

Paint & Draw

Tips and inspiration for artists everywhere

Workshop

Paint a classic still-life in oils

Rob Lunn reveals the techniques that will give depth to your art

PLUS!

The wildlife art of Guy Coheleach

Free sketch with each workshop

Explore the rugged art of Snowdonia

WIN!

A SET OF 60
STAEDTLER
WATERCOLOUR
PENCILS

Pastels



Bitesize tips

Depict movement, feathers and fur, then fix your final art

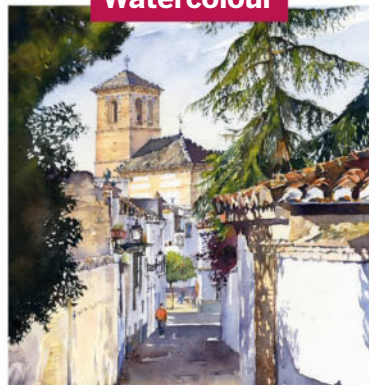
Step-by-step



Orchid in oils

Create a detailed painting in a smooth and vibrant style

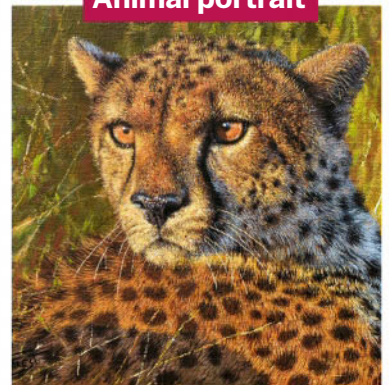
Watercolour



Spanish street scene

Produce an architectural landscape in 12 simple steps

Animal portrait



Sunlit setting

Discover Tony Forrester's unique approach to painting light



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BEREN NEALE
Editor

Set a solid foundation and let your creativity do the rest

Here at *Paint & Draw*, we want you to get the most out of our workshops, so from this issue onwards we're giving you the primary sketch of each workshop. You can download the sketch, and view it on your computer screen or print it out, then work through each step directly on top of, or alongside it. Go to page 97 to see how you can get them.

Don't get me wrong, this doesn't mean the aim of our workshops is to only copy what you see. There's always going to be unique, individual creativity involved – and encouraged. But I'm aware that some of the paintings in the workshop section can be based on some pretty advanced draftsmanship (just look at Rob Lunn's amazing cover-image sketch on page 22!). I want to give you the option to better study the blueprint of each painting before you get your paints out. As Guy Coheleach says in his fascinating interview on page 44, "Most of the work goes into the layout of the painting. By the time the paint goes on the canvas, it's pretty well 90 per cent done."

As ever, please get in touch with your thoughts. We really want to make the best possible art mag for you, so it's always helpful to hear what you think. For now, have a look through the mag, see what strikes your fancy, and get creating!

Get in touch: pad@futurenet.com

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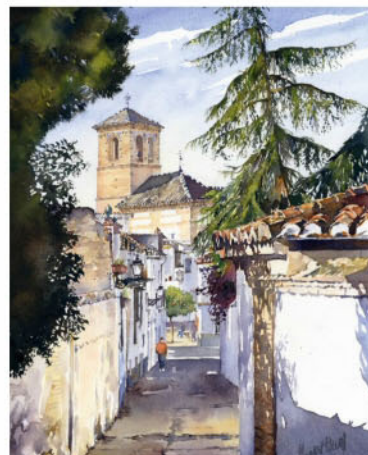
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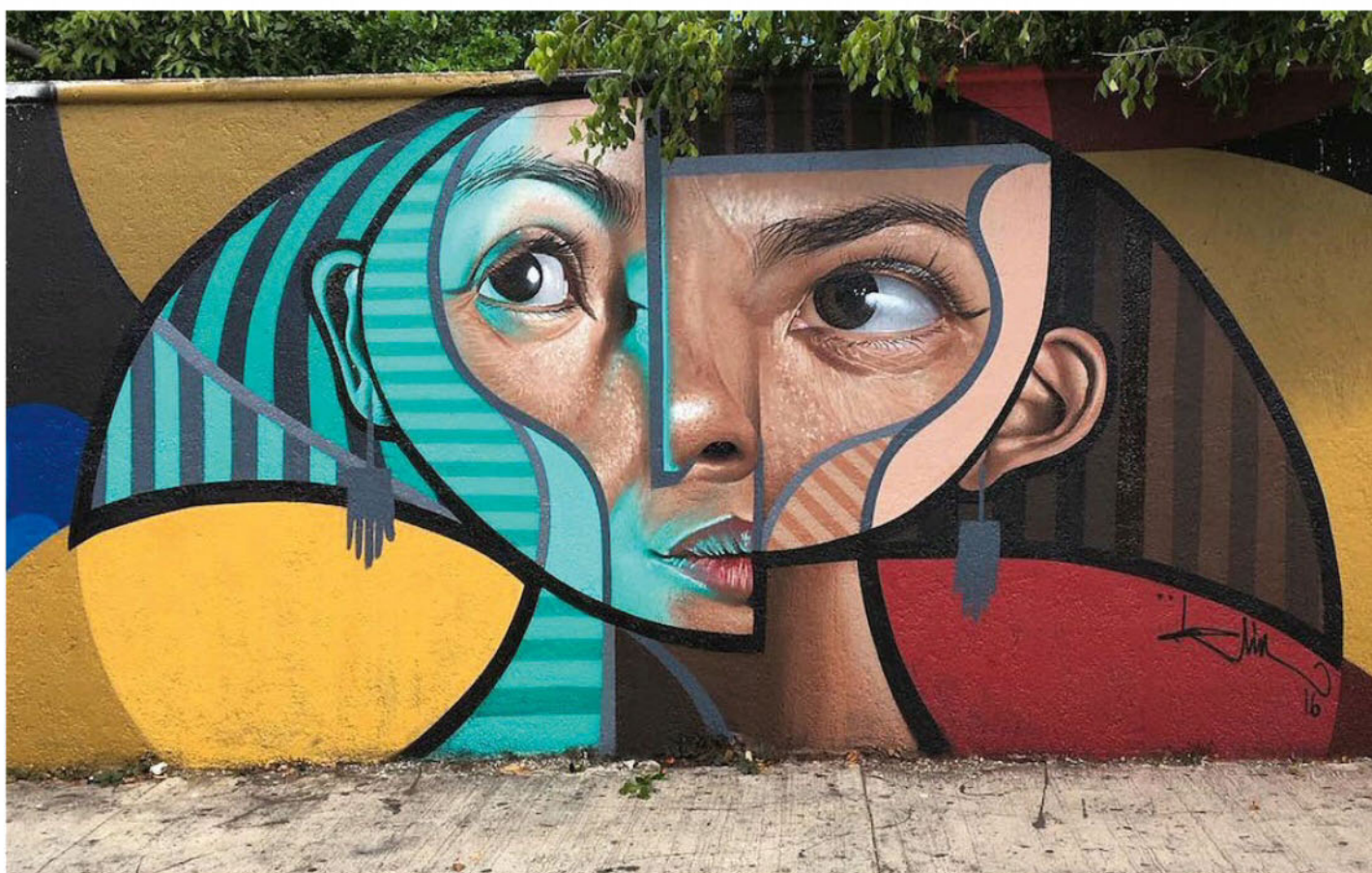
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► Bookshelf



Palette

A choice selection of art news, gossip, new exhibitions and cool arty things we think you'll like!



BELIN'S BUILDINGS

Realism meets cubism in these unique murals

MIGUEL Ángel Belinchón Bujes, otherwise known as Belin, is a Spanish artist with a tireless drive to create and explore. His skills with a spray can have made him a famous name in the graffiti world, where he creates photorealistic murals without the help of a stencil. However, his artwork has adopted a new style after a recent trip to the birthplace of Pablo Picasso.

Influenced by the Spanish master's Cubist pieces, Belin has started producing creative portraits in a

style that he's dubbed 'Postneocubismo'. These works blend together the lifelike imagery that Belin is renowned for with the blocky reconfigurations of Picasso's paintings.

Brought to life as murals on public walls and buildings, including an appearance at last year's 'Meeting of Styles' festival in Cancun, Mexico, Belin's cubist artwork is often based on portraits of loved ones. Let's hope the subjects like their new look!

<http://belin.es>

THERE'S A NEW DIRECTOR OF TATE!

Maria Balshaw introduces a new chapter for the Tate

TATE HAS ANNOUNCED that Maria Balshaw, a key figure in the transformation of Manchester's cultural sector, will be the new Director of Tate.

Having begun her career in academia, Balshaw went on to work for Arts Council England before becoming Director of the Whitworth in 2006. In recent years she spearheaded the £17m transformation of the Whitworth, which won Museum of

the Year, while in 2015 she was awarded a CBE for services to the arts.

"I am honoured to become the new Director," says Balshaw. "I am excited to be leading Tate in the next chapter of its life. I look forward to developing its reputation as the most artistically adventurous and culturally inclusive gallery in the world." Good luck Maria!

www.tate.org.uk



A SET OF STAEDTLER WATERCOLOUR PENCILS

Enter our competition to win one of three sets of these versatile watercolour pencils!

SYNONYMOUS WITH RELIABILITY AND ARTISTIC QUALITY, Staedtler colouring pencils always set the highest of standards. And their latest art offering, the Karat Aquarell 125 Professional Watercolour Pencils, is no exception. Made up of 60 pencils, they can be used just like a conventional pencil or blended with water to create stunning washes of colour, making it simple to emulate the smooth effect of watercolour paints while out in the field or in the studio. Loaded with break-resistant leads, each Karat Aquarell 125 pencil is capable of laying down colours with a high pigment content whether you're using them dry or diluted.

The pencils are available in sets of 12, 24, 36, 48 or 60, starting at £20.64 RRP. But we have three sets of 60-pencil tins up for grabs! To be in with a chance of winning, let us know when the Staedtler company was founded. Was it:

A. 1066 B. 1835 C. 2001

To enter the competition, go to bit.ly/pad_comp5

By taking part in this competition you agree to be bound by these terms and conditions and the Competition Rules: <http://www.futureplc.com/competition-rules>. Entries must be made on the official entry form and be received by midnight on 16/04/2017. Open to all UK residents aged 18 years or over. The winner will be drawn at random from all valid entries received, and shall be notified by email or telephone. The prize is non-transferable and non-refundable. There is no cash alternative.

ALTERNATIVE ARCHITECTURE

Centre for Alternative Technology guest lecturer Chris Lyon teaches the value of architectural sketching



DRAWING PLAYS A HUGE PART in the architectural design process of Chris Lyon. The Centre for Alternative Technology lecturer and architecture company owner feels that "design emerges through the graphic rumination of drawing". The result is that he rethinks and reconsiders the spaces in which his buildings inhabit. Nowhere is this more evident than in his award-winning build, 'Stormy Castle' (above, top). The concrete structure can weather its hillside location on the Gower peninsula as well as supporting tiered gardens. Also of note is Chris's 'Piccolo Bar' (above) located on the promenade at Porthcawl. He was asked to add to an existing building, and the colour and vibrancy of the bar comes from its "busy surroundings, in which the building sits, discretely and unassuming, as people promenade by and others stop for a coffee and cake". Awesome stuff! www.loyn.co.uk.

AMERICAN SHOCKWAVES

Celebrating the cultural impact of groundbreaking American artists

AMERICA is no stranger when it comes to creating big shifts in moral, social and cultural attitudes. And just as it looks set to create *cough* change again under a new president, previous shockwaves are explored in two new exhibitions at The American Museum in Bath, UK.



'1920s Jazz Age: Fashion & Photographs' explores the style of the country between the wars. Featuring more than 100 fashion objects, and works by the photographer James Abbe, the period is well documented through the shifting hemlines and waistlines of the era's fashions.

Bringing visitors up to date is the 'Joyce Petschek: Breaking the Pattern' exhibition, which runs from 18 March to 29 October 2017. Famous for reinventing Bargello needlework with her exquisite textile art and reworked furniture pieces, this is the first time Petschek will be exhibited in Britain.

www.americanmuseum.org



MOSAIC MARVELS

The ancient practice is still a source of inspiration

DATING BACK to around 600BC, mosaics have long been a source of fascination for artists. Originally made from glass, stones and bones, they have evolved over the years and are now usually made from specially cut ceramic tiles.

If you fancy making your own, or you simply want to marvel at the majesty of mosaic art, there are plenty of fascinating examples to be found online and in the real world. Notable pieces include the Hitchcock Gallery at Leytonstone tube station and San Francisco's 163-step mosaic staircase. You can check out plenty more iconic pieces by heading over to <http://bit.ly/cbmosaics>

Words of wisdom

"Eventually I started painting with oil paints... but carrying turpentine on a plane is a problem. In Africa, I'd ask for turpentine, but they'd always give me gasoline, so that's what I'd use to thin my paints. I never used anything else. Very volatile."

Guy Coheleach, p64

"I love drawing people. And they can feel it when you look at them – and, of course, they notice you are drawing them. But, the surprising thing is the majority of people are okay with it and will let you draw."

Felix Scheinberger, p50

Five great exhibitions...

OUR SELECTION FROM AROUND THE COUNTRY



KEITH TYSON: TURN BACK NOW

Private pictures by the 2002 Turner Prize winner Keith Tyson are shown for the first time in this insightful exhibition at the Jerwood Gallery in Hastings. Created over 20 years, more than 360 'Studio Wall Drawings' make up the collection. Influenced by economic shifts, terrorism, and the birth of Tyson's children, this unique show runs until 4 June 2017.

www.jerwoodgallery.org

20th Sept 2016 Late Night on the Gatwick Express...
2016 © Keith Tyson



PORTRAIT OF THE ARTIST

Portraits of artists, from Rubens and Rembrandt to Hockney and Freud, go on display at The Queen's Gallery, Buckingham Palace. Charles I was the first monarch to be presented with a self-portrait of an artist, and the tradition has continued ever since. This collection also highlights the fascinating change in art movements over the centuries.

www.royalcollection.org.uk

A Vanitas, c.1666-1700 by Pieter Gerritsz van Roestraten. Royal Collection Trust/© Her Majesty Queen Elizabeth II 2017

SHEER PLEASURE

The William Morris Gallery presents an exhibition of Japanese paintings, prints, furniture and ceramics that belonged to the Gallery's founder, Frank Brangwyn RA. This is the first time a lot of these works will be displayed, alongside art by Brangwyn, which explore his relationship with Japanese woodblock artist Yoshijiro Urushibara. Until 14 May 2017.

www.wmgallery.org.uk



Pines at Bournemouth by Yoshijiro Urushibara, 1924



THE LIFE AND DEATH OF MISS DUPONT

This personal exhibition at the Royal Academy of Arts is a major new work by Anthony Green RA. Focusing on Green's family life and surroundings, the centrepiece of the exhibition is *The Fur Coat*, "Hazana", a 3m-tall piece featuring a life-sized painted figure of the artist's mother, Madeleine Dupont. You can catch it at the Tennant Gallery until 30 April 2017.

www.royalacademy.org.uk

The Fur Coat "Hazana" © Anthony Green, 1963, then 2005, 2008, 2013, 2014



MAKINGS OF MODERNISM

The Ashmolean's spring exhibition follows one of the most fascinating stories in art history – the rise of Modernism in France during the 19th and 20th centuries. Focusing on the Romantics, the Impressionists and the Post-Impressionists, there's work by Manet, Pissarro, Cézanne, Degas and Picasso to enjoy. Drawn from the private family collection of Ursula and R. Stanley Johnson, the showing can be found at the John Sainsbury Exhibition Galleries until 7 May 2017.

www.ashmolean.org

Mother and Child (Mère et Enfant) c. 1949 by Fernand Léger. Courtesy of the Ashmolean Museum



Curator's comments

Acclaimed printmaker **Angie Lewin** talks about the thrill of curating 'A Printmaker's Journey', featuring her own work and the artists who influence her

Photography: Alan Callender

About **ANGIE**

Printmaker, Scotland

Angie studied Printmaking at Central St Martins, and has designed fabric for Liberty and illustrated for Penguin, Conran Octopus, Virago and Faber & Faber.

www.angielewin.co.uk

It's a privilege and a challenge to be asked to work on this project. I was invited by Kirsty Nutbeen, exhibitions manager at the Hampshire Cultural Trust, to curate an exhibition that brought together a wide range of my influences alongside my own work as an artist/designer. Kirsty has been invaluable in guiding me through the process.

I was given a totally open brief and asked to make a 'wish list' of pieces that have inspired me. To have been loaned such important pieces of work and to see so many of my influences together in one space is wonderful. I also loved having the opportunity to select from my work the prints and designs that are most important to me. I've chosen work from different stages of my career. There are sketchbooks and limited edition prints showing the processes I use, as well as my designs for St Jude's Fabrics & Wallpapers and other commissions.

In a way, I might not describe it as curating. Because I am a practising artist, I've approached it in a very personal way. My choices have been particularly subjective.

Edward Bawden and Eric Ravilious have been important influences, for their distinctive work in watercolour, printmaking and commercial design and illustration. I've also included many other artists, such as Graham Sutherland who worked between the fine and applied arts.

The British landscape and its native flora also inspire my work. Specific locations where I walk and sketch throughout the seasons are very important to me.

Hampshire Cultural Trust, Tate, V&A and Central St Martins have all generously loaned pieces.

Also a private collector, who has one of my prints in his collection, has loaned work by Gertrude Hermes and Enid Marx (plus other prints that I'd love to have in my own collection).

Since visiting Kettle's Yard in Cambridge in the 1980s, I've understood the value of displaying art in a domestic setting. The items from the dinner service Ravilious designed for Wedgwood, books, seedheads and other natural finds, plus fabrics and wallpapers, will all be displayed alongside paintings, prints, drawings and sculpture. The exhibition reflects aspects of my home and studio, displaying a range of art and objects.

I'd choose *Summer: Young September's Cornfield* as my favourite piece from the show.

I bought a postcard of this painting by Alan Reynolds (left) when I went to the Tate for the first time, while still at school. Although for many years I didn't know anything about Reynolds, it was always on the wall in my home or studio. It seems to have had a subliminal effect on my work.

My work is based on sketching, over a long period of time, the same familiar plants and landscapes. The drawn line is important to me and also the quality of each of the print processes that I use. I'm attracted to the work of artists who also work in this way and who have a similar restrained palette, often influenced by the landscape.

Graphic stylisation achieved through close observation of subject attracts me. A key strand



Summer: Young September's Cornfield 1974 © Alan Reynolds



Sofia Samois Inocent ©Angie Lewin

that runs through the work in the exhibition is that the majority of the artists also worked in the applied arts and successfully transferred their imagery in different media.

I hope the exhibition will demonstrate the interaction between the fine and applied arts.

Many of the artworks featured relate to botanical subjects, ranging from Alan Reynold's teasels to Paul Morrison's graphic dandelions depicted in his prints and sculpture. I want to show the hugely diverse approach to this subject. There

are many printmakers in the exhibition and it's important to me to show the infinite range of approaches and applications – everything is interrelated.

'A Printmaker's Journey' opens at Winchester Discovery Centre (11 March – 30 April), before travelling to The Willis Museum, Basingstoke (6 May – 19 July) and St Barbe Museum & Art Gallery, Lymington (16 September – 11 November) Visit www.angielewin.co.uk/pages/exhibitions for more details.

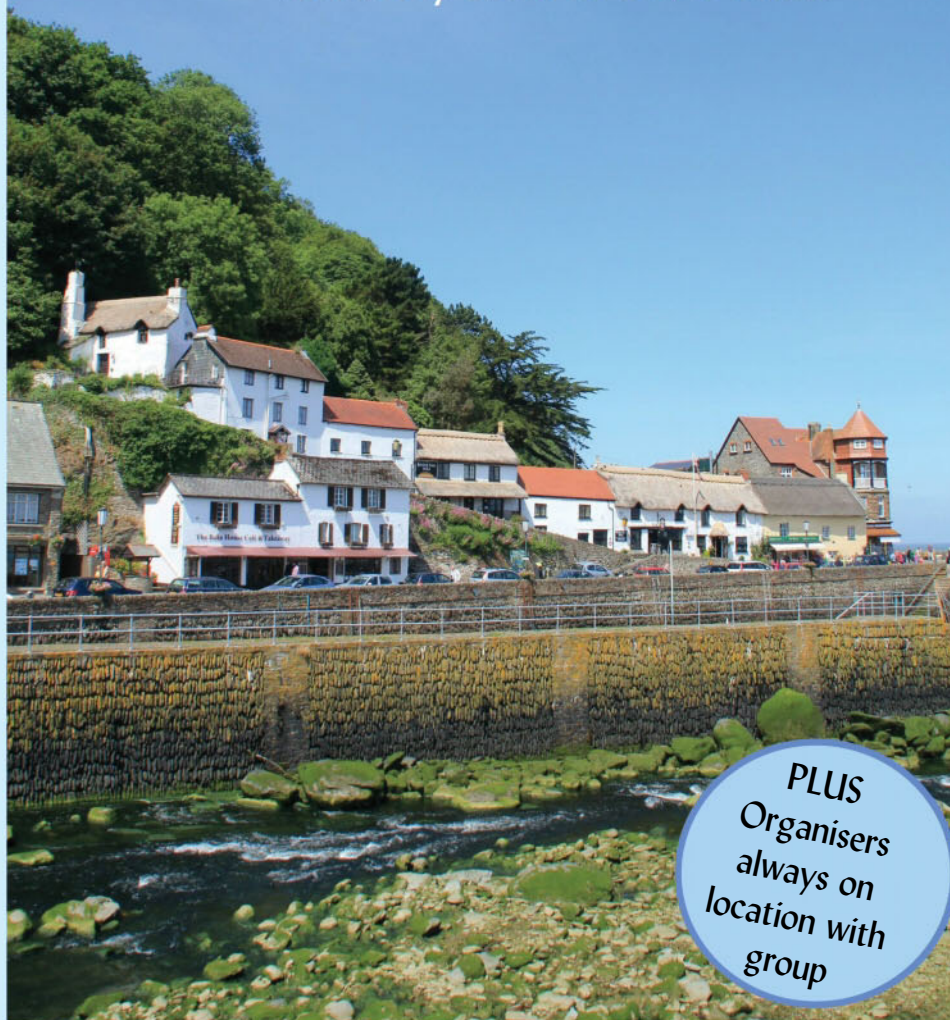
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Picture by Barry Herniman



Inbox

Your emails and letters answered by the editor...

AS AN AMATEUR watercolourist, I feel I must congratulate you on the magazine, and thank all the contributors. This is a welcome addition to the art scene, and I'm sure artists of every ability will benefit.

I have bought every issue from Issue 2, but how do I get Issue 1?

AJ Hanson, High Wycombe

Beren replies: Thank's a lot for the kind words AJ – the team really appreciate it! As for Issue 1, you can now get individual issues through our online supplier, My Favourite Magazines. Here's a link to the first issue: http://bit.ly/pad_issue1

I'M REALLY ENJOYING your magazine and am getting a subscription soon, but I've just tried to watch the videos that are advertised at the back of the issue. However, the link doesn't work – hope you can help?

Karen

Beren replies: Hi Karen, we've had a few teething problems with the resources links, so sorry about that. For now, readers can watch them on our YouTube channel: http://bit.ly/pad_all_videos. Go to this page and click on the arrow to

show all the available videos (there are currently 11 to watch – enjoy!)

MANY THANKS for the Jonathan Edwards Sketchbook in the Christmas edition of your excellent magazine. I'm a long-time admirer of his work. A step-by-step feature on how Jonathan produces his amazing watercolours would be much appreciated. Keep up the good work!

Jim Watson

Beren replies: Excellent stuff! I love his style as well, and discovered his art on one of my many searches online. It's great to hear that there's demand for seeing his process. In fact, we invite all our readers to let us know who you'd like to see in the *Paint & Draw* workshops!

THANK YOU so much for featuring my work in the magazine [Your Art, Issue 2]!

It's particularly special to me that my drawing of Pilaf, my parrot, has such a huge page all to himself. Pilaf got very sick over the holidays and we were not sure if he was going to make it. But he pulled through, and is now doing great.

Thank you very much again!

Remrov

Beren replies: It's fantastic to hear that Pilaf is on the mend – and that you're happy with the way we presented your art. I really love the readers' gallery in our magazine, with its mixture of art that's never the same from issue to issue and bursting with individuality! And, please, all of you reading this, don't forget to send us your art. You may feel shy about sharing your work, but you never know, it may feature in 'Your Art' and go on to inspire someone else. Turn to page 84 to see for yourself...



Lovebird Pilaf Pencil

Paint & Draw reader, Remrov, was featured in Issue 2. The star of the show though was undoubtedly this picture of his parrot, Pilaf.



Jonathan Edwards' (www.jonathan-e.com) expressive artwork is greatly admired by many! As well as illustrations, he also specialises in character design.

SEE
PAGE 58
FOR DETAILS

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Bitesize



Whether you have half an hour or an afternoon to spare, follow these quick, simple and fun tips and start experimenting with your art today!

Create, lush dense fur in pastels

THIS feisty little Scottish wildcat is a perfect model for practising fur texture with. Here, I am working with pastels on velour, but the main principles hold true for any type of pastel paper. I like to use velour for two reasons. First, it takes plenty of layers before it becomes saturated, and second, the soft 'tooth' adds to the final texture that you're trying to achieve. Knowing the make-up of your subject can help too. Scottish wildcats are 'true fur' animals, which means they have a thick downy under-layer designed to keep them warm, and a more wiry outer layer to protect them from rain. Knowing this make-up helps you understand what you're aiming for.

With the method I'm showing here, the colour and marks are laid down in three distinct layers to help develop the realism and depth. I've sketched my image in pencil and added a diffused background, which I have darkened slightly around the cat.

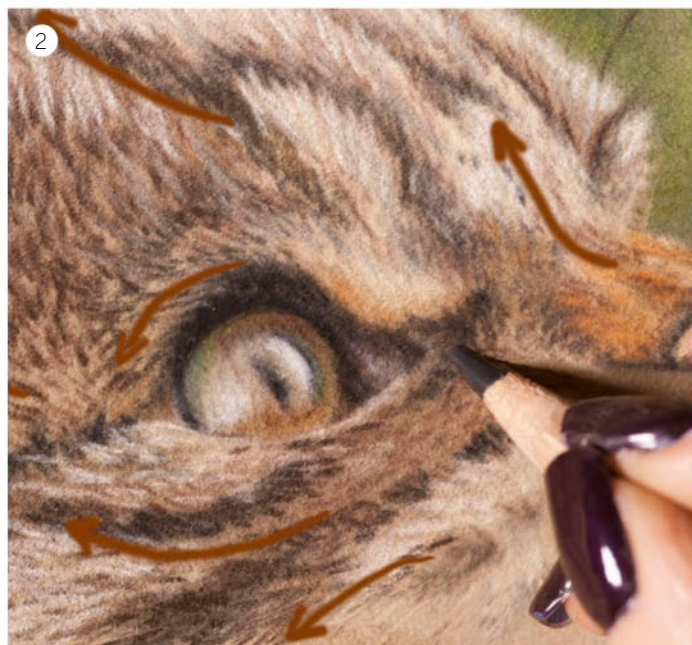


About JILL

Northamptonshire, UK
Jill is an artist and tutor who specialises in wildlife. She loves to experiment, but her two main passions are pastels and airbrushing (acrylics).
www.jilltisbury.co.uk

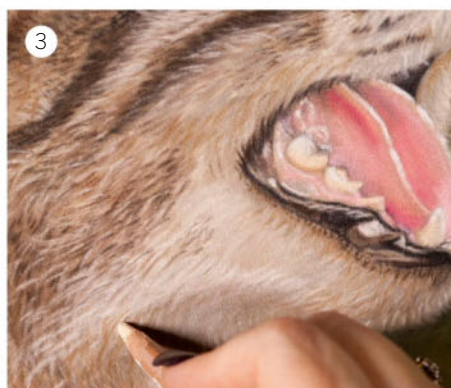
Follow these steps...

1 The first step is to block in the main colours in the direction of the fur. I'm using stick pastels for vibrancy and quicker coverage, working from dark to light. Ensure that you stay a tone darker in the lightest areas to give yourself the space to add in highlights later.



2 In this next layer I swap to pastel pencils to develop definition in the fur. Pay attention to where the fur stands in ridges over underlying bone or lays flat over relaxed muscles, and adjust your direction and hair length to suit. Twisting the pencil as you work helps keep it sharp for longer.

3 I've added the eye and mouth detail so that I can see how the colours work together. Since velour can take many layers, the more layers you add, the better the fur density will look – it's worth spending time on this part. Although the general direction should be the same, criss-crossing the hair marks will make the fur look even more natural.



4 In this final layer, I add the fine details with very sharp pencils. For extremely fine hairs I find a waxy watercolour pencil is best. Adjust the values if you need to, strengthening the darks and lightening the lights, until you are happy with the contrast. The whiskers should be the final thing to add.

TAP LINK
TO WATCH
THE VIDEO

http://bit.ly/jill_pastel1

Scottish Wildcat

Pastel on velour

Textured velour adds another dimension to the painting.

Know your limits

At the stage where you're looking for bits to fiddle with - stop! A painting can often be spoiled through overworking. Put it aside and look again in a couple of days – chances are it's finished and just needs a signature.



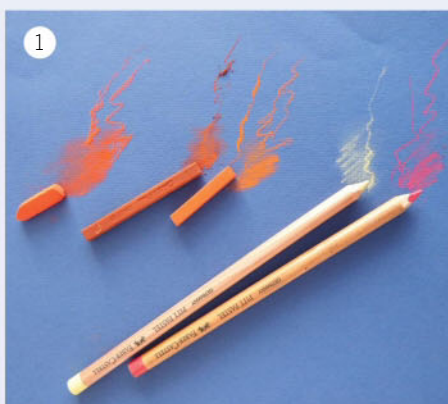
Take your pick. From pastel pencils to the softest pastels, they all have their uses.

Don't be put off by the price

You don't need to buy a whole set to find which pastels suit you. You can get some of each type and experiment with different subject matter, sketching or painting, rough textures or soft blending. Remember, price usually reflects quality.

Which pastels should I be using?

A PASTEL is a stick of pigment that you hold in your hand, and apply directly to the surface. It can be confusing knowing which ones to buy, with different brands available, all having different grades of hardness, and varying prices. After a little bit of experimentation, artists usually find that they use a few different types, according to their subject matter, type of mark making, and the size of their work. Soft pastels are a mixture of pigment and a binder, which holds them together. The more you pay for them, the better the quality of pigment will be, giving purer, richer, and more lightfast colours. The softer the pastels are, the higher the quantity of pigment in relation to the binder. Artist-quality pastels also tend to have a colour range that includes deep darks, bright lights, and a range of saturated and neutral colours. So if your paintings are looking a little flat, and lacking in depth, it may be that you need to invest in some better quality pastels!



Pass the pastel...

1 Hard pastels and pastel pencils are great for sketching and underpainting. They tend to be squarer in section with a high proportion of binder. Conté crayons (far left) are very hard, wonderfully versatile, and have sharp edges to give a variety of marks. Inscribe pastels (middle) are cheap, ideal for beginners, but are not lightfast. Faber-Castell Pitt Pastel Pencils (near left) produce fine, delicate detail.



2 Medium-softness pastels, such as Royal Talens Rembrandt and SAA Artists Soft Pastels have more pigment than the harder varieties. They are useful for work that requires good coverage and the pigment is not too soft, ideal for crisp mark-making for subjects such as animals, where fine lines and textures are needed. They tend to be round, but narrower than very soft pastels.



3 Professional-quality pastels are made with rich, high-quality pigments, and less binder. This results in wonderful creamy textures, with a huge range of saturated colours and subtle hues. Brands include PanPastels, which are applied with sponges and tools, Sennelier and Schmincke Pastels, and Unison Pastels, which are handmade in the UK. Professional pastels cost more but are excellent value for money.



About REBECCA DE MENDONÇA

Exeter, UK

Rebecca specialises in pastels, producing lively and energetic work. She teaches around the UK and in Italy, and co-founded The New Pastel School.

www.rebeccademendonca.co.uk



TAP LINK
TO WATCH
THE VIDEO
http://bit.ly/ivan_pastel1

Create bird feathers

HERE, I will offer some hints and tips on how to give bird feathers a more three-dimensional finish, using a recent commission of an osprey as an example. For this artwork I used Rembrandt soft pastels and a mixture of Derwent and Cretacolor pastel pencils on Canson Mi-Teintes Touch paper, with a fine sandpaper-like texture.

I have accumulated a wide range of pastel pencils in various shades over the years, and use Derwent for its softer texture, while Cretacolor is harder and can be sharpened to fine point for the details. For most of my artwork, I like

my paper to have a little 'tooth'. However, if I'm creating a human portrait for instance, a more absorbent paper such as Clairefontaine Pastelmat is better, as it allows for blending to a smoother finish for skin.



About
IVAN JONES
Wigmore, UK

Ivan is a retired veterinary surgeon who has become a pastel artist. He works mainly from photographs, as detail is of great importance to him.
www.ivanjonesart.co.uk

Follow these steps...

1 The first step is to draw the outline of the feathers. I work from photos to reproduce details as accurately as I can. Each feather then has a base colour applied – I use the photograph to choose the range of colours I need. This base colour is then blended to create a smooth surface using a piece of polystyrene cut to a pencil shape.



2 The second step is to choose three different shades (light, medium and dark) for the next layer. You need to study each feather to see where the light falls – one side will always be darker than the other. To give the striped effect to each feather, I stroke with the pencil from the feather edge towards the middle. Note the darkest parts are always under the feather.



3 The final step is to add highlights along the central quill using a white pastel pencil – I use Cretacolor white as it sharpens well and gives the best true white available. I then add fine details to the feather using very sharp pencils. I look at the photo again to capture the final touches and to give a three-dimensional effect.





Fix your finished pastel artwork

DID YOU KNOW when you fix and frame pastels under glass, it's the most permanent of all the mediums, as it never cracks, fades or dulls?

It goes without saying, before using any fixative, ensure you're in a well-ventilated space. It's also sensible to check on a test piece how your brand of fixative performs with the pastels you use.

Pastels have a very small binder/pigment ratio so, when applying fixative for the first time, it can be a shock to see the piece darken. The brand you chose will determine how much darker the colour will go, but as the fixative dries, the colours will lighten.

Sometimes artists use a light coat of fixative as they work to help stabilise and 'bind' the pastel to the surface, and this method tends to combat the colour change because the colour is adjusted as you go. However, be careful not to overdo it, if you fix while you work.

For this tutorial, I'll talk about the three main types of fixative: diffuser-sprayed fixative, aerosol and pump spray.

JILL TISBURY

Follow these steps...

**TAP LINK
TO WATCH
THE VIDEO**

http://bit.ly/jill_pastel2



1 Diffuser-sprayed fixative takes me right back to school because that's where I first encountered it. Blowing through a diffuser – a hinged metal tube with a mouthpiece – sprays a very fine fixative mist. Unfolded, the diffuser forms a right-angle. Place one end in the bottle and blow through the mouthpiece end to create the spray. Move evenly over the work as you blow.

2 Aerosol fixatives produce a constant fine spray, so it makes fixing a fairly quick and easy process. Make sure you hold the can 10–12in away from the work, and move the spray smoothly and evenly over your work.

Fixing your work to a board means you can begin and finish the spray off the edge of the piece to create even coverage.



3 If you'd rather not use an aerosol, pump sprays are a great alternative. Each nozzle-press gives a fine mist of fixative. Work on velour does not necessarily need fixing as pastels adhere really well – however, my framer prefers it fixed, so we compromise! I fix it, then add back the light areas that I think have darkened too much.

Capture movement with soft pastels

SOFT PASTELS are a lovely medium for capturing the energy of a moving figure. This little boy digging in the sand is changing his position constantly, and if you were watching him you wouldn't see much detail at all. However, you would feel the heat of the sun, and the wind in your hair, which are all part of the energy of the moment.

In this sort of scene, I vary my pastel marks by defining edges in places, but smudging and softening in others. With a basic knowledge of anatomy, the pose can be conveyed with a few lines, and then built up with marks made by twisting the pastels on their edges, ends and sides. By making quick marks, and thinking about the flow and direction of the movements he makes, and the way his clothes hang and fold, I can put energy into the piece as I work.

Then to emphasise it, I smudge extra marks around him, as though the air itself is being disturbed by his digging frenzy!



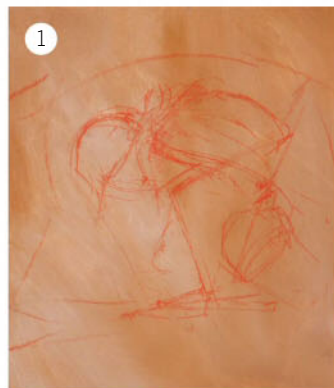
This picture is created with loose marks, with many of the colours escaping into the area around the figure.

REBECCA DE MENDONÇA

Clean your pastels!

When you are painting at speed with pastels, they become dirty, as each pastel picks up the colour of the layer underneath. Keep your work fresh, by keeping a tissue handy to wipe them clean, before they all turn grey.

Follow these steps...



1 I start with gestural lines in Conté crayon on a mid-tone pastel paper, using a red ochre colour to give warmth under the skin tones. I think of drawing a stick figure, focusing on angles and proportions. The curve of the back and angle of the head are important, as is the line of the leg. Sketchy marks around the figure give it life.



2 I can now firm up the figure with Unison pastels, blocking in more solid areas. My main focus at this stage is to get a feel for the solidity of the body, and to keep my work loose. The aw sienna surface colour is a great base for the skin tones. Less is more in work like this, so I hint at the ground and bucket.



3 I work some background around the figure, using broad, sweeping strokes in directions that indicate the flow of movement, but not dwelling on detail. I go up to the edges of the figure where I need some precision, but leave other areas with little colour added. I sketch some hair around the face, but try not to be too detailed.



4 I bring in red accents, hint at detail on clothing, and add shadows to skin, clothes and the ground. At this stage I am trying to make the figure look three dimensional but not to overwork the piece. I hint at the hand and reflection behind the leg. Flicks of colour around the piece unify it and create a feeling of movement.



Sunlight in the Distance was started off with edgy marks, on a primed surface. The softened landscape emphasises the linear rocky marks.

Feel the pressure

You can vary the marks you make with a pastel, according to the amount of pressure that you apply. Try experimenting on cheap paper, making different marks to change the energy of your drawings.

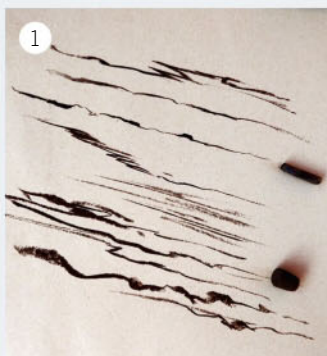
Use the edges of pastels to create rocky landscapes

I LOVE TO USE my pastels, Conté crayons and charcoal in as many different ways as I can. By varying my grip of the pastel and the pressure I apply on the paper, I can make all sorts of marks that have different energy. With the same pastel I can draw delicately or paint boldly. It's quick and exciting!

Here I am using charcoal and Unison pastels on their edges, twisting them to create the feeling of the craggy hills of Dartmoor, a dramatic and inspiring place.

For the rocky tors and tumbled rocks, I lay the edge of a 3cm piece of charcoal on the surface, holding it in the middle. By pressing hard and dragging it along that long edge, I create the dark shadows in the crevices, by pressing gently I can get fine, sharp lines. For added depth, I then use a pastel over the charcoal in places. These linear marks follow the flow of the rocks.

REBECCA DE MENDONÇA



2 With these edgy, linear marks I sketch the tor, thinking off the hardness and weight of rock, which helps me capture the energy. I draw parallel lines by moving the charcoal up and down, but keeping it facing in the same direction. I apply more weight to the shadowed areas, and let the lines twist and turn for the tumbled rocks below.



Follow these steps...

Mark-marking in pastel and charcoal

1 By laying the charcoal or pastel on its edge on the surface, and dragging it along sideways, I make linear marks that have flow and energy. By varying the pressure I apply, I can make strong marks that have weight to them, or fine, gentle ones. Charcoal produces lighter, thinner marks than pastel. It is always good to experiment with what you have.

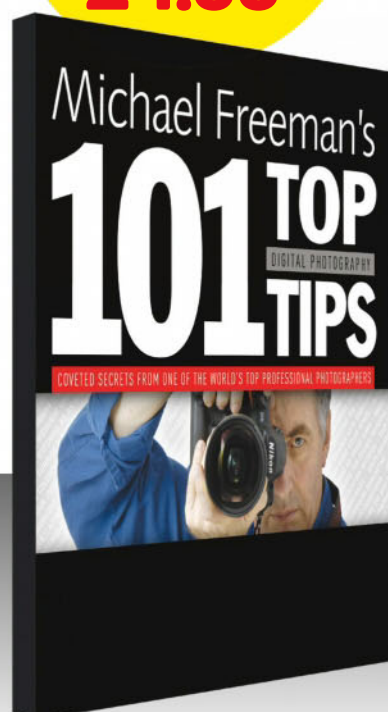


3 I build in more shadowed areas by applying more weight to my marks, and using a dark Unison pastel (which gives a much stronger dark than charcoal). I use a white pastel for highlights. The sky and gentle, grassy land around the rocky tor is softened in with Unison pastels, acting as a contrast to the jagged marks of the rocks, which are not smudged.

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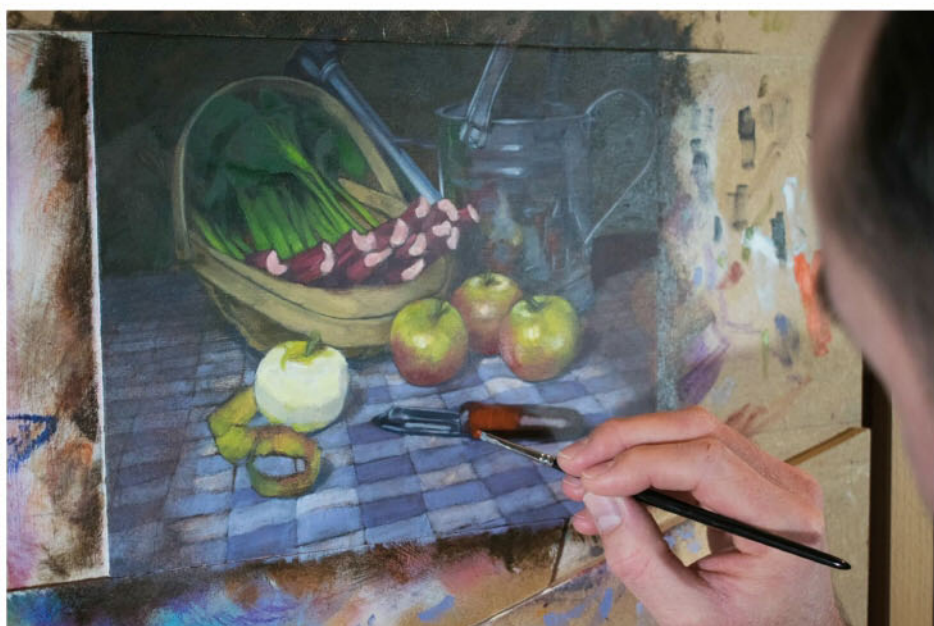
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Paint a seasonal still-life in layers

Rob Lunn uses a traditional technique to add depth and drama to still-life compositions

After seeing the 'Beyond Caravaggio' exhibition at The National Gallery in London, I felt inspired to try a slightly different approach to this seasonal still-life workshop. Caravaggio revolutionised the world of painting with his dramatic use of tenebrism (use of dark tone with a contrast of dramatic light) and use of realistic subjects. Working out from a dark earth colour he built up layers of colour imparting depth and realism not seen in painting before. It is this technique that I have been inspired by to create the still life. We'll also be using fast-drying oil paints called alkyds to help speed up the painting process.

Paintings are like puzzles, with each element waiting to be worked out. In this tutorial, I take myself out of my usual comfort zone and explain how I experiment to create a seasonal still-life.

**TAP LINK
TO WATCH
THE VIDEO**

http://bit.ly/rob_lunn_cover



About **ROB**

Bath, UK

Rob is a self-taught painter, and loves to paint in oils. His influences are Vincent van Gogh, Caravaggio and Ilya Repin. He has taught art workshops since 2012.
www.roblynn.co.uk

Workshop

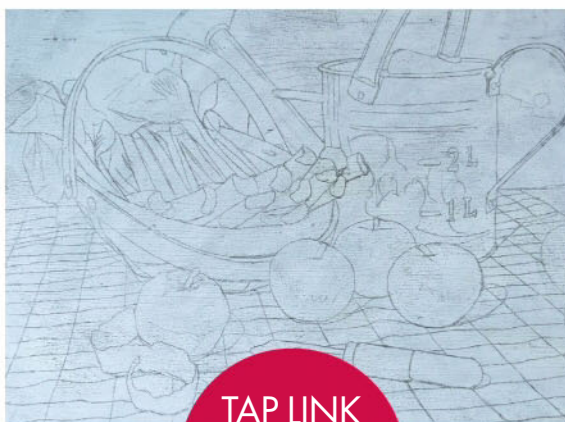
Materials

Rob has used the following colours because they offer “a good representation of the colour spectrum while retaining the most saturation when mixing”.

- Michael Harding Oil Paints: Ultramarine Blue, Blue Lake, Green Lake, Bright Green Lake, Bright Yellow Lake, Yellow Lake, Yellow Lake Deep, Permanent Orange, Scarlet Lake, Alizarin Crimson, Magenta, Ultramarine Violet Titanium White
- Alkyds: Burnt Sienna, Blue Lake (Griffin Phthalo Blue)
- MDF board (3mm), 8x10in (primed with acrylic gesso)
- Rosemary & Co. Ivory short-handled Flats and Filberts sizes: 0, 1, 2, 3, 4, 5
- Schmincke Aero Color acrylic marker, 0.8mm
- Old Master's Brush Cleaner & Preserver (+ TLC)
- Bartoline Brush Cleaner

1 ● Prep your board

Because I'm trying a new technique I'm not going to begin by applying a coloured ground like I usually would. Instead, I've primed my 3mm thick MDF board with three coats of acrylic gesso, keeping the surface as flat as possible. Don't worry too much if you get the odd raised area or brush stroke showing through.



TAP LINK
TO GET THE
SKETCH

http://bit.ly/pad05_vids



2 ● Get your drawing right

I've swapped my usual loose and expressive gesture-drawing stage for more fine-tuned detail with super-accurate draftsmanship. It's worth spending time getting your drawing right at this stage. Using a mahl stick (see our tutorial in Issue 3, page 17) can save the side of your hand smudging the pencil.

3 ● Add construction lines to the sketch

To fix the drawing in place I'm experimenting with a liquid acrylic marker. I've chosen purple for my lines, but red or blue would work equally well. You need to make sure the colour is dark enough to show through the tonal stage (see next step).

Ness stress

Each stage of a painting should be complete in itself, so don't stress yourself out with the thought of a 'finished painting' (much like the Loch Ness Monster, this doesn't exist...)



4 ● About tonal paintings

As we're following a more old-school technique, I thought it was worth including a full tonal painting stage. I wouldn't normally include this stage for a still-life, but I *always* do one for a portrait. The advantage of completing a tonal painting before adding colour is that you're just focusing on tone and not complicating your decisions with colour choices.

5 ● Creating the tonal stage

I used a mix of Burnt Sienna and Pthalo Blue Alkyds thinned out with a little turps for this tonal stage. Build it up in layers or put on a nice thick layer and work back to the white of the panel using kitchen roll or brushes dipped in fresh turps. Either way, this tonal stage needs to be dry before you can add colour.



Mix it up!

Experiment with the mixes you create for your tonal stages. Warm and cool colours will create opposing moods to your paintings, so play around with what suits you best.



“Tonal paintings focus on tone and do not complicate your decisions with colour”

6 ● Colour grouping

Instead of leaping in and feeling your way through a painting, it's a good idea to take a step back and look for colour grouping. Try and work out how the colours in your composition relate to each other. It can be a huge help when you get to the next stage.

Workshop



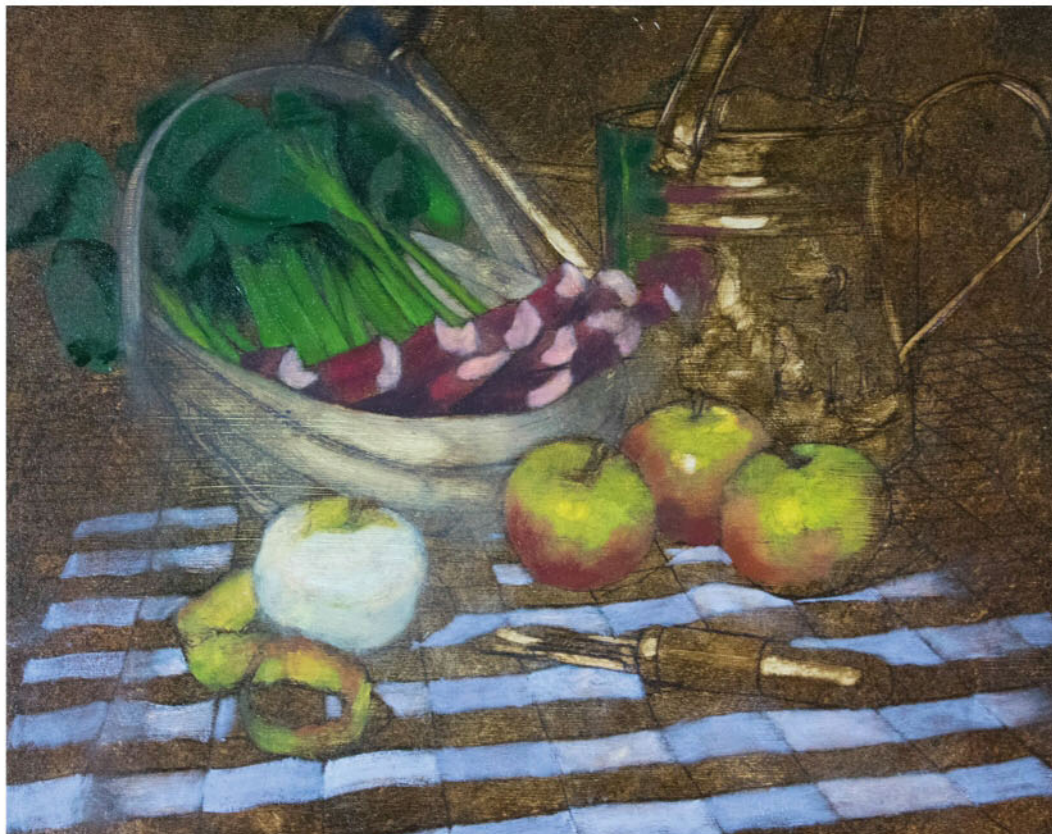
7 ● Pre-mix colours

From the different greens of the pak choi (I had to improvise without long stem rhubarb!) to the reds of the apples and the rhubarb, the colours share common relationships. At least half the work should be done at this stage.



8 ● Build darks and mids

I begin by adding thin layers of paint. Allow the colours to flow across the painting, try not to work on random sections (or islands of colour) at a time, as we need to see how the colours relate to each other within the painting, not just on our palettes. Tweak as needed.

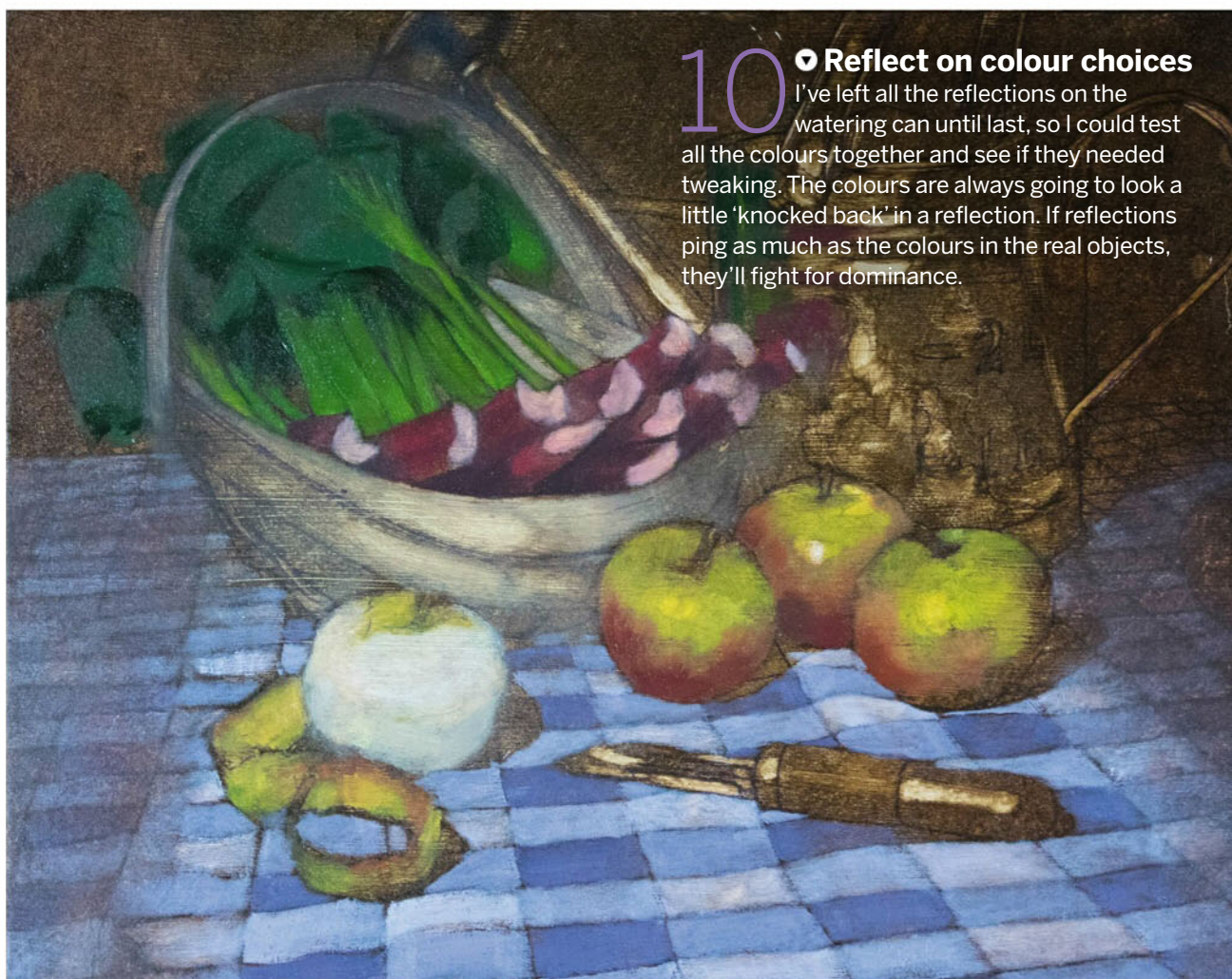


Top turps!

When using turpentine with your paints make sure you're using the best grade you can. Buy it from a good supplier and make sure it is labelled 'Artists Quality'. Adding inferior mediums to our oil paint will reduce the quality of their finish and possibly reduce their stability too.

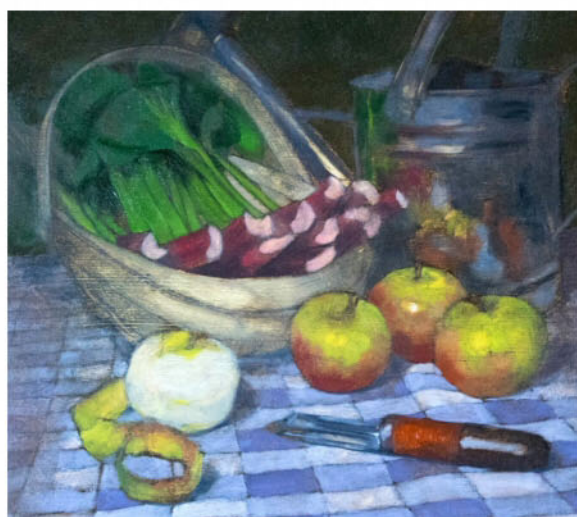
9 ● The big picture

We've tried to do as much of the tonal work in the initial stage, but you should still continue to use a tonal scale as you paint. Squinting breaks down the range of tones so you can see and simplify the image, making it easier to read. Add more tonal details, but hold off from adding highlights.



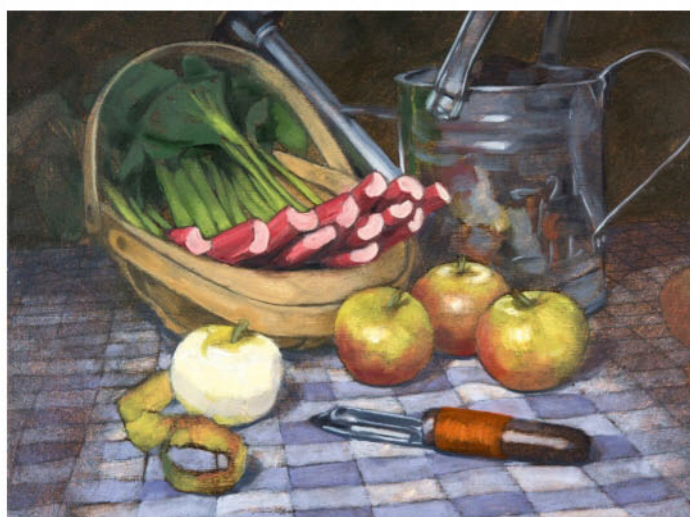
10 Reflect on colour choices

I've left all the reflections on the watering can until last, so I could test all the colours together and see if they needed tweaking. The colours are always going to look a little 'knocked back' in a reflection. If reflections ping as much as the colours in the real objects, they'll fight for dominance.



11 Bringing it all together

You should now have all the elements together on the panel. However, don't fall into the trap of believing things can't change. They can, they should and they will – be it in this painting or the next – but that's exactly how you learn and grow as a painter!



12 Fine-tune

Remember to keep checking your real-life source, checking tones and colours again and again, and keeping them fresh in your mind. Knowing when to stop is an art in itself, so avoid adding highlights until the end if possible. Don't fuss over areas. If there's a major problem – just scrape it off and start again.

The background of the entire page is a detailed oil painting of a mountain landscape. In the foreground, a river flows through a valley, with a small waterfall cascading over dark, craggy rocks. The banks are covered in dense, textured vegetation in shades of brown, green, and blue. In the mid-ground, the river continues to flow towards the background. The background features rolling hills and mountains under a soft, hazy sky. The overall style is impressionistic and painterly, with visible brushstrokes and a rich color palette.

*Paint
& draw in...*

Snowdonia

With its spectacular views and sublime sensibilities, Snowdonia's dramatic mountains have been attracting artists for centuries

Words: Julia Sagar

Grandeur, gloom, adventure and legend: Snowdonia's spell-binding mountains attract artists from all over the world – and it's easy to see why. "The Ice Age carved out the valleys, leaving the lakes and streams; the Neolithic people of 5,000 years ago have left us their stone circles and burial chambers; and hill-farming still continues using the walls and sheepfolds dating back 300 years ago," says award-winning artist Keith Bowen, who's been walking, climbing and painting in the Welsh hills since the late 1950s, and is the author of illustrated local farming book, *Snowdon Shepherd*. "In Medieval times the wool industry was akin to the oil business of today," he continues, "and the remnants of such a rural industry can still be discerned today when wandering in the mountains. I go out with no idea in my mind – but something always grabs my attention, which is the catalyst to start a painting."

First put on the map by pioneering landscape painter Richard Wilson (1713-1782), Snowdonia saw a flood of mid-18th century artists arrive in search of the sublime. Aided by the likes of Welsh writer Thomas Pennant's 1784 publication *A Tour in Wales* – which included a number of mountain views drawn and engraved by Welsh artist Moses Griffith – artists came from far and wide looking for adventure and excitement in north Wales' rugged scenery.



● **Bridge at Beddgelert**
by Chris Hull

Watercolour

"The influences of artists from Turner to Kyffin Williams can be felt throughout Snowdonia," says Chris.

As landscape painter and author Peter Bishop points out in his book *The Mountains of Snowdonia in Art*, there were other reasons, too, for Snowdonia's early popularity. "Artists like the young JMW Turner and many others [also toured] north Wales at the end of eighteenth century because the Napoleonic wars had put a stop

"Artists came from far and wide looking for adventure and excitement in the rugged scenery"



to travel to the Alps and Italy." This restriction continued between the 1790s and 1815 adding to Snowdonia's appeal.

Peter has been involved with the area since 1987. He's undertaken PhD research into the origins of Snowdonia as a subject for art, and says that demand for north Wales subjects continued to develop throughout the nineteenth and twentieth centuries, with artists like British painter James Dickson Innes (1887-1914), portraitist Augustus John (1878-1961) and, later, landscape painter John Piper (1903-1992) visiting the area.

● **Autumn Betws-y-Coed**
by Katie Allen

Acrylic on Dibond

Katie transforms the seasons into a rich textile of patterns, forms and colours.



● **Llyn Ogwen & Y Garn**
by Chris Hull

Watercolour

"The view of Snowdon from the lakeside is breathtaking," says Chris.

Today, Snowdonia's attraction remains unchanged. "If you were to ask me what I'm searching for in my mountain landscapes," reflects celebrated native watercolour artist and mountaineer Rob Piercy, "well, it's very much the same as the early landscape painters: drama."

For Rob – who's climbed and walked the mountains of Snowdonia since sixth form, and has published notes and commentary alongside 130 full-colour images in his book, *The Snowdonia Collection* – there's a lot on offer in the area for artists. "Snowdonia is easily accessible," he explains. "It's also

very compact – you get a lot for your money, although the clincher is, of course, its spell-binding beauty and ruggedness."

Swansea-based acrylic painter Katie Allen agrees. She's visited the area since childhood, and for the last five years has exhibited her vibrant patterned work at Ffin y Parc Gallery near Betws y Coed, Snowdonia. "It's a stunning country house with views over the Conway Valley, walled gardens and a showcase of Welsh artists. It's beautifully renovated and has an excellent cafe – the owners Ralph and Roland are warm and welcoming. I would

Art classes

Art classes, courses and workshops for all in Snowdon

Snowdonia National Park: Painting and Illustration

A whole host of multi-day courses are on offer at the Snowdonia National Park, from a Spring Painting Experience to a residential course from The Society of Botanical Artists, a Pen and Ink Weekend and more, all year round. <http://bit.ly/SNPCourses>

Bodnant Workshops

Bodnant Art Studios hosts art workshops and holidays all set in the Bodnant Estate in Conwy Valley. Previous courses have included full- and half-day workshops in pastels, oils, acrylics and watercolours. Check website for details. They also have a gallery featuring local artists. www.bodnantart.com

Straits Art Society

Based in the David Hughes community centre in Beaumaris, Anglesey, artists meet fortnightly from autumn to early summer to paint from individual and personal perspectives under the guidance of tutor Chris Hull, using a variety of media. www.chrishull.co.uk

Georgina Rambton workshops

Also in Anglesey, local artist Georgina Rambton runs workshops for a range of abilities, from experienced artists looking to challenge their everyday working, to absolute beginners curious about painting. Costs on request. www.georginarambton.com



• **Two Sheep**
by Keith Bowen

Acrylic on board
Keith has two gold medals from the Royal National Eisteddfod of Wales.

• **Waiting for the customers – Corfu** by Rob Piercy

Watercolour
As well as the local area, Rob's work also depicts Corfu, Venice and the Alps.

• **Winter Reflections** by Katie Allen

Acrylic on Dibond
Katie is influenced by Indian, Arabic and Japanese art.



Artist Holidays

Stay in Snowdonia for art lessons and creative retreats

FSC: Botanical Illustration & Painting (watercolour)

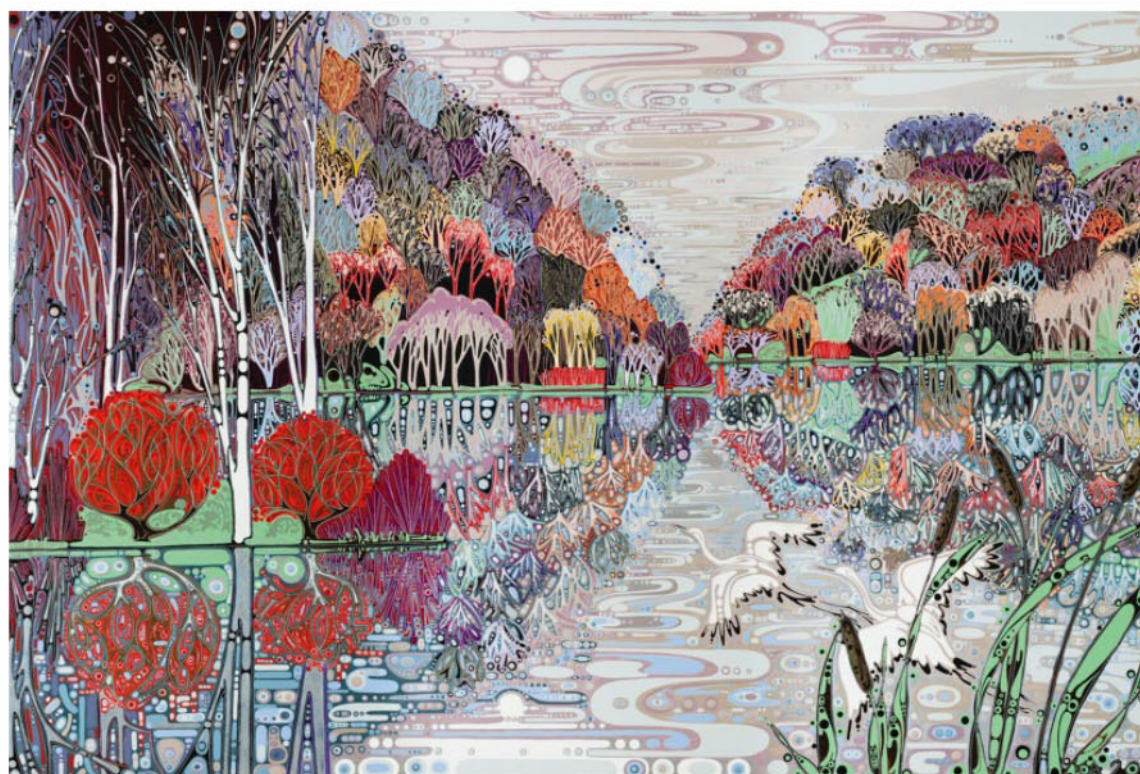
Snowdonia's FSC venue in Rhyd-y-creuau will host a botanical illustration course from 4 August to 6 August 2017. Open to all, accommodation is available at the centre. The course offers an ideal starting point for beginners, as well as an opportunity for more experienced artists to develop their talents further. Both watercolour and pencil will be used on the course and the studies will be taken from the grounds of the venue, as well as nearby habitats.

<http://bit.ly/fsccoursebotanic>

FSC: Landscape Painting in Snowdonia (watercolour)

Tutor Jeremy Yates will lead a week of landscape painting from 11 August – 18 August 2017. Open to all. The locations will be chosen according to weather conditions and preferences of those attending the course. There will also be the opportunity to learn about the history of art in the region.

<http://bit.ly/fsccourselandscape>

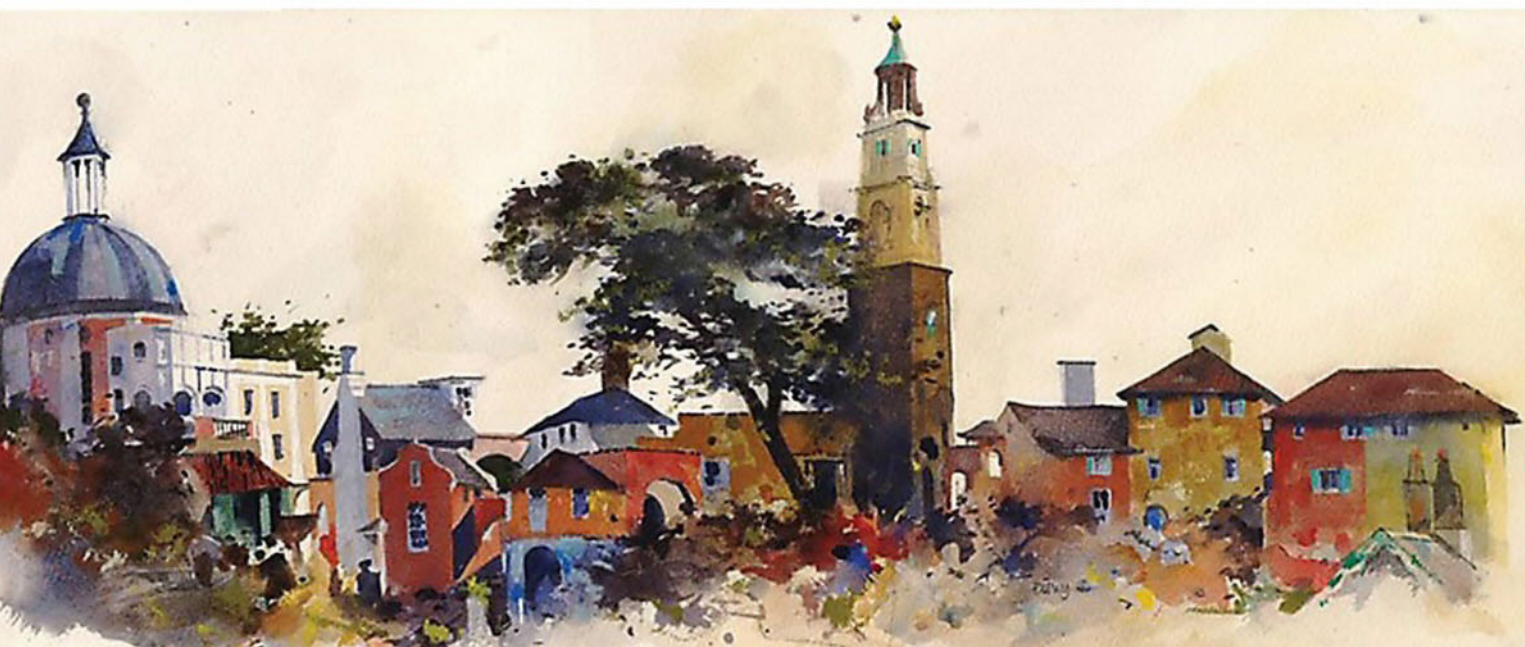


highly recommend visiting to see what's going on in the Welsh art scene and to drink coffee, hang out and eat their delicious homemade cakes," she says.

So how healthy is the local art scene today? According to watercolour artist Chris Hull, there's a strong community of artists in Snowdonia, with many art groups and galleries dotted about the area, and several exhibitions held throughout the year. He works alone, but regularly meets with local artists at organised groups and workshops – some of which he tutors himself.

"During the summer, there's an open studio arrangement on Anglesey, where

"Snowdonia is very compact – but the clincher is its beauty and ruggedness"



● **The Village, Portmeirion**
by Rob Piercy

Watercolour

One of a large series of paintings by Rob depicting Portmeirion's colourful environment.

local artists open their studios up for the general public to visit," he says. "There's a healthy competition between all the local artists, and a lot of diversity in the styles and chosen mediums. Two local artists to check out if you're in the area are William Selwyn and Keith Shone," he adds.

One of Chris' favourite viewpoints is The Snowdon Horseshoe from Capel Curig. "For any artists thinking of visiting the region, be prepared to be blown away by the amount of

subjects to paint," he tells us. "The view of Snowdon from the lakeside is also breathtaking. And the famous view painted by Turner himself of Padarn Castle with the lake and mountains is beautiful. There are so many incredible spots in the area."

Welsh landscape painter Gareth Thomas, says, "My tip is to get out the car and walk!" He also recommends the work of up-and-coming mixed-media artist Chloë Holt as an exciting new approach to the Snowdon landscape. He advises isolating a certain area – perhaps Tryfan or the Ogwen valley – and doing some research before you go. "There's so much on offer, you're not going to see it all," he explains. "Make sure you know where you want to go, and what time of day, because that affects the light. But be

"Make sure you know where you want to go, and what time of day, because that affects the light"

Snowden's galleries

A great selection of art to see, local and far flung

Oriel Ffin Y Parc Gallery

A popular gallery and cafe (with spectacular views), there are regularly changing exhibitions, and plenty of events, by some of the finest artists working in Wales today, alongside some 20th-century contemporary art.
www.welshart.net

Benards Gallery

As well as a framing service, Conwy's Benards Gallery has a permanent Welsh Gallery section displaying limited and open editions from all of North Wales' most popular artists, including Rob Piercy, Sir Kyffin Williams and Audrey Hind.
www.benards-gallery.co.uk

Oriel Ynys Môn

Anglesey's centre for art and history features regular exhibitions – free of charge. Currently showing (until 5th March 2017) is 'Impressions of Wales', a group show produced by artists that have a connection with Wales, including Peter Bishop.
www.kyffinwilliams.info

Museum of Modern Art (MOMA) Machynelleth

Throughout the year MOMA Machynelleth shows modern Welsh art, in a series of constantly changing exhibitions featuring Wales' top artists, which run alongside a busy calendar of creative events.
moma.machynlleth.org.uk

Rob Piercy Gallery

Local artist Rob Piercy's gallery is situated close to the centre of Porthmadog. With four exhibiting spaces, it features a large selection of Rob Piercy watercolours, limited and open edition prints, as well as a large selection of greeting cards of his work.
www.robpiercy.com

• **Cottage below Tryfan by Rob Piercy**
Oil

Rob is recognised as one of the UK's premier mountain painters, and was Welsh Artist of the Year in 2002.



• **Above the Mawddach Estuary by Gareth Thomas**
Oil on canvas

Gareth works in situ, catching the light as the sky clears or as dusk approaches.



prepared to walk, and for all types of weather as well."

Rob Piercy's pro tip for visiting artists runs contrary to conventional wisdom. "Avoid the beautiful cloud-free day," he recommends. "Instead, go in search of mood and light."

"The landscape of Snowdonia is nothing less than breathtakingly spectacular," concludes Katie. "It's bleak, wild and rugged. I love the mountains, which are often veiled in low mist and cloud, and the wide-open valleys, lakes, waterfalls and woodland. It's so atmospheric. Everywhere you look, there's a potential painting. As an artist, you can't help but be inspired."

Depict the beauty of orchids with oils

Enzo Forgione shows how to paint the intricate shapes and patterns of this intriguing flower in a smooth and vibrant style





About ENZO

Turin, Italy

Enzo has worked for ten years as a full-time painter, taking on many commissions for clients. He has a degree from the Fine Art Academy in Turin and is a member of the Society of Botanical Artists. www.enzoforgione.it

Because I work mainly as a botanical artist, the subjects for my paintings can be found just by leaving the house and going for a walk in a garden or park. Nature is such an amazing source of inspiration. I think that focusing on a flower and drawing attention to it is a way of celebrating the uniqueness of nature, and, indeed, the planet!

For this workshop, I've chosen to paint one of my favourite orchids – a Paphiopedilum (slipper orchid) hybrid – which has just bloomed in my greenhouse. I'll show you how easy it is to get hooked on the intriguing geometry and vibrant colours of orchids and how to capture their amazing details.

Over the years, I've developed a fairly direct painting technique. And while it still takes more than a single sitting to paint a flower, I try and get all the effects in before the paint dries.



1 The reference sketch

A quick sketch in coloured pencil is a good way to build up a balanced composition, study possible difficulties and try to solve them. I always take a photo to keep as a reference for checking details and shade of colours. It's particularly useful to have your image close to hand on an iPad.

TAP LINK
TO GET THE
SKETCH

http://bit.ly/pod05_vids



Materials

Enzo paints on **universal primed cotton** (medium/smooth grain, approx 18x18in) or **stretched canvas** or **canvas board**. He uses **synthetic round soft brushes** (from 000 to 6), a **flat bristle brush**, a **badger-hair brush** (a round extra soft brush no. 6 or 8 can be used instead). Other kit includes **charcoal**, a **painting knife**, **mahlstick**, **wooden palette**, **paper towels**, **cotton buds**, **white spirit** and **paper tape**.



2 Charcoal sketch

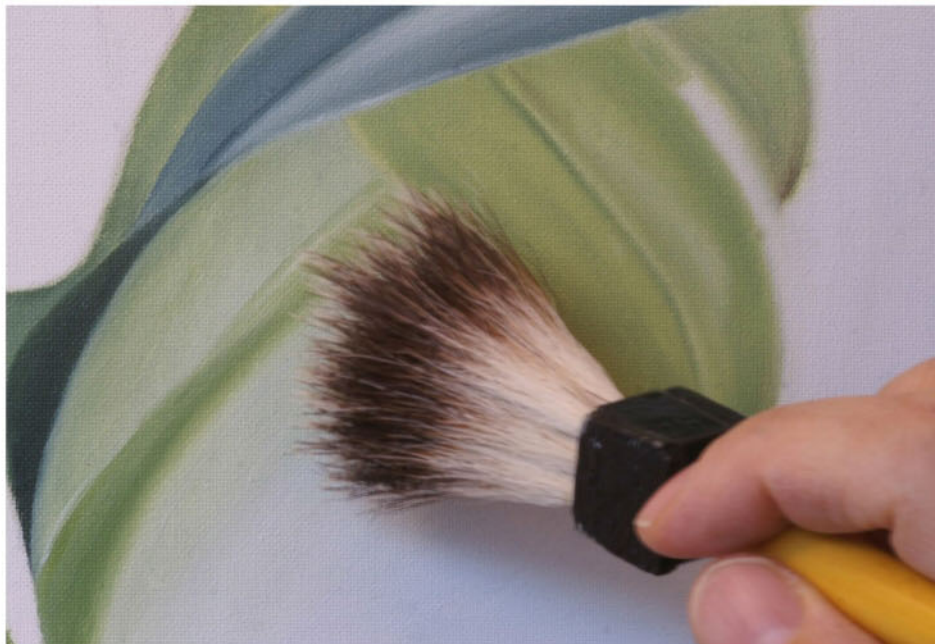
I square off the area I want my painting to cover (14x14in) using some paper tape. This is useful to do when using thick canvases, which you might not want to frame. You can tape off the four edges of the canvas and paint right up to them. I can now sketch the orchid on the canvas using charcoal.

Workshop



3 ● Arranging the palette

I place my colours in order of use. First is the background: light and deep tones of Chrome Green, Sap Green, Atrament (a greenish black), Raw Umber and orange. My orchid colours are: Alizarin Crimson (or Crimson Lake), and Burnt Carmine to blend with Lamp Black. I keep the white separate to mix with Payne's Grey. I generally dilute my colours with poppy oil, which enhances their brightness and slows down the drying.



4 ● Build up the leaves

The leaves gives structure to the composition with an intricate geometry. I keep this part smooth with no sharp outlines, as if it was out of focus. After I blend the outlines, I soften everything with the badger-hair brush.

Look deep

For me, creative processes always start from a deep observation of the subject I want to paint. Sketches are good, but photos are also a helpful reference.

5 ● Create natural effects

Cotton buds are handy for getting stripes or dots that, after being smoothed with the badger-hair brush, give a very natural result. I also use cotton buds to remove any excess colour and to correct mistakes.



6 ● Making samples

Oil can be divided into three groups: transparent, semi-opaque and opaque. For my orchid I chose to use a red Crimson Lake (transparent) because I need its transparency in certain areas. I also need it for the shadowed areas, so I will blend and fade it with black. This means I need to make samples so I can ensure it doesn't separate while drying.



7 ● Painting the paphiopedilum

It's now time to create the flower.

I start with the upper petal, which is a bit challenging, as I need to suggest a slightly convex shape. The dark lines help define this. I mark the lines in black first, then fill the spaces in between with red, blending patiently and carefully. Finally, I use the badger-hair brush to get a smooth result. With a cotton bud, I remove some colour from the lower part, where it will eventually meet the bright green stem, which should blend into the red nicely.



8 ● Depicting the labellum

The labellum is the central petal at the base of an orchid, and has a different shape. In order to suggest all the complexity of this modified petal, I add bright spots of light with Titanium White, and add dark areas to give depth. The lower part is rounder, so, again, lights and darks will help. Its surface is uneven and slightly hairy, so I use a cotton bud to remove colour and create texture, then soften with the badger-hair brush. Next, using a flat bristle brush dipped in diluted Zinc White, I gently flick (with the help of a palette knife), to create 'hairs'.



Tidy tips

- Keep white spirit to hand in two jars. One to clean off excess paint, the other to rinse the brushes.
- Cover the wooden palette with some glass – it's much easier to clean that way.

9 ● Adding petals

Lateral petals complete the flower. The lower parts are stripy, so to get all the transparency of the red, I use the cotton bud to remove some paint. I do the same for the upper parts which, despite being pretty dark, are also slightly stripy and uneven.



Workshop



First place

Enter competitions – you never know what will happen. At this year's SBA annual exhibition, I was awarded the Great Art Prize. This was an unexpected, but gratifying award. I was flattered, and it has given me the motivation to continue with my work.

10 **◆ The final touch**
I love this last part because it's a bit like magic, where everything comes together and makes sense. With a round brush (size 000), I paint the tiny hairs on the upper part of lateral petals and also the light strokes that hit the upper outlines.

11 **◆ Stretch the canvas**
As mentioned, I use cotton canvas pinned on a board. Now, after removing the tape, I stretch the canvas onto a stretcher, folding it carefully at the corners. I then staple it firmly to the stretcher.

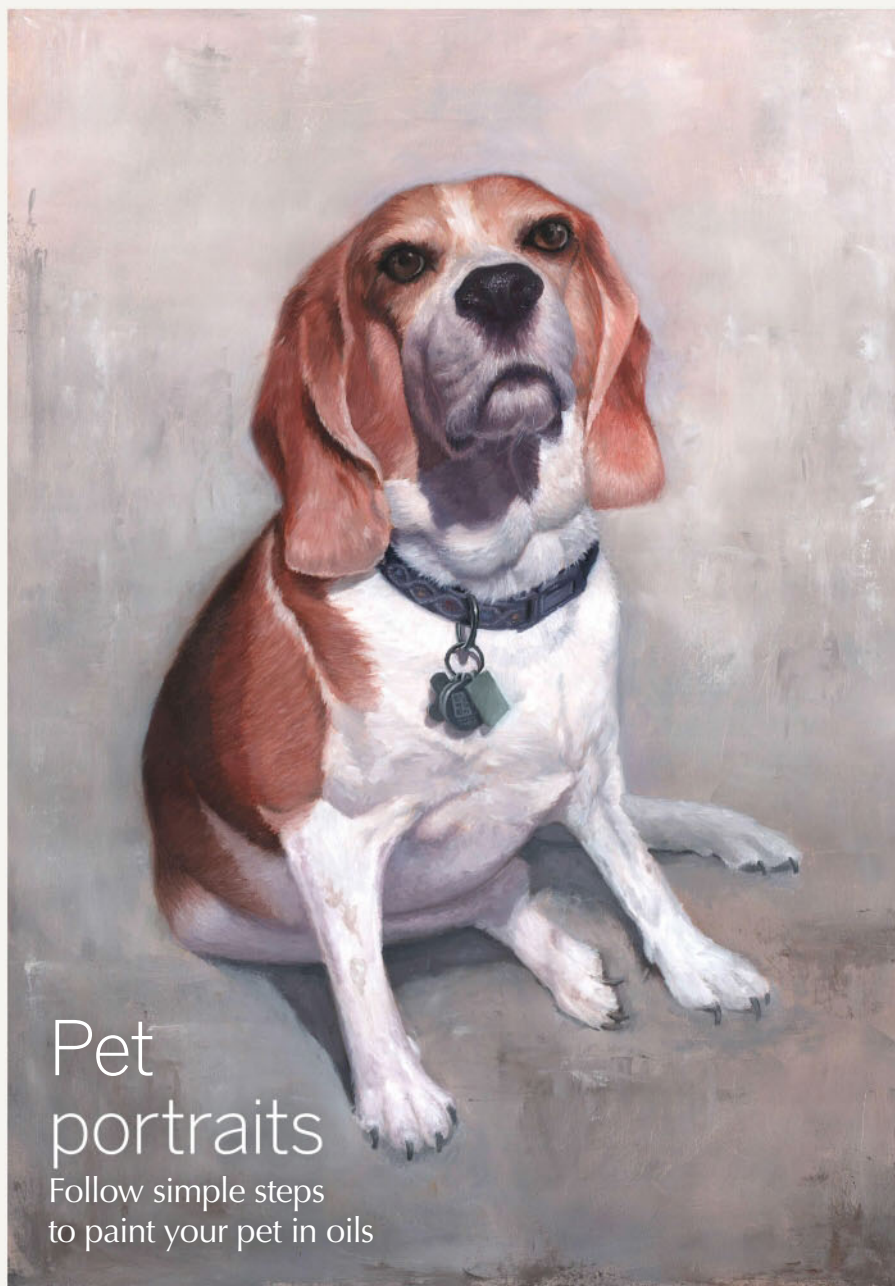


12 **◆ Lo and behold...**
There is now a Paphiopedilum in bloom, vibrant and detailed, captured on the canvas! The final size is 14x14in, with all the four sides nicely painted so there is no need for a frame.

Next Issue...

Filled with tips and inspiration, it's all you need to stay inspired about your art!

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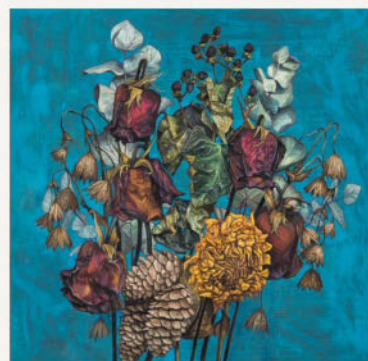
Pet portraits

Follow simple steps to paint your pet in oils



Create colourful landscapes

► David Body explains his methods using textured acrylics



Capture fragile beauty

► Create a floral still-life using discarded flowers

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Get started with oils

Paint&Draw
NEXT ISSUE:
BRUSH
STROKES

Part 1: In the first of her new series, **Valérie Pirlot** offers advice on equipment and techniques...



About **VALÉRIE** Bath, UK

Originally from Belgium, Valérie has lived in the UK for the past 11 years. She works mainly in oils and enjoys working plein air. See more of her paintings at www.valeriepirlot.com

Painting with oils is an exciting way to create art. However, many people can be intimidated by this medium, when in fact it provides the ideal way to learn... which, of course, includes making mistakes. In fact, you can never really ruin an oil painting, as it can always be corrected and painted over.

In this series about oils, I'll cover the key aspects of this wonderful medium, including sharing some of my own techniques. The main thing with oils is to have fun with it and enjoy its rich, generous and glossy texture.

When I paint, I always try to see the painting as a whole, working across the entire canvas. I aim for the painting to look good at every stage, instead of only thinking of the end result. You can view the process more like sculpture rather than drawing, using the paint to add movement, texture and depth.

Here, I will run through some of the basic equipment and techniques you can expect to use with oils. And don't forget to look out for the next issue, on sale March 16, when I will share my tips on creating effective brushstrokes.



Materials

Valérie mainly uses **Winsor & Newton's Artisan Water Mixable Oil Colours**, which means no solvents are needed.

For brushes, she prefers **Rosemary & Co Ivory Filberts (Sizes: 0, 1, 2, 3, 4, 7)** and **Riggers (Sizes: 0, 2)**. These combine the silkiness of synthetic brushes with the firmness of hog bristles. She paints on primed MDF boards, as they have the correct absorbency for her painting style. She primes each with three coats of acrylic gesso.

1 ● Brushes and boards

There are many brushes available, so, if you can, try them out to discover what works for you in terms of hair, shape and handle length.

I prefer using brushes with shorter handles because my paintings are small (use long handles for larger work as you will need some distance). I keep a small selection of different sizes (two of each – one for light colours and one for darks). If you're new to oils, one tip is to use a larger brush with a small canvas. This will stop you getting bogged down in details and allow you to focus on the main shapes instead.

As for surfaces, I prefer boards rather than canvases, because they're easy to transport, ship and store away.



2 ● All about paints

Cheaper student-quality paints are perfect to start with, and are ideal for backgrounds. But for better results, I prefer using 'artist' ranges – especially if I want vibrant blues, greens and reds. These higher quality paints have a better concentration and quality of pigments. A limited palette makes life easier (see above). If you have leftover paint, use it to tint your blank canvases.

3 ● Layers vs 'Alla prima'

Broadly speaking, oil painting can be approached in two ways – first is the traditional way, building depth with layers. Here, you can avoid cracks by having thinner, fast-drying layers under fatter (with more oil), thicker, slow-drying layers. The other method – and the one I prefer – is to work in one application, wet-on-wet or 'Alla prima'. I tend to work in one session, usually plein air, and aim to apply the paint in a fresh and spontaneous way. I block in the main shapes with thinner paint, and end with thicker brushstrokes.



4 ● The dry-brush technique

One of my favourite techniques is 'dry brush'. Here, you load your brush with pure paint, and gently leave a trace over a fairly dry area in the painting. The result is a chalky, powdery stroke that embraces the texture of what's underneath, and can be seen in some areas. This technique can be used in 'Alla prima' on areas that have dried. I often use it to depict sparkly reflections in water, or to suggest smoke or mist. You can also use it to add subtle final details, such as bridges or flowers.



5 ● Impasto

Impasto is where the paint is applied thickly to the surface. The thick, glossy, shiny marks are an attractive feature, and the thickness and slow-drying time of oils makes it the perfect for this technique. Load the brush with paint to build texture and movement into the painting. The strokes bring energy to the painting, but also give it an added dimension, as the marks stand out from the surface and affect how the light is reflected on the canvas. I usually save my impasto marks for the last stage of the painting, using them for the light areas and focal points.



BEN HUGHES

Self-taught artist Ben paints mainly in oils, and is currently working on more abstract pieces, as well as his usual landscapes and portraits. He has also wandered in a new direction creating 'event art', where he sets up easel at wedding receptions to capture the scene. See more at www.benhughesart.co.uk



Artist's Studio

Ben Hughes's explains why, despite, working alone, it's great to be part of something bigger



Ben paints by himself in his studio – a cosy building, on the edge of a car park, with just a little natural light. However, he's mere seconds away from dozens of other artists, all ready to swap ideas, and plan their next group painting excursion, over lunch.

"This is Bath Artists Studios," he says. "It has about 50 studios – mostly cubby holes, but I'm lucky to have this converted garage with its own front door.

"The four walls themselves don't particularly inspire me, it's just a place

to work. I get inspiration from other places, and bring it back here to work.

"However, working within a community of artists really has its upsides and the best times have been when we've all come together for something. We have an 'open studio' event in September every year, there's a real weekend party atmosphere! It's all about community – that's what I get from this place."

Watch Ben talk about his work and studio, at bit.ly/artist_studio_ben.

Interview

Guy Coheleach

The acclaimed American wildlife painter discusses his humble beginnings, his love for animals and Africa, and how he's adapting to the digital world

Words: Tom May

When it comes to wildlife painting, there's no bigger name than Guy Coheleach. His work has won numerous awards, been exhibited at some of the world's most famous galleries, and even gone on show at The White House, where visiting heads of state have received his American Eagle print as a gift. Yet despite all this, he's as charmingly down-to-earth as you could imagine. Still, at heart, he says he's "a street kid from Long Island, New York".

His humble beginnings made him what he is today, says the artist, now 83. "I was one of nine children out of the Depression," he says.

● Lion

Watercolour

Guy did a book and the publisher forced him to add some watercolours. "I'm glad they did; these paintings were more spontaneous."



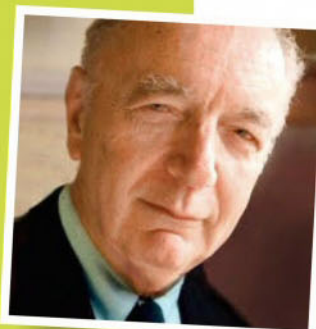
"We didn't have any money." But early on at school – after getting a telling off for drawing on his schoolbook – his artistic talent came to light, and soon teachers were encouraging him to develop it.

Guy quickly zeroed in on wildlife and animals. "I think all kids like animals and pets," he says. And he was only eight years old when he started getting his first commissions. "People asked me to design posters for local churches, as well as one synagogue," he explains. But a family friend, who was volunteering his work, was taking all the credit for these posters!

The artist

Guy has had more than 100 one-man shows in various cities. His work has been exhibited in the National Collection of Fine Art, The White House, The Corcoran Gallery, and the Royal Ontario Museum.

Visiting heads of state have received his American Eagle print, and he was the first Western artist to exhibit in Peking after World War 2. In 1995, his exhibition was hosted by The Carnegie Museum in Pittsburgh, and in 1996 by the Newark Museum. He has received the Society of Animal Artists' Award of Excellence eight times, and he has also received the Master Artist Medal from the Leigh Yawkey Woodson Art Museum. www.guysart.com





Interview

● Mary's Matriarch

Oil on linen

On safari, Guy came into the sight of a breeding elephant.

So when it got to the third or fourth one, I said: 'It's going to cost a dollar!'" The guy begrudgingly gave him a dollar and Guy did the black-and-white poster. "I told him: 'The next one's going to cost five dollars.' Never heard from him again!"

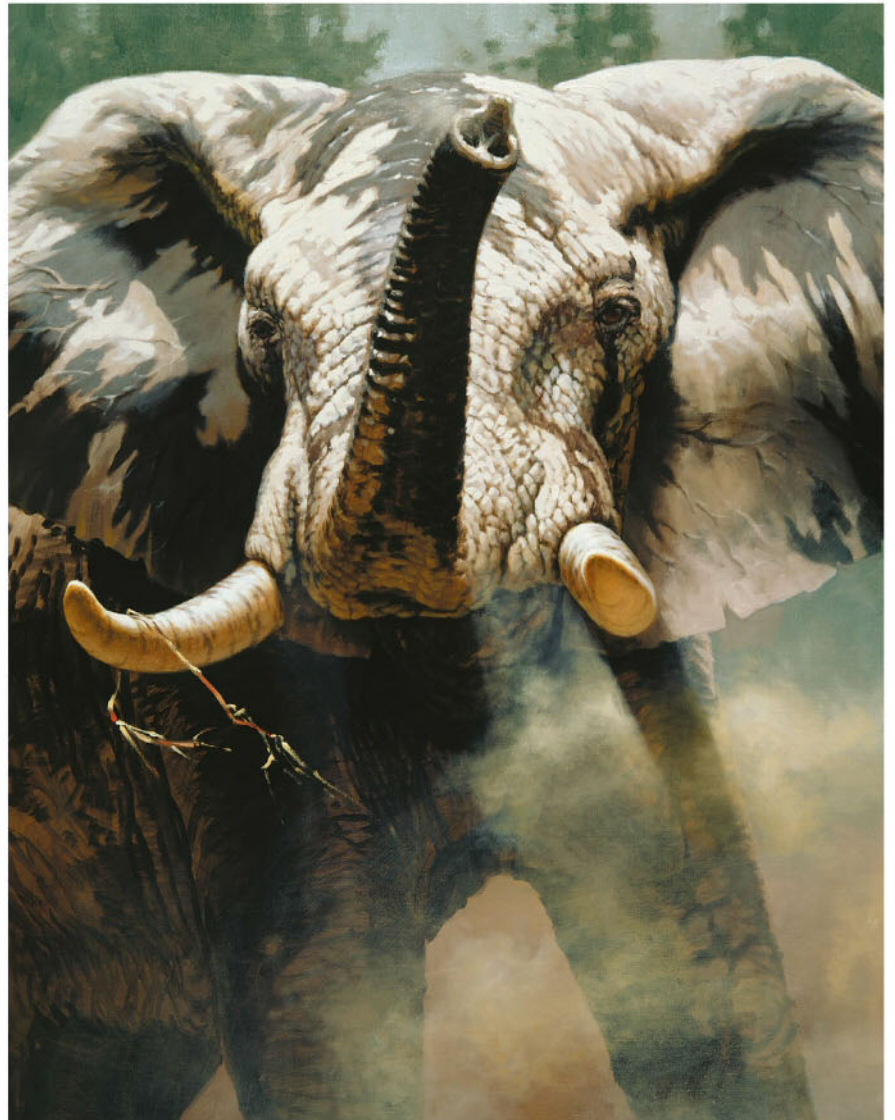
Guy continued his passion throughout his teenage years, and went on to receive a scholarship to the highly respected Cooper Union School of Art. But his studies were interrupted while he served in the Korean War. Stopping off in Hawaii on his return, he discovered an artist who painted Polynesian portraits on velvet. "They were striking looking, and he was

getting pretty good money for them," Guy says. "So during my last year at school, I started painting dog and cat portraits on velvet, and took them to a store called Abercrombie & Fitch. That was before they were a yuppie clothing line. Hemingway shopped there all the time, it was quite a place..."

Guy took three pictures depicting a dog, a dog with a pheasant, and a dog with a duck. The store sold all three almost immediately, then requested more. Guy was a happy man. "This was the 1950s, and I was selling them for \$100 each. Or I'd do a portrait of your own dog for \$200."



“He chased me, knocked me down. I threw my camera at him, at his face, and his two tusks hit me on the head”



To Africa

By the 1960s, he was soon earning good money, with jobs such as illustrating the flora and fauna of all 50 states for American Heritage. Then, after winning a trap and skeet contest in 1966, he won a trip to London. Uninterested in visiting the UK, the artist paid extra to fly to Nairobi. And once he arrived in Africa, his life suddenly fell into place. “I almost felt like I was coming home,” he says.

On that first trip, he actually only did a little bit of painting. “I knew I was going to be so enthralled by Africa, I didn’t want to paint that much,” he explains. “I just used those little watercolour kits that you can put in your shirt pocket, and used water from the local stream. It was wonderful.”

Watercolour remains his favourite form of painting, although, more recently, he’s gravitated more towards oils. “The problem

● The Last Waterhole

Oil on linen

“A combination of different experiences. Elephants get pushy and when there’s very little water around they get very possessive.”

“I love transparent watercolour because it’s so spontaneous and alive when it goes well – but there’s no room for error...”

with transparent watercolours is that you can’t make mistakes,” he says. “I love watercolour because it’s so spontaneous and alive when it goes well. But there’s no room for error. You screw up, you just throw it away. Whereas if you screw up on an oil painting, you can paint over it and correct what you don’t like.”

Back then, Guy couldn’t get enough of African wildlife, and was soon back for more. “Eventually I started painting with oil paints over there... but carrying turps on a plane is a problem. In Africa, I’d ask for turpentine, but they’d always give me gasoline, so that’s

what I’d use to thin my paints. I never used anything else. Very volatile.”

His talents continued to blossom, in part thanks to advice from ornithologist and bird painter Don Ecklebury. But then Guy hit trouble. “My wife and I had a house in Long Island and we got way behind financially,” he says. “They turned my phones off. So I’d drive around and I’d trade paintings for liquor. Then trade liquor for food.”

Fortunately, he was soon back on his feet. By the 70s, he had his own printing business, people were making films about him, and he was having the time of his life. “I visited more countries in Africa; I went there three to five times a year in the 70s, and try to get there at least once a year since then,” he smiles. And nothing would stop him – even in 1972, when he got run down by an elephant in Zambia.

“I was throwing sticks and stones at him, trying to get movie footage of an angry elephant” he says. “He chased me... I threw

● Foxfire

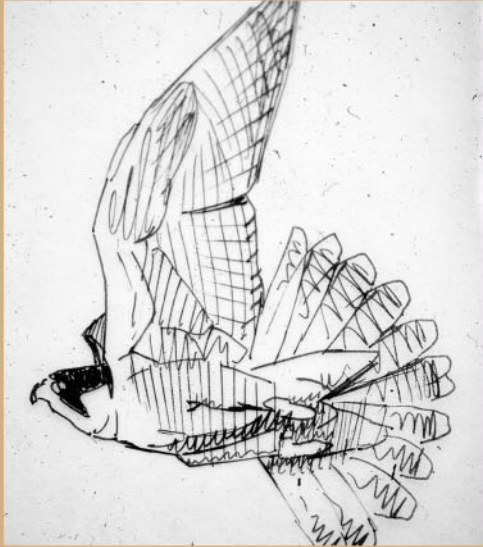
Oil on linen

“Foxes in the summer are scrawny looking things. But in the winter they have a full coat and they’re just nifty looking.”



Capturing birds

Guy talks us through this painting of a peregrine falcon chasing a yellow-legged gull



1 MEMORY AND REFERENCE As a kid on Long Island, I'd spend a lot of time on the beach in the fall migration catching peregrine falcons. But when doing very detailed work, I'd also work from study skins from the American Museum of Natural History as reference.



2 A FLEETING GLANCE When I sketch, I have a memory of something, like a fleeting glance. The sketch here doesn't show a right wing, but it's not a mistake. These birds are such acrobats, taking the right wing out and making believe it's behind them. That's exactly what they look like.



3 STRONG FOUNDATIONS I do a huge amount of sketching before I start painting. To me, most of the work goes into the layout of the painting. By the time the paint goes on the canvas, it's pretty well 90 per cent done.



my camera at him, at his face, and his two short tusks hit me on the head, after he knocked me to the ground. I remember tsetse flies in my nose and throat. There was a point where I thought it was all over. After I got rescued, I must have drank a gallon of river water on the way back. Every time an elephant trumpets, boy, the hairs on the back of my neck go up..."

It's a draw

Despite this incident, he's continued to visit Africa to paint. Of his artistic process, he says: "Most of my work goes into figuring out what I'm going to do. And a lot of that is about avoiding pitfalls I know may come, because in the past I thought it would be easy, and all of a sudden it wasn't."

Victoria Falls

Oil on linen

"When you're painting something like Victoria Falls, it's really important to be accurate; people know what it looks like."



Interview



● Great Horned Owl

Watercolour

"This is another watercolour, one where all the watercolour went in the right place. It's a great horned owl."

Once he's settled on a concept for his painting, it's time for preliminary sketches. "I make a lot of drawings," he stresses. "That way, by the time the first stroke of paint goes on the paper, most of the painting is already figured out." Beyond that, there's little Guy can share about his technique, because it's all so ingrained and instinctive. "I hardly give out advice to artists since I'm still not sure how I do the paintings myself," he says. "Each one seems to be approached differently."

"I hardly give out advice to artists since I'm still not sure how I do the paintings myself. Each one seems to be approached differently"

● Gobblers

Oil on linen

"I love turkeys. [Naturalist and artist] Roger Peterson said that's the best turkey painting he's ever seen. He loved that painting."



Guy still largely paints from memory, study skins, scrap material from magazines and his own photos. He says, "What I use 90 per cent of the time is binoculars and 10 per cent camera," he explains. "I have this little Lumix and I use my iPhone for scenery."

And he's also started Photoshop to help him with his layouts. "In the old days, when [naturalist and artist] Roger Peterson and I were doing birds, we'd do these outlines. But you'd have to redo the outline again if you wanted to move the male in front of the female. You'd have to make it bigger, or make the female smaller. Now with Photoshop, you can move them back and forth easily. And because of that, designing a layout takes me about one tenth the time, if not less."

Staying current, continuing to refine his technique, and enjoying every moment he spends painting: in 2017, Guy Coheleach is as indomitable as ever.



● **Blue Jay**

Oil on linen

"Birds I've tended to do more with a watercolour base, at least I used to, but this one's an oil painting."

● **Jewels of the Lake**

Acrylic on board

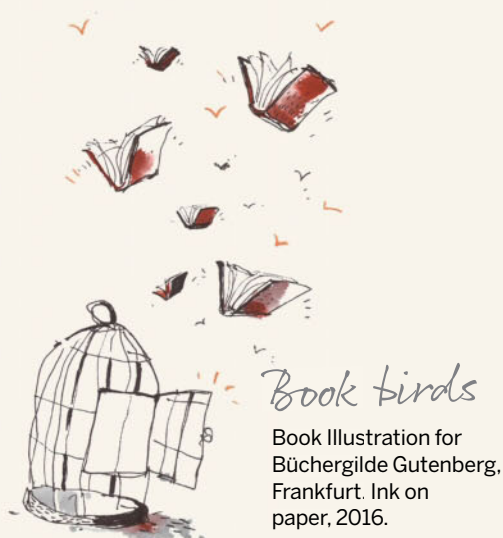
"Loons are a very common bird in North America, they have a wonderful plaintiff cry. Nobody doesn't like loons."

Sketchbook



FELIX SCHEINBERGER

Felix Scheinberger, born in Frankfurt in 1969, is a celebrated illustrator in his native country. He studied in Hamburg, where his teachers included the esteemed illustrators Erhard Göttlicher and Klaus Ensikat. www.felixscheinberger.de



Felix's inspirations range far and wide, but when he's outside on his travels, he has a fondness for sketching people. "I love drawing people. And they can feel it when you look at them – and, of course, they notice you are drawing them. But the surprising thing is the majority of people are okay with it and will let you draw them."

"When I draw someone, I take my time a little more (even with a 'quick' sketch), so I can take it seriously and give attention and respect to the person."

"Drawing is not photography! I like to simplify things, to bring something new into the world, and grab a souvenir from a trip without taking anything away..."

Chinatown, NY

Watercolour and ink, September 2011. This sketch can be found in Felix's book *Urban Watercolour Sketching*.



Langeais

The old castle in Langeais in the Loire Valley, France. Watercolour and ink, September 2013.

Homo Faber

This watercolour and ink illustration featured in a German edition of Max Frisch's novel *Homo Faber*.

Fish market

A fish market in Seoul, Korea.
Pencil and watercolour,
November 2010.



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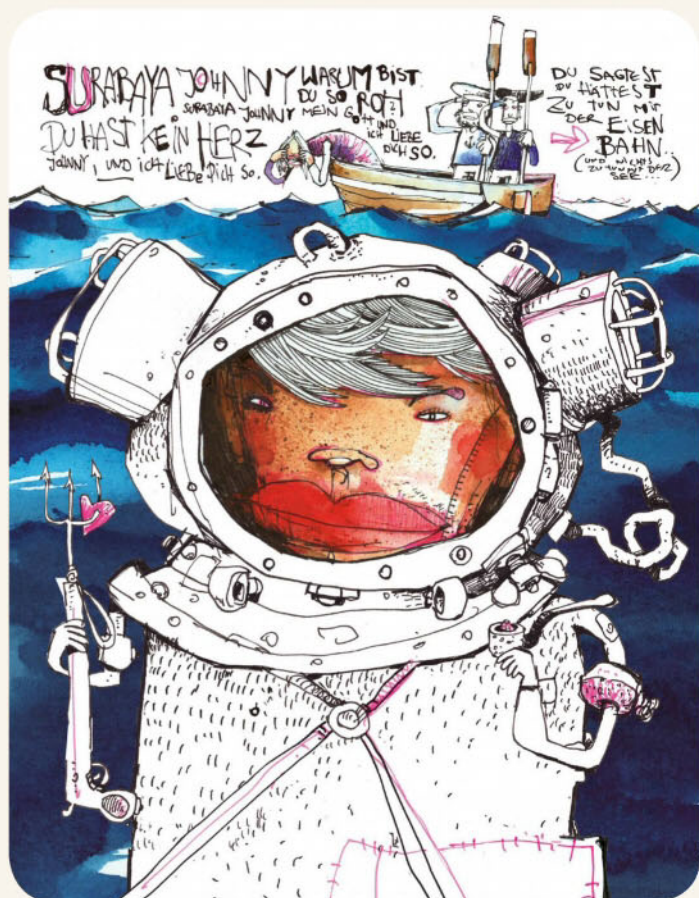
Burgberg

Book illustration from Felix's book *Urban Watercolour Sketching*, sketched in Burgberg, Romania. Ink and watercolour, Spring 2011.



All about sailors' songs

Editorial Illustration for *Mare Magazine*, Hamburg, Germany. Ink and watercolour, Spring 2013.



Funeral for a book

Book Illustration for Büchergilde Gutenberg, Frankfurt. Ink and watercolour, 2016.



Sketchbook

Homo Faber

Another watercolour and ink illustration featured in Max Frisch's Homo Faber.



*ANDY TOWNSEND
KÜNSTLER AUS
AUSTRALIEN
BEIM EMPFANG BEIM
PRINCE OF
DENMARK
26/11
AARHUS
DÄNEMARK



STASSE MIT KATHEDRALE
in TOURS
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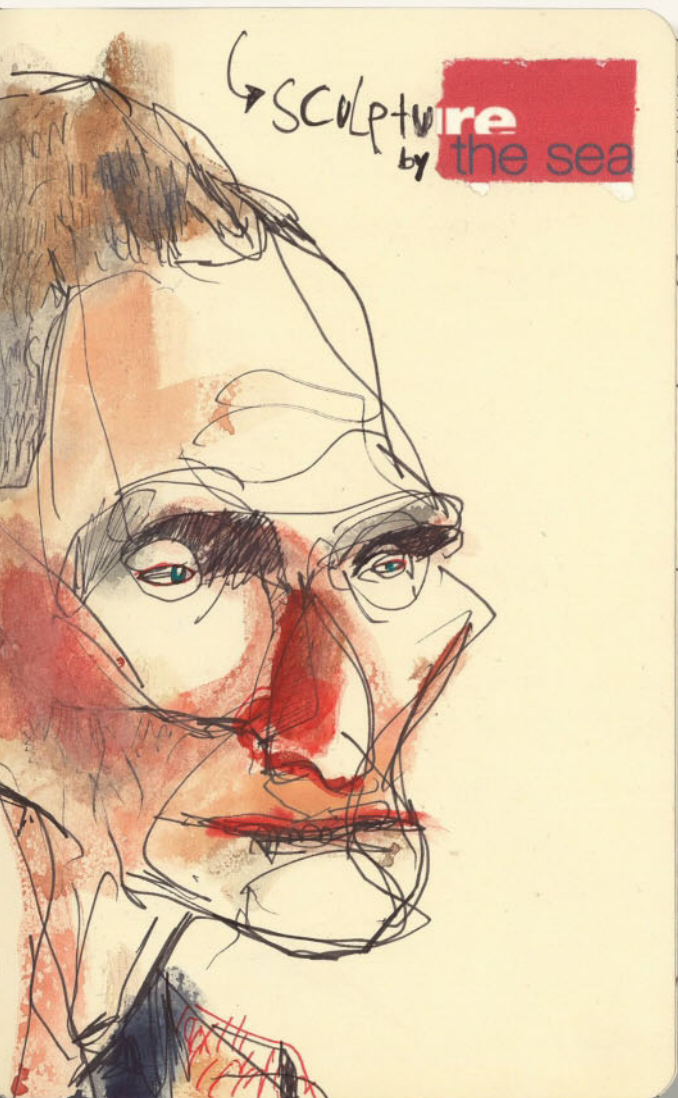


Andy
Townsend

A sketch of Andy Townsend, an artist from Australia. Ink and watercolour, Denmark, Summer 2011.

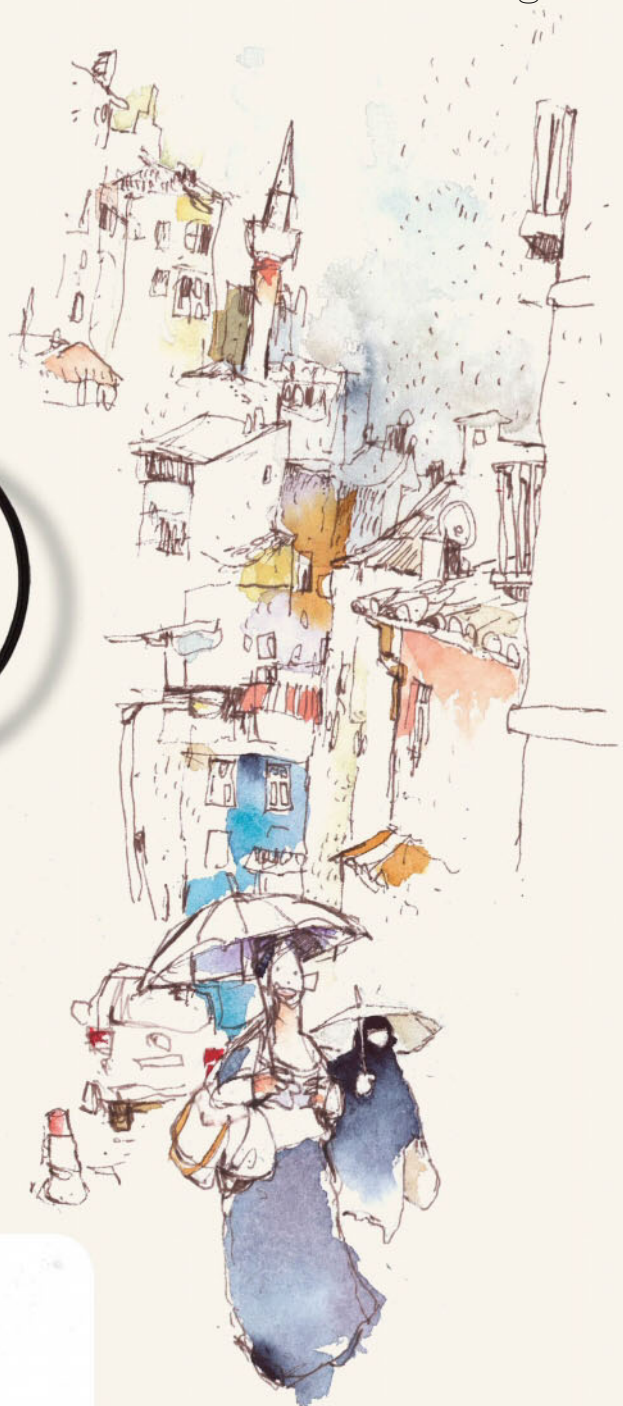
Cathedral

A fineliner sketch created in the city of Tours in the Loire Valley, France.



*Woman in
the rain*

This sketch was done
in Istanbul, Turkey, in
May 2010. Ink and
watercolour



Book monkey

Book illustration for
Büchergilde Gutenberg,
Frankfurt 2016.

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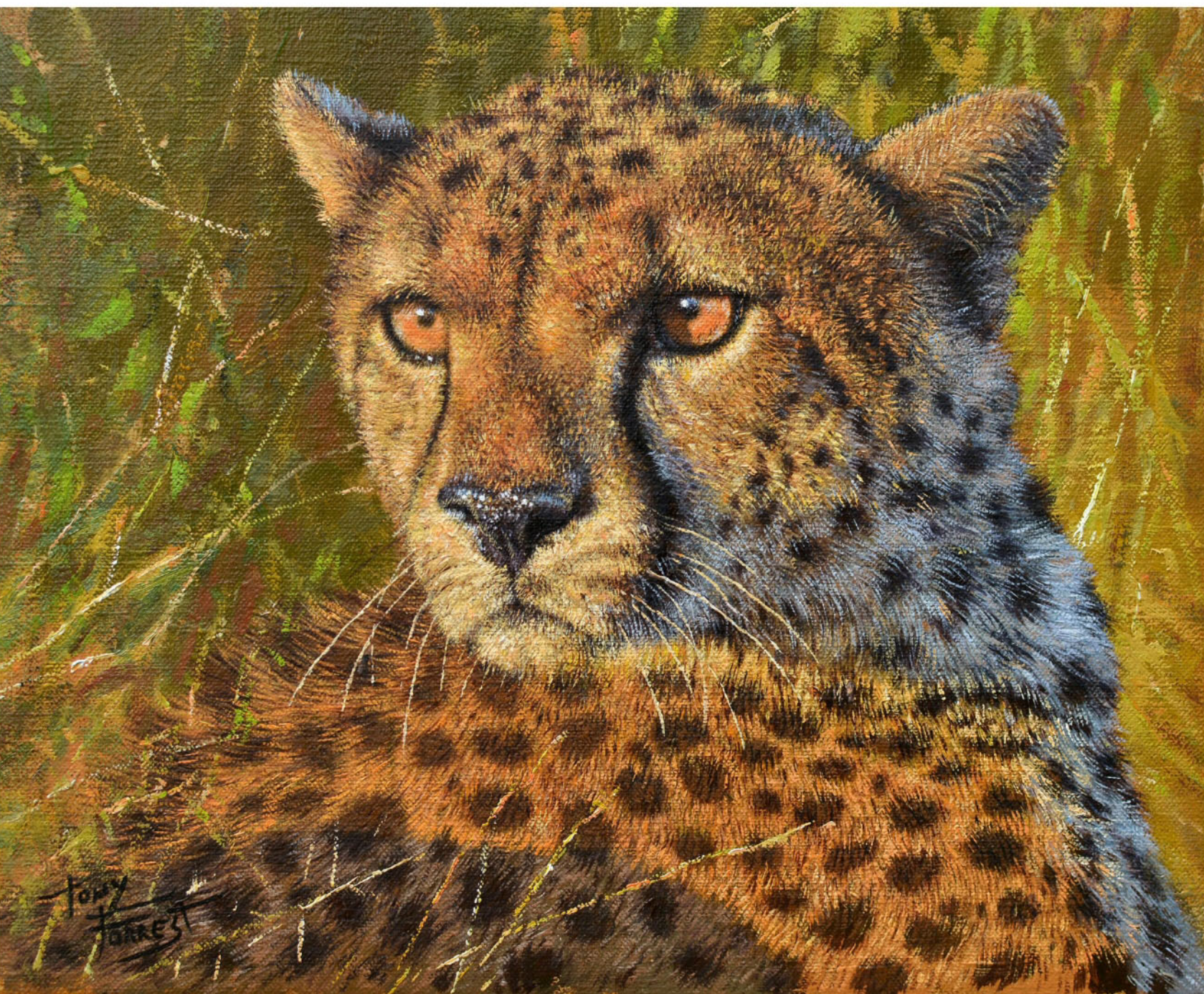
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Add dramatic light to your wildlife paintings

TAP LINK
TO WATCH
THE VIDEO
http://bit.ly/tonny_wildlife

Wildlife artist **Tony Forrest** shows you how to paint warm sunlight to give your animal paintings depth and colour





About TONY

Bodmin, Cornwall. UK

Tony Forrest has been painting wildlife for nearly 30 years. Oil paints portray light and depth in his work and create a texture and vibrancy that he uses to recreate the sunlight of Africa. www.tonyforrest.com

Even though I've been painting the wildlife of Africa for nearly three decades, it never fails to captivate me each time I visit. Africa has seemingly endless sunlight that flows across the landscape like a golden river. The animals themselves attracted me at first, but I soon began to realise the importance of portraying sunlight in my work.

This workshop explains how to convey warm sunlight in your paintings. Don't feel daunted by the subject and detail; with careful use of colour you will have great fun! Africa is a blaze of colour and light, and this is what you need to concentrate on from the start. The detail will be applied later on, refining as we progress. Even though this cheetah has a lot of detail, I focus more on the warm colour of the light, and cool colours in the shadows. Exciting warm sunlight will always make a simpler painting far more appealing than a detailed painting with dull flat light. At the beginning, you need to use quite strong colours.



Keep checking your painting against the photo, but try not to copy every detail. Be creative.

TAP LINK
TO GET THE
SKETCH

http://bit.ly/pad05_vids



1 Draw a basic outline

Start by drawing the outline of your subject using any oil colour that has been thinned with Liquin or similar. Using a grid, make the drawing as accurate as you can. Don't worry about details for now – you just need to make sure the main areas are in the right place. Make sure the eyes and mouth are the correct proportions. Check the drawing against your reference photo.

Materials

- Oil colours: Burnt Umber, French Ultramarine, Quinacridone Violet or Crimson, Cadmium Red, Cadmium Yellow, Cadmium Orange, Lemon Yellow, Winsor Blue or Cerulean Blue, Winsor Green, Titanium White
- Brushes: Hog (No.7 Long Flat, No.1 Long Filbert), Sable (No.0 Round), Sable/Synthetic mix (No.0 Rigger)
- Stretched linen canvas 10x12in
- Winsor & Newton Liquin



Workshop



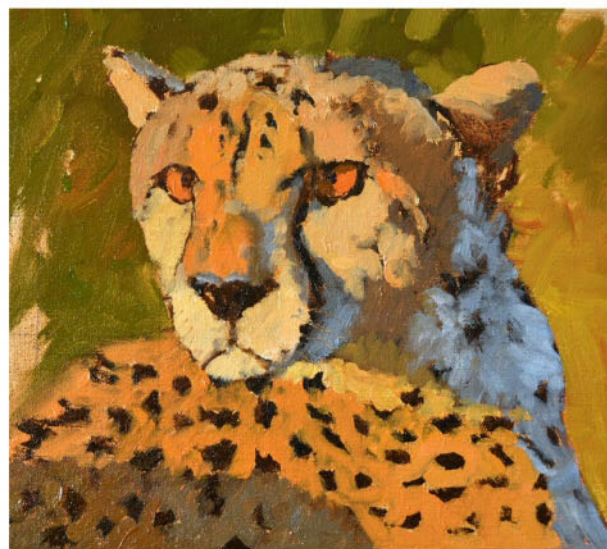
2 • Mix your colours

Using Cadmium Orange, Cadmium Yellow and Titanium White mix a warm mid-orange/yellow. Now add a little Ultramarine Blue, to calm down the brightness slightly. You will have to judge the strength of the colour as you paint, but it can be fairly bright at this early stage. Try to vary the colours to add interest.



3 • Block in colour

Noting the main areas of tone, start blocking in colour, applying the paint using Liquin – be careful not to lose your original drawing. Use subtle variations of colour and tone to retain life and interest. The shadows can be quite strong cool colours at this stage, contrasting with the warmer colours in sunlight.



4 • Check the light

Check the sunny effect is working – it should be unmistakable. At this stage, you can rub the paint off with a rag if you need to correct it. If you need to correct the colour, try not to apply more paint on top, as you will get into a mess! Add warm greens to the background.



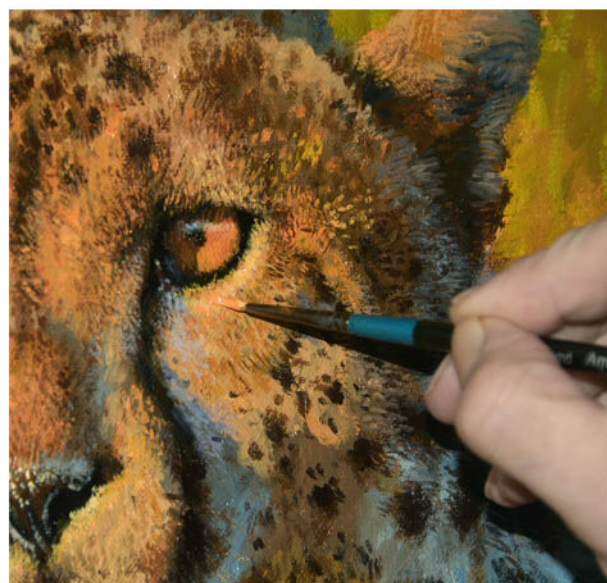
Time to shine!

To get a sunny effect from the start, mix warm colours with cool shadows. This is the most exciting part of the entire process!



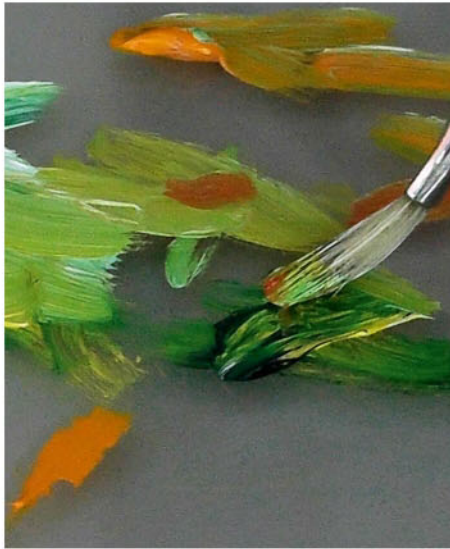
5 • Start adding detail

Once the first layer is dry, add in detail. Don't use white, but add orange or yellow for the lightest areas. For the darker markings, mix any dark, warm tones using Burnt Umber, Cadmium Red or orange and yellow. Use Ultramarine Blue in the mix for the cooler tones in the shadows. Avoid black.



6 • Add the spots

Paint in more darks and lights with a fine round sable-type brush, creating the spots and other details. Look for subtleties in the fur. We'll be refining these details later, so there's no need to get too bogged down.



7 ● Mix your greens

Mix some Winsor Green with Cadmium Yellow Light or Lemon and a bit of white. Add Cadmium Red if you need to reduce the intensity. Mix some light, bright greens and some darker tones to apply around the cheetah's head. There is no specific rule here, just do whatever looks right to you, retaining the sunlight effect.



8 ● Paint the background

The background is deliberately left very loose. Here, I now pay attention to the contrasting colours on the left of the face and the bright warm greens just behind the neck on the right. With thick paint I hold the filbert brush very loose and let the paint drag across the canvas to suggest foliage and twigs.

Find your style!

I remember my first sold-out show when all ten of my paintings went in about four hours. I knew I was doing something right. It's important to have faith in your art – when you find your own technique, nurture it and it will become your best friend.



9 ● Break the edges

Study your reference, and add detail to any areas that seem blotchy. Use a fine brush to add flecks of lighter thick paint to break up the edges of the darker spots. Make sure your shadows and sunny areas are still obvious. And make sure the 'white' parts of the fur are pale orange/yellow.



10 ● Finishing touches

At the end, study the painting to see if it needs anything you think might improve it. It might need a bit more contrast here and there, or maybe slightly brighter highlights on the face and so on. Spend a bit of time with your work and modify it until you are happy with the result.





Moorbath Creative courses & holidays

A new venture situated near Bridport, Dorset, sees creative souls come together to learn in a relaxing and inspirational environment



David Chandler, a tutor at Moorbath Creative says, "Art is not a hobby, it's an essential life skill; as necessary and as mind-expanding as reading, writing and arithmetic. Through drawing and painting we become more intimate with the world around us, because the first part of the process is learning to see."

That quote neatly sums up the ethos at Moorbath Creative, a centre in the heart of Dorset where students can learn about art in a glorious rural setting including old barns and a farmhouse.

Anthea Simmons, the Course Director, explains that the programme of residential and non-residential art courses and holidays was set up because she knew there were lots of people who wanted to discover and develop their creative side in a supportive and relaxed environment.

The courses are led by several experienced tutors who are all practising artists, writers and craftspeople. Small class sizes, one-to-one mentoring sessions and a



Course details

The courses at Moorbath Creative can include accommodation at the 400-year-old Moorbath Farmhouse. It sleeps up to 17 people in 9 bedrooms, which include 4 doubles, 4 twins and 1 single room. Prices for course and accommodation can be found on the website, and include all meals. Visit www.moorbathcreative.com to see which courses are running, or email Anthea at coursedirector@moorbathcreative.com. Find Moorbath on Facebook, as well as Twitter and Instagram @moorbathcreate

• The students are encouraged to find their own style and are introduced to many new and traditional techniques.

great sense of community makes it an enriching and rewarding experience.

Anthea says, "We want students to leave feeling energised and full of confidence, with their creativity fired up. They will hopefully come to our courses and find new friends and shared experiences, which will sustain them creatively long after they leave."

The courses include sculpture, stained glass, abstract, landscape and still-life painting, as well as creative writing and upholstery. And, when students have downtime, there's an indoor pool.

Anthea believes Moorbath offers the ideal setting to learn: "Immersion is the best way to make progress and staying in an idyllic spot feeds the mind and the soul."

The final word, however, comes from a recent attendee, who said: "The course was fantastic. It helped me find ways of taking my designs to the next level. The guidance and support was superb, and it certainly boosted my confidence. Developing our ideas within the group was so stimulating, and it was great to see how we progressed."



• Homely features and a cosy atmosphere add to the ambience (and help the paint dry!).



Paint like... William Wendt

Mick McGinty demonstrates how to create light-infused scenes in oils, borrowing from the style of one of California's great landscape artists





Materials

Mick paints his oil paintings on a 16x20in stretched canvas. He uses a synthetic-fibre wash brush (1 inch) to tone and block in shapes and smaller synthetic brushes for laying in and painting objects with sharp edges, such as cacti. Smaller bristle brushes are used for textures and creating shapes that have rougher edges, such as bushes and rocks. He uses flats and filberts for both types. Filberts are great for the soft edges of clouds. Mediums include **Liquin Impasto** to add to colours for more body, **Liquin Original** for speedy drying and for deep shiny colour, and **Cobalt Drier** for lay-in painting.



About MICK

Gilbert, Arizona, USA

After working in a design studio, Mick launched his freelance career and, for the last 35-plus years, has created film posters and advertising for many clients.

www.mmcginty.faso.com

The American artist William Wendt (1865-1946) was a unique painter. He painted landscapes, and his simplicity of design, the bold use of multiple layers of colour, and the creation of texture, was extremely inspiring.

Wendt was a master at portraying a scene – from a distance it would seem as if you were looking through a window, but, up close, it would be an abstract application of paint values and hues, all on top of more paint values and hues.

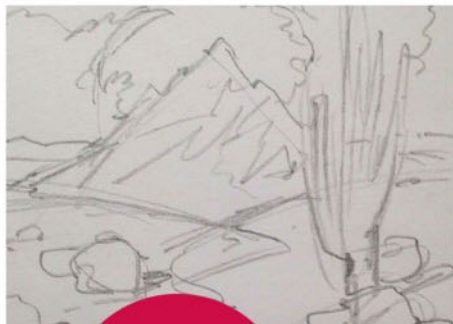
We all learn to paint differently. Some of us are careful, and some of us just go for it and it becomes a process of trial and error. This is what William Wendt could have figured out after he tried many times to become the successful painter that he was. With this workshop, I will recreate a mountain scene in the style of Wendt, experimenting as I go!

1 Choosing a scene

I needed a scene that was simple and strong with its shapes and values. It also needed strong lighting, which Wendt was famous for.



Paint like...



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SKETCH

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2 • Thumbnail sketches

Whether painting from life or from photos, there are always elements to eliminate or objects to move. Find a design within the composition, which is the most pleasing. You can alter the slope of the ground or the shape of the objects to make it more interesting.

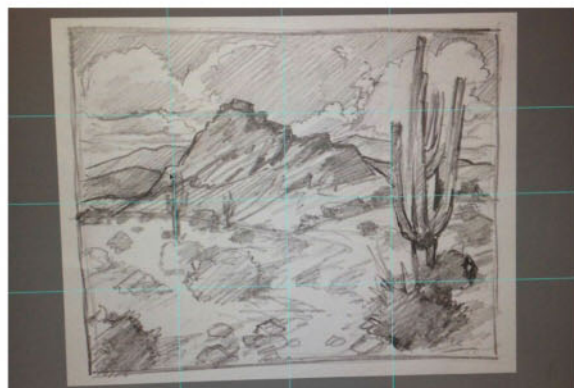
3 • Add tone using Cobalt Drier

I tone my canvas with a warm and muted colour mix, adding some drops of Cobalt Drier to the paint – this will be picked up and mixed with the next applications of paint. It's a good way to speed things up, so I can apply clean colour and cover my sketch more easily. Never add drier to paint that is applied over paint containing no drier – it will wrinkle!



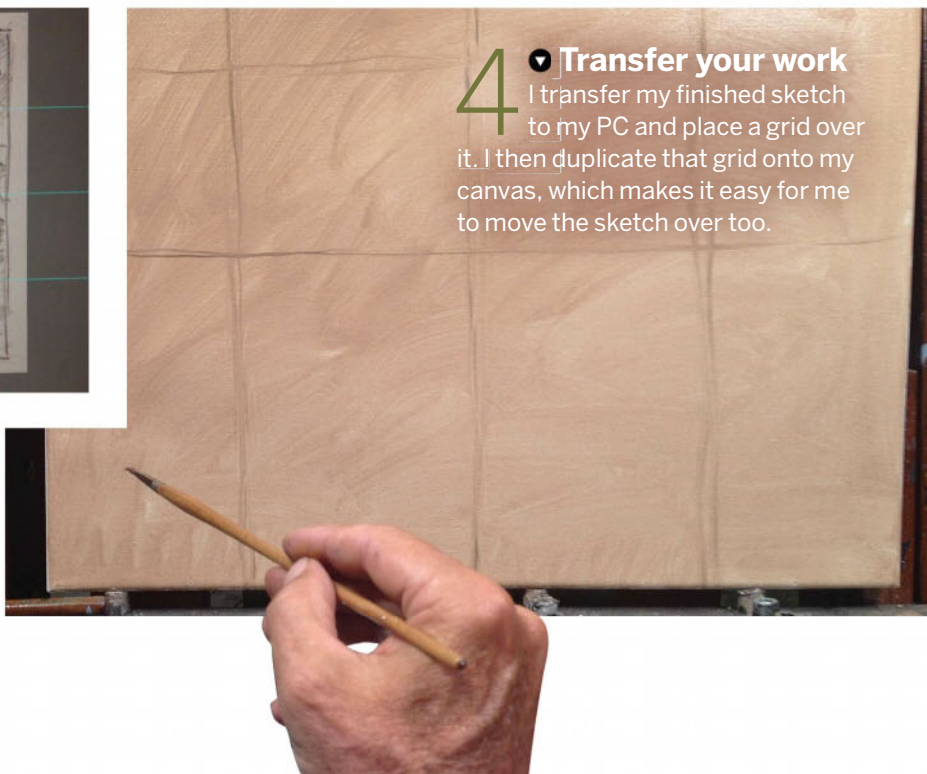
Be inspired

I have a folder on my computer full of paintings that really wow me. I look at them often and add to them. For this project, I also looked at my copy of the book, *In Nature's Temple: The Life and Art of William Wendt* by Janet Blake, Jean Stern and Will South.



4 • Transfer your work

I transfer my finished sketch to my PC and place a grid over it. I then duplicate that grid onto my canvas, which makes it easy for me to move the sketch over too.



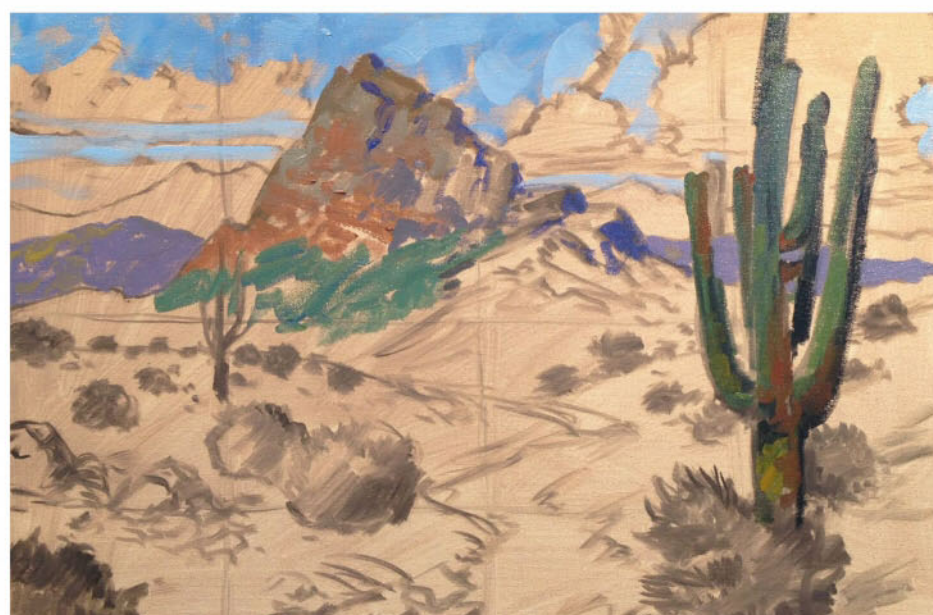


5 Establish the design
As I transfer my design, it offers the chance to further refine my shapes and values. For this workshop, I raised the horizon line, which adds a better view of the foreground and gives me the opportunity to add distant mountains (which I can eventually paint in cooler hues to add depth).



The work of William Wendt

Looking at Wendt's work, you can see he usually has a strong foreground, middle ground, and background. Each has their own qualities. The foreground is sharper in colour, with the most contrast between the lightest lights and the darkest darks. The middle ground is more muted, while his backgrounds are painted in high-key hues of atmospheric blues and pale tones.



6 Laying in the colour
With my design dry on the canvas and samples of Wendt's work at hand, I start to lay in a basic underpainting for the shapes. I establish sky shapes from cloud shapes, and, at this point, I'm not concerned with putting down final colour. In fact, I'm hoping to have multiple colours, that when viewed together, will meld into the eventual colour I want to represent. Traces of pink or green can be seen in Wendt's skies and clouds, and the warm canvas tone peeks through too. The overall effect is a more interesting blue sky or mauve-coloured cloud.

7 Adding more colour
I'm beginning to add full-value colour to more shapes. This is not the final colour, but it's in the ballpark. These shapes will eventually have many dabs of various hues. I'm also trying to lay the colour on thicker and in a directional manner, which mimics the shapes of the elements they represent.



Paint like...

8 ● Adding texture

Once I cover the canvas with a hue that's close to the finished colour, I'm start to apply texture to the objects. This means more contrasting texture for the closer objects and less for the objects in the background.

First things last

Quite often, your first idea of what you want to do may not always be your best. Take the time to sketch your ideas and experiment with a few variations. One might look better than the other for one reason or another, and it's a great way to solve problems on a smaller scale.



9 ● Colour on colour

One of my favourite phases of a painting is breaking up a solid colour with dry brush passes of a similar colour or complementary colour. Another thing that dry brushing over a solid colour will provide is a subtle shift in its hue. Instead of solidly painting into an area, dry brushing into an area and leaving the original colour showing through in areas will give the impression of a blended pass of paint.



Simple scenes

We often try to say too much in a single painting. It's important to eliminate details and try to see a scene at its simplest. When you do this you begin to see what will become your focal point and what will be the supporting secondary objects. Too many bold objects competing for attention makes for a weaker, hard-to-view image.



10 ● Finishing touches and final decisions

I'm finalising the sky with different hues of blue, and the clouds now have a nice sunlit side and shadowed bottom. I've softened certain edges and sharpened others. I've added in elements, such as rocks in the foreground and toned them with different colours to avoid the monotony of a single colour. My last touches are finishing off the shadows. Good shadows add dimension and create the illusion of light. Wendt liked to keep his shadows colourful. Experiment with different shadow colours, but don't put in too much detail.

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Charcoal Find out how to improve your sketches

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Watercolours Simple steps to help tame this tricky medium

Capture light for a harmonious result

Margaret Merry demonstrates how to produce a simple architectural landscape using the clean, vibrant colours that give watercolour its charm

This workshop shows how a wide range of colours can be produced from a limited palette. This gives colour harmony to the finished picture and avoids muddy colours resulting from the use of too many pigments.

I never use black or synthetic greys as they contain pigment that can easily contaminate the purity of the other colours. It's a lesson I learnt when I first experimented with the medium. It's important to understand how to mix your own greys and greens, and I shall demonstrate this as the painting proceeds. I shall also talk about the most important component of watercolour painting: water. Before starting a picture, make sure you have several containers of clean water to hand and keep the water

you use to rinse your brushes separate from the water you paint with. On the subject of brushes, although I have sable brushes that I keep 'for best', I mostly work with synthetic brushes, which are cheap enough to replace as soon as they begin to lose their points. Also, I like the flexibility of these brushes and they are particularly good for drawing in watercolour, as I'll be doing in this architectural landscape. Because I work on a fairly small scale, my brushes are also small, the largest being no.12, which I use mostly for painting skies.

I have experimented with various brands of watercolour and have decided that the Schmincke range of pigments suits my work best. I find, tubes are better for working in the studio, while paintboxes containing little pans of pigment are better suited for sketching outdoors.

Watercolour can be a difficult medium and it takes years of practice to become an expert. It's worth the perseverance, though, and I love it for its ability to perfectly capture light and mood with just a few, rapid brushstrokes.

Materials

Margaret uses tubes of **Schmincke** watercolour paints with **synthetic brushes**. She likes to paint on **Arches 300gsm paper** with a fine surface, which she prefers as "the surface has the right amount of resistance to enhance the transparency and brilliance of the watercolour".



About MARGARET

Almeria, Spain

Professional artist Margaret lives in Almeria in Spain. She has art training from Falmouth Art School, Hornsey College of Art and the West of England College of Art.

margaretmerry.wordpress.com



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1 Preliminary drawing

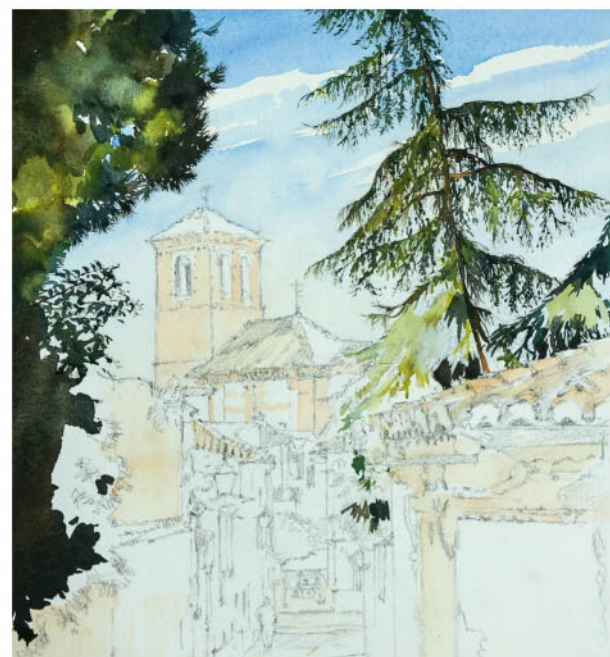
I begin with a fairly detailed drawing. I chose this view because I like the way the trees frame the composition and lead the eye to the church, the focal point. When drawing architecture, faintly mark in a few perpendicular lines, as the eye tends to distort perspective. Never use a rubber at this stage – it can damage the surface of the paper and the paint will stain.

2 Picking up the brush

It's always best to start with the sky and spontaneity is the key. I use pure Cobalt Blue, leaving the white of the paper to create the clouds. If there is a large area of sky, dampen the paper by brushing it with clean water before applying the paint. To balance the horizontals and verticals of the architecture, I leave diagonal streaks of white to suggest clouds.

3 Killing the white

Too much white can be distracting, so I paint in an undercoat of very diluted yellow ochre. Make sure each layer is dry before overpainting, otherwise the result will be a disaster. In the case of mistakes, non-staining pigments may be removed by brushing with clean water, or dabbed with absorbent paper or a soft rag.



4 Defining dark areas

I now paint the dark trees in the foreground, using a mix of Ultramarine Blue, Lemon Yellow, Raw Sienna and a touch of Burnt Umber. I drag a fine brush (no. 2) through the wet paint, to create the fronds on the branches. I will paint where the trees overlap the walls later. I have dropped pure Lemon Yellow into the green where the light strikes the trees to give them form. Hard lines should be avoided when painting with this medium – it's better to allow the pigments to bleed into each other while they're still wet.

“I love watercolour for its ability to capture light and mood with just a few brushstrokes”





5 ● Painting the shadows

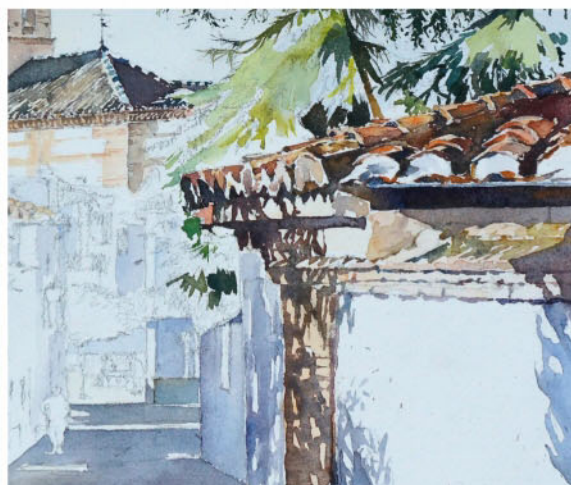
The bright winter sunlight casts dark shadows on the buildings in the foreground. To paint these, I mix a strong blue-grey using Ultramarine, Alizarin Crimson and Raw Sienna, and plenty of clean water. I work with quick, fluid strokes to avoid hard edges in the shadows. Again, I allow water to drop into the paint to enhance the transparency. The road, too, is given a wash of grey.

6 ● Draw with the brush

Now that the foreground is established, I can begin the church. For this I use Cobalt Blue, Yellow Ochre and Permanent Rose to make a soft, recessive grey mix to paint shadows, such as for the undersides of clouds or distant skylines. The warm colour of the brickwork is a mix of rose and Yellow Ochre. To suggest the tiles on the roof, I paint parallel lines into which I've dropped clean water from the tip of my brush. All the detailed work is done with a no. 2 brush.

Aim high

Use the best materials you can afford – artists' quality if you can. There's often no pleasure in painting with inferior materials, and the result will always speak for itself.



7 ● Warm colours

I introduce warm colours into the foreground by painting the roof tiles and bricks in the wall with a combination of Cadmium Red, Cadmium Yellow, Cadmium Orange and Burnt Sienna. The cadmium pigments are strong, so they need to be diluted well. The warm colours complement the cool blue of the shadows. I overpaint the bricks with grey where the shadow falls.

Workshop

8 ● More foreground work

I now start to add more warm colours to the old, crumbling wall on the left. I let plenty of clean water flow into the wet paint, a combination of Raw Sienna, Burnt Sienna and orange, plus my grey mixture for the shadows. The darker details are painted with the same grey and a touch of Burnt Umber. Now, having established the light and dark areas, the picture is beginning to come together.

9 ● Into detail

I'm ready to work on the smaller detail in the centre of the painting. I continue with my blue-grey mix of Ultramarine, Alizarin and Raw Sienna, and, with a no. 2 brush, use quick strokes to suggest the doors and windows. Other details, such as the street light, are painted with Ultramarine and Burnt Umber which, when mixed together, work as a black. I've painted the tree at the end of the street. This is an orange tree and very symbolic of Granada!



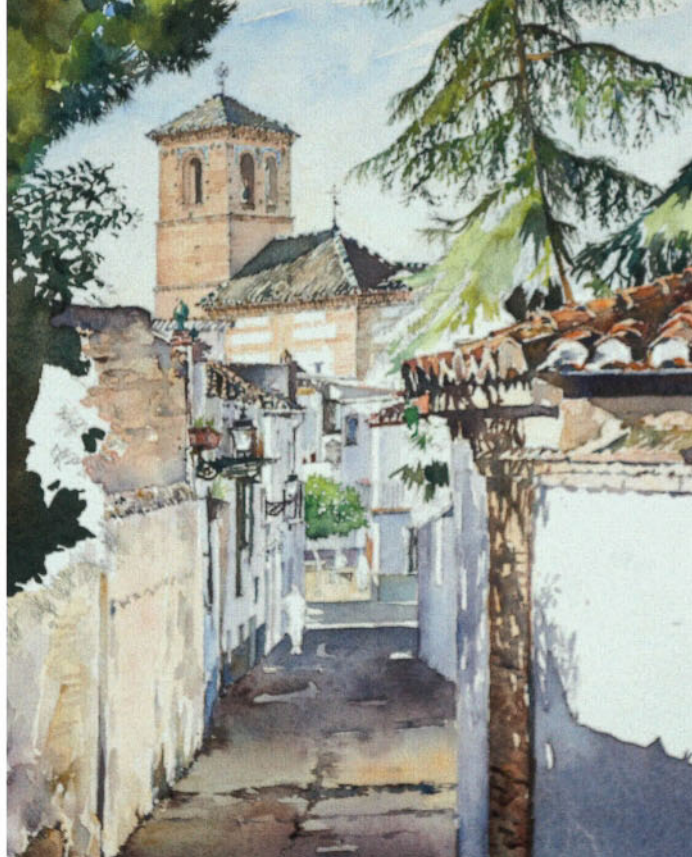
True art

As a professional artist, I'm often obliged to paint subjects that aren't always inspiring to me. However, when painting for pleasure, inspiration is paramount. It's important to be original and try not to copy others too much.



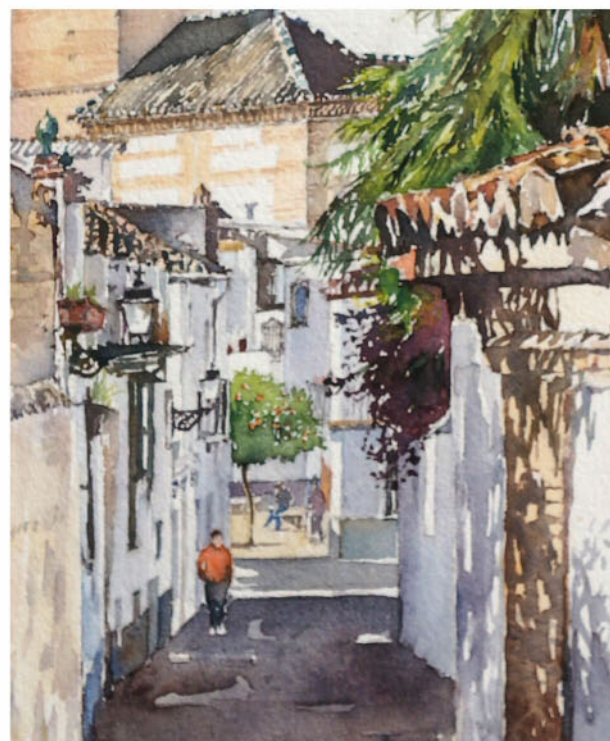
10 ● Adding more layers

I need to do some more work on the road, so I add another layer of my Ultramarine Grey mix, plus some Burnt Sienna to give warmth to the foreground. This is a useful pigment for demonstrating how cool colours recede and warm colours advance. Also, it combines well with other pigments in the basic palette. There is a patch of light between the buildings on the right, so I've allowed a layer of Cadmium Yellow to blend into the grey while it's still wet.



11 ● Towards completion

My watercolour is almost finished. I tend to work more quickly when I reach this stage, which is a good thing, because it helps avoid getting bogged down in detail. I paint the overhanging branches of the trees, adding more Lemon Yellow to define the lighter areas, and the reddish tree on the right, using Alizarin and Ultramarine. I've added a few more touches of Burnt Sienna to the trees to complement the green.



12 ● Finishing touches

I've added in a few figures, but care is needed as overworking can result in disaster! Just a few, quick dabs are needed and it doesn't matter if the colours run into each other. Feet can look strange if they're given too much attention, so just a suggestion is enough. In order to direct the eye along the road to the square and the church, I've given the figure in the foreground an orange jacket. Lastly, I paint a few oranges on the tree with dabs of Cadmium Orange.

All you need to know about tonal values

Follow **Dorian Iten** as he shows how to create realism in your art

Values are present in almost every drawing or painting we create – and, more than often, they can make or break a piece. To create a successful image, we must navigate various light effects and quirks of perception. This can often be frustrating! However, the same challenges will always crop up regardless of your subject or medium. Whether you're figure drawing, painting still lifes, or working plein air, it relies on the same principles when it comes to values.

If you are looking to create believable and realistic images, there are some key ideas to get to grips with, and having some methods to hand to help solve common problems will help your work flow more smoothly.

The more we practise, the more intuitive working with values becomes. For the past ten years, I've studied and taught drawing and painting, picking up some useful advice along the way. In this workshop I'll share some of these tips with you. Let's get started...



About **DORIAN** Barcelona, Spain

Dorian draws, paints, sculpts and teaches. He is the Digital Art Program Coordinator at Barcelona Academy of Art and publishes free tips for artists every Friday at www.dorian-iten.com

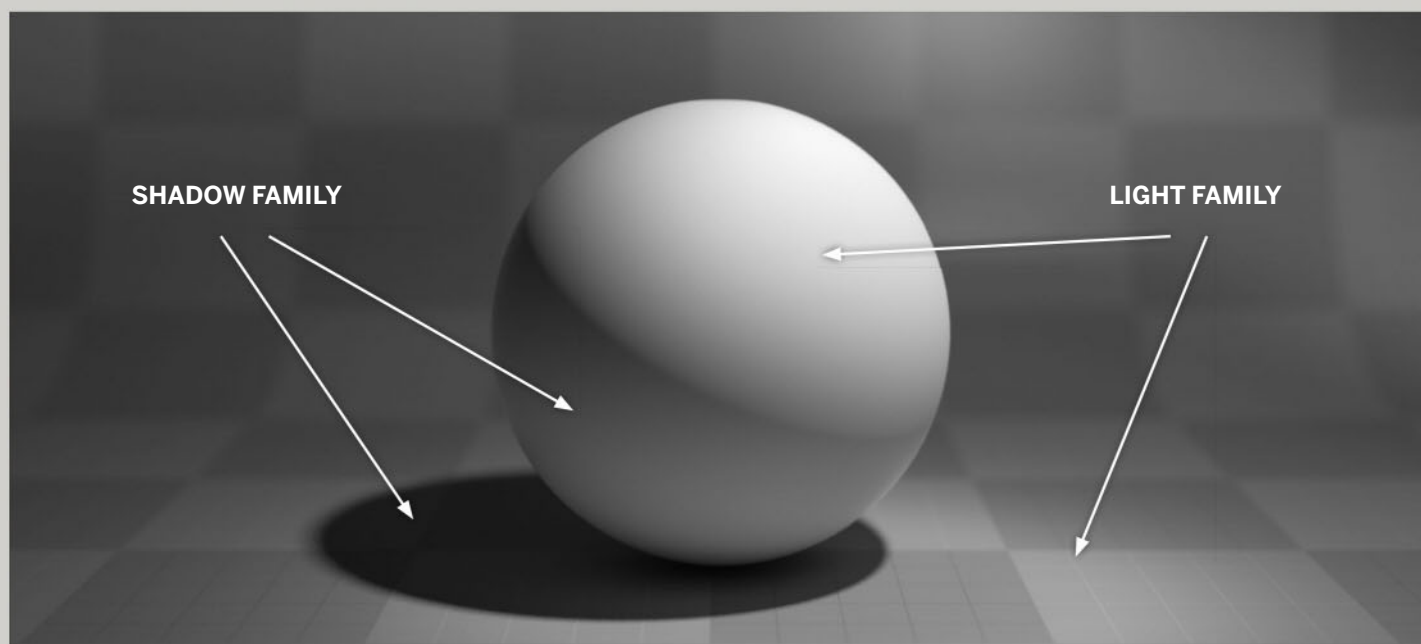
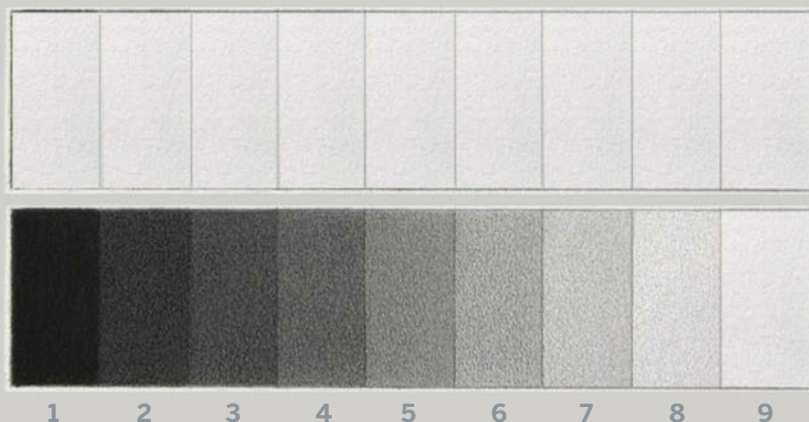


Drawing by Dorian Gulliano

1 • Separate light and shadow

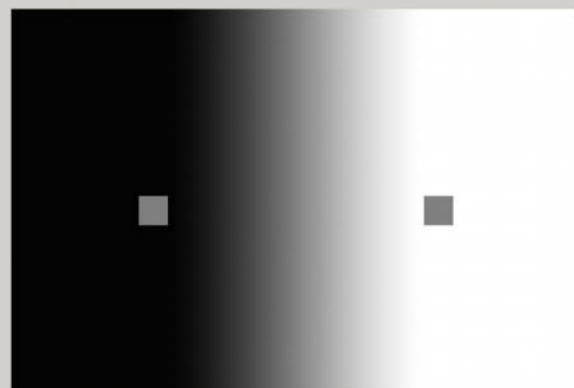
This is the foundation for all shading decisions. First make a distinction between the 'light family' and the 'shadow family' (shown below). The light family consists of all areas that are touched directly by the light source. A good way to test this is to look at your subject from the direction of the light, so you can see what the light can 'see'. The shadow family consists of everything that is hidden from the light source. This includes all shadows and reflected light areas.

"Whether you're figure drawing, painting still lifes, or working plein air, it relies on the same principles when it comes to values"



2 • Use a value scale

A value scale is a tool that will help you understand tonal relationships. I recommend a nine-step scale because it has a middle value. You can make a value scale by marking nine swatches, as shown above. Then, using light lines, begin with swatch 1 (as dark as you can go) and 9 (leaving as just paper). Then add an estimate for tone 5 in the middle. Now, add tones 3 and 7. Add the remaining tones to complete the scale. For more details, see my tutorial at www.dorian-iten.com/value-scale.



3 • Relativity of value

Our perception of how bright something is, changes depending on what surrounds it. The example above shows the same 50% grey surrounded by black and white. Can you see how the grey looks much darker against the white background? This effect happens all the time when we draw from observation and it can really throw off our value judgements.

4

Light effects

As light hits an object, there are many effects to be aware of:

HALFTONES

Form light is divided into halftones that darken as the form turns away from the light source

CORE SHADOW

As reflected light loses strength, it creates the core shadow

FORM SHADOW

This is the part in shadow

CENTRE LIGHT

The area that faces most directly towards the light source

HIGHLIGHT

The reflection of the light source (only visible on reflective materials)

FORM LIGHT

The part that receives direct light

TERMINATOR

This divides form light and form shadow

REFLECTED LIGHT

This brightens the form shadow

PENUMBRA

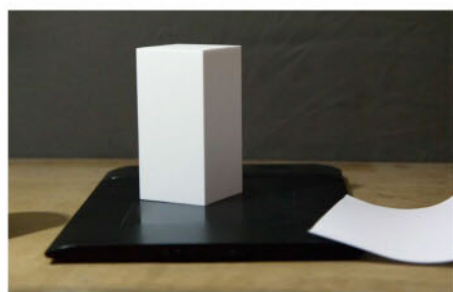
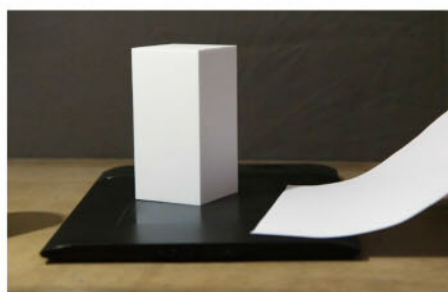
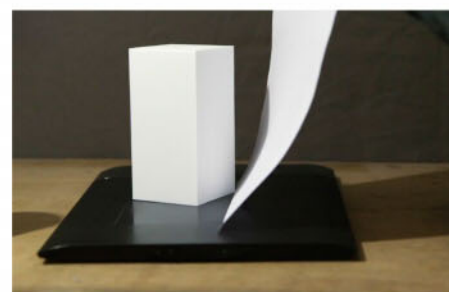
The softness around the edge of the cast shadow

CAST SHADOW

This shadow is the terminator projected on the ground

OCCUSION SHADOWS

Where two surfaces get close to each other, these are created

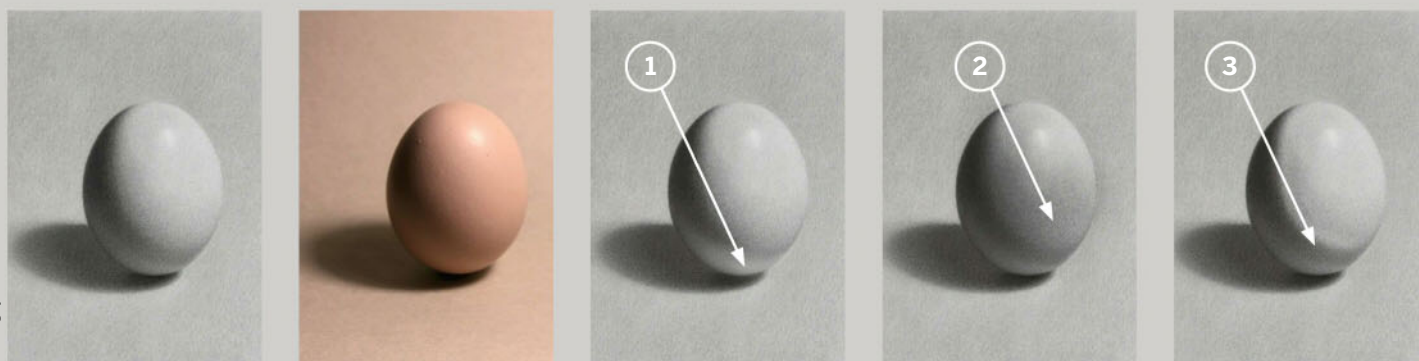


5 Reflected light

Drawing correct reflected lights gives a great sense of volume. To create a realistic sense of light, it's important to understand what affects the intensity of indirect (reflected) light. The first is local value. This is the 'actual' brightness of an

object, independent of light effects. Lighter materials reflect light more strongly than darker materials. Another factor is distance – the further reflected light has to travel, the weaker it gets. The image here shows the effect of distance on a white material with maximum reflective strength.

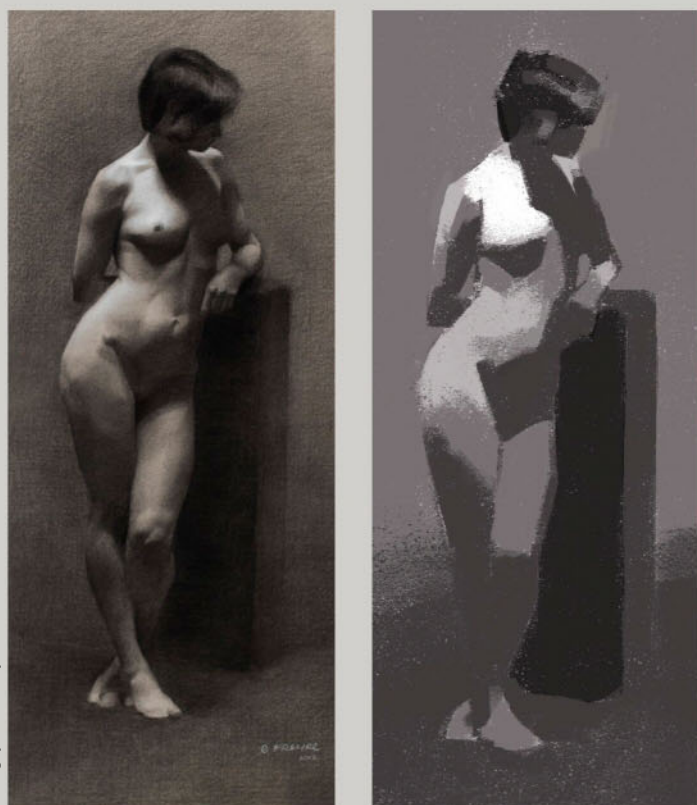
Drawing by Fiona Sansom



6 Three common shading mistakes

The first common shading mistake is making reflected lights too light (1). This creates confusion between halftones and reflected lights, making it difficult for the viewer to interpret the image. The second is making light halftones too dark (2). This results in a dirty look. The third is making dark halftones too light (3), which takes away from the sense of form.

Drawing by Raffaella Freyre



7 Make a value study

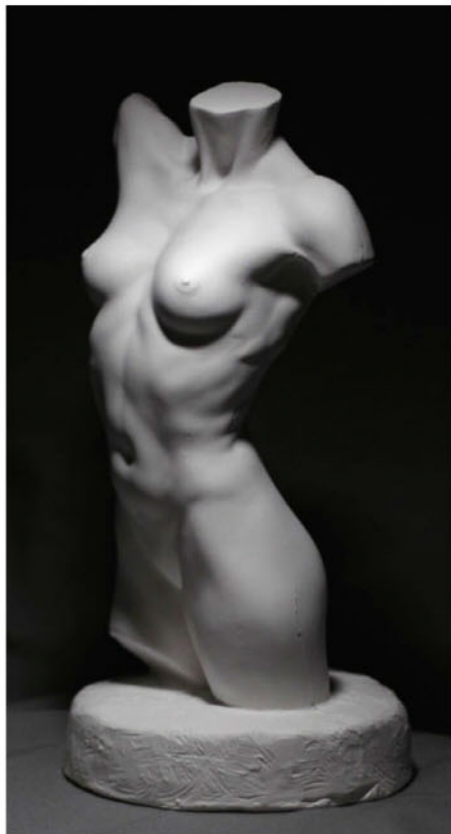
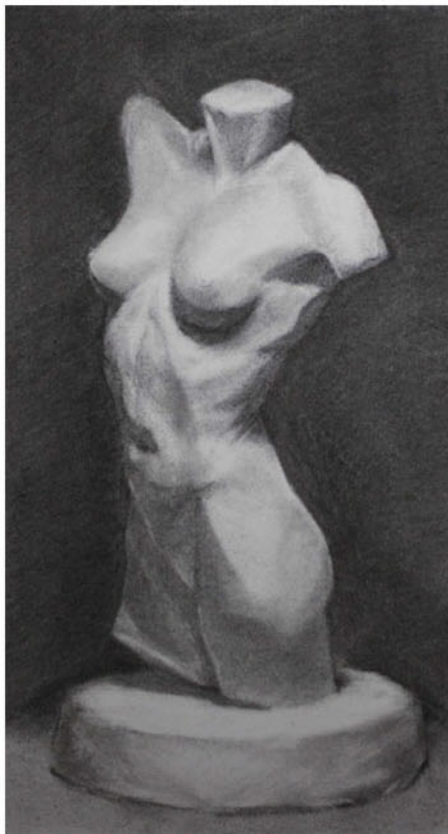
Get your head around confusing values by organising them into groups in a separate drawing (a value study). The goal is to summarise the image by grouping similar tones together. Four or five value groups are ideal. Define the lightest and darkest tones, then find two to three tones that are most common in the image. Do your best to combine similar values. You should now have a clear plan for establishing values.

Workshop

“Experiment!
Work with artificial
and natural light
and note the
differences”

8 ● Test your understanding

It's always good to conduct experiments. Work with both artificial and natural light and note the differences. Try out a variety of media in order to learn how to take advantage of each. Try and create images from imagination. Can you remember all 11 effects from tip 4? Are you successfully avoiding the three common shading mistakes? The image directly below shows different students' drawings of John Asaro's 'Planes of the Head', shading 100% from imagination.



9 ● Limited range and value compression

A value range describes how big the spectrum is between the lightest light and darkest dark. Each medium has its own range. Nature has an enormous range: from the brightest light (the sun) to the darkest dark (complete blackness). Often it is difficult to match the range of nature in your art. The solution is to diminish contrast at both ends of the spectrum.

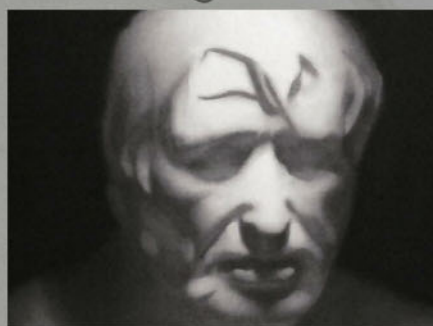


Tonal values

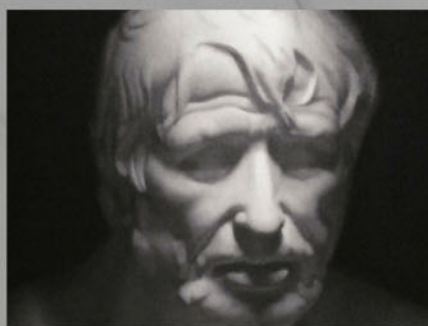
10 **● The light guide**
To understand the light in a scene, draw a little sphere and indicate the light direction, the brightness of the shadows, and the strength of reflected light. In a complex image, you can make a light guide for individual objects. To study nature, hold up an egg in different light scenarios and observe how these three aspects change in different environments.

From big to small

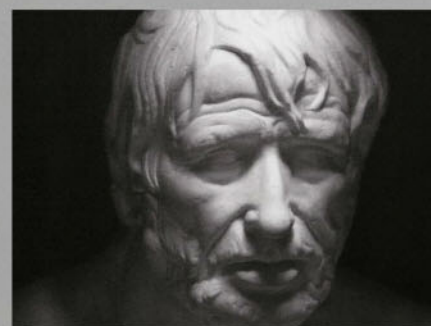
Gradually build a drawing by organising the subject into large, medium and small forms



After developing a strong line drawing, I begin shading. This stage should be about describing the bigger shapes while ignoring smaller details. In short, it's about abstracting and showing only the essence. It's one of the most important skills in representational drawing.



When the foundation is solid, I can begin to focus on medium-sized forms. I am still working hard to stay away from details. It helps to stand back often and look at the work from about 2 or 3 metres away. I work across the entire drawing to develop the forms.



My drawing is almost done, but finishing can take up a fair bit of time. I am looking to add a degree of subtlety, refining details and creating more interest. Overall, this is an exercise to see what works and what doesn't – very useful for artists of all abilities.



LIPSKI KH VADIM KONSTANTINOVICH

Art graduate Lipskikh was born in 1991 in Nikolaev, Ukraine. Painting caught his interest at school, and he's been captivated ever since. He is currently studying at the Kharkov Design and Art Academy. www.behance.net/vadimplisc2ddf



1

Male study

Oil on canvas

2

Fast Food No. 1

Oil on canvas

This conveys that an artist can also be a reflection of their era. Here the viewer is made aware of a problem affecting today's culture.



2

1

3

Bulgakova T.

Oil on canvas

The portrait of this girl is enigmatically set against a dark background, which the artist lifted with hints of pale purple.

4

Helium

Oil on canvas

"Balloons cheer us up. They are like cartoon characters with a pleasing visual content, but this does not comply with the emptiness inside – it's an illusion."



3

4





NICCOLE UGAY

Nicole lives in Fullerton California. She attended the Art Center College of Design in Pasadena, graduating in 2002 with a BFA in Illustration, and she is now undertaking a painting and drawing program at California State University www.niccoleugay.com



1

Naima

Acrylic and charcoal on paper

"I gravitate to all things old, especially photography and fashion. I loved painting a portrait that almost seemed familiar."

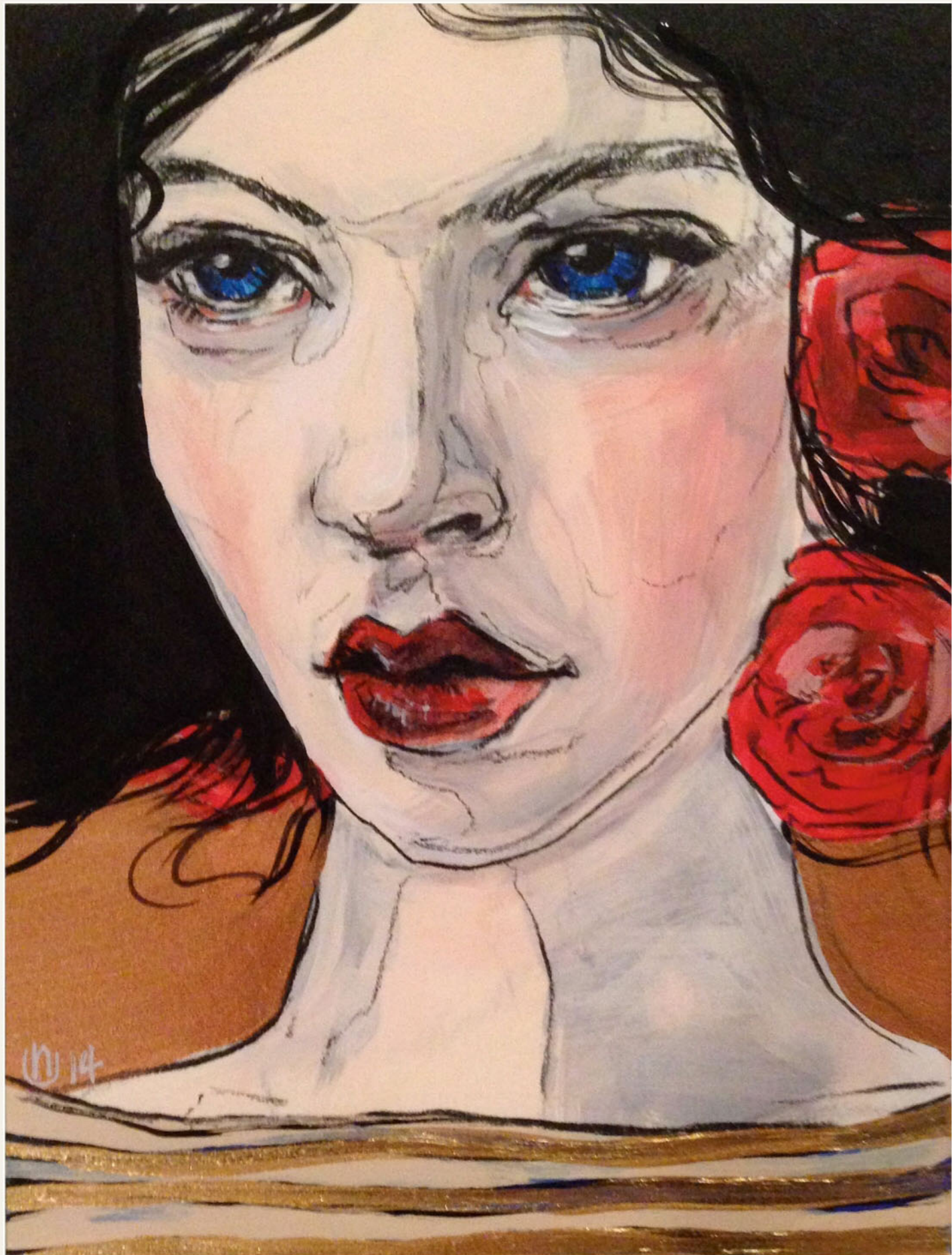
2

Rose

Acrylic and charcoal on paper

"I really loved painting this portrait because there is a confidence and a sense of strength."

2





VALÉRIE PIRLOT

Valérie Pirlot is inspired by light, nature and architecture. She works mainly plein air, in all weathers, and gets much joy from capturing the beauty of her surroundings with freshness and spontaneity. Turn to page 40 to see her oil painting workshop.

1



1

Boats at Hickling

Oil on board

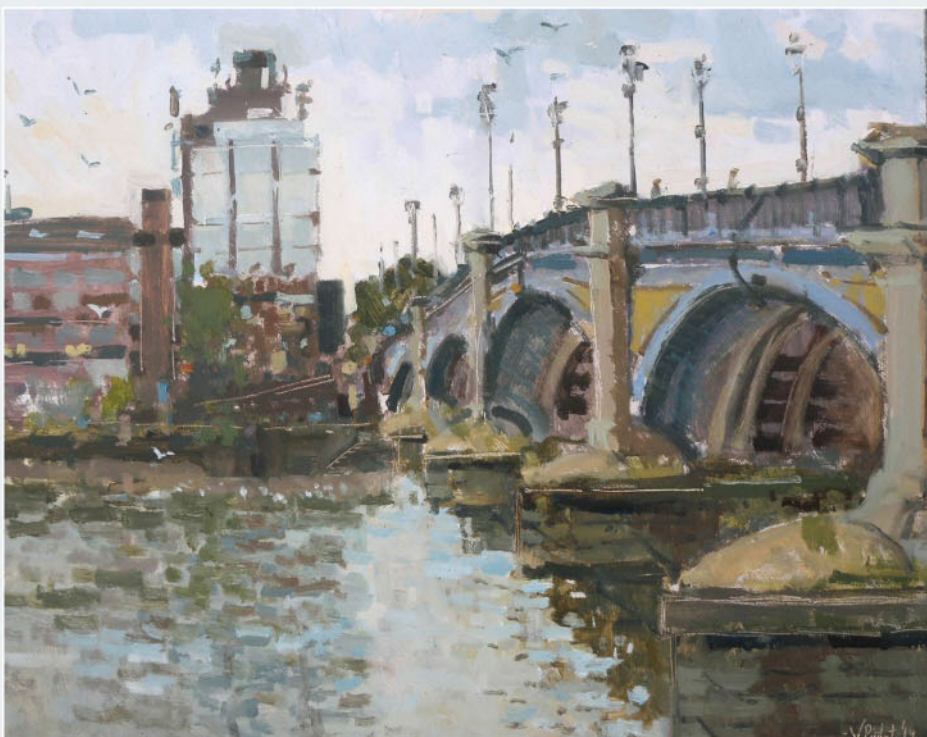
"I love water scenes because they give you the chance to play with light in the reflections. I tried to capture the evening light here."

2

Battersea Bridge

Oil on board

Valérie describes this painting as "a symphony of greys". There is light and many subtle tones across the scene.



2



3

Clifton Suspension Bridge

Oil on board

The dynamic curves of the river, busy traffic and strong vertical lines of the bridge give a sense of energy to this popular scene.

4

Allotments in the Morning

Oil on board

"I have always loved painting allotments. The combination of flowers, plants and bushes with old sheds, poles and garden bins make them such interesting painting subjects."



4

Reviews

The latest art equipment, books, resources and materials...



Pastelmat

Pastel artist **Rebecca De Mendonça** puts Clairefontaine's excellent purpose-made surfaces through their paces

Company: **Clairefontaine** Price: From £11.95 Web: www.clairefontaine.com

Pastelmat, produced by Clairefontaine, is a pastel surface that surprised me. Its deceptively smooth texture actually takes many layers of pastel, each one retaining the integrity of the colour, giving the work a fresh and clean look. It encouraged me to work in a direct and more minimal way than I tend to, as it needed a lot of pastel on the surface to start the process of smudging. Also, rubbing out with an eraser doesn't work, so beware of dirty finger marks!

The acid-free surface, described as 'thin fibres of cellulose fixed onto a cardboard surface', actually has a feel that is natural and intriguing. Unlike abrasive textures, it is kind to your fingers, yet takes stroke after stroke without any need to fix between layers. It takes water washed into the pastel or could be used with other wet media.

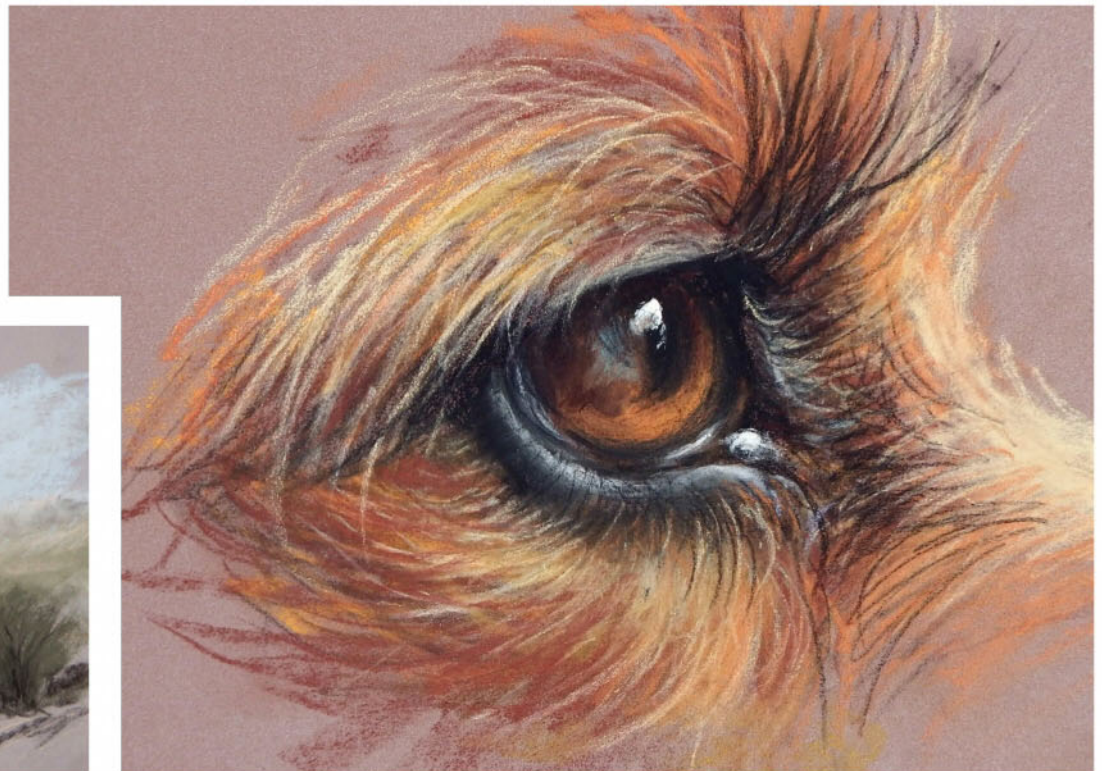
It is available in sheets (360g) and mountboard (1800 microns) in sizes 50x70 cm and 70x100cm. It also comes in pads (360g), in sizes

18x24cm, 24x30cm and 30x40cm. Each pad contains four shades, three sheets of each, with a total of 14 shades across the range of the five pads I tried. Each sheet is protected by crystal paper.

The colour range (above, right to left) includes: Pad 1 – Buttercup, Maize, Dark Grey, Light Grey; Pad 2 – White, Sienna, Brown, Anthracite; Pad 3 – White; Pad 4 – Wine, Dark Blue, Light Blue, Sand; and Pad 5 – Dark Green, Light Green, Dark Blue, White.

• Brown Pastelmat with layers of Unison pastel, Conté Crayons and Pitt Pastel pencils.

• Light Grey Pastelmat with layers of smudged Unison pastel.



It is a lovely and varied range of colours, with many of the greys, blues and greens suitable for landscape painting, and greys, Sienna, Brown, Anthracite and Wine all great for animal work. I used Sienna as a base for figure work, enjoying the fine sharp marks I could make with Faber-Castell Pitt Pastel pencils, but I found that when using softer Unison pastels, I needed bolder strokes applied with confidence. The surface highlights



▲ White Pastelmat with Pan pastels and Pitt Pastel pencils.



▲ Pitt Pastel pencils on Sienna Pastelmat.

“Unlike abrasive textures, it’s kind to your fingers, yet takes stroke after stroke”

the purity and richness of the pigments, and the colours sing out.

For landscapes, seascapes and skies, I used greys and blues as a base, applying several layers of soft pastel and charcoal to smudge, and soften a glow of light, as well as blending with water.

For animal textures, I used the Brown, although Wine and Anthracite tempted me, and built up layers of Unison pastel, Conté crayon and Pitt Pastel pencils. Even over many previous layers, there is clarity and

definition to fine hairs and whiskers.

I sketched on white with a base of Pan Pastels, and drew over with black Pitt Pastel pencil. White is a fantastic shade of Pastelmat to use for drawing, as unlike cartridge paper, you can add white back over your drawing to create highlights or sharpen edges.

Although at times I wanted to have the facility to push the pastel around the surface more, this is a strong and versatile ground that I definitely want to explore further.



▲ Dark Blue Pastelmat with Unison pastel.

Palomino Blackwing Pencils

A high-quality pencil with a top-notch reputation

Company: Palomino Price: £24.95 (a dozen) Web: www.palominobrands.com/blackwing



The name Blackwing has a long history in the pencil world. Originally made by Eberhard Faber starting in 1934, the pencil soon became a staple among writers and artists. Chuck Jones and many Disney animators were known for their devotion (Shamus Culhane was

buried with one). The pencils soon developed a bit of a cult following and when Sanford (who bought Faber-Castell, who bought Eberhard) stopped making them in 1998, they shot up in price on eBay with pencils regularly going for £40 or more. In 2010 Palomino purchased the Blackwing brand and started manufacturing a new line.

Not including the special limited editions that the company occasionally release, the three main options for the pencil are the

Blackwing, Blackwing Pearl and Blackwing 602. The latter being closest to the original, according to Palomino. The Blackwing is the softest, then the Pearl, then the 602. We would compare them to 5B, 4B and 3B pencils in value.

The Blackwing leads have wax added to them, making them very smooth to write and draw with. They are capable of dark velvety marks but hold their point longer than other brands of similar lead hardness. We have gone through several and haven't found any annoying burrs or imperfections in the leads. The quality of them feels high, from the lead and wood, and the paint on the outside to the unique flat ferrule. The eraser in the pencil is unusual as it is rectangular (which keeps it from rolling) and replaceable. The shape is more useful than a traditional round eraser and you can buy replacements in different colours.

For anyone who enjoys discovering new tools and materials, the Blackwing could soon become a firm favourite. The smooth lines, high-quality materials and rich black marks will appeal to all artists.

“The quality is high, from the lead, wood and paint, to the unique flat ferrule”

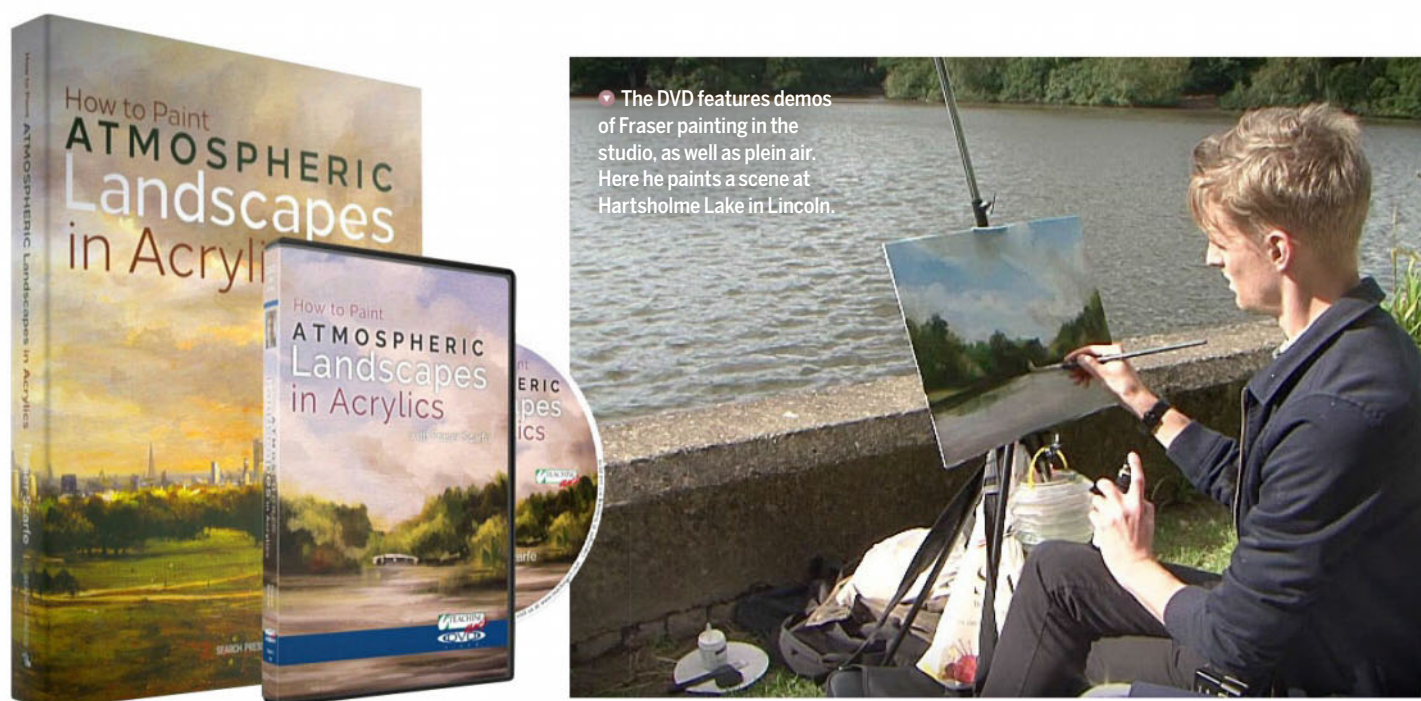


• A hat trick of great pencils: the 602, the Pearl and the Blackwing.

How to Paint Atmospheric Landscapes in Acrylics

The guru of Lincolnshire landscapes **Fraser Scarfe** takes you through a year of sketching and painting with acrylics

Publisher: SAA Price: £25.60 (Book & DVD) Web: www.saa.co.uk



Fraser Scarfe is known for brooding, atmospheric landscapes, which bring out the drama of the Lincolnshire countryside. In the introduction to this large-format, hardback book he makes the confession: "I have never been a great reader of art instructional books or step-by-step

"Follow the artist as he builds from winter sketching through to summer painting"

guides. I learned to paint in such a haphazard and irregular way that they never seemed fitting to me." And to be frank, there's something of the "haphazard and irregular" about this book and DVD set too.

Both follow the award-winning artist throughout the year, as he builds from winter sketching through

to summer and autumn painting in the outdoors. But it all feels a little disjointed. On the DVD, for example, there's only one occasion where he mentions which brush he's using, and much of the painting he does, doesn't appear in the book. Format-wise, it also seems a bit muddled, veering between video-cam diary and

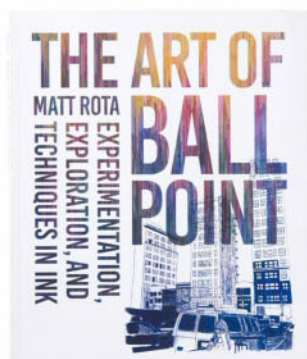
professionally shot outdoor scenes, followed by a long in-studio, straight-to-camera piece. And while the book is easier to follow, it too lacks the formal organisation of many an art guide; the tips and step-by-steps appear in fairly random places, and there's an overall lack of consistency in tone and style.

However, if such quibbles don't faze you too much, this bundle is certainly not lacking in content, or value (the book retails separately at £20; the DVD can only be bought as part of the bundle). Packed with inspiration and advice, the book's first quarter contains a lot of useful 'how to' information (types of acrylics, how to mix and apply paint, how to compose a scene, and so on), while the rest of the 194 pages examine a year's worth of Scarfe's evocative paintings and how he approached them, with tips and instruction along the way.

The DVD, meanwhile, lets you see close-up how Scarfe creates his paintings, from initial sketches to plein-air painting, to finishing touches in the studio – again with plenty of advice and commentary from the artist.

Bookshelf

Our favourite recent releases to inform and inspire your own artwork



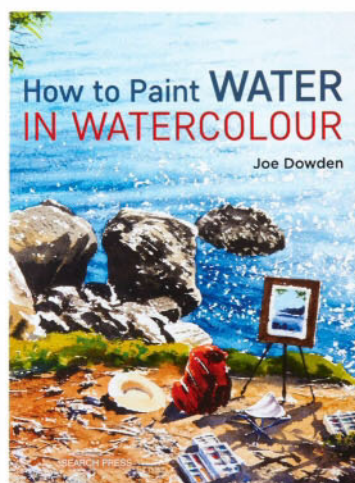
The Art of Ballpoint

Author: **Matt Rota** Publisher: **Rockport** Price: **£15.99**
Web: www.quartoknows.com/Rockport-Publishers

MOST PEOPLE associate ballpoint pens with writing rather than drawing, especially when it comes to 'serious' art. But this 162-page book highlights just what incredible work can be created with this humble tool.

Artist Matt Rota begins with a look back at the history of ballpoint drawing, then introduces some of today's best ballpoint artists. Some are part of the long tradition of Western European classic drawing, using techniques of illusionism, lines and cross-hatching. Others are finding new ways of drawing that stem from the unique qualities of the pen. There are also artists who use the medium for commercial work, from advertising campaigns to comic books. We also meet some artists of contemporary realism, who are exploring a variety of ways of observing and representing the real world by utilising, and even inventing, new ways of looking.

For readers who want to have a go themselves, each chapter also includes exercises to help you develop your own technique, from line drawing to photo realism to mixed media.



Paint&Draw
PICK OF
THE
MONTH

How to Paint Water in Watercolour

Author: **Joe Dowden** Publisher: **Search Press Limited**
Price: **£12.99** Web: www.searchpress.com

SUSSEX-BASED ARTIST Joe Dowden is a watercolour specialist who's been publishing how-to guides since 1982. Focusing on how to paint bodies of natural water using watercolours – from pools and lakes to dramatic seascapes – this 128-page book is fresh and accessible.

It begins with an introductory section outlining tools and materials, plus discussion of the primary, secondary and optional colour palettes. Basic elements, such as composition and perspective, are also explained.

Next up are a series of six exercises to sink your teeth into, such as 'Using tone to paint low sunlight on water' and 'Rippled water and boats in Venice'. The rest of the book is taken up with seven larger projects, including topics such as 'Flat, still water' to 'Sparkling sea'. Near the end, there's also a six-page gallery of the author's work, as well as an index.

Dowden details everything clearly, and walks you closely through each stage of the projects, step by step. This is a clear and well put-together guide for anyone looking to refine or get started with painting water.

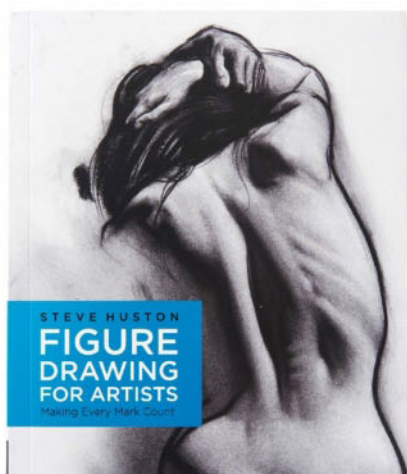
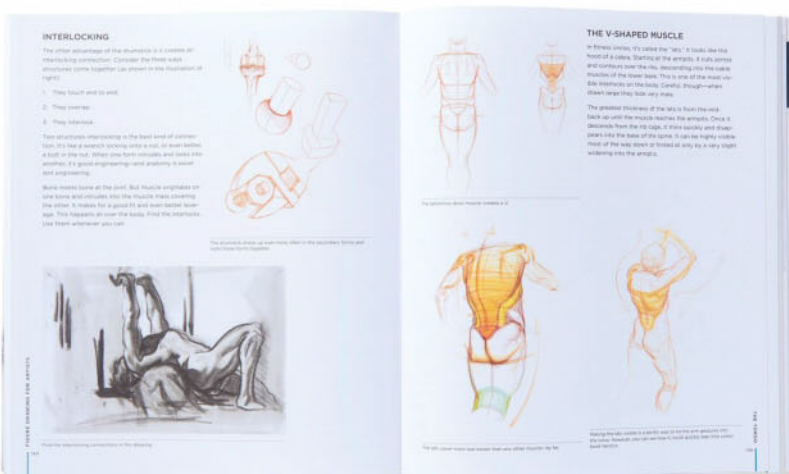
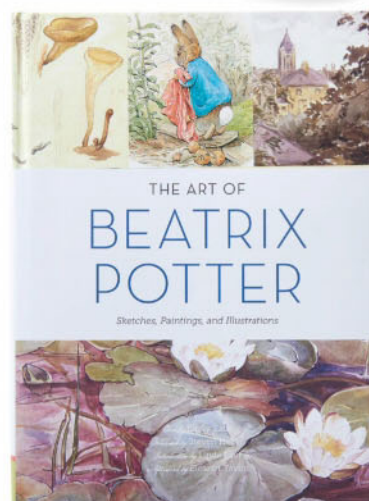


Figure Drawing for Artists: Making Every Mark Count

Author: Steve Huston Publisher: Rockport

Price: £16.99 Web: www.quartoknows.com

DESPITE SOME GRAND CLAIMS on the back-cover blurb, this book doesn't quite offer the revolutionary approach to figure drawing that it suggests. However, it's still an authoritative and useful book with a range of expert tips, pointers and advice that will help improve your figure drawing, all written by a well-known and popular artist and instructor, Steve Huston.

The first half of the book addresses the basic elements of drawing, with chapters on structure, gesture, perspective and light. The second half offers an overview of basic forms, plus chapters on drawing the head, torso, arms, hands, legs and feet. There's also a final chapter on finishing details (light and shadows).

At the end of each chapter, Huston reviews a master work by a classic artist, such as Michelangelo and Raphael and explains how it relates to the lessons.

A lot of ground gets covered, but with its airy layout this book never feels cluttered or academic. This is a fine introduction to drawing, and would make a good supplement to other guides you already own.

The Art of Beatrix Potter: Sketches, Paintings and Illustrations

Author: Emily Zach Publisher: Chronicle Books

Price: £25 Web: www.chroniclebooks.com

EVERYBODY HAS HEARD of Beatrix Potter, the author – but she also created the artwork for her books too. Potter became an accomplished naturalist and landscape painter before she was a storyteller, as examples of her non-book work – beautifully reproduced here – ably demonstrate.

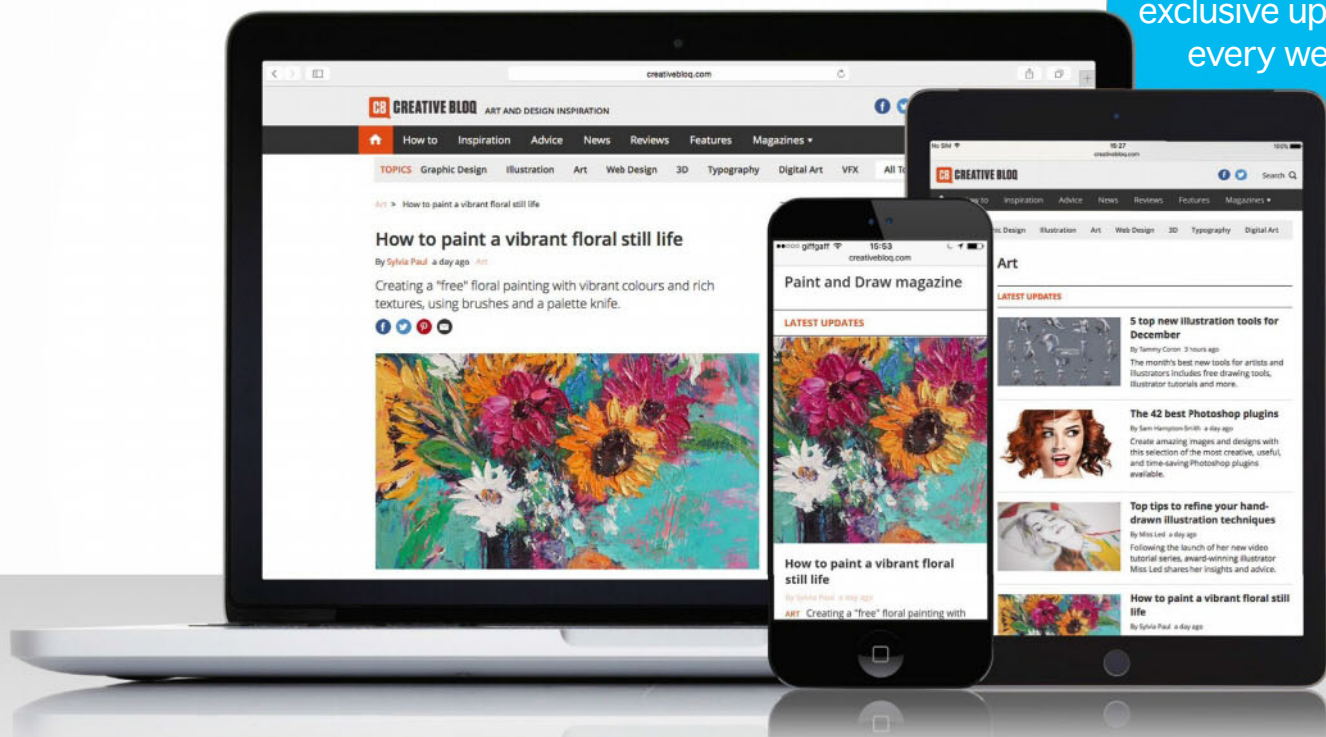
Published to coincide with the 150th anniversary of her birth, this collection is packed both with famous illustrations and rarely seen art. Featuring more than 200 watercolours and sketches, including character studies and landscapes, there is much to admire. Highlights include Toad's Tea Party, an evocative illustration for an unpublished book of nursery rhymes, an unused background for *The Tale of Benjamin Bunny*, and a sketch of the Newlands Valley (for *The Tale of Mrs. Tiggy-Winkle*).

Alongside the well-chosen artwork, there's explanatory text explaining how each was created, along with essays by Potter scholar Linda Lear, illustration historian Steven Heller, and illustrator Eleanor Taylor. Beatrix Potter's art has finally got the showcase it deserves.



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Printed in the UK by William Gibbons and Sons Ltd, on behalf of Future. Distributed in the UK by Marketforce (UK), 2nd Floor, 5 Churchill Place, Canary Wharf, London, E14 5HU

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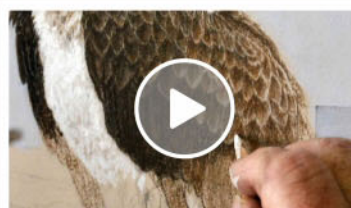
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Ponte di Rialto, Venice by Samuel Prout

The last word... Samuel Prout

Art dealer **John Spink** explains more about the man behind the highly distinctive watercolours

Samuel Prout was an artist who, in his day, was considered to be among the greatest of the English Watercolour School. Ruskin became a champion, praising Prout's drawings for "their magnificent certainty and ease and their firmness of line." Ruskin was referring to the drawings on which, in Victorian times, Prout's fame depended. His rendering of Continental Gothic architecture, gabled buildings, town squares and, above all, cathedrals, were enlivened by many figures.

Prout was lucky in his schooling in Plymouth, for his headmaster, the Rev Dr Bidlake, encouraged his art, and

Benjamin Robert Haydon was a fellow pupil. Through Haydon's father, Prout met John Britton and was asked to provide drawings for the history books, *The Beauties Of England And Wales*.

Later, staying with Britton in London, Prout studied perspective and architecture, inspired by his host's knowledge and ownership of drawings by Turner, Girtin and Cozens. The artist of Continental Gothic emerged from the experience of these years, which in his Plymouth days encompassed bridges, water-mills and cottages, as well as shipping and coastal scenery, and from

there moved on to the precision required for the drawing of antiquities and country seats. Prout's characteristic crinkled intricate broken line, so effective on the Continent, depended on his absorption of a long tradition extending back to Canaletto. In 1819, Prout's journey saw him creating Continental scenes, a subject that would be present in his art until the end of his life in 1852.

This year, the BADA 2017 is hosting the exhibition 'A Grand Tour In Watercolour', which will display Prout's drawings, gathered from sources across Europe, and present the best of his work. The pieces include Venetian views, which, at the time, secured Prout's reputation, and were largely responsible for initiating the British love-affair with Venice. Indeed, Prout's skill and dedication influenced other artists from Bonington, Callow, Holland and Turner to later artists, without whom we would all be much the poorer.

'A Grand Tour In Watercolour' an exhibition of Prout's work runs from 15-21 March, 2017. Visit www.badafair.com for more details.



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