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Publisher
Dr Sally Bulgin

Editor
Ingrid Lyon

Advertising sales
Anna-Marie Brown
Telephone 01778 392048
Email annamarieb@warnersgroup.co.uk

Leisure Painter subscriptions
Telephone 01580 763315/763673

Designer
Sarah Poole

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StartArt is published by TAPC
(The Artists' Publishing Company Ltd),
Caxton House, 63/65 High Street,
Tenterden, Kent TN30 6BD
Telephone 01580 763673/763315
Email info@tapc.co.uk

www.painters-online.co.uk
the online home of **Leisure Painter**,
The Artist and **StartArt** magazines

Printed by Warners Group Publications
PLC, The Maltings, West Street, Bourne,
Lincolnshire PE10 9PH



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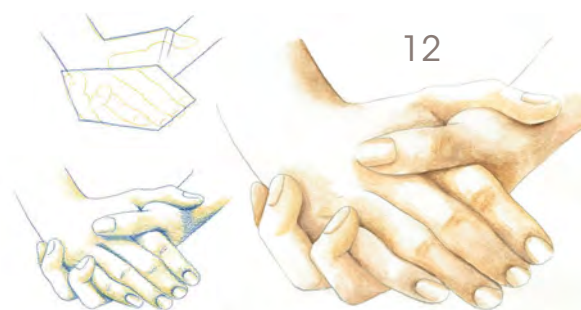
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Terry Harrison

Terry writes and produces practical art books and DVDs, and offers online and live workshops. Visit www.terryharrisonart.com

Susie Hodge

Susie is an author, historian and artist, who writes for *The Artist*. She offers talks, lectures and workshops. www.susiehodge.co.uk

Elena Parashko

A regular contributor to

Leisure Painter, Elena offers a variety of holidays and online and live courses. www.elenaparashko.com

Fiona Peart

An inspiring artist and tutor, Fiona is well known for working in mixed media

and offers workshops in the UK and abroad. www.fionapear.com

Claire Waite Brown

Claire has written and edited several practical art and craft books. www.searchpress.com

Beginners' guide to watercolour

Your introduction to using basic watercolour equipment, by **Claire Waite Brown**

The delicacy and translucency of watercolour makes it an ideal medium for painting. The paint itself can be bought as liquid, ready-to-use colour in tubes, or in square pans of dry colour that needs mixing with water. It is also made in two different qualities, usually referred to as Artists' or Student colours. The latter are the cheaper option, but they contain

less pure pigment than Artists' quality paints, which means that the colours are not as intense. They are also usually less transparent, more grainy and not as reliably lightfast as the more expensive Artists' varieties. Therefore, it is advisable to buy the more expensive paints, because for you do not want to struggle with muddy or grainy pigments.

Useful mediums

Since water is the primary medium for watercolour work, you do not strictly need anything else. However, you may, on occasion, choose to use a few drops of ox gall (3) in the water to help the paint flow smoothly, or mix gum arabic (2) with watercolour on the palette to give the paint extra body without affecting its transparency. Masking fluid (1) is a medium that can be painted onto the paper in order to reserve fine highlights.





Intensity of colour

Watercolour dries much lighter than it appears when wet, so it is a good idea to judge the intensity of the colours you choose by testing them on spare paper.

1 Tubes of watercolour

Tubes of ready-to-use transparent watercolour (left) are especially practical for large-scale work. The paint in this format is often easier to keep clean than paint in pans and, provided the tops are replaced after each use, will last a long time.

2 Pans and half-pans of watercolour

Pans and half-pans of dry watercolour are useful if you only use small amounts of paint at a time. Many artists find pans more convenient than tubes because they fit within a paintbox and can be carried around easily for outdoor work.

3 Pans of watercolour in a paintbox

Paintboxes for pans have central recesses to hold the pans and a fold-out lid and mixing tray that you can use to mix colours.

4 Gouache

Gouache is an opaque version of watercolour and the two paints can be used together in the same way. Artists often use a little white gouache to reclaim highlights in a watercolour painting, or use coloured gouache to vary the consistency of paint in the same picture, contrasting transparent and opaque areas.

About paper

Watercolour paper loves water and will remain undamaged from a soaking. It is also strong enough not to rip when stretched, and delicate enough to produce the most beautiful effects. Watercolour papers are available in varying surface textures – hot-pressed, cold-pressed and Rough – and thicknesses. The thicknesses are measured in weight, expressed as grams per square metre (gsm) or pounds per ream (lb), and range from 600gsm (300lb) – almost like board – to about 120gsm (60lb), which is very flimsy. It is a good idea to try out various sorts of paper to discover which best suits your style and expectations. You will find that the texture and absorbency of different papers affect the way the paint behaves, but once you have found a paper you like, stick with it, because there can be considerable variations from one manufacturer to another.

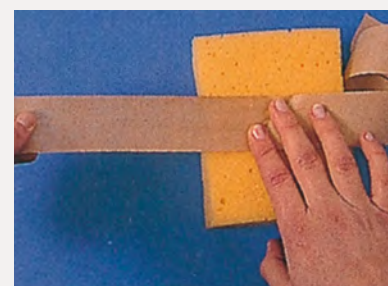
Stretching paper

Any paper lighter than 300gsm (150lb) needs to be stretched before use, unless you are working on a very small scale and using the paint quite dry, otherwise the water will cause it to buckle. If you work with very wet paint, you may need to stretch 300gsm (150lb) paper. In order to stretch a sheet of paper you will need gummed brown-paper tape and a drawing or plywood board that will not warp.

1 Wet the paper on both sides, either by immersing it in a bath and shaking off the surplus or using a sponge. Wet the wrong side of the paper first, then turn the sheet over on the board and wet the right side.



2 Cut a strip of gummed brown paper tape to the length of the long side of the paper and dampen it by passing it over a wet sponge.



3 Stick the tape down onto the paper and the board and use the sponge to smooth it out and ensure it adheres properly. Repeat for the remaining three sides. Leave the paper to dry naturally.



The effects of paper texture

Hot-pressed papers

Hot-pressed (HP) paper is made smooth by passing it through heated rollers after it is made. It is often used for botanical painting, and less often by beginners.

Cold-pressed papers

These papers are pressed between unheated rollers lined with felt mats that impart a texture, or 'tooth' to the paper's surface. Also referred to as NOT surface, because it has not been hot pressed, this is the most commonly used paper, because it has sufficient texture to hold the paint but is smooth enough to enable you to paint fine detail.

Rough papers

Rough papers are not pressed at all, and each brand has a characteristic rough surface. This rough surface acts as a moderating influence and helps to control the flow of pigment.



◀ The smooth surface of hot-pressed paper causes the paint to puddle, because there is not enough texture to keep it in place, a characteristic that some artists like to exploit.



◀ Cold-pressed paper has just enough texture to drag the paint off the brush to create a wide variety of effects.



◀ The grain of Rough paper breaks up brushmarks, creating broken lines and areas of colour. Used fairly dry, pigment can be dragged across this surface to produce many textures.

Brush care and maintenance

- Always clean out your brush at the end of each painting session. Keeping brushes scrupulously clean will extend their lives.
- To clean a sable brush, roll it gently between finger and thumb using soap, then rub gently on the palm of your hand, right to the ferrule, and rinse well.
- Make sure you rinse out the colour in the bristles within the ferrule.
- After washing, shape the bristles back into shape before leaving to dry.
- Do not leave brushes standing on their heads, because this will cause them to go out of shape.

Equipment

Kitchen towel is useful for general cleaning up, and can also be used for various lifting-out techniques.

A small natural sponge forms part of most watercolourists' kits. This can be used for washing off paint when a mistake has been made, or for softening edges, laying washes, and lifting-out techniques.

Water pots can take the form of a recycled jam jar or yogurt pot, or, for those working outdoors, a non-spill pot.

Watercolour paintboxes containing pans of colour incorporate their own palettes, but these do not always provide enough space for mixing, so you may need an auxiliary palette. If you use tubes of paint, you will need a palette with recesses to squeeze the colours into and shallow 'wells' to keep the mixed colours separate. There is a wide choice of such palettes, made in china and plastic.

Brushes

Apart from the paints themselves, the most vital pieces of equipment are your brushes, and you should choose wisely and look after them well. Round brushes are made in a range of sizes, from No. 0 (tiny) to 12 or 14. You will not need a huge selection because a good brush that comes to a fine point can be used for both detailed and broad work.

You will also need water pots, and may find that extra palettes come in useful. Any other additional items you can probably find around the home.

◀ Round brushes

Round brushes are extremely versatile, enabling you to make a variety of different brushmarks and to paint linear detail. The best brushes are Kolinsky sable, which are expensive, but last a lifetime if looked after. The less expensive alternatives range from sable and synthetic mixes to wholly synthetic varieties. When buying brushes, make sure that the bristles come to a fine point without the hairs splaying out.



This article was adapted from *The Watercolour Flower Artist's Bible* by Claire Waite Brown (Search Press, 2016, £12.99). Turn to page 22 for special offers on practical art books from our bookshop at www.painters-online.co.uk



Paint winter scenes in watercolour

Here's how to paint seasonal landscapes using masking fluid and a limited palette, by **Terry Harrison**

Painting snow on white paper is obviously going to create a challenge; I rely heavily on masking fluid to help me achieve the effects I want.



► Masking fluid snow on trees

Masking fluid can be used to great effect when painting snow. Here I applied the masking fluid with a sponge for the treetops, and with a small brush for the snow that had settled on the branches and trunks. I used a ruling pen to apply the masking fluid to the fence and the grasses in the foreground. Some of the ruts and texture in the foreground were painted with masking fluid. After removing the masking fluid, a light wash of cobalt blue was applied to create some shadows, the rest was then left as white.

BRUSHES USED

Terry used his own range of brushes for the following paintings and demonstration. Purchase these from www.terryharrison.com or use the equivalent brushes, detailed below:

Terry Harrison	General equivalents
Half-rigger	Short-handled Rigger
Golden leaf	1 in. flat
Fan gogh	Fan
Medium detail	No. 6 Round
Small detail	No. 3 Round

◀ Adding texture to snow

An interesting effect can be achieved by sprinkling grains of salt on to wet paint. The salt absorbs the paint, leaving a starburst shape, which is ideal for suggesting snowflakes and frost. To get the best results from this technique, allow the paint to dry completely and in its own time (do not use a hairdryer), then dust off the salt particles.



Demonstration *Paint a snow scene*



Stage 1

Draw the scene. Use kitchen paper to dab masking fluid onto the trees, then an old clogged up masking fluid brush to mask the tops of the fence, stile and signpost. Finally use a Colour Shaper to mask grasses in the foreground.



Stage 2

Wet the background down to the ground with the golden leaf brush, then paint on ultramarine.

Colours used...

- Ultramarine
- Raw sienna
- Cobalt blue
- Burnt sienna
- Burnt umber



Stage 3

Use the fan gogh to paint the trees and the dark area behind the stile, then drop in raw sienna.



Stage 4

Use the medium detail and cobalt blue to paint snow shadows over the foreground masking fluid, then drop in burnt sienna wet into wet to suggest undergrowth. Allow to dry.



Stage 5

Change to the half-rigger and paint tree trunks among the mass of trees with a mix of ultramarine and burnt umber.



Stage 6

Paint the stile, signpost and fence with the medium detail brush or Round brush and a mix of ultramarine and burnt umber. Allow to dry.



Stage 7

Use the small detail brush and a darker mix of the same colours to paint the shaded parts of the woodwork.



Stage 8

Paint grasses in the foreground with the half-rigger and burnt umber. Allow to dry.



Stage 9

Rub off the masking fluid to reveal the snow, then add shadow with the small detail brush and cobalt blue.



▲ The finished painting

Terry Harrison's article was adapted from *Terry Harrison's Watercolour Secrets* (Search Press, 2017, £12.99). Save £2 when you buy from our bookshop at www.painters-online.co.uk/store and follow the links to books. Turn to page 22 for the special code and offers on other top-selling practical art books.



Figures in movement

How to draw and paint figures in movement with **Susie Hodge**

The aim of these pages is to demystify the drawing process and to encourage aspiring artists to view a figure as a collection of simple shapes and lines – which is what it is. When an image is broken down like this, the process becomes easier than it might seem at first. Before you begin, try not to think about the finished image but draw each stage carefully, concentrating on proportion, ratios and angles – how far does that spine tilt, how long is the arm from shoulder to elbow, what size is the head in proportion to the calf?

Two colours are used in the stages to make the sequences easier for you to follow. You can use a pencil – make it

fairly soft, such as a B or 2B – as the coloured pencil method here is just so you can see each step clearly. In the first stage, the drawings are in blue, marking the basic elements of the body. In the next stage, those first lines become orange and all new lines are in blue – this time the general outline of the person. In the next step, contours of clothing and some details of folds are marked. Finally, in blue, facial features, hair, clothing details and tones, or shading, are added. With your pencil, draw the steps lightly and erase any previous guidelines after each one is finished. Take your time and make sure you have drawn the correct proportions before you move on to the next step.

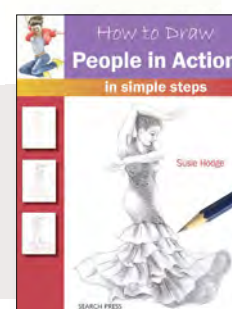
After the coloured sequence, the figure is also drawn in pencil to show you what yours might look like. Use a light touch, don't draw every eyelash, but include only general, overall indications, such as a few creases as a person turns or bends, or some stray strands of hair. Often the small, almost unfinished areas seem to breathe life into a drawing or illustration.

The final image is to show you another option of what you can do, this time with watercolour. Again, less is often more, particularly on moving figures. Use whatever materials you like, but if you are using watercolour, keep your water clean and your brushes damp, not too wet.





This was adapted from *How to Draw People in Action* by Susie Hodge (Search Press, 2016, £4.99). See page 22 for special offers on practical art books from our bookshop.



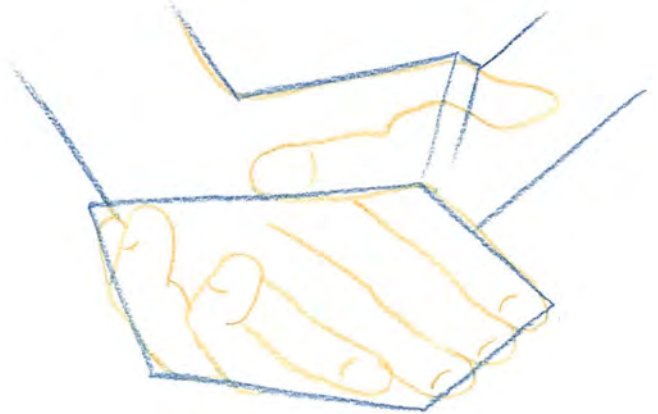
Hands & feet

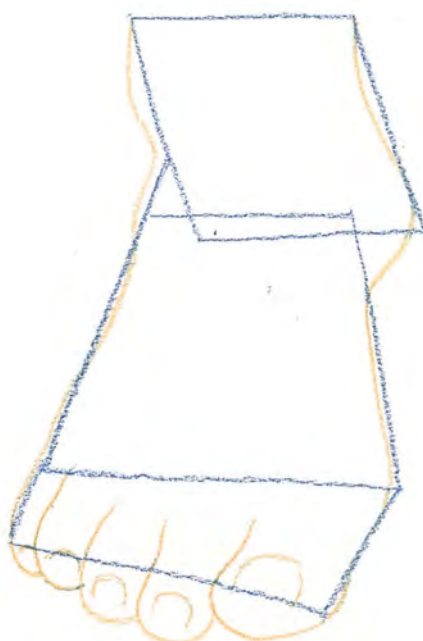
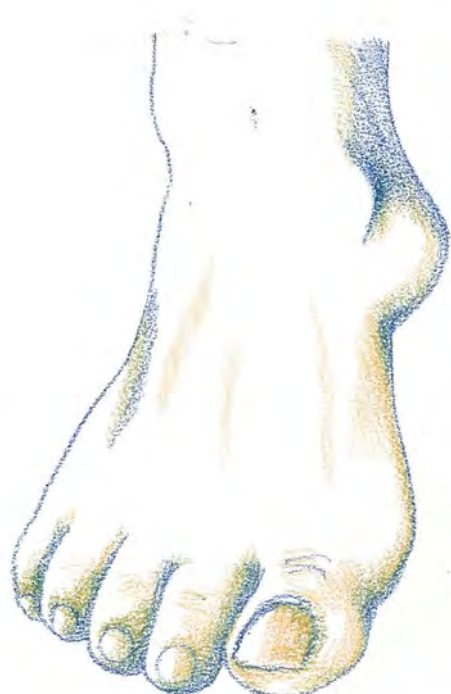
How to draw and paint elements of the human body
in six easy stages by **Susie Hodge**

The simple sequences here are intended to make your drawings more accurate and the process less daunting, so I hope you try drawing them. Once you are used to the process, try drawing some of your own, from life or from photographs, using the same

method. Don't worry about mistakes, they happen to everyone. Either erase them or work through them - don't give up!

If you follow the visual instructions here, you will soon feel more confident about your drawing skills and you will develop your own natural style.





This was adapted from *How to Draw Hands & Feet* by Susie Hodge (Search Press, 2016, £4.99). See page 22 for special offers on other practical art books from our bookshop.

Beginners' guide to drawing with ink

Practise with simple materials and a photographic subject to build your drawing skills, with **Elena Parashko**

For centuries ink has been used as a medium for writing, drawing and painting so we tend immediately to think of black ink being applied with a nib. This traditional method is not the only option as these days there is a large selection of ink colours and implements available.

Here is an easy-to-follow explanation of the materials and techniques involved in drawing with ink, followed by a still-life demonstration. Still life just means your subject matter involves inanimate objects – in this case, a ceramic pot with a cork stopper. The cylindrical shape of this pot provides a great opportunity also to draw ellipses, a shape commonly found in still-life compositions.



▲ Basic materials for drawing with ink: felt-tip marker (Micron), dip pen with nib, a bottle of Indian ink and a sketchbook

YOUR MATERIALS

Ink

Ink comes in small bottles, sometimes with an eye dropper in the screw lid. Black Indian ink is the most common but an extensive range of colours is now available. If you find the colour too intense straight from the bottle, ink can be diluted with distilled water. Over time, ink in bottles can thicken slightly due to evaporation of moisture content. To regain a smooth flow, add a small amount of distilled water to the ink.

Ink is available in waterproof or non-waterproof formulae. Non-waterproof ink can be diluted with water and applied with a brush as a wash over drawings rendered with waterproof ink. If a mistake is made, non-waterproof ink can be re-wet then blotted off with a paper towel. Waterproof ink, on the other hand, is impossible to erase so when using this type it is wise first to draw your composition with pencil then apply the ink. When it has thoroughly dried, pencil marks can be erased carefully.

Dip pen with nib

Bottled ink is applied with the nib of a dip pen. There are many shapes and

sizes of nibs that can be interchanged into the tip of a dip pen depending on the type of line or dot required. The quality and thickness of marks made by nibs can also be varied by changing the pressure applied. Dip pens take some practise to master and results can be unpredictable as sometimes more ink than intended can be released. Because of this randomness in nature and the varied quality of line, they can produce interesting effects in drawings.

Pens and markers

Using ink from a bottle can be messy so there are many modern no-mess ink alternatives you can try. These include ballpoint pens, art pens, fountain pens, technical pens, and fibretip or felt-tip markers. The drawback with these pens is that they produce standard uniform marks so drawings created with them can lack character if interest is not developed in other ways.

Tips of markers can be chisel-shaped, wedge-shaped or pointed and come in a range of thicknesses. The ink is

usually not lightfast so completed work should be kept out of direct light or it may fade over time. If you want to apply a watercolour wash over the top of the ink drawing when it is dry, just use a waterproof marker.

Paper

Ink drawings are usually made on paper. Normal cartridge paper or sketch paper is sufficient, however, if you will be adding a wash of ink or watercolour, heavier watercolour paper will be required to avoid buckling. If a preliminary sketch will be done in pencil first, do not apply too much pressure on the pencil or this will cause indents in the paper where ink may later pool. When erasing pencil marks, be careful not to damage the surface of the paper.

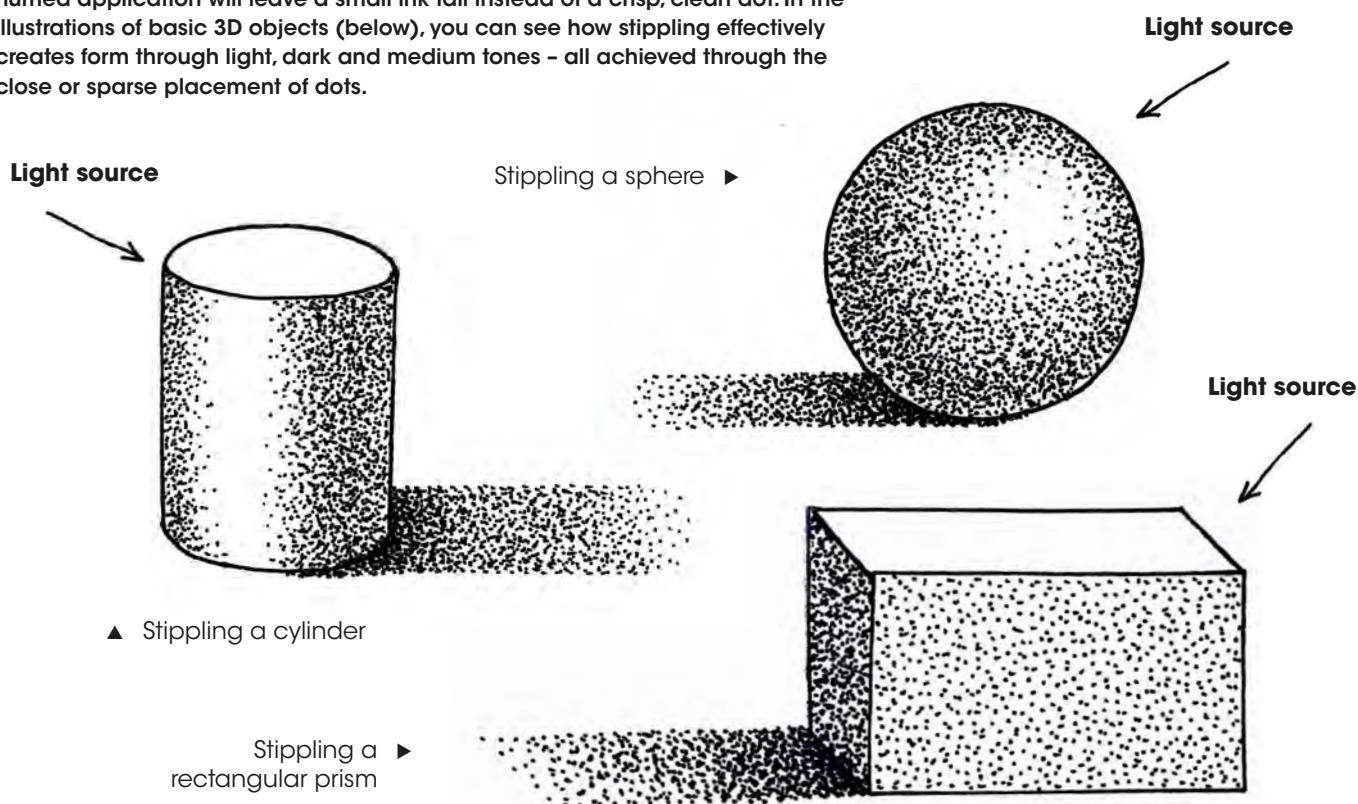
Brushes

Ink can also be applied with a brush. Ordinary watercolour brushes can be used, however oriental brushes usually produce the best results, as they are designed to carry lots of ink for long flowing strokes.

TECHNIQUES

Stippling

Stippling simply means applying tiny dots to build up tone and contours. Where a darker tone is required, such as in a shadow area, more dots are placed close together. In areas where a lighter tone is needed, there are fewer dots placed further apart. For the brightest areas, do not stipple at all but leave the white of the paper to act as the highlight. When stippling, take time and care, as a hurried application will leave a small ink tail instead of a crisp, clean dot. In the illustrations of basic 3D objects (below), you can see how stippling effectively creates form through light, dark and medium tones – all achieved through the close or sparse placement of dots.



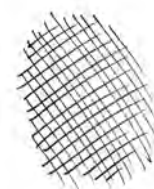
Hatching

Hatching produces the same result as stippling, but through the use of lines. Simple hatching involves drawing one layer of lines close together in one direction. Cross-hatching is drawing two layers of lines close together in two different directions. Multi-hatching means drawing three or more layers of lines close together in multiple directions. The more layers of hatching that are applied, the darker the tone. Again, leave the white of the paper to act as the highlight.

Ink line marks



Hatching



Cross-hatching



Multi-hatching

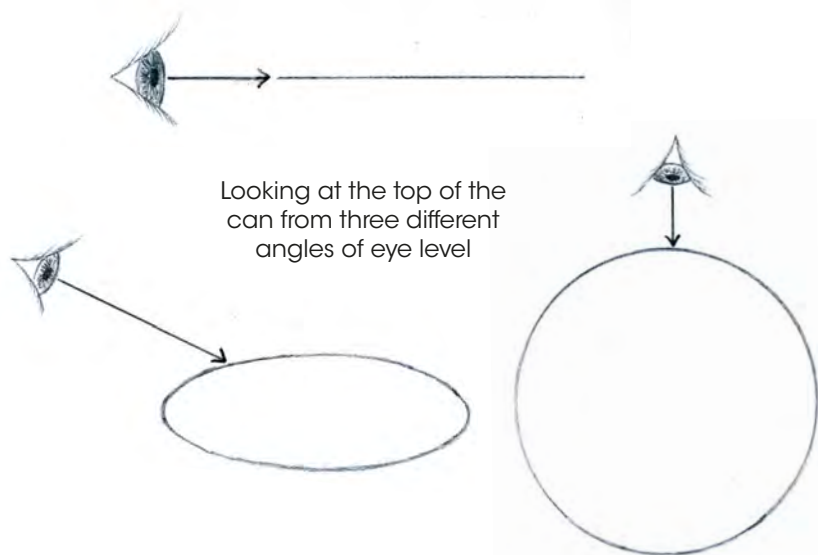


◀ **Crab Apples**, pen & ink, 38x58.5in. (15x23cm). An illustration of crab apples drawn in ink with a dip pen and nib, using stippling and hatching.

Drawing ellipses

An ellipse is the shape a circle takes when it is seen from an angle. If you have ever struggled with drawing a three-dimensional object that is basically cylindrical in shape, such as a vase, pot, a glass or bowl, it was probably the ellipses in these objects that were the challenge.

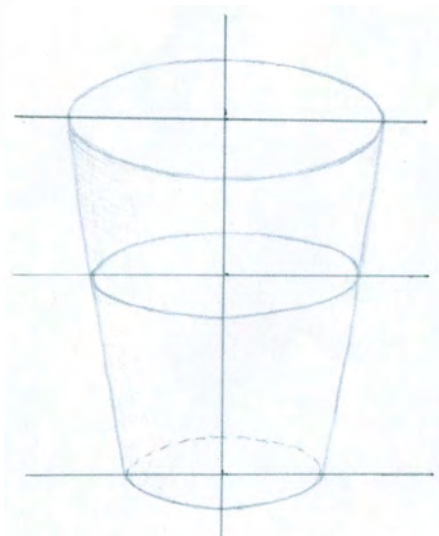
If you hold a can low in front of you and look straight down on it, the top of the can will be a perfect circle. As you raise the can higher in front of you and the angle of your eye level changes, the top of the can will no longer be a circle but will become an ellipse. The higher you move the can, the narrower the ellipse will become. When the top of the can is at your eye level, the ellipse will actually appear to be a horizontal line.



▼ Incorrectly drawn ellipse with corners



▼ Check ellipses in a clear glass of water



A common mistake made when drawing ellipses is to draw a top arc, a bottom arc and have them join at the corners with a point (right). There are no points or corners on ellipses. They are continuous curves with no straight lines or angles.

It is great practice to draw ellipses in transparent objects, such as a clear glass of water. Here you can see the ellipse that makes the top rim of the glass, the ellipse of the water level and the ellipse at the base of the glass. All three ellipses in this glass are roughly the same proportion as the eye level is similar for each.

To check that your ellipses have the correct shape and symmetry, draw a straight line vertically down their centre. The left side of each ellipse should be a mirror image of the right side. Also draw a horizontal line through the middle of each ellipse. The top half should be a mirror image of the bottom half. The diagonal quarters should also be mirror images of each other.

Demonstration *Ceramic pot with cork stopper*

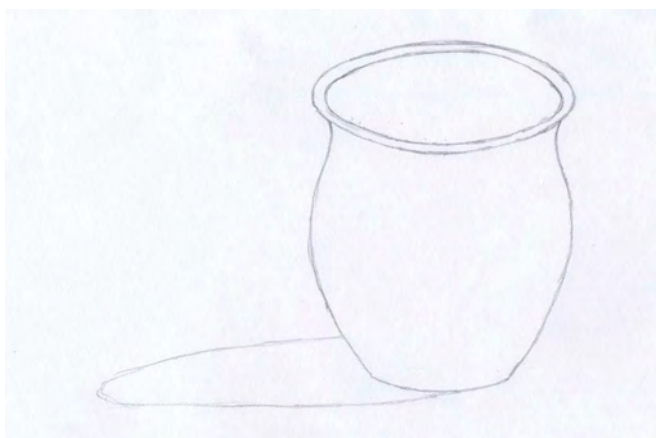
For this still-life drawing I used a felt-tip marker, but you could also use a dip pen with nib and Indian ink if you prefer.

You will need...

- HB graphite pencil
- Sketch paper
- Eraser
- Felt-tip marker or dip pen with nib and Indian ink

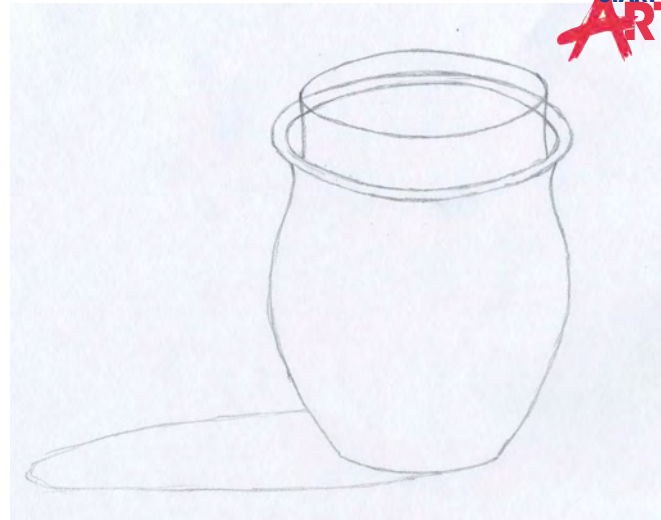


▲ Ceramic pot reference photograph



Step 1

Since ink is difficult to remove from paper once applied, first lightly draw the outline of the pot and its cast shadow with an HB pencil. My sketch is darker than necessary just so you can see it in print. Imagine the pot and cork stopper are transparent and draw the complete ellipse at the top of the pot even though you can't see the far side in the reference photo. This will ensure you draw the curves of the ellipse correctly.



Step 2

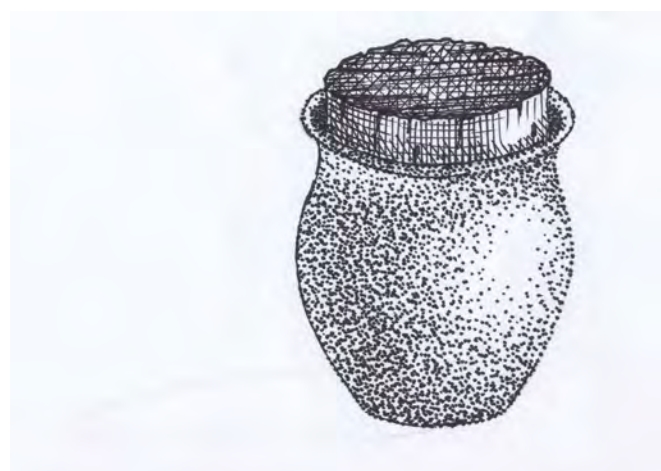
With a graphite pencil, draw the outline of the cork with its top surface as another ellipse.

Step 3

Use the technique of stippling with ink to create the tones and contours of the pot. That means placing many small dots side by side. Look carefully at the reference photo and note where the darkest areas



are and place more dots close together here. Where a lighter tone is required, apply fewer dots and place them further apart. Leave the bright highlight free of any dots. While the ink is drying, be careful not to smudge it with your drawing hand.



Step 4

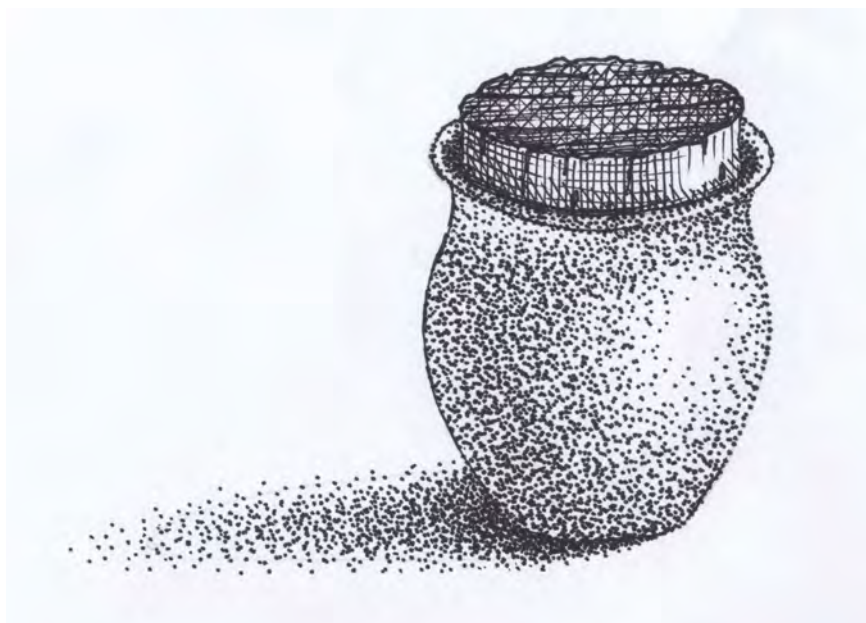
The cork stopper is shaded with the technique of hatching. Where a light tone is needed, one layer of hatching is sufficient; where a darker tone is needed, cross-hatching produces a stronger colour. The deepest shadows are multi-hatched.

Step 5

To finish the drawing, use stippling to suggest a shadow cast by the pot. This grounds the still life so it doesn't look like the pot is floating. Note that the darkest part of the cast shadow is at the base of the pot. When the ink is dry, erase any visible pencil marks.

► The finished drawing

Ceramic Pot, pen & ink,
6x8in. (15x20cm)



Turn back to page 3 for information
about Elena and how to contact her.

Mix your media

Take up any water-soluble media you have to produce a colourful and textured landscape, with **Fiona Peart**

The following four pages explore just some of the fantastic water-soluble media you can use in your artwork. The quality of the materials you use for your artwork will affect the results you achieve, so I always recommend buying the best you can, even if it means having less.



COLOUR PENCILS

Graphitint pencils are made from graphite with just a hint of colour. These feel firm when applied and are most like a graphite pencil to use. Despite having a base of graphite, the pigment used is transparent.

Watercolour pencils can be opaque and have subtle hues, in contrast with Inkense, which are stronger in colour and both more vibrant and more transparent.

Inkense pencils are designed to be wetted and are different from ordinary colouring pencils. The pigment used becomes lightfast once water has been added, making these truly materials for artists. Both watercolour and Inkense pencils are pigment based, which means the colour you see at the tip of the pencil is the colour you put on to the paper. They have a relatively soft feel on the paper compared with using a graphite or Graphitint pencil.

Once you wet Inkense pencils, they will dry almost permanent and stain the surface, whereas watercolour and Graphitint applications can be agitated and rehydrated. If used on a NOT surface paper, a lovely texture can be achieved with the Inkense range, while if a smooth surface is used these pencils can be blended and shaded to give very subtle colour mixing. A huge range of tonal values can be achieved by varying the pressure.

◀ Colour pencils from top to bottom: Graphitint pencils, watercolour pencils and Inkense pencils



▲ Colour sticks: top Inkense blocks and below Artbars

COLOUR STICKS

Inkense blocks are made from the same material as the core of Inkense pencils; simply without the outer wooden casing. Like the pencils, they have a slightly crumbly texture when applied directly to the paper, but once wetted the colour is vivid and translucent, which allows rich deep colours to be created. They are permanent once dry, which enables you to apply layers on top of another without disturbing previous colours. Colour can be lifted directly from Inkense blocks with a wet brush and used on many surfaces, including canvas and other fabrics.

Artbars are sumptuously soft sticks of rich opaque colour. When used on their sides and applied directly on to the paper, Artbars create bold swathes of colour. Alternatively, the edges of the bars can be used to apply finer, more detailed sections of colour. Being opaque and very soft ensures that they can be used on top of other water-soluble colour, which means light colours can be placed on top of darks as well as vice versa. Being opaque, Artbars can be used to adjust areas and add bold rich pigment where required.

WATERCOLOUR PAPER

Watercolour paper is available in different weights suitable for a variety of painting applications. A heavier paper is needed when using a very wet approach in which you flood the surface with liquid while a lighter paper may be used for light washes. The surface of watercolour paper also varies. You can use either smooth or textured depending on the results required.

Watercolour paper is available in a number of finishes. Smooth paper is flattened with a hot press to give a silky smooth surface, ideal for fine detailed work. It is sometimes known as hot pressed (or HP) paper as a result. In contrast, NOT surface paper is flattened with a cold press that leaves a slight texture to the paper. This creates the opportunity for textural effects and enhances the use of any granulating pigments. Rough surface paper is also cold pressed and is rougher still than a NOT surface. These qualities make it ideal for creating more dramatic textural work and further enhancing the effect of granulating media.

Demonstration *Just add water*

Get out all of your water-soluble materials – it does not matter if they are pencils, sticks or paint – then think of the colours that you like. They can be any combination: this is your creative time, so use colours you particularly like.

The main reason for experimenting in this way is to gain an understanding of how various media work together: some flow more than others, some are opaque and cover any colour placed underneath, and some react with others to create various effects. Watch what happens on the wet paper and you will soon find colour and medium combinations that you enjoy using most and these will feature more in

your work in the future.

This exercise will involve using one layer of your water-soluble medium to suggest a simple landscape.

While I have provided a list of the materials I used (see right), the purpose of this exercise is for you to work with what you already have, so you should simply use the materials listed as very rough guidelines.

If something does not work as you had hoped, think about what happened and how you could use that idea for something else; do not think of it as a failure, but as another discovery to use in the future. Most importantly, enjoy the whole process. Get your water-soluble materials to hand, and you are ready to begin!

You will need...

- **Watercolour pencils** raw umber (56), cobalt blue (31), light violet (26)
- **Inktense pencils** cadmium yellow (0210), cadmium orange (0250), iron green (1310)
- **Artbars** Iris (A10), kiwi (A18), blush (A23), opaque white (A72), lilac (A27)
- **Inktense blocks** cadmium orange (0250), iron green (1310), poppy red (0400)
- **NOT surface watercolour paper**, 300gsm (140lb), 13×19in. (23×33cm)
- **Large Round brush**
- **Masking tape and board**
- **Spray bottle**



Stage 1

Secure your paper to the top of the board using masking tape, then suggest the basic shapes of a landscape on the paper using whatever water-soluble medium you have chosen. I am using a raw umber watercolour pencil for this example. Alternatively, you can skip this stage and go straight in with colour by starting at stage 2.



Stage 2

Loosely block in the shapes using any of the different media you have. I have used cobalt blue and light violet watercolour pencils on the sky and distant hills, cadmium yellow and cadmium orange Inktense pencils along with contrasting iris, kiwi and blush Artbars on the mid- and foreground fields, and white Artbars on the buildings on the horizon.



Stage 3

Use a spray bottle to spray the picture. Let the water mingle and cover the colour naturally.

Stage 4

As the colour develops, add the roofs and trees using cadmium orange and iron green Inktense pencils respectively, and some odd contrasting dark spots across the field using the Inktense blocks.





Stage 5

Strengthen the wet colours by picking up colour from the poppy red Inktense block with a wet large Round brush and touching it lightly to the surface; and suggest detail in the background with iron green and cadmium orange Inktense pencils.



Stage 6

Continue developing the picture by playing with the media you have. Experiment with what each does while the paper is wet, and when it is merely damp. If the wet sheen disappears from the paper, you can re-spritz it, or just individual areas.



Stage 7

Continue to play and develop the picture. Here I am softening the texture on the top right with a wet brush loaded with opaque lilac Artbar.



▲ The finished painting

Tuscany Fields, water-soluble media, 13x19in. (23x33cm). You have now created the most wonderful textural study. It might be so good that you want to keep it as it stands. It may also be ideal to work on further at a later date.

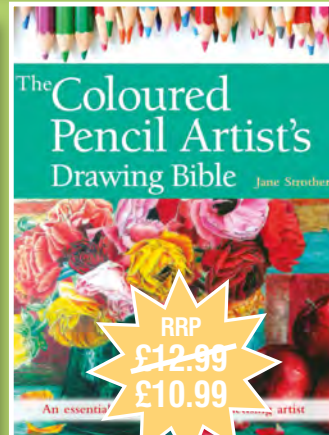
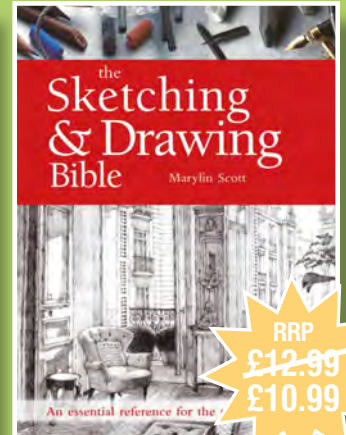
This exercise was adapted from *Drawing and Painting with Water Soluble Media* by Fiona Peart (Search Press, 2014, £15.99). Save £2 when you buy from our bookshop at www.painters-online.co.uk. Turn to page 22 to find out how to buy this and other practical art books.



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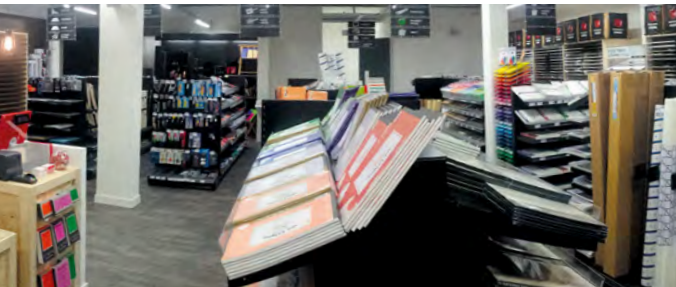
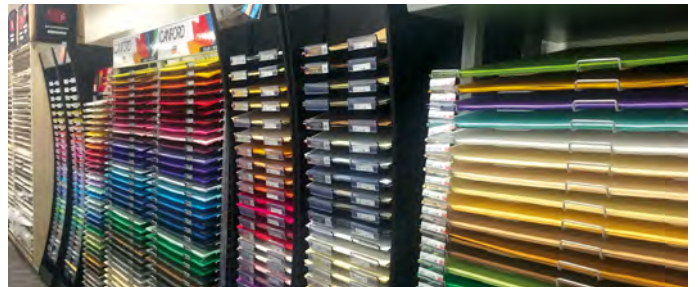
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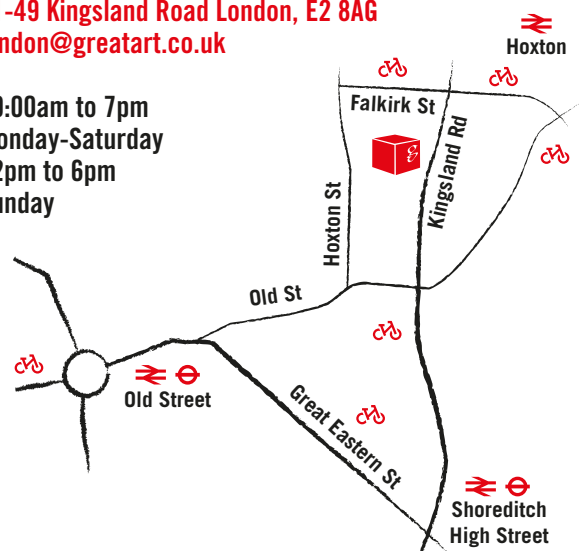


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