

**FREE** WITH THIS ISSUE

# Leisure Painter



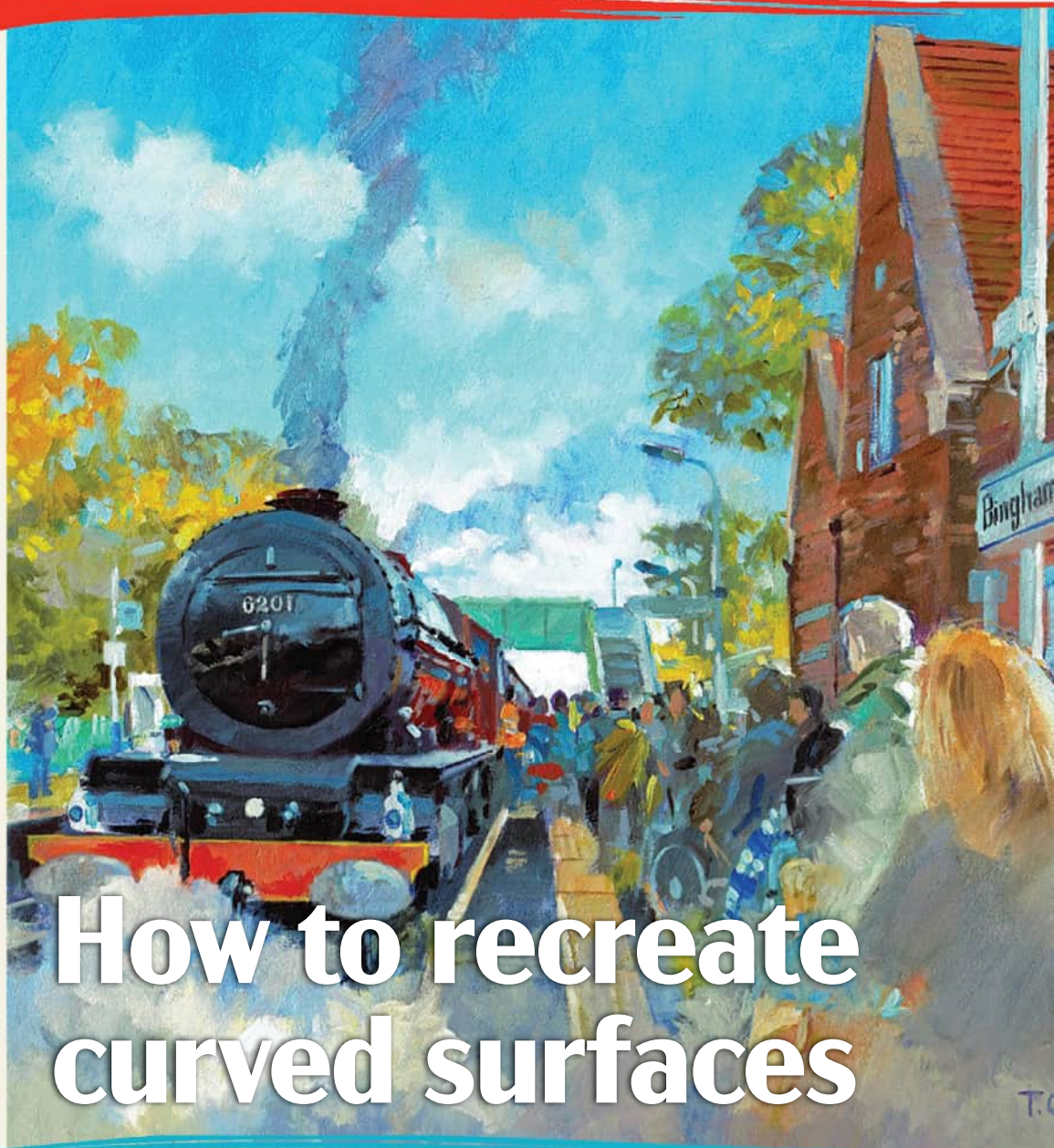
## WATERCOLOUR



## SOFT PASTELS



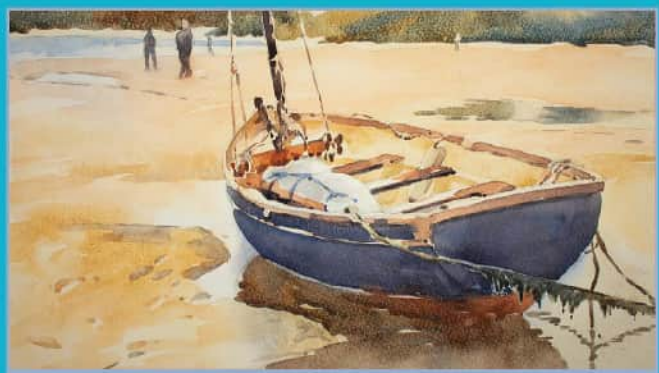
## OILS



# How to recreate curved surfaces

**LIMITED PALETTE**  
Paint with just three colours

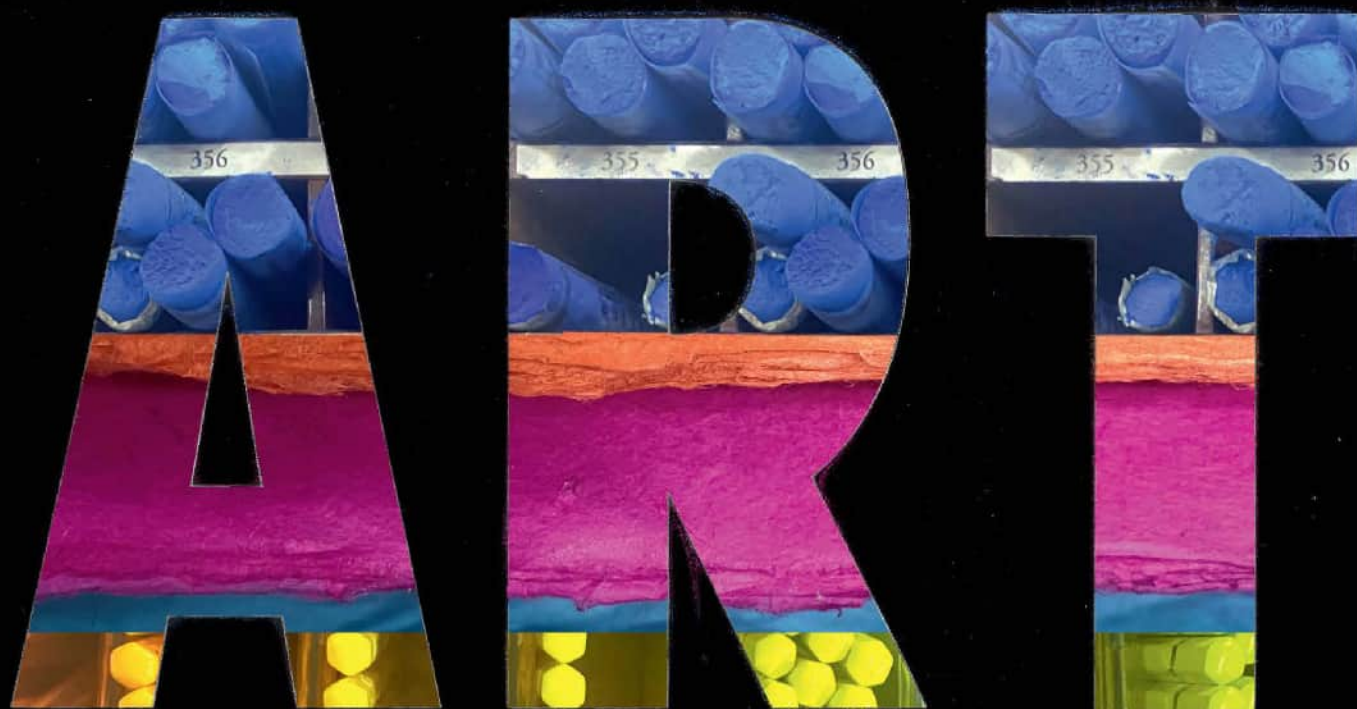
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# Welcome



From the colour of a late summer garden and the texture of an old boat on a beach to the contrast of yellow and red on a dark background, we have a variety of demonstrations and exercises this month, all aimed at you developing new skills and confidence, while enjoying the process! I have been asked recently to include more advice on painting with pastels so I have great

pleasure in welcoming Nina Squire, who introduces us this month to her techniques, materials and colours in the first of a three-part series, 'Why pastels?' Nina specialises in painting beach and coastal scenes and uses her favourite medium to the best effect in creating the energy and textures of nature. We have also converted our usual letters' page into a Q&A this month as Nina answers a reader's question on how to finish pastel artwork. More of your letters and artwork will be included again next month.

Also in this issue, award-winning miniaturist, Christina Hopkinson reveals her secrets for painting tiny landscapes in watercolour with a detailed step-by-step demonstration that goes deep into the process of painting in miniature, while Ian Pethers proves the versatility of the humble ink pen in recreating the quiet movement of waves against a beach at night. Ian's wash of blue at the end of the drawing process transforms *The Moonlit Shore* into a beautifully calming experience for the viewer. If it's natural texture you're aiming to reproduce, look no further than part four of DJ's landscape painting in oils series with his top tips and techniques for working with a painting knife. Kerry Bennett also captures the detail of subtle colour shifts and form in her painting of a stack of beach pebbles.

Finally, don't forget to send your finished painting project images (this month by the late Murray Ince and Tony Underhill) to Dawn for inclusion on our website, and join in our Art Club Challenge, with the opportunity to be featured in a forthcoming issue. There's also plenty of time left to enter our landscape painting competition, for your chance to win a painting by our own editorial consultant, Tim Fisher.

*Ingrid*

INGRID LYON Editor

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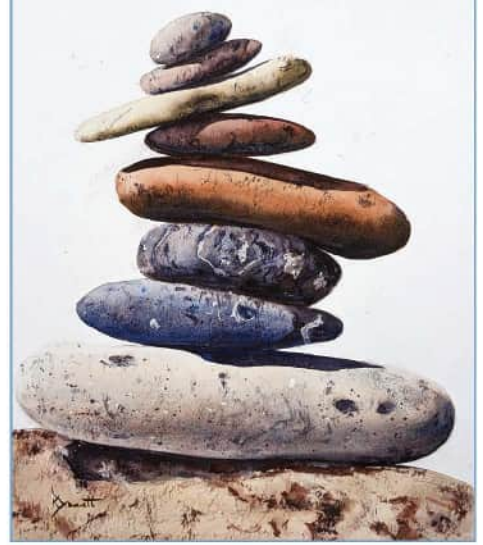
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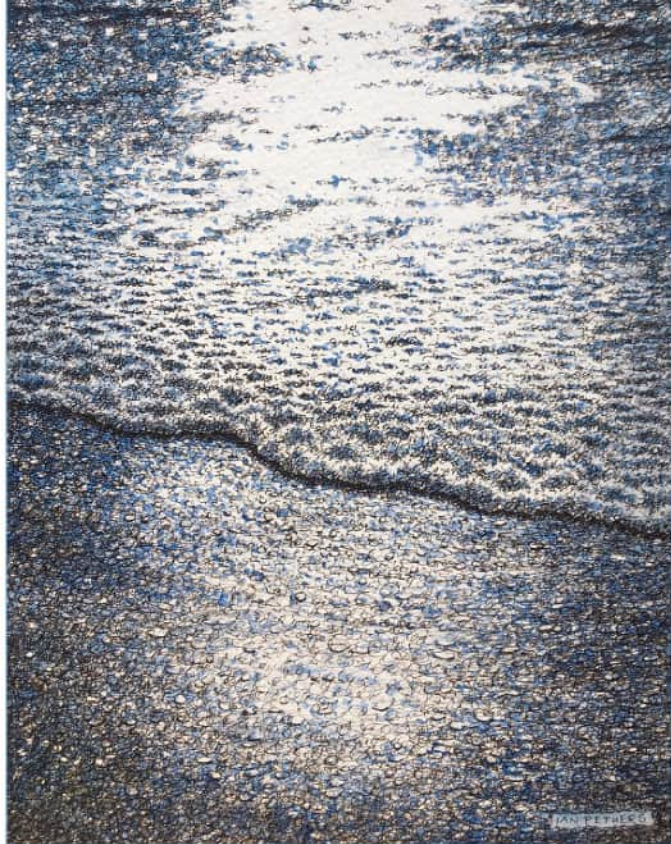
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with *the* artist & Leisure Painter

## WE'RE MORE THAN A MAGAZINE...



### LIVE PAINTING WEBINARS

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SCAN ME





# Q&A

## PASTELLIST, NINA SQUIRE ANSWERS A READER'S QUESTION ON HOW TO FINISH HER SOFT PASTEL ARTWORK

### **Julie Martin-Molyneux asks**

I'm thinking of framing a few of my pastel pieces; just for me, not for sale, unless someone makes me an offer I cannot refuse! Do I need to do anything special with them to protect them? I have seen contrasting comments about if you need to fix them or not and if air space should be left between the glass and the picture.

Having not produced anything worthy enough previously I am totally new to this. Any advice is welcome.

### **Nina Squire replies**

Congratulations on your first completed soft pastel artworks. It's a lovely idea to frame these for your walls, to enjoy and celebrate your new skills. An artwork is like a virtual escape, which you can enjoy every day.

If you are using a good quality sanded surface and your soft pastel artwork is going straight into a frame to hang on your wall, you don't have to use fixative. Good quality soft pastels on a quality surface, behind glass and on a wall will rarely drop any dust. I usually give mine a firm tap to make sure any loose dust is removed ahead of framing.

If you can, work with your local framer who will be able to advise on colour, mounts and types of glass. Professional framers use non-reflective glass, which is incredible but it's expensive. If you are working to a standard size you can use cheaper pre-cut frames. I use many of the high street suppliers who sell pre-cut frames with mounts already cut. Measure your artwork when buying a mount; choosing one with an aperture a little smaller than your artwork avoids any unsightly gaps.

### **Fixing your artwork**

Fixative is a protective spray that helps prevent smudging during storage. It also provides a layer of protection for the pastel painting if it is being transported in a frame. Additionally, some artists will use fixative to fix a

layer during the painting process to then work on. Using it in this way allows many layers of colour to be built up. Fixative can also be used to create a textured layer to work upon. The spray dries and creates an additional tooth. A soft pastel painting is not ever fixed like a painted surface so they need to be behind glass when on the wall.

Frequently, when applied too heavily, fixative can darken the colours. Some artists use this darkening quality to enhance areas of their artwork. Any additional layers of fixative will generally tone down colours, so it's worth bearing this in mind when applying fixative. Typically fixative is applied in multiple light layers, allowing each light layer to dry before adding another and to lessen any darkening effect.

Every brand of fixative has unique instructions so follow the advice they give. My own advice is to test the spray on a sample to check there are no blockages, not standing too close and not too far away. Practice makes perfect when applying a light even layer of spray. I would also recommend you spray a test sample of colours and see how the fixative affects it.

### **Framing**

Framing is so much about personal choice. Frame mouldings are personal to house styles or some framers will pick out a colour in the artwork and

base the frame colour on that.

Pastels are traditionally framed with a spacer or 'mount' between the artwork and the mount and glass, to enable any particles of pastel to fall between the glass and mount. This is tricky for your first time. For simplicity, you can use a plain off-white mount, which raises the glass off the surface of the artwork and with careful handling, there shouldn't be too much drop off, if any. There's also a French technique of framing a soft pastel directly against the glass. It is called *passe-partout* framing, which some artists prefer.

Use a lint-free cloth and glass cleaner to polish the glass, and work on a dust-free surface are simple tips, but a great way to avoid reframing due to specks of dust between the glass and mount. Any artwork is also best hung out of direct sunlight and away from dramatic changes in temperature and humidity. As with many things in art, there are guides for technique but for the style, there's no right or wrong way; just experiment and see which you prefer.

*Find out more about Nina and her work by visiting her website at [www.thepastelartist.co.uk](http://www.thepastelartist.co.uk) Turn to pages 46-49 for the first article in Nina's new series, *Why pastels?**

### **Copyright**

As you progress, it's important to be aware of copyright when displaying artwork anywhere outside of the home. I like the description put together on *Leisure Painter's* website. Please refer to this or email the editor for clarification: <https://www.painters-online.co.uk/information/copyright>

### **Your letters**

Please email your letters to: [leisurepainterletters@tapc.co.uk](mailto:leisurepainterletters@tapc.co.uk) We're here to help! If you have any questions about your art, don't hesitate to contact us. *LP* reserves the right to shorten and amend letters before publishing them.



# Diary

## THINGS TO DO THIS MONTH

### OPPORTUNITIES

#### ING Discerning Eye

Now celebrating its 25th year, the ING Discerning Eye is calling for entries to its annual exhibition, which takes place at the Mall Galleries, London from 16 to 26 November. The closing date for entries is 31 August.

For more information and to enter go to <https://new.artopps.co.uk>

#### John Ruskin Prize

The 6th John Ruskin Prize is now

open for submissions, inviting artists, designers and makers from around the world to participate. An exhibition of selected work goes on show at Trinity Buoy Wharf in London from 1 to 18 February 2024. The closing date for entries is 20 September. For more information and to enter go to <https://new.artopps.co.uk>

► **Jennifer Ng** in her studio. Jennifer works across Chinese ink painting, performance, installation and participatory art. Based in Worcester she loves sharing her art and seeing people's reactions to it. 'I took part in Worcestershire Open Studio last year,' she says, 'and still smile when I remember the visitors I had. This year I'll be talking about my artistic processes, inspirations and my recently completed art research.'



### EVENTS

#### ■ Ten Artists

This year will be the 27th Ten Artists exhibition, showing paintings by ten well-known artists, including Isabel Blincow and Jerry Kersey who have been showing work from the very first year. The exhibition takes place at Baslow Village Hall, Baslow, Derbyshire DE45 1SR, on 21 and 22 October, 10am to 5pm each day. Admission is £1. All proceeds go to Samaritans, for which the Ten Artists exhibition has raised £39,000 so far.

#### ■ David Bellamy: Upper Wye

David Bellamy will be holding a small exhibition at Erwood Station Craft Centre, for three weeks from 23 September. The paintings are of the upper Wye, the former stomping ground of the 18th-century artist Thomas Jones. 'I want to highlight the threats to the river from chicken farms and sewage and we are involving the Campaign for the Protection of Rural Wales (CPRW),' writes David. David will be demonstrating at the centre on Saturday 23 September. Telephone 01982 560555 for more details.



▲ Frans Wesselman *Woman with Dog and Pelican*, linocut, 9½×8½in. (24.5×21cm)

### IN THE FRAME

#### Summer at Bankside

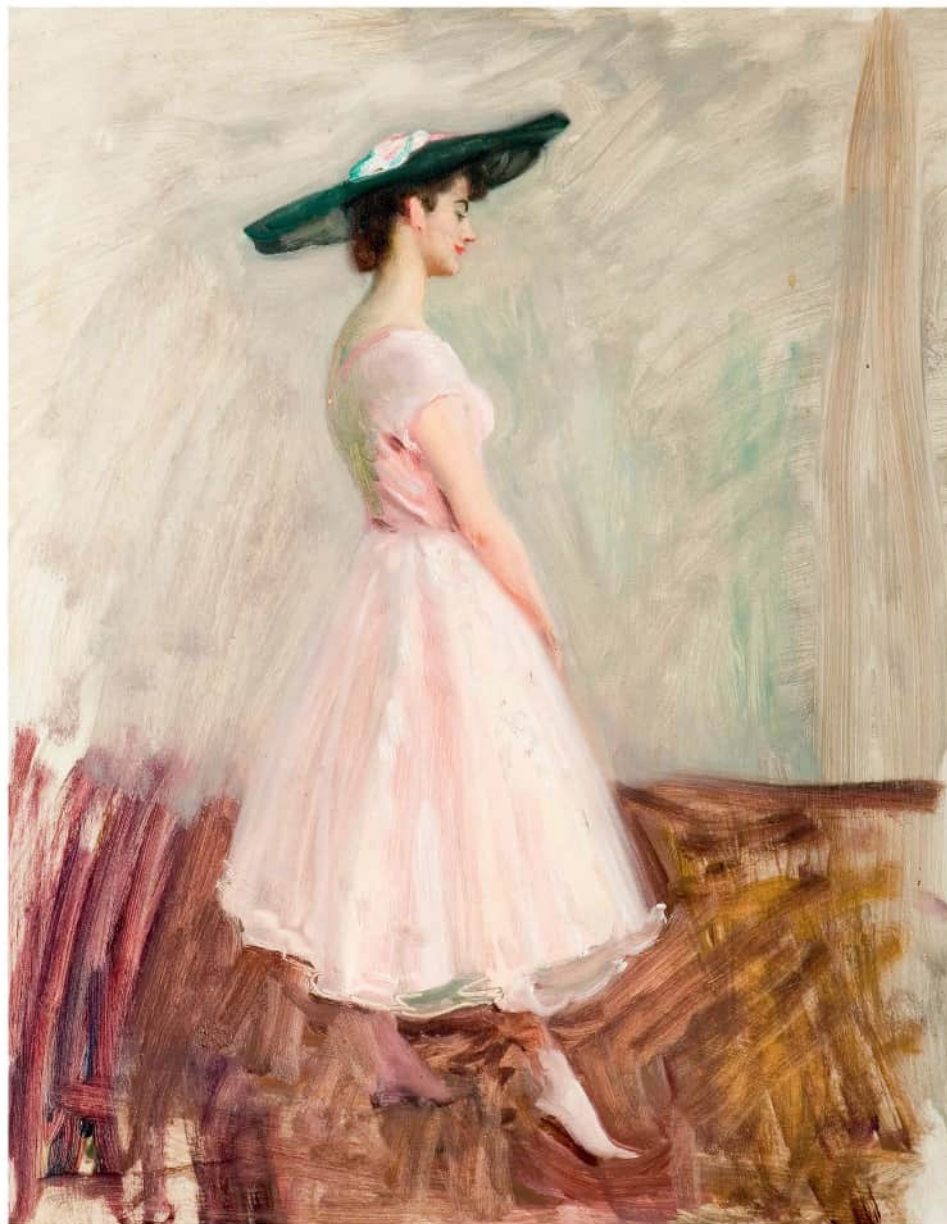
The Bankside Gallery in London celebrates the work of contemporary painters and printmakers with *Summer at Bankside* until 10 September, featuring work by members of the Royal Watercolour Society and the Royal Society of Painter Printmakers. Find out more at [www.banksidegallery.com](http://www.banksidegallery.com)

▼ Isabel Blincow *Spurn Point Lighthouse*, acrylic on canvas, 19¾×23½in. (50×60cm)



# Exhibitions

JANE STROUD RECOMMENDS



▲ Alfred Munnings *Study of Miss Patricia Potter, in a Pink Selfridge's Dress*, 1953, oil on board, 20×16in (51×40.5cm)

## Colour and Light

*Munnings: Colour and Light* at the newly decorated home of Sir Alfred Munnings in Dedham, Essex brings together more than 50 oil paintings, drawings, sketchbooks and prints from across seven decades by the artist – from a watercolour *The Highwayman*, Munnings made while he was just seven or eight years old, to *Under Starter's Orders*, painted in 1952, seven years before his death. *Munnings: Colour and Light* takes a unique look at the technical aspect of the artist's work and the importance it had on his paintings, whatever the subject. 'I am one of those artists,' he wrote, 'who wants to paint pictures. The tone of a day, the light-grey or sun on things, on horses – people.'

*Munnings: Colour and Light* can be seen at Castle House, Dedham, Essex, until 22 October. Visit [www.munningsmuseum.org.uk](http://www.munningsmuseum.org.uk)

## LONDON

### ■ Bankside Gallery

48 Hopton Street SE1. 020 7928 7521  
[www.banksidegallery.com](http://www.banksidegallery.com)  
'Summer at Bankside': original works by contemporary painters and printmakers of the Royal Watercolour Society and the Royal Society of Painter Printmakers, until 10 September.

### ■ Dulwich Picture Gallery

Gallery Road SE21. 020 8693 5254  
[www.dulwichpicturegallery.org.uk](http://www.dulwichpicturegallery.org.uk)  
'Berthe Morisot: Shaping Impressionism', until 10 September. 'Rubens and Women', 27 September to 28 January 2024.

### ■ Mall Galleries

The Mall SW1. 020 7930 6844  
[www.mallgalleries.org.uk](http://www.mallgalleries.org.uk)  
'DSWF Wildlife Artist of the Year 2023', 11 to 16 September. 'Royal Society of Marine Artists', 21 to 30 September. 'Art for All: A Fundraising Auction', online exhibition, 9 to 16 October. 'Women in Art Fair 2023': new art fair, 12 to 15 October.

### ■ National Gallery

Trafalgar Square WC2. 020 7747 2885  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)  
'Paula Rego: Crivelli's Garden', until 29 October. 'The Credit Suisse Exhibition: Frans Hals', 30 September to 21 January 2024.

### ■ Royal Academy of Arts

Piccadilly W1. 020 7300 8000  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)  
'Image of the Artist': self-portraits by current and recent Royal Academicians from the last 50 years, until 31 December.

### ■ Tate Britain

Millbank SW1. 020 7887 8888  
[www.tate.org.uk](http://www.tate.org.uk)  
'The Rossettis': exploring the radical Rossetti generation, until 24 September.

### ■ Tate Modern

Bankside SE1. 020 7887 8888  
[www.tate.org.uk](http://www.tate.org.uk)  
'Capturing the Moment': a journey through painting and photography, until 28 January 2024.

### ■ Wallace Collection

Hertford House, Manchester Square W1. 020 7563 9500  
[www.wallacecollection.org](http://www.wallacecollection.org)  
'Portraits of Dogs: From Gainsborough to Hockney', until 15 October.

## REGIONAL

### ■ Compton Verney

Warwickshire. 01926 645500  
[www.comptonverney.org.uk](http://www.comptonverney.org.uk)  
'Audubon's Birds of America', until 1 October.

### ■ Falmouth Art Gallery

Municipal Buildings, The Moor, Falmouth, Cornwall. 01326 313863  
[www.falmouthartgallery.com](http://www.falmouthartgallery.com)  
'The Legend of King Arthur: A Pre-Raphaelite Love Story', until 30 September.





#### ■ Fosse Gallery

The Manor House, The Square, Stow-on-the-Wold, Gloucestershire. 01451 831319  
[www.fossegallery.com](http://www.fossegallery.com)  
 'Richard Pikesley: New Light',  
 4 to 23 September.

#### ■ Fry Art Gallery

1a Castle Street, Saffron Walden.  
 01799 513779  
[www.fryartgallery.org](http://www.fryartgallery.org)  
 'A World of Private Mystery: British Neo-Romantics', until 29 October.

#### ■ Gallagher & Turner

30 St Mary's Place, Newcastle upon Tyne.  
 0191 261 4465  
[www.gallagherandturner.co.uk](http://www.gallagherandturner.co.uk)  
 'Spin Me a Yarn: work by Ellie Clewlow, David Hockney and Deborah Snell retelling popular stories from Brothers Grimm and Shakespeare using drawing, printmaking and sculpture, 1 September to 7 October.

#### ■ The Holburne Museum

Great Pulteney Street, Bath.  
 01225 388569  
[www.holburne.org](http://www.holburne.org)  
 'Painted Love: Renaissance Marriage Portraits', until 1 October.

#### ■ Laing Art Gallery

New Bridge Street, Newcastle upon Tyne.  
 0191 278 1611  
[www.laingartgallery.org.uk](http://www.laingartgallery.org.uk)  
 'Essence of Nature: Pre-Raphaelites to British Impressionists', until 14 October.

#### ■ Pallant House Gallery

9 North Pallant, Chichester. 01243 774557

▲ John Minton *The Hop Pickers*, 1945, watercolour, pen, gouache and chalk on paper, 10¼×13¼in (26×33.5cm)

### British Neo-Romantics

The Fry Gallery in Saffron Walden is home to a large collection of works by Neo-Romantic artists, who lived and worked in north-west Essex. Joining forces with the Ingram Collection of Modern Art, the gallery is staging an exhibition of work by British Neo-Romantics from the 1930s to the end of the 1950s, featuring paintings by Graham Sutherland, John Piper, Keith Vaughan, John Craxton, John Minton, Robert McBryde, Robert Colquhoun and Michael Ayrton. The exhibition sheds light on the reaction to abstract expressionism, which was the dominant style of the time, by the artists who sought a more intuitive, subjective approach to their work.

*A World of Private Mystery: British Neo-Romantics* is on show at the Fry Gallery, Saffron Walden until 29 October. For more information visit [www.fryartgallery.org](http://www.fryartgallery.org)

<https://pallant.org.uk>  
 'Gwen John: Art and Life in London and Paris', until 8 October.

#### ■ Penlee House Gallery

Morrab Road, Penzance. 01736 363625  
[www.penleehouse.org.uk](http://www.penleehouse.org.uk)  
 'Lamorna Colony Pioneers', work by a group of artists, who made their home in Cornwall, until 30 September.

#### ■ The Munnings Museum

Castle House, Dedham, Colchester.  
 01206 322127

[www.munningsmuseum.org.uk](http://www.munningsmuseum.org.uk)  
 'Munnings: Colour and Light', until 22 October.

#### ■ Watts Gallery

Down Lane, Compton, Surrey.  
 01483 810235  
[www.wattsgallery.org.uk](http://www.wattsgallery.org.uk)  
 'Formations: Fiona Millais and Lucy Lutyens', combining painting and sculpture, both artists are inspired by the landscape around us and how it impacts us today, 7 September to 29 October.

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



# Art clubs

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



▲ Denise Melia *Art Deco Lady*, watercolour and pastel, 10×8in. (25.5×20cm) at the Mellor Art Society's annual exhibition

## Exhibitions

### ■ Bury Art Society

Annual exhibition at Bury Art Museum, Moss Street, Bury, Lancashire BL9 0DR, until 1 October. Open Tuesday to Friday, 10am to 5pm; Saturday 10am to 4.30pm.

### ■ Canterbury Society of Art

Open-air exhibition at Westgate Gardens, Canterbury on 9 September, 10am to 4pm; [www.canterburysocietyofart.org.uk](http://www.canterburysocietyofart.org.uk)

### ■ Carleton-le-Moorland and District Art Group

Exhibition at the Village Hall, Brigg Lane, Carleton-le-Moorland, Lincolnshire LN5 9HP, on 7 and 8 October, 11am to 4pm daily.

### ■ Cheltenham Art Club

Autumn exhibition at the Gardens Gallery, Montpellier Gardens, Cheltenham, from 6 to 12 September, 10am to 5pm each day.

### ■ Mellor Art Society

Annual exhibition at St Martins Church Hall, Brabyns Brow, Marple, Stockport SK6 5DT on Saturday 14 October, 10am to 5pm and Sunday 15 October, 11am to 4pm.

## PROFILE

### Highgate Watercolour Group

'We are a vibrant group of 20-plus experienced artists meeting to paint in Highgate Village each week. Our close affiliation to the Highgate Society means we often have the opportunity to highlight local community issues. A few years ago, there was concern about local buildings at risk, so we painted and exhibited them at Highgate Society's headquarters and published them in their periodical, *Buzz*.

A favourite local outdoor venue is Omved Gardens, an award-winning environmentally sensitive site on a steep hill, full of natural grasses and wild flowers and a magical wildlife pond at the bottom. Nearby Highgate Cemetery is also a magnet for us and wildlife which proliferates amongst the exotic tombstones.

Lauderdale House is a beautiful building of 16th-century origin where Nell Gwyn once lived, now a community hub for Highgate and where we hold our annual exhibitions; this year from 11 October to 6 November; open daily from 12 to 4pm, but do check it's not closed

## July painting challenge

Holiday postcards were the theme of the July painting challenge and I have very much enjoyed receiving your entries, which brightened up my inbox. Julie Randall's entry is rather small but I wanted to share it with you because of the lovely message she attached to it as follows: 'I am 79 years old and wanted to tell you how my entry came about. Earlier this year my son and daughter-in-law took me to the Cézanne exhibition at Tate Modern. I was chatting with my son and mentioned how much I enjoyed art at school and would love to have had a career based around art or fashion. At 13 years old I was sent to secretarial college and my career was based around office work, which I enjoyed but often thought what would I have done had I been able to pursue my dreams. Moving on 50 years plus, for my birthday this year, my son and daughter-in-law bought me a portable easel, watercolour paints, brushes,

pencils, etc. to enable me to take up painting again. Last week I received *Leisure Painter* from my son and am completely captivated by your magazine. I shall shortly be subscribing six-monthly as I have enjoyed reading all the articles and helpful tips. I am so looking forward to reading future editions of your magazine. My entry to your competition is a little naïve but it is a long time since

I last painted.'

Michael Berry tells us that 'as a Brightonian I was tempted to produce a naughty postcard from the seaside resort, but decided to settle for a more acceptable image. Postcard-size and a quick watercolour, it depicts the Brighton pier as it is known today, following the departure of the many day trippers.'



▲ Michael Berry *Brighton Pier*, watercolour, 4×6in. (10×15cm)



▲ Julie Randall *Wish You Were Here*, watercolour, 6×4in. (15×10cm)





▲ Watercolour Group stand at Fair in the Square with Feroze Antia and Sue Lees

unexpectedly for events. Check before you visit at [www.lauderdalehouse.org.uk](http://www.lauderdalehouse.org.uk) or telephone 020 8348 8716.

The house is set in Waterlow Park, another favourite venue, with stunning views over London. In fact, we are surrounded by outdoor space, with Hampstead Heath, Kenwood and



▲ Cathy Burkinshaw *Hampstead Heath*, watercolour, 9×13in. (23×33cm)

Highgate Woods nearby. There's plenty of scope for *plein-air* aficionados!

An important date in our calendar is the *Fair in the Square*, a community event in June when the centre of Highgate turns into a vast street market, supplemented by stilt walkers, face painting, bouncy castles, an outdoor stage for musicians and lots of delicious

food. We have our own stand selling cards and small watercolours, and some of us sketch the colourful fun going on all around.'

**Vanessa Whinney**, Highgate Watercolour Group member

For more information about the Highgate Watercolour Group contact: [www.highgatewatercolour.org.uk](http://www.highgatewatercolour.org.uk)

## Demonstrations

### ■ Bedford Art Society

Anne-Marie Abbate will demonstrate how felt soft sculptures are made to members of the Bedford Art Society at Putnoe Heights Church, Bedford MK41 8EB, on Friday 6 October, 7.15 for a 7.30pm start. Entry is free for members; £5 for visitors. Contact Jean Paterson on 01234 307210 or visit [www.bedsartsociety.co.uk](http://www.bedsartsociety.co.uk) for details.

### ■ Sidmouth Society of Artists

On Thursday 28 September, Jo Palmer will show how to frame your work to make the most of your pictures. The presentation takes

place at 2pm at the Cellar Bar in Kennaway House, Sidmouth, Devon. Entrance is free for members; £3 for visitors. Refreshments are available.

For more information visit

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

### ■ Tewkesbury Art Society

Artist, Richard Crabtree, will be demonstrating painting animals in pastels on Tuesday 26 September, from 10.15am to 12.30pm at the Watson Hall, Barton Street, Tewkesbury GL20 5PX. Visitors are welcome. Entry £5. For more information visit [www.tewkesburyartsociety.org](http://www.tewkesburyartsociety.org)

## October Painting Challenge

Leisure Painter

**ART CLUB CHALLENGE**

If you would like to see your work published here, why not take part in next month's challenge, which focusses on colour. Whether the colours are bright and clear, zingy and complementary, or from a limited palette, send your image to [jane@tapc.co.uk](mailto:jane@tapc.co.uk) by 14 September, titled *Leisure Painter* October Challenge for your chance to feature in a forthcoming issue.

## Highlights

### Paint the Park

Visitors are invited to take part in *Paint the Park*, a *plein-air* event organised by Blackpool Art Society in conjunction with Stanley Park, held in Stanley Park, Blackpool, Lancashire on Saturday 26 August. There's a prize of £300 for the winner and £100 for the runner-up. For more details visit [www.blackpoolartsociety.co.uk](http://www.blackpoolartsociety.co.uk)

### How you can join in

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



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## "A Brush with Colour and Light" by Tim Fisher

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Any questions: [timothyfisher@tiscali.co.uk](mailto:timothyfisher@tiscali.co.uk)



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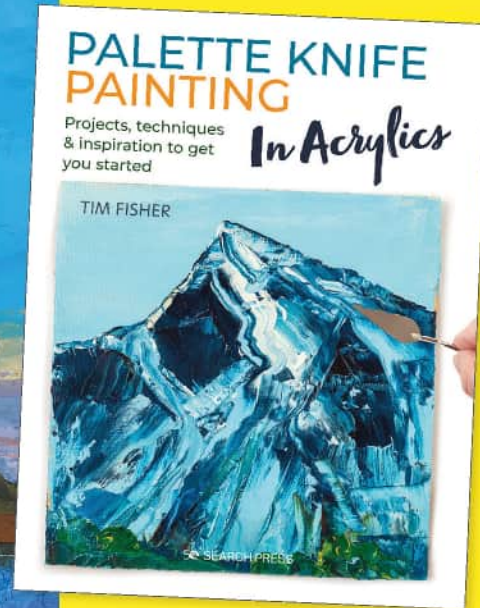
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# PAINTING COMPETITION



◀ **Tim Fisher** *Evening Light, Bamburgh*, acrylic on board, 12x16in. (30.5x40.5cm)

Enter your own original summer landscape painting, in any medium, for the chance to win

**T**o celebrate the launch of Tim Fisher's new book from Search Press in July, we have five copies of *Palette Knife Painting in Acrylics* to give away plus the chance for one lucky entrant to win a painting by Tim.

The winner will receive the original acrylic landscape painting, *Evening Light, Bamburgh* (above), painted by Tim as a prototype for the final project in his new book.

CLOSING DATE  
**1 October  
2023**

## JUDGES

**Dr Sally Bulgin**

editor *The Artist* magazine

**Dawn Farley**

online editor

**Ingrid Lyon**

editor *Leisure Painter*

GUEST JUDGE

**Tim Fisher**

Find out more by visiting [www.painters-online.co.uk/competitions](http://www.painters-online.co.uk/competitions)  
or follow this link: <https://bit.ly/3Om2sRd>



# STUDIO MEMBERSHIP



Chloe Hibberd *Antonio II*, soft pastels and pastel pencils, 27½X19.7in (70X50cm)

## MEET THE WINNER OF OUR LATEST STUDIO MEMBER COMPETITION

Chloe Hibberd is a full-time professional artist, takes commissions and also teaches in-person workshops. She has recently had a piece of art selected for the TALP exhibition at Patchings, has been long-listed for the Sketch for Survival annual competition and is about to start teaching online too.

'I came to art relatively late in life. My father was a well-respected artist as well as a police officer. I was always so in awe of him but I didn't have any interest in following in his footsteps – indeed it became a bit of a joke that no one had taken after him and we could only draw stick people!

'He died in 2012, and in 2019 I was spending several months out in Spain, looking for something new to do, and I found a gorgeous art studio, with an amazing artist and tutor called Julia Evangeli of Wild Woman Art. I soon carved out my own style and artistic identity; I literally breathed art practically every moment of every day. I tinkered with a few human portraits, but it was always going to be animals that were my forte.

'I now work in soft pastels with pastel pencils, colour and watercolour pencils, acrylics and oils. I love working realistically but for me it's not enough just to replicate a photo. It has to have soul, movement and character – as if it's breathing. I want the viewer to feel as though the animal is in the room and yet at the same time it's apparent that it's a painting or drawing. I do believe that realism and expressive elements can co-exist, even if only in subtle ways.'

For more information on Chloe's work, you can see her website: [www.creationsbychloe.co.uk](http://www.creationsbychloe.co.uk) and she is on Facebook [www.facebook.com/creationsbychloeh](https://www.facebook.com/creationsbychloeh)

## ABOUT ANTONIO II

'I've always loved horses and knew that part of my journey had to include drawing or painting them, as they have so much spirit and essence. As with the majority of my art now, (apart from commissions) I love to go out and take as many reference photos as I can and I study my

subjects in great detail. I tend to use a few reference photos per painting as one photo on its own doesn't always give the full story. When you work from several photos you build up an idea of the animal, create a story and give them their own identity.

'I love to use colour to both complement and make a painting

look like a painting whilst still keeping my realistic style. With Antonio II, I felt that the green was strong enough to add a whimsical feeling to hopefully complement all the detail. Aspects such as creating shine on the bridle and highlights to amplify the lighting are important to create that 3D effect and avoid letting something appear flat.'

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Visit [bit.ly/STUDFEATURE23](http://bit.ly/STUDFEATURE23)





# Summer in the garden


How to paint a late summer garden scene using a variety of watercolour techniques, by Julie King

## Learning objectives

- Simplify a busy garden scene using four colours
- Unify the composition by beginning with a base wash, wet on wet
- Add detailing using both wet-on-wet and wet-on-dry techniques

Japanese anemones are one of my favourite plants, blooming from late summer until autumn, with their elegant cup-and-saucer-shaped flower heads, depending on their growth stage, supported by slender, strong stems, giving height and interest to a garden. Every year, when on a local walk, these white anemones (right) catch my eye, standing proudly in front of an attractive little lodge house.

On the day I took this photograph, the sun was catching the lodge, giving a dappled effect on the roof and wall and the white anemones stood out brightly against the mass of foliage behind. I decided to approach the scene by simplifying the background to form a base for the flowerheads, stems and leaves. Once a hint of the building was in place using complementary yellow and mauve shades, I unified the background by adding the dominant colours of pink, blue and green.

Once dry, I suggested a minimal amount of detailing behind the anemones with wet-on-wet and wet-on-dry techniques and finally I applied the detailing to the flowerheads, stalks and leaves. 



▲ Your reference photo for this demonstration

## You will need

### ■ Surface

● Fabriano Artistic 140LB NOT watercolour paper, 11×11in. (28×28cm)

### ■ Jackman's Professional watercolour

See colours (below)

### ■ Brushes

● Large Cotman Round No. 14  
● Da Vinci Maestro Series 35 Round No. 8

### ■ Miscellaneous

● Pebeo masking gum  
● Fine applicator, such as the tip of a feather or bamboo  
● B pencil  
● Eraser  
● Paper towel  
● Masking tape

## COLOURS USED



Transparent yellow (or azo yellow)



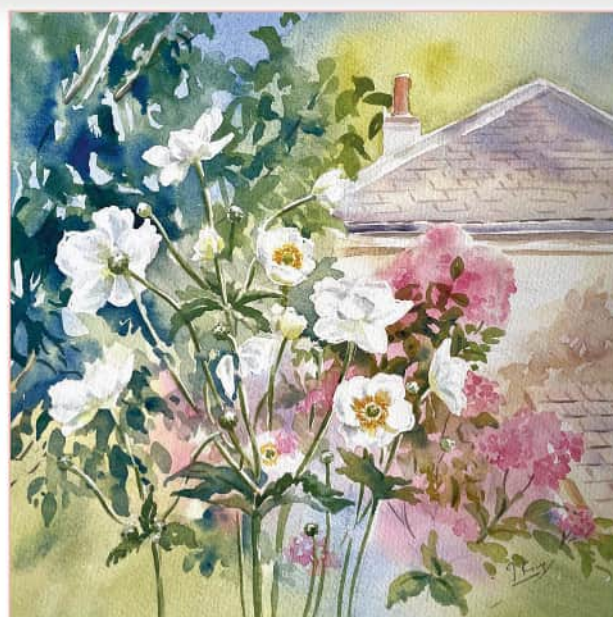
Raw sienna



Permanent rose



French ultramarine



▲ The finished painting *Late Summer Garden*, watercolour, 11×11in. (28×28cm)



## Demonstration *Late Summer Garden*

### Step 1 ►

1 Sketch the scene with a B pencil. Indicate the building and the anemone flower heads, stalks and their leaves.

2 Using a fine small brush or alternative applicator, such as a sharpened bamboo tip or a feather, outline the white flower heads, the highlighted edges of a few stalks and the rounded buds with masking fluid. Leave to dry.



### ▲ Step 2

1 Prepare the following colour mixes in preparation for the background building:

- Raw sienna (or yellow ochre)
- A mauve mix of French ultramarine blue and permanent rose
- A stronger creamier mix of mauve with a little raw sienna added to it, creating a muted mauve-grey shade.

2 Wet the base of the roof top and add a dilute mix of raw sienna, followed by the second mix of dilute mauve to produce a soft variegated mix with a No. 8 brush.

3 When still damp, add the deeper mix to suggest the shadow. Apply the paint in the direction of the slant of the roof.

4 Continue with the same method for the wall, using the same sequence of colours, wet on wet. Diffuse the edges with water.



### ▲ Step 3

1 To paint the background, first prepare three pools of colour:

- French ultramarine
- Permanent rose
- A green mix of transparent yellow and French ultramarine blue.

2 Using a larger No. 14 brush with a good point wet the background surrounding the flower heads and rooftop.

3 Apply the blue mix to suggest both sky and the base of the foliage on the top left-hand side. A hint of blue can be added in the area behind the anemone stalks.

3 Add the permanent rose mix to create a base for the pink hydrangea heads. Draw the brush towards the dry area of the wall on the right to give a profile edge of the flower heads, wet on dry.

4 Finally add the yellow-green mix.

5 If extra white flowerheads are wanted, use a dampened paper towel to lift the paint out whilst the base is slightly damp.

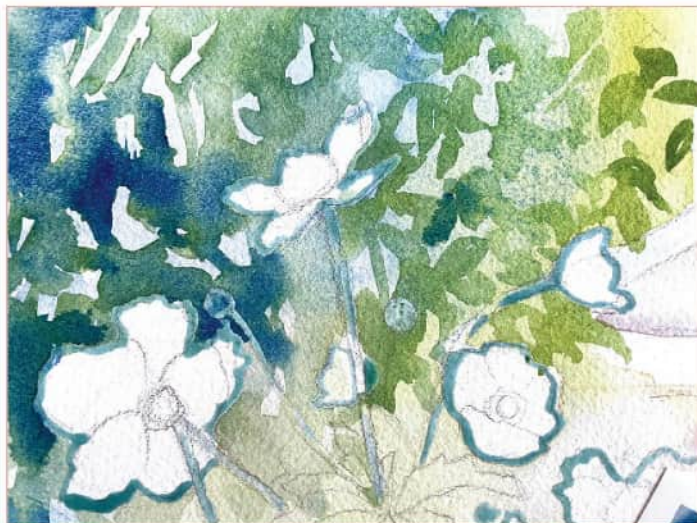
**TIP** Complementary colours when combined create neutral shades



▲ Complementary mix of yellow and mauve (raw sienna + a mauve mix = mauve-grey). The strength of tone is dependent on the amount of water added to the mix and the shade varies depending on the proportion of each colour.



**TIP** When wetting the background, work quickly with a large brush with a good point. Cut around the masked edges of the flowerheads and sweep the loaded brush toward the paper edges, using the side of the belly of the brush to give maximum coverage.



#### ▲ Step 4

- 1 To paint the foliage, prepare a mid-green shade, made up of transparent yellow plus French ultramarine blue and a creamier blue-green mix of the same two colours but with the blue as the dominant colour.
- 2 Working wet on dry with a No. 8 brush, apply the mid-green shade, leaving gaps of the dry blue base wash to suggest the light catching the foliage. Keep the paint moving. Diffuse with water to vary the shade of green and add the stronger blue-green mix here and there to suggest depth and recession.
- 3 A little neat blue French ultramarine could also be dropped into the damp base with the tip of the brush.

#### Step 6 ►

- 1 Add detailing to the building using the initial mixes of mauve (permanent rose + French ultramarine blue) and raw sienna. Add a warmer brown mix. This can be a combination of raw sienna plus permanent rose, creating a muted orange shade, with a tiny touch of blue added to it.
- 2 Using the point of the No. 8 brush, add a few fine branches.
- 3 Add a little textured detailing to the hydrangea heads with a stronger permanent rose mix on the underside of the flowerhead.
- 4 Remove the masking fluid with a clean eraser to reveal the bright white paper.



#### ▲ Step 5

- 1 Add a little more yellow to the mid-green shade. Keep the paint mix reasonably strong but fluid so that positive leaf shapes can be added, wet on dry, to the outer profile of the shrub and the hydrangea plant.
- 2 Drop in a slightly stronger, creamier tone of green while damp to give added depth.
- 3 Remove the masking fluid.





## Demonstration *continued*



### ▲ Step 7

Begin to paint the flower heads. Add a tiny amount of a dilute wash of transparent

yellow, wet on dry, towards the centres. This can be diffused with water.



### ▲ Step 8

- 1 Prepare a pale and mid-shade of grey for the shadows: ultramarine blue with a touch of complementary orange (permanent rose mixed with raw sienna).
- 2 Apply the palest grey mix first, wet on dry, where one petal overlaps another, to create shadow. Add the deeper shade when dry.
- 3 Keep the flowers simple and leave plenty of white paper so they contrast with the background.
- 4 Once dry, add a mid-green mix in the centre of the flower, leaving a hint of light on the top to suggest its round form. Stipple a deeper mix with the point of the brush on top of the dry base.
- 5 Prepare a small mix of transparent yellow and a golden yellow mix of transparent yellow plus permanent rose. Stipple the stamens around the centre in the paler mix and drag a little colour towards the centre to create the filaments. Whilst slightly damp add the stronger golden mix.



▲ A grey mix for the petals using complementary colours: French ultramarine blue + orange (a mix of permanent rose + raw sienna)



### ◀ Step 9

- 1 To paint the stems, prepare a mid-green and deeper green mix, again using French ultramarine and transparent yellow.
- 2 Draw the loaded brush of the paler green along one side of the stem, wet on dry, leaving areas of white paper showing on the highlighted areas of the stems.
- 3 When dry, apply the deeper green mix on the shaded side. The amount of green can depend on whether the adjacent background is light or dark. If the background wash beneath the stem is dark, it can be left lighter in tone, to provide a contrast, and if the background wash is light, a deeper tone of green can be used.
- 4 Continue with the same mixes on the buds.



## Julie King

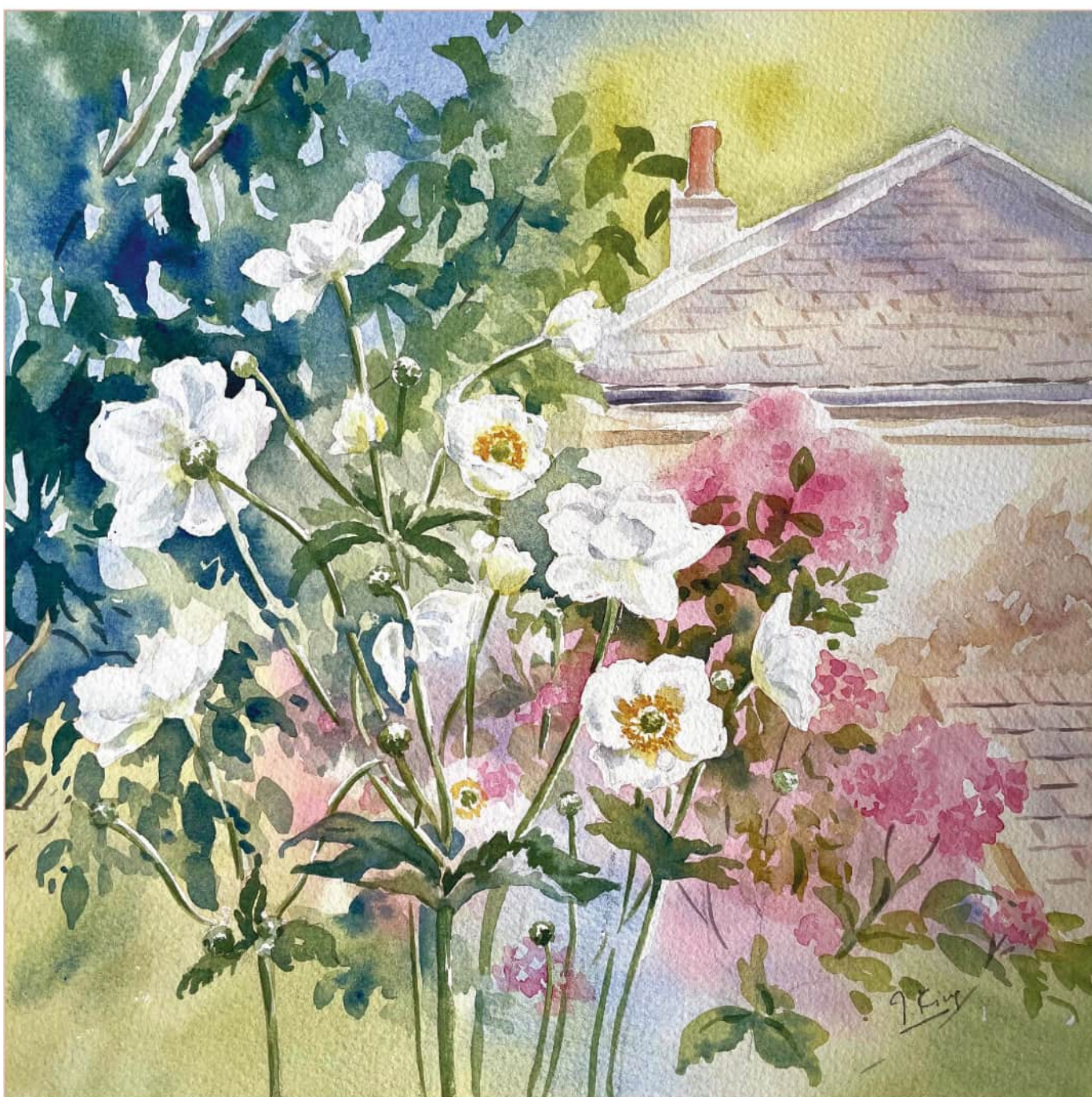
Find out more about Julie and her work, books and classes by visiting [www.julieking.co.uk](http://www.julieking.co.uk)

### ◀ Step 10

Using the pre-prepared green mixes, apply the yellow-green, wet on dry, and drop in a warmer creamier mix, followed by a stronger blue-green mix. Keep it simple and add a central vein when dry.

### ▼ Step 11

Remove any remaining pencil lines and check that the tones are well balanced to unify the picture.



▲ The finished painting *Late Summer Garden*, watercolour, 11×11in. (28×28cm)



# Painting project

Part 1 The late Murray Ince takes you through his methods for painting dramatic skies



▲ Your reference photograph for this painting project: *Evening over the Causeway*

## Learning objectives

- Know your brushes
- Techniques of paint application
- How to depict three-dimensional shadows
- Choose a suitable support

### MURRAY'S TOP TIP

Never throw old, rough brushes away; these become your special-effect tools.

The term 'to paint' conjures in most beginners' minds the application of paint with a nice brush and gentle strokes, a bit like laying an even watercolour wash. The truth is, painting in most media needs a controlled roughness of application, and even the more genteel methods of watercolour painting must use the texture of the paper to break up some of the brushstrokes to achieve effect. With opaque media we can use slightly more aggressive methods of application and these can be wonderfully effective.

In this month's painting project, I want to take you through the methods and colours you can use to paint effective skies, using

the reference photograph (above). Next month, I will paint using water-mixable oils a dramatic early evening sky using the colours and techniques discussed in this article and inspired by the photograph.

### Setting the mood

As a would-be landscape artist many years ago, I thought that if I could create convincing skies and trees, I should be able to crack landscape painting. There is a lot more involved in the painting of landscapes, of course, but become good at painting skies and trees and you are 90 per cent of the way to painting good landscapes.



In landscape painting, the sky sets the mood of the scene. In a snow-covered landscape, we wouldn't want a sky that portrays a hot summer's day; we would rather have a sky that suggests more snow to come. On the other hand, we wouldn't want to paint a busy beach scene with a sky that looks as though it's about to snow or with a storm brewing, although of course this might on rare occasions be desirable. So, we can set the mood, not only with the type of clouds or with a cloudless sky, but also with the colours we use.

### Choice of support

A 'support' is the object on which we paint, for example a stretched cotton canvas or a sheet of 140lb watercolour paper is a support. The 'ground' is the surface of the support on which we are going to paint, for example a coat of acrylic colour on our stretched canvas. What support should you be using? The answer will depend on which medium you are working in, but in general I find it easier to paint on something with a good, reasonably rough surface.

When painting in acrylics or gouache I paint on rough or extra rough watercolour paper. I find NOT is a little too smooth, depending on the brand. This isn't to say that you shouldn't paint landscapes on a NOT surface or even smooth Hot-pressed



▲ *Evening Sky at Le Manoir de Gurson*, acrylic sketch on 140lb Bockingford Rough watercolour paper, 11×14in. (28×35.5cm)

paper, but I find a rougher texture helps the painting process, therefore the texture of canvas boards or stretched canvases are also great for our purpose.

I work almost entirely in water-mixable oils but whether working in this medium

or traditional oils, most landscape painting is done on either canvas boards or stretched canvases, both of which have a nice woven texture ideal for the landscape painter. We can prepare other supports with appropriate grounds that



▲ *Yarmouth from Norton Point*, pastel on Canson Mi-Teintes grey pastel paper, 11×17in. (28×43cm)





◀ **Evening, Totland Pier**, water-mixable oils on canvas board, 10×14in. (25.5×35.5cm)

we can apply ourselves, like acrylic gesso primers to such materials as MDF (medium density fibre board) or plywood, watercolour paper or mountboard. This, of course allows us to create as much texture as we like. There are also oil and acrylic painting pads available, however I find these a little too smooth for my style and techniques. Arches now do a 140lb oil painting paper which has a nice, not overly rough surface, which is ideal for oil sketching.

All pastel papers have textures depending on the type, for instance Ingres papers have a linear texture and Mi-Teintes papers have a honeycomb texture, but what most of them have in common is a fairly rough side and a smoother side. Which side you choose is a matter of personal preference but sometimes the rougher side is a little too rough for me and there is generally plenty of tooth on the smoother side. Tooth is the grain or texture of the paper surface and for pastel to adhere there needs to be a fair amount of tooth. I have discovered and since used Pastelmat pastel paper or board which is perfect for me.

So, in short, a good, reasonably rough texture makes painting skies easier using my techniques.

### Brushes

For my landscape paintings I use the same form of brushes but of differing types. The forms of brushes I use specifically for sky painting are mainly filberts and Rounds of varying sizes. I have many hog bristle brushes but for painting with water-mixable oils I use the Rosemary & Co. Ivory brushes, which were developed especially for use with water-mixable oil paint.

### Filberts

Filberts are also known as cat's tongue brushes due to their shape. They are flat with a rounded end and have two thin edges depending on the size. The round end allows for creating the nicely shaped top edges and the flat face of the brush can be pulled down from the top to create the body of the cloud. The edge of the filbert can be used to create the thin ribbons of cloud you often see at the lowest part of the sky. I sometimes also use a dabbing technique with the flat of the brush to create a stippling of paint on the surface. Varying the pressure of this creates interesting mixes on the canvas.

### Rounds

Round brushes have a round pointed tip, swell in the centre and narrow again as the bristles or hairs go into the ferrule. The part of the brush at its fattest is known as the belly of the brush; this is the part



◀ **Badbury Rings, Dorset**, charcoal and chalk sketch, 10×14in. (25.5×35.5cm)





◀ **A Cotswold Corner**, oil on canvas board, 12×16in. (30.5×40.5cm)

watercolourists use for the dry-brush technique. Artists using opaque media use the belly for the technique known as scumbling. Scumbling is the dragging of a light colour over a darker one (or darker over a lighter tonal value), which is an invaluable technique for painting clouds.

For my gouache paintings I use the Rosemary & Co. Shiraz range of synthetic brushes. They are a little stiffer than normal watercolour brushes with a nice snap, making them ideal for gouache. I use the same type of brushes, filberts and Rounds.

*Evening, Totland Pier* (far left) shows the techniques talked about so far. The broken edges of the clouds are created by scumbling the lighter colour over the darker blues of the sky. LP

### SHOW YOUR WORK

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

### Murray Ince

*Leisure Painter* continues to publish the articles Murray Ince completed before his sad death at the beginning of this year.

### SKY COLOURS

For this project (see next month's issue for a step-by-step demonstration), I used the following Winsor & Newton Artisan water-mixable oil colours: titanium white, cobalt blue (hue), Naples yellow, alizarin crimson, raw umber, Payne's grey and cadmium yellow pale.

#### Cobalt blue

Many artists use the full gamut of blues for their sky paintings, but I tend to use mostly cobalt and Prussian blues. In Winsor & Newton's Artisan water-mixable oils range there are two cobalt blues – cobalt blue (Series II) and cobalt blue (hue). The Series II cobalt blue is a slightly brighter, cleaner blue, whereas the cobalt blue (hue) is a little greyer and, in most instances, is much more suited to our English skies.

#### Prussian blue

Prussian blue is a great blue for dramatic evening skies. Stormy and

winter skies also look good with Prussian blue mixes, as seen in *Evening, Totland Bay*. Payne's grey also works well in the darkest shadows.

#### Raw umber and alizarin crimson

Raw umber and the cool alizarin crimson added to blues and pale cloud colours make great mixes for cloud shadow colour.

#### Sunset colours

Cadmium reds, oranges and pure yellows are a little unrealistic in most sunset or sunrise paintings. Generally, they are too bright and saturated. I tend to use the cooler alizarin crimson and soften or de-saturate the colours with the more opaque titanium white rather than the transparent zinc white. These colour combinations give a softer range of apricot yellows, oranges and pinks. Although we occasionally see bright yellows and pinks in the sky, in paintings the softer colours look more believable.

#### Naples yellow and raw sienna

Watercolourists will know all about the benefits of using raw sienna in sky washes. Raw sienna is a yellow that doesn't go a nasty shade of green when it comes into contact with sky blues. Naples yellow is a great creamy yellow that I use in skies. The acrylic painting *Evening Sky at Le Manoir de Gurson* has Naples yellow in the clouds, which gives them a little warmth.

#### Other blues

There are many other blues we could use in our skies and many artists use other blues. The colours you choose to use will contribute to your recognisable style, and your palette of colours.

Ultramarine is a popular blue, which I sometimes use in warm skies. Cerulean blue is a cool blue, which has a slightly Mediterranean look, but can be useful to achieve variation. And phthalo blue can be a little strong so needs to be carefully adjusted.



# Painting project

## Part 2 Step into summer with Tony Underhill as he uses last month's photo to produce a holiday sketch of a Lake District village green

### Learning objectives

- Capture quick holiday sketches
- Work out what's important and what isn't
- Keep things simple

I hope last month's photo from my Lake District holiday inspired you to produce your own indoor version of a quick, on location 'holiday sketch' that captured whatever

appealed to you most about the scene. I set a time limit of 30 minutes for my sketch to mirror a typical coffee or lunch break stop during a walking or sightseeing holiday with other people.

## Demonstration *Lake District Village Green*

### You will need

#### ■ Inside Tony's 'bare essentials' sketching kit

- Mixed media or watercolour paper 9×12in. (23×30cm)
- A mechanical pencil and soft eraser
- A 0.5mm waterproof fine liner pen (black or sepia)
- A white gel pen
- Travel brushes: flat ¾in. (19mm) and Round No. 10
- Water container
- Paper towel
- A half-pan travel palette with eight colours (a warm and cool version of red, yellow and blue, an earth colour and a ready-made convenience green)



▲ Tony's 'bare essentials' painting kit

### COLOURS USED

- New gamboge
- Pyrrol scarlet
- Quinacridone rose
- French ultramarine
- Phthalo blue (green shade)
- Quinacridone burnt orange
- Sap green

▼ Your reference photograph for this demonstration: *Lake District Village Green*






Rather than diving straight in and attempting to include the whole scene in such a short time, I started by taking a couple of minutes to look closely at the photo to decide what I most wanted my sketch to capture (just as I would have looked at the scene in front of me if I'd been sat there for real).

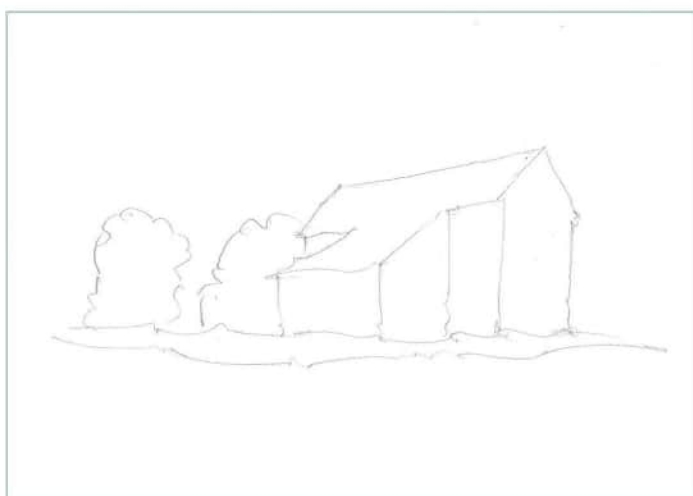
I decided I wanted to make the stone barn the star of the show and to make more of the telephone kiosk and letter box as important supporting players, which helped place the barn at the village green rather than in the middle of a field. I liked how the gate between the shrubs on the left-hand side had the

potential to repeat the pattern of the barn door, but decided to omit the lane on the right and the houses on the left as unnecessary details, and to create shadows on the barn to add extra interest to the focal point and relocate a telegraph pole to frame the sketch on the left with a wire to link it back to the barn.

That might seem like a lot of thinking and compositional changes for a quick on-location holiday sketch, but even, or perhaps particularly, in these circumstances, time spent planning is rarely time wasted. And for me, at least there's more pleasure

in capturing a holiday scene in a way I'd like to remember it – something we're lucky enough to be able to do as artists – rather than exactly how it was (which is what a camera's for).

Then, planning done, I set to work as shown in the following step-by-step demonstration. My finished sketch isn't a true representation of the scene, but that's not what I set out to achieve. Instead, I'm happy that it looks fresh and spontaneous and it captures the feel and memory of a Lake District village green on a lovely summer's day. And, most importantly of all, I had fun doing it! 



### ▲ Step 1 The big shapes

**1** Using your pencil, lightly and loosely sketch the big shapes, starting with the barn, first the roof then the walls. Add the two shrubs on the left making them a little larger than in the photo to balance the composition. Make sure to leave room for the telephone box and the gate at the next stage.

**2** Lightly sketch a ground line, sloping slightly downwards from left to right to give a sense of perspective, and another for where the grass meets the road.

**3** Loosely adjust the shapes until you're happy with your overall layout and that the perspective looks about right.



### ▲ Step 2 The smaller shapes

**1** Add shapes for the telephone kiosk and the post box, making them more of a feature than in the photo.

**2** Add the barn doors, the telegraph pole and small shrub on the left, another small shrub and wooden post to the right of the barn, and the gate and path.

**3** Adjust the shapes again until everything suits your eye but don't be tempted to add anything further at this stage if you want your sketch to look free and spontaneous.

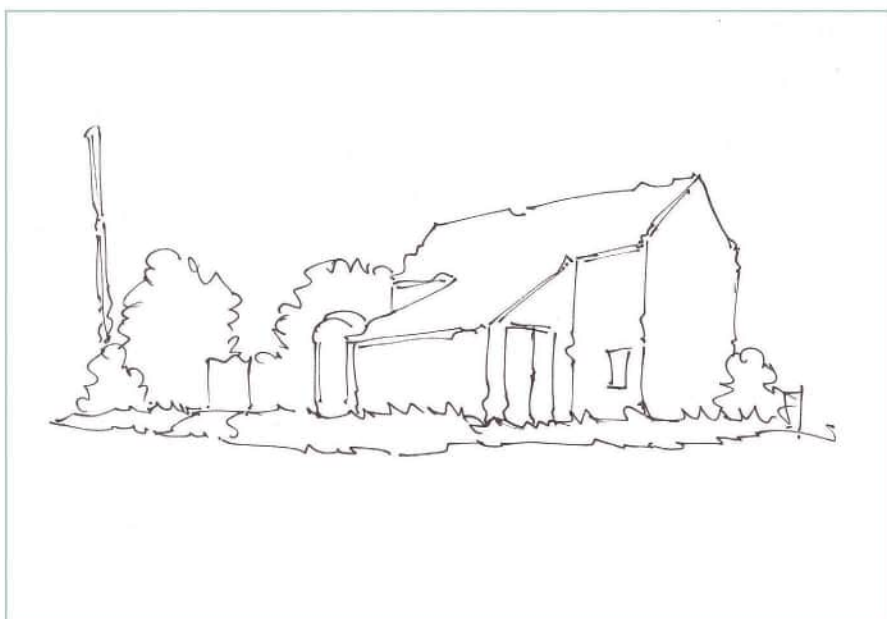
### Step 3 Developing the drawing (1)

**1** Treating your pencil framework as a guide rather than following it exactly, use the pen to develop your sketch. Draw loosely and quickly as if you were having fun sketching outdoors on holiday. Aim to capture character and feel rather than fretting over accuracy and detail.

**2** Start with the roof and walls of the barn: it's an old building so wobbly lines will look much better than straight ones! Then add the telephone box, barn doors and post box.

**3** Working the same way, add the shrubs, telegraph pole and gate, the tufty grass ground line along the base of the barn and the little path and grass areas.

**4** With the main shapes in place, erase your pencil lines.

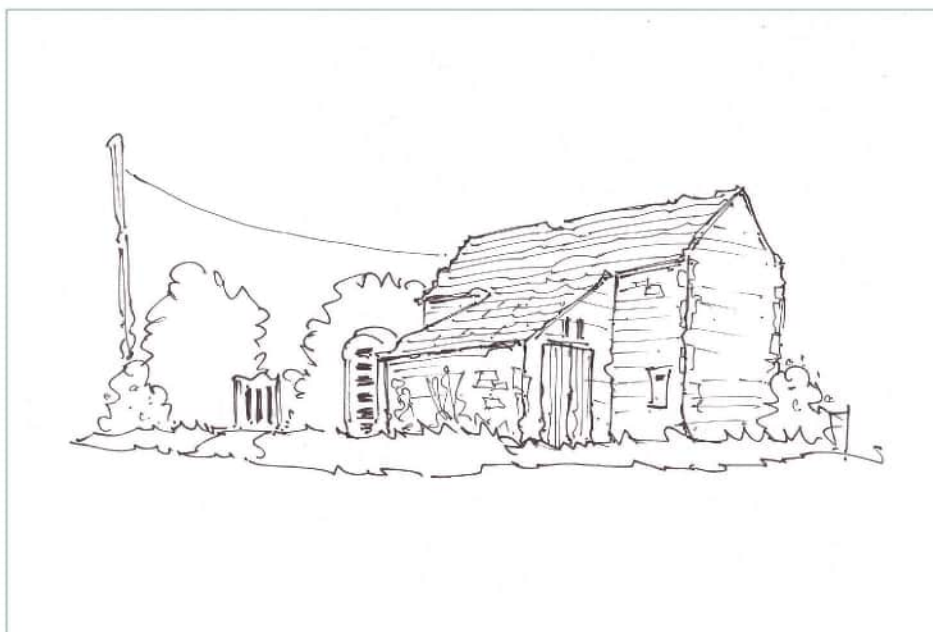




## Demonstration *continued*

### ▼ Step 4 Developing the drawing (2)

1 Suggest slates on the roof and stonework in the walls, but not every one!  
2 Hint at detail on the barn doors and the gate, and ivy on the front of the barn.  
3 In the same quick, loose style add windows in the telephone box and a wire going from the telegraph pole to the barn.  
4 It's easy to get carried away and over-do this stage so bear in mind that you're aiming for the feel of a quick 'on-location' holiday sketch and stop before you go too far. You can add more linework after the painting stages if you think your sketch needs it, but you can't take it away!



### ▼ Step 6 The first washes

1 Using your flat brush from now until Step 9, mix a watery puddle of light grey

using quinacridone burnt orange and French ultramarine and paint the walls of the barn. Work quickly, covering each area



### BEFORE YOU ADD COLOUR

#### Step 5 A tonal plan

1 Even though we're working quickly, now's the time to take a minute to think about using colour and tone to help your sketch 'say' what you want it to rather than simply replicating those in the photo.

2 I decided to use a very light tone for the two large shrubs on the left to stop them vying for attention with the barn, telephone kiosk and post box, and to play up the summer's day feel by using a soft warm colour for the gate and for the path and road.

in a single wash and avoid the temptation to improve any areas you might have missed (which usually makes things worse rather than better).

2 When the walls are dry, mix another watery puddle of phthalo blue with a touch of pyrrol scarlet and use the same technique for the roof slates.

3 Paint the two large shrubs with a weak, watery wash of sap green.

4 Mix a large watery puddle of quinacridone burnt orange and new gamboge and paint the gate, path, roadway, barn doors and small wooden post using quick single strokes. As before, avoid any temptation to go back into the drying washes.

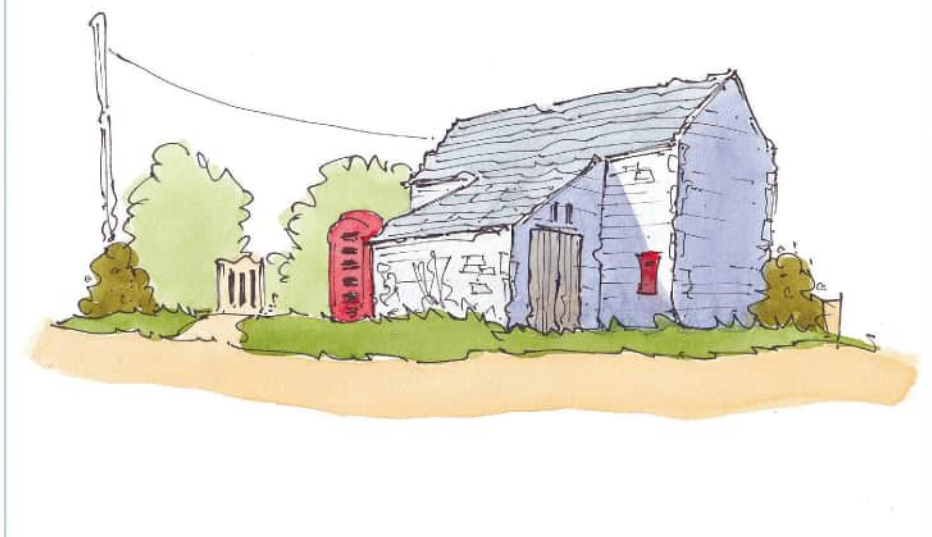
#### ◀ Step 7 The second washes

1 Strengthen your puddle of sap green and paint the grass areas. Use single washes and don't worry if you miss any small areas or stray over your linework – both will add to the quick holiday sketch feel we're after.

2 Add quinacridone burnt orange to your puddle of sap green to vary the colour for the two small shrubs.

3 Make a wash of pyrrol scarlet (strong enough to give a bright red but weak enough to let your linework show through) and paint the telephone kiosk and post box.





### ▲ Step 8 The shadows

Add the shadows on the barn walls using a watery transparent mix of French ultramarine and quinacridone rose, including a raking shadow through the post box to help draw attention to it. Use as few strokes as possible and work quickly but gently so as not to disturb the underlying colours. And you guessed it, avoid any temptation to fiddle with the drying wash!

### ▼ Step 9 The finishing touches

- 1 Switching to your Round brush for the first time to give a little more control, strengthen your shadow mix and add accents under the roof overhangs and on the frame around the barn doors.
- 2 Use watery sap green loosely to suggest the ivy on the front of the barn and new gamboge to hint at flowers or weeds.
- 3 Strengthen the sap green then darken it with a touch of French ultramarine and loosely suggest the tufty grass on the ground line.
- 4 Mix a watery wash of weak quinacridone rose and add vsplatter to the two large shrubs to suggest flowers.
- 5 This is another stage where it's easy to get carried away so assess your sketch carefully before adding anything further – in my case a little more linework for the tufty grass and some white gel pen on the post box.

### SHOW YOUR WORK

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



▲ Splattering is a great way to add interest and texture to your sketches, but it can be messy so experiment and practise on scrap paper first and have some paper towel ready to soak up any unwanted splashes. For this sketch, Tony loaded his Round brush with very watery paint, held it loosely at the end of the handle and tapped the ferrule against the fleshy part of his finger.

### Tony Underhill

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



▲ The finished sketch *Lake District Village Green*, pen and watercolour, 9×12in. (23×30cm)




# Just a bowl of cherries

Follow Rachel McNaughton step by step as she paints a pan of summer fruit on a dark background

## Learning objectives

- How to paint the effect of shiny metal
- Apply soft pastel to a black surface
- How to add three-dimensional form

This painting was done on Hermes black P800 sandpaper. Essentially this is the wet and dry sandpaper you can buy in DIY shops, however the best source for larger sheets is Youdells Art Shop in Kendal. You could also choose to do

this painting on other pastel card or paper, but you need to find a support with a good tooth to take lots of pastel. UArt paper is a good choice, too. The size of the painting I completed is quite small at 7½×7½in. (19×19cm). 

## Demonstration

### *Cherries in a Copper Pan*

#### You will need

##### ■ Surface

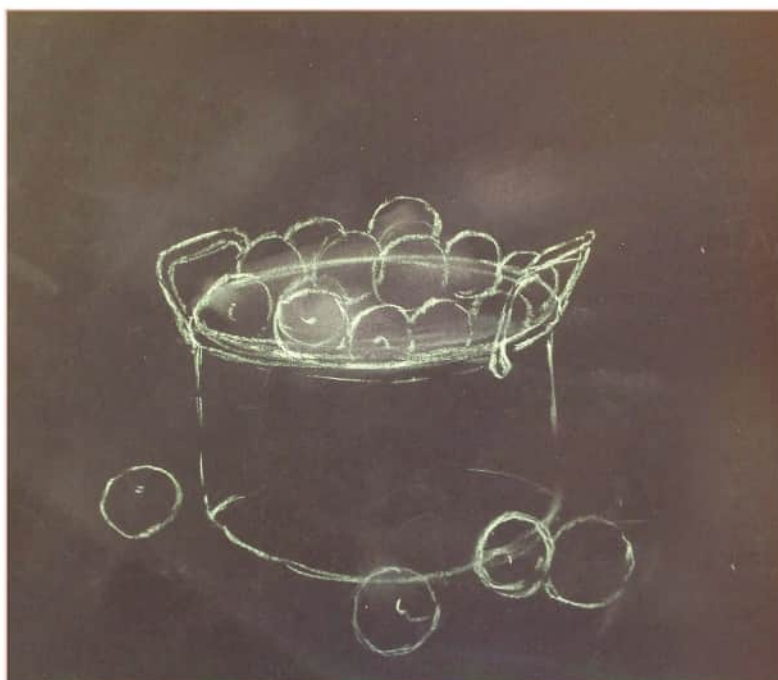
- Sandpaper, pastel card or paper 7½×7½in. (19×19cm)

##### ■ Colours

- Yellows
- Browns
- Oranges
- Orange-brown
- Cream
- Purples
- Red
- Black
- White

#### Step 1 Drawing ►

Use a pastel pencil or a light-coloured pastel and sketch the outline of the copper pan. Take care with the ellipse at the top and bottom. It is helpful to continue the line of the top of the pan behind the cherries although it will be covered by pastel. The ellipse at the bottom should be slightly deeper than the top one. Add the handles, taking care as they obey the rules of perspective and are parallel with each other. Add the cherries with simple circles. There is no point in putting in the stalks.



#### ◄ Step 2 The copper pan

Use a selection of yellows, browns, orange, cream and purples. Block in the colour then rub gently with a finger to blend the colours together. Don't rub hard; there is no need and you will get sore fingers! Layer on more colours as necessary and blend gently with a finger. Make sure you rub vertically or with curving strokes to describe the shape of the pan.



### Step 3 Cherries ►

Use a selection of warm yellows, oranges, creamy yellows and red to colour each fruit separately. Blend the colours a little with a finger using rounded strokes to sculpt the shape of each cherry. Try not to make things too smooth as we want a bit of contrast with the shiny copper.



◀ **Step 4**  
**Finish the cherries**  
Use dark purple or brown to paint in the dimple where the stalk emerges.



## Demonstration *continued*



### ◀ Step 5 The handles

Once the cherries are complete, add the handles with strong dark brown and/or black. Use the same colours for the rolled rim of the copper pan.

**Rachel  
McNaughton**

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

### ▼ Step 6 The background

1 Choose whatever colour you wish for the background. I used deep blues and purples and, with the side of the pastel rather than the tip, blocked in with diagonal strokes, allowing some of the paper to show, too.  
2 Once the background is complete, add stalks on the cherries. Break the pastel to get a sharp edge which should give you a crisp line. I used an orange-brown and sometimes yellow. Sharpen with a suitably coloured pastel pencil or charcoal pencil.  
3 Finish with cream highlights on the cherries and little glints of white on the copper and handles.



▲ The finished painting *Cherries in a Copper Pan*, soft pastel, 7½×7½in. (19×19cm)





▲ *Fire in the Sky*, oil on canvas, 15¾×19¾in. (40×50cm)

# Step into the landscape

## Part 4 Create more exciting textures and shapes by painting landscapes with a knife, by DJ

### Learning objectives

- Tips and techniques for knife painting
- How to create more texture and interest in your oil paintings

The humble palette knife is not only a tool for mixing paint on your palette, it is also an excellent tool for painting. Using palette knives and painting knives can bring a refreshing mixture of marks, shapes and textures to your landscape paintings, which are simply not possible with a brush.

They come in a variety of shapes and sizes, and all are worth trying out to see what will work best for you. The blade of your palette knife should be thin and flexible, with some spring to it. Painting with a stiff blade will simply limit the possibilities you have. Plastic knives are available, but they are not as effective as stainless-steel knives.

In this article we will take a look at some of the techniques and textures that you can achieve when painting with a knife.

From spreading thick and textural areas of colour, to creating intricate stipple patterns and refined details in your landscapes.

We will also look at what happens when you combine these techniques together, and why this combination of techniques helps you to create an exciting and visually interesting landscape.

### Spread paint like butter

Try spreading the paint thickly across your canvas, as you would spread butter onto a slice of bread. When you apply paint in this fashion, you are laying down a lot of pigment which will give you a bold and vibrant area of colour. In the painting *Autumn Embers* (right) I applied two to three colours of oil paint onto the palette knife blade when painting the shapes of autumn leaves. Each time fresh colours were added and alternated to help create a wide variety of colours in the leaf canopy.

As you can see, because the paint was spread thickly, the colours of the leaves are bold and vibrant. A palette knife was also used to paint the little windows of blue skylight breaking through the leaves. Painting the sky in this way allowed me to spread blue over the top of yellow and



▲ *Autumn Embers*, oil on canvas, 19¾×15¾in. (50×40cm)





▲ *Snowdon Horseshoe in Blue*, oil on canvas, 15¾×19¾in. (40×50cm)

orange, wet in wet, without the colours mixing together. It is also a great way of breaking up overworked areas and helps to bring shape and interest to the tree canopy.

### Stippling textures

Press the blade of a palette knife into a pool of paint then lift to reveal a delicate network of thin lines and points (below



▲ Palette knife stippling for texture

left). You should feel the palette knife pull as you try to lift the blade out of the paint, and there may be a sucking sound, too. Now, very gently lay this pattern onto your painting surface to produce intricate textures not easily achievable with brushes. You can use the same pattern of paint on your blade two or three times before the paint has been used up. Try not to press too firmly onto your painting, as this will flatten all that lovely texture into a pool of colour.

This technique is excellent for reproducing the textures and patterns found in a winter mountain landscape as can be seen here in *Snowdon Horseshoe in Blue* (above). If you look at the right-hand peak of Garnedd Ugain, you can clearly see these intricate patterns near the summit. It really is worth taking the time to play with this technique as it can produce some fantastic results quickly and effectively.

### Scumbling

This technique involves using the flat side of a palette knife and smearing paint lightly over the top of paint underneath, allowing it to leave broken edges of colour. In the painting, *Andy & Rich on Caer Caradoc* (right), the snow colour was scumbled over the top of browns and greens on the hilltop to reproduce

the effect of snow on the ground, with grasses and rocks poking through the snow. The scumbled paint on the hilltop is complemented nicely by the smooth brushwork in the sky.

This collaboration of techniques helps to give the illusion of depth and distance in the painting by bringing the hill to the forefront of the painting with its bold marks and textures and pushes the sky off into the distance with soft brushwork.

### Rubbing

Another useful technique with a palette knife is to apply a very thin layer of paint onto the base of the blade then lightly rub the blade across the surface of the canvas. Paint will stick to the highest points on the weave of the canvas and leave a lightweight texture that can be varied by changing the amount of paint you apply to the knife.

In *Criccieth* (over the page), this technique was used to create the sparkles of light on the water. The paint was applied lightly in the mid-ground then with more pressure added on both the foreground wave and near the horizon.

Rubbing paint with a blade also works well for highlighting textured paint that has dried. This can breathe new life into textures and add another dimension to your landscape.





▲ **Andy & Rich on Caer Caradoc**, oil on canvas, 18×14in. (46×36cm)

### Pressing shapes

Use the tip of a palette knife to apply small dabs and shapes of thick paint to create bright and vibrant marks on your artwork. In the painting of my daughter, *A Daisy Meets a Buttercup* (over the page), bright shapes of yellow paint

were pressed onto the canvas using trowel-shaped and chisel-shaped knives, to create the petals of buttercups illuminated by sunshine. Yellow is a tricky colour to work with because of its transparency and painted thinly over green will give you a dirty yellow-green.

I added a little white to my yellow to make the mix more opaque then used a palette knife to apply the paint thickly, giving me a clean and vibrant yellow with a smooth surface to the paint, emulating the surface of a papery buttercup petal. If you look carefully,





you will see thin dark lines across some of the buttercups. These were created by scratching the edge of a palette knife blade upwards across the buttercup, to depict grasses in front of the flowers.

### Clean thin lines

Painting with a metal blade has the obvious advantage of enabling the artist to produce very thin and unbroken lines of paint. Simply load the edge of the palette knife blade with paint and drag it across your canvas. This works well for twigs, thin branches, grasses, stalks and vegetation. The longer the blade, the longer the line you can produce.

In my *plein-air* painting, *Newborough Beach* (below), the foreground grasses in the sand dune were painted in this manner and provide an interesting contrast to the sand textures. Without these thin sharp lines of dune grasses, the scene would not look as visually interesting as it does.

### Highlights

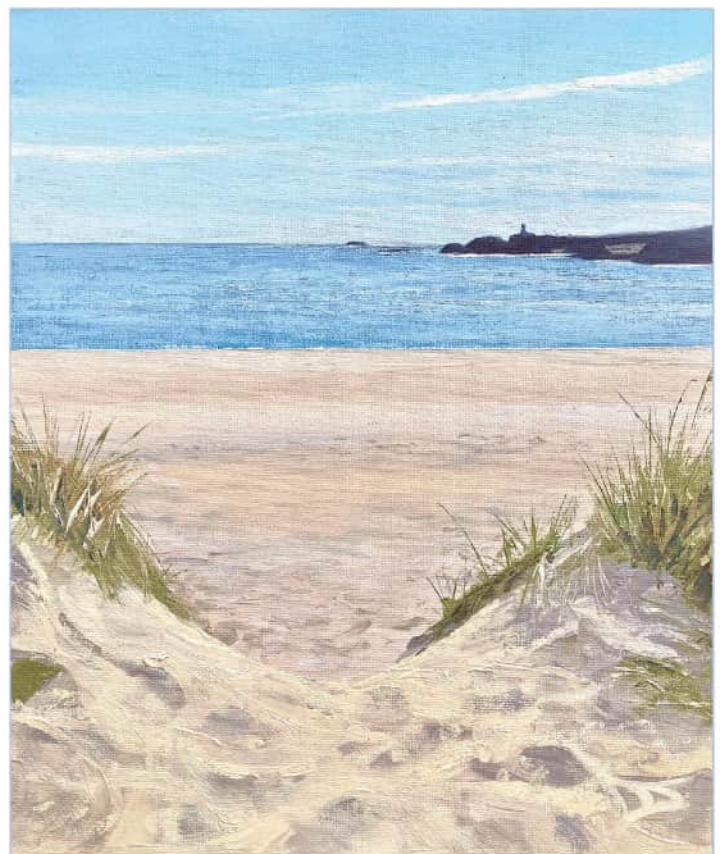
Highlights can bring a painting to life and make it sing. When painting highlights, it is always best to apply the highlight paint thickly so that more pigment is laid down onto the painting. The advantage of using a palette knife to paint highlights means that the paint will be thicker, and free from brushstrokes too, giving you a clean shape of light.

In my painting *Hot Light at*

◀ *Criccieth*, oil on canvas, 14×18in. (36×46cm)



▲ *A Daisy meets a Buttercup*, oil on canvas, 20×16in. (51×41cm)



▲ *Newborough Beach*, oil on canvas board, 12×10in. (30.5×25.5cm)




*Constantine Bay* (right) the highlights on the sea were applied with a palette knife in a variety of ways, combining techniques to help create a sense of distance. Near the horizon the highlight paint was spread smoothly to eliminate as much surface texture as possible, giving a fresh, clean feel to the bright light. As we move down the canvas, the highlight paint was scumbled horizontally across the canvas to leave broken textures either side of the highlight. Down near the bottom edge of the painting we have the incoming wave, which is stippled with the highlight paint to leave a delicate broken pattern of highlights. Even though these highlights are tiny, they are still bright and vibrant because of the way the paint was applied.

### Combining techniques

Using a combination of these techniques in a painting will give you a wide range of marks and textures, which can help your landscape to look visually interesting and exciting. In *Parvati Valley* (below right), paint was stippled, scumbled and pressed into shapes, to help give me a variety of marks representing snow and rock on the mountainside. Bright highlight paint was then spread thickly to represent the snow field on the right-hand side of the mountain, giving me a bold and bright area of snow.

Trees were painted using the edge of the blade to create thin lines of paint then shapes of paint pressed in to portray branches and tree foliage. A bold area of dark colour was created by spreading oil paint thickly like butter, helping to bring the treeline to the foreground of the landscape. More of this dark colour was stippled, scumbled and pressed into shapes in the immediate foreground snow field, to depict scrub and ground poking through the snow.

The sky was the only area of the landscape not painted with palette knives, but fingers and brushes instead. These delicate and wispy brushstrokes contrast with the bold palette-knife marks and help to push the sky off into the distance behind the mountain. 

**DJ**

**DJ is an independent freelance artist and tutor based in Stourbridge. He teaches art classes, one-to-one coaching, public painting demonstrations, painting workshops and painting holidays throughout the UK and Europe. Visit [www.artbydj.co.uk](http://www.artbydj.co.uk) Facebook: [artbydj](https://www.facebook.com/artbydj) Instagram: [art.bydj](https://www.instagram.com/art.bydj) Twitter: [artby\\_dj](https://twitter.com/artby_dj) In September he will be teaching *plein-air* painting holidays in Annecy, in the French Alps. For more info and booking details go to [www.artbydj.co.uk/painting-holidays](http://www.artbydj.co.uk/painting-holidays)**



▲ *Hot Light at Constantine Bay*, oil on canvas, 18×14in. (46×36cm)



▲ *Parvati Valley*, oil on canvas, 11¾×15¾in. (30×40cm)



# The world in miniature

Christina Hopkinson demonstrates the techniques needed to paint in miniature as she produces a tiny rendition of a vast landscape in Florida



▲ *Like a Millpond*, watercolour and gouache on paper, 2½×3¼in. (7×8.5cm). This is a similar view to the demonstration image, but I decided to create it in an elliptical format, which I think conveys peacefulness. The absence of a breeze meant that the water was like a mirror. I wanted the sky to be reflected in the water in a dramatic style. I used white gouache paint in a very thin glaze over the water to soften the clouds and added lines with thicker white gouache. This shows how the same view can look different depending on how you paint it.

## Learning objectives

- Techniques and materials for painting in miniature
- How to work from a photograph
- Gain confidence with your brushstrokes

Welcome to Florida! No, not the theme parks and fairground attractions but the real Florida, before the tide of urbanisation flowed steadily throughout this beautiful state. Myakka River State Park is an oasis in an urban jungle, situated in Sarasota County. In late June it is hot, humid and teeming with hidden and not so hidden wildlife; a home to many insects and creatures such as alligators, turtles, snakes, exotically coloured frogs, beautiful birds and yes, mosquitoes.

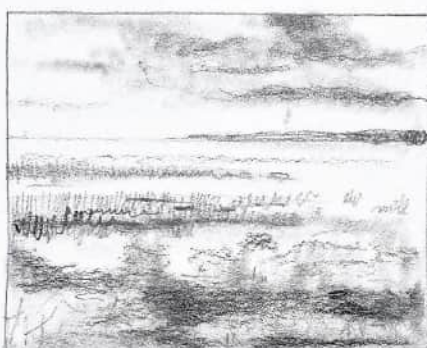
The waters of the river are a dark brown colour, like strongly brewed, un-milked tea. This is caused by the tannin content of the water. It also makes it difficult to see if anything lurks beneath, the only clues being concentric rings of ripples and the occasional bubble on the surface. On the shores of the river you can see alligators of all sizes, warming themselves in the sunshine. Occasionally, one will snap its jaws shut, creating a loud 'clap' as the rows of teeth and powerful jaws meet. Looking out over the river you can never be sure whether the dark, still shape peeping just above the surface is a log, or an alligator on the lookout for lunch!

I have endeavoured to capture something of Myakka's wildness and vastness in a miniature painting. It's not an easy task to paint anything in miniature, especially such an open area of water but I hope you will give it a try and take it to whichever level of completion you feel comfortable with. Always remember, it is only pigment on paper and it is meant to be a relaxing and enjoyable pursuit, not an arduous task. I have taken my step-by-step demonstration up to a level where you could call it a finished painting, then

◀ Make a few preliminary sketches and annotate them to clarify your ideas. I find that asking myself what the painting is about focuses my mind. Use a soft lead pencil for all four sketches and perhaps add colour to the one that you decide on to give you a map with which to work.



1. Clouds?



2. Reflections?



3. Bird?



4. Final Idea





▲ My initial reference photograph of the river. The overall scene and the reflected clouds intrigued me and brought back memories of the peace, tranquillity, and heat. I changed this composition a little and added three standing great egrets and one flying away.

explained what extra steps I took to create a finished miniature painting. I hope that, at the very least, you will enjoy the process. I would be even more delighted if it encourages you to want to develop your miniature painting skills further.

### Gathering ideas

When I search through my photographs for reference material, the first thing I look for is a photograph that sparks an emotional response; something that speaks to me. The composition can be sorted out later, but if there isn't an emotional response, I find that it doesn't become an engaging painting.

The photograph I chose for this demonstration (above) looks to be quite plain and empty of content at first sight, however, it reminded me of the vastness of the river and the peace. Then, I was intrigued about the reflection of the sky in the foreground, a sky which is directly above and out of view.

The direction of the light was a tricky one as the sun was high in the sky. I decided to place the light source as pretty much directly above. I thought about placing a heron in flight in the scene, too, but decided against it. Take care when placing a bird in flight, as it can look as if it is flying out of the painting, taking your viewer with it. I did want to place birds though, to give a sense of scale. I decided on three great white egrets, which are very tall birds, about three feet or so.

Remember, a reference photograph is just that, a picture that you refer to. You

► I decided against including this heron as I felt that it didn't add anything to the overall composition and it would have changed the focus of the final painting, making the landscape a secondary feature.



can change it in whatever way you wish. Decide what it is that you want to convey in your painting and give that the most attention. I wanted to convey the vastness, the peace and the reflected clouds, which look a little stormy in the photograph. Use your sketchbook to design compositions, placing the emphasis on different areas of the sketch and using a pencil to create a variety of tones to convey atmosphere.

### Techniques used

- Wet-in-wet washes
  - Stippling and dots
  - Lines and cross-hatching.
- Use a variety of the aforementioned

techniques. I start out with loose washes and as the painting progresses the marks become tighter and more detailed, using less water. This is where a brush with an excellent point is needed as you will use the tip to create the stippling and lines. To give you an idea, the dots in my painting are probably smaller than a full stop at the end of a sentence.

This demonstration will also cover aerial or atmospheric perspective – the use of colour and tone to indicate that something is far away from the viewer – in addition to using detail and objects to create the illusion of perspective and scale. [P]



## YOUR MATERIALS

I used the following materials to complete the demonstration

### ■ Surface

- Fluid 100 300gsm 100% cotton paper Hot-pressed watercolour block 4×6in. (10×15cm)
- Painting size 2¼×3¼in. (6.5×8.5cm)

### ■ Winsor & Newton Professional Water Colour (pans):

- Burnt sienna
- Burnt umber
- Raw umber
- Payne's grey
- Yellow ochre
- Cerulean blue
- Naples yellow
- Prussian blue
- Permanent rose
- Sap green
- Titanium white (from a tube)

### Brushes

- One old and one new Billy Showell eradicator brush. The old one was used for mixing paint and the new for removing marks and occasionally making them. Any old

brush will do for mixing paint.

- A soft cosmetic brush for removing eraser debris and hairs
- Rosemary & Co Series 33 sable brushes Nos. 3 and 10/0. I have an old one, which has fewer hairs and a new one. I added foam tape to bulk up the handles, making them easier to hold
- A large brush for the initial wash
- Da Vinci Micro Maestro sable brush No. 20/0

### Other tools

- A Wendy Vecchi Make Art Station which is a metal board with magnets. This is not essential, but the magnets are useful for holding the block in place. I also covered the magnets in black paper to reduce the glare from my Daylight light
- One agate burnisher for smoothing down my paper when needed
- A mechanical pencil with a 4H lead



### ▲ Materials used for the demonstration painting, *Myakka River State Park*

- An eraser which is soft and kind to the paper
- A large, table-mounted magnifying lens with a Daylight light. I find the light in the lens too harsh for my eyes so I use a clip-on Daylight light which I attach to my Daler-Rowney Artsphere easel. I keep a cover over my large lens when it's not in use as I have a sunny studio and sunlight through a lens can cause a fire. It's probably very rare, but it's not worth the risk.

## Demonstration *Myakka River State Park*

See the materials' box above for a list of the materials and colours Christina used to paint *Myakka River State Park*. The step-by-step images you see here are presented larger than the finished artwork to make following the detail in this demonstration easier

### Step 1 ►

Lightly draw the size of your frame onto the watercolour paper then add a margin inside of a couple of millimetres so that the composition is not cropped by the frame. Imagine a grid over the paper. This will divide your paper into three horizontal and three vertical, equally spaced sections. Place your horizon line on either of the two horizontal grid lines not across the middle of the paper. A line across the middle will divide your painting into two halves which is generally not pleasing to the eye. Placing other elements on the vertical lines or the intersections of lines is a good design principle. This is the 'rule of thirds'. Since my painting is about the water, I placed my horizon line high up.



### TIP

Use a set square to ensure your horizon is level and at a right angle to the vertical sides of your composition.

### ◀ Step 2

Using clean water and any large brush, wet the whole composition area. Allow the water to soak in and become a matt sheen before adding paint. This photograph shows too much water with a large bead at the bottom. You will have no control over the paint if you drop colour in now and you may get back runs. Remove the bead with tissue and wait. If you find that the water is drying too quickly, repeat the process as the already wet paper will stop the surface from drying too quickly again.





### ▲ Step 3

**1** Whilst waiting for the paper to be ready, make weak mixtures of cerulean blue, Payne's grey and burnt sienna. When the paper shows a satin sheen on the surface, drop in cerulean blue and a touch of Payne's grey to the underside of the clouds in the sky.

**2** Drop in the same colours at the bottom. Imagine that you are painting clouds, not water and add in a tiny amount of burnt sienna to hint at the vegetation at the bottom. Keep adding colour to these areas, remembering that the intensity of colour is greater in the water than in the sky. Let everything dry.



### ▲ Step 4

Here is where I started to use my lens. Deciding to add the egrets, I drew them in pencil first. I painted around these birds later and used the white of the paper to create a more natural look. However, if you feel more comfortable, there is no reason why you can't add the egrets later, using titanium white from a tube or leave them out altogether. It's your painting.



### ◀ Step 5

**1** Using a stronger mix of yellow ochre and the No. 10/0 brush, draw vertical lines to represent the grass-like plants. If you don't have a 10/0 brush, use the smallest you have and just use the tip. I can't stress enough how important it is to start lightly and increase intensity as the painting develops.

**2** You will build up the colour with layers of paint as you progress. Also, use the reference photograph for information as to where to build up shade and to see exactly what the shadow colours are.

**3** Since I saw a lot of pink in the vegetation, I added weak lines of permanent rose alongside the yellow ochre. This was a personal observation; if you see another colour then add it; there's no right or wrong.

### Step 6 ▶

**1** Here I added the land in the distance on the right. Note the artistic licence as I decided not to extend the land right across the horizon line. You are also granted this artistic licence to do exactly as you wish with your land.

**2** This is also where we consider aerial or atmospheric perspective. Light changes as it passes through the atmosphere and the farther away the land is, the more blue-purple it becomes. Consequently, colours also become cooler in temperature.

**3** I used sap green for my base colour, which I turned into an olive colour by adding red, burnt sienna. A little Payne's grey may darken it a bit but remember, this land is a distance away. It needs less detail and a weaker solution of paint.

**4** Create the land with a series of tiny dots using the tip of your brush. If you find that the paint keeps drying on your brush, make sure you have created a good puddle of paint in your palette to dip your brush into and don't rinse your brush in between dips. You will get used to this method after a while.





## Demonstration *continued*

### Step 7 ►

1 On the top left, add a few dots of weak Payne's grey on the horizon to indicate land even farther away. There is no green since it is very far in the distance and the atmosphere has changed the colour that we see. Note the colour of the reflections of the grass in the water in the middle distance. They are more grey-purple than the grass so add dots of Payne's grey, cerulean blue and permanent rose. Create purples by mixing the grey or blue with the permanent rose in different ratios.

2 The other method of indicating perspective is to increase the size, colour intensity and detail of objects as they become closer to you, the viewer. The greyed-out colour of atmospheric perspective no longer applies and so you can start to draw the vegetation in the foreground larger and with more colour.

3 A few ripples were visible in the water and the grass was more clearly defined and reflected.



4 Start to use some of your olive green mix along with burnt umber and raw umber to create the twigs and grasses using long strokes of paint. Remember to keep the

strokes light and allow the colour to dry before repeating to build up intensity. Create light ripples using tiny lines and watery mixes of cerulean blue and Payne's grey.



### ◀ Step 8

One thing I can guarantee is that you'll reach a point where you think your painting is awful. You'll want to throw it in the bin. I go through this, and I expect many other artists do, too. I made myself a little frame with off cuts of paper and washi tape. You can see here how this immediately lifts the painting by cutting out all the rough edges and unfinished bits. It's also good to walk away for a day or so and come back to it with fresh eyes. Painting is intense, miniatures even more so, and we need to take frequent breaks both for our body and our mind.

### Step 9 ►

I also like to imagine the painting framed to keep me going through the doubtful times. Here I am holding up a beautiful gold gilded frame made to order by Peter Hayton at Polymers Plus. I can see that the gold colour perfectly enhances the colour of the painting. You will also note that I have done something that I rarely do in a watercolour. I mixed tube titanium white to Naples yellow, as I lost the white of the paper. Nothing kills a watercolour more than by adding large amounts of white paint; it dries back to give a dull chalkiness. By adding a little colour to it and using it sparingly, it can rescue a situation such as this and add little sparkles to the water.





## Step 10 ►

1 To bring this painting towards completion, I continued to work on detail using paint on a fairly dry brush over dry paper. Using a weak mix of cerulean blue, Payne's grey and permanent rose – individually and mixed to form purples – I created many tiny horizontal dashes to create subtle changes in the colour of the water in the distance.

2 I added in titanium white to show an egret flying. To enhance this without detail, I deepened the colour of the surrounding water. Remember, you don't need definition for the distant water, but as it approaches the viewer, these lines become farther apart and more intense, resulting in ripples and wavy reflections.

3 I used more burnt sienna, burnt umber, Payne's grey and yellow ochre to define the vegetation, and soft dots of these colours to indicate vegetation below the water.

4 For a bit of fun and to add more detail, I added a dragonfly to one of the twigs in the foreground. This is my memory of these insects, which were brown in colour. If you do as I have done and painted around the egrets, you will have created white birds by painting the negative space around them.



## Step 11 ►

1 This is the final painting after spending many more hours on it. If you are thinking about submitting work to societies, this is what must be done. When you think it is finished, it usually isn't. You will see that I intensified the distant water, trying to keep it smooth, and by using lines farther apart down the paper I created the illusion of the water nearing the viewer.

2 I added more detail to the vegetation, shadows and water by using tiny dots and dashes in all the colours.

3 I increased the definition around the white birds and used weak Prussian blue to create shading on them.

4 I painted the egrets' legs with a mix of a tiny bit of burnt umber and Payne's grey. This wouldn't be Myakka without adding a couple of alligators. Can you see them?



▲ The finished painting *Myakka River State Park*, watercolour on paper, 2¼x3¼in. (6.5x8.5cm)

Further information on miniature painting can be found at [www.hilliardsociety.org](http://www.hilliardsociety.org) and [www.royal-miniature-society.org.uk](http://www.royal-miniature-society.org.uk)  
Supplies [www.polymersplus.co.uk](http://www.polymersplus.co.uk) and [www.rosemaryandco.com](http://www.rosemaryandco.com)  
Read *Painting Miniatures* by Pauline Denyer-Baker

## Christina Hopkinson HS

Christina is a watercolour painter from Staffordshire, whose specialist painting subject is birds. She is a member and former trustee of the Association of Animal Artists and the winner of their 2018 Inaugural Chairman's Award. In 2020 Christina started to paint birds in miniature and went on to join the Hilliard Society of Miniaturists and the Miniature Art Society of Florida. Christina now serves on the council of the Hilliard Society and dedicates her working practice to the genre of fine art in miniature. Visit [www.christinahopkinsonfineart.com](http://www.christinahopkinsonfineart.com)





▲ **Roundabout at Dronfield.** I laid in tone with a torchon, front right, then lifted light out from it with my eraser. A multiplicity of values gives breadth and vigour to a sketch.

# The essential sketchbook

**Part 3** Develop your skills as **Brian Smith** discusses the value of producing ink line and pencil tone sketches

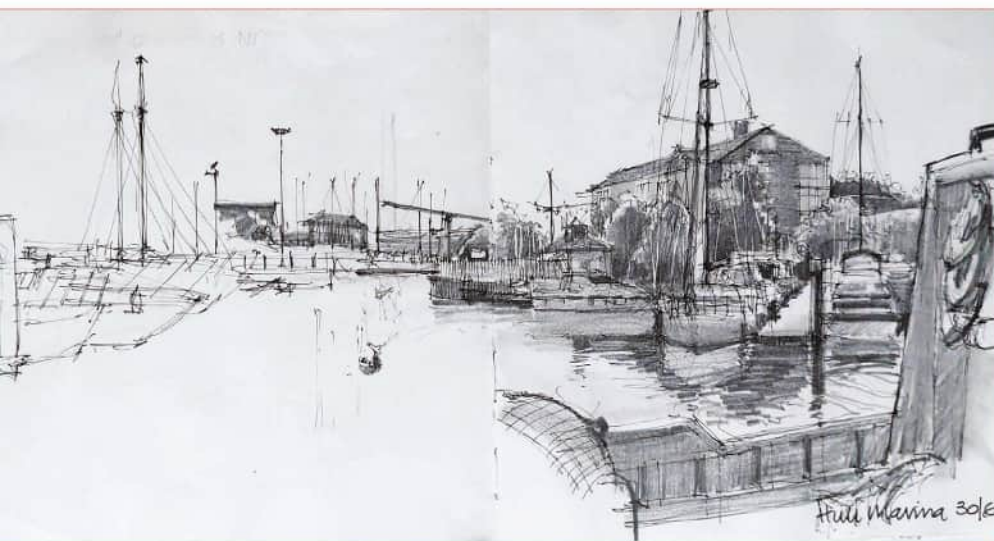
## Learning objectives

- Add graphite tone to ink drawings
- Where and how to find interesting subjects
- Practise your mark making

**M**y first two articles in this series looked first at working in pencil then in ink. Now I'd like to discuss the two used together, probably my most common sketching practice when I am not using paint. I lay the ink first, to make sure the drawing fits the page and that the

various parts are in proportion. The ink line work is essentially two-dimensional information. The pencil work adds volume, value and reality, using variable depths of tone and types of transition from one value to another – from abrupt, to slow and graded. The extent of the ink line can vary considerably, depending on scene complexity, how much guidance I feel I need for the pencil work, how big a visual part I want the ink to play in the finished article, and sometimes on time available.

*Roundabout at Dronfield* (above) is typical of a lightweight line sketch, made while my wife attended the dentist, just out of shot. There is minimal ink and some lines are still visible, like those marking the perimeter of each tree, while others are absorbed and lost in subsequent layers of pencil tone. *Hull Marina* (left) on the other hand has a



◀ **Hull Marina.** A hierarchy of depths and contrasting junctions of tone, together with various directions of hatching, help to distinguish what is going on in a potentially cluttered scene of similar values.





▲ **Tudor Square, Sheffield.** A TV producer saw me sketching and asked if I'd like to be filmed live while painting the Crucible's auditorium, laid out for the snooker championships. The resulting edited footage was used to open the BBC's live coverage of the 2016 World Snooker championship final.

more comprehensive line structure, (some still unadorned on the left-hand side), because of its greater content and the need to represent several elements, such as masts and rigging, with line alone. The sketch is unfinished; I ran out of time when we needed to move on. Both these sketches are one or two-page spreads of my 21cm square Tiger sketchbooks.

*Roundabout at Dronfield* exemplifies my standard kit: 0.2 (or similar) Pilot waterproof drawing pen, 6B Pilot Croquis propelling pencil, eraser (for lifting out, not correcting), and torchon – a pencil-shaped stick of compressed paper used for blending and spreading graphite quickly. The scene appealed for several reasons, not just convenience. The interesting system of shadows across the road in the middle distance, cast by the trees on either side, would be easy to represent well, with its silhouetted figures and barriers, while the variety of tree types and their volumes gave scope for quick improvisation with the stumpy Croquis. I could create light on hedges and trees, and on various signboards, by framing them with tone immediately around them, and I could enjoy the quick representation of stonework, using continuous staggered strokes of a soft pencil at variable pressure. Think about this; knowing several techniques, and recognising the potential for using them, can open up lots of scenes for sketching which you might otherwise avoid. Know-how breeds the confidence to take things on and starts with

familiarity, which needs practice. There are no short cuts.

### Tools and guidelines

*Tudor Square, Sheffield* (above) was made in Biro and soft pencil and earned me a brief moment of glory on the world stage (see caption). The scene is Tudor Square in Sheffield and includes the Lyceum Theatre and the Crucible, home of the World Snooker Championships. It uses a good deal of ink hatching in street furniture, buildings and figures, and a similarly large amount of torchon work in shadows, cloud shapes and the perspective lines in paving, in order to achieve its effects.

The interior in the illustration (right) is of the charmingly fussy *Lavender Tea Rooms* in Bakewell, Derbyshire. This flamboyant view presented itself while we enjoyed our tea and cake and shows the selective use of each medium: ink alone in the shades of the wall light; pencil alone in mirror reflections and the potted plant; and a mix of both elsewhere. Note how lettering is hung on parallel guidelines to ensure uniformity, and how, even at this scale, the italicised menu font has double lines for each letter, to better indicate its style.

► Note how both ink hatching and the graphite pencil were used to develop darks – the 6B could get there on its own, but the ink helps to unify things.







#### ▲ Garden scene

I made the sketch of the garden scene (above) on an Open Gardens' weekend with my wife, touring local gardens in Greenhill, a south Sheffield suburb. The sketch indicates that I spent 20 minutes completing it, so no time was lost. The weeping tree effect over the table and chairs was achieved by scoring the paper with my fingernail before applying the pencil. In this way the graphite skipped over the grooves, leaving fine light-over-dark marks, which would not otherwise be possible. The Croquis' 3mm diameter lead made short work of blocking in tone in trees, shadows and hedges while my torchon denoted the perspective in the well-manicured lawn.

▼ **Café Italia, formerly Café Haha, Windermere.** Fineliner pens used: 0.1, 0.3 and 0.7

I remember vividly the challenge of the subject of *Café Italia, formerly Café Haha, Windermere* (below), because the building loomed so large over me as I sat on the windowsill of a charity shop on the opposite side of a narrow street in Windermere. What attracted me was the beautifully coursed slate stone common to so many Lakeland buildings, and its unusual shape. The prevailing light from the left cast descriptive shadows in the faceted upper storeys, and deep shade under the awnings, giving plenty of breadth of value for the sketch. I found a rhythm of mark making in ink, which described the stonework, with its strong horizontal accents and random sizes. The composition, which was almost on top of me, would absolutely

fill my two-page spread so I was careful with the setting out of the outline sketch. I used my phone camera's viewfinder to decide what would be in the composition then off-set it slightly so as to avoid having the central tall chimney coincide with the spine of my sketchbook. I used two, if not three different pen sizes, fine for setting out, medium for virtually all the rest including stone courses, and a broad pen for boundaries to major shapes.

#### Selective tone

The thumbnail view in the illustration (above right) is of the Methodist Central Hall in Westminster. My wife took a guided tour of the abbey, and I perched on a low wall outside (confirmed by the increasing, rather







▲ I was joined by a Canadian graphic designer for this one, who pitched up beside me and we compared our different working practices. I find outdoor sketching a terrific ice breaker; for me the conversations often enhance the experience.

than common, head heights of the people approaching me) to sketch the view opposite. It's a simplistic rendition, punctured with pencil notes to describe tone in the dome and recesses of the hall, and window patterns in the newer buildings.

The interior of a Belgian beer bar was the subject of the scene below. Having found three Flying Tiger stationery stores in London a few weeks earlier, I was amazed to find another on Alexander Boulevard in Riga. (I later discovered there were more than 900 of them, worldwide.) I don't know if they are still around, but I found their bright white, smooth cartridge surface a joy. There are two vanishing points to observe, each out of picture, far left and far right, but the first thing to find

before starting, is the horizontal line representing eye level, in this case at about shoulder level of the man at the bar. Armed with this knowledge I set out the rest of the horizontal lines with the correct perspective pitch in relation to one another. I'll deal fully with linear perspective and its part in sketching in a future issue so hang in until then if you need guidance.

It is so important to examine subjects carefully before starting. So often we make broad and inaccurate assumptions about what's in front of us, or alternatively, we fail to spot significant characteristics, which must be portrayed or even exaggerated, if our sketches are to be legible and understandable. Next month, I will look at line and wash. LP

## Brian Smith

Brian is a professional artist and demonstrator who runs watercolour courses at his Sheffield base as well as troubleshooting 'surgeries' in all media for art societies. To find out more or to buy Brian's work, contact him by email at [brian66artist@hotmail.co.uk](mailto:brian66artist@hotmail.co.uk) or follow him on Facebook at Brian Smith Artist Sheffield.

▼ **Belgian Beer Bar, Riga.** I used tone selectively, partly based on the values in front of me but departing where necessary, to clarify things, such as in the bar stool tops and bar counter. Ascribing tone to everything I see, even though it's there, can produce a narrow sketch, lacking description.





# Why pastels?

Nina Squire begins a three-part series by discussing the merits of working with pastels – and in particular, her favourite technique

## Learning objectives

- Know your materials
- Practise wetting pastel layers
- How to finish and store pastel paintings

I'm passionate about pastels! I love to paint with them, and I derive enormous satisfaction from teaching and inspiring others to express themselves by painting beautiful pictures of their own. There is nothing quite as rewarding as sharing my love of soft pastels with a fellow enthusiast and seeing their

excitement as I help them to master a new technique.

The technique that I'm going to share in this article is the wetting of soft pastels, in other words painting with pastels using a solvent, such as water or alcohol, to create a wonderful underpainting. When the liquid is applied, the effect is akin to oil paint in consistency. I chose this technique because, as an artist who loves to paint seascapes, it is one of my own favourites. Over the next three issues, I will help you explore the technique and the merits of a specialist soft pastel sanded surface. It's then up to you to explore it, play and make it your own.

It's reassuring to know that, with pastels, you can develop a way of working unique to you, led by experimentation. There's as many ways of using pastels as there are people using them.

## How to use wetted soft pastel

The basic technique is simple. Lay down a layer of soft pastel on your painting surface, wet it, work with it then let it dry thoroughly. You then continue with your dry pastels or, if you wish, add another layer and repeat the process. One of my favourite things about pastels is their ability to be reworked at any stage. You can either remove colour by lightly brushing it off a surface, use a putty rubber or, with carefully applied liquid, remove larger areas.

Liquefying your soft pastels – and they must be soft pastels – works so well because pastels begin their life wet. Good quality soft pastels are made from mostly pigments, with a small amount of binder, and water. Together these make a paste that is formed into a pastel stick and left to dry. Different manufacturers have different recipes for pigment and binder, but the basic process remains the same. If you temporarily dissolve the pastel's binder using a suitable solvent, you can work with the liquefied colour, after which you let the wash dry before adding subsequent layers of pastel. If you wish, you can then draw with your dry pastels on the surface before it is fully dry. You can make interesting marks in this way.

Wetting your pastels and creating a wash of liquefied pigment is particularly suitable for subjects such as skies, clouds and



◀ **Facing the Sun**, Unison Colour Soft Pastels and alcohol on Fisher 400, 13×8¾in. (33×22cm)





▲ **Sparkling Hedgerows**, Unison Colour Soft Pastels and alcohol on Fisher 400, 8¾×13in. (22×33cm)

seascapes. Simple compositions are the best ones to start with, however once you have mastered the technique and gained confidence, there is no limit to the subjects that you can apply it to. You can wet the entire picture, or just parts of the page. You might add layer upon layer of wash, letting the paper and pigment dry each time. My students find that wetting pastels helps them loosen their mark making, and it is sometimes the catalyst for them moving on from feeling like a beginner to discovering their own personal style.

### The secrets of success

First, use the right pastels. For this technique you need to use your softer, more luxurious pastels. Quality is important here, not only to the effects that you will be able to achieve, but also to your enjoyment of the process (and so your enthusiasm for keeping on painting and building your skills). I personally use Unison Colour Soft Pastels, which are rich, gorgeous, highly pigmented and very consistent. Be bold in applying your pastels to the paper before wetting them. You want to lay down a nice thick layer. If you don't, the result when you add the liquid will be watery and disappointing.

Use a surface that can get wet without losing its tooth and without warping. There are some very good pastel papers and boards that you simply cannot allow to get wet without ruining them, and there are others that you can wet and leave to dry again and

again. Jackson's has a fantastic sample pack of sanded surfaces; I recommend it as a good way of exploring the range available.

Find the right solvent for your pastels. Many people use water, while others use proprietary products. My own preference is to use vodka, which I apply using a small spray bottle or paintbrush with the picture flat on the table. The advantage of alcohol is that it evaporates quicker than water. After I have wetted the

appropriate part of the picture with the vodka I then work it up with a lovely soft broad paintbrush.

The important thing is for you to experiment with the liquid and the means of application until you find the approach that works best for you. There will be failures along the way, but never be afraid to fail. By trying techniques that do not work out at first, you will be broadening and deepening your understanding of how your materials and tools work together and



▲ Sketching on Sandbanks Beach inspires many of Nina's workshops





▲ **Old Harry Rocks, Dorset**, Unison Colour Soft Pastels and alcohol on Fisher, 13×17¼in. (33×44cm). Follow me next month as I demonstrate how to paint this beautiful coastline

thereby you will become a better artist. And some of your happy accidents may become your best-loved pictures.

There is an exciting element of unpredictability to the way that pastels, liquid and paper work together. If you like serendipity to play a part in your creative process, working with liquefied pastels is for you. On the other hand, the more you experiment with different pastels and solvents the better you will understand how to achieve the effects you want to incorporate in your art. You will find, for instance, that some brands, such as Unison Colour, are quite consistent in the way that they respond to wetting across the whole range of colours, while with other brands the response can differ between colours and in their response to liquid or alcohol.

### Should I spray my work?

To fix your pastel or not is a hotly debated topic. Many people don't fix their pastel paintings at all, while others swear by cheap hairspray, and certainly we used gallons of it when I was at art school. Hairspray is not guaranteed against yellowing over time, however and if you wish, you can buy specialist soft pastel fixatives.

It's worth noting that even with the best fixative the surface of a pastel will never truly be fixed. If you are going to spray then it's worth studying the spray brand's advice. Try a sample of your pastel then spray it. See what happens to the colour, rather than risking your finished artwork.

You will find that simple methods like the distance you spray from the paper and making sure the nozzle is clean can be so important.

Some artists like to spray their work between layers so that they have fixed a surface ahead of working on it again. This also tends to darken colours which can be of benefit in some circumstances. It's worth noting that it's very much personal choice but if you're starting out then carefully storing them is probably more essential.

### Storage

The beauty of pastels is their velveteen finish. The best way to ensure the longevity of your pastel artwork is to store them safely. One simple way is to use a cheap pad of tracing paper that is a little larger than your artworks. Fix them securely to a sheet within the pad and this will prevent them moving and being smudged. It's best to keep that pad stored in a dry area and limit movement, rather than in your art kit, until you are ready to frame them.

Practice makes perfect. As with any skill, this is a technique that becomes easier and better with practice so when a picture does not turn out quite as you would have wished, paint it again. And when a picture turns out well, paint it again! With time and hours at the easel you will find that this is a technique that you can use for a wide range of effects and subjects. You will be able to use it to increase your *repertoire*, and have a lot

of fun while doing so!

Next month, join me in the first of two soft pastel demonstrations to practise this technique and more. [LP](#)



▲ Nina at work on her local beach

### Nina Squire

Nina trained at Falmouth University and teaches alongside painting private commissions. Her love of seascapes has been inspired by sailing and living on Dorset's beautiful coastline. Nina's career highlights are a residency with The King's Troop and artist in residence at the New Forest Show. She is an Associate Artist for Unison Colour Soft Pastels and runs online workshops enthusing about the versatility of soft pastels. Find more details at [www.thepastelartist.co.uk](http://www.thepastelartist.co.uk)





▲ ***Emerald Seas***, Unison Colour Soft Pastels and alcohol on Fisher 400, 8¾×13in. (22×33cm)



▲ ***The Haven***, Unison Colour Soft Pastels and alcohol on Fisher 400, 13×17¼in. (33×44cm)



# Three colours, two brushes

Watercolour doesn't need to be complicated. David Webb demonstrates what just three colours can do for your painting

## Learning objectives

- Work with a palette of three colours
- Paint from light to dark
- Develop confidence in colour mixing



▲ Figure 1 The three colours I used for this demonstration painting were (from left): raw sienna, light red and ultramarine.

I wonder how many artists out there, beginners and more advanced, have ever bought, or received one of those watercolour sets containing 30 to 40 colours? I did, many moons ago. Years later, my own choice of colour palette has evolved through both trial and error and learning from other artists and is now considerably smaller. My full palette now contains about a dozen colours, although I would never use all of these in a single painting. In fact, I am a great believer in using a limited palette and, for most of my paintings, I probably use from four to six colours. You may have heard the term 'limited palette' before but what does it mean and what are the advantages?

Why not use all those 40 colours? My first decent quality paint set contained

about 30 colours, and I did exactly that, although I often found that my finished paintings came out a bit too colourful, and unnatural. This was mainly caused by using colours straight from the little half pans with no thought on how to mix them correctly. It was much easier to find a colour that was 'close enough' and often, if I tried mixing, I would end up mixing too many colours together and end up with mud. I'm sure there are many of you out there familiar with that particular hue!

My first foray into the world of colour mixing was to add lamp black to sap green to make it darker. (In my defence, I was in my teens at the time.) It wasn't until I started to read books on painting that I came to realise that most experienced artists used a relatively small number



▲ Figure 4 The photo I used as reference for the painting. This is Harbour Sand, in St Ives, Cornwall



of colours. I also discovered that their natural-looking landscapes and seascapes were a direct result of this approach. I then started to compare my frightfully coloured landscapes with those of artists like Edward Wesson, Edward Seago and Jack Merriott and, finally, the penny dropped.

### Limiting the numbers

One of the most important things I have learned on my watercolour journey is that if you use just a handful of colours to create a painting, the resulting colour mixes will harmonise with each other.

My current palette consists mostly of primary colours, with a few earth colours. I have no ready-made greens, preferring to mix my own. This is a purely personal choice as I know there are many artists who do make use of pre-mixed greens.

My advice to anyone thinking of taking up watercolour painting, is to buy just a few colours and really get to know them. But, how many do you need, and what should they be? A good start would be to buy one of each of the primary colours – red, yellow and blue – plus one or two earth colours. For the following demonstration though, I will be using just three: raw sienna, light red and ultramarine (*Figure 1*, left).

Why paint a scene with just three colours? Well, it's a painting exercise to practise your colour mixing. It's also a demonstration to show just how few



▲ **Figure 2** I used just two brushes for the demonstration: a No. 6 and a No. 2 synthetic mop. I also used a 4B pencil to draw the outline.

colours you need to create a painting that works.

Will we be able to paint every colour that we see in the photo? No, probably not, but that's not the point. The aim is to make you think and help you make the most of what you've got. Once you get a feel for these three colours, and the mixes that you can achieve, you can then say 'ah, I could probably add a little bit of another colour here' to achieve a better result.


### Brushes

As with colours, artists tend to collect a huge variety of brushes. For this demonstration though, I will use just two: one large Round mop, a No. 6, and one medium, No. 2 (*Figure 2*, above).



▲ **Figure 3** It's important to have a palette with decent-sized mixing areas. My own palette has one large mixing area.

Brush sizes do seem to vary among manufacturers, which is why I've also included a pencil in the photo, for size comparison. The brushes I have are Jackson's Raven but there are many to choose from. I like using mops, whether natural fibres or synthetic like these, as they hold a lot of water. This makes them especially useful for painting large areas.

It's a good idea to have a palette with large mixing areas, too. Failing that, a large white plate will suffice for this demo painting. My own palette is made of plastic with one large central mixing area (*Figure 3*, above). It allows me to really swoosh the paint and water around and see easily the colours mixing. 

## Demonstration *Harbour Sand, St Ives*

### You will need

#### ■ Paper

- Bockingford NOT 200lb (425gsm) watercolour paper, 11×15in (28×38cm) taped around all four edges to a board

#### ■ Brushes

- Jackson's Raven Synthetic Mop Nos. 6 & 2

#### ■ Watercolour

- Raw sienna
- Light red
- Ultramarine

#### ■ Miscellaneous

- Mixing palette with large wells or mixing area
- Board
- Masking tape
- Water
- Kitchen towel
- 2B to 4B pencil

### BEFORE YOU BEGIN

Prop your board up at an angle of 20 degrees to the horizontal, to allow the washes to flow and create a bead.



### ▲ Step 1

First, make an outline drawing in pencil. Pay careful attention to the proportions of the boat. I left out the boat at the top of the photo, as it's right on the edge and only half in the frame.



## Demonstration *continued*



### ▲ Step 2

1 The painting begins with a wet-into-wet wash, which covers the entire paper surface. Make diluted puddles of your three colours in your mixing palette. With the No. 6 brush, wet the paper surface with clean water. Your board should be slightly raised at the back to allow the washes to run gently down the paper.

2 Starting at the top left, apply raw sienna then pick up a little ultramarine and brush this into the colour you've just put down, allowing the two to mix on the paper.

3 Add ultramarine to the small patch of sea at the top left then reload your brush with raw sienna to paint the sandy area above the boat.

### ▲ Step 3

1 Add a touch of light red into the sand.

2 Brush raw sienna over the boat interior. Try to avoid the rolled-up sail. Some colour will inevitably drift into this area but don't worry. We will lift this out in a moment.



### ▲ Step 4 ►

1 Now brush ultramarine into the hull of the boat then raw sienna with a touch of both light red and ultramarine into the area of the boat's reflection.

2 Add raw sienna into the bank to the left.

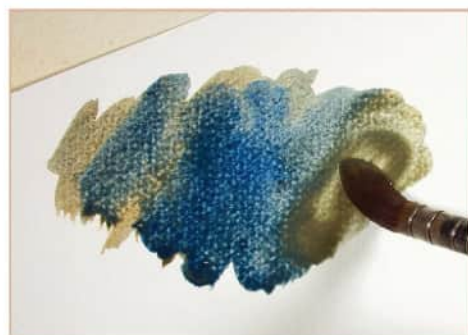
### Step 5 ►

1 When you reach the bottom of the paper, your first wash should be complete and should roughly resemble my version, above right. This first stage represents the light-toned areas of the painting. Don't worry if it's not exactly the same as mine; it's all wet in wet and not entirely predictable. I doubt whether I could

faithfully copy the first stage either!

2 If some colour strayed into the rolled-up sail, use a just-damp brush gently to lift out the colour while it's still wet. If there are any other areas where colour has accidentally leaked in, you can lift those out too.

3 Wait for the wash to dry completely before moving on to the next step.



### ◀ Step 6

1 You'll notice that the first wash has dried lighter than it appeared when you were painting it. This is normal. Watercolour does dry lighter. The second stage is painted wet on dry. To begin, we're going to paint the dark area at the top.

2 We'll be mixing some stronger toned colours on the paper so it may help if you practise a little on scrap paper first, as I have done here. I mixed raw sienna plus ultramarine, and you can clearly see the different variations that can be achieved by mixing just these two.





### ▲ Step 7

1 Start painting the dark area of trees and rocks, working left to right. I also added a little light red to the other two colours, just above the figures. Leave unpainted strips for the mast and two lines.  
2 Towards the right-hand edge of this area, you can see that I've used more ultramarine than raw sienna.



### ▲ Step 8

1 Use a weaker dilution of ultramarine to paint the small strip of water at top left.  
2 Paint the figure shapes with a mix of ultramarine and light red.  
3 Then add a weak wash of raw sienna over the area of the beach, adding a small amount of light red as you go.  
4 Add a slightly stronger wash of raw sienna to the bank just to the left of the boat.



### ▲ Step 9

We need some strong dark brown for the boat mast so, again, have a go at mixing it on your scrap paper first. This is ultramarine plus light red.



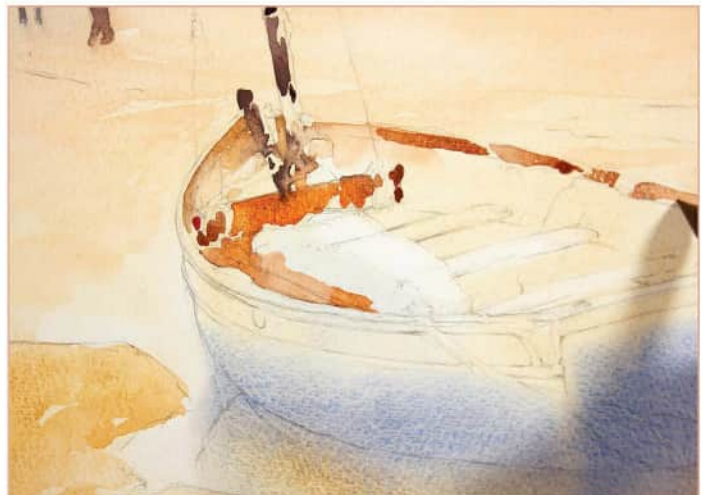
### ▲ Step 10

With your No. 2 mop brush, paint the mast from top to bottom. Leave gaps to represent the lines running down the mast.



### ▲ Step 11

When you reach the base of the mast, add raw sienna to your brush and continue painting the interior of the boat.

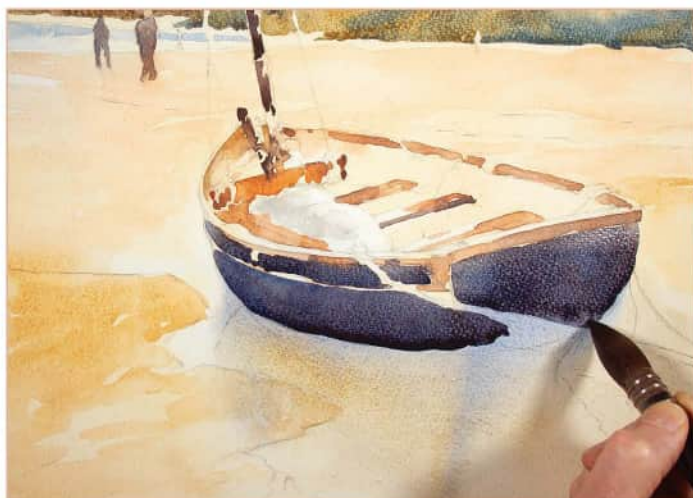


### ▲ Step 12

When that's dried, use light red mixed with a little ultramarine to paint the interior varnished areas of the boat, including the seats. You'll need to dilute the areas where the shiny seats are reflecting the light.



## Demonstration *continued*



### ▲ Step 13

Use quite a strong mix of ultramarine, plus a small amount of light red, to paint the dark blue hull. You'll see that I left a few areas untouched, such as the weed-covered line at the stern and the thin wooden strip along the side.



### Step 14 ►

When you reach the waterline, paint a strip of light red into the still-wet paint. Then, just underneath, add raw sienna, plus a little ultramarine, and continue working

downwards into the boat's reflection. Leave one or two thin horizontal gaps in the wash to indicate ripples. Be careful to avoid the sandbank on the left.

### ▼ Step 15

Use the same mix to paint the lines and their reflections on the far side of the boat. Mix a weak wash of raw sienna with a little

ultramarine and paint the weed-covered line, as before. Make sure that the dark blue hull has dried completely before you do this, otherwise you'll run the risk of getting a cauliflower right in the middle of the painting. No one wants that.

### Step 16 ►

Now use a stronger wash of raw sienna to paint the downward shadows of the seats.



### ▲ Step 17

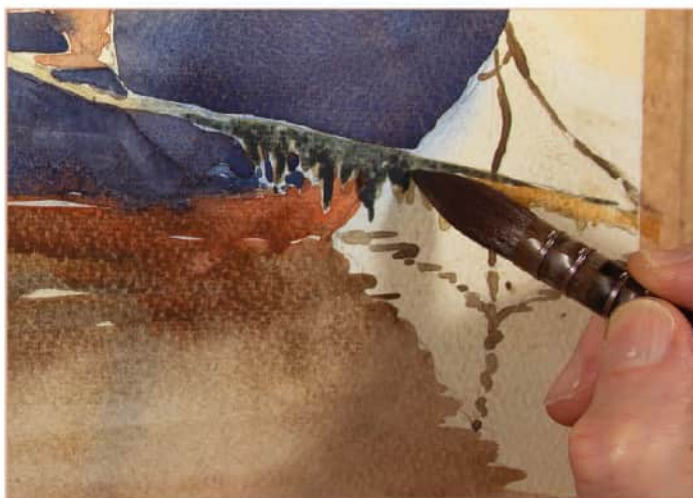
1 With another dark mix of ultramarine plus a little light red, paint the dark edge where the side of the hull meets the stern.  
2 Use raw sienna mixed with ultramarine to paint the dark greenish pool just above and to the right of the boat.



### ▲ Step 18

Use the ultramarine and light red mix to paint the vertical edges of the seats, along with any other strong dark details you can spot in the reference photo.





### ▲ Step 19

Use a strong mix of ultramarine mixed with a touch of raw sienna, to paint the dark seaweed hanging off the mooring line.



### ▲ Step 20

Use a weak mix of all three colours to paint depressions and details in the bank on the left.



▲ The finished painting *Harbour Sand, St Ives*, watercolour on Bockingford 200lb NOT watercolour paper, 11x15in (28x38cm)

### ▲ Step 21

Finally, with a weak mix of light red, plus a very small amount of ultramarine, create the edge of the far bank just below the prow of the boat. Remember I mentioned before the demonstration that we might not be able to match exactly the colours in the reference photo? I think you'll agree that with just raw sienna, light red and ultramarine we got pretty close.

### David Webb

David is a professional artist and tutor and has written several books including *Complete Guide to Watercolour* (which has been reissued by Search Press this year). Find out

more by visiting [davidwebbart.co.uk](http://davidwebbart.co.uk) email [info@davidwebbart.co.uk](mailto:info@davidwebbart.co.uk) or telephone 07751 094481. David also has his own YouTube channel – David Webb Art



# The moonlit shore

Make a variety of marks to produce a nocturne of moonlight on water with Ian Pethers

## Learning objectives

- How to add texture to your drawings using mark-making techniques
- Add just one colour to create an atmospheric painting

The light of the moon has always held a certain fascination for me and no romantic fairy tale would be complete without it. Combine it with cool gentle foaming waves on chattering pebbles and you have the ultimate calming experience.

Drawing and painting *en plein air* by moonlight can be rather challenging but today's phone cameras can do wonderful things. The photograph I am using for

reference has, as before, been taken using the sunlight of a winter's day, this time on the North Cornish Coast. In winter the sun is on its low orbit and in a better position to reflect onto the sea in a dramatic way and can resemble moonlight.

You can also create variations on this study by using different colours: yellows and oranges will give a stunning effect of the ocean at sunset. LP

## Demonstration

### The Moonlit Shore

If you are adding colour to your drawing you will need to use a watercolour paper. A smooth Hot-pressed paper or one that is not too rough will be kinder to the nib of your pen. I chose a Langton 300gsm which has a light texture but not too rough as to wear down the pen's nib too quickly. You will not need to stretch your paper if you are adding colour, as working wet in dry does not need it.

## You will need

- **Surface**
  - Hot-pressed or smooth textured watercolour paper, 11½×8¾in. (29×22cm)
- **Drawing pens**
  - Water-resistant drawing pens such as Mitsubishi Unipin, Schneider Pictus or equivalent, 0.1 and 0.3 nib sizes
- **Miscellaneous**
  - Cobalt blue, Prussian blue or similar Artists' watercolour
  - Round watercolour brush No. 1
  - HB pencil







### ◀ Step 1

The only initial pencil work needed is to determine the edge of the wave on the shore and to give a rough outline where the strongest area of moonlight is shining on the ocean; this area will mostly be left as the white of the paper.

### Step 2 ▶

Draw a thick dark undulating line along the wave's pencil line with the 0.3 pen, which will be the shadow of the wave cast on the immediate seashore. Bring this forward into an open scribble pattern as the shadow fades towards us.

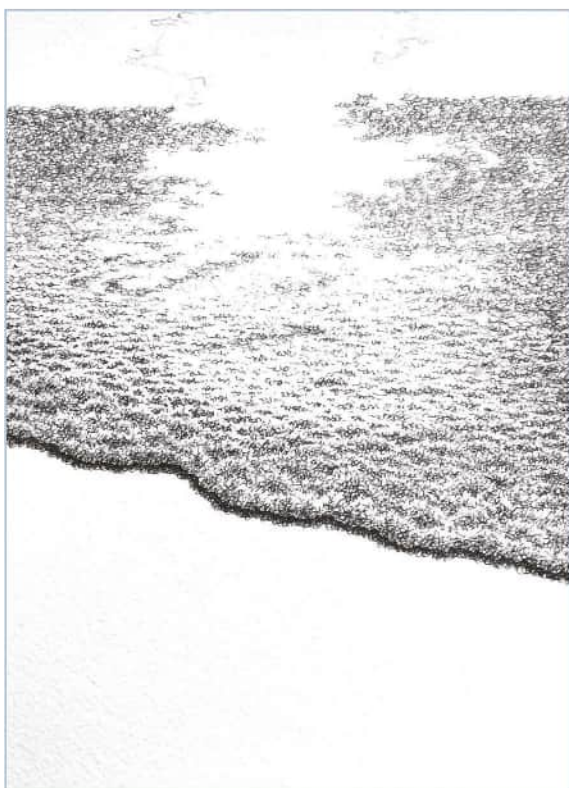


### ◀ Step 3

Using the 0.1 pen, now draw the initial small line of waves; these are like tiny cumulus clouds. Keep them irregular and of varying sizes and shapes. Add a little scribble to the lower half of each leaving their crests white.

### Step 4 ▶

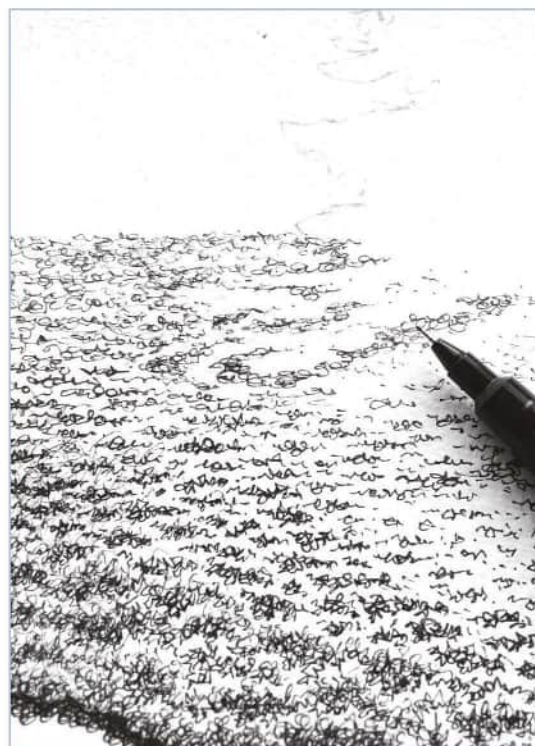
Working up the page the next wave layers can now be drawn in using the same technique; be sure to adopt different sizes and shapes to give the feeling of movement. Remember your photo reference is just a guideline so there is no need to copy wave for wave.



### ◀ Step 5

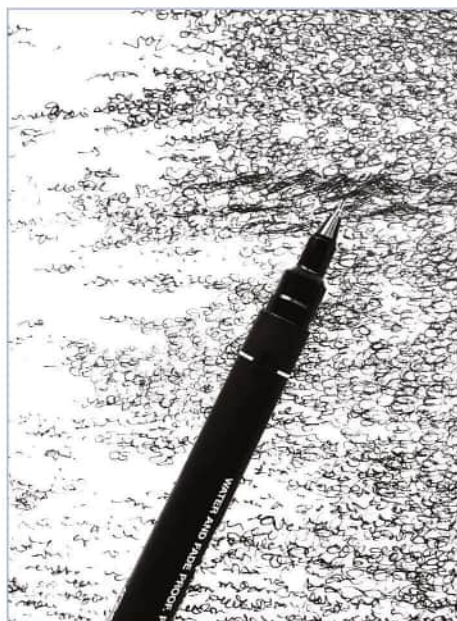
Working up and back towards the open sea our cloud-like marks slowly evolve into small 'hills', which are longer and thinner and should be understated near the centre where the light is stronger. Some of the serpentine eddies can be added at this stage in the middle distance to give an extra feeling of movement.

Leaving the pencilled centre area white, use a light sideways scribble each side, making heavier marks towards the edges. Over-scribble the darker areas with the 0.3 pen leaving various small white patches to resemble random sparkles. A few extra sideways scribble patterns can be added in the centre white area to break it up and a few dots here and there will help punctuate it.





## Demonstration *continued*



### ◀ Step 6

Using the 0.3 pen in the darker areas now add heavier waves in solid black form; these will resemble low mountain

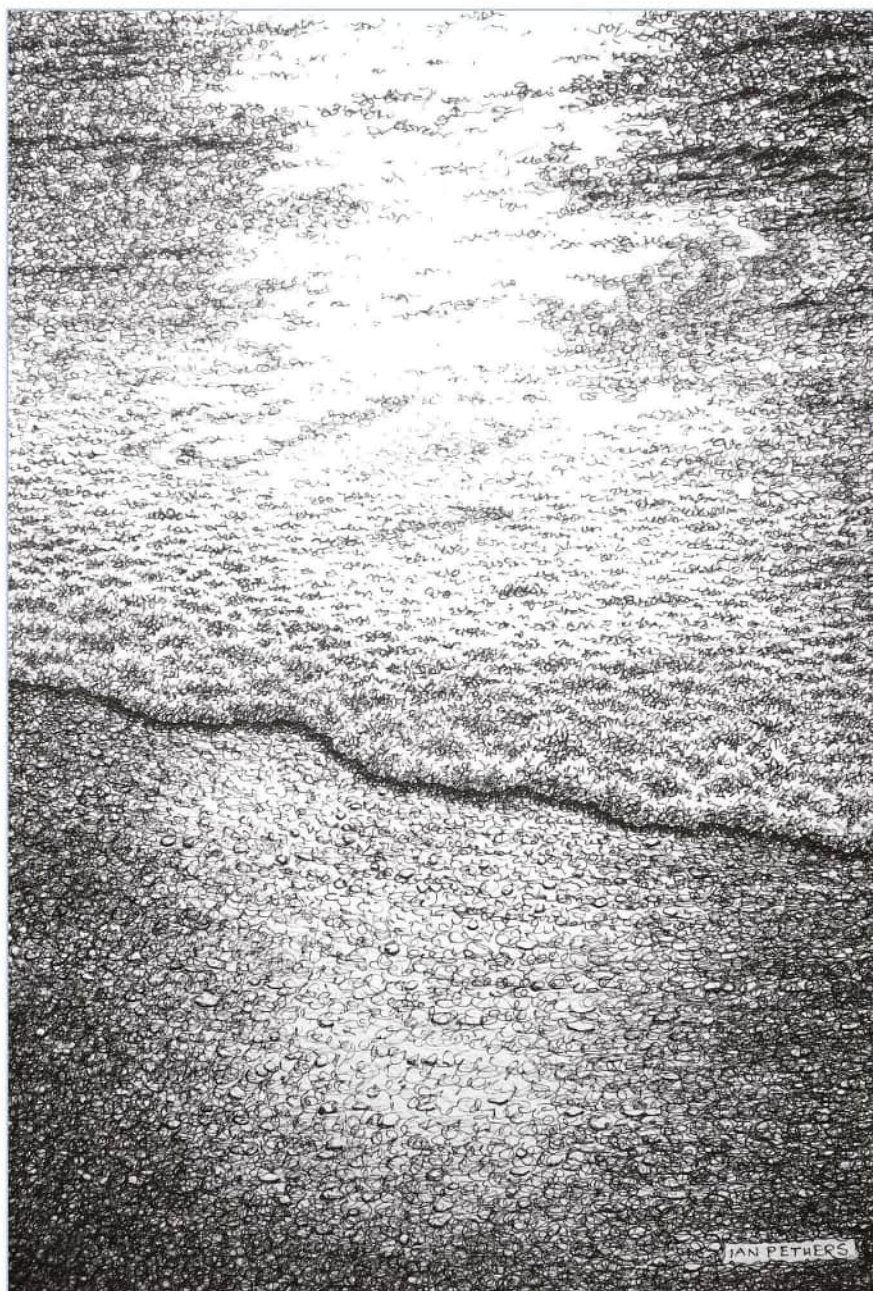
ranges on a snow-covered land. Don't overdo this; three or four of the mountain range-type marks each side will suffice.

### ▲ Step 7

Now turn your attention to the shore. I chose a pebble beach to give the drawing more impact and a texture worth exploring. This works best if the texture follows curved arcs across the page which can be drawn in pencil initially before using the 0.1 pen to follow the pencil line using a tight random scribble motion. This stage is more like writing than drawing; you could say the foreground is made up of a thousand doctors' prescriptions! You might even like to make some of these marks into actual text referring to the sea.

### ◀ Step 8

Once again work heavier towards the outer edges making these areas as dark as possible and likewise with the immediate foreground; there is no light without the dark. You can pick out individual stones by underlining shadows to the open loops which have been left behind.

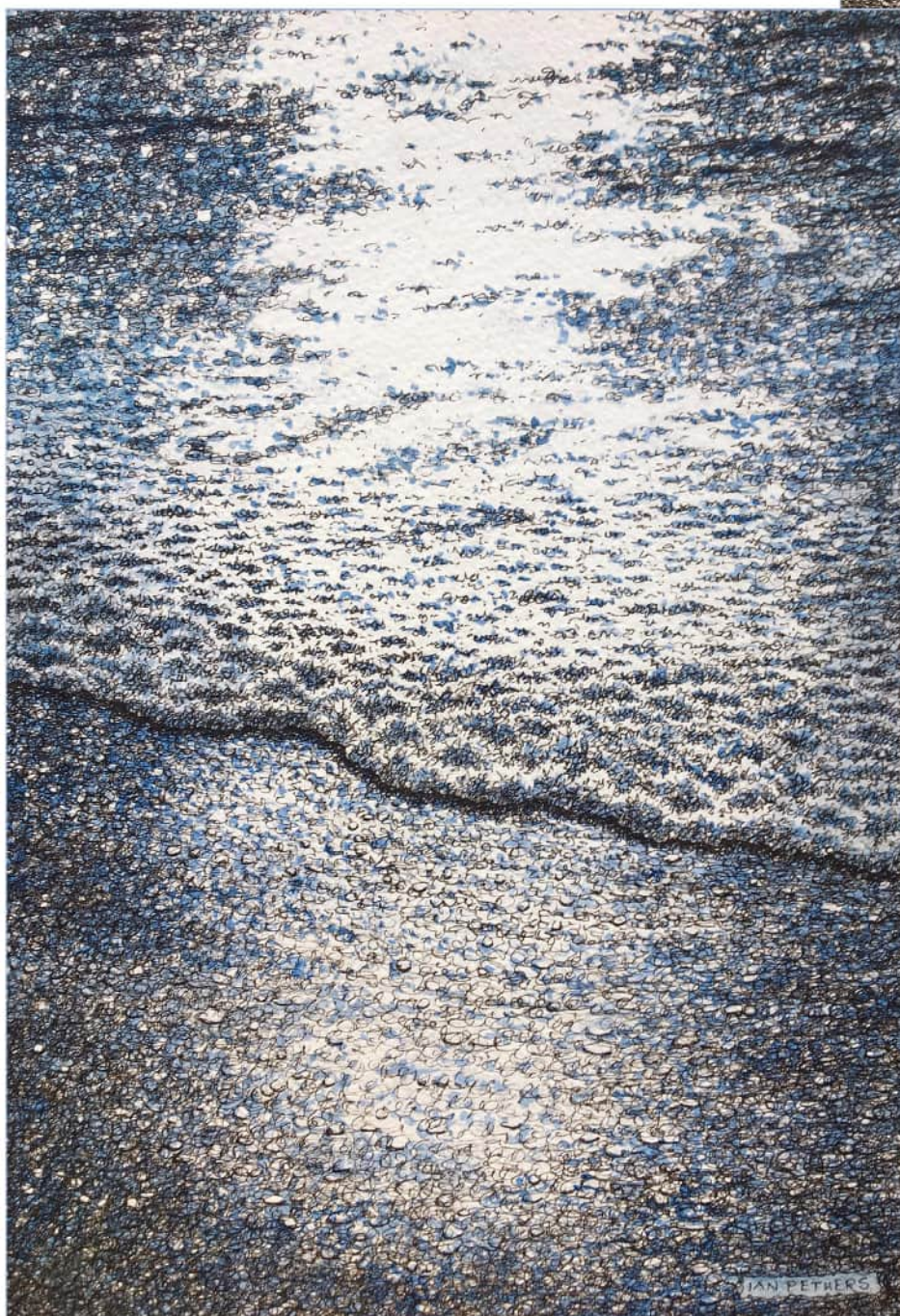






### ◀ Step 9

To add colour, dilute your chosen watercolour blue to the right consistency and starting at the top of the page, work with a circular motion of the No. 1 brush, leaving islands of white paper, some of which can be painted over later if there are too many. Remember to leave the large centre area white but the odd spot and fleck of blue will give it more credibility.



### ▲ Step 10

Working down to the visible waves, colour only the lower halves leaving the crests white. Leave less of a white crest on the waves close to the edge as these will reflect less light.

### ◀ Step 11

Use a similar process for the shoreline, laying colour only onto the ink marks that should be lighter, once again in the centre. Be sure to leave any obvious stones white. Don't be tempted to overdo things; put your work to one side and view it again after a few hours. If in doubt, photograph it to see how it looks in a reduced form, that way you will see if any adjustments are needed.

### ◀ The finished painting

*The Moonlit Shore*, ink and watercolour, 11½×8¾in. (29×22cm)

### Ian Pethers

See similar work on Ian's Facebook page: Ian Pethers Ink Drawings or on his website [www.glenrockstudio.co.uk](http://www.glenrockstudio.co.uk)



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watercolour

Wed 27 Sept



Using strong lights against  
strong darks for impact

Wed 25 Oct



People really aren't scary

Wed 29 Nov



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Tonal portrait

Wed 13 Sept



Monochrome portrait

Wed 11 Oct



Line-and-wash portrait

Wed 22 Nov



Mixed-media portrait

Wed 13 Dec



Layered portrait

Wed 17 Jan





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Tues 17 Oct



**Autumn glow**

Tues 14 Nov



**Winter landscape**

Tues 5 Dec



**Season's change**

Tues 23 Jan 2024



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# Oil painting for beginners

**Part 9** This month, **Paul Minter** tackles colour value substitution in a bid to ignore local colour and work with tone

## Learning objectives

- How to favour tone over colour
- Work from a black-and-white photograph
- Be inspired by the Fauvists

**M**y mother was very interested in art, in history, opera and ballet. Her tastes were rather orthodox and that rubbed off on me. When I was at art school, we had weekly lectures on

art history which opened up a world of art that my mother had simply not bothered with. She had never been keen on modern history or twentieth century art. As my interests expanded, I came to know a bit about Abstract Expressionism, Pop Art, Brutalism, the Bauhaus and The Bleu Rider School, among others. Athena posters popularised Klimt, Mucha and the Pre-Raphaelites. Almost everyone I knew had a copy of Klimt's *The Kiss* on their wall.

I remember being introduced to Fauvism, and I really hadn't a clue what

it was. *Les fauves* means 'the wild beasts' but to be honest the epithet did very little to help me understand what the artists in this group were doing. Decades later when I was learning to paint, I was introduced to the term 'colour value substitution' and the whole thing suddenly made sense, because that is what the Fauvist painters were doing.

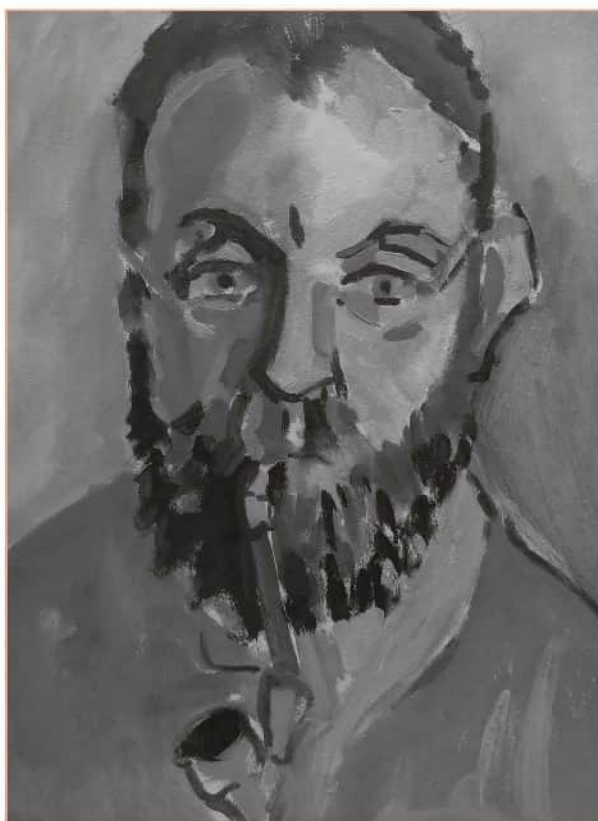
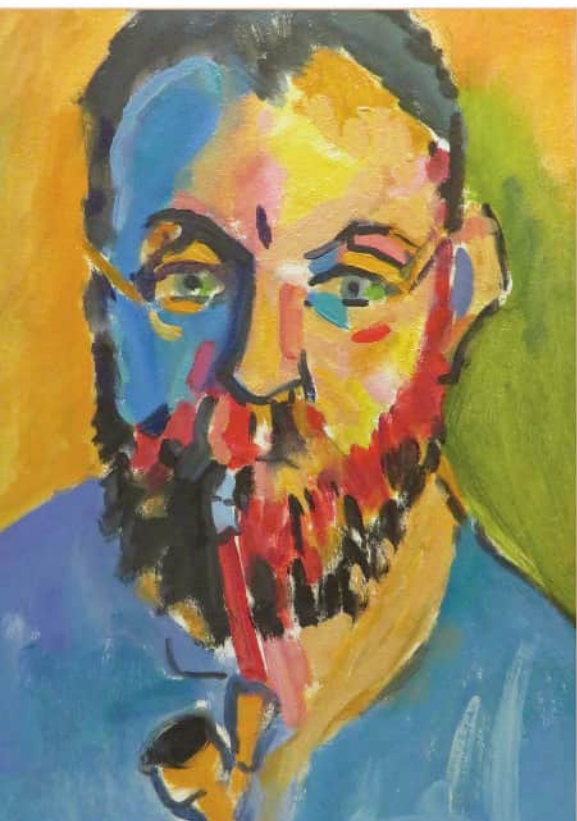
## Tonal value

In my articles this year I have been banging on about the importance of value in painting: tonal value, the difference between the darkest darks and the lightest lights. Most of us now carry a mobile phone that can take a picture and, with the flick of a switch, turn that into a black-and-white image. We can check tonal value by converting any image into greyscale.

We understand images because we see the values, all the darks and lights are in the correct places, but what would happen if you changed the colours? We could substitute a value 5 red for value 5 blue, an orange for a green, a yellow for a blue. If the values are in the right places, the brain will still accept and understand the image. So now we understand what the Fauvist painters were doing. They were using the



▲ All colours have a natural value. Red, for example, is usually value 5 which is mid-grey; blue can be much darker; and yellow will always be lighter.



◀ **Study of a portrait of Matisse**, painted in 1905 by Andre Derain, oil on canvas-covered board, 15¾x11¾in. (40x30cm) alongside a black-and-white version. Imagine how shocking this must have been in an age before disco lighting and colour photography, when people were expected to be flesh coloured. Picasso's paintings work in the same way. Look for example at his *Weeping Woman* in Tate Modern. The moment you allow a person to have a face that is orange, with purple hair and green hands, anything is possible.



correct values but substituting any colour for any other that was of the correct value.

In classical painting artists spent much time modelling things in their compositions, indicating lights and shades,

defining or blurring edges. Modern painters showed that there was a simpler way of achieving a similar end, and that was simply to outline everything. Draw a cup and colour it in; you still know,

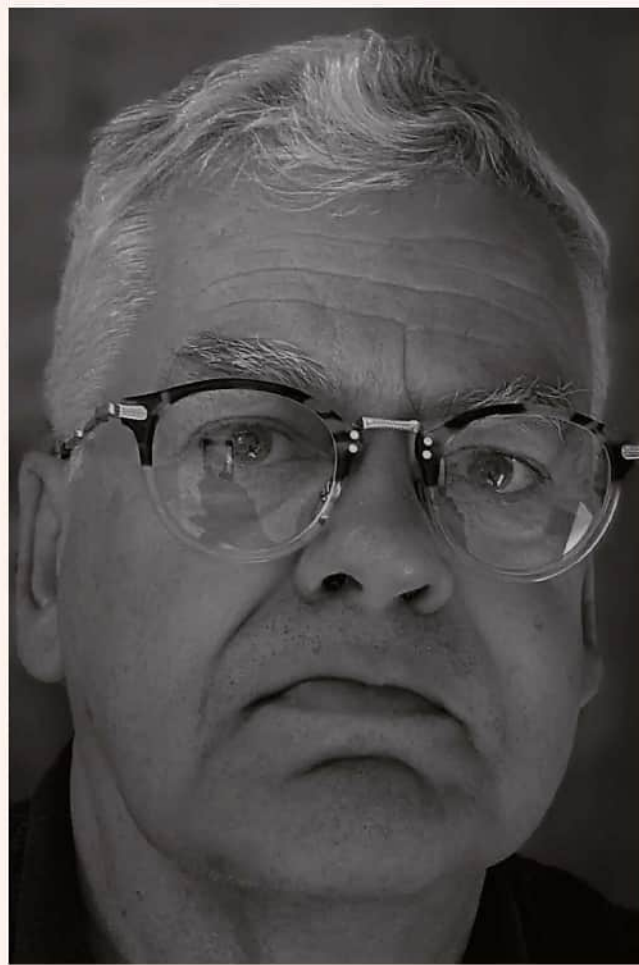
even with no shading, that it is a cup.

Modern painters would reject so many of the past practices, yet audiences were still able, and eventually willing, to make the adjustment. <sup>[P]</sup>

## Demonstration *Michael*

Today I am demonstrating a Fauvist-inspired portrait. Please refer to the colour photograph and its black-and-white version as you paint along with me.

◀ Your reference photograph for this demonstration and its black-and-white version



### You will need

#### ■ Surface

- Canvas-covered board 14×9¾in. (36×25cm)

#### Oils

- Cadmium yellow light
- Cadmiun yellow medium
- Cadmium orange
- Cadmium red light
- Alizarin crimson
- Dioxazine purple
- Ultramarine blue
- Turquoise
- Sap green
- Titanium white
- Ivory black

### Step 1 ▶

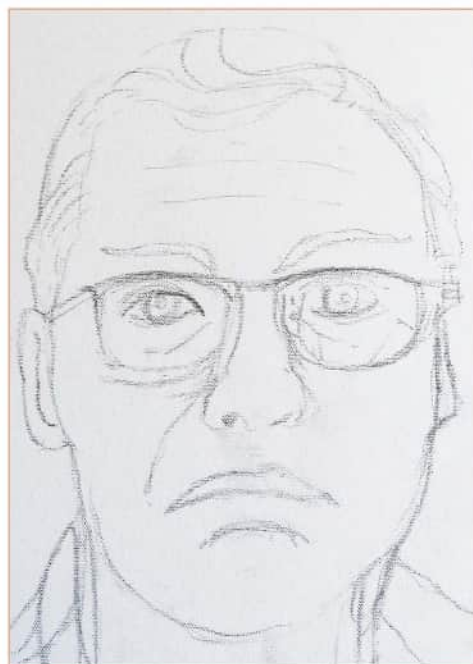
1 I began with a pencil sketch on a white canvas-covered board. Don't make the painting too big but make the head fill most of the space. I am not a portrait painter so I am not too concerned with getting a likeness. I will be happy if it looks human.

2 I laid out my palette with a range of bright saturated colours. I always use a light and a dark version of each primary colour, a version of each secondary colour, and titanium white. In the final stages I also need ivory black. Taking a photo of the palette and turning it to greyscale (as you see opposite), I can see what values the colours have and that can be surprising.

3 I am going to paint the lighter colours where the highlights are and darker ones to indicate shade.

### TIP

I tried to ignore the colours and only think about tonal values. I suspected that this would be impossible so I decided to follow a guiding principle of yellow and orange on the light side, and blue shadows.



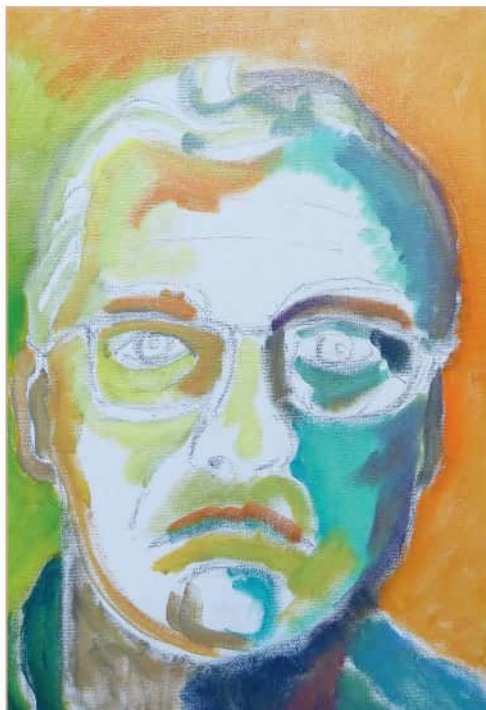


## Demonstration *continued*



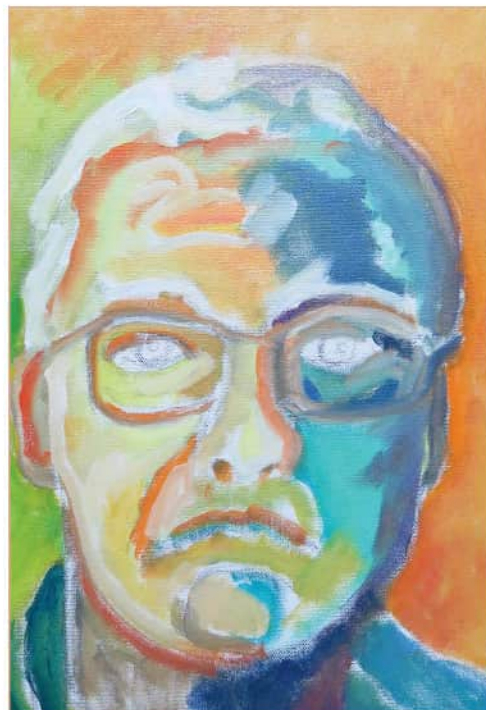
### ▲ Step 2

I painted directly onto the white base and at first allowed the gaps between the colours to stay white.



### ▲ Step 3

Quite early in the process I painted colour into the background so that I could judge the colours against the surround and make contrasts.



### ▲ Step 4

Having started with the lightest and darkest tones I filled in the areas between.



### ◀ ▶ Step 5

I needed to define the detail and to work up the painting. I added more colours and details but ignored the very darkest lines and the areas that would be black.







### ◀ ▶ Step 6

Now I was happy with the painting, I added the black lines; these are called bridging. They don't have to be black, but the contrast gives the whole painting more punch. The finished painting is just a sketch, but it illustrates the point. I found it hard to ignore the colours of reality; I wanted the lips to be red and the eyes to be green with black pupils, but I did manage to make the whites of the eyes not white.



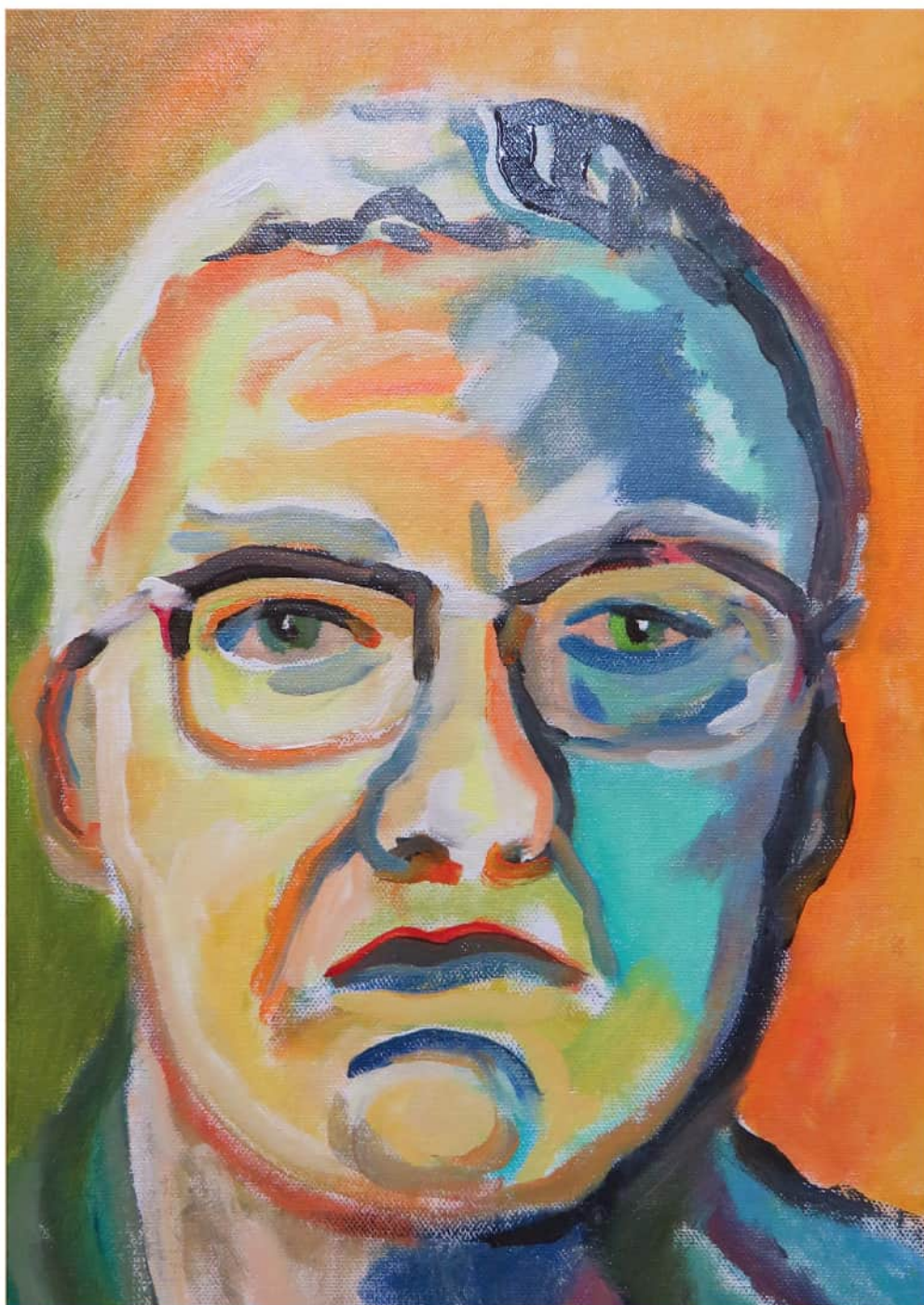
### ► The finished portrait

*Michael*, oil on canvas-covered board, 14×9¾in. (36×25cm)

Try this exercise for yourself; it is great fun and hopefully you will find it liberating. Look at paintings by Derain and Picasso and apply what you see to portraits of people you know. Be bold. Finally, I suggest that you don't make paintings of beautiful people or people who know you too well and will be upset by strange colours. Neither you nor they should care that they end up purple and green.

### Paul Minter

Paul is considering leading oil-painting classes in Hannington, Wiltshire. Please contact him via his website or follow him on Instagram if you would like to be kept informed. Visit [www.paulminter.com](http://www.paulminter.com) or Instagram: paulminterartist





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# The balancing act

Head to the beach to experiment with a variety of watercolour techniques and paint a stack of pebbles, with Kerry Bennett

## Learning objectives

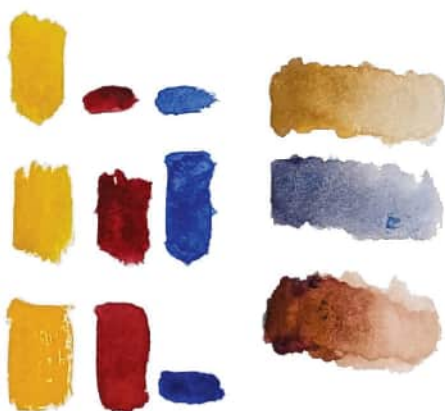
- Work with just three colours
- How to add natural detail and texture
- Build confidence with your brushstrokes

I had great joy in painting these pebbles. Not only are they beautiful in all their shapes and colours, but it is also a great exercise in tonal values, mixing colours and hard and soft edges. This painting was created using only the three primary colours: ultramarine blue, alizarin crimson and cadmium yellow.

## Colours

Mixing colours is one of the trickiest aspects of painting. It is all too easy to end up with a selection of muddy colours to apply to your painting and as we all know, mixing the three primary colours will give black or neutral grey, depending on how much they are diluted. By carefully mixing them however, you can train your eye to see the subtle changes in colour made by adding varying amounts of another colour; this is known as the colour bias. Creating a warm/cool colour wheel (over the page) will help with this.

When you purchase a basic set of colours, you will usually see yellow, blue and red pigments in both warm and cool variants. Cadmium yellow contains more



▲ Experiment with your three primary colours

► Your reference photograph for this project, *The Balancing Act*

## TIPS for painting *The Balancing Act*

- I find it very helpful to use a white plate on which to mix my colours. I put a pea-sized amount of each on the edges of the plate then drag in as much as I need to mix the correct colour.
- Although the paler colours will need diluting a lot, you will also need that same colour but darker and of a thick, creamy consistency to achieve the tonal value that is needed; this means more pigment and less water. The best indication of whether a colour is correct or not is to dilute a small quantity and test it on a piece of paper.
- When wetting a pebble, take your time to spread the water and saturate the paper evenly, and apply two or three coats of water whilst keeping the brush moving. When the paper is no longer glossy and it has a sheen, where you can see the texture of the paper, it is then ready for you to add your first coat of diluted paint. When you then add the darker shadow paint to the underside of the pebbles, this thicker mixture should flow nicely giving the soft edges you are looking for.






## Watercolour

red, making it a warmer yellow, whilst lemon yellow has a little blue in it, making it a cooler yellow. If you wish to make fresh zingy greens, using a cool yellow with a cool blue will give you brighter greens as you are only using two of the primary colours, yellow and blue. If you use ultramarine blue instead of, say, Prussian blue, your mix will have a little more red in it and you will, in effect, be mixing all three primary colours (lemon yellow with a tiny amount of blue, and

ultramarine with a tiny amount of red), which will give you more of a muddy green.

Painting these pebbles is a great exercise in getting to know the bias colours. The practice will help with your paint mixing, thus creating fresher colours – or not so fresh, depending on what you want to paint. 

► **How to create a cool/warm colour wheel**



## Demonstration *The Balancing Act*

### You will need

#### ■ Surface

- 300gsm NOT watercolour paper 15×11in. (38×28cm)

#### ■ Winsor & Newton Professional Water Colours

- Ultramarine blue
- Alizarin crimson
- Cadmium yellow

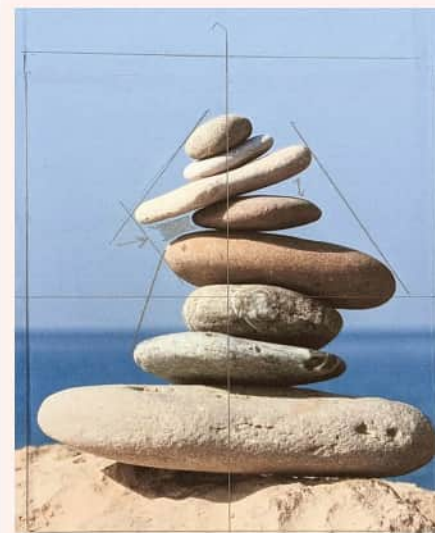
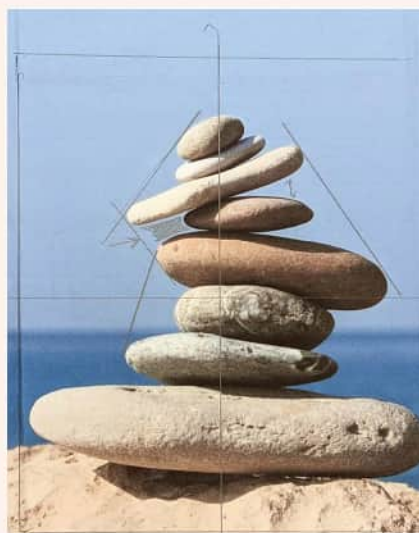
#### ■ Brushes

- Rounds Nos. 12, 10 & 6

#### ■ Miscellaneous

- Masking fluid
- Masking tape (to tape all four sides of the paper to a board)
- Paper kitchen towel

Two containers of water (one to clean your brush and another to use for mixing colours up or wetting the paper)



### Step 1 ►

Let's get to it and begin by drawing our pebbles. From the reference image, note where the balancing point is (I drew a vertical line to show you what I mean)

then look at the angle of the pebbles, and note the negative space between each and how far each pebble hangs over another. I drew a few angles to help you to see the overhangs.

Look at the shape of each pebble and its thickness, and draw the dark shadows along the upper edges. These shadows have hard edges and will be painted in last using a wet-on-dry technique.

### ◀ Step 2

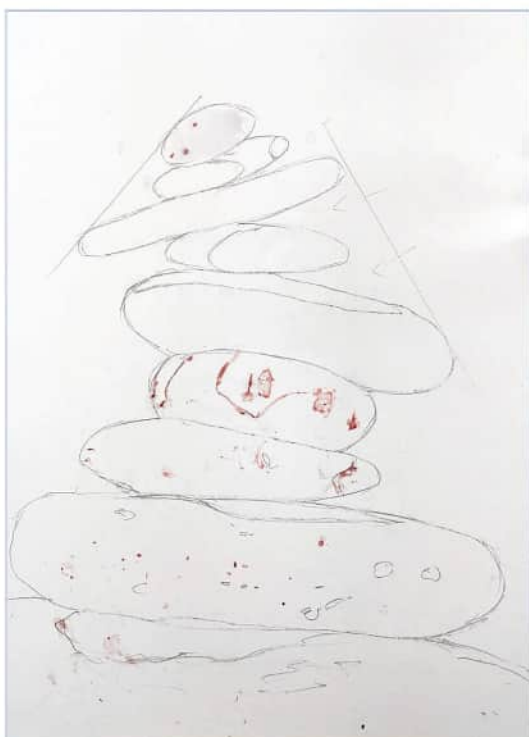
Once you are happy with your drawing and the pebbles look balanced and not about to topple over, mask out (using masking fluid) a few of the white lines on pebble six (top to bottom) and a few marks here and there to add texture later.

### Step 3 ►

1 Let's start with the first pebble. You will need at least three tonal values – light, medium and dark – and try to get as close to the correct colour mix as you can. Test a very diluted (light) mix of the three colours on a spare piece of paper and check that it is the correct colour.

2 Wet the entire pebble well, apply the diluted colour all over then add a darker (medium) mix to the shadow underside. Pay attention to the shape of this shaded area as it defines the shape of the pebble.

3 Add another layer of this darker mix, but this time thicker, to the bottom to give it a three-dimensional effect. If this third layer is not dark enough, you might need to add more pigment (usually blue) to the mix.





## ▼ Step 4

1 Let's move on to the third pebble (as skipping one gives the first pebble time to dry so the colours won't bleed). As this one



has a more yellow hue, take a little of the first pebble's diluted mix and add more cadmium yellow. Test this diluted light mix on the spare piece of paper. Try to match it as close as possible to the reference image and look at the shape of the shaded area and paint it as you did for the first pebble.

2 Always try to add the layers of tones whilst the paper and paint are still wet. When applying the darker tones use smaller amounts of paint; in this way you have more control. If you find your pebble is getting streaky, dry it completely with a hair dryer then re-wet with clean water and continue to apply the layers to create the darks.

## Step 5 ►

1 The fifth pebble is next and you can see this is more orange-red so add more red and yellow to your mix. When you achieve a similar match, you will have just made burnt sienna!

2 By now you might be able to see how to create all the other colours, just by playing around with quantities and varying the thickness of the paint for the tonal values.

3 On to pebble seven and you can see that you will need a lot more blue in your mix.

4 Where there is a dark hole in a pebble, paint it with the medium shadow mix whilst it is still wet to give it a soft edge then, when adding the darkest shadow



to the pebble, you can sharpen and darken this hole at the same time.

5 Look at pebble number eight; it is standing on a large light-coloured stone that causes the light to reflect against the underside of the pebble. To achieve this lightness, and after you have applied the first coat then darkened a couple of times, remove some pigment in one horizontal brushstroke using a soft large Round brush – just enough to lighten the underside. This last pebble will have a more diluted yellow-orange hue.



## ◀ Step 6

1 Once you have painted the remaining pebbles in the same fashion, you can move on to painting the very dark hard-edged shadows on the tops of pebbles numbered two through eight. For this you will need a lot of each pigment, but with extra blue, in a dark thick almost-black mix. Paint these as you see them, looking at their shapes and how far they are cast to the right of each pebble.

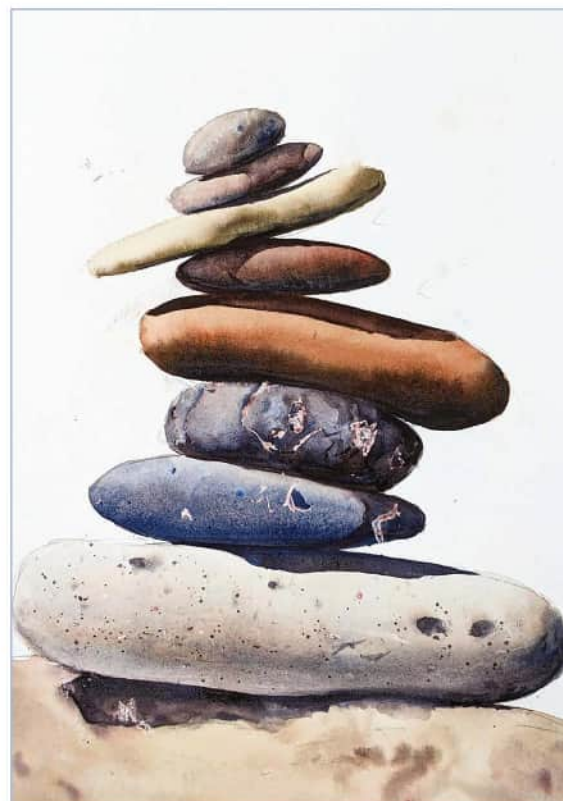
2 Notice how they are not a solid black. As the shadow grows, it fades a little so that you can see the colour of the pebble beneath it. The shadow just adjacent to the pebble above is very dark so paint a dark mix here and, where it fades, dilute it with a little amount of water to lighten it.

## ◀► Step 7

At this stage, step back from your painting and note all the tonal values. Are all the shadows of the same tonal value? This is the time to adjust them, if needed.

## TOP TIP

Every so often throughout each stage of your painting, take a few steps back or stand it somewhere for you to have a good look and adjust tonal values to make the areas of the painting tie together.





## Demonstration *continued*

### Step 8 ▶

1 Using your leftover dark mix and a dry-on-dry technique, give each pebble a varying amount of texture. This dry-on-dry method is achieved by adding a very small amount of thick dark paint on the brush so that when you make a brushstroke, using the side only of the bristles, it picks up the texture of the paper, creating marks that will give the pebbles plenty of texture and realism.

2 If you paint too large an area, because you have too much paint on the brush, just tap it on a tissue to remove some of the paint.

3 Flicking a little paint with the brush on some of the pebbles completes this stage nicely.

4 For the dry-on-dry and flicking techniques a stiff Round brush No. 6 works best.

### ▼ Step 9

1 When all is dry, remove the masking fluid and you will see how it leaves flat white shapes. Use a soft damp brush to drag a little of the paint onto these shapes, giving them just a little bit of colour. Note how the white stripes have colour but also tonal values.

2 One more look at a distance to see if all the darks are of the same tonal value and your painting is complete.



### Kerry Bennett

Kerry is a professional artist and art tutor living in Battle, East Sussex UK. She holds regular online watercolour lessons including live Zoom classes and workshops. Kerry also teaches, demonstrates and runs workshops throughout East Sussex and Kent. Visit Kerry's website and sign up to her newsletter for full details. Visit [www.kerrybennett.co.uk](http://www.kerrybennett.co.uk) or Facebook and Instagram: [kerrybennett.artist](https://www.instagram.com/kerrybennett.artist)



▲ The finished painting *The Balancing Act*, watercolour on NOT paper, 15×11in. (38×28cm)





Hazel Soan

JUNE 30  
to JULY 6  
2024

# Paint with Hazel Soan at Dumfries House, Scotland

Dumfries House. Photograph: Nacho Rivera

**A special one-off opportunity to participate in a tutored watercolour painting programme hosted by Hazel Soan at one of Britain's finest and most exclusive Royal country estates**

## Dumfries House

**H**is Royal Majesty King Charles III rescued the Neoclassical 18th century Dumfries House and its collection of Chippendale furniture from being sold in 2007 and has since lovingly restored the house and grounds. It is only in the last year that the gardens, arboretum and woodlands have matured and blossomed, making it the right time for artists to be in residence.

## Painting with Hazel Soan at Dumfries House

Hazel Soan is a versatile professional artist, who has written many instructional books and was one of the judges for the TV series *Watercolour Challenge*. On this semi-structured tutored painting programme Hazel will be working and teaching in watercolour each day. There will be lots of *en plein air* painting in the grounds and gardens as well as some still-life and portrait painting and group demonstrations. All abilities and media are welcome.



▲ Hazel Soan *Poppies, Gravetye*, watercolour, 30×22in. (76×56cm)

Your base for the week will be in the beautiful and expansive Queen Elizabeth II Walled Garden which will be full of colourful displays of roses and

delphiniums in early July and where there is also the vegetable garden and traditional greenhouse. You will have exclusive use of the Pavilion in the walled garden for indoor painting, teaching sessions and storing your equipment. You are free to paint anywhere on the estate which includes lakes and fountains, an arboretum and woods and a river, as well as bridges, pergolas and gates, and Dumfries House itself.

## Accommodation

You will be staying in the beautiful Dumfries House Lodge, which is on the Estate enabling you to paint from dawn to dusk. An event host will be with you at Dumfries House to take care of everyone and all the arrangements, and help you have the best experience possible.

## Details

- Dates: June 30 to July 6, 2024
- Number of students: 8 to 10
- Price per person: £3,325/US\$4,150 (no single supplement)
- Price includes: 6 nights' accommodation at Dumfries House Lodge, all meals, studio facility, private tour of Dumfries House, host artist and event host.

For more information please contact [events@spencerscott.co.uk](mailto:events@spencerscott.co.uk) t +44 (0)1435 864360



# Develop your skills

## Part 3 How to create curved surfaces, using transport and vehicles as your inspiration, with Tim O'Brien

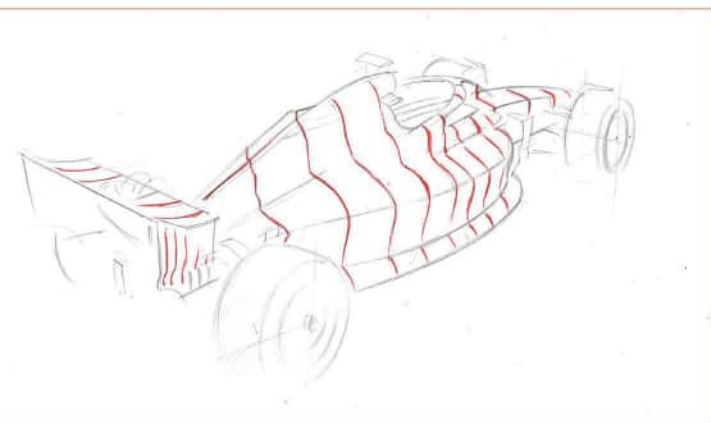
### Learning objectives

- Understand how to create the illusion of curvature
- Draw lettering and logos on a curved surface
- Transfer these skills to drawing transport topics

### You will need

- Sketchbook
- HB, 2B or 4B pencils
- Fineliner pens or Binos

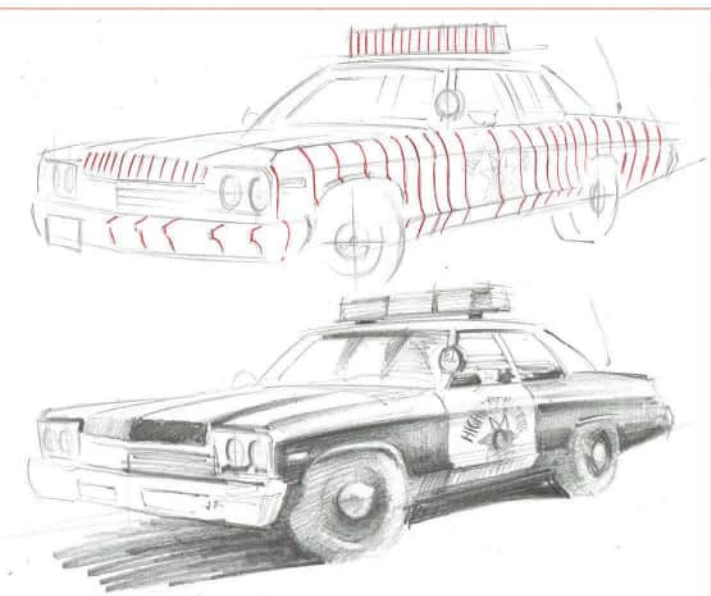
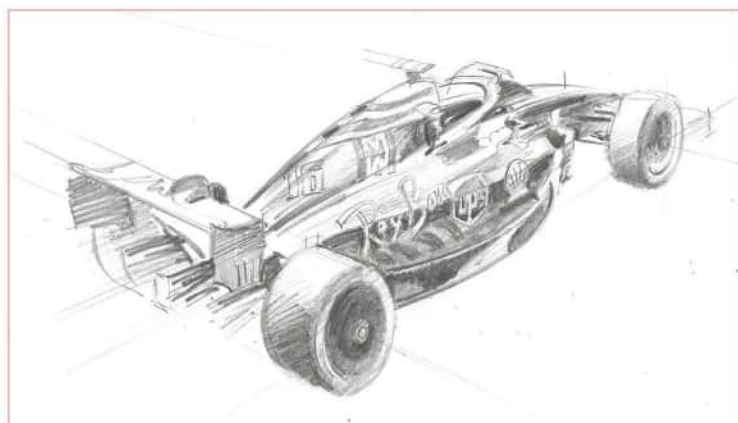
You see, but you do not observe, said Sherlock Holmes in *A Scandal in Bohemia*. Training your grey cells in how to observe, allows you to learn and remember more about what you are drawing. This is especially true when you draw something new, as it will heighten your awareness and focus your mind with



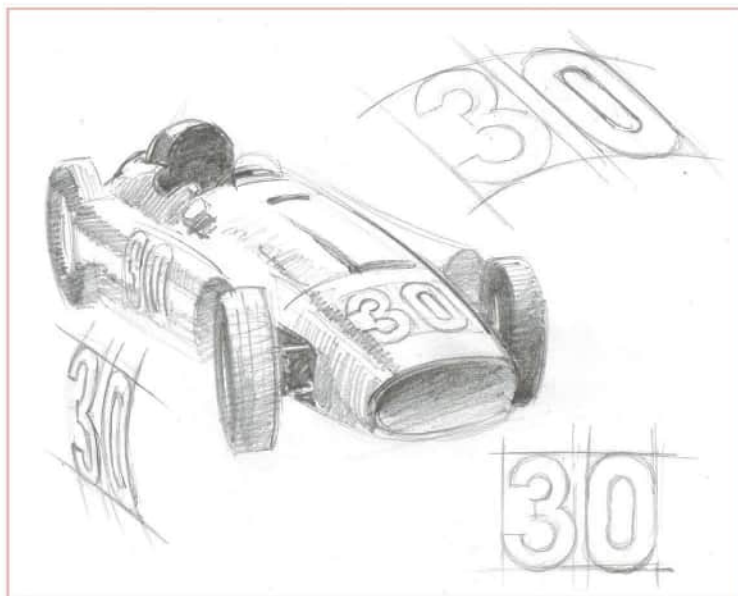
▲► Analyse photographs from a variety of viewpoints or make a plastic model kit of your subject to learn about the shape

and form; just as you would by studying a human skeleton with figure-drawing. This will help you determine where to place the

right shading. Draw preliminary sketches highlighting the contours as seen in this view of the Ferrari SF-23 racing car.



▲ A couple of sketches of a 1970s Dodge police car, the type seen in the *Blues Brothers*' movie. Again, I drew contours on the preliminary sketch in red Biro to understand the body shape of the vehicle, even down to the shape of the fender and bonnet. This will help you place the correct tonal value of shading, highlights and reflected light in the right place.



▲ As well as using shading to create curvature on the vehicle panels, lettering can also be used to help create the contour. Imagine it starting as a flat decal transfer, the same ones you use with model-making that you will then apply to your model. Even on the real thing, they are applied as vinyl graphics, which is a similar method, but on a larger scale.





▲ **RAF Dakota**, oil on canvas,  $23\frac{1}{2} \times 36\frac{1}{4}$  in. (60×92cm). This paint is inspired by a RAF Dakota in the mid-1950s. Note how the roundel on the rear fuselage is curved to reflect the shape while the windows and fin flash on the tail is flat. Being highly polished also creates challenges with reflected light, highlights and shadows, but placed correctly can help convey the curvature.

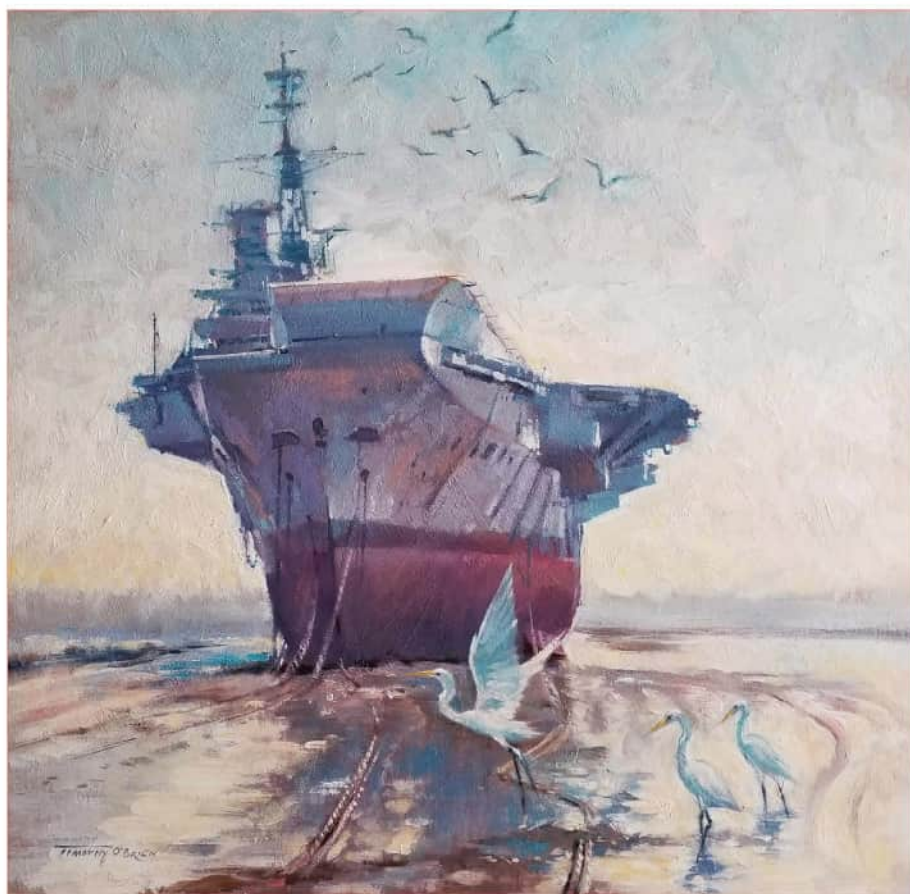
what you see.

If you want to paint or draw planes, trains, ships, and automobiles, then you will know that they come in all sorts of shapes and sizes. Their curved panels give them their distinctive look and characteristics. In turn, this gives the artist a challenge in how to create that three-dimensional form and how the outline profile can affect the appearance. It is only by developing your observational skills in studying these forms that you will understand your subject.

As you will no doubt have discovered, the more visually pleasing a subject is, the more difficult it is to get it looking right in your artwork. Take the Supermarine Spitfire for instance. One of the most beautifully designed aircraft in the world and while it looks wonderful, the elliptical wings and the wing root, where they meet the fuselage can be very challenging. But with the right shading, you can reproduce the look of the machine you are depicting.

### Accurate renditions

Another challenge is lettering, stripes, roundels and logos on transport and trying to depict them correctly, so they conform to the shape and contour of the piece of machinery you are drawing. Get it wrong and you can turn your curved panel into something misshapen or even flat. Get it right and the lettering and logos will help you

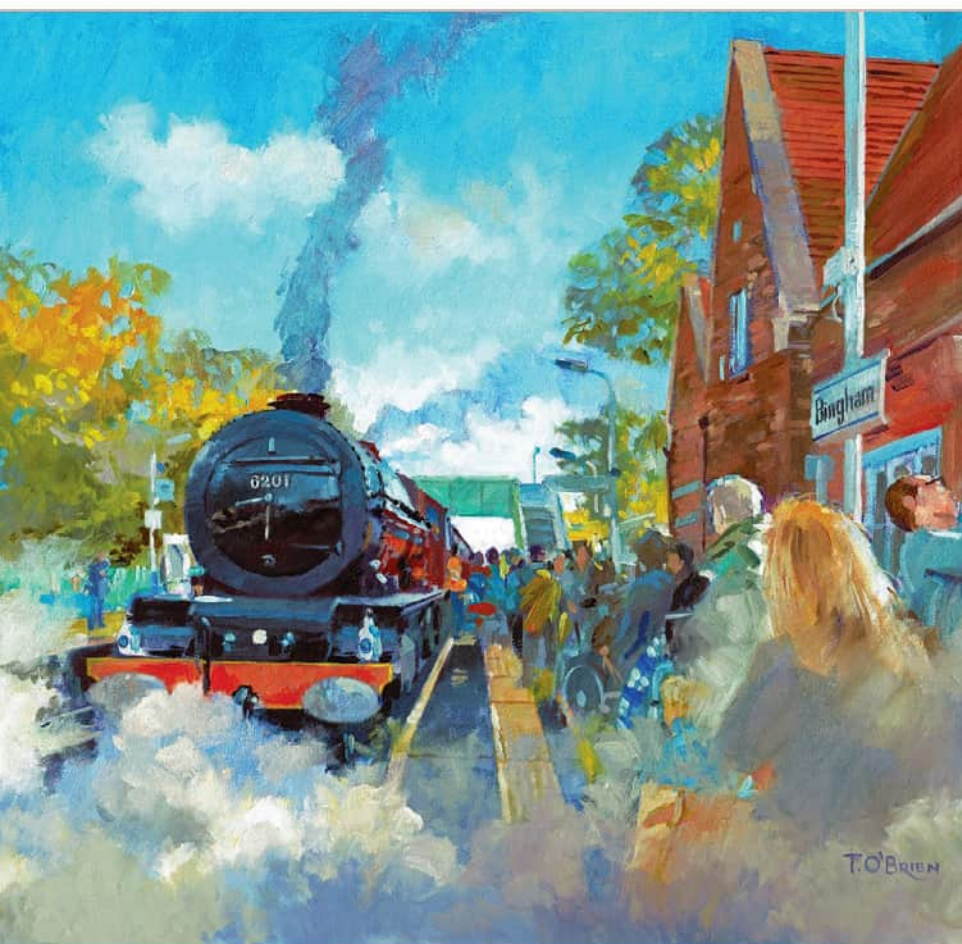


▲ **The Winged Messenger Takes Flight**, oil on board,  $15\frac{3}{4} \times 15\frac{3}{4}$  in. (40×40cm) The former HMS Hermes at the Alang shipbreaker's yard in Gujarat, India in 2020. I used reflected light at the top of the bow, under the ski ramp to create curvature and another strip of reflected light on the top of the ramp. Shadows were also used on the hull.





▲ **Zeppelin**, oil on primed plywood, 16×24in. (40.5×61cm). Zeppelin L59 of the German Imperial Navy during its long-distance resupply mission to the beleaguered garrison of Germany's East Africa colony in 1917. Reflected light, shadows and the warm glow of the sun recreate the cigar shape of the airship.



▲ **A Princess Arrives in Town**, oil on board, 11¼×11¼in. (30×30cm). The preserved steam locomotive 6201 Princess Elizabeth arrives at Bingham station to take on water. Light, shade and reflections on the boiler door have recreated the domed effect. The same too with the rest of the cylindrical boiler.

define the curvature of what you see to make your art more realistic.

Light and shade also play a major role in helping to define curves, especially with highlights from a light source, shadows and reflected light. I find the best way to work this out is through pure observation by studying how the piece of machinery is made. If you are a model-maker, you might consider constructing a kit of your subject to help gain an understanding by observing the cross-section formers and panels. But don't worry if model-making isn't your thing. A visit to a car show, boatyard, airport or museum to make quick sketches of details will help you gather specific information about how a machine is made.

### Practical exercises

To help you understand the principle of recreating curved surfaces when drawing transport topics, try the exercises found on page 72.

After practising with pencil sketches, try working the colour. Here are some examples of my work for inspiration. [LP](#)

### Tim O'Brien

Tim is a full-time artist, tutor, author and printmaker. He has a teaching qualification and teaches a weekly art class in Nottingham. His work can be seen in the collections of the Duke of Rutland, the Royal Air Force Club at 128 Piccadilly, military bases and private individuals. More details at [www.timobrienart.co.uk](http://www.timobrienart.co.uk) and Instagram @timobrienart



# COMING NEXT MONTH

From demonstrations and exercises to practical advice and inspiration, *LP's* November issue is packed with all you need to know to draw and paint landscapes, seascapes, buildings, boats, woodlands, trees, still lifes and more. Be inspired by seasonal colour, sketching with line and wash, painting with a limited palette, and trying simple printing at home.

ON SALE  
12 September  
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## HIGHLIGHTS FROM THE NOVEMBER ISSUE



▲ **Nina Squire** demonstrates painting with soft pastels

► Follow **Susan Poole** step by step as she shows how to make a simple linocut

- Capture an urban scene in watercolour, step by step
- Paint a dramatic sky from a photograph using water-mixable oils
- How to paint a coastal scene using soft pastels
- Plain sailing – follow a simple line-and-wash demonstration of three boats
- Develop your skills – learn how to recreate the effects of speed and atmosphere in your paintings
- Be inspired by the Masters! Paint in the style of Edouard Cortès



▲ **Kerry Bennett** *Silver Birches*, watercolour on 300gsm NOT watercolour paper, 22×30in. (56×76cm)

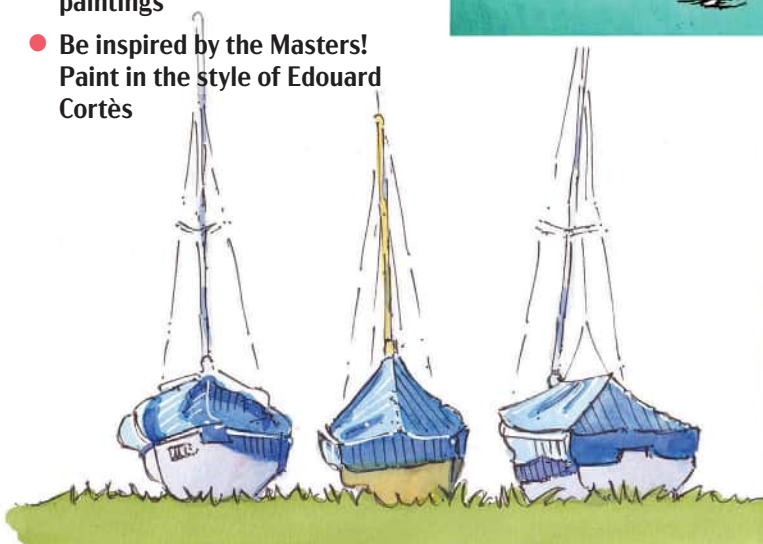


◀ **Tony Underhill** *Waiting for The Weekend*, line and wash, 8½×11in. (21×28cm)

▲ Join oil painter, **DJ** as he discusses the joys of painting *en plein air*



◀ **Tim O'Brien** *Blakeney Landy*, oil on MDF, 7×9½in. (18×24cm)



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# Online gallery

Jane Stroud's selection of works from our Painters Online gallery

[WWW.PAINTERS-ONLINE.CO.UK](http://WWW.PAINTERS-ONLINE.CO.UK)



◀ **Barry Hill** *Rapeseed on a Walk to the Tippits*, oil on wood panel, 16×20in. (40.5×51cm)

**B**arry Hill's paintings are often inspired by moments experienced while out walking. Here he describes how a magical moment on a walk near the Tippits Inn, near Nailsworth, in Gloucestershire, was the inspiration for this glorious rapeseed field, which he painted back in his studio. To see more of Barry's work, post a comment or upload your own image, visit [www.painters-online.co.uk](http://www.painters-online.co.uk)

'I have painted since my early 20s, and have lived in Stroud since 1972, but family and a teaching career intervened until retirement, when I began taking my watercolours outdoors to nearby locations. Being self-taught, I felt the need for professional guidance, so I owe much to artist, Julia Christie, whose Garden Studio group I joined in 2008 until she left for Skye.

'My paintings reflect a keen interest in the natural world and a lifelong love of landscapes in all their varied forms. Most of my work captures scenes from the beautiful hills and valleys around my home area, but I'm also captivated by the drama of the wild, rugged beauty of more remote places, especially the Scottish Highlands and islands. Walking the entire South West Coast path also proved very inspiring and provided a rich

source of material.

'Each composition is planned to create an element of drama heightened by light and space. I prefer studio work as it allows time to explore techniques and effects, so my landscapes are never entirely representational. I now paint mainly in oils, often on 3mm MDF board, which I can cut to any size. I use Winsor & Newton and Jackson's Artists' paints, applied with a range of Pro Arte Series A hog brushes. A palette knife may be used to create interesting marks and effects.

'My paintings are all initially inspired by a magical moment on a good walk, such as here as we neared the Tippits Inn, near Nailsworth. We'd already sheltered from one storm and now the thunderclouds were darkening as another approached. The rapeseed

glowed under the remaining blue sky. Beneath the trees, the path was lined with fresh blooms of cow parsley, my favourite springtime flower.

'Back in the studio I toyed with the composition, based on photos. It was easy to employ the rule of thirds, which I normally apply to my work. The curve of the path creates depth and leads the eye around the scene. Having determined the shape and size for a support, I decided to use a wood panel, which I prepared with a coat of white emulsion and two coats of gesso, before applying a watery yellow ochre acrylic wash. I often draw a basic grid to help sketch a quick outline, but the simplicity of this scene meant that wasn't needed, so I quickly drew the scene with a small round brush loaded with burnt umber thinned with Gamsol, an alternative I prefer to turpentine.

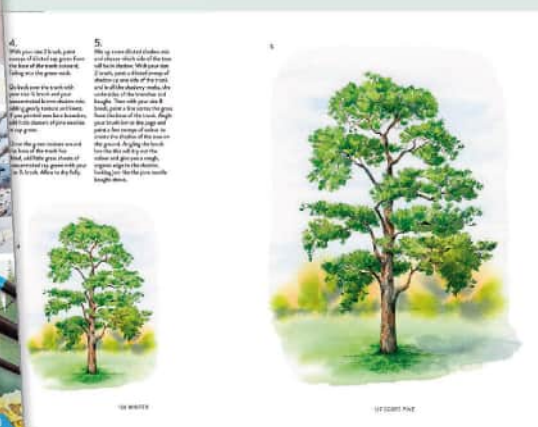
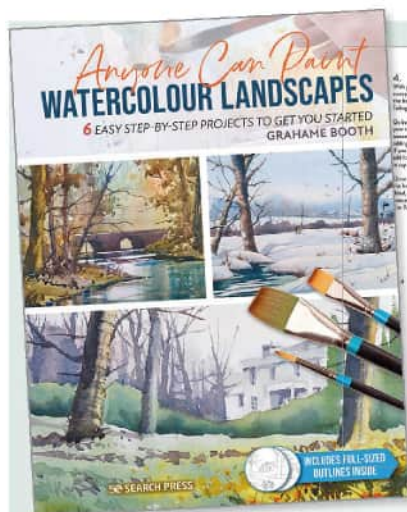
'Thin mixtures of ultramarine and burnt umber were laid in to establish the tones. With a limited palette of ultramarine, cadmium yellows (medium and pale), yellow ochre, raw sienna, burnt umber, raw umber and titanium white, the painting then developed in layers starting with thin colour washes to build up the underpainting and to further develop tonal contrasts. I like to complete the sky first as it can establish mood early on. For the rapeseed it was important to give an impression of the darker greenish tones beneath the yellow flowers. I always mix vegetation greens from blues and yellows, in varying proportions, to encourage harmony. Final layers may be applied with some Michael Harding oil paint medium.'



# Books

## WHAT TO READ THIS MONTH

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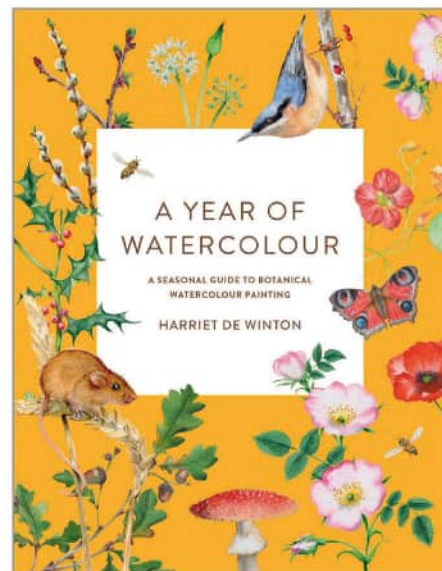


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### Watercolour Landscapes

Part of the *Anyone Can Paint* series from Search Press, Grahame Booth's *Anyone Can Paint Watercolour Landscapes* has been reimagined from his previously published book, *The Paint Pad Artist: Watercolour Landscapes*. Six projects are included, increasing in difficulty as you progress, and outlines for each are provided, with step-by-step instructions from Grahame to help you produce your own impressive landscapes. Short 'what you need' sections organise your workstation and the ready-made outlines allow you to get painting straight away. There's helpful advice on general techniques, mixing colours and on how to frame and display your work. Grahame Booth is an inspiring and experienced tutor and he shares plenty of tips and handy hints along the way.

***Anyone Can Paint Watercolour Landscapes* by Grahame Booth. Search Press (p/b), £10.99.**



Inspiration all year round

### A Year of Watercolour

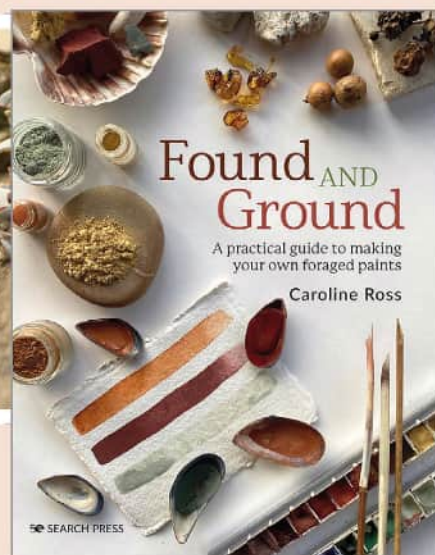
With two best-selling books behind her (*New Botanical Painting and Birds, Bees & Blossoms*) Harriet de Winton brings us *A Year of Watercolour: A Seasonal Guide to Botanical Watercolour Painting*. Harriet takes you through the seasons with more than 30 step-by-step botanical paintings, from cherry blossom and lambs in the spring, honeybees and wild flowers in summer, oak leaves and harvest mice in autumn and pine trees and snowdrops in winter. Beautiful illustrations adorn each of the pages and there's even some recipes thrown in! Harriet is the founder of the de Winton Paper Co and hosts a popular YouTube watercolour tutorial channel as well as running workshops in the UK and abroad.

***A Year of Watercolour: A Seasonal Guide to Botanical Watercolour Painting* by Harriet de Winton. Published by Illex Press on 31 August, (p/b), £18.99.**

### Found and Ground

Artist, Caroline Ross, uses wild and homemade materials to create her artwork and in her new book, *Found and Ground*, she shares her knowledge of how to paint naturally, plastic-free and with no waste. Create professional-quality paints using colour foraged from nature, and find natural substitutes for watercolour, gouache and tempera, as well as innovative vegan 'egg paint' alternatives. The book is suited to all levels of experience, including complete beginners and contains step-by-step instructions to finding a more sustainable way of painting as well as injecting fresh ideas for readers who find themselves stuck in a rut with their artwork.

***Found and Ground* by Caroline Ross. Search Press (p/b), £15.99.**



A guide to making your own paints



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A woman with blonde hair in a bun, wearing an orange t-shirt and a necklace, is painting on a canvas. She is holding a paintbrush and applying green paint to a palette. In the background, there are shelves filled with books and art supplies. A painting of a person is visible on an easel to the right.

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## HOW TO PAINT TREES IN *Watercolour*

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ON THE FRONT COVER  
**Caroline Ward-Raatikainen**  
*Plentiful III*, watercolour on paper,  
23x30¾in (58x78cm) See pages  
12-15

**T**rees, whether capturing their essence in loose studies or including them as part of a vast landscape, is always a popular subject with the artist. They are not the easiest subject to sketch and paint however, and within the following pages we hope you find practical help and inspiration to develop your skills and build confidence.

**Paul Weaver** begins with a look at the methods he uses for including trees in his landscapes, how he simplifies the essentials and captures structure and colour through the seasons, before demonstrating a four-step process. **Julie Collins** follows with loose and lively renditions in watercolour and ink (to prove trees are the perfect subject for this mix-media approach), while **Caroline Ward-Raatikainen** discusses the materials, techniques and approach she uses to paint vast forests of silver birch, pine and fir in Finland.

## 4 Put trees in the picture

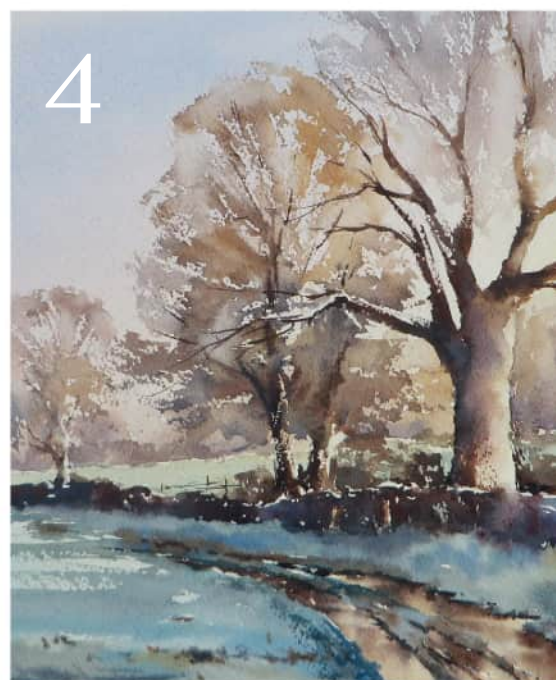
How to add trees to your watercolour landscapes, with **Paul Weaver** alongside advice on colour mixing for seasonal foliage and simplifying shapes

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# Put trees in the picture

**Paul Weaver** explains how to add trees to your watercolour landscapes, with advice on simplifying shapes and mixing colour for seasonal foliage

**T**rees and foliage are important features for the landscape painter, conveying a sense of scale, distance, light and shade, as well as suggesting location and the season. A group of sunlit trees can make a fascinating subject or provide valuable tonal contrast for defining other forms, such as buildings, rocks, boats and people. As organic forms, they may be more forgiving to draw than a Venetian palace, but still require careful observation of form, tone and colour to make them look convincing.

## Distil the essentials

There are as many ways of interpreting the landscape as there are artists, from fine botanical detail to complete abstraction. My approach lies somewhere in between these two extremes. With both feet in the impressionist camp, I look for the abstract pattern of shapes that convey the effects of light, while adding just enough detail hopefully to make sense of it all. It's often a bit of a

juggling act, best summed up by focusing on the essentials rather than counting leaves and branches. A single tree is a shape on its own, while a group of trees can also be seen as one connected shape to help simplify a scene.

That first impression is so important. A beautiful view or atmospheric effect may stop me in my tracks in a second, long before I notice any details, so it's important to hang on to that in the painting. Squinting at the scene is helpful in this respect as it enhances the abstract pattern and makes tonal contrast easier to define.

## Basic techniques

Applying this principle of less-is-more, the drawing, the watercolour basics and a minimum of materials are all I rely on, and often complete the work with only three or four colours and one brush. Shape, edge, tone and colour are the cornerstones of any painting and once I have decided on the subject and composition, each element in the scene is related

to these key points and a few basic watercolour techniques.

I see everything in the subject as a shape. A shape can be soft, broken or sharp in definition, light or dark in tone and warm or cool in colour. The essential language of watercolour starts with the wash and the bead of liquid it creates. This is the vehicle for getting the pigment across the paper.

If the paper is wet, then the wash will create soft and hazy edges. If the paper is dry the shapes can be sharp or broken. Sometimes a shape will have a combination of edge qualities throughout, so strategic wetting is required to soften passages of colour while maintaining sharper definition in others.

A tree in full leaf, for instance, may have a rough and ragged silhouette but have soft-edged shadows within. This dictates the painting process,

▼ *Bright Autumn Morning, Windrush, watercolour, 13x26in (33x66cm). A challenging panoramic view. The trees and bushes made a wonderful backcloth to define the sunlit village buildings.*





starting on dry paper to achieve the broken edges, then working into the form while it is still wet to create the shadows.

Economy of brushwork is important. Through trial and error I have come to realise that every mark will register, so when trying to convey an impression, it's important to make each mark count! The busier the surface becomes, the more cluttered and messy the final result. James Fletcher-Watson's motto of '20 miles into 20 inches' is worth remembering, as distances and the shapes within the picture plane are reduced and compressed, so is our perception of detail.

When painting a mass of foliage for example, I draw the main shape with the point of the brush, then block in the form with the side of the brush and as few strokes as possible. A little splattering with the brush or an old toothbrush is useful for keeping things lively and creating texture in the foreground, but I avoid dabbing and stippling at all costs as this simply creates myriad marks that can make the surface too busy. It all comes back to that first impression and how much information is required to tell the story.

## Seasonal structure

With spring and summer foliage, trees and undergrowth create full shapes with ragged edges and a few gaps here and there. Moving through into the autumn and winter months, apart from the evergreens, the foliage thins out and eventually falls completely, revealing the skeletal forms of trunks, branches and twigs. This is where the dry-brush technique is most useful, requiring a rough surface paper and a sensitive hand for the best results.

Dry brushing is a contradiction in terms as the brush is fully wet and loaded. The key point to practise is the pressure on the paper. By dragging the side of the brush with a featherlight touch across the surface, the wash catches on the texture of the sheet, creating directional, broken marks. With practice, this technique can be used to suggest the entire skeleton of a winter tree, from trunk to twigs, just by varying mixes and the brush pressure.

Pine and fir trees demand a different



▲ *Frosty Fields, Winterbourne*, watercolour, 10×14in (25.5×35.5cm). A cold and frosty morning, I was inspired by the aqua tones of the frost-covered grass, the puddles in the tractor ruts and the receding shapes and structure of the winter trees.



◀ *Dappled Shade, Provence*, watercolour, 13×18in (33×45.5cm). I was tutoring a painting trip on behalf of Alpha Painting Holidays and this glorious subject was in the hotel grounds! The dappled light on the ground, the sunlit tree and barn on the right are key features, so simplifying the foliage throughout was very important.

approach as their foliage consists of needles rather than leaves. Dry brushing can be useful for trees that are close enough to register texture but is too much of a good thing for trees further away. I use a controlled wet-in-wet technique to suggest these features, drawing the tree shape into a damp wash with a rich mix to create the soft-edged silhouettes required.

Palm trees make wonderful shapes to practise economy of calligraphy and dry brushwork; the huge leaves remind me of giant feathers, hanging down from the top of the trunk.

## Colour

Colour is so subjective as we all see things differently. A few colours can go a long way and my palette consists of a selection of primaries, with a few earth colours and a couple of bright

accents such as cadmium orange and viridian for good measure. When it comes to choosing and mixing colour, the important thing for me is to paint what I see and feel, not what I know.

For some reason, green is one of those colours that can be a challenge to interpret in the landscape. In the summer most trees and foliage are green, but it's what the light is doing that counts – that is what creates the tones and colours we see at a particular time of day. When in direct sunlight, the foliage will be bright and warm overall, but the shadows beneath will be cool and dark. Winsor yellow and French ultramarine or cerulean blue make a bright spring or summer green; cadmium yellow creates a deeper, warmer hue. Late summer creates darker, earthy greens and some foliage may be starting to



go brown, so an earth yellow like raw sienna or yellow ochre will tone the green down and make it less vibrant.

Red is the complementary of green and I will use permanent magenta or alizarin crimson to make a grey-green for shadows or within the foliage or trees viewed in the distance. I may also add cobalt blue directly into the shadow areas while still wet, using the cooler colour temperature to enhance the visual mood of cool shade.

Viridian is the only pre-mixed green I have in the palette. A bright, vibrant and staining colour to be used with caution on its own, but when mixed with a little alizarin crimson it calms down immediately – perfect for the cool grey-greens seen in the distance on a misty morning. When viridian is mixed with burnt umber or burnt sienna, it makes a great start for pine and fir trees.

Raw sienna and burnt sienna are my base colours for autumn foliage, with accents of cadmium yellow and orange where required. Alizarin and French ultramarine with a touch of burnt sienna is ideal for the rich dark shadows within the leaf mass. On the topic of shadows, there is often a lot of colour to be seen within their shapes, so it pays to study them carefully. I see the shadow as a darker version of the colour it is falling across. After all, it's the same surface, just without the sun on it. Including colours seen in the surrounding sunlit surfaces helps suggest the effect of transparency and reflected light within the shadow.

Ultramarine and burnt sienna produce a good range of rich darks for the trunks and bare branches of winter trees, while light red and cobalt blue are useful for mixing the subtle warm and cool greys of massed twigs and distant belts of trees and bushes.

When a tree is close enough to see the structure more clearly, it's worth remembering that the trunk and branches are cylinders - tubular forms that will convey the light and shade as well as the foliage. Painting the entire trunk with the light tones first, I add the shadows while the shape is still wet to help suggest the rounded surface. In summary, along with skies, water and buildings, trees and foliage are prominent features in the landscape that demand careful observation and practice.

## DEMONSTRATION *Afternoon Sun*



### SKETCH ◀

This subject had everything going for it: a natural composition with strong directional light, a good focal point and an effective balance of receding shapes. I made a quick pencil sketch on the spot for later reference

### STAGE 1 ▶

After sketching the main forms onto the watercolour paper in 2B pencil, I wet the entire sheet before working top to bottom with a wash of raw sienna, adding a little pink and French ultramarine into the sky on the right.

Foreground trees and bushes were tinted with a mix of cadmium yellow and French ultramarine, with touches of burnt sienna

near the road. A warm grey of burnt sienna and French ultramarine finished the road. Everything was kept light and soft, establishing a warm, atmospheric mood.



### STAGE 2 ▲

Once everything was dry, I developed the building and distant trees. The foliage was painted wet-into-wet to model the shadows, keeping everything soft to help it recede. I used cobalt blue and cadmium yellow for the distant trees, adding a little light red to grey it down. Note how the trees define the edge of the roof. I used burnt sienna for the roof on the building, leaving the sunlit wall as the underpainting. The bushes along the road were washed in with a warmer green, adding more cadmium yellow and burnt sienna.





### STAGE 3 ◀

The large tree on the right was added next, starting with the foliage at the top and working down. The foliage was treated as a mass, dry brushing the edges to suggest the leafy structure, then working wet-in-wet within to maintain soft shadows. I worked light to dark, cadmium yellow and French ultramarine on the sunlit side, then adding more blue and burnt sienna to darken the shadows. I continued with burnt sienna and French ultramarine for the trunk and branches. Finally, a mid-tone green was dry brushed across the grasses by the edge of the road.

### STAGE 4 ▼

I added the rich dark bushes on the left, connecting them to the shadows running across the road. The bushes were painted with a dark mix of cadmium yellow and French ultramarine, darkening it further with burnt sienna for the deeper tones. The shadows across the road were a mix of light red, cobalt blue and raw sienna to warm it up, lifting out the dappled light with a damp brush. Where the shadows hit the grass on the right, I switched back to a darker green. Finally, I added a few details to the distant building and wheel marks on the road with a mix of burnt sienna and French ultramarine.

For further examples of **Paul Weaver's** work and details of his painting courses and holidays, please visit his website at [www.paulweaverart.co.uk](http://www.paulweaverart.co.uk) His website has an extensive shop with a wide selection of original paintings for sale, greetings cards and Paul's bespoke, 'Freestyle' watercolour brush, as well as watercolour tutorial videos to view online.

▼ The finished painting *Afternoon Sun*, watercolour on 140lb (300gsm) Bockingford Rough, 10×14in (25.5×35.5cm).





# The perfect media for *plein-air* impressions

**Julie Collins** looks closely at using watercolour and ink for sketches and studies of foliage, trees and winter landscapes, with simple exercises and tips

I always find it very beneficial to look at aspects of any subject separately. A winter landscape can be a very complicated subject but taking your time and separating certain parts of the landscape can help you work up to a more complex piece. It can be tempting to dash off too much at once but trying out some initial studies and then working step by step will increase your confidence.

Painting and drawing outside is an important part of the way I work. I will take as little equipment as possible with me and this includes several sketchbooks, medium sheets of watercolour paper, a limited palette of watercolour paints, waterproof drawing ink and fine drawing pen. Sometimes the sketches are used for reference for finished paintings but the main purpose for me is inspiration and the freshness I find from working on the spot with the exciting medium of ink and watercolour. If the weather is inclement you may find me in a shelter or working in the car.

## Sketches

Two examples of sketches in ink and watercolour are shown here (below). They were both painted in the landscape when I only had the intention of capturing a quick impression of the view and the weather. If I am very happy with my sketches they can be exhibited as finished paintings, although this is never my main intention.



▼ **Example 1**, ink and watercolour, 4×8in (10×20cm). The trees were sketched with various tones of burnt sienna and ultramarine blue and peat brown waterproof drawing ink. I used a dipping pen and watercolour brush. Notice how I allowed the ink to flood into parts of the trees, creating an impression of foliage.

▲ **Example 2**, ink and watercolour, 4¼×8½in (12×21.5cm). This sketch was done very quickly using only quinacridone gold and Prussian blue watercolours and just one line of dark blue ink. The main tip here is to work as quickly as possible to get an impression and feel of the view. Also, you may not need to include a lot of ink in your painting, sometimes one line is enough.





## Twigs

Twigs make wonderful subjects for practice sessions of various ink and watercolour techniques. In a recent workshop, one of the students called home to tell them she'd been working from twigs all day and had had so much fun and also learnt so much. Shown here are just three ways of working with ink and watercolour.



◀ *Twigs study 2*, ink and watercolour, 7×5in (18×12.5cm). I used a fine nib dipping pen, a watercolour brush, Indian ink and water on HP watercolour paper. Combining the use of the dipping pen and brush creates different marks with the ink. Then, by using some water, the red colour separates out from the ink. You can create very exciting effects when working with Indian ink in this way.

► *Twigs study 3*, ink and watercolour, 10¼×7in (26×18cm). In this example I used Indian ink, the dipping pen and brush. I also included French ultramarine and burnt sienna watercolours. I sketched very quickly with the ink and dipping pen, and quickly swopped to adding some watercolour with the brush. Notice that I was careful to leave some white of the paper in this piece.

► *Twigs study 1*, ink and watercolour, 6¾×4¾in (17×12cm). I prepared a flat wash in French ultramarine blue to use as a background. When this was dry I painted the twig with burnt sienna and French ultramarine blue. I worked wet-in-wet, thinking of the changes in tone in the twig. When this was completely dry I added some line with my fine waterproof drawing pen, size 0.3 to create some definition and give extra life to the subject. Take care not to be too neat with a fine drawing pen as this will deaden your work rather than bring it to life. Lastly, it's extremely important that the paint is completely dry before you use the pen, as damp paper will ruin your pen.





## Trees

Trees are, for me, the perfect subject for ink and watercolour. There are two examples here but the possibilities are endless. Try experimenting to find which techniques and tools you prefer.



► *Winter tree, ink and watercolour, 7×4in (18×10cm).* A small watercolour brush was used with French ultramarine blue and a touch of burnt sienna. Working wet is important, even when you are using small brushes, as this will keep your work lively. Again, when this was completely dry I scribbled some detail in with my black fine drawing pen, size 0.3. You could try the same thing with a dipping pen.

◄ *Autumn tree, ink and watercolour, 5×4½in (12×11.5cm).* Here I only used a brush to work with burnt sienna waterproof drawing ink, French ultramarine blue and burnt sienna watercolours. The ink has made beautiful texture where it dispersed into the paint.



## DEMONSTRATION *Winter Landscape*

This is a fairly simple exercise for you to try using a limited palette of watercolour and acrylic ink

### MATERIALS

- Bockingford 250lb NOT surface watercolour paper
- HB pencil
- Putty rubber
- White wax candle
- Watercolour: French ultramarine and burnt sienna
- Brown acrylic ink
- Brush, stick and dipping pen

### STAGE 2 ►

When the previous stage is completely dry, mix various tones of the blue and brown. You will need mid-tones of brown, blue and greys for the trees in the middle distance and much darker mixes for the trees in the foreground. Test your colours before you begin, as the tone is extremely important here. If the trees in the middle distance are painted too dark, the sense of space in the picture won't work.

### STAGE 1 ▲

Draw your composition lightly in pencil. Apply wax to the sides of the trees and branches to create a resist to the paint. As you can't see the wax very well, you could try this on a test piece of paper before committing your wax to the real painting. Make two pale mixes of a combination of the two watercolours. The first should be more blue and the second more brown. Again, test these to see how they dry before applying to your painting. Starting with the blue mix, apply a wash to just above the horizon line; then change to the browner mix. Take care to mix enough paint to cover the whole sheet.



### STAGE 3 ►

When the trees are dry you can add some more darks with watercolour and the brown ink. I used a stick, dipping pen and brush with an acrylic ink, which is lightfast. This is ideal for creating darks and some detail in the foreground.





▲ The finished painting  
*Winter Landscape*,  
ink and watercolour, 10×6¾in  
(25.5×17.5cm)

**Julie Collins** studied painting at the University of Reading. She is an associate member of the Society of Women Artists and won first prize for watercolour at the Royal West of England Academy of Art exhibition in 2019. [www.juliecollins.co.uk](http://www.juliecollins.co.uk) Save money when you buy her books from our online bookshop at [www.painters-online.co.uk/store](http://www.painters-online.co.uk/store)





# Connections to the forest

**Susie Hodge** talks to watercolourist, Caroline Ward-Raatikainen about her painting practices

**I** used oil paints at art school but about five years ago decided to focus on watercolours. I've taught myself how to use them, which I've liked doing because it's been – and continues to be – a personal and honest journey. Of course there have also been transferable skills from painting in oils, such as composition and use of colour.

'I work as much as possible *en plein air*, although in Finland there are periods when painting outside is impossible. However, I do still like to keep the connection with the places I'm painting so I'm out daily on long walks, and when it's too cold or damp to paint, I sketch with pencils, even when the temperature dips to minus 20 degrees, pencils on paper work!'

'If I'm working indoors I use photos I've taken, but just for quick reference. I would much rather rely on sketches done *in situ*, where my own eye and hand decide what's important and what makes that time and place special to me. If I'm working *en plein air*, I often do a small sketch first, but then I develop the composition in pencil directly on to the work, because just making a small sketch larger won't necessarily work. During

this time I plan what order I'll paint in and apply masking fluid to the areas I'll paint later. I don't rush this planning stage; I like to paint quickly and intuitively but that's only possible if I've put in the time and work to set this up.

'The inspiration for my work is always out in the nearby landscapes of silver birch, pine and fir forests where I live. It isn't so much about creating a likeness of my surroundings, but about finding a way to connect with it, so working *en plein air* is at the core of what I do; it's just wonderful to be surrounded by trees.'

## A reductive process

'When I start a work, I'm trying to encapsulate the essence and atmosphere of the forest in that season – in summer it may be the warm light reflecting off the glowing bark of silver birch trunks, or in winter it could be stark spaces created by heavy snowfall on branches. The transformation of the seasons is dramatic and fascinating here – it's often hard to recognise the same place with only a few months in between visits.

▲ *February, Finland*, watercolour on paper, 12½×26¾in (31×68cm). 'The deep snow can feel like it creates negative space and shapes between trees, so when I painted it, the empty paper became as important as the painted areas.'

'I look for what I would describe as rhythm, pattern or harmony that emerge from what can seem like the chaos of the forest, for example light on branches or common colours running through from the foreground to the distance. While at art college, I was often in the life drawing room, and that rigorous disciplined process of day in, day out observational work taught me a lot about composition. I now pretty much trust my instincts to know what will work and have an eye open for possible scenes while I'm out on walks in the forest.

'I rarely change the landscape in front of me to fit an idea. However, forests are complex spaces, and the painting process is in some ways reductive, so some details that aren't important are played down or left out.

'I start by using masking tape to keep a clean border around the edge of my work to give it breathing space. This also eliminates the need for a mount board surround later, which I



don't like on my works, as they seem to enclose the pictorial space too much. I draw first, which gives me time for observing and identifying the main thing I'm trying to convey and organising the order in which I'll paint. I use masking fluid to keep areas of paper clean while I paint others. Before painting, I mix and test combinations of colours on scraps of paper. I like to paint quickly, so the more organised I am beforehand, the more I can spontaneously react with the paint to capture the atmosphere of the place. I use the drying times to step back and compare my work to the scene in front of me, or to work through any problems in a sketchbook.'

## The fundamentals

'I prefer to work on smooth paper, usually Fabriano Artistico

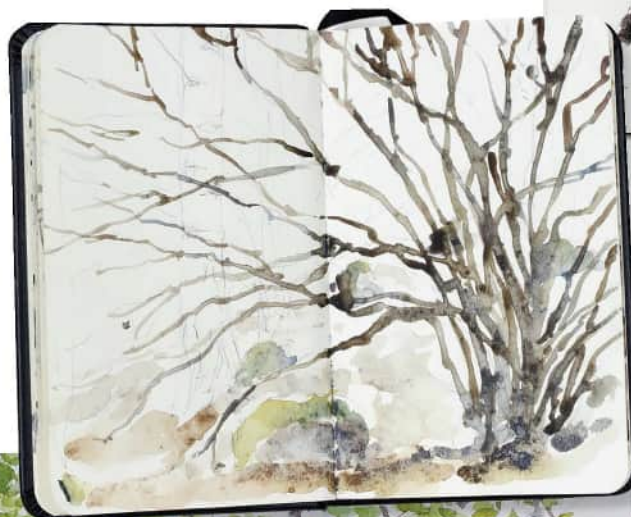
▼ *Plentiful III*, watercolour on paper, 23×30½ in (58×78cm). 'I chose to paint this view because of the way the well-worn deer path naturally draws your eye through the forest, and I like the idea of my paintings conveying a sense of journey.'

(300gsm) extra white, so that I have a neutral base from which to build texture and colour. The largest studio works I've done recently are 92×23cm, but when I'm working *en plein air*, the largest I use is 56×76cm.

'I often mix paint with sand, so I use a lot of resilient synthetic brushes such as Kolibri SQI or Martisan kolinsky, which hold the paint well and they're animal friendly. I do have a few sable brushes but I won't replace them. I also have some old hog-hair brushes left over from my oil painting days and pointed sticks for making certain



▲ *Sketch I*, watercolour on paper, 12×8¼ in (30×21cm). 'The rough texture is made with sand in wet paint.'



◀ *Sketch II*, watercolour on paper, 5½×6¾ in (14×17cm)







▲ *December, Finland*, watercolour on paper, 16½×12in (42×30cm). ‘I love the natural composition; the contrast of the smallness of the houses and the tall pines, epitomising how small you can feel in the midst of the dominating forces of winter, and the way the path ties together the foreground forest to the mid-ground houses.’

types of marks. Lastly, I have my tool for scratching into wet paper – a pin taped on to the end of an old paintbrush; it looks primitive but works well!

‘I like to mix my own colours, so I have a large selection that I experiment with in my studio. I’m not particularly loyal to one brand because different brands mix together differently. At the moment my tin has some Winsor & Newton, Schmincke, Jackson’s and Daler-Rowney in it. I use a porcelain palette to mix in, which shows me exactly what the colours will look like on my smooth, extra white paper. I don’t have a set palette, although I return to some core colours that reflect the atmosphere of the season. My winter palette includes Payne’s grey, indigo, Venetian red and

raw umber; my spring palette has a lot of earth colours, such as the umbers, siennas and Van Dyke brown. I use permanent sap green, phthalocyanine blue and cadmium yellow light a lot in summer and in autumn, I often use Indian yellow, cadmium red light and cobalt blue.’

### Texture, weathering and glazes

‘I usually paint from the furthest distance to foreground, masking out any middle and foreground areas I want to keep clean. I may repeat this process a few times, always masking those things closer to me. After the masking fluid is off, I work around the painting if it needs it, emphasising shadows or highlights which unify and bring the work together as a whole.

‘I’m always focused on being true to the subject in front of me, so the emphasis is on that process – I hope my work is always evolving and growing. I try to paint the individual differences of the trees. I always start with drawing, making sure the angles the branches come out of the trunk and the grooves within the trunk are true. If they’re not, it quickly becomes unrealistic. The next thing I want to show is the tactile qualities of the trunks, so if it’s a rough or grainy area, I may add sand or grit to the paint, which will be brushed off when dry, or if it’s a weathered area cracked with age, I may cut or push into the wet paper with a pin or sharpened stick to make small bleeds. I also make puddles of paint to show weathering, use transparent and diluted colours to make glazes for light on the silver birch trunks, or use more opaque colours if I’m painting pines in silhouette. For the leaves, I mix colours carefully, looking from the lightest to darkest hues, and because I want a light touch, I sometimes practise shapes on separate paper before adding them to my painting.

‘My largest studio-based paintings can take up to two weeks, but the majority of works painted *in situ* are finished within a week. I try not to have rules but drawing and planning can take up to a third of the time spent on a work. Only some of my works make it into my portfolio for exhibiting, and I quite often paint the same scene twice or more, until I’m happy with it. I usually work on one painting at a time, but I sometimes work on sketches of the same scene alongside it, especially if I’m trying to think of new ways to do things. I make a conscious effort to step back from my work on a regular basis, which enables me to identify areas that work well or that need adjusting, and that definitely helps me to know when a painting is finished. If I’m not sure, I’ll leave it overnight. By the next day it’s usually clear if it needs more or is ready.’

### Pushing back boundaries

‘I’m quite eclectic and I like to keep in touch with the contemporary art

► *Winter Foreshadowed*, watercolour on paper, 36¼×48½in (92×123cm). ‘While I was out sketching for this large studio painting, it seemed as though winter blew in, bringing the first of the snow clouds with it.’



world; recently I've been looking at Jenny Saville and Peter Doig. When I was at art college I got into the habit of looking at the old masters regularly, there's so much to be learned from them. I feel it's important not to corner yourself with preconceived ideas about what you should like, but to always be inquisitive and trust your own judgement. I'm often drawn to the Swedish artist Lars Lerin's paintings, with their powerful atmospheres. I love his use of contrast, such as deep darks with luminous light, expansive spaces with endless detail, and the close-up with distant space. I also admire the breadth of his subjects, and how he treats everything with equal sensitivity and seriousness, pushing back any stereotyped boundaries of what watercolour paintings could or should be. If I had to sum up why I am moved by his work I'd say because they seem to be painted from the head, hand and heart; and that's something I aspire to as well.'



▲ *Four Seasons; Autumn*, watercolour on paper, 6½×12in (30×42cm). 'I wanted to emphasise the cascade of the colours, so I emphasised the fore and midground, where I kept the colours pure and bright, using wet-on-wet technique with the colours mixing on the paper.'

**Caroline Ward-Raatikainen** grew up in Yorkshire and studied art at Saint Martin's School of Art, the Royal Academy Schools, and then at the Arts Academy in Helsinki. [www.carolineward-raatikainen.weebly.com](http://www.carolineward-raatikainen.weebly.com)  
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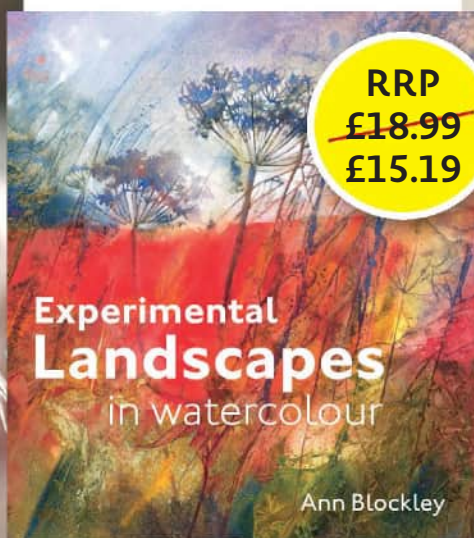
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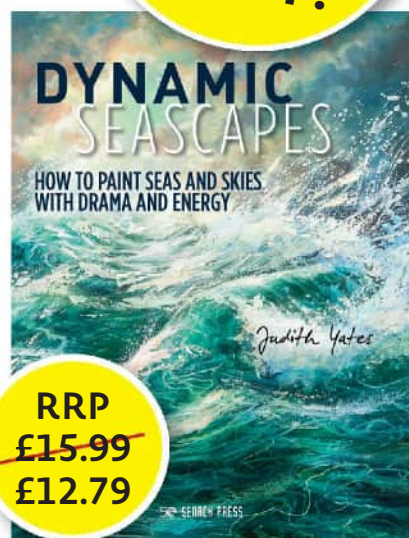
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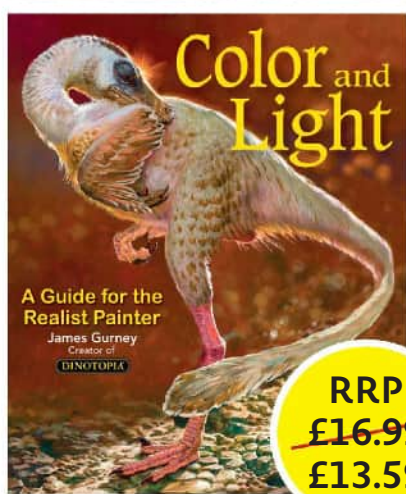
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