject matter that inspires me to be consistent and investigate thoroughly.


Even though I am focused on still life currently, there are so many avenues to explore within this subject matter.

'I admire Jonas Wood and Paul Wackers. Their paintings have a unique, fresh and contemporary feel. Mary Fedden is a big inspiration to me in her subject matter, composition and use of material. Seeing how painterly her work is in person and yet it reads quite graphically in a photograph is inspirational to me. For similar reasons, I like Vanessa Bowman and Este Macleod. All-time favourites have to be David Hockney, Matisse and Giorgio Morandi. Hockney's early work is especially inspiring. His drawings and printmaking play around with perspective, and he is a master of line and mark-making. Matisse's use of colour and pattern is a big influence. I love how he was often able to use one colour over the entire canvas, and yet it doesn't feel too much.

'During my time in Italy, I visited Morandi's studio in Bologna and saw his work in person for the first time. He painted the bottles before he painted them. I found this fascinating and am playing around with the idea of doing something similar. I think his work has a huge impact. For work that is small, muted and unassuming to have that effect is very powerful.'

Struggles, challenges and peace

'Over the past year or so I have been mainly exhibiting locally in Hertfordshire. However, I am starting to enter more competitions based in London. The RWS was the first competition I entered, and feel honoured to have been awarded *The Artist Award*. It was such a great experience at the private view getting to meet other artists and see my work surrounded by other talented artists' work. The best thing about exhibiting is seeing other people react to my work. The worst thing about exhibiting is keeping track of all the logistics! Every gallery has their own method for submitting, delivering, hanging and collecting work, which can feel quite overwhelming. In the future, I hope to also start teaching workshops or courses for adults who want to develop their artistic skills, and I will continue to apply for juried exhibitions and exhibit my work where possible.

'Being true to myself as an artist is a challenge. I have wasted a lot of time in the past trying to be the type of artist I thought I should be. Now I want to paint as though no-one will see it, and then post it on Instagram anyway!' 



▲ *Charlie's Coffee and Summer Poppies*, gouache and acrylic on panel, 19¾×15¼in (50×40cm). 'This was developed from a series of photographs and sketches after taking a morning walk. I love the way wild poppies can thrive in the most unexpected of places and bring a pop of colour to an urban street. I brought them home and began arranging them with my morning coffee cup and other objects. This may be the beginning of a series. The table surface is an example of when I print an all-over pattern before beginning the painting. Here I used very thin washes of paint on bubble-wrap and then printed onto the surface of the panel before drawing on the composition.'

Eleanor Langton

attained her degree in painting from the Rhode Island School of Design, USA. During her training, she spent a year studying in Rome. She now lives in St Albans, and shares a studio in Watford with her parents-in-law. More of her work can be viewed on her website at www.eleanorlangton.com



Allotments in the snow

Make the most of the transformative effects of snow and paint impressionist winter landscapes with **Haidee-Jo Summers**

Every winter I long for snow, although snowy days can be few and far between. The rarity of this transformative weather brings an extra heightened sense of excitement for me when it actually does occur, along with a determination to make the most of it. Although there are towns that I would love to see and paint when covered in a snowy blanket, the hazardous conditions make travelling difficult so I make the most of what's on my doorstep and the short daylight hours. It's not very hilly in my area of Lincolnshire but we do have a nearby slope that attracts sledgers, so that's a favourite winter haunt. I also have access to that most magical of places where I find inspiration in every season – the allotments.

Strong compositional shapes

What I love about allotments as a subject matter are the strong shapes provided by the sheds, greenhouses, various containers and trees, together

with the softness and chaos of shrubs, foliage and overgrown areas. I love the organised way in which vegetables are planted in rows that can lead the eye through a painting, the pattern-providing repetition of crops, as well as the vertical markers that link land with sky provided by canes and posts. I enjoy the life and movement provided by gardeners and poultry, not to mention the interesting man-made touches of wheelbarrows, compost bins, bird scarers and cloches; all this as well as the colours, light and atmosphere. There's so much to work with!

The snow brings a whole new dimension to the visual treats on offer: a blanket of white punctuated by sticks and hardy winter vegetables peeking out under their winter cover; the thick dark wintry sky above; the peace and solitude, the moisture of my breath, the crunch underfoot. Sometimes the winter sun and crisp long shadows provide more shapes and interest to design a painting around; the spots of

deep warm colour provided by the hens punctuating the greys. Then the thaw, the green colours peeping back through, the patches of brown mud getting larger and wetter, the bare branches of the winter trees, the circling of crows above. Yes, winter is the time to be outside making the most of it.

Working outside in winter

Working on site as much as possible provides me with so much stimulus and food for thought. My time with the snow on the ground is limited, and speed is of the essence if I'm going to make the most of the opportunity. People wonder how I can paint outside in such wintry conditions but it all boils down to having the right clothing and equipment. If venturing out with your paints into the snow wrap up more warmly than you think you will need to. Standing still for a length of time is the fastest way to get cold. Ski wear is ideal, and I have a pair of snowboarding trousers and also wear many layers including a thick fleece and a waterproof overcoat. I paint wearing fingerless gloves. A thick cosy hat and warm sturdy boots worn with thick socks are essential. A flask of coffee always keeps me cheery. I really do find that when I'm in a heightened state of excitement I don't notice minor discomfort at all. For me painting in snow is such a treat.

I fully embrace the new challenges of painting a snowy subject, the reflected light in the shadows if the sun is shining or the chasing of close values when the sky is overcast. Subtle colour mixing is the order of the day as snow certainly can't be described within the painting as just pure white. Searching for the colour bias amongst all the subtle greys keeps me on my toes. Don't be fooled into thinking that snow



◀ **Under Cover**, oil, 20×24in (51×61cm).

This is a large studio painting exploring the mysterious bulbous shapes of the brussel sprout plants under a blanket of snow, the opacity of the snow and translucence of the leaves, coupled with the long winter shadows



▲ *Cold Corner*, oil, 16×20in (40.5×51cm). For me this is at the larger end of the spectrum for a *plein-air* painting in snow. What didn't I love about this subject? I was in absolute heaven! It was one of those days when everything just worked; a day to remember and savour

► *The Glow, Allotments*, oil, 7×10in (18×25.5cm). This small *plein-air* study on Arches huile paper explores the structures and shadows and the warm light coming through the greenhouse



is all about the cool colours. Depending on the light conditions you may see warm pinks and oranges, and greenish greys as well as blues and purples. Try to forget all about formulas, there really is no substitute for careful observation. Make comparisons constantly across the whole subject to judge value and colour. Ask yourself: is this area lighter or darker, warmer or cooler than that? A snow subject can have a full range of



▲ *Treading Softly*, oil, 16×20in (40.5×51cm). I had to exercise restraint with this painting, holding my breath even to try to achieve the delicate subtleties of the soft light and temperature changes. This is such a quiet subject with a good covering of snow and one of my all-time favourites

value contrast on a bright clear day or a narrow band of tonal values when there is a dull overcast sky, blizzard or fog. I used to be disappointed if the sun

wasn't shining as I was longing for those crisp shadows on the snow, but not anymore. When there is a narrow range of tonal values I have more reason to explore subtle changes in colour temperature.

Medium and mode

Oil paints are ideal for working in wintry conditions because they are not affected by the kinds of temperatures we have in the UK. The freezing point

of linseed oil is around -20 degrees centigrade, which makes them a safer bet than watercolours or acrylics. If snow falls on the palette during the painting session this can be a real nuisance but having an umbrella that clips on to the easel helps. It makes sense to work quickly on small panels. I try to stick to an hour at most and I set a timer on my phone to remind me. Small drawn sketches and notes are useful for studio work later, as are photographs. I once painted a snow painting which was exhibited with the Royal Institute of Oil Painters from a five-minute pencil sketch on the back of an envelope and the memories it evoked, so powerful is the experience of actually being there and making an effort to absorb and record it rather than just snapping photos and moving on. I walk around in between paintings to warm up to get the blood flowing. That's a good time for spotting the next subject and making reference notes.

I look for an interesting pattern of light and dark on which to build a painting. If there are long winter shadows I will exploit the shadow

▼ *Room with a View*, oil, 8×16in (20×40.5cm). Another fast paced *plein-air* painting that came together exactly as I needed it to. I never work on these paintings later on as I wouldn't want to spoil the immediacy. If I felt on reflection that the painting didn't say what I had intended I would rather start a new painting in the studio based on it and leave the *plein-air* study be





shapes when creating a composition. Firstly I establish the dark shapes in the composition and then keep a broad view over the subject, always comparing values and colour temperature. When I'm working from the subject in these conditions I am very much in reportage mode, trying to gather as much information as I can about what I am seeing. Then when the snow has melted away for another year I like to work on snow paintings in the studio for the next few weeks, while the experience is still fresh in my mind.

I can work on much larger paintings in the studio and with the luxury of time I can build up a painting in layers. Within the studio I find I can be more inventive and take from the various reference studies and photos while focusing on making something new and different. After a month or so of intense activity, the inspiration ebbs away again as my attention is drawn to other things, to be rekindled next winter with a little luck.

TA

▲ ***The Thaw, Drove Allotments*, oil, 20×24in (51×61cm).**

A large studio painting based on photographs that I took on the last day of that winter's snowfall. It was a mild and sunny day and the snow was melting rapidly. I painted three small *plein-air* pieces and took around 200 photos. I found my subject here with the sheds and the dark trees and long shadows to be a fantastic light and dark pattern and the painting came together effortlessly in the studio



Haidee-Jo Summers

studied illustration at DeMontfort University, Leicester. She has exhibited widely and won many awards, including *The Artist Purchase Prize* at *The Artist Open Art Competition* in partnership with Patchings in 2014, and is a regular contributor to *The Artist*. Haidee-Jo tutors workshops and demonstrates for art societies. Her DVD *Vibrant Oils* is available from APV Films, price £28.55. Telephone 01608 641798; www.apvfilms.com www.haideejo.com and www.haideejo.blogspot.co.uk

Portrait commissions

Frances Bell shares insights and offers tips on how to achieve the best results when working to commission by paying attention to the practicalities

The world of commissioned portraits can be a fraught one. Artists are expected to perceive a person, often a stranger, in a way that aligns with and pleases the sensibilities of the subject, and perhaps their family and connections too. We also have to manage all the technical twists and turns during the development of a portrait painting if, like me, you paint directly from life. Over time I've tailored the less exciting technical elements to allow for more freedom during the painting process.

I aspire to paint portraits from life to the exclusion of photographs, which affords me the freedom to observe my sitter over many hours, and to engage with them in an attempt to discover something of their personality and vitality. There is, however, a fly in the ointment in the form of modern life! Most people struggle to allow a painter as much time as they need, so I've had to compromise and equip myself with alternatives for getting the best from my sitter onto the canvas, in a world used to speed and immediate results.

Pricing

I tend to price by size and content, so the larger and fuller compositions become, the more expensive they will be. Having your pricing model laid out in the clearest terms in advance is crucial. I have a spreadsheet with a price guide, a short paragraph on my thinking regarding the structure of my pricing and what is excluded, such as travel and accommodation costs and the frame. Some clients may want work to arrive framed, in which case a separate price for this should be estimated. It may also be wise to take a deposit; I take a third in advance of my first sitting. A composition may evolve to include more or less than originally planned, but if clients are fully aware of the pricing guidelines, there should be no need for any arguments when amendments are made to the final cost.

Geography

Hopefully your sitters will be desperate to sit endlessly, at a time of your choosing, in your studio. More likely there will be some distance between you, and you may need to address the requirements of the availability of a light and a makeshift studio where your client lives. I paint in the sight-size method, so I need tall windows to allow the light to be as I'd prefer, and a fairly large room. I try to find out about these details in advance, assuming that the sitter can't come to my studio. I ask for photos of both the light and the room that I will work in. If the client is unable to provide an appropriate space I ask if a friend or neighbour's house might be better suited and, in most cases, a suitable place will emerge, although I do have to be prepared to work in imperfect conditions. On one occasion I ended up in a perfectly lit stable!

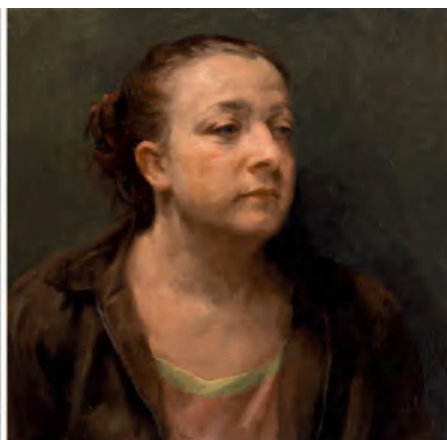
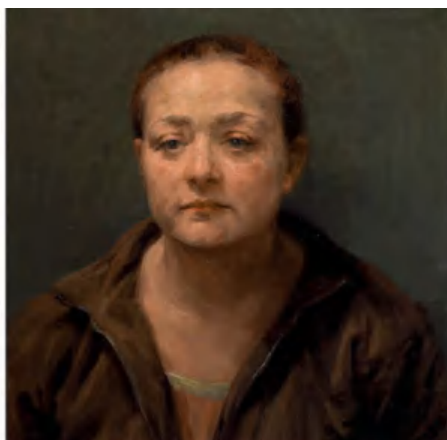
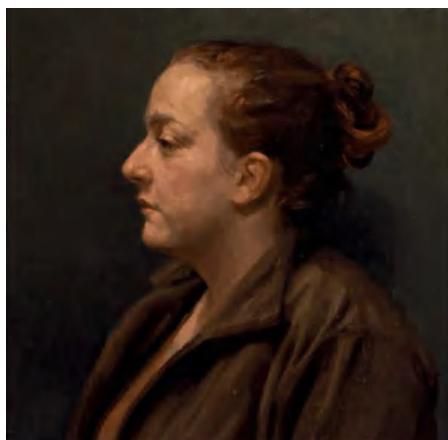
Painting paraphernalia

I have a large wooden foldable box, made specifically for travelling, on which to perch clients so that the level of their eye is more or less at my own eye level; an easel, a palette, paints,



▲ *Georgie*, oil, 30×26in (76×66cm).

Georgie is a great friend of mine, and so was persuaded to sit endlessly. It's a real treat to be able to saunter along with a painting, rather than rush through it



▲ *Triptych of Laury*, oil, 18×18in (46×46cm), each canvas.

Laury sat for a long time. I know her fairly well, so I was able to ask for long sittings

canvas and materials, a large number of blackout blinds and dust sheets to protect the house. You really need a car to transport all your painting kit, but a courier can also do this. I often go by train if the bulk of the materials aren't necessary, and then have the painting couriered back to me.

I paint predominantly on medium weave, oil-primed canvas from Cornelissen. I use a medium mix of Canada balsam, linseed oil and mastic with turpentine; oil paints are from Zecchi ochre and vermilion to Michael Harding for blacks and landscape colours, and Roberson lead white. My brushes are filbert and round hog bristles and sables, and mongoose hair.

My portrait palette is lead white, yellow ochre, vermilion, ivory black, ultramarine blue and alizarin crimson, with the additions of blue and alizarin for some small areas of flesh tone and background colour. If painting outside or including specific colour notes, these would be in addition.

You should allow as much time as possible with your client, and you will need to decide which elements of the painting are most crucial. If your focus is on portraits, you have one fairly obvious priority: if you want the best from the sitter, the head is key to the composition of your painting, so that you don't end up with a lovely head that cannot be connected well to a body when you come to paint the remaining canvas. The close detail will come later, once you've returned home. Photos of all the details and even, in stretched circumstances, hands, can then be of enormous use and shouldn't be forgotten. It's a costly error to need desperately to revisit a curtain, or earring, when you are miles away.



▲ *Flora*, oil, 24×18in (61×46cm).

Flora mainly sat for this portrait in front of the TV – she was just three at the time. I used some photos to help when her patience failed

PORTRAIT COMMISSIONS



◀ *Family Portrait*, oil, 30×40in (76×101.5cm).

Painting children is often time consuming; I allow a lot more time than I hope to use. I had someone hold our son for his sittings and our daughter watched Peppa Pig!



▲ *Man with Horse*, oil, 42×34in (86.5×106.5cm).

This sitter was able to sit on my pedestal for the bulk of this painting, with occasional standing sessions. I painted the horse from a photograph having spent a bit of time with it to get a sense of it



Frances Bell

trained in the classical tradition at the Charles Cecil Studios, Florence, where she taught for the summer terms from 2005–11. She has exhibited widely, including in Not The Turner Prize, the Royal Institute of Oil Painters, the Society of Women Artists, the BP Portrait Award, and the Royal Society of Portrait Painters' annual exhibitions from 2005 to 2016.

www.francesbellpaintings.co.uk

Client relations

It really helps to walk a mile in your client's shoes before you accept a commission, as many don't know what to expect. Thanks to our bohemian forebears, portrait painters are expected to be unpredictable and eccentric. Some clients can be nervous, having perhaps been volunteered by their family for the portrait; others don't have any concerns, but understanding the possible worries in advance will help to put your clients at ease. The following may be helpful in settling their concerns.

1) Show them the work as it progresses. It will keep them involved and hopefully relaxed. If you are chaotic and messy in the early stages, show your client a page on your website, or a series of photos taken during the development of another painting, so they can see how your work generally comes along. I have a process page on my website which is a great help in this regard. Nearly all clients enjoy watching a painting develop; after all they are commissioning an experience and a painting.

2) Be flexible about the composition. I know this contradicts earlier advice on preparing a pose in advance to avoid error, but it will often be the case that a person will relax into a habitual gesture after half an hour or so of sitting. If this pose works on the canvas and you're suddenly aware that this must be a

regular, if unconscious trait, then it might well be best included if it resonates with all concerned.

3) Learn to talk and paint. If you can, the rest should flow. An impassioned debate on politics is still a great way to get a person to think less self-consciously. I hugely enjoy talking to my clients. I consider this a wonderful upside of my commissioned work.

4) Notice when people need a break. You may well prefer to work manically for four hours at a time, but it is torture for sitters; they will begin to express their discomfort in their every gesture – which is not what you want to capture! Coffee and breaks are the bedfellows of natural expression on the canvas.

5) If you're painting children, turn on the television.

Portrait painting presents enormous challenges and the rather more mundane practical considerations, and concern for your client, may seem too much. But as imperfectly as we tackle this, it is our responsibility to make our contact with a client contribute to the final result. This means preparing yourself so that you don't need to worry so much about the environment, and making yourself accessible so that your client worries less about you, and is able to offer more of themselves for you to draw on. This symbiosis, if achieved, can make the commission painting process a lighter, less tiring experience for all concerned.

TA

INSPIRED BY.....

Hockney

**Glyn Macey**

studied graphic design and marketing at Falmouth School of Art. He is the author of *Glyn Macey's Cornwall*, *Glyn Macey's American Sketchbook*, *Acrylics Unleashed* and *Glyn Macey's World of Acrylics*, and has made several films. Glyn has completed commissions for many clients, including high street retailers, Greenpeace, the RNLI and UNICEF; he is currently working on a series of documentaries entitled *Vanishing Britain*. His paintings can be seen in a number of galleries around the UK. Glyn's acrylics workshop is a package of home tutorials – for full details of this, his other products and more examples of his work, view: www.glynmacey.co.uk

Growing up in the fishing village of Newlyn, west Cornwall, my bedroom window looked out over the always busy, noisy, colourful harbour and across the sweeping, wide bay to the largest surviving lido in Britain, the Jubilee Pool. The pool shone out like a glistening white arm of clean ice plunging into the petrol blue sea of Mounts Bay. The smoothly curved 1930's architecture of the pool and the intense cobalt interior entranced me. As a small child, I learned to swim in the pool, I played with friends and ate ice creams and lazed away days sketching by the pool.

Later, I became aware of the stunningly rich colours of the GWR travel posters, all flat brushwork and Art Deco typefaces promising pleasure and fun, and long, hot, languid days; and I recognised the same flat colour and design used throughout the Jubilee Pool. Later still, while browsing my local library's art section, I came across

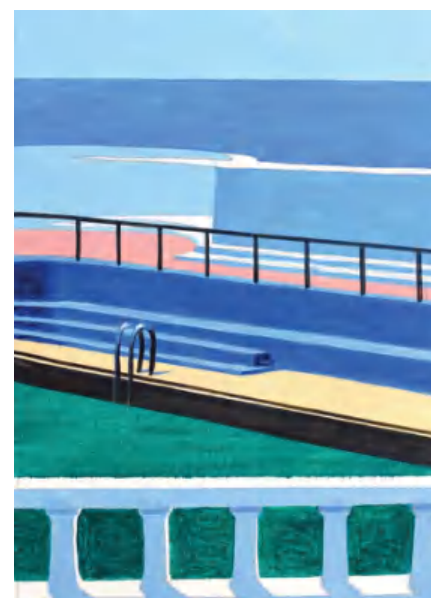
In his new six-part series **Glyn Macey** invites you to move out of your comfort zone, embrace new materials and techniques, and follow in the footsteps of six different artists to paint contemporary images. This month use acrylics and be inspired by David Hockney's work to paint a bright poolside scene

the work of David Hockney for the very first time and his paintings of pools and Art Deco inspired 1960's architecture; all clean, fresh colours and flat brushwork.

Sunlit and clean contoured, I recognised the Hockney paintings not as far flung exotic locations from the other side of the world but as warm, happy vistas of home. To me these David Hockney paintings could easily have been of the Jubilee Pool. These elements of flat, fresh colour, optimism and easy pleasure became my biggest influences. I borrowed every David Hockney book the library could find for me and I cycled home, books balanced on the handle bars, weaving my way along the seafront between Penzance and Newlyn bathed in the same crystal clear light as portrayed in the Hockney California splash paintings.

Back home I devoured the books cover to cover, soaking up the information, discovering the reasoning behind the paintings and committing to memory everything I could about the artist, his techniques and methods. All the while, glancing out of my bedroom window, over the busy harbour and across the bay to the Jubilee Pool, I considered the similarities.

Interestingly, I discovered that David Hockney's biggest influence while at art



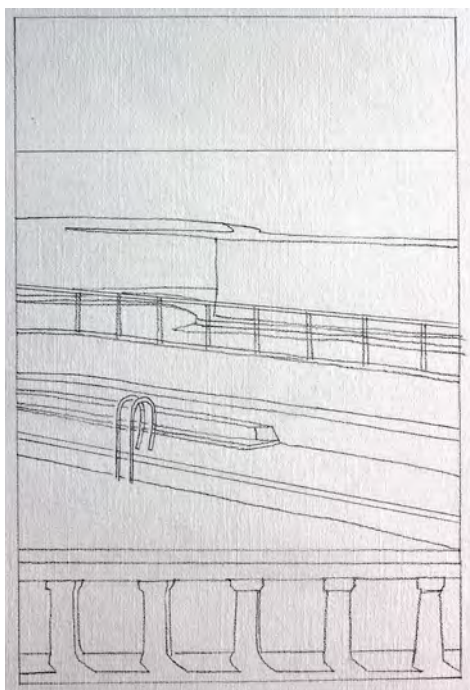
college was the Cornwall-based artist Roger Hilton, who lived just a few miles from me. And sure enough Hockney's early work was very Hiltonesque. The visual and inspirational connections just kept coming. All of these years later, and the Jubilee Pool is still a huge inspiration for me. I paint the lido regularly, and I am always inspired and intrigued by the glistening water, sunlight and shadows. My style and approach may have changed over the years but the fascination and thrill that I get from the crisp, curved walls, and the intense blue and white paintwork has never diminished. And nor has the fascination and thrill that I get from viewing David Hockney's work. Every time I visit a Hockney book or exhibition, I am always drawn back to those 1960's acrylics of the Californian pools. They simply remind me so much of the Jubilee Lido and, by default, my childhood.

TA

So, let's gather our materials and create a Hockney-inspired painting. We'd love to see your paintings so email your results to us (no larger than 2MB) to dawn@tapc.co.uk, with GM1 in the subject line. Each month I'll comment on your paintings on PaintersOnline.



DEMONSTRATION *Jubilee Pool*

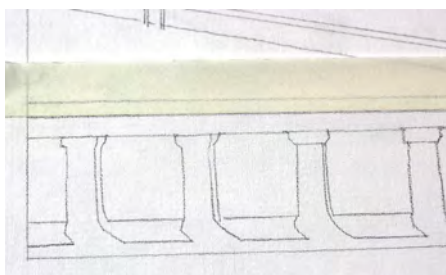


▲ STAGE ONE

A simple line drawing was used to work out the best composition to capture the stunning Art Deco shapes of the pool. I used a soft 4B pencil on a textured acrylic paper

MATERIALS

- Acrylic paper
- 4B pencil
- Masking tape
- Acrylic paints: ultramarine, titanium white, phthalo green, yellow ochre, cadmium red, burnt umber, cobalt
- Brushes: No. 4 flat, No. 2 round



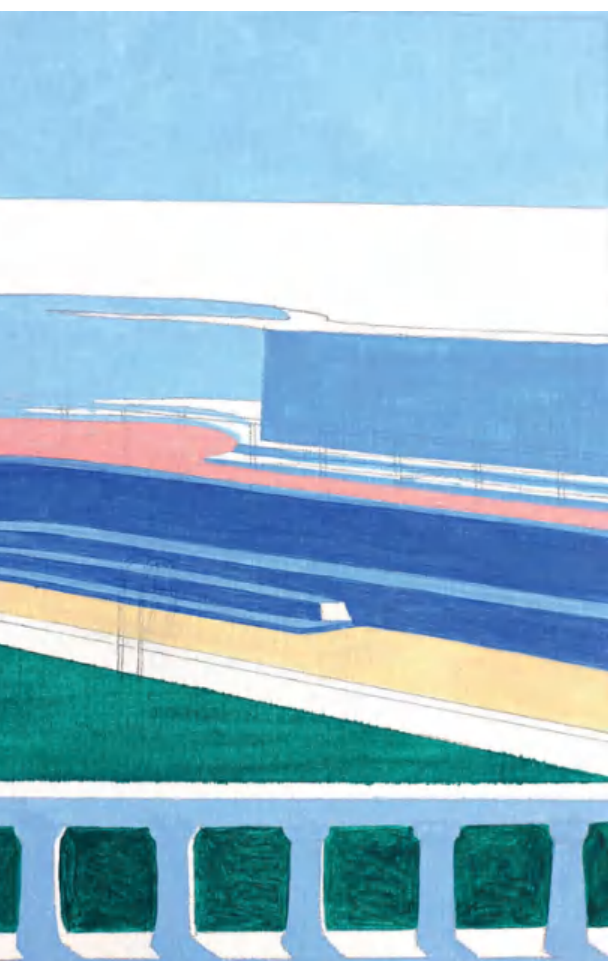
▲ STAGE TWO

To create the crisp lines associated with deco design and particularly the GWR posters of the period I used masking tape to delineate the straight line areas



▲ STAGE THREE

A pale mix of ultramarine and titanium white was used to block in the sky, the middle distance pool wall and the foreground balustrade. Bouncing the same colour throughout the painting helps to create a sense of unity in the artwork. Then I added a little more ultramarine to the blue mix for the closer wall and detailing below. Phthalo green is a fairly translucent colour and worked well to describe the deep, clear water at the bottom of the composition



◀ STAGE FOUR

Neat cobalt was used next to block in the blue pool walls. Then titanium white was mixed with just a touch of yellow ochre to create a cream for the pool-level pathway before adding a tiny touch of cadmium red to the cream mix for the upper-level pathway

▶ STAGE FIVE

I mixed a dark using ultramarine and burnt umber. This rich dark was used to paint in the dark side pool wall and ladder. Then, back to our sky colour, I added a touch more ultramarine to create the pastel sea tone before using the dark colour again to describe the railings. A touch of sky blue and white gave me the all-important shine on the chrome ladder. I also used neat ultramarine to add shadow areas to the cobalt wall





▲ FINISHED PAINTING

Jubilee Pool, acrylic, 16×12in (40.4×30.5).

After scanning the painting, I added a little deco-inspired text to the image, as a salute to the pool's 1930's heritage and a nod to my Hockney-inspired childhood

Acrylics Unleashed and *Glyn Macey's World of Acrylics* are available from our online bookstore: www.painters-online.co.uk/store and click on the link to books.

Next month: *Be inspired by Turner*

Stumbling blocks

In this two-part series **Judi Whitton** reveals the top five pitfalls that can perplex the striving painter, and how to overcome them

When I began to learn to paint I wish someone had pointed out some of the most common 'sticking points' for the innocent beginner. Now many years later, based on my experiences as a teacher of watercolour landscape painting, I have identified the top five stumbling blocks that can entrap the striving painter. It is not about 'problems' or about things being 'wrong', it is more about how things are perceived and then interpreted. I do not know why the same misjudgements crop up time and time again. The extent of the confusion was brought home to me when I was teaching a class in West Cork a few years ago.

Gateposts and church towers

Whilst painting a lovely inlet with an old cedar tree on the beautiful Mizen Peninsula in West Cork the artists were lined up on the quay at Dereenatra

(below). As is usually the case, I was going from person to person assisting with any design issues. I noticed that on nearly every drawing the tops of the two gateposts to the right of the large tree had been depicted as in Figure 1 (below). As the gateposts were clearly above the eye level of the students you would have expected them to appear as in Figure 2 (below right). When I studied the photographs later I could

clearly see why the gateposts could give a false impression, as in Figure 1. I do not know why the eye was deceived in this way, as the gateposts were not leaning at all so the perspective would not have been distorted.

In a similar way the eye can be confused when drawing the top of a church tower. Usually, when your viewpoint is below the church, the



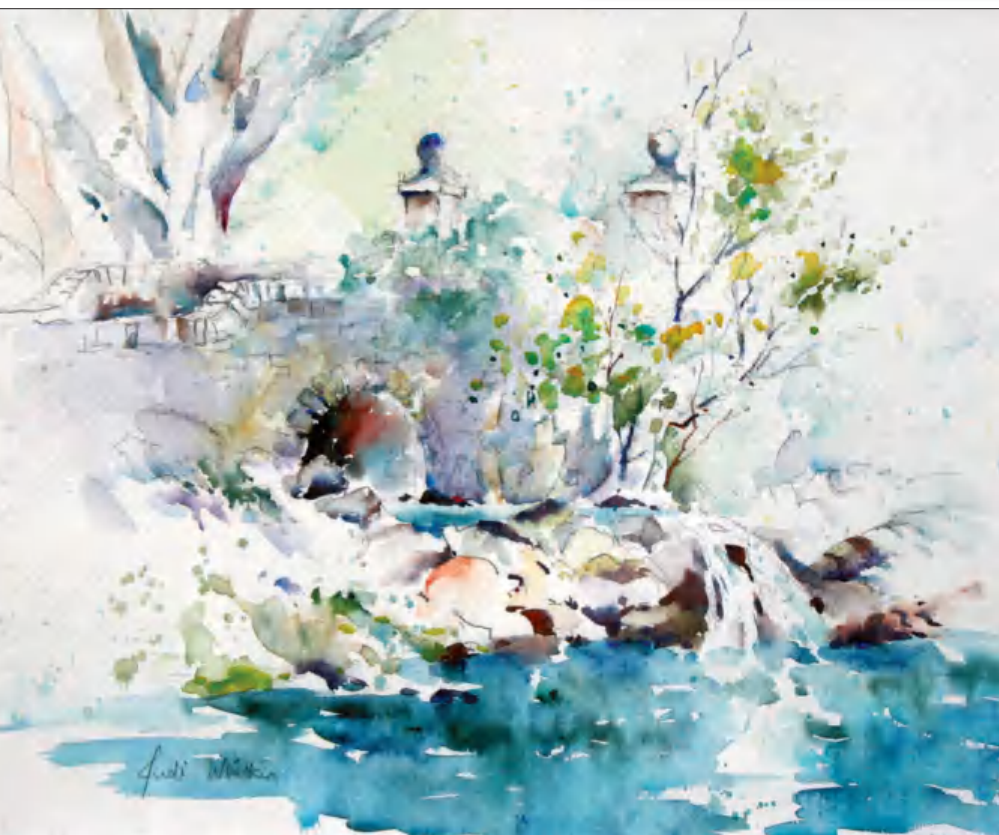
◀ Artists painting at Dereenatra



FIGURE 1
Less desirable
drawing of
gateposts



FIGURE 2
More desirable
drawing of gateposts



▲ Dereenatra, West Cork, watercolour on Fabriano Artistico 140lb (300gsm) Not, 11×11in (28×28cm)

centre pinnacle, which is the nearest one, will be taller than the two on either side (right). For some reason the eye can be fooled and it was not uncommon for some of the participants in my classes to unthinkingly lower the centre pinnacle and consequently the angle of the parapets would go awry, as in Figure 3 (below right).

I am resisting including a diagram here as there is plenty of perspective information available to the artist. Just remember that if you are below the subject in question then think which part of the building is nearest to you. In the case of the church at Devises the nearest part of the tower is the corner in the middle jutting out towards you. Then the lines that you know to be horizontal, such as the parapets, will have the illusion of going down towards your eye level as they go away from you into the distance. Therefore the centre pinnacle should appear taller than the ones on either side.

If you find the top of churches confusing to draw, apply the rules of perspective and ask yourself how it should be in theory and whether there is any reason why these rules should not be obeyed in the situation you are in. For example, if the gateposts at Dereenatra had been leaning over, the rules of perspective, as described above, would not apply.

Horizon lines

When teaching more inexperienced painters using the 'paint along with me' method the learner artist would begin by making a drawing using my reference picture and map out the composition beginning with the horizon line. Even if there was a high or low horizon in the source painting I was always surprised by how often this initial mark would find its way to the middle of their paper. I would rush round the class adjusting the position of the horizon at the beginning otherwise the rest of the composition would give difficulties.

A typical example is in *Toormore, West Cork* (page 34); there is a clear horizon line where the land meets the sea in the distance, about a third of the way down the paper. An inexperienced pupil, using this as a reference, might unwittingly position the line of demarcation centrally. This would result in a less pleasing composition where both the sky and hills would each occupy one quarter of the space and the water half of the space. It usually leads to a more satisfactory design if these intervals are irregular.

In *Crookhaven, West Cork* it is even more



▲ *New Park Street, Devises*, watercolour and body colour on Schut Noblesse 140lb (300gsm), 13×12in (33×30.5cm)

FIGURE 3

◀ A less desirable way of drawing the church tower



▲ *Toormore, West Cork*, watercolour with ink on Langton HP 140lb (300gsm), 11½×15in (29×38cm)

important for the small distant horizon line on the left to be placed high up the paper (see photo below right). Without the correct positioning it is difficult to judge the position of other features and keeping this line high allows plenty of room for the sweep of

the little bay and the foreground rocks. Unintentionally dropping the horizon line nearer to the middle of the support would result in the lower part of the picture being cramped and the shape of the bay becoming distorted.

Do not be confused with the sound principle that an artist should edit and alter what they see in order to produce the painting they would wish for. In this case the artist is aware of what they are doing. Deliberately placing the horizon

half way down the paper is great if that is what you wish. But 'copying' a picture with a horizon a third of the way down the paper and unconsciously placing it half way down the paper is an issue. Likewise when outside painting the confusion occurs when you intend to position the horizon high or low only to find you have placed it in the middle. It is as though the brain, with its natural love of orderliness, overrides the eye.

To solve any tendency to place the



▲ *Crookhaven, West Cork*

◀ *Crookhaven, West Cork*, watercolour on Fontenay Rough 90lb (180gsm), 8×11in (20×28cm)

horizon line across the middle of your paper, firstly look carefully and think about the finished picture before you begin. High or low horizon lines may give more drama to your composition. Be aware if you have a natural tendency to like symmetry and order as you could unconsciously lean towards placing the horizon centrally on your paper.

Steep perspective

If you are painting a street scene, for example, and you are standing close to buildings at the side you may wish to include them in your composition as a useful design element to 'hold in' the side of the picture. If you find yourself at an acute angle to the buildings then any lines above you, such as the eaves, will be at a very steep inclination. It is very common for the fledgling painter to level out these lines and make them less steep than in reality. By doing this and downplaying the sense of closeness to the buildings you will confuse the viewer about where your viewpoint was.

Referring again to *New Park Street, Devises* (page 33) you can see that I was positioned close to the building on the right. Painting from my car on a rainy day, the tall building provided a useful feature in my composition. The lines above the windows fell steeply down and it was very easy when looking up to be misled and reduce the inclination.

Another example is *Venetian Canal, Evening* (right), where you can see the steep perspective lines on either side are important to convey the sense of a narrow waterway. To reduce the tendency to level out steep perspective lines, close one eye and hold your pencil up parallel to the steeply inclining eaves. Then holding it level, bring your paper up behind the pencil and you will have a guide for the correct steepness (see page 45 of my book *Painting Venice*). Once you are aware that the eye can easily be defrauded when painting close buildings it will become a habit to check and check again.

Conclusion

All artists will have sympathy with misunderstandings when interpreting the visual world around us. I have no explanations as to why certain situations repeatedly baffle students and the same difficulties crop up time and time again in my classes. Hopefully my suggestions will help. In next month's issue I will continue with the remaining two of my top five stumbling blocks. TA



▲ *Venetian Canal, Evening*, watercolour and pencil on Schut Noblesse 140lb (300gsm), 12×8in (30.5×20cm)



Judi Whitton

is a well-established watercolour artist and an enthusiastic *plein-air* painter. She has had many successful solo exhibitions and is a popular tutor. Judi contributed to *The Artist's Watercolour Problem Solver* (Collins) and is the author of *Reflections* (Pen and Paper Publishing) and *Loosen Up Your Watercolours* (HarperCollins). Her new book *Painting Venice* was published in 2015, price £24 plus p&p. For more details and to order, go to www.watercolour.co.uk or email judi@watercolour.co.uk

Why isn't this one working?

In part three **Charles Williams** recommends good questions to ask at the mid-point stage of painting a picture

This is the most difficult period of any painting's progress. You get past the first rush of excitement, the new idea, or better still the elaboration of an idea you had for the last painting that seemed so successful, and then the real work seems to start. It gets a bit messy. You begin sweating a little. The beginning is out of sight and the end is impossible to imagine ('maybe this one just isn't meant to be') and you are in the middle of it.

It's not only like this for imaginative painters, illustrators and those of us who 'just make it up'. It's the same if you are painting or drawing from observation or even from a photograph, plan or cartoon. The less experienced sometimes tend to think of working from observation or a plan as a simple process, which is not helped by the 'step-by-step' method that is often used in instruction manuals. This gives the impression that one stage inevitably follows another until resolution at the end, which is a terrible fallacy. The painter Arthur Neal, for example, will tell you that he finds it almost impossible to identify when a painting has reached its finish; still more so deciding what comes next when the end is not even in sight.

Working from observation in particular throws up all sorts of problems with the step-by-step approach. Tone is hard to assess, for example, when you start your work on a white sheet of paper or a white canvas, because everything you put on the surface is comparatively darker than the surface itself. Until you have worked out roughly where and how the tone is distributed your attempts to pinpoint detail, texture or even local colour are more or less doomed, so the idea that you keep on working, stage by stage, without really thinking about it until it's finished is ludicrous.

Decisions, decisions

At every stage there are decisions, and they are rarely clear cut ones. Actually it is very difficult to identify any stages in the process of making paintings. You will start with one idea about what you are interested in but change your mind about it as the painting progresses. This happens to me quite a lot when I paint from observation, but more when I am painting in the studio. The focus shifts, either slightly – I might start by imagining a still life with, say, seven objects but find I am interested in only five – or more drastically, in which case I might find that what really interests me is the way the patterned tablecloth they all stand on is rucked up and alters from one side of the painting to the other. In either case the question is: do I follow my inclination or do I stick to the plan?

I am inclined to follow my inclination, because I am self-indulgent. If you can't enjoy yourself in the studio what is the point of being an artist? But if you do follow your inclination, you have to commit yourself properly. Scrape off, rub out, re-think, don't try to hedge your bets. I don't even like taking photographs of the stages, either, because I think it encourages the tendency to paint for the photographs, rather than for the painting. It becomes inauthentic.

The struggle of making pictures is to do with seeing, but not in the sense of looking at the outside world. It is more to do with seeing clearly what your painting is showing you. I know this seems absurd, but let me explain.

In last month's installment I wrote about how we see things. We are programmed to look for disruptions in patterns, for example, and when we see something that interests us, our focus tends to exaggerate it; it gets bigger in our minds than it actually is. We do not

look disinterestedly, however hard we may try. We look for signs of things, we assess quickly and our eyes flicker on, comparing. In life we rarely stare fixedly, and if we do the focus point is too narrow to make much of a painting of it. The difference between *trompe l'oeil* and making a picture is that the painting includes everything in the space it depicts, while *trompe l'oeil* doesn't care as long as it tricks you.

A painting or drawing, however carefully painted, can never be 'the truth'. It could be 'a truth', though, and I think that the process of making an image may be the process of discovering that truth. You have a support of a certain size, you have a certain set of materials, and you try to fit the elements you have available to you into the given space. A picture, before being a battle-horse, nude woman or some anecdote, is essentially a plain surface covered with colours assembled in a certain order, as Maurice Denis put it. If you want to put into paint what a camera sees, then project a photograph onto the canvas and keep going, although why you wouldn't just print a lovely photograph instead beats me. If you want to paint what you see, you have to take into account the paint itself.

Practical strategies

As I also said last month, the great thing about paint, particularly oil paint, is that you can keep going with it. You can paint over it or scrape it off, rub it out with a cloth. You can soak watercolours in the bath, or just keep going darker. If you are worried about style, you can go from pointillism to expressionism in one afternoon, and keep the dots and the smears in the same painting if you want, as long as they are working for the painting.

There are things you can do if you get

'If you are worried about style, you can go from pointillism to expressionism in one afternoon, and keep the dots and the smears in the same painting if you want, as long as they are working for the painting'

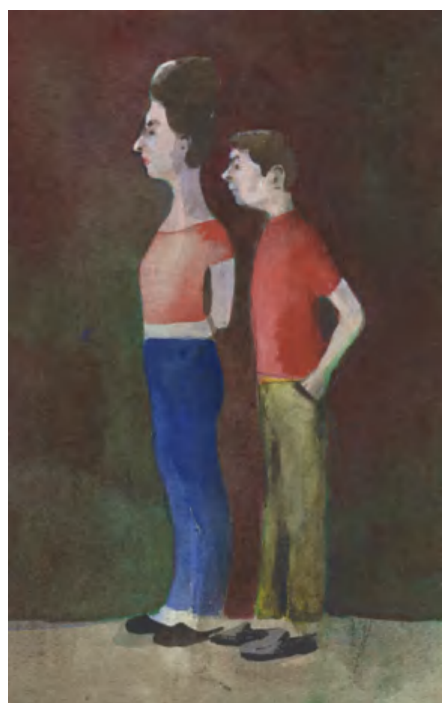
bogged down or if the painting is not 'working', doesn't feel right or has lost focus. Roderic Barrett, a little-known but adored artist and teacher at the Royal Academy Schools in the late 20th century, has a list of questions in his privately published book, *Artists at Work*, of which I seem to have the only copy. 'Should a doubtful area be much darker or a lot lighter? Is a shape too big or too small? Should it be made more powerful in hue, or more neutral? Does it need more decoration, or should it be plainer?'

They are good questions to ask in the middle of painting a picture. 'Where does a painting need to be more open? Where should it be closed, more sharply focused? Which shape should be made to lean further from the vertical?' he says. But the main question is what could be removed to make the painting better.

One of his recommendations for helping yourself out of difficulty with a painting is to cover the whole thing with a transparent glaze. This changes the whole key of the painting, and can enable you to re-think it. You can also turn it upside down – this allows you to see it entirely afresh.

Roderic talks in his book about the ruthless courage needed to change a painting, and he is being serious. It takes a lot to change, and still remain focused on the point of the painting itself. I remember his advice about what to do as a last resort from when I was a student at the Royal Academy Schools: 'If it really doesn't work, if it's refusing to give in, just turn it to the wall and leave it. After a few weeks on its own it's surprising how often a painting seems to sort itself out.'

TA



▲ Charles Williams *Couple*, watercolour, 8×6in (20×15cm)



▲ Charles Williams *Antoinette*, watercolour, 7×5½in (18×14cm)



I was pretty unsatisfied with these two paintings; one is 'made up', (top left) and the other is a painting from observation (above left). I couldn't see what to do with them next, so I applied a viridian wash to both.

Viridian is a cold green, and quite transparent. In the *Couple* painting (top right) you can see it just takes the tonal values down a notch, making the light look more like evening. In the observed painting (above right), it just evens out the tone. See next month's article for what happened next!



DEMONSTRATION Arthur Neal *Corner of the Studio*



▲ STAGE ONE

Arthur calls this the first stage, perhaps because it is the first time the image coalesced into a recognisable set of spatial values, but more likely because it is the first time he remembered to photograph it



▲ STAGE TWO

In this stage the painting's colour values seem to have completely altered, and the whole space is simplified and oddly yellowy, as if finished in an afternoon light



Arthur's work has many followers. He taught me on my Foundation Course in 1985 and was the first person to make me look at painting as a serious and worthwhile activity. His work is suffused with Matisse, Bay Area Figuration, Nicolas de Stael and Bomberg, but is mostly Arthur Neal. The most important influence on him, though, is Euan Uglow. It may not be obvious, perhaps, but I think Uglow's rigorous self-questioning affected Arthur quite deeply, and may go some way to explaining the lengths he will go to before the process of painting moves from the middle period to the end

◀ STAGE THREE

The third stage sees a total reversal of the colour values into a blue palette, and the plant on the right asserts its presence very strongly. The extreme tonal contrast across the top shakes our sense of the back wall as a continuous surface. It seems to be morning

► STAGE FOUR

Elements of previous stages re-emerge now, and the space flattens out; it's no longer a tonal space with quite solidly realised forms, but seems to fold back into a more abstract realisation. The light is quite subtle, which doesn't prepare us for the almost Hopperesque resolution in the final stage, below

▼ FINISHED PAINTING

Arthur Neal *Corner of the Studio*, oil on board, 30×23¾in (76×60).

It might be hard to see why Arthur would stop where he did. Before one rushes to judgement ('Why not stop earlier? What's the difference? Why stop at all?') it might be instructive to remember that the person who paints the picture looks at it longer than anyone else; even if you buy a painting and hang it on your wall it is unlikely that you will look at it as long as the artist did, so you can have no idea, really, what Arthur saw to make him alter the painting this way or that. But there is an idea that a painting is actually never finished, that the experience of looking at the painting and looking at what the painting is trying to depict is an entirely circular, unending one



Charles Williams NEAC RWS Cert.RAS

is a painter, writer and lecturer. He has exhibited in the UK, USA and Europe and is the author of *Basic Drawing* and *Basic Watercolour*, both published by Robert Hale. Currently engaged in a PhD on narrative and improvisation in painting, Charles continues to make and show paintings, sculpture and drawing

Capturing the landscape in gouache

When *The Artist* invited **Lachlan Goudie** to lead a group of amateur artists on a painting trip to Collioure it was an opportunity for him to return after a long absence, to be inspired by the light and qualities of the region that have attracted artists for generations

Collioure is a French fishing port on the Mediterranean coast, just north of the Spanish border. Over the centuries, these borderlands have witnessed disputes and conflict between France and Spain but they have also inspired great creativity and helped cultivate the imaginations of many artists.

During the first half of the 20th century Matisse, Derain, Marquet, Dufy, Chagall and Picasso all came here and found inspiration in the light, the geography and the architecture of this medieval village by the sea. When I was young, my family came here too and we spent several summers in a house on the slopes above Collioure. My father, who was a painter, was attracted by all the same qualities that had intrigued generations of artists before him. He painted the dramatic mountain ranges that form the backdrop to the town, capturing the way their shifting colours evolved as the day progressed. He was

intrigued by the great fortifications that line the local hillsides and the Chateau Royal in particular, which sits at the heart of the village. And he loved sketching the outlines of Notre-Dame-des-Anges, the village church that appears to sit on the waters of the bay. Invariably I could be found drawing at his side.

So when I was asked to lead a group of amateur artists on a weeklong painting trip to Collioure, it was an opportunity for me to return after a long absence. Collioure has not changed. The sea is still a sparkling vermillion and the walls of the shore-side church remain honey-coloured. Prior to leaving on this expedition I had suggested to the ten artists that I was going to be painting on prepared boards in gouache paint. It's a medium that can appear either solid and opaque or translucent and fluid, as required; perfect for the contrast between buildings and water, detail and abstraction.

Many of my companions had not worked with this kind of paint before and, in some cases, this was their first experience of painting outside, *en plein-air*. It was wonderful to see, as the week progressed, how each artist grew in confidence. They increasingly relished the challenge of painting against the clock, monitoring the changing light, taking risks and building on the successes or frustrations of previous days.

Painting is often a solitary activity but for inexperienced artists I think it can be very valuable to spend time creating images alongside colleagues. In this kind of environment self-consciousness quickly evaporates and we learn as much from each other as from any individual teacher. In addition, I always take great inspiration from the foreign sounds, the heat, the promise of a beautiful sunset and a hard-earned aperitif – all of which characterise, for me, the experience of painting abroad. These factors can propel the momentum of a day's creativity with an urgency that is hard to simulate in the studio.

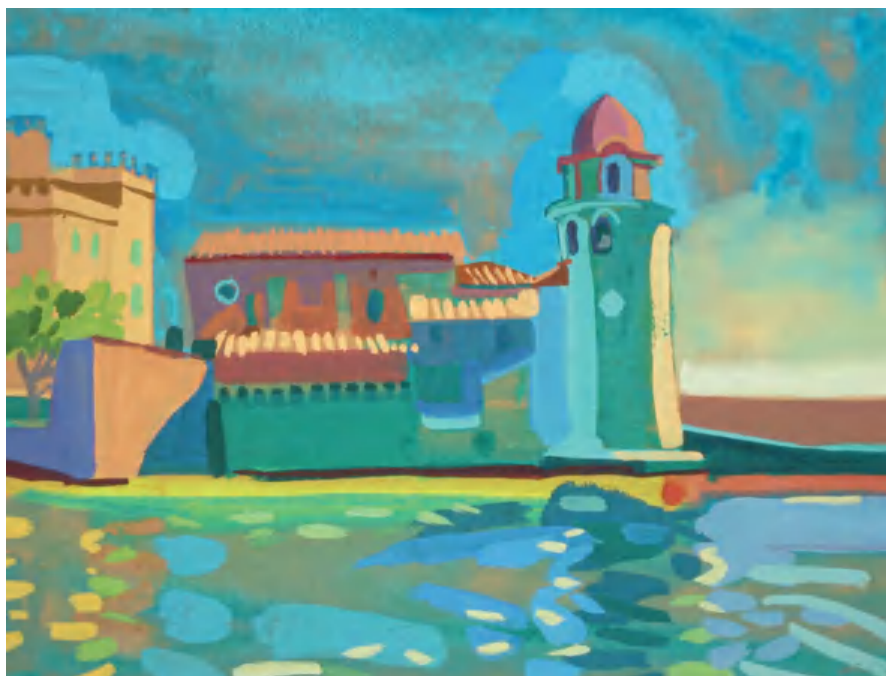
Colour and brushstrokes

As the artists worked I was keen that they should be aware of how their predecessors had responded to similar subjects. The reason that painters have returned regularly to Collioure is because the geography of the mountains, the bay and the fishing port

◀ *Notre Dame des Anges*, gouache on board, 10×13in (25×33cm).

Collioure is the town of Derain and Matisse, so 'when in Rome...' The power of colour is something we can be too afraid of.

Contrasting the minty vermillion greens with that stroke of lemon on the sea may appear extreme, but it is a genuine response to the light and the colours of an early morning on the Mediterranean



offer a compact concentration of motifs. There's a rhythm to the way that these elements interact with one another and artists like Matisse and Derain were sensitive to this. They focused less on reproducing the architecture accurately and more on creating a pattern of colour and brushstrokes that could communicate the climate, the sparkle, and the vibrant energy of their Mediterranean subject matter.

It was an approach that heralded a new kind of freedom in painting, one that emphasised the artist's emotional response to his or her subject and inspired a new and expressive attitude towards the use of colour. It's a lot to take on board during a short week painting in the South of France! However, for artists of all ages and levels of proficiency, I think such trips can encourage us to question how and why we create our own paintings – and perhaps help us challenge the habits we've slipped into. By keeping an eye on our art historical predecessors, we can learn a great deal from the masters in whose footsteps we're lucky enough to follow.

TA

Join Lachlan on his next painting trip for The Artist to Antibes from September 16 to 23. See page 2 for full details.

Lachlan Goudie is one of the judges in the BBC's new painting series.
www.lachlangoudie.com

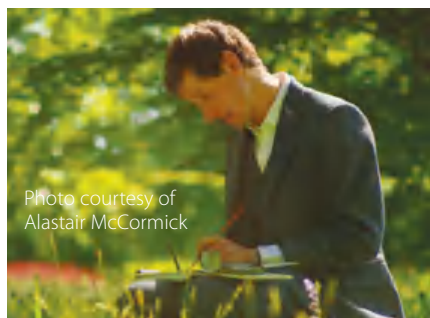


Photo courtesy of Alastair McCormick

Lachlan Goudie

is an artist, writer and broadcaster. He studied at Christ's College, Cambridge and Camberwell College of Art, London, and is a member of the Royal Institute of Oil Painters. Lachlan exhibits regularly in London and New York and has won many awards for his work. He was one of three judges for the 2015 BBC series *The Big Painting Challenge*, a role he repeated for the latest series, as well as presenting the short films about a painting and its art historical background that are included in each episode.

www.lachlangoudie.com



▲ *Morning Tide*, gouache on board, 13×10in (33×25cm).

The interaction of water, strong sunlight and the warm palette of local stone is hugely appealing for me as an artist



▲ *Summer in the Pyrenees*, gouache on paper, 20×27in (51×68cm).

My father painted Collioure from this spot, many artists have. So revisiting this location was a conscious and inevitable tribute to him

Papers on trial

Ian Sidaway tests another ten sheets of watercolour paper to assess how each responds to various media and techniques to help you select one most appropriate for your needs

Last month I tested ten watercolour papers to see how each responded to hard and soft graphite, dip pen and washes: flat washes, backruns and watermarks. I tested how easily a dry wash can be removed by rewetting and scraping and how each stood up to masking tape and fluid. I also noted the brilliance of dried washes. My tests were made objectively, with the intention of helping you to make an assessment before parting with your money.

This month I have tested another ten sheets, using exactly the same techniques as before. It is important to carry out your own tests, which you can do for the price of a single sheet of paper, and you can direct the tests to include your own mark-making techniques.

The small landscapes shown here helped me to get a feel for the paper and assess how the paint sits on each surface.

11: Fabriano 5 140lb (300gsm) NOT, 19½x27½in (50x70cm), £2.38 per sheet.

The recent changes to Fabriano papers have received a mixed response from artists. This bright white cold-pressed 50 per cent cotton paper has a regular pleasing texture and it stretches and dries reasonably easily. Hard and soft graphite marks were easily erased and a dip pen moved over the surface with

minimal snagging. Washes lay very flat with no surprising watermarks or unwanted backruns, although these can be introduced if desired. Dry washes appear bright; they can be lightened or removed by rewetting but need a degree of encouragement; overdo it and the paper surface begins to deteriorate. Washes can be scraped back into but it takes time; the surface is re-paintable with little apparent change to the way the paint dries. Masking fluid and tape can be removed from the surface with no tearing.

No other weights are available.

12: Saunders Waterford High White 140lb (300gsm) NOT, 22x30in (56x76cm), £4.06 per sheet. Very similar to traditional Waterford, this 100 per cent cotton quality paper stretches easily and although much brighter than traditional Waterford is not over bright. The texture is pleasing, random and subtle. Heavy deposits of hard and soft graphite were difficult to fully erase and the dip pen seemed to snag more readily than on the Rough version.

Washes go on beautifully and flat washes are easy to achieve – dry colour looks relatively vivid and bright, although for impact darks need to be well saturated. Dry washes are easily removed or lightened by re-wetting and require little encouragement and can be gently scraped back to reveal the white paper; once repainted, the scraped area was barely visible. Masking tape and

fluid can be used but avoid leaving either on for too long as removal can damage the surface.

Also available: 90lb/190gsm; 260lb/356gsm; 200lb/425gsm and 300lb/638gsm. Rolls are available of the 140lb paper.

13: Saunders Waterford High White 140lb (300gsm) Rough, 22x30in (56x76cm), £4.06 per sheet. Surface and internally sized, this paper stretches very easily and the Rough surface texture is relatively subtle. Dark graphite marks are difficult to fully erase and a dip pen moves over the surface very easily for a Rough paper. Flat washes are very easy to achieve and once dry can be easily washed off by re-wetting. Scraping back to white paper is hard work but washes lie flat when applied to scraped areas. Washes dry relatively bright and are fairly highly saturated – this is especially true if you require deep darks – and edges are crisp with no bleed. Masking tape and fluid can be used but do not leave on for long periods before removing.

Also available: 90lb/190gsm; 200lb/425gsm; 300lb/638gsm; and 26x40in (66x101.5cm) sheets of 260lb/356gsm.

14: St Cuthberts Mill Botanical Ultra Smooth 140lb (300gsm), 19½x27½in (50x70cm), £2.33 per sheet. This paper was created to fill the gap left by the manufacturing changes to the smooth



11



12



13



14



15



16

Fabrizio papers that were much loved by botanical artists. It is relatively easy to stretch, is bright white and one side of the paper seems slightly smoother than the other. Hard and soft graphite pencil erased easily and a dip pen floated across the dry surface but once the surface is wet, begins to snag. Washes look quite granulated when wet but dry flat and smooth. Dry washes are quite easily removed by re-wetting but the surface begins to deteriorate if scrubbed and appears to be quite delicate. Dry paint can be scraped back to paper but the surface quickly begins to deteriorate. Any back runs and watermarks are quite pronounced. Flat washes were reasonably easy to achieve and colour looked crisp and bright. Brushmarks held their shape with no sideways bleed. Masking tape and fluid should never be used on this paper as both tear the surface when removed.

No other weights are available.

15: Fabriano Artistico 140lb (300gsm) HP, 22×30in (56×76cm), £3.72 per sheet.

Made from 100 per cent cotton, this paper was relatively easy to stretch but seemed to take a long time to dry. Graphite takes well to the surface but proved difficult to erase completely; a dip pen floated across the surface with no snagging. Flat washes are

easily achieved and colours look and dry bright; backruns and watermarks dry at different speeds so if this is a concern, flat washes will need to be consistent. Dry washes can be removed to a degree, but scraping back a dry paint surface to virgin paper was next to impossible; however scratched fine lines are crisp with little or no tearing of the surface. No problems were found when using and removing masking fluid and tape.

Also available: 90lb/200gsm and 300lb/640gsm; 140lb (300gsm) is available in 10m rolls.

16: Fabriano Artistico 140lb (300gsm) NOT, 22×30in (56×76cm), £3.72 per sheet.

Compared to the HP version this pleasingly textured paper is not easy to stretch, so you need to work quickly. Graphite was erased fairly easily and a dip pen moved over the surface with the bare minimum of snagging. Flat washes were easy to achieve, colours dried bright and looked well saturated and brushmarks held their shape with no sideways bleed. Wet-into-wet washes blended beautifully. Dry paint is easily removed from the resilient surface by rewetting and a little encouragement, but scraping back to paper through a dry wash proved to be impossible,

although scratching into the surface gives a crisp result. Backruns and drying watermarks were minimal. Masking fluid and tape can be used with no danger of damaging the very resilient surface.

Also available: 90lb/200gsm; 300lb/640gsm; a 29½×39¼in (75×100cm) version of the 640gsm, and 10m rolls of the 300gsm.

17: Fabriano Artistico 140lb (300gsm) Rough,

22×30in (56×76cm), £3.72 per sheet.

This paper was the roughest on test and, like the NOT and HP versions, has an incredibly resilient and tough surface that is very difficult to damage. Unlike the NOT paper it stretches easily. Graphite is fairly easily removed and a dip pen moves over the surface surprisingly smoothly without snagging. Flat washes are easily achieved but colour mixes need to be well saturated and look quite light when dry. The paper does not seem prone to unwanted backruns; if introduced they are fairly subtle. Dry washes can be removed by rewetting; scraping back to clean paper is almost impossible but fine lines can be scratched into the surface with no tearing. Masking materials can be used with no danger to the paper surface.

Also available 90lb/200gsm and 300lb/640gsm; the 140lb is available in 10m rolls.



18: Hahnemühle Leonardo 300lb (640gsm) NOT, 22×30in (56×76cm), £10.94 per sheet.

This bright, natural white 100 per cent cotton rag paper has a very pleasing texture that is smoother on one side than the other; both sides are useable. This heavy paper stretches easily or can be used without stretching. Dark graphite marks are difficult to remove completely and a dip pen snags a little. Flat washes are easy to achieve and colours look very bright once dry. Dry paint can be removed by re-wetting and a little encouragement, but it does deteriorate if over done. Washes dry reasonably quickly and brushmarks are crisp and hold their shape with no sideways bleed. Backruns and watermarks are subtle and less pronounced than on some papers. Masking fluid and tape can be removed with care but paint did bleed beneath the tape, making it almost impossible to obtain a crisp edge, so both are best avoided. Washes could be scraped back to reveal the white of the paper but the surface began to crumble quite quickly.

No other weights are available.

19: Canson Montval 140lb/300gsm NOT, 22×30in (56×76cm), £1.94 per sheet. This natural white paper was difficult to

stretch as it cockled alarmingly once wet. Dark graphite was difficult to erase completely but a dip pen glided across the surface with no snagging. Flat washes went on reasonably well but a few streaks were detected, so work quickly and use plenty of fluid paint. Dry washes were easily removed by rewetting with minimal encouragement; dry paint can be scraped back to the paper but the surface deteriorates quickly. Any back runs and watermarks are quite pronounced. Brushmark edges remain crisp with no bleed and masking fluid and tape did not tear the support when removed.

No other weights are available.

20: Two Rivers TR Original 300lb (630gsm), 22×30in (56×76cm), £10.10 per sheet.

This natural white paper has a pleasing random surface texture. There is no need to stretch this weight of paper as it stays very flat, even when applying multiple large washes. The paper is hard-sized, which gives it a tough surface that can take much reworking. Graphite when erased seems to smear at first but then almost disappears; a dip pen snags slightly but this hardly causes any problems. Flat washes were easily achieved and darker colours granulated and flocculated nicely, washes dried to give a

brilliant finish. Dry paint can easily be removed by rewetting; the paper fibres eventually began to lift when scraping back. Backruns and watermarks if required are quite pronounced and brushwork stays crisp with no lateral bleed. Colour washes blend beautifully and dry reasonably quickly. Masking fluid and tape left very crisp edges and can be removed easily.

Also available in 140lb/300gsm and 200lb/410gsm.

Prices* supplied by RK Burt & Company (www.rkburt.com), include VAT and were correct at time of going to press.

*Price for Two Rivers TR Original supplied by Jackson's Art Supplies (www.jacksonsart.com).



Ian Sidaway studied graphic design. Throughout the 1980s and '90s he painted portraits to commission but now concentrates on

the landscape. He is a member of the Royal Institute of Painters in Water Colours. <http://iansidaway.co.uk>

Portraits in pastel

Choose your support and plan carefully to achieve a good likeness advises **Glenys Ambrus**, who recommends using a variety of different brands of pastel

When I paint a pastel portrait I like to work on a familiar surface which for me is a light-coloured mountboard – usually a pale blue as I know how different colours react in relation to it and that is one less problem to think about. It pays to try various supports, Ingres paper, thin card, until you find one you are happy with. I find working on a grained paper irritating and impeding, and like to use the pastel itself to create different textures.

I use all sorts of pastels, the different makes all have varying properties: a harder pastel such as Conté for lightly drawing up the composition and the side of velvety ones, such as Schminke, for blocking in larger areas of colour. Unison pastels are one of my favourite makes, soft enough for blocking in but good for defining too, especially if a small piece is broken off the stick. I do not use many pastel pencils, but I would not be without a Schwan Stabilo 1400/642 for detailing on the head, arms and hands.

Planning

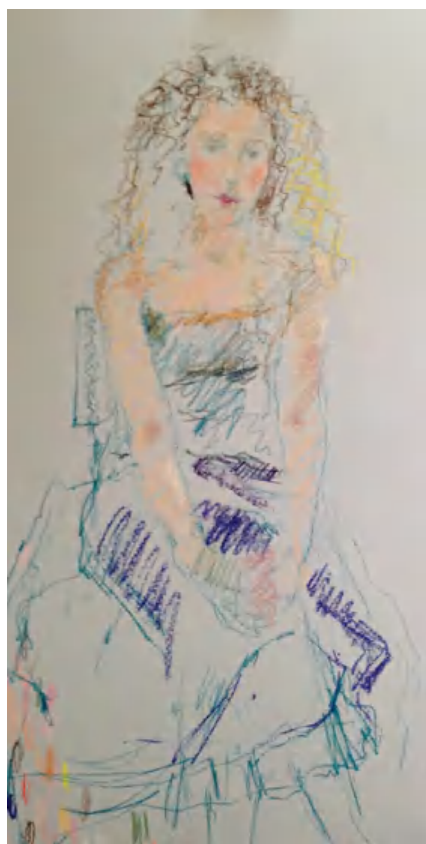
I am not consciously drawing the inner person; the challenge of trying to portray the model and obtaining a likeness, is hard enough. Making sure the model is comfortable and given enough rests throughout the session is very important as a fidgety model makes for an uncomfortable picture. I like a calm area behind the model, and if necessary I will screen it with a neutral coloured drape, although sometimes I just rely on the board colour and ignore anything else.

Planning the figure on the board is of prime importance. After deciding whether to draw a full or three-quarter length of the figure and full face or profile, I like to use a Conté crayon of similar colour to the board, lightly and loosely to map out the composition, allowing enough room at the top of the picture to allow for comfortable framing. Positioning the drawing on the support is also crucial, a full-face position can be centred on the middle of the

support, but a profile needs to be placed to the right or left to allow for space in front of the model. A profile centrally placed, results in an uninteresting space behind the model and not enough room in front to include the hands.

I like to include the hands as they are very expressive. It is easier to draw the whole shape of the hand loosely first.

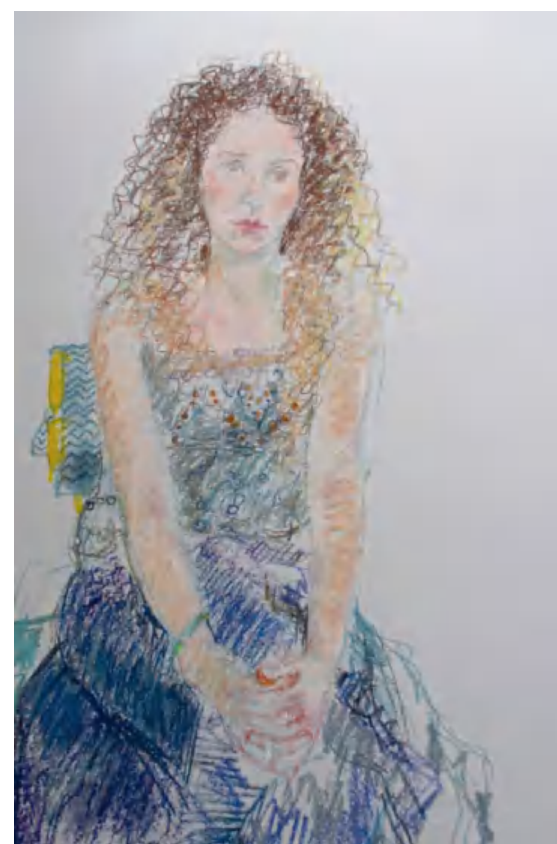
DEMONSTRATION *Mari*



▲ STAGE ONE

Mari went straight into this pose – I was concerned that crossing her legs might be uncomfortable, but she insisted. Her beautiful, busy hair was a delight and I felt that the pose lent itself to a more graphic approach than a painterly one. We were lucky to have three sittings – the first one consisted of setting up the pose and trying to set the scene for the picture and very loosely blocking in colours

Lightly block in a middle tone over the whole shape then look at the different tones and where the light falls. Often the back of the hand is a warmer tone than the rest of the hand. Using the knuckles as landmarks, work across the hand with the pastel on its side, then divide up the fingers, putting more emphasis on those nearest to you. I like to look for the warm orange-red colours



▲ STAGE TWO

The second sitting was spent building up the drawing and colour. The sun shone through a window behind Mari, lighting up the pale gold highlights in her hair. More colour was introduced during the third and last sitting, the drawing lines were more defined and the skirt, which I felt was too busy, unified by blocking in more tones with the side of a small piece of pastel





FINISHED PORTRAIT

Mari, pastel, 30¼×22½in (78×58cm).

The last three quarters of an hour were spent adding pattern on the bodice, defining the drawing and adding darker tones in the hair behind the neck to give more emphasis to the face and also on the bodice and skirt to help bring the arms forward

that occur at the tips of them and sometimes under the thumb.

Developing the portrait

Noting the direction of light, the features of the face are also indicated, before the middle tones of pastel are laid down, again using light open strokes, followed by the light and dark tones, as I notice them. This is probably the last thing I do, alternating with drawing until the portrait gradually builds up. There are, of course, lots of

different tones, but I find it simpler, at first, to look for just three: light, middle and dark. Using a Conté crayon or a small piece of hard pastel, I emphasise the 'resting' lines, such as where the arms meet the body, or where hands lay in the lap. These help to stabilise the picture.

Checking proportions is another necessity, using the length from the top of the head to the chin as a basic measurement. I find I am constantly re-checking throughout the drawing; it's

reassuring to know you are on the right track.

When drawing the hair, again put down a middle tone and then look for the darker and lighter ones and also look for stray locks of hair and put these in with a pastel pencil or Conté as this gives a bit of life and movement to the head. This is probably the last thing I do at the end of the session. If the model is wearing a patterned dress, again block in the various tones and then lay the pattern on top last of all.

I use fixative very sparsely, usually only on dark areas, as the finished portrait is close framed and not mounted. Spraying is best done lightly about 12in (30cm) away from the support and using a side to side movement, and used at the end of each session, so you are building up the spray as you are building up the layers of pastel.

'To be able to concentrate on getting a likeness, it is vital to use a support you are happy with'

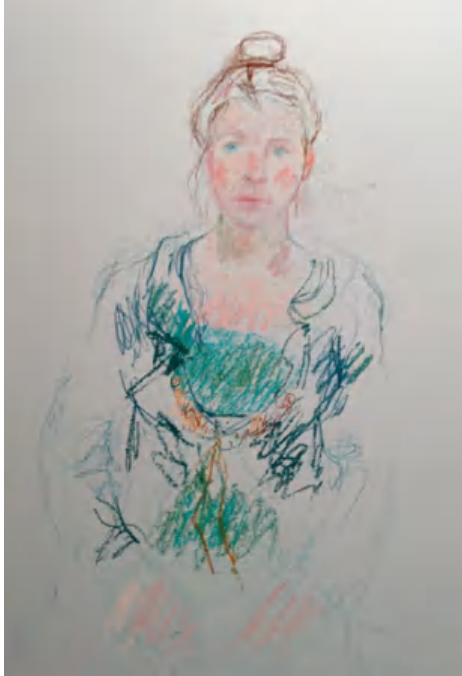
Conclusions

To sum up, to be able to concentrate on getting a likeness, it is vital to use a support you are happy with. Use light marks when setting up the composition to allow for alterations and block in colours of the larger shapes fairly sparsely at the start of the picture. Thin veils of pastel can be used to obtain the right tone so that each colour shows through without being obliterated by the succeeding one. This is best done by using the side of the pastel. You can always add more, but it is difficult to remove if too much is plastered on in the early stages. I try to use just three layers to find the right tone, otherwise the colour can grey up.

Checking proportions throughout the drawing-up stage is important. When painting in oils, I like to use thin paint for dark colours and impasto for whites and light ones and the same method applies to pastel. It is such a versatile and immediate medium. You can paint with it using broad, fresh strokes and also draw super-sensitive lines with the harder pastels. It is worth experimenting with all the different makes, as each one has its own purpose. My idea of heaven would be to have an endless supply of models and colours.

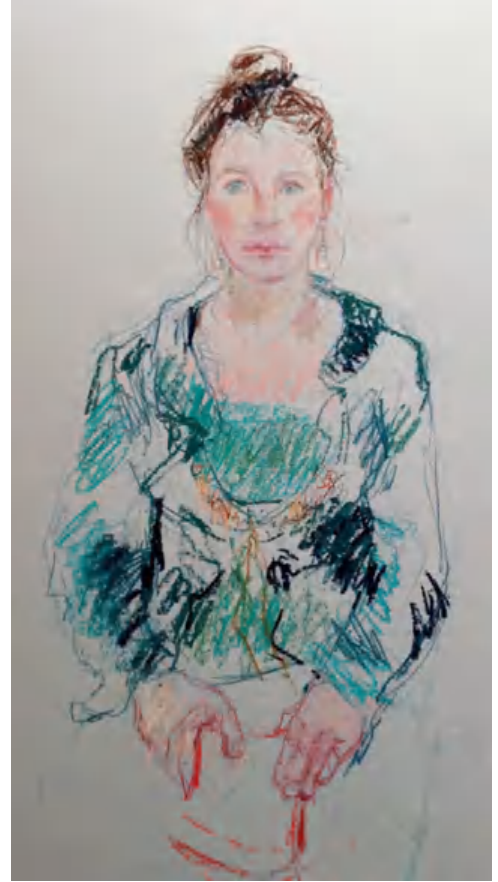
TA

DEMONSTRATION *Natalie*



◀ STAGE ONE

For this two-sitting pose I used a more painterly approach. After loosely drawing up the composition and checking measurements I went straight in with laying down tones and colours. The green of Natalie's velvet jacket accentuated the vermillion in her cheeks. Sometimes I like to put quite raw vermillion down, lightly, not plastered on, and then go back and temper it with a pale flesh colour, which I have used for the rest of the face, so that the colour glows through a veil of paler pastel. I used the darkest green, almost black-green, where the velvet received the least light and colder turquoise for where the light hit it. The thick texture of the velvet collar was contrasted with an airy trimming of pale orange-brown lace



▲ STAGE TWO

Natalie's hair has dark plummy tones. I used a strong purple over a rich brown and as she had the light behind her, it accentuated stray strands of hair escaping from the smooth drawn-up topknot. During the second sitting, more pastel was laid on alternating with drawing. I like to build up various textures with the pastel, using it thickly in some places, thinly in others and choose different makes of pastels to achieve this. Schminke is the softest, but Unison make pastels that are nearly as soft but which have that little extra edge for controllability

◀ FINISHED PORTRAIT

Natalie, pastel, 28¼×21¼in (72×54cm).

A Schwan Stabilo pastel pencil 642 was useful for emphasising drawing on the face, ie on the eyes, nose and mouth. Again, the last half hour or so of the sitting was spent refining the drawing and tones



Glenys Ambrus ARCA PS

is a council member of the Pastel Society and has exhibited widely, including at the Mall Galleries, London and in many provincial galleries. She has illustrated over 50 books for children in the UK and US

Become the best artist you can be in 2017



A subscription to *The Artist* is like having your own personal tutor every four weeks. Receive £54.60 worth of magazines over the coming year, each one brimming with inspiration, practical help and advice, for only £37.99*

Take up this offer and enjoy

- **13 issues for only £37.99** by annual Direct Debit* or just **£39.99** by credit or debit card
- Inspiration and ideas for you to look forward to receiving every 4 weeks
- **Save 30%** on the shop price on every issue
- **EXCLUSIVE FREE** transfer at any time to our sister title *Leisure Painter*

Order online at www.painters-online.co.uk/store and enter code TP1703 Call 01580 763315 and quote code TP1703

Offer ends March 30, 2017.

Illuminating possibilities with acrylic inks

Acrylic ink techniques can add new dimensions to your paintings and help you to create cleaner, sharper, more vibrant visual interpretations of your subject matter. **Robert Dutton** explains how

My students often want to know how to create fresher looking colours. The primary solutions are a good knowledge of colour mixing and not overworking painted layers. However, help is at hand via the permanent drying properties of acrylic inks.

Working with acrylic inks

Acrylic inks are especially useful for watercolourists who want to achieve that much sought-after quality of brightness and they are superb for mixed-media painting or used on their own. Many different types of watercolour techniques can be applied with acrylic inks, such as wet-in-wet, dry brushed and glazed, and they can be made semi-transparent with the addition of white acrylic ink. Tints can also be created by adding different amounts of water to mixes.

As acrylic inks are highly pigmented a little goes a long way. Straight from the bottle, colours tend to be very intense, so place a few drops in a container and dilute with a little water to create lighter shades and tints. Neat acrylic inks can be mixed together to create an infinite variety of stronger or deeper shades and tones. Another technique is to mix acrylic inks directly on the support, on either damp or dry areas using a brush, sponge, rag, tissue, or simply pour the inks one into the other. It's great fun, particularly when working large!

One important property of acrylic inks, regardless of brand, is their permanence. Layered colours or glazes, once dry, cannot be removed, altered or adjusted and, unlike watercolours, paintings made with them do not fade over time if hung in direct sunlight – what could be better!

Supports for acrylic inks

Acrylic inks can be used on many different kinds of supports such as

canvas and canvas board, primed mountboard and primed MDF. Paper is the obvious choice, so trying different types to suit your technique (and budget) is highly recommended. Wood pulp papers behave very differently to 100 per cent rag content watercolour papers, and don't forget about the surface qualities – NOT, Rough and Hot Pressed (smooth) will all create different visual effects. There are also dedicated mixed-media papers to consider.

Amongst my favourite watercolour papers for acrylic inks for their strength, quality, versatility, surface quality and bright white finishes is Canson Moulin du Roy 100 per cent cotton NOT, Rough and Hot Pressed finishes, in 140lb (300gsm) to avoid the need for stretching. Even better is the 300lb (640gsm) weight paper in all three surfaces. I use this heavyweight, robust paper for working outdoors in all weathers.

Acrylic inks with other media

Acrylic inks are highly versatile for mixed-media techniques and provide a wonderful foundation on which to work with pastel, gouache, oil pastel, charcoal and so much more. They work especially well with acrylic paints, as an initial foundation colour and throughout the painting process from lean to fat (thin to thick) when thin glazes may be required.

Acrylic inks can be used as an alternative to diluted acrylic paint to kill the white of the primed canvas or board. Flowing one colour into the other as a base on such surfaces



inspires exciting creative possibilities. Similar priming techniques could also be applied to paper. Painting with undiluted acrylic ink directly onto the paper in a uniform manner provides yet more options for painting surfaces.

Oil pastel techniques work really well on paper primed like this. Since the acrylic ink acts as a barrier, preventing the oil pastel leaching through the paper, with the tooth of the paper still being prominent, you can quickly begin painting as the acrylic inks are soon absorbed.

Metallic inks

Iridescent and metallic effects with acrylic inks offer new, visually stimulating possibilities for your work. Beautifully translucent, they extend your colour mixing options. All acrylic inks work well together so intermixing between brands is totally possible and something I do all the time. One point to note is that when using metallic inks in other colour mixes, the effects of the shimmer is not really apparent until the paint dries completely.

Some brands to try

Magic Colour Liquid Acrylic inks are popular, not least because of their affordable price. This vibrant range of 24 colours offers a great deal of versatility for working with brush, pen or airbrush. Colours can be used

DEMONSTRATION *Summer Woodland Pool and Glade*



◀ My reference photo

Why not try this exercise, using my photo for reference

► STAGE ONE

I began with layers of acrylic ink applied wet-in-wet to map out the general shapes of trees and some light and dark areas. A loose drawing with a Derwent graphite stick provided the framework for colour placement (but avoid the 'paint by numbers' approach)

▼ STAGE TWO

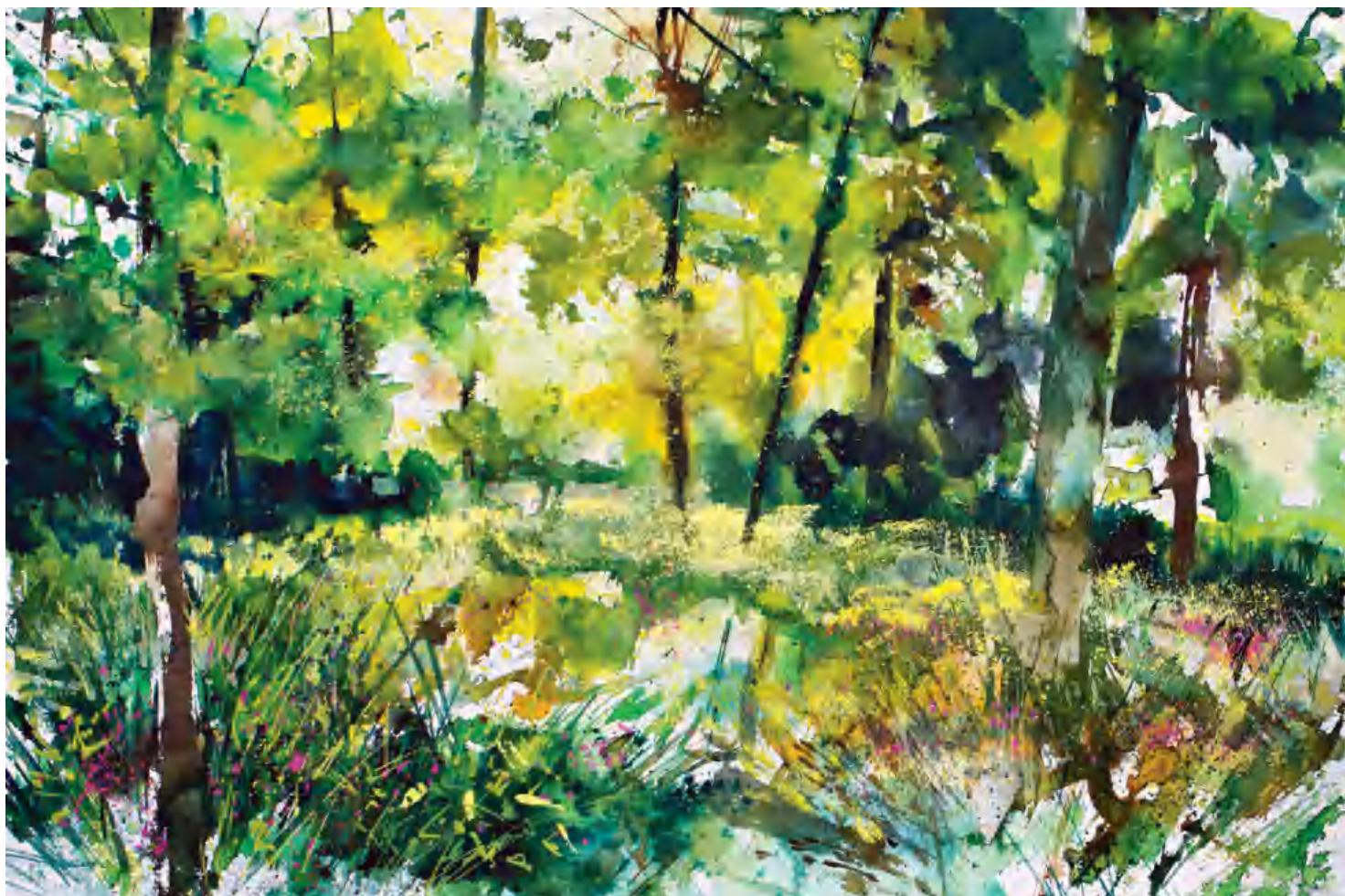
I developed the layers and glazes of acrylic inks, focusing on the positive and negative shapes and allowing 'happy accidents' to help steer the next steps. Notice how spattering, layering, wet-in-wet techniques, tints of colour and colour strength all play their part – it's great fun being loose and yet controlled at the same time!



straight from the bottle or diluted for pastel or tinted colour effects, or mixed with other brands of acrylic ink without any adverse effects. They have great glazing properties, producing lovely depth and subtle changes of colours in your paintings whilst at the same time retaining luminosity.

Magic Colour is available in 28ml bottles with a pipette that allows easy transfer of colour to mixing containers. They are fade resistant, lightfast and permanent and great to work with.

Daler-Rowney FW Acrylic Artists' Ink. With 38 colours available in 29.5ml bottles and 22 pearlescent inks, there's a lot of choice. FW inks are highly pigmented and water soluble when fluid, and have a three- or four-star rating for permanence across the range.



▲ FINISHED PAINTING

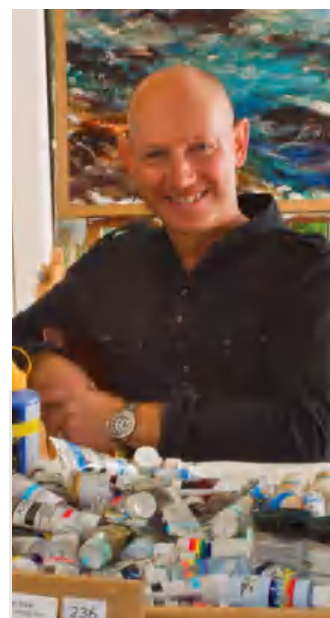
Summer Woodland Pool and Glade, mixed media on Canson Moulin du Roy 140lb (300gsm) NOT, 15×22in (38×53cm). I applied semi-transparent and opaque gouache mixes over the initial acrylic ink washes and colour mixes. Because the acrylic ink is permanent you can add as much or as little water as you like to your gouache washes. Notice that the washes remain clean, bright and luminous here. I'm happy with my result and hope you are with yours

Daler-Rowney FW inks work well with airbrushes, technical pens, drawing instruments (dip pens, ruling pens or sticks dipped into the ink) to enable you to create all kinds of clean, graphic marks.

Liquitex Professional Acrylic Ink is made from super-fine pigments in an acrylic emulsion, so is extremely fluid. They dry quickly, are permanent and non-clogging, making them ideal for a variety of techniques with technical instruments. The 30 colours are lightfast and fully mixable with each other and other acrylic inks, and are ideal for creating your own shades and tones. Successive layers of colour can be used to create powerful visual effects in glazing techniques even on canvas and other primed supports. TA

Top tips for working with acrylic inks

- Don't be afraid to dilute your inks. Create tints and subtle colours by mixing the colours in separate mixing wells with different amounts of water
- Glaze and glaze again! Let the transparent glazes of colours and subtleties of the tone within any mix or tint create new dimensions in your work
- Be prepared – have lots of jars and containers to hand for mixing diluted colours for use in washes. You'll be surprised how many you need
- Mix and match. Don't just stick to one brand and don't always use straight from the bottle. Pre-mix your colours much in the same way you would with other paints
- Less is more. A few well-mixed colours used together throughout any painting can have more visual impact than using everything you have in your palette
- Try different supports. Hot-pressed watercolour papers and smooth illustration boards are ideal for letting colour flow. Textured paper with a rougher surface will be fabulously responsive to the subtleties of ink. Experiment with different supports to include canvas, canvas board, gessoed mountboard or clayboard for different effects



Robert Dutton

teaches mixed-media painting and drawing workshops at a number of venues throughout Yorkshire. For further details visit <http://rdcreative.co.uk> or contact him on 0113 2252481. To see Robert in action visit <http://rdcreative.co.uk/film>

Open every day 6am - midnight



Night life

Flooded with light and colour, the city at night has as much to offer the artist as it does by day, although there are key differences to consider, says **Jo Quigley**. Follow her demonstration of a vibrant city night scene in acrylics

Night scenes, or nocturnes, as they are sometimes known, have been a common theme in the history of Western art, but it wasn't until the turn of the 19th century that artists began to see the city at night as a subject. Two of the first and most notable artists to paint London at night were John Atkinson Grimshaw, best known for his paintings of eerie moonlit or gas-lit streets and James Abbott McNeill Whistler, who created a number of tonally harmonious paintings of the Thames at night. It was this series of work Whistler titled 'Nocturnes' that was subsequently credited for the term in painting.

Potential

The urban landscape is one of my favourite subjects to paint, but I only recently discovered its potential as a

subject for night scenes. It is after dark that a modern city really comes alive, roads busy with traffic and pavements crowded with people going out for the evening, or doing a bit of late night shopping (above). From the bars and restaurants of China Town, to the theatres of the West End and the bright lights of Piccadilly, a city like London is flooded with light and colour. However, as the crowds head home leaving just a few late night revellers, the city takes on a very different feel, one of mystery and intrigue, before becoming quiet and eerie in the early hours. It is clear that the urban landscape at night has as much to offer as a subject as it has during the day. So why is it, then, that not many contemporary artists choose to paint the city at night?

It is true that regardless of whether you prefer to work on location or back

▲ *Late Night Shopping*, acrylic, 20×30in (51×76cm).

I was in London one wet winter evening when I noticed a supermarket lit up with fluorescent strip lights, its shelves stocked with sandwiches, snacks and drinks. It was a scene I certainly wouldn't have looked twice at during the day, but in the dark I suddenly saw it in a completely different way and I just knew I had to paint it. Since then I have been inspired to paint many nocturnal city scenes, realising the power they have to transform everyday ordinary scenes into something strangely magical

in the studio from sketches and photographs, painting the city at night can present unique challenges for an artist. For the *plein-air* painter there are practical problems to consider, such as being able to see your equipment or

TIPS FOR PLEIN-AIR PAINTING AT NIGHT

- Look for suitable locations during the day
- Paint with a group
- Use a head torch or position yourself near a light source
- Take limited equipment
- Stick to a limited palette and lay your paints out in the same way

When taking photos without a tripod:

- Turn up the ISO
- Use a wider aperture
- Support your camera against a wall or lamppost

distinguishing what tones or colours you are mixing, not to mention the cold and your own personal safety. Equally, it can be tricky to take good quality photographs without some specialist equipment and knowledge. Whilst these are genuine issues none are insurmountable and the results can be well worth the effort.

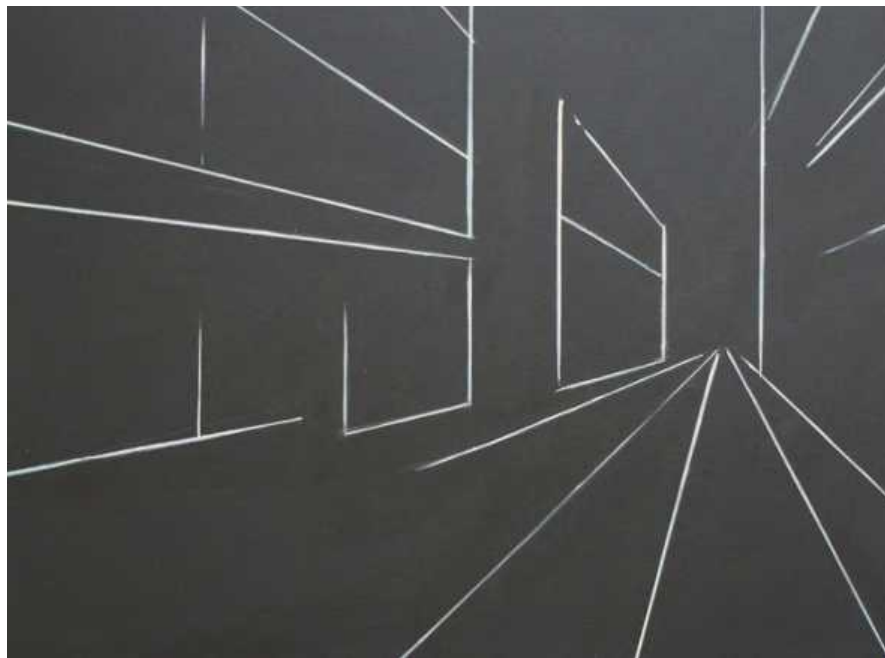
Whatever method of working you prefer, the most important thing is to spend time observing at night. All painting, regardless of the time of day or night comes down to careful observation and replication of tones, colours and forms. The fact that we are less familiar with painting night scenes means that our perception can be easily distorted, preventing us from seeing things as they really are. The key differences between painting the city by day and by night are outlined below.

The light

Any artist who paints regularly outdoors will know just how frustrating it can be when, having spent time scouting for the perfect location, set up your equipment and started to paint, you discover the conditions have changed and that elusive quality of light has vanished, leaving a memory to rely on. One of the main advantages of painting a city at night is that with predominantly artificial light, conditions remain constant for longer, meaning that colours, tones and shadows stay fixed, allowing you more time to capture its effects on canvas.

During the day the primary light source is the sun, a warm light that emanates from a single direction, so shadows are always cool. At night the light can come from many sources and directions, some of which can be cool

DEMONSTRATION *Villiers Street, London*



▲ STAGE ONE

When painting a daytime scene, I would normally work on a mid-tone surface and add darks and lights to establish the main values. However, for a night scene I prefer to start with a dark tone and add mid-tones and then lights. For this painting I primed my canvas with a couple of coats of Mars black before drawing in a few verticals and the main perspective lines

‘Whatever method of working you prefer, the most important thing is to spend time observing at night’



▲ STAGE TWO

Working loosely the main areas of the sky, buildings and road were blocked in using a limited palette including burnt sienna, raw sienna, Naples yellow and titanium white. The harmonising effect of the warm glow of the street lights is already apparent at this stage



◀ STAGE THREE

Red was introduced to the café on the left, and white added to the other colours to establish some of the lighter values. I try to avoid adding any pure white at this stage as it is easy to get carried away. By adding a few extra pigments to my palette including dioxazine purple, phthalocyanine green and quinacridone magenta, the dark areas were further enriched

STAGE FOUR *CENTRE LEFT*

Foreground shapes received sharper edges, such as doors, windows and canopies. Using a dry brush glazing technique, a warm glow was introduced to the sky where the main light source will ultimately go

STAGE FIVE *BOTTOM LEFT*

A few details were added in the form of street lights, bollards, shop signs and railings, and reflections enhanced. The lightest values were suggested at this stage



TIPS FOR MIXING INTERESTING DARKS

- Any mix of warm and cool dark colours will produce a good dark
- Try mixing complements together, although this will reduce saturation
- Avoid darkening colours by adding black
- Don't put too much in the mix, this can lead to muddy darks. Remember some colours or hues are often made up of multiple pigments.
- Try glazing colours over black – this is not the same as adding black
- Don't lighten darks with white



and others warm, so shadows can be either warm or cool.

Tones and colours

As with scenes viewed in daylight, there is still recession in tones at night, with the strongest contrast being in the foreground and tones appearing closer together the further away they are. Whilst the contrast between dark and light areas can certainly be dramatic in nocturnal city scenes, there can also be very subtle variations in tone, particularly in darker areas. Hence the ability to control your values is essential.

Van Gogh may have been right when he said 'the night is more alive and more richly coloured than the day.' It is easy to perceive the dark as black, devoid of colour, but once you have acclimatised to the conditions you will



soon see that even in the darkest areas your eyes can nearly always detect some colour. From the darkest blues and greens to deep reds and purples, colours can appear richer and more intense. Whether it is a cool blue-green light cast by the moon, or a warm golden glow cast by a streetlight or interior, colours at night become unified creating a harmonious feel. In the day warm colours advance and cool colours recede, but at night in a scene largely lit by artificial light, it is possible to have warm colours in the background and cooler colours in the foreground.

Forms


Viewed in bright sunlight, shapes appear clearer with more defined edges, as such it is left to the artist to make decisions about what is important to a composition and what needs to be simplified. At night forms appear less defined with softer, blurred edges, with

▲ FINISHED PAINTING

Villiers Street, London, acrylic, 30×39in (76×101cm).

A few extra details and highlights, and with the addition of some figures, brought the scene to life

figures and objects appearing silhouetted, as a result the process of simplifying can be a lot easier. As it can be harder to decipher forms in the dark, it encourages the viewer to use their own imagination to fill in the blanks or make up the narrative. I think it is for this reason that I find nocturnal scenes so compelling.

So if you are struggling for inspiration during the long winter months, or if you're tired of the everyday and are looking for a new challenge, why not consider taking a leap into the dark. With a little preparation and determination the rewards can certainly be worth it. 

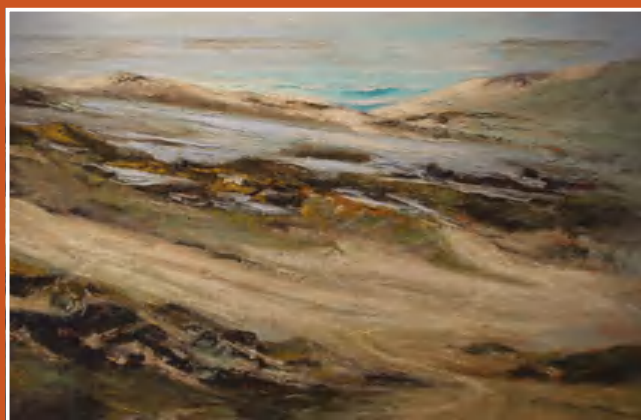


Jo Quigley MA

has a degree in Fine Art from Winchester School of Art and a Masters in Applied Fine Art from Kingston University. Jo taught painting before turning professional; she demonstrates to art societies across the south east of England and has been shortlisted for several major prizes, for both her cityscapes and wildlife. www.quigleyarts.co.uk

Val Cansick Art

Painting and drawing tuition in
Hertfordshire or Cornwall with Val Cansick



Whether you are a complete beginner, or picking up pencil or brush after a long absence from doing any artwork, come and have fun on one of Val's courses.

Prices start from £95 for a day or up to £495 for a week in Hertfordshire or Cornwall.

In between we have 2 and 3 day courses to help you with your chosen medium. All materials included.

Call or email us for details or to request a brochure:
07544 343749 any time, or email at
art-valsick@hotmail.co.uk

APV Films

Producers of DVDs and videos since 1987

PAINTING ARLES

Peter Brown

NEW RELEASE



WATERCOLOUR TIPS & TECHNIQUES

Georgia Mansur

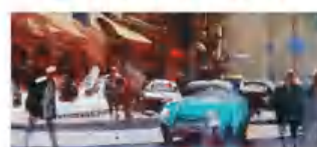


VIBRANT OILS

Haidee-Jo Summers



A TASTE OF HAVANA a final Cuban painting with Alvaro Castagnet



AVAILABLE ONLY AS
VIDEO ON DEMAND
details on our website

www.apvfirms.com
01608 641798

Painting in watercolours, oils, pastels, acrylics and mixed media.



DALVARO ART HOLIDAYS

Courses from April to November
International tutors
All materials included
All equipment included
All meals
Airport transfers
Private en suite rooms

www.dalvaro.co.uk

Loli Alvaro loli@dalvaro.es

Tel: 0034 96 221 7226

Viktoria Prishedko,
Igor Sava,
Ekaterina Ziuzina,
Pablo Ruben,
Sue Bradley,
Arnold Lowrey,
Tony Hogan,
Anna Ivanova,
Olga Litvinenko,
Eugen Chisnicean,
Direk Kingnok,
Michal Jasiewicz,
Joe Dowden,
Claire Warner,
Les Darlow,
Anne Kerr,
Robert Dutton,
Antonio Giacomini.

theartist binders

Keep your copies of *theartist* in
order and store neatly on your
bookshelves in our special binder

theartist binders house an annual
volume of 13 issues – just slide each
copy into the binder on the individual
sprung cords. The binders are robust and
covered in a green leather finish with
gold-lettered spines

Prices (including VAT and p&p)

UK £7.95 or two for £15

Europe £14

Rest of world £16



Order online at **www.painters-online.co.uk/store** or send your name
and address details, with a cheque payable to TAPC, to: TA Binders, 63-65
High Street, Tenterden, Kent TN30 6BD. To pay by credit card telephone
+ 44 (0) 1580 763673. Alternatively, email **liza@tapc.co.uk**

THE A-Z OF COLOUR

Julie Collins looks at pigments and explains how to use their various qualities to best effect in your work



Julie Collins

studied painting at the University of Reading. In 2016 she received the Watercolour Award, 1st Prize at the Royal West of England Academy. Julie has been regularly selected for the ING Discerning Eye, where she has won the regional award, and she has received many awards from the Royal Watercolour Society. Her paintings have been selected for many exhibitions and she is author of six art books. www.juliecollins.co.uk

P is for pigments

Pigments are the coloured powders that can be suspended in a binder to make paint – with watercolours this is gum arabic. Our main concern with pigments is how they handle and look when our paintings are finished. But staining, lightfastness, granulation, permanence and the differences between brands of paint are important considerations. In this article I refer to Winsor & Newton Artists' professional range of watercolours; other brands may behave differently.

Staining

Nearly all modern synthetic organic pigments stain to some degree, because of the chemicals used to inhibit pigment clumping. Many of the original non-staining colours were made from fugitive natural organic pigments.

Impermanent colours

Take care when using any old paints you

may have, as some may be fugitive (impermanent), meaning they will disappear in the light and reappear in the dark, eg Antwerp blue and alizarin crimson. Paint manufacturers are constantly improving the quality and permanence of their paints and discontinue some colours, but you will always be able to substitute a discontinued colour for something close to it.

Granulating colour

Some colours granulate, that is they leave a 'sediment' of the pigment on the paper and create texture in a painting. Some artists don't like granulating colours whilst others enjoy their effects. These colours are most effective when used wet-in-wet and are usually non-staining, with the exception of oxide of chromium. Remix your mix in the palette before you apply the paint, as the pigment can separate. The more vertical the paper while painting, the more dramatically these colours will granulate down the page. **TA**

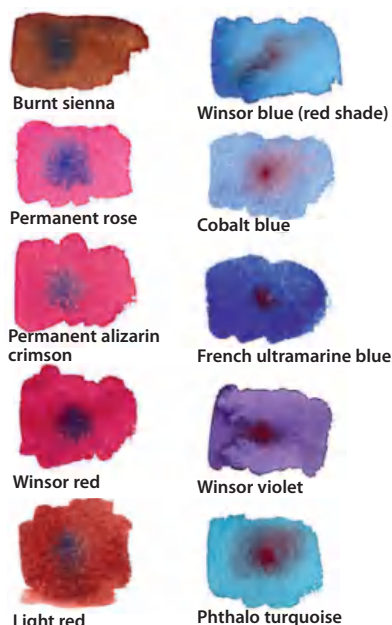
Examples of staining colours



Mixes with granulating colours



Below I dropped one colour into another while wet. Notice how the pigments spread and behave differently. Try some of these yourself and get to know the characteristics of your watercolour pigments. I dropped French ultramarine into the colours on the left, and Winsor red into the colours on the right



Starting with the colour on the left, I gradually added the second colour to obtain the results shown. All colours granulate well



OPPORTUNITIES & COMPETITIONS

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

Sending-in days

The Artist and Leisure Painter Open Art Competition 2017 in partnership with Patchings Art Centre

Details: Exhibition with two separate categories, open to professional and amateur artists working in any 2D media. Prizes and awards worth over £17,500 include *The Artist Purchase Prize* worth up to £5,000. Selected and additional highly commended works are also shown on the Patchings Art Centre website, with a People's Choice prize. Up to three works may be submitted for either category; only one work per artist will be selected for the *Leisure Painter* exhibition. Maximum size (framed) 47½×59in (120×150cm). Submit online at www.painters-online.co.uk; alternatively send photos or prints with the coupon on page 9.

When: Submissions deadline, March 31.

Cost: £16 for one to three works.

Contact: Full details and entry coupon are on pages 8 and 9 and also in *Leisure Painter* (to order a magazine call 01580 763673).

World Illustration Awards

Details: Entries invited from illustrators working in any medium or context for the Association of Illustrators' annual competition. Work must be entered as either a New Talent entry or a Professional entry. Selected works will be exhibited at Embankment Galleries, Somerset House, London WC2 from August 1 to 28.

When: Submissions deadline, February 6.

Cost: £40.

Contact: For full details and to enter, see www.theaoi.com/awards
① 020 7759 1012

New English Art Club (NEAC)

Details: Artists over 18 may submit paintings, drawings, pastels and original framed prints, completed in the last two years and not previously exhibited in London. Up to six works may be submitted, of which five may be selected. Maximum size 94½in (240cm) in any dimension. Submit at www.registrationmallgalleries.org.uk. All work must be for sale. Selected works will be shown at the Mall Galleries, London, from June 16 to 25. Prizes include the Zsuzsi Roboz

Prize awarded by the Alfred Teddy Smith and Zsuzsi Roboz Art Trust, £5,000; and the Doreen McIntosh Prize, £5,000. Full details at: www.mallgalleries.org.uk

When: Submissions deadline, February 24, 12 noon.

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

Contact: The Federation of British Artists, 17 Carlton House Terrace, London SW1 5BD.
① 020 930 6844

National Eisteddfod of Wales Visual Arts Exhibition

Details: Open to those born in Wales or who have one parent born in Wales or any other person who has resided or worked in Wales for the three years prior to the Eisteddfod dates, or is able to speak or write Welsh. Applications are invited in all genres for a multi-media exhibition that will run for the duration of the Eisteddfod – August 4 to 12. Awards include the Gold Medal for Fine Art plus £5,000; the Gold Medal for Craft and Design plus £5,000; the Contemporary Art Society for Wales Purchase Prize; and the Young Artist Scholarship (for an artist under the age of 25), £1,500. Full details and entry forms available at <https://eisteddfod.wales>

When: Submissions deadline, March 1.

Cost: £20.

Contact: Robyn Tomos, Eisteddfod Office, 40 Parc Tŷ Glas, Llanishen, Cardiff CF14 5DU.
① 0845 4090 300

John Ruskin Prize

Details: Open to emerging and established artists and makers aged 18 and over who live in the UK. The theme is 'Hand & Eye: Master of all Trades in the Age of Jack', which celebrates the artist as polymath, inspired by Ruskin's own career as a polymath. There are two categories: Main and Student; up to three works may be submitted, 2D and 3D, to include but not limited to, drawing, painting, prints, sculpture, ceramics, installation, 3D design and textiles; photography and film are not eligible. Twenty artists will be selected for an exhibition at the Millenium Gallery, Sheffield, from June 21 to October 8. Main category first prize is £3,000; second prize, £1,000; Student category winner, £1,000. Shortlisted works have previously been acquired by major public and private collections,

including the Victoria & Albert Museum and the Ruskin Collection, which is cared for by the Millenium Gallery. Full details and submission at www.ruskinprize.co.uk

When: Submissions deadline, April 24, 5pm.

Cost: Main category, £12 for one work; £15 for two; £20 for three. Student category, £10 for one work; £12 for two; £15 for three.

Contact: For general enquiries email ruskin@thebigdraw.org
① 020 3758 4118

United Kingdom Coloured Pencil Society

Details: Annual international open submission exhibition for all artists. Work must be original in concept, design and execution. Artists must demonstrate compositional and drawing skills and the ability to use coloured pencil. Entries must not have been shown in any previous UKPCS exhibition. Each work must comprise at least 50 per cent dry coloured pencil; the remaining 50 per cent of the work may, if preferred, contain less than 50 per cent of any other medium. Awards include Best in Show, £400; Reserve Best in Show, £300; Best pure coloured pencil; President's Award. Up to two works may be submitted. The exhibition is at the Menier Gallery, 51 Southwark Street, London SE1 1RU from April 25 to May 6. For full details, and to enter, go to www.cp-society.uk

When: Submissions deadline, February 3. Handing in, April 24.

Cost: £20 per work.

Contact: For queries relating to the online form or uploading your images, contact Liz Ridley.
① 01732 834335

Grosvenor Museum's 12th Open Art Exhibition

Details: Work may be submitted in any visual arts medium except giclée prints, installation, performance or work requiring electricity. 3D work is welcome. Maximum size, 72in (182cm) in any dimension, including frame. Up to three works may be submitted. The exhibition will be held at the Grosvenor Museum, 27 Grosvenor Street, Chester CH1 2DD from March 9 to June 21. First prize, £1,000; second prize, £500; third prize, £250; Visitors' Choice prize, £100. Works not selected will be eligible for entry to Not The Grosvenor Open at Funky Aardvark, 61 Bridge Street Row East, Chester, from March 12 to May 6. The winner will be awarded a solo exhibition at Funky Aardvark. For full information please contact Funky Aardvark on 01244 630202 or visit

www.funkyaardvark.co.uk

When: Handing-in, February 24 and 25, 10.30am to 5pm.

Cost: £8 per work.

Contact: Full details and entry forms: <http://grosvenormuseum.westcheshiremuseums.co.uk>. Or contact Samantha Belsham.
① 01244 972197.

Portrait Exhibition

Details: Submissions are invited to a selling exhibition of portraits at Candid Arts Galleries, London EC1, from February 24 to March 5. Up to five works may be entered, all art forms considered. Email a CV and images with details of size, media and price with 'Portrait Exhibition' in the subject bar to office@candidarts.com. Full details at: <https://candidarts.wordpress.com>

When: Deadline, February 15, 3pm.

Cost: £10 per piece up to 1sqm; £15, 1–2sqm; £20, 2–3sqm; £25, 3–4sqm.

Contact: Candid Arts, 3 Torrens Street, London EC1V 1NQ.
① 0207 8374237

Mostyn Open

Details: Contemporary art exhibition open to all artists working in any medium, including film and moving image work. Submissions by email preferred. Prizes are the Mostyn Open Award of £10,000 for a single artist or collective and the Audience Award of £1,000 for visitors' choice. The exhibition is at Mostyn, 12 Vaughan Street, Llandudno LL30 1AB, from July 8 to November 5. For full terms and conditions and registration form, see www.mostyn.org/mostynopen

When: Registration deadline, February 24. Handing-in, June 26 to 30th.

Cost: £25.

Contact: Mostyn, address as above;
① 01492 879201

Royal Academy Summer Exhibition

Details: Entries are invited to the largest open submission exhibition in the world. Artists may enter a maximum of two works. Digital submission in first instance. The exhibition is at the Royal Academy of Arts, Piccadilly, London W1, from June 13 to August 20. Valuable prizes include the £25,000 Charles Wollaston Award.

When: Submissions deadline, February 15, 23.59pm. Handing-in dates will be advised.

Cost: £25 per work.

Contact: Download full details and submit online at <https://summer.royalacademy.org.uk>
① 020 7300 5969

*A much larger selection of opportunities can be viewed on our website,
where you will find a list of workshops, tutors, painting holidays
and more.*

www.painters-online.co.uk

ART BOOKS & DVDS

Reviewed by Henry Malt

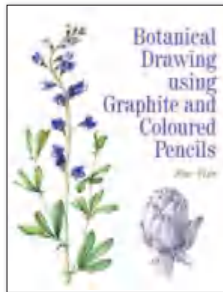
Botanical Drawing using Graphite and Coloured Pencils

Sue Vize

This thorough and comprehensive guide covers both botanical and practical information. As well as specific drawing tips, Sue Vize also explains the structure of various plant parts in language that is readily comprehensible to the non-scientist. Botanical illustration is a precise art that requires considerable accuracy and attention to detail. There is a nice balance here between technical information and practical instruction.

Alongside information about structure, there are plenty of demonstrations that include materials lists that link to Derwent and Faber-Castell colour numbers as well as the surface used. You can therefore be sure that you are exactly replicating what Sue is showing you. This is a book for the serious student, but it is also written for the artist rather than the botanist.

Crowood Press £18.99, 176 pages (P/B)
ISBN 9781785001598



Painting and Drawing the Head

Daniel Shadbolt

This thorough and comprehensive guide goes a long way beyond simple instruction and demonstrations and is a book to read through rather than dip into.

Daniel Shadbolt's book feels like an extended tutorial particularly rewarding the serious student. The text is divided progressively, with main headings: Essentials, Painting The Head and Notes For The Painter. Sub-divisions include First Principles, Composition, Clarity of Tone etc. Paragraph headings are also clear and delineate advice such as See The Whole Picture and Look At Your Model More Than At Your Work. There is also handy advice on self-portraits. If I have a reservation, it's that some of the reproduction is quite dark, detracting from the overall message.

Crowood Press £16.99, 144 pages (P/B)
ISBN 9781785001635



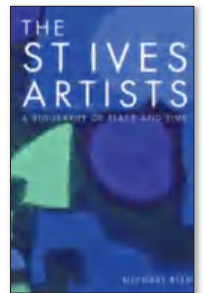
The St Ives Artists – a biography of place and time

Michael Bird

St Ives has attracted artists for some 70 years. This has not been a chance grouping, but a colony that was consciously built and has managed to maintain itself since.

The arrival of an outpost of the Tate has, according to taste, either consolidated or failed to disperse it. This is a narrative account of the life of the colony, beginning with the arrival by train of Terry and Kathleen Frost in 1946. It is the story of a grouping and of its members that takes on an organic life of its own as new artists arrive and a distinctive post-war style emerges. This is the second edition, and you might think that not much can have happened in the eight years since the first but, as Michael Bird points out, the town has changed, much has been written and interpretations have developed. It remains an enthralling read.

Lund Humphries £30, 288 pages (H/B)
ISBN 9781848221857

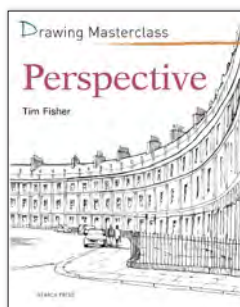


Drawing Masterclass: Perspective

Tim Fisher

I've lost count of the number of books I've seen on perspective. It's a highly technical subject and many authors fail to get to grips with the basics. Once you've grasped it, perspective is very simple. There's a viewpoint and a vanishing point and all lines lead from one to another. And that's where the complications come in. Some books try to do away with lines altogether. Others cram them in like a railway junction and many use contrasting colours that just get in the way. This, I'm glad to say, is one of the best. Tim Fisher uses lines as little as possible and only when they're necessary for clarity. Mostly, he uses example drawings and simple caption explanations that are absurdly easy to follow. There's plenty of practical information here, explained artistically rather than technically.

Search Press £12.99, 112 Pages (P/B)
ISBN 9781782211112

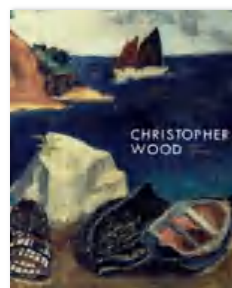


Christopher Wood

Katy Norris

It is sometimes said that the light that burns brightest burns for the shortest time. So it was with Christopher Wood, whose light was extinguished at the age of 29. Born in 1901, Wood's career covered a period of rapid development in European art and, had he been involved with any particular movement (though he was part of the London Group and the Seven and Five Society), his work may have been more confined and perhaps less distinctive. What is remarkable about his *oeuvre* is its variety and the broadness of his vision. His works include insightful portraits, naïve figurative groups, landscapes, still lifes and fantastic *jeux d'esprit*. This comprehensive study is both a biography and an artistic assessment of a man whose life's work is worth remembering. Beautifully produced, it illustrates over 130 of Wood's paintings and does him full justice.

Lund Humphries £40, 176 pages (H/B)
ISBN 9781848221864

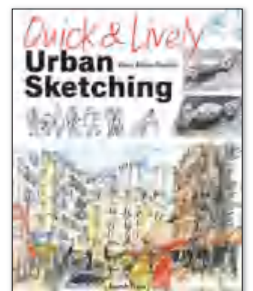


Quick & Lively Urban Sketching

Klaus Meier-Pauken

Sketching isn't so much about technique as observation and confidence in your skills and materials, allowing you to get the components of a scene down quickly and efficiently. And that's very much the essence of this rather enjoyable book that manages to add worthwhile material to a market somewhat crowded with what seems to be *au courant*. As the perceptive cover blurb says, 'sketching is an act of personal expression'. The book is built round a series of lessons that include cars, buildings, people and landscapes. In truth, rather than a manual, it's a work of general encouragement in the gentle art of sketching (no smartphones, please) that's worth more than a quick look.

Search Press £8.99, 64 pages (P/B)
ISBN 9781782214175



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

EXHIBITIONS

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

LONDON

Bankside Gallery

48 Hopton Street SE1.
☎ 020 7928 7521

Contemporary Watercolour Competition;

March 3 to 15.

British Museum

Great Russell Street WC1.
☎ 020 7930 027

The American Dream: Pop to the Present; charts modern and contemporary American printmaking, March 9 to June 18.

Browse & Darby

19 Cork Street W1.
☎ 020 7734 7984

Patrick George: Memorial Exhibition;

February 8 to March 3.

Julian Bailey;
March 8 to 31.

Candid Arts Galleries

3 Torrens Street EC1.
☎ 020 7837 4237

Open Portrait Exhibition;

February 24 to March 5.

Dulwich Picture Gallery

College Road SE21.
☎ 020 8693 5254

Vanessa Bell; includes around 100 paintings, plus ceramics, fabrics and photographs, February 8 to June 4.

Estorick Collection of Modern Italian Art

39a Canonbury Square N1.
☎ 020 7704 9522

War in the Sunshine: The British in Italy 1917-18; until March 19.

Flowers

82 Kingsland Road E2.
☎ 020 7920 7777

Kevin Sinnott: History Paintings; until March 11.

Griffin Gallery

21 Evesham Street W11.
☎ 0208 424 3203

I Lost my Heart to a Starship Trooper; taking its title from Glenn Brown's rendition of a Rembrandt, this exhibition encapsulates the complex, and at times subversive, relationship between contemporary art and art of the past, February 12 to 24.

Llewellyn Alexander

124 The Cut, Waterloo SE1.
☎ 020 7620 1322
Jenny Wheatley; February 14 to March 8.

Mall Galleries

The Mall SW1.
☎ 020 7930 6844

Pastel Society Annual Exhibition;

February 21 to March 4.

Lynn Painter-Stainers Prize; March 6 to 18.

The National Gallery

Trafalgar Square WC2.
☎ 020 7747 2885

Australia's Impressionists; until March 26.

National Portrait Gallery

St Martin's Place WC2.
☎ 020 7306 0055

Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask; March 9 to May 29.

Plus One Gallery

Juniper Drive, York Road, SW18.
☎ 020 7730 7656

Cynthia Poole; hyper-realist paintings, March 14 to April 15.

The Queen's Gallery

Buckingham Palace.
☎ 020 7766 7301 (tickets)
Portrait of the Artist; features artists in the Royal Collection, until April 17.

Royal Academy of Arts

Piccadilly W1.
☎ 020 7300 8000
Revolution: Russian Art 1917-1932; February 11 to April 17.
America After the Fall: Painting in the 1930s; February 25 to June 4.

Tate Modern

Bankside SE1.
☎ 020 7887 8888
Robert Rauschenberg; until April 2.

Tate Britain

Millbank SW1.
☎ 020 7887 8888
Paul Nash; until March 5.
David Hockney; February 9 to May 29.

Two Temple Place

Temple Place WC2.
☎ 020 7836 3715
Sussex Modernism: Retreat and Rebellion; why radical artists and writers were drawn to Sussex and how artistic innovation ran hand-in-hand with political, sexual and domestic experimentation, until April 23.

Fosse, Gallery, Stow on the Wold



Mick Rooney *Couple Before a Screen*, oil on canvas, 40×36in (101.5×91.5cm)

The Wallace Collection
Manchester Square W1.
☎ 020 7563 9500
Sky Arts Portrait Artist of the Year 2017 Winners Exhibition;
March 8 to 31.

REGIONS

BATH

Victoria Art Gallery
Bridge Street.
☎ 01225 477244
Peter Brown: A Painter's Travels; new oil paintings, until February 19.

BIRMINGHAM

Royal Birmingham Society of Artists
4 Brook Street, St Paul's Square.
☎ 0121 236 4353
Open All Media; open selection exhibition, March 16 to April 8.

BOURNEMOUTH

Russell-Cotes Art Gallery & Museum
East Cliff Promenade.
☎ 01202 451858
Meeting Modernism: 20th Century Art in the Russell-Cotes Collection;
until April 24.

BRISTOL

Royal West of England Academy
Queen's Road, Clifton.
☎ 0117 9735129
Strange Worlds: the Vision of Angela Carter;
until March 19.

CHESTER

Grosvenor Museum
Queen's Road, Clifton.
☎ 0117 9735129
Grosvenor Museum's 12th Open Exhibition;
March 9 to June 21.

CHICHESTER

Pallant House Gallery
9 North Pallant.
☎ 01243 774557.
The Mythic Method: Classicism in British Art 1920–1950;
until February 19.
Victor Pasmore: Towards a New Reality;
March 11 to June 11.

COLCHESTER

Chappel Galleries
15 Colchester Road.
☎ 01206 240326
Charles Bartlett: A Working Life 1939–2014; watercolours,

drawings, oils and etchings, March 11 to April 2.

EASTBOURNE

Towner Art Gallery
College Road.
☎ 01323 434670
A Certain Kind of Light; covers 60 years of how artists have responded to light, includes Anish Kapoor, LS Lowry, Peter Lanyon and Julian Opie, until May 7.

EXETER

Royal Albert Memorial Museum & Art Gallery
Queen Street.
☎ 01392 265858
Hiroshige's Japan; woodblock prints, until April 16.

FALMOUTH

Falmouth Art Gallery
Municipal Buildings, The Moor.
☎ 01326 313863
Gifted to Falmouth; includes Brangwyn, Burne-Jones, Munnings, Nicholson, Opie and Waterhouse, February 4 to March 18.

HARROGATE

Mercer Art Gallery
31 Swan Road.
☎ 01423 556188
Isabel Alexander; illustrator turned artist who trained at the Slade School of Art in the 1930s, until June 4.

HASTINGS

Jerwood Gallery
Rock-a-Nore Road.
☎ 01424 728377
Keith Tyson: Turn Back Now;
until June 4.

KENDAL

Abbot Hall Art Gallery
☎ 01539 722464
George Shaw: My Back to Nature;
until March 11.

KINGSBRIDGE

Harbour House Gallery
The Promenade.
☎ 01548 854708
Spectrum; A-level work by VI form students of Kingsbridge Community College, March 7 to 11.

LEEDS

Stanley & Audrey Burton Gallery
University of Leeds.

☎ 0113 343 2778
György Gordon (1924–2005) a Retrospective;
until February 25.

LEIGH

Turnpike Gallery
Civic Square.
☎ 01942 404420
Jerwood Drawing Prize 2016;
until March 12.

LIVERPOOL

Tate Liverpool
Albert Dock.
☎ 0151 702 7400
Yves Klein; Edward Krasiński;
until March 5.
Cécile B Evans;
until March 19.

Walker Art Gallery
William Brown Street.
☎ 0151 478 4199
Victorian Treasures; over 60 outstanding paintings from the collections of National Museums Liverpool, until May 7.

MANCHESTER

Manchester Art Gallery
Moseley Street,
☎ 0161 235 8888
Wynford Dewhurst: Manchester's Monet;
until April 23.

NEWCASTLE UPON TYNE

Laing Art Gallery
New Bridge Street.
☎ 0191 278 1611
Quentin Blake: Inside Stories;
March 11 to July 8.

NORWICH

Norwich Gallery
Norwich University of the Arts, St George Street.
☎ 01603 610561
Jerwood Painting Fellowships 2016;
February 7 to March 18.

NOTTINGHAM

Djanogly Gallery
Nottingham Lakeside Arts.
☎ 0115 8467777
Winifred Nicholson: Liberation of Colour; touring exhibition, March 4 to June 4.

OXFORD

Ashmolean Museum
Beaumont Street.
☎ 01865 278002
Degas to Picasso: Creating Modernism in France;

February 10 to May 7.

PENZANCE

Penlee House Gallery and Museum
Morab Road.
☎ 01736 363625
A Basket of Pearls: 20 Years of Collecting at Penlee;
February 4 to June 3.

SHEFFIELD

Graves Gallery
Surrey Street.
☎ 0114 278 2600
Henry Tonks and his Slade Students;
until March 31.

SOUTHAMPTON

City Art Gallery
Civic Centre Road.
☎ 023 8083 2277
The Morris Dancer and the Rat Catcher: Modern British Figure Paintings from the Collection;
February 17 to May 13.

STOW ON THE WOLD

Fosse Gallery
The Manor House, The Square.
☎ 01451 831319
Mick Rooney RA – Forests of the Night and Other Tales;
March 5 to 25.

WORCESTER

City Museum and Art Gallery
Foregate Street.
☎ 01905 616979
David Cox and his Contemporaries; celebrates one of the Midland's best-loved artists, with works by Constable and Turner, February 18 to June 3.

YORK

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

SCOTLAND

AYR

Maclaurin Galleries
Rozelle Park, Monument Road.
☎ 01292 445447
Alexander Goudie: Tam o'Shanter, a tale told in pictures; Lachlan Goudie will also be showing paintings in the Garden Gallery at Rozelle House,

until March 12.

EDINBURGH

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

Scottish National Portrait Gallery

1 Queen Street.
☎ 0131 624 6200
BP Portrait Award 2016;
until March 26.

Royal Scottish Academy

The Mound.
☎ 0131 225 6671.
RSA New Contemporaries 2017;
February 18 to March 15.

WALES

CARDIFF

Albany Art Gallery
74b Albany Road,
Maggie Brown, Sian McGill, Stephen Jon Owen;
February 16 to March 11.

CONWY

Royal Cambrian Academy
Crown Lane.
☎ 01492 593413
Christine Kowal Post; sculpture, February 11 to March 14.

ART SOCIETIES

Broadstone Art Society

Spring exhibition at The Gallery Upstairs, Upton Country Park, Poole, from February 23 to March 6.
www.broadstoneartsociety.org

Epson and Ewell Art Group

Spring exhibition at Denbies Wine Estate, Dorking, from March 6 to 19.
www.epsomandewellartgroup.co.uk

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

UK ART SHOPS

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

GLOUCESTERSHIRE

Cotswold Art Supplies

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

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

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

Pegasus Art Shop

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

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

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

Jackson's Art Supplies

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

Opening times:
Monday to Friday 9am - 5pm
www.jacksonsart.com

Jackson's warehouse holds painting,
drawing, printmaking and sculpture
materials from Golden, Sennelier,
Schmincke, Winsor & Newton etc.

HAMPSHIRE

Perrys Art Suppliers Ltd

109 East Street, Southampton
SO14 3HD
Tel: 0238 0339444

Opening times: Monday to
Saturday 9.30am - 5.30pm
Email: perrysart@btinternet.com

High-quality art materials at competitive
prices and a personal friendly service.
Winsor & Newton, Daler-Rowney,
Derwent, Montana Gold spray paints,
Golden, Sennelier, Unison and much more.

HERTFORDSHIRE

Art Van Go

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

Opening times: shop Tuesday to
Friday 9am - 5.30pm,

Saturday 9am - 2.30pm
(closed Sunday & Monday)
Phone lines open Monday to

Friday 9am - 5.30pm,
Saturday 9am - 2.30pm or visit
online shop

www.artvango.co.uk

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

LANCASHIRE

Ken Bromley Art Supplies

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

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

www.artsupplies.co.uk

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

LONDON

Jackson's Art Supplies

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

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

www.jacksonsart.com

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

Jackson's Art Supplies

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

Opening times: Monday to
Thursday 9am - 6pm, Friday,
9am - 5.30pm,
Saturday 9am - 5pm

www.jacksonsart.com

Stockists of: essential high-quality
painting and drawing materials from
brands including Sennelier,
Winsor & Newton, Golden,
Old Holland and more.

NOTTINGHAMSHIRE

Local Art Shop

4 Main Road, Gedling,
Nottingham NG4 3HP
Tel: 0115 9401721

Opening times: Tuesday to Friday
10am - 5.30pm,
Saturday 12.30pm - 5pm

www.localartshop.co.uk

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

Patchings Art Centre

Oxton Road, Calverton,
Nottingham NG14 6NU
Tel: 0115 965 3479

Opening times: every day
9.30am - 5.30pm

www.patchingsartcentre.co.uk

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

SUFFOLK

The Art Trading Company

55 Earsham Street, Bungay
Suffolk NR35 1AF
Tel: 01986 897939

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

www.TheArtTradingCompany.co.uk

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

NORTH YORKSHIRE

The Art Shop Skipton

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

Tel: 01756 701177

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

www.theartshopskipton.co.uk

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

Artist's Palette

1 Millgate, Thirsk YO7 1AA
Tel: 01845 574457

Opening times: Monday to
Saturday 9am - 5pm

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

The Art Shop

230 High Street, Northallerton,
North Yorkshire DL7 8LU
Tel: 01609 761775

Opening times: Monday to
Saturday 9.30am - 5pm
www.theartshops.co.uk

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

WEST YORKSHIRE

The Art Shop

Hawthornthwaite Street, Ilkley,
West Yorkshire LS29 9DU
Tel: 01943 432016

Opening times: Monday to
Saturday 9am - 5.30pm
www.theartshops.co.uk

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

WALES

Emrys Art Supplies Ltd

22 Market Street, Haverfordwest,
Pembrokeshire, Wales SA61 1NH
Tel: 01437 779646

Opening times: Tuesday to
Saturday 9am - 5pm
www.emrysart.co.uk

Stockists of: Winsor & Newton, plus many
more including Daler-Rowney, Sennelier,
Unison, Pro Arte, Derwent.

To discuss a listing
in our UK Art Shops
directory contact
Anna-Marie on
01778 392048

DANIEL SMITH ESSENTIALS & PRIMATEK SET + 230 DOT CARD

Combine the heavenly transparent colours in the Essentials set with the heavier body granulated texture of the Primattek watercolours set. Free 230 Dog Card included. £107.50rrp Pegasus Price: £67.50.

www.pegasusart.co.uk/daniel-smith-offer-essentials-primattek-set-230-dot-card.ir

info@pegasusart.co.uk Tel: 01453 886560



JACKSON'S RAVEN BRUSHES

Jackson's Raven brushes are beautiful watercolour mop brushes made from synthetic squirrel hair, with an excellent take-up and release of water. From £5.60.

www.jacksonsart.com

ART BOX

Art products to help you develop your skills

SENNELIER WATERCOLOUR BOX

This new Sennelier watercolour box contains 24 assorted Artists' quality half pans, a ceramic palette and two natural hair brushes. The beautiful slim lightweight wooden box protects the contents and is ideal for travelling. Available from most art shops for £134.95.

www.globalartsupplies.co.uk



GREATART FOLDING SEAT AND BACKPACK

The bag has two exterior pockets, and the main compartment is internally insulated to protect your materials from heat and frost.

Size 39x29x21cm, with a 27x29cm seat, £12.95.

www.greatart.co.uk Tel: 08433 571 572



JAKAR WATERCOLOUR ALUMINIUM EASEL

Lightweight, with telescopic legs and black carrying bag (1.62kg including bag). Adjustable watercolour easel for vertical and horizontal use. Folded size 66cm including bag. Maximum canvas height 120cm. £47.99rrp.

For additional information and stockists please contact

Tel: 020 8445 6376

Email: info@jakar.co.uk



ARTCASE: CARRYING ART ... DAMAGE-FREE

Easy to use, lightweight and durable, ArtCase prevents damage to wet or dry artwork during transit. Adapts to take any size of artwork up to either A2 or A3 and 40mm (1½in) in depth. Up to 25% off ArtCase sets when ordered from the CarriArt website.

www.carriart.co.uk info@carriart.co.uk

ART COURSES & HOLIDAYS



indigo brown
painting holidays

Where better to develop your painting skills than in beautiful Pembrokeshire

- Professional tuition for all levels
- 3 and 5-day full board residential courses
- Superb home cooked cuisine
- 4 Star en-suite accommodation
- Small groups, large studio space
- non painting partners welcome

...be inspired

t: 01348 840 177 **Andrew and Maggie Brown**
e: info@indigobrown.co.uk w: www.indigobrown.co.uk

ART HOLIDAYS IN CORNWALL



All abilities *'a great deal more than just a painting holiday...'*

Spacious light studio
One, three and six day courses throughout the year
Small groups with plenty of individual tuition
Visit Britain 4 star accommodation
For location work we use the coast, moors and the Tamar Valley

Tel 01579 383491
www.callingtonartschool.com

Dulwich Art Group

4a Champion Hill, London, SE5 8AH

**Drop-in Life Drawing and painting**

Day time drop-ins on Wednesday, Friday and Saturday
No commitment, just pay on the day
No tuition, just get on and paint or draw
Well equipped studio, art materials for sale

Art and educational courses and events

Learn to draw and paint in a studio setting with expert tuition
Flexible six or twelve week courses - daytime or evening
Courses for beginners and experts

www.dulwichartgroup.co.uk • info@dulwichartgroup.co.uk • tel: 0207 274 2300

COOMBE FARM STUDIOS

YEAR-ROUND
courses & holidays

TUTORS inc.

Paul Riley
Gerry Dudgeon
Bettina Schroder
Laurie Steen

Fantastic food & atmosphere

www.coombefarmstudios.com
01803 722 352

Watershed Studio
Celebrating our 15th year

- Proven reputation for quality courses
- Warm welcome & home-cooked food
- Rural studio in its own grounds
- Excellent local accommodation
- High profile, popular tutors
Jamel Akib, Tessa Pearson,
Carole Baker, Sara Johnson,
Robert Dutton and many more...

Call Allison Bond for details:

01255 820466

Email: allison@watershedstudio.co.uk
www.watershedstudio.co.uk

St Clere's Hall Lane, St Osyth,
Clacton on Sea, Essex, CO16 8RX

PAINTERS ONLINE and ProColour Competition

PaintersOnline, the website for **Leisure Painter** and **The Artist** magazines, has teamed up with **ProColour** to offer you the chance to win one of eight sets of four 59ml bottles of ProColour Acrylics. Each set includes three primaries and a white with a total value of £33(rrp) per set.

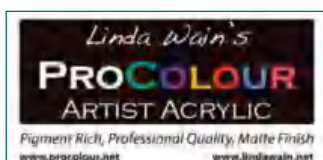
ProColour is made to a unique formula and offers the artist a professional quality pigment-rich paint with a matte finish, which is waterproof when dry, allowing colours to be overpainted without re-activating or smudging. All 84 colours in the range are non-toxic, water-based and fully intermixable. All colours are available in 59ml bottles.

ProColour is suitable for all



styles of painting where purity, depth of colour and permanence are essential. The pigments are chosen for their high lightfastness.

With its high pigment concentration **ProColour** provides opacity when used straight from the bottle as an acrylic or gouache, but allows for massive dilution to create the translucency or transparency required by the watercolour artist. For more information visit **www.procolour.net**

**ENTER NOW**

To win one of eight sets of ProColour Acrylics from **ProColour** please visit

www.painters-online.co.uk

the home of **Leisure Painter** and **theartist** magazines, and click on the links to competitions. Closing date for entries is April 1, 2017. Winners will be selected at random from all online entries.

When completing your details please make sure you opt in to receive our great regular email newsletters so that we can keep you up to date with what's new at PaintersOnline, including the latest features, images in the galleries, new competitions and other great offers.

ART COURSES & HOLIDAYS



Rachel Clark

LIFE DRAWING & PAINTING CLASSES

Widely acclaimed & exhibited artist Rachel Clark has run life drawing classes in London since 1976.

"Regardless of experience, everyone will gain from her skillful teaching. The small supported and structured classes maximise individual tuition and growth."

Saturdays - Weekends - One week - Private or Corporate tuition

www.rachelclark.com T: 07528 674 389



Wildlife Painting Workshops with

Cate Wothrop

One to One & Small Groups

Join our relaxed, fun, confidence building workshops & learn how to create detailed portraits in pastels or oils

Beginners to Advanced

All Materials, Lunch and Plenty of Refreshments Included

To Book Please Visit The Website: www.wildandfame.co.uk
For further information please call 07900 606810



ART MATERIALS

Rosemary & Co
Quality Handmade Artists' Brushes

REQUEST Your FREE MAIL ORDER Catalogue TODAY!

Phone us on: 01535 632666

www.rosemaryandco.com

HERRING PRODUCTS
Artists Watercolour Palettes and Easels
Designed by Artists for Artists

The Herring Versatile Easel lightweight aluminium, can be adjusted to a variety of positions. Tray, bag and extensions available separately.

ART SHOP

PEGASUS ART
Suppliers of the Finest Art Materials
01453 886560

Visit our online shop
www.pegasusart.co.uk
Our staff are artists & experts - call for advice
info@pegasusart.co.uk

Crescent Palette Liz Deakin Palette
Compact Palette Half Pan Compact Palette Whole Pan Dorchester Palette

Send for our art catalogue which includes an extensive range of art products

FRANK HERRING & SONS
27 High West St. Dorchester, DT1 1UP
01305 264449 / 01305 267917
www.frankherringandsons.com
info@frankherringandsons.com

FRAMING

Ashcraft Framing
Artists Frames

- Save money on framing
- Complete or self-assembly
- Plain wood or painted
- Inlay frame specialist
- Large, standard and bespoke sizes

Exclusive - St Ives/Nicholson style frames available on-line

Call 01427 787318 or visit
www.ashcraftframing.co.uk/store

THE SKY'S THE LIMIT
WHEN IT COMES TO
ADVERTISING WITH THE ARTIST

Call Anna-Marie to discover the opportunities available to you.

T: 01778 392048

Alpha Painting Holidays
"Your First & Best Choice for a Painting Holiday"

Learn with Top UK & US Tutors
David Bellamy, Joe Francis Dowden, Roger Dellar, Soraya French, Jeremy Ford, Steve Hall, Terry Harrison, Barry Herniman, Matt Palmer, Thomas Schaller, Keiko Tanabe, Paul Weaver & many more

PLUS Organisers always on location with group

Visit Many Inspiring Locations
Somerset, Exmoor National Park, North Devon Coast, North Cornwall, Lake District, Wye Valley, Provence, France & The Western Algarve, Portugal

Enjoy the Complete Package Experience with all-inclusive holidays

A Lovely Painting Holiday Adventure™
01934 733877

- All Art Materials included on selected holidays
- Non painters & All Abilities Welcome
- Studio & Location based courses in all media
- Stunning Views and Amazing Locations

www.alphapaintingholidays.com



Finish what you started!

This month **AdebANJI Alade** suggests some ideas and exercises to help you to complete your unfinished artworks

We all know that feeling when there's a painting or a drawing we've had on the easel for ages and it hasn't been completed. We start feeling guilty and sometimes it can get to the stage where we totally abandon the work. Sometimes it's due to a lack of interest and we just don't feel as excited as we were at the beginning of the project. It could be due to a number of factors, but the bottom line is, we'll never progress or know how far and how well we are progressing with a bunch of unfinished drawings and paintings.

In general, 'finishers' are sought all over the world; they are high in demand. People who have an eye and a knack for finishing projects are always the ones who get a better chance of being promoted or given a salary increase at work. It's the same for us as creative people. We need to be able to finish what we start!

Map out a work plan

Procrastination is one of the biggest setbacks in the creative world. We tend to think it's better done tomorrow but just like the popular song says, 'tomorrow never comes'. How can we get over procrastination and actually get work finished? One trick that has worked for me is to divide work into phases. Depending on the magnitude of the work, we need to map out a strategic plan of the stages the work


will go through. Sometimes it can be the drawing stage, the colour block-in stage, the bringing everything together stage and the finishing and detail stage. If we break work down into phases, all we need to do is to focus on how long each phase will take and then divide this into hours or days.

Another strategy that has helped me is to celebrate the completion of each stage. This can encourage us and lift our self esteem and we'll feel good and ready to launch into the next stage. Some artists reward themselves, once they manage to finish a project that's taken them forever. Sometimes you may just have to allow yourself to be accountable to another artist or person who has your best interests at heart and is not going to compromise with you or listen to your excuses but will honestly check on you and your progress.

Find something that works for you but keep it in your mind that without finishing works you are never going to feel motivated to start new ones. Without your lovely finished works, no one will show any real interest in your work and you'll never be exhibition ready, which is not a good sign for a budding artist or professional. But I do realise that some works have to be abandoned due to circumstances above and beyond our control; the key is not to let this become a recurring cycle that holds us prisoner.

Celebrate the finished artwork

The joy of finishing a piece knows no bounds! It is just an amazing feeling. Everyone who has finished a successful job will know this. I want to encourage you to visualise that feeling and work towards it, keeping it in mind. And once you have finished please celebrate, have a review and ask for comments and criticism. You don't have to take or accept all that is said, but you have to be able to separate yourself from the finished artwork so that you don't become so emotionally attached that you're not able to change things that may need adjustments.

Finally, let's put this to the test this month. Let's get ourselves some sort of mini-sketchbook and determine to finish it in a month with sketches around a particular theme or subject. Take one page at a time and fill each one, training your eye and hand co-ordination, which is a great asset to any artist. Be a sketch hunter, be curious and don't let anything that interests you pass you by without sketching it. Once are in the habit of completing little things, it will have a direct and drastic effect on how you manage and finish bigger projects. You'll gain more confidence and that feel-good factor will help you overcome the harder tests in the future! Come on, let's finish that piece now. Put the magazine down and go and complete your latest piece – it's been begging for your attention! 



There's no better feeling than finishing what you have started!

AdebANJI Alade

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

PAINTERSONLINE

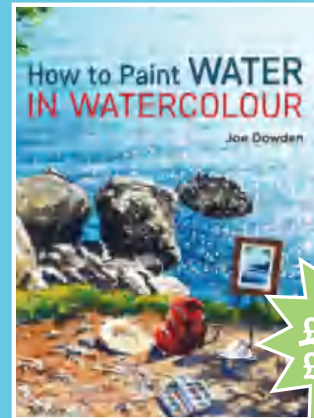
The online home of *the* **artist**
and **Leisure Painter** magazines

Save £2
on all of the
featured books
and FREE UK P&P
using promo code
MAR17

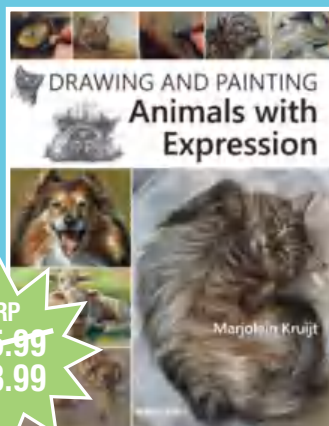
Closing date:
3rd March 2017



RRP
~~£8.99~~
£6.99



RRP
~~£12.99~~
£10.99



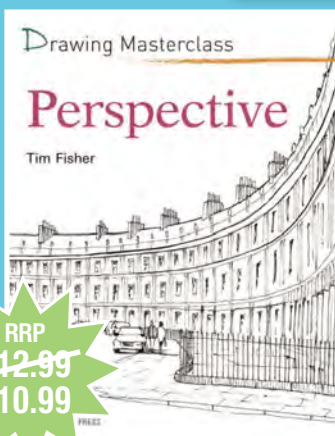
RRP
~~£15.99~~
£13.99



RRP
~~£15.99~~
£13.99



RRP
~~£8.99~~
£6.99



RRP
~~£12.99~~
£10.99



RRP
~~£15.99~~
£13.99



RRP
~~£12.99~~
£10.99



RRP
~~£12.99~~
£10.99

Available from
www.painters-online.co.uk/store
and follow the link to books
closing date 3rd March 2017

**HURRY
WHILE STOCKS
LAST!**



EXCLUSIVELY IN-STORE! VISIT US BEFORE 31st MARCH 2017

41-49 Kingsland Road | 10:00 to 19:00 – Monday-Saturday
London, E2 8AG | 12:00 to 18:00 – Sunday

*This offer is only valid on selected products indicated here, in-store only, 23rd January 2017 – 31st March 2017 and only while stocks last. Products within the offer have a minimum value of 1p or £1 where indicated, any additional payment above these values is at the discretion of the customer. To ensure this offer is available to as many customers as possible there is a maximum purchase of 5 "PAY WHAT YOU WANT" products per customer. Customers must register in-store with GreatArt to take advantage of this limited time offer.



Take advantage of all these offers with the code: AMAZING

AVAILABLE IN-STORE, ONLINE AND OVER THE PHONE



33% OFF CANVASES
with over 1,000 canvases
to choose from



£15 OFF
when you spend £29
Quote Code AMAZING over the phone,
or Present this page in-store



FREE DELIVERY
for orders over £9.99 only!
(as usual, no minimum to spend when
using click & collect)



FREE GIFT
with all orders

**To redeem this offer, enter code AMAZING on the basket page of www.greatart.co.uk. Valid until 31st March 2017. Only to be used once per customer, cannot be combined with any other offer and is not valid on gift vouchers, books, magazines, products which are already discounted and products from the I Love Art range. When code AMAZING has been applied orders over £9.99 receive free delivery, orders under £9.99 will be charged the standard rate of £4.95. Brush only orders under £9.99 will be charged the standard rate of £2.95. As standard, an additional charge of £5 will be applied for UK Offshore, Scottish highlands, Northern Ireland and Channel Islands. All orders are subject to GreatArt Terms & Conditions.

www.greatart.co.uk / 08433 571 572

GreatArt