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cover competition  
winners!





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West Street, Bourne, Lincolnshire PE10 9PH.  
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**theartist** is published by Warners Group  
Publications plc and is printed by Warners  
Midlands PLC, The Maltings, Manor Lane,  
Bourne, Lincolnshire PE10 9PH.



**theartist** Warners Group Publications,  
The Maltings, West Street, Bourne,  
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**THIS MONTH'S COVER**



Sally Roberts *Quarantine*, oil, 27½×19½in  
(70×50cm). See pages 64 to 65



# WELCOME from the editor

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

Email me at [theartistletters@tapc.co.uk](mailto:theartistletters@tapc.co.uk)  
or visit our website at  
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**W**elcome to our December issue in which we are proud to showcase the prizewinning works in this year's *The Artist* Open Competition (pages 38 to 41). Thankfully, unlike last year when Covid restrictions prevented us from presenting the physical exhibition at Patchings Art Centre, this year all selected and award-winning works went on show to great public acclaim in the Barn Gallery at Patchings, from August 21 until September 26.

The judges enjoyed many lively discussions selecting the works for the exhibition and awards from such an exceptional entry. Head judge, David Curtis, praised the outstanding quality and diversity of subject matter. He was particularly struck by the technical skill and experimentation evident in the exhibited works, which included fine portraiture in all media, an infinite variety of beautifully observed landscapes and cityscapes and some lovely 'cameo' still lifes.

Whilst all judges look for strong design, good draughtsmanship, and skilful handling of tone and colour, what is it that helps to catch a judges' eye and hold the attention – that creates the elusive 'wow' factor? David provides some insights by highlighting some of the reasons behind a few of his personal stand-out works, such as the 'many lost and found passages in an intriguing rural composition in Paul Talbot-Greaves' *Down the Field*! Another work that caught his eye was Jenny Aitken's *Beachcombing*, 'an assured work on a delightfully small scale; the sense of 'beating' light on the left-hand side of the figure excels in its observation and depiction'. For David, Mark Riley's *Above Perkins Beach* 'has the feel of vast space with exceptional detail where needed and some effective colour and tonal variation in the softer hillside passages – a masterful work', while John Scott Martin's *Morning, Middle Mains Pit*, is 'an evocative piece, heralding a bygone era, steeped in atmosphere – I love the dash of light blue smoke trail punctuating the warm overall zone of the image'.

Clare Bowen's *Summer Days, Mousehole Harbour* also impressed David for its 'immediacy of response in an *en plein air* setting, economy of brushstrokes and colour harmony'; Alan Bickley's *Brockton Looking Towards Cannock Chase*, 'in the tradition of fine landscape painting, reminiscent of Munnings and Seago, satisfies hugely with expressive brushstrokes, some crisp and some delightfully diffused', while even in the loosest of style, for David, all elements of Roger Dellar's *In the Smithy* 'read magnificently with the suggestion of resolved form and shape, placed only where necessary'.

In a strong showing of portraits, there were a couple of notable works for David, including Louise Saward's *Scarborough Beach* with its 'fine depiction of childhood absorbed in the process of beachcombing, suggesting rapt attention, executed beautifully through the pure watercolour medium', and Mark Fennell's *Wild Swimmer*, 'a powerful study on twice full-size scale – conveying the strength of character of the sitter and a distant gaze, so effectively captured'. Although the physical exhibition has now closed, all these works, and more, can be seen on our website at [www.painters-online.co.uk/gallery](http://www.painters-online.co.uk/gallery)

We also received some poignant entries to our 90th Anniversary Front Cover Competition, including the winning work on this month's front cover, and are pleased to present some of our other favourites on pages 64 to 65.

There are many good reasons why entering competitions can be good for an artists' development, as Mike Barr emphasised in our September 2021 issue. We are now busy planning next year's TA Open Competition, with more fantastic opportunities and awards for artists, and look forward to seeing more work by our talented readers next year. See page 7 for more details.

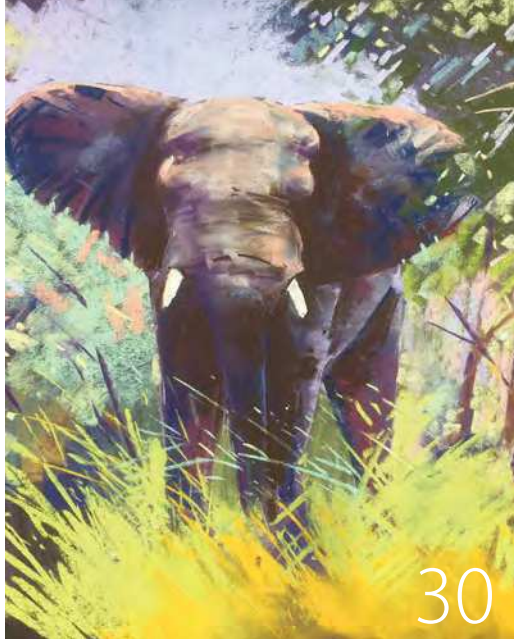
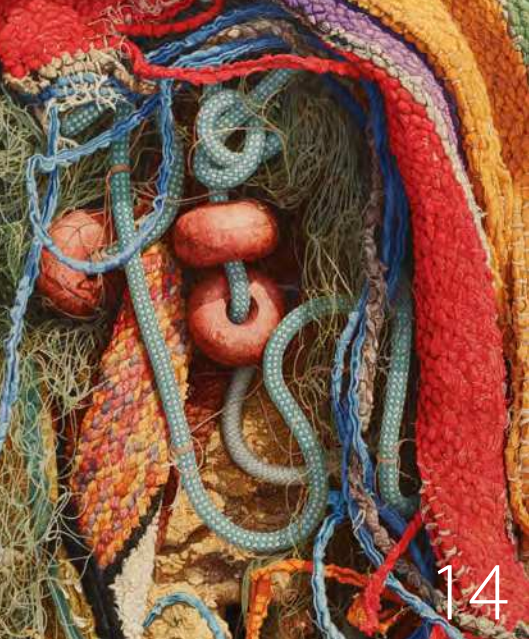
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Sally Bulgin Publishing Editor

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### EDITORIAL CONSULTANTS



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



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



**Haidee-Jo Summers ROI, RSMA**  
has won many awards for her *plein-air* and *alla-prima* oil paintings. She is an elected member of the Royal Institute of Oil Painters, the author of *Vibrant Oils* and also has a DVD with the same title.

# Next month in the artist

## FEATURES



### ◀ MASTERCLASS

Be inspired by winner of *The Artist Award* in the Royal Society of British Artists annual exhibition, **John Martin**, as he shares how he approaches painting his eye-catching still-life compositions

## PRACTICALS

- ▶ How to paint a dog portrait full of character, in acrylics, by **Jenny Aitken**



- ◀ **Martin Taylor** demonstrates how to preserve the light and white areas in a December landscape scene

## PLUS

- Learn how to paint a portrait in oils using a palette knife, by **Mark Fennell**
- **Richard Suckling** shows why and how pastels can be an ideal medium for capturing vibrant flower compositions
- Follow **Rosemary Firth** and use collage techniques to interpret a landscape scene from a photograph
- **Amanda Hyatt** shows how to use pen & wash to combine drawing up and watercolour to create successful paintings

## PLUS

- Ideas from **Paul Riley** on innovative brush techniques for your watercolour landscapes
- More thoughts from **Sarah Edmonds** on the world of the professional artist

**And much more! Don't miss out:**  
our January issue is on sale from November 26



## STAR LETTER

### Art competitions – who should win?

I was interested to read Mike Barr's views on the judging of art competitions, (page 65, November 2021 issue) and would like to raise a few points. I have never entered an art competition before, but this year I plucked up courage to enter a couple of pieces for a competition organised by a tiny local gallery, attached to my favourite art café, which attracts local artists and musicians. Although I never expected to win, I thought it might be a start in my quest to become an 'artist'. Fair enough – I wasn't even selected for the final 50, but how are amateur artists like myself supposed to get a foot on the ladder, especially when the winner was a renowned local artist whose work commands high prices? Why does Mike Barr say that when artists who are beginners win the top prize, it disrespects the show, and other artists in the show? I find this rather insulting to amateurs like myself who have never been brave enough to submit work for a competition. I'm now rather reluctant to submit work to other small competitions, unless I can find one that only accepts first-time exhibitors – do such shows exist?

**Georgina Moon**, by email



This month's star letter writer will receive two Saunders Waterford 300gsm watercolour pads, 9×12in and 12×16in, worth £39 (rrp), courtesy of St Cuthberts Mill. Telephone 01749 672015; [www.stcuthbertsmill.com](http://www.stcuthbertsmill.com) The prize will be despatched by St Cuthberts Mill; we will share the winner's name and address with them for this purpose only.

**Mike Barr replies:** Please don't give up, Georgina! In all fairness, the best art should always come out on top no matter who the artist is. As an amateur artist I always competed in shows with professionals and enjoyed that challenge – but it doesn't suit everyone. I am still rejected from shows too, even after paying hefty fees, it's just part of the competition world. I know successful artists who never enter competitions – being an artist is about being unique and having your own voice.

Every year the TALP Open Competition\* encourages amateurs to enter the Leisure Painter category. Only one painting per artist is selected, and this means 70 individual amateur artists, many of whom would consider themselves beginners, will hang in the show and be in the running for the many prizes. Like most shows, just being selected is a win!

\*For more information about our TALP Open 2022, please see page 7. Ed

### House portraits

I was interested to read Hilary Page's article on house portraits in the November 2021 issue. I have been taking commissions for house portraits for a year or two now; I nearly always paint them 'flat on' and try to use strong sunlight to give articulation (below).

**Derek Wittchell**, by email



**Derek Wittchell House Portrait**, oil on stretched canvas, 11½×16½in (29×42cm)

### Life drawing

Elisa Morgera's letter in the November 2021 issue of *The Artist* is a wonderfully eloquent piece of writing. I completely understood how Elisa felt. When an elderly friend asked me if I would join her in a life drawing class, I did, for a very enjoyable term. When the tutor remarked 'You can get hooked on this, you know', I nodded and smiled, thinking to myself that this was just for the one term. Nearly 30 years later, I can admit that I'm addicted to life drawing. During lockdown we continued with our tutor plus models and students from all over the world, which opened up a whole new way of working. Now we've started again with the 'real thing' and it's wonderful. Although I am constantly painting and always sketch when out walking, nothing compares to the challenges of drawing the figure. Nothing gives the same feeling of satisfaction when the challenge has been met.

**Carol Rogers**, by email

### Generations of watercolourists

I am a fourth-generation watercolour artist living on the Sunshine Coast, Queensland, Australia. I work in contemporary loose landscape

watercolours, which is very different from my grandfather, whom I watched paint from as young as I can remember. My mum and I are lucky enough to paint together regularly and I hold dear a photo of the four out of five generations – my mum, grandfather and great-grandfather (Edgar Willis), painting *en plein air* together in the 1960s. My grandparents' estate was recently sorted as my grandmother (95) was moved into a nursing home, and sadly my grandfather is no longer with us. His famous art cupboard was carefully unpacked and many delights were found. Amongst them were many paintings and sketchbooks by the two senior generations and my great-grandfather's tutor and friend, William Watkins, who was a member of the Royal Institute of Painters in Water Colours, and a founding member of the Wapping Group. Edgar had written a letter to the BBC in 1966 outlining Watkins' life and achievements, including several works published in your magazine in 1945 to 1948. We also uncovered another two beautiful watercolours by another mentor and friend, Jack Merriott. **Libby Derham**, by email



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**Winner of The Artist Highly Commended Award**  
Dorothy Boyer *Pansies on the Porch*, oil, 8¼x10¼in. (21x26cm)

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- **£500** Daler-Rowney Awards
- **£2,600** *Leisure Painter* Award
- **£100** *Leisure Painter* Highly Commended Award
- **£500** Parker Harris Online Mentoring Award
- **£350** Patchings Award
- **£150** Pro Arte UK *The Artist* Highly Commended Award
- **£600** St Cuthberts Mill Awards worth £600
- **£350** Search Press Awards
- **£400** Winston Oh Award
- PLUS** People's Choice Awards

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"Liz was wonderful, very enthusiastic and explained everything very well."

"Liz Chaderton is an excellent communicator as well as painter."

Feedback from the Canada goose webinar with Liz Chaderton on 29th Sept



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**Window box sketch using Stabilo 88 pens**  
Wednesday 15th Dec



**Pen and wash pet portrait**  
Wednesday 26th Jan



\*example images

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# THE ART WORLD

NEWS, INFORMATION AND ONLINE EVENTS IN THE ART WORLD

compiled by Jane Stroud



▲ Peter Graham *Table with Mixed Fruit*, oil on canvas, 28×28in (71×71cm)

## ROI

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Coinciding with the **Royal Institute of Oil Painters'** annual exhibition at London's Mall Galleries, **Peter Graham** is leading a 40-minute afternoon tour of the exhibition on Thursday November 25, at 2pm. Taking a closer look at works by established artists alongside emerging new painters, Peter will give his perspective on the exhibition, and explore the broad range of styles and prize-winning works on show. Book your place on the tour by telephoning **020 7930 6844**.

**The Royal Institute of Oil Painters'** annual exhibition 2021 is at the **Mall Galleries**, London SW1, from November 24 to December 5. The gallery is open from 10am to 5pm daily; closing at 1pm on the final day.





# Sketch for SURVIVAL

Emma Skinner's striking painting (left) has won **The Artist Award** in this year's **Sketch for Survival** competition and exhibition, organised by **Explorers Against Extinction**. 'I produced this little whale shark for the *Glowing Glowing Gone* campaign in the US to highlight the pollution of the oceans,' writes Emma. 'It was featured on the big screen in Time Square as part of the promotion.' The painting was chosen for **The Artist Award** by **Sally Bulgin**, editor of *The Artist*. 'Emma's passion for highlighting the devastating pollution of our oceans resonated strongly with me,' writes Sally. 'I appreciate her focus as an underwater wildlife artist on depicting the sea life that is so at risk from the shocking levels of plastic dumped into the sea every day. I love her use of vivid colour to attract the eye, as well as the combination of a suggestion of realism with broken abstract shapes and gestures to create an eye-catching, dynamic composition.'

**The Sketch for Survival 2021** exhibition can be seen at **gallery@oxo** on London's South Bank, from November 17 to 28 and an online auction runs until November 28 at **www.explorersagainstextinction.co.uk**

▲ Emma Skinner *Whale Shark*, acrylic on canvas, 19¾×19¼in (50×50cm)

## THE ARTIST'S 90TH ANNIVERSARY CHALLENGE

Celebrating **The Artist's 90th year**, **PaintersOnline** has been setting a series of monthly challenges, inviting artists to enter work inspired by key events in 1931, the year of our launch. To find out more go to **www.painters-online.co.uk/competitions**

July's **The Artist's 90th Anniversary Challenge** was won by **Caroline Farr** for her acrylic painting, **African Beauty**. 'When I think of Africa,' writes



Caroline, 'I have always been captivated by the colourful and vibrant dress prints. I knew I wanted to convey rich, colourful tapestry set against the dark landscape, that allowed the setting sun and the glorious prints to shine.' Caroline came to painting later in life. 'Finding myself furloughed and then working from home created space in my life and I decided to give painting a try. It very quickly became my passion.' All winning works will be published in the March 2022 issue of *The Artist*.

◀ Caroline Farr *African Beauty*, acrylic, 14×11in (35.5×28cm)



▲ Bryan Ceney *Looking Out*, gouache, 12×12in (30.5×30.5cm) at the Worple Art Group's exhibition

## WORPLE Art Group

● **The Worple Art Group** will be exhibiting work by its members at St. Mark's Church St. Mark's Place, Wimbledon SW19 7ND, on Friday November 26, from 2 to 8pm and Saturday November 27, from 10am to 5.30pm. All works are for sale. Visit **www.worplegroup.co.uk** for more details.



► Patchings Art Club member, David Kimmins, with his copy of *Noon* by George Henry



**Patchings Art Centre's** new **Artists' Trail** brings the Old Masters back to life in a hi-tech open-air tour of the history of painting. Officially opened in September by **HRH the Duke of Gloucester**, the trail features 62 mounted and weather-protected paintings, ranging from Leonardo's *Mona Lisa* to the urban landscapes of LS Lowry. Some paintings are photo-reproductions of the original paintings, but most have been copied (with the co-operation of copyright owners) by members of Patchings' own art club – such as retired Nottingham architect, David Kimmins, above, who was inspired by the work of George Henry, one of the late 19th century collective known as the *Glasgow Boys*. Visitors can use the free Patchings app on their phones to engage with digital reincarnations of Rembrandt, Turner, Monet and Van Gogh and will be able to hear club members explain why they chose their paintings and how they reproduced them.

Patchings Art Centre is a truly family affair, co-owned by brother and sister team Chas and Liz Wood. Chas's son-in-law, Gary Jones, who has also been heavily involved in creating the Artists'

# ARTISTS' TRAIL

## Patchings Art Centre

Trail explains: 'We hope children will pick up some paper in the Turner studio and make a sketch with him and learn about colour-mixing with Monet, self-portraiture with Rembrandt and composition with Van Gogh'. Chas continues: 'The chronological journey through art history, along a walkway, takes visitors through the centuries. The paintings, encased in glass, provide a fascinating variation on viewing art – with nature, the setting and the weather all having an impact on the painting. This is unique.'

Patchings Art Centre, which opened in August 1988, in the Nottinghamshire village of Calverton, is home to a visitor

centre with galleries, art materials and gift shop, framing service, studios and café as well as a lake featuring the 'Monet' bridge, and the Pavilion, which is a base for Patchings Art Club. The centre is home to the internationally renowned four-day Patchings Art Festival and hosts the popular **TALP Open** exhibitions each year.

**The Artists' Trail is now open. Admission is free, although donations will be invited. The organisers advise that you allow one hour to enjoy the trail. For more information contact Patchings Art Centre on 0115 965 3479 or visit [www.patchingsartcentre.co.uk](http://www.patchingsartcentre.co.uk)**



◀ The augmented reality version of Van Gogh shows visitors how the artist created his masterpieces

▲ HRH the Duke of Gloucester (left) with Chas Wood, unveiling a plaque to commemorate the opening









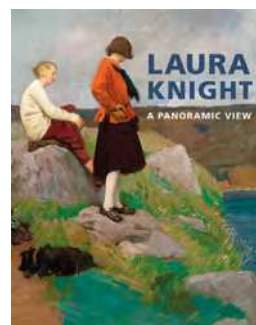
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## **Laura Knight: A Panoramic View**

at the **MK Gallery** in Milton Keynes, celebrates the work of one of the most popular artists of the 20th century. The exhibition brings together over 160 works, from public and private collections representing all stages of her life – from early and rarely-seen drawings to portraits of people in everyday life, the ballet, theatre, wartime, the circus and gypsies as well as designs for ceramics, jewellery and costume.

Laura Knight's career spans almost a century and in that time, she was able to push the boundaries of women artists, becoming the first woman to have a solo exhibition at the Royal Academy of Arts in 1965, paving the way for women in the arts in the 20th century. 'Even today, a female artist is considered more or less a freak,' wrote Laura Knight in that year. Knight championed the role of women in society, through her portraits of people's lives, whether it be backstage at the ballet, circus and theatre, painting women at work during the Second World War in her capacity as an official war artist, to depictions of marginalised communities and racial segregation in America. The exhibition is organised in co-operation with Penlee House Gallery & Museum in Penzance as part of a year of celebration of Laura Knight's work and is accompanied with a beautifully illustrated book **Laura Knight: A Panoramic View**, edited by Fay Blanchard and Anthony Spira. The book offers an overview of her career, from her training at Nottingham Art School at the age of 13, thorough to her time in North Yorkshire and Cornwall, studies of women at work and at rest and late paintings of nature. It's a fascinating look at an artist who has often been overlooked, and stunningly illustrated with celebrated paintings as well as lesser-known works.

**Laura Knight: A Panoramic View** is published by Philip Wilson Publishers, paperback, £25.

**Laura Knight: A Panoramic View** can be seen at the **MK Gallery**, Milton Keynes, until February 20, 2022. Free tours are offered every Tuesday and Saturday (2pm) Booking is required for the exhibition. Telephone the gallery for details.

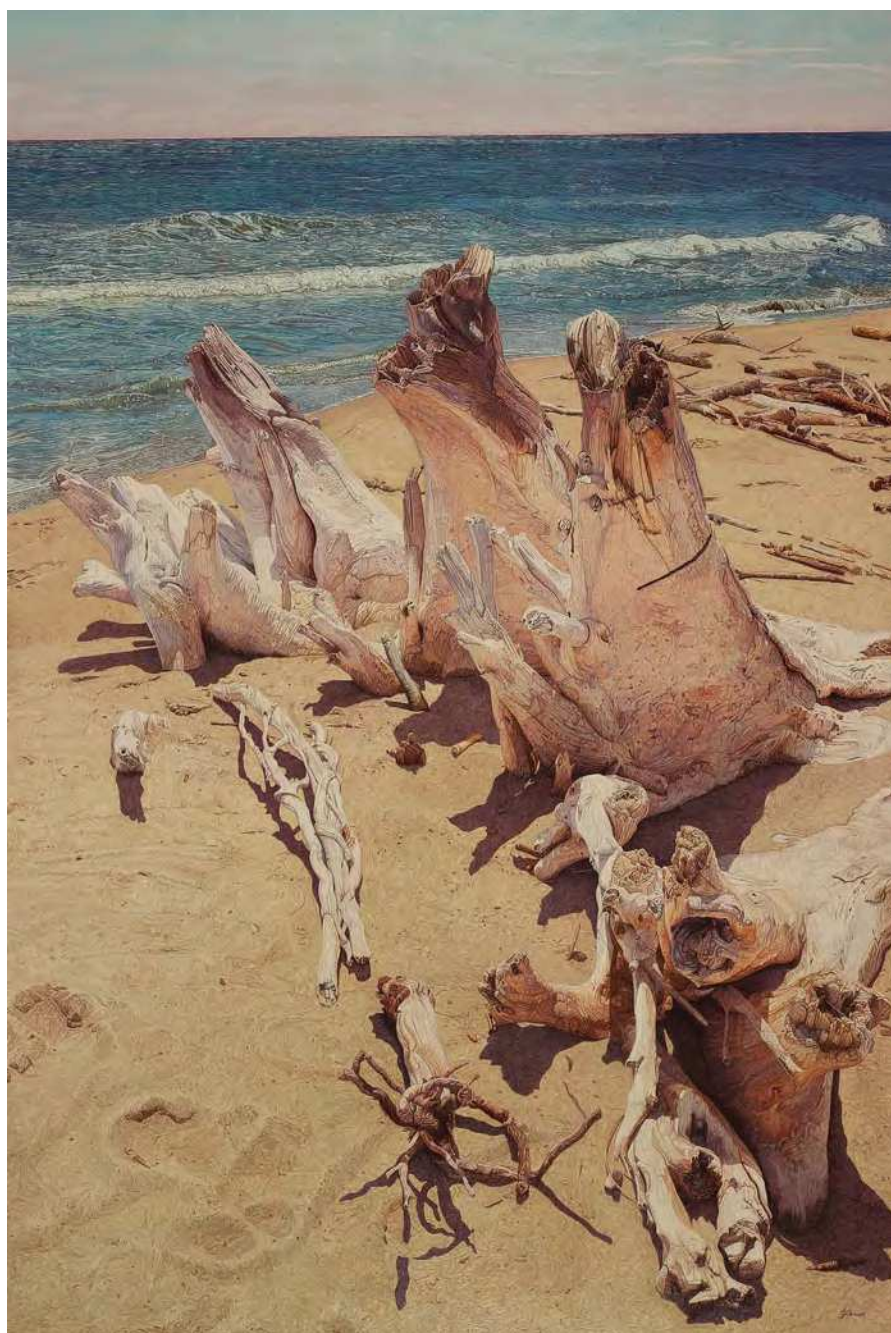
◀ **Laura Knight A Balloon Site, Coventry, 1943**, oil on canvas, 40½×50in (102.5×127cm)



► *Beached Root IV*,  
oil on board, 53½×35¾in  
(136×91cm)

# A closer view

**Gareth Brown**, winner of *The Artist Award* in the 2020 Royal Society of Marine Artists' annual exhibition, talks to Susie Hodge about how he achieves his close-up, detailed images



▲ *Beached Root II*, oil on board, 47½×31¾in (120.5×80.5cm).

'The angle of this driftwood, washed up on a French beach, is made particularly dramatic by the extreme close-up.'

Working mainly in oil on board, Gareth Brown paints detailed, close-up images of the natural world. He says he finds beauty in unexpected contexts. His subject matter, often transient, reflects his love of nature, colour, texture, shape and form and he usually focuses on objects that are generally seen as ordinary and mundane. His extreme close-ups, much like Georgia O'Keeffe's flower paintings, force us to look more closely at things we might otherwise pass by without a second glance.

## Training and evolving style

'Before painting full-time I worked as a conservator, training and working initially on ceramics, then on historic buildings, polychromatic surfaces, mosaics and lime mortar repairs. I worked in some interesting environments, such as the Palace of Westminster, Hampton Court, Winchester and St David's Cathedrals. Since around 2012 I have painted without the interruption of paid work!

'My style has evolved consciously. I began painting *en plein air*, from which I gained some very important skills, such as observing the variety of colour and tone, mixing and matching colours quickly and the awareness of colour within shadow. I also learnt to work with a limited palette. In the mid to late 1980s I was working full-time, often away from home, so found working *en plein air* difficult. It was then that I decided to use the camera as a tool, taking me into 'small worlds' – unusual perspectives on subject material – while still applying my experience from *plein-air* work. Although I am not now consciously seeking to evolve my style, I do adapt my technique as needed to suit the subject matter. I work in series, which allows me to constantly challenge myself to hone my skills by finding new subject material to portray.'





*Rugs & Floats II*, oil on board, 35¼×22¼in (89.5×56.5cm).

'I found this fishing detritus on the banks of a creek in Cyprus and couldn't wait to paint it. The contrasts of colours, textures and patterns were a gift!'



### Colour and texture

'I spend huge amounts of time walking in coastal areas, finding potential material and revisiting at different times of day and of tide and in differing light and weather conditions. I then take multiple images from a variety of angles. Later, I pick those images that I believe offer the most interesting compositions from which to produce a painting. That first contact with potential subject matter is always very stimulating. Depending on the material, I may simply take multiple photos from different angles and in different lights or, if I feel that the composition could be improved, I will shape or move material until I achieve what I believe to be the optimal composition. I find this

to be one of the most exciting aspects of my work.

'I generally work in series of paintings of a particular subject matter, adding new subject series as I go and dropping some as they reach a natural end, or when I feel that I've explored the subject fully. I take time in choosing my subjects, as many stay with me for years. I need to feel captivated by subject material and to see a potential for further exploration.

'I'm a strongly observational artist. I have a clear image of what I want to portray from the start of each painting. The challenge for me is how to achieve the depiction of the subject material convincingly. Having said that, I may play with the colours as I go, enhancing where necessary, to balance the

composition. As I paint and get more familiar with the subject, it becomes clearer what is important to bring out in the painting. Photos offer only a flat image, so much of my effort goes into producing an image with a sense of depth. A successful image should have more impact than the photographic reference.

'Colour is my primary attraction, closely followed by texture. I try to create depth and shape in the work, even in subject matter with a narrow depth of field. My painting seems to bring out the sculptural qualities of the subject, an aspect of my work which I have noticed as a subconscious development in my style. Form is also very important to me. Light intensifies colour, highlights form and produces variations in shadow and depth. Hence my repeated visits to photograph any potential subjects in different light conditions.'

### Working methods

'I love the rich, buttery consistency of oil paint and its capacity, in the right hands, to portray any material. Nothing can beat the rich dark tones achieved with oil paint. I also believe in varnishing paintings, to revive and enhance the colours and tones of the paint, as well as adding a layer of protection.

'When starting a painting I first prime the board, add a warm ground, then draw by hand, referring to a slightly enlarged photo. I block in the colours of larger areas in thinned paint. At this stage, larger brushes are used. Then I work with thicker paint, applying it wet-on-wet with increasingly small brushes as the detail requires. I continue to work in this way, virtually finishing as I go, always bearing in mind that I must relate the colour, tone and textural effect in each area to the last area completed. I make notes as I go, on colour mixes and possible revisions, such as the need for highlights and colour glazes to knock areas back. I'm not in any way trying to achieve a photorealistic, smooth, brushmark-free finish; I like paint to be paint.

'The sizes of my paintings vary from 50×70cm to 130×110cm. I focus on one work at a time – otherwise it would take me years to complete anything. Time



◀ *Sea Flora V*, oil on board, 39½×26½in (100×67cm).

'To me, these different varieties of seaweed are every bit as juicy-looking as a still-life of fruit.'



spent on any painting depends directly on the size and amount of detail, and varies from two to six months generally, with some taking as long as nine months to complete. Smaller works obviously take less time. For example, my large, beached root series of paintings are somewhat quicker to produce than the intensely detailed series such as nets or sea flora. Madness or infinite patience – I'm never quite sure!

'Working *en plein air* helped me to discipline my palette. Mixing and matching colours is very important in my work, but I find that achievable with a relatively small range of colours. Mixing provides me with a great variety of colour – why buy tube colours when you can mix what you need? My palette mainly comprises cadmium red, Venetian red, crimson lake, viridian, sap green, cobalt blue, cobalt green, ultramarine, titanium white, cadmium yellow, yellow ochre, Naples yellow, raw umber, burnt umber. I never use black.

'I tend to know when I've finished a painting. If I do recognise where I might have done some things differently and achieved a better effect, I don't go back, I just take that learning on to the next painting.'

## Influences and activities

'My strongest influences have always been Impressionism and 17th-century Dutch painting. I say Impressionism because of the artists' use of paint, direct observation of nature, their restricted palettes and colour mixing, working *en plein air*, white frames, warm grounds and working wet-on-wet. In addition, I'm constantly tantalised by the minute observation of texture and light, rendered so breathtakingly beautifully in the paintings of Dutch Golden Age artists. Overall, artists whom I admire include Pissarro, Monet, Vermeer, Frans van Mieris, de Hooch, Jackson Pollock, Rothko, Mondrian and obviously Rembrandt.

'I've shown in exhibitions in London and beyond. As a member of the Royal Society of Marine Artists, I also show one or two works each year in their annual exhibition. I don't paint specifically for exhibitions; I can only offer what recent work I have available at the time. I have also entered regional open exhibitions over the years and been fortunate to win awards. I like to participate with fellow artists in regional arts events. Winning awards and prizes, while not my main priority, is always a pleasure and in my earlier career they were a real spur and encouragement. It's rewarding to know that others appreciate your work, as painting can



▲ *Winched Nets*, oil on board, 35×25in (89×63.5cm).

'I really enjoyed capturing the delicacy of the fraying nets that were hanging out to dry on a winch on a Greek island. The sun had bleached most of them but touches of orange and blue draw the eye in and around the painting.'

be a solitary existence. Most artists enjoy the validation that winning a prize for their work brings. However, in general, I prefer not to work to commission.

'I also prefer painting to social media! Being a natural introvert from a working-class background, self-promotion doesn't come naturally. I've had to force myself to do it, with a strong push from my wife. I'm getting better at it, with a website, a Facebook page and an Instagram feed, but I'm still not really comfortable with it. However, it has brought me sales and interest from galleries, so I accept its merits!'

TA



**Gareth Brown**

studied fine art in Exeter and is a member of the Royal Society of Marine Artists. His art has been shown in the Royal Academy Summer Exhibition, the Royal West of England Academy and the Mall Galleries and has received several awards. Gareth's work is held in private and corporate collections in the UK, Europe and Asia.

[www.garethbrownartist.co.uk](http://www.garethbrownartist.co.uk)



# Painting through the pandemic

Committed *plein-air* oil painter **Peter Brown** shares his experiences of working around the Covid-19 restrictions of 2020–2021

**O**n Friday March 20, 2020, I drove to London sensing it could be my last chance for some time. I parked at the Mall Galleries and wandered down Whitehall to Parliament Square. I'd never seen the pavements so empty. Even early on a Sunday morning there would be expectation of crowds arriving later in the morning. Traffic was very thin too, mainly buses and taxis. I found my subject at the Horse Guards building – the wonderful,

mounted Queen's Guard, now devoid of tourists posing for photographs (below). It was a grey day and I set up to paint for four hours. The armed police would come over every now and then to check progress. That night they were stood down for the first time in their 350-year history.

## Lockdown looming

As I drove home, I knew that I wouldn't be returning to London for a while. Instead, I painted in Bath – the canal at

Sydney Gardens. The nearby Holburne Museum was closed, and the park was quiet yet busy with walkers. The tennis courts above had been booked out and couples puffed and groaned as they banged balls over the net at each other. It was a beautiful warm spring day and, although the tension was growing, everyone seemed at ease.

At 8.30pm, the family listened to the lockdown announcement. My eldest son Ollie had come back from Durham University, so everyone – all seven of



▲ *The Queen's Guard, Whitehall, the day before they were Stood Down, March 2020, oil on board 6×12in (15×30.5cm)*





▲ *Studio Mantlepiece* 2020, oil on canvas, 25×20in (63.5×51cm)



▲ *Moses Back From His Walk*, oil on board, 16×12in (40.5×30.5cm)

us – was at home. We were told we must work from home, if possible, with the implication that if it was essential to travel to do your work, that would be OK. What did that mean for 'Pete the Street', the steadfast *plein-air* painter who 'eschews working from photographs'?

I worked it through in my head and concluded that I should stay at home. Ninety-nine per cent of people who see *plein-air* painters assume it is a hobby, so if I went out, I would be seen as flouting the guidelines. Memes had started to appear on social media saying 'Our grandparents fought in two world wars and we are being asked to stay indoors. Don't \*\*\*\* this up!', which helped square it in my head. Beautiful low warm spring sun or not, I was going to paint interiors in the house for at least the next three weeks.

## Liberated

Our lives have been affected in many ways by the Covid-19 virus, but there was a positive here – something that would not had happened had we not

been put under restrictions. I could concentrate 100-per-cent on interiors and not worry about capturing a more beautiful or exciting view outside. It was in fact a liberation.

The first day was hard to get started. The need to rush had been removed from our lives. I walked the dog happily in the morning in broad daylight, enjoying the sun on my back without worrying that I should be painting the wonderful light, because now I had time. There was time to stop and talk, to get home and have a coffee and a gas with my wife Lisa, to draw Ned still asleep in his bed, all before getting into some serious painting.

But it was not just this that prevented me from cracking on. There was a nervousness within us all, and a guilt. We were worried about our elderly relatives, about the awful loss of life around the world, and about the underpaid and overworked front-line staff who were going through hell, putting their lives at risk while we sat on the sofa. That all needed to be reconciled, accepted or put to one side

for the sake of our own sanity.

Remarkably it was noon before brush hit canvas: a 25×20in painting of the mantlepiece full of dusty untouched clutter, side-lit by the bay windows looking out to a crystal-clear blue sky (above left). I just painted. No emails. No looming deadlines.

We all sat down for our meal at 6.30pm and then watched the newly posted episode (Day 6) of my daughter Hattie's YouTube vlog 'The Browns in Isolation'. I kept an eye out for appealing subject matter – painting the hallway with the open front door when suddenly the dog bounded in from his walk with Ned (above) and the light bouncing round the kitchen in the afternoon (page 20).

## Relative freedom

In June 2020 they started to relax the lockdown restrictions – we could now meet up to six people in outdoor spaces. My first reaction was to find people again. The lawn in front of the Royal Crescent has always been a space where locals and visitors to Bath meet and relax, and it became a real focal

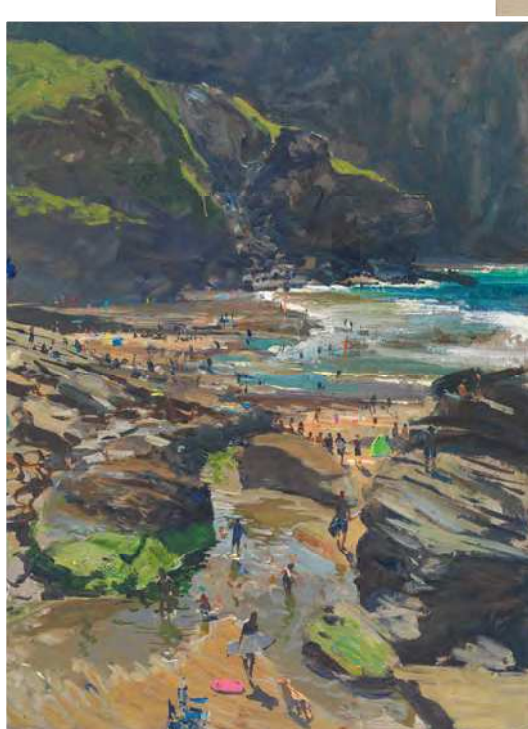




▲ *Kitchen, Afternoon*, oil on board  
16×12in (40.5×30.5cm)

point for the residents of the city to re-engage with each other. There were groups of young and old, adhering to the social distancing guidelines in varying degrees. It was a joy to see people socialising again (below).

After that I headed for the coast – I was one of those people on the beach (the crowd)! I also visited the quiet rocky beaches of my childhood – Seacombe Bottom near Worth – and then as the summer wore on, I painted further afield in Bantam in Devon and Trebarwith Strand in Cornwall, beaches that were then busy with holiday makers. I was also keen to go back to London and painted there in between



▲ *As The Tide Rushes In, Trebarwith Strand*, 2020, oil on board, 16×12in (40.5×30.5cm)

seaside trips into that winter.

The paintings I made during that time were for a show at Messum's London, 'A Big Year' in November 2020. The show was then to move to Messum's Harrogate in the spring of 2021.

### New year, new restrictions

I found myself in a hotel in Harrogate on January 4, 2021, when restrictions were brought back in. I decided painting there was essential to my work – after all, I was outside and not in contact with people. And then it snowed, and the snow settled. I painted a deserted Harrogate (even Bettys Tearooms were closed), deep in snow for two weeks.



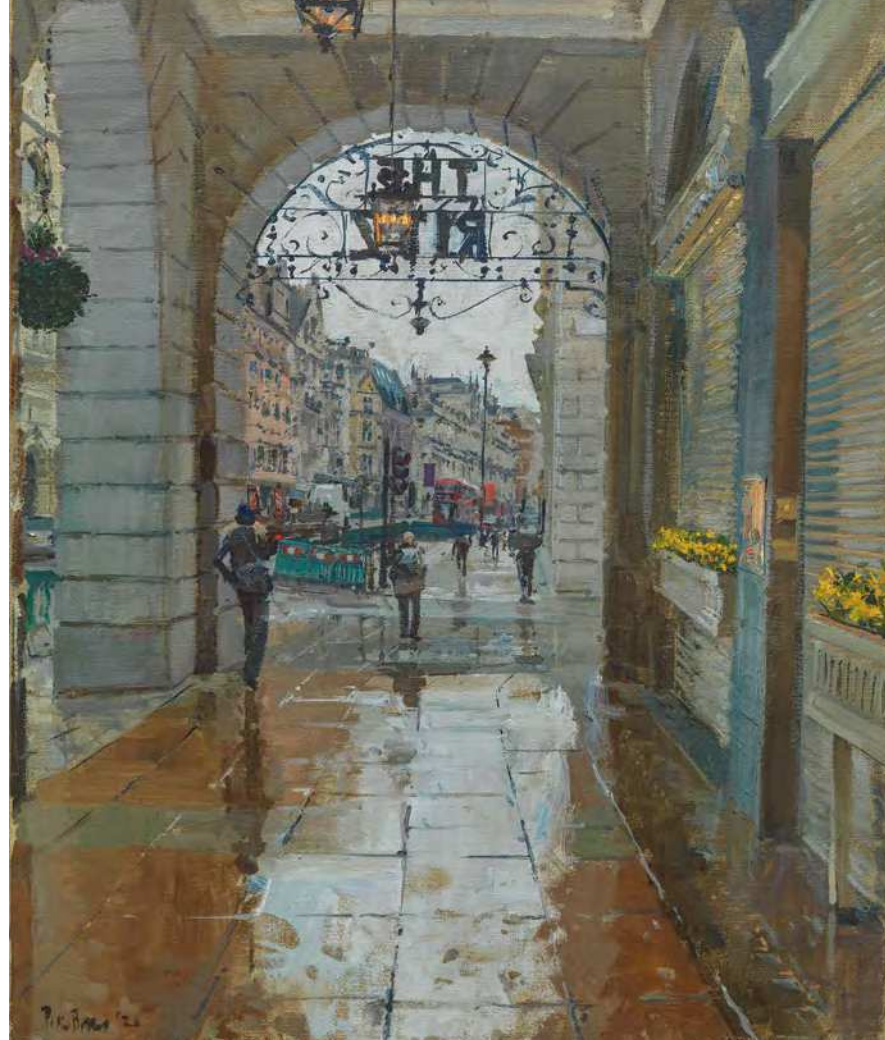
▼ *Relaxing of Lockdown, Royal Crescent* 2020, oil on canvas, 20×60in (51×152.5cm)







▲ *Piccadilly Circus, Rain, 2020*, oil on board, 30×25in (76×51cm)



▲ *The Ritz, February 2021*, oil on canvas, 25×20in (63×51cm)

By March restrictions were slowly being lifted and we were given our 'road map' out of lockdown. The feeling in London was different. The infection rates were reducing and Londoners could enjoy their once bustling city. The quiet villages of Soho and Covent Garden were inhabited in the main by their residents, being devoid of throngs of commuters and tourists. So, I painted a peaceful Old Compton Street, a deserted St Martin's Lane, snowfall from under the Ritz arches – the hotel that did not shut during the world wars now shuttered, Wyndham's theatre in twilight and many more (above).

### Looking forwards

Who knows what the future holds? All restrictions are (currently) lifted but we are left with scarred town centres. I am painting for my next Bath show in a city centre with empty shop premises but thronging cafés spilling on to pavements. In London recently I painted a view towards Piccadilly Circus from Leicester Square in afternoon sun. There were no foreign tourists and workers had not returned in any real numbers but the school holidays had started and I could not see pavements again. Initially frustrated as my view had now changed, but it was fantastic to see, and I returned to painting pavements black with figures. ITA



### Peter Brown

is president of the New English Art Club and a member of the Royal Institute of Oil Painters, the Pastel Society and Bath Society of Artists and has won many awards. He is represented by Messums, London ([www.messums.com](http://www.messums.com)). Peter has recorded two DVDs for APV Films ([www.apvfirms.com](http://www.apvfirms.com)); for details of his other DVD and books see [www.peterbrownneac.com](http://www.peterbrownneac.com)

*Peter is one of the judges for the ING Discerning Eye Open Competition 2021. The exhibition is at the Mall Galleries, London, from November 11 to 21.*



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◀ *Old Compton Street, 17 February 2021, oil on canvas, 25×20in (63.5×51cm)*



▼ *Down Parliament Street from under the Bettys Awning, 2021, oil on canvas, 16×20in (40.5×51cm)*





◀ *St Martin's Lane from the Nutshell*,  
March 2021, oil on canvas, 25×20in  
(63.5×51cm)



▼ *Wyndhams*, March 2021, oil on  
board, 16×24in (40.5×61cm)



# Loosen up!

Follow **Robert Mee** as he demonstrates a colourful harbour scene in watercolour and includes his tips for keeping your work loose

I regularly travel around the UK and into France and beyond in search of new inspirations, accompanied by my wife Kate, in a camper van. I have a large box on the back of the camper van to carry my easel and equipment. Over the last few years painting outdoors has become a big part of my learning journey – I find it

helps me to loosen up my painting style, improves observational skills and adds life to the painting. For me as an artist, painting on location is as good as it gets. I am self-taught and, with watercolour particularly, I learned that perseverance and lots of practice is required, but once you understand the medium it is such a joy to paint

with. Having said that, studio work is important because you need this time to build the confidence and skills to work outside.



## DEMONSTRATION *Aberaeron at High Tide*



### Palette and brushes

My palette is laid out with cool colours and warm colours because that is what I think about when painting. That and tonal value, which I feel is more important to get right than the exact colour, as it will make the painting understandable and read well to the viewer. Any left-over paint on the palette from my last painting session is used to make lovely greys and, when mixed with colours straight from the tube, they look more natural.

For this painting I used two brushes. A large mop to do the washes and a round brush with a good tip that comes to a point – this enabled me to paint detail whilst still holding enough paint for a good fluid wash. You could also use a rigger to paint the masts and any other fine bits of detail. A common mistake is to use a brush that is too small for the job, even a very large brush with a good point can carry out some fine detail jobs

### MATERIALS

- Board at a 30-degree angle.
- Saunders Waterford 140lb (300gsm) watercolour paper, 11×15in.
- Escoda Ultima 14 and Escoda Perla 12 watercolour brushes.
- Winsor & Newton watercolour paints – cerulean blue, cobalt blue, ultramarine blue, alizarin crimson, cadmium red, burnt sienna, burnt umber, cadmium yellow, lemon yellow.
- Pencil, atomiser water spray, masking tape.







## ◀ REFERENCE PHOTOGRAPH

The first job is to find something to paint! As I live near the picturesque harbour town of Aberaeron in Wales I am never short of a subject to paint. I regularly walk around with my camera looking for my next painting. This photo was taken on a spring morning at high tide. Unusually there was very little wind and the boats had not yet been lifted into the harbour, so the water was like a sheet of glass. Aberaeron is famous for its bright, multicoloured houses, so I will inject some of that colour into this scene. To improve the composition I will add/move a boat or two – don't be afraid to improve on the scene, as an artist you have the tools

## ▶ STAGE ONE

I sketched out the scene, keeping the drawing loose yet concentrating on accuracy in the horizontals and verticals – we are hard wired to recognise these and a horizon that is slightly out will look odd

**Tip**  
Keeping your pencil on the paper at all times helps to keep the drawing loose



## ◀ STAGE TWO

Keeping the wash light in tone, I started with cerulean blue and then, as I moved down the paper, added some alizarin crimson and then a warm cadmium yellow, letting them mix and run into each other by themselves. If you mess about too much with the brush you will end up with grey. The sky and water areas needed to be light in tone to maximise the contrast of the harbour wall and boats. It's better to be too light than too dark – remember watercolour dries a little lighter than when applied



## ► STAGE THREE

I carried this wash with the same colours of the sky all the way to the bottom of the paper, starting with very little pigment then strengthening and warming it up by increasing the pigment and adding some alizarin crimson/ultramarine blue in the foreground area. This is when a large fully loaded mop comes into play as it will enable you to get a good clean wash with no streaks or lines as it will hold plenty of water. Just before it dried I used the round brush with a slightly thicker mix of the foreground colour or thereabouts and put the ripples in, remembering they get smaller as they recede. This was allowed to dry completely

**Tip**  
Adding the ripples can be tricky, they need to be done confidently and don't go over again and again or they will look overworked. Practise on spare paper or the back of a discarded painting



## ROBERT'S TIPS FOR PAINTING LOOSE WATERCOLOURS

- Have confidence, practise and know your materials.
- Look for the large shapes and link them, leave small details until the end.
- Use a large brush – say it in one paint stroke
- Stand or move back from the watercolour paper.
- Keep your under drawing loose, suggest it.
- Paint holding the brush towards the end of the handle.
- Let watercolour paint itself, don't fight it.
- Mix on the paper, let the washes run into each other.
- Go outdoors and capture a moment, sketch freely.
- Use your tools: composition, contrast, warm and cool colours, and so on.



**Tip**  
Use a hairdryer to speed up the drying, wave the hairdryer evenly over the paper



## ◀ STAGE FOUR

Using a well-loaded round brush and a warm, dark grey mixed with my primary colours I started to paint the dark shapes of the buildings and harbour wall. I varied the mix to keep things interesting, adding a bit of colour here and there. Try to connect your shapes together, particularly the dark tones, as this will help

the painting look whole. If you are lucky and your brush is loaded with plenty of paint, the shapes will melt into one another. Let watercolour do its thing – don't fight it, you will lose every time!

**Tip**  
I regularly use an atomiser water spray. I find this is an invaluable tool as it allows me to keep areas moist so I can continue working wet-into-wet. You just need a gentle spray from a distance of 30–40cm and let the fine mist float onto the paper



## ► STAGE FIVE

While the harbour wall was still wet (you may need to use the water atomiser to keep areas moist) I began to add the reflections of the harbour wall using a mix of ultramarine blue and alizarin crimson. I find the best way to paint reflections is to keep them simple

### Tip

Alizarin crimson is a powerful colour – you need just a touch



## ▲ FINISHED PAINTING

*Aberaeron at High Tide*, watercolour on Saunders Waterford 140lb (300gsm) watercolour paper, 11×15in (28×38cm).

Lastly I added the boats and suggested some details. Here I used the buoys to lead the viewer to the slip way – a zigzag always works well, I find – and the light on the harbour wall does the rest. Notice how not having a hard edge for the horizon gives the scene atmosphere and distance. The warm purple colour in the foreground wash complements the yellow haze, and warm colours tend to come forward, again adding to the feel of distance. The darkest part of the harbour wall is next to the lightest part of the water and this contrast draws the viewer's eye to this point. The buoys act as a good lead-in, there are a good combination of hard and soft edges in this painting

### Tip

Remove the tape and step back to view your painting; by doing this you look at it from a slightly different perspective as sometimes it is difficult to see your own work as a finished painting when you have been staring at it up close for some time. There is a danger that you may fiddle, we all do it! The crisp edge left when the tape is removed will also help to see it as a finished piece

To see more of Robert's work, read his blog or to get in touch about private tuition, visit his website at [www.robertmeeartist.co.uk](http://www.robertmeeartist.co.uk)





▲ *Emerging*, acrylic on board, 16×20in (40.5×51cm).

The breaking light is the focal point, being handled with a touch more naturalism. As we follow the light down to the ground, the mark making becomes a little more expressive

# What is realism?

**Carl Knibb** explores what realism means to him, how it translates into his work and demonstrates how to paint subjects realistically but without too much detail



Carl Knibb ARBSA

is represented by Artifex Gallery in Sutton Coldfield and Peter Barker Fine Art in Uppingham. In 2016 Carl's painting *Pilgrim* won first place in the Lichfield Cathedral 'Capture the Cathedral' competition and in 2018 he competed in Sky Arts Landscape Artist of the Year, achieving a place in the semi-finals. For more information see [www.carlknibb.com](http://www.carlknibb.com)

The term 'realism' will have a different definition for every painter. When most people first pick up a brush their aim, by and large, is for their work to look 'real' – an accurate representation of their chosen subject. This is a fair goal, certainly, and I was no different when I began. However, over the years I've started to question what 'real' means. Is a photorealistic painting truly more 'real' than a more expressionistic painting? Or, to put it another way, given the range of our personal experiences of life – the abstract way that we interpret and disseminate information – is the painting of the 'look' of a thing more real than the 'emotion' of a thing? I believe all of us, at times, pose

this question of 'realism' to ourselves. Can we find a balance between the represented world and the interpreted world? Is a brief encounter with a garden bird not about more than the number of feathers we can see? Is an apple just its surface? Or is it more about its juiciness, and the sustenance it provides?

When considering realism, I find a useful exercise is to look at where you are right now and focus on a particular point. What can you see of the environment beyond that point? The mind will be fighting to fill in that information because it knows what's there, but your actual vision is much vaguer. I think art should reflect this degree of focus. Certainly, any painting should have a point of focus, for the





◀ **Bench 1**, acrylic on canvas, 12×18in (30.5×45.5cm). Here I'm exploring the reality of a moment in time – unplanned and undesigned – the randomness of people just 'being'. Again, a certain rawness to the painting style keeps it energetic

▼ **Bench 2**, acrylic on canvas, 8×12in (20.5×30.5cm). I'm looking at the slouch of the man, the stance of the dog, the composition and value choices, things left unresolved. These are the details required to effectively communicate my perception of a moment we have all shared

artist and the viewer, but everything around this point should only be in service to it. Not all parts of a painting need to be handled in the same way.

### Focus, values and colour

So what does any of this mean in practical terms when making an image? What on earth is the technique for representing a feeling? I concede that it's amorphous, but we can still apply the essentials of composition, values, colour and shapes, and a little consideration to help us along. Let's consider the aforementioned garden bird. Where should we place it on our canvas? Typically birds tend to hop and flit around, so maybe placing it square in the middle isn't giving us good characterisation? Somewhere near to an edge of the canvas, as if about to lose sight of it, may give us more of the feeling we're after. How much space should our bird occupy? Presumably



it was keeping at a safe distance, so to reflect 'realism', it should perhaps be not too dominant – large enough for it to be the focus, but with plenty of environment to support it.

When I work on this kind of subject I push values and colour – heightening the contrast on and immediately around the bird but pulling back a little when describing the space – making these marks more textural and suggestive to

◀ **Brisbane**, acrylic on paper, 12×16in (30.5×40.5cm). Here I've concentrated on shapes and values. There's almost nothing else happening in this sketch, yet this simple approach can help you achieve a basic realism



## DEMONSTRATION *Ducks in Light*



### ▲ STAGE ONE

The initial blocking in of the basic composition, shapes and values. I decided to be more considered than usual, as I wanted to lay down more information to help me to move forward, and a surface that could potentially peek through subsequent paint layers. It's still very broad, but readable and useful, and that's the whole purpose of these initial marks – they are for the viewer, no one else



subtly lead the eye to my focal point.

Next, let's consider the handling of paint on the bird itself, which may be more successful if softer and less defined – how we paint a subject should ideally reflect its nature. Our bird is a quick, moving creature, and hence hard to get a good look at. Is it not realistic to represent it that way? Would a more considered, highly detailed bird perhaps work

against our intent?

There are, of course, countless ways to approach any subject, and these are just my own subjective thoughts, but the point of realism is to bring something of yourself to the piece – to consider beyond the surface, because in my experience, this aspect of our reality is what people truly connect to.

So what is realism, then? I'm not sure there's a singular answer, either in art



### MATERIALS

- Sennelier Abstract Acrylics: titanium white, ultramarine blue, cobalt blue, cadmium red light, rose pink, yellow ochre, phthalo green, burnt sienna.
- Daler-Rowney mixed-media paper, 250gsm

### ◀ STAGE TWO

The intent of the piece is beginning to show – the glare of the light both revealing and concealing the ducks. I have enhanced the contrasting values of the figures, and also the shapes and textures of the water effect. I was beginning to make decisions about how much would be visible, and what the glare will distort and hide, trying to recall my observations at the time – what could I actually see?

or in our lives. But for me, it's honesty: honesty of observation, honesty of thought and deliberation – to be as genuine as I can to what I see and feel, because in that strange alchemy of creative endeavour, lies the ability to communicate what we feel to others, who'll then imbue it with their own purpose and meaning. This is the true value of our work – communication and perception; and this is reality. TA



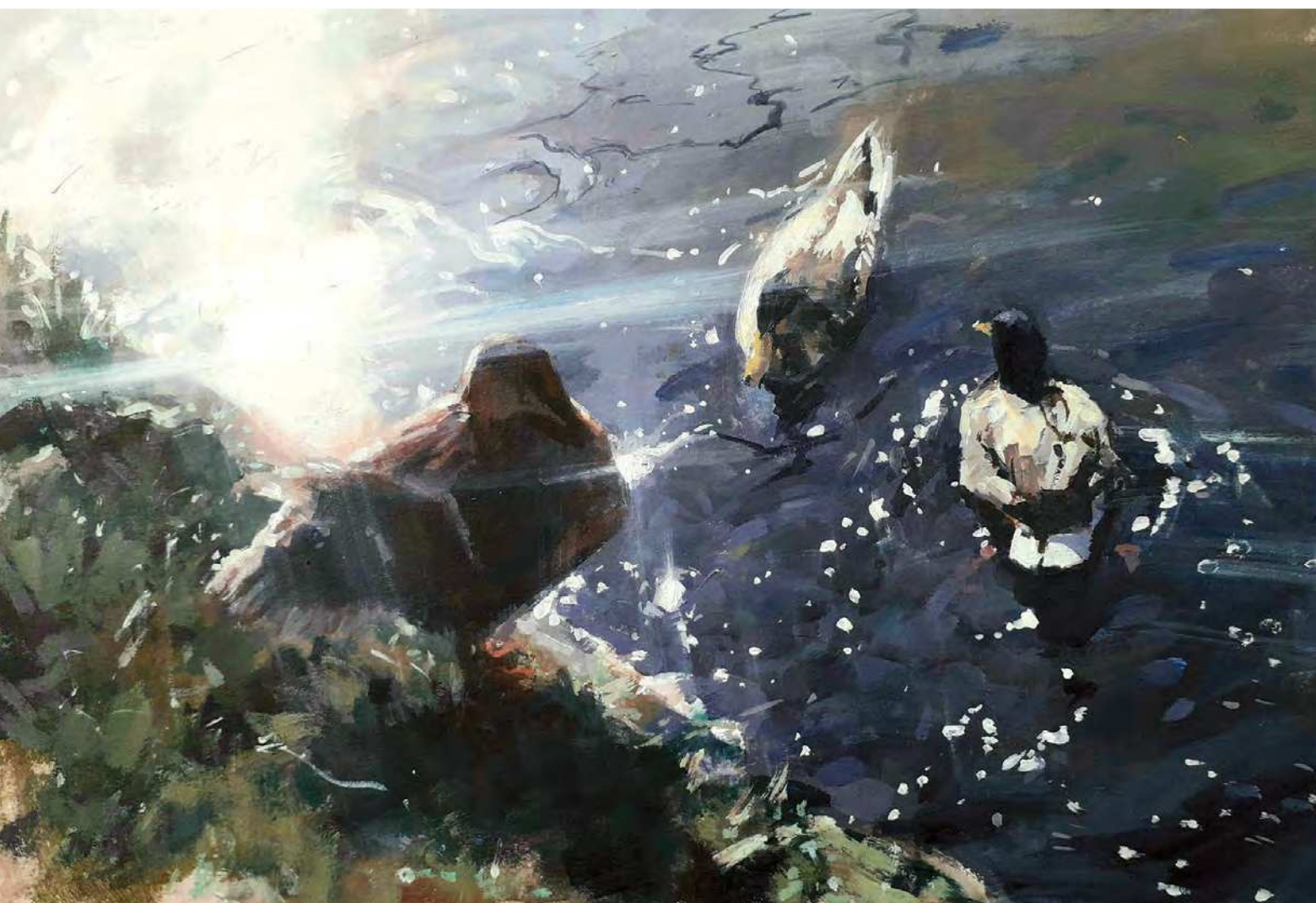


### ◀ STAGE THREE

I mostly concentrated on the water. Being reasonably happy with the figures, I wanted to develop the specular highlights and value changes that suggest movement and eddies in the water. I was also thinking about the edges of the ducks and the pool bank, softening and blurring them where necessary. I find, in general, that if the edge of an object is too crisp it takes away from its believability, whereas a less defined edge feels more 'real'

### ▼ FINISHED PAINTING

*Ducks in Light*, acrylic on paper, 16×23in (40.5×58.5cm). The 'realism' of this piece – its focus – is the exploration of light, the glare in your eyes. I considered pushing it much further to really convey the feeling of when your vision is obscured by light and everything is a 'squint', leading to much greater abstraction, but I decided to keep it in balance, with a sense of scene. It's a piece very much about controlling values. The values around a strong light source are what makes it feel 'real'. As a final touch I have suggested lens flare – the sort of artefact we see in photography. This can be a little gimmicky, but as we are all well versed in this photographic world, it can, if subtly used, add a dash of perceived realism to a work







▲ *Car Park Study*, acrylic on board, 12×14in  
(30.5×35.5cm)

▼ *The Day Begins*, oil on canvas, 12×16in (30.5×40.5cm)







◀ *Car Park Study 2*,  
acrylic on board,  
16×12in  
(40.5×30.5cm)



◀ *Supplies*,  
acrylic on paper,  
12×16in  
(30.5×40.5cm)





▲ *Jungle Book*, pastel on UART 400 grade black sanded paper, 18×24in (45.5×61cm)



▲ *Jungle Book*, watercolour, 13×20in (33×51cm)

# The natural world

In the final article in his current series, **Steve Hall** shares his approach to tackling new subjects, especially when they put you out of your comfort zone, and suggests some exercises to try



▲ *Bovine Family*, pastel on UART 400 grade black sanded paper, 18×24in (45.5×61cm). In this sketch I simply tried to paint the animals as abstract shapes with minimal blending. Note how simple the background has been kept and how, once again, background tones have been used to make the images stand out

*Strutting Hen* (right) and *Bovine Family* (above), are not much more than sketches, but I was experimenting with different painting techniques

When it comes to painting subjects from the natural world, I am well out of my comfort zone. However, I have always argued that, as artists, we must be prepared to at least try a few new subjects during our painting lifetimes.

When trying a new subject it is important to tackle it using your own painting personality. If, like me, you are an impressionist painter, who does not dwell too much on detail, it is important to carry this psychology with you when tackling new subjects.

In *Jungle Book* (above), I kept detail

to a minimum, particularly with the background details. Some artists would have successfully painted every wrinkle of this elephant but, for me, it was important to go for the big shapes, with strong blocks of colour and tone. I have also included a watercolour picture of the same subject (above), showing that I adopted exactly the same technique for my pastel version.

Well, this brings me to the end of my four articles on painting in pastel. I do hope you have enjoyed them but, more importantly, I hope you have been encouraged to have a go at painting in this exciting medium yourself. TA

► *Strutting Hen*, pastel on green Art Spectrum Colourfix Original paper, 9×13in (23×33cm). It was important to make the hen look active and 'on the move'. I grew up on a farm where we kept hens, and they were never still, always strutting, scratching and looking for food. Notice also how I have made light pastel marks around the image of the hen in order to show up the dark underside of the feathers – this also increases the feeling of movement





## DEMONSTRATION

### *Mother and Child*



#### ▲ STAGE ONE

My reference was a photographic image, which I squared-up and transferred to a piece of UART black sanded 400 grade paper using a white pastel pencil. If you look closely you can just see the grid lines on the paper. I completed this stage by dragging an ochre-coloured pastel around the shape of the rhino in order to make it stand out and to allow me to check that it looked right

The pastels I used were exclusively Unison Colour. I have a box containing about 200 hues, so it is impossible to recall exactly what colours were used – I selected colours at random as the feeling took me.

Having painted the elephant a number of times I wanted a different challenge, so I elected to try my hand at a white rhino. I found this quite a difficult overall shape to draw. With landscape painting you can accommodate minor errors, but a subject such as this calls for a degree of accuracy.

#### ► STAGE TWO

Having satisfied myself that the basic proportions of the rhino were correct, I set about creating form. The animal was lit from the top right and I concentrated on the areas receiving light: the rump, back, shoulders and highlights on the face. For this stage much of the pastel work was



blended because, despite the rough texture of the animal's hide, the light created an almost glistening silver effect. I left some of the strokes on the rump and head unblended so that you can see how I applied the pastel with sideways marks. A couple of initial folds in the hide were made with linear marks using the tip of the pastel. The darks to the legs, ear and tusk were a combination of dark brown and blue. I started to block in a simple background, just hinting at the level ground, trees and distant sky. It is important not to overdo these areas as they will detract from the main subject



#### ▲ STAGE THREE

I continued working up the surface of the rhino and carefully blended the pastel stroke to describe the contours of the animal's hide. Particular attention was paid to the head where the surface moved in and out of shadow. I indicated some of the deeper folds in the hide and added a shadow to anchor the animal to the ground. The background was completed with minimum detail, the left-hand side being almost abstract and consisting mainly of diagonal marks with the side of the pastel. I deliberated for some time regarding the general colour scheme of the composition. My earlier background colour had been yellow, but I decided to mute this and to introduce the complementary colour of purple



#### ▲ FINISHED PAINTING

*Mother and Child*, pastel on UART 400 grade black sanded paper, 18×24in (45.5×61cm).

I had thought that the picture was finished but realised that, although it was a presentable image of a white rhino, it did not really tell a story. As painters we are very much story tellers – after all, we paint because we have something to say. I decided that the introduction of a baby rhino would solve the problem and tell the story of the love between mother and child, so I continued painting

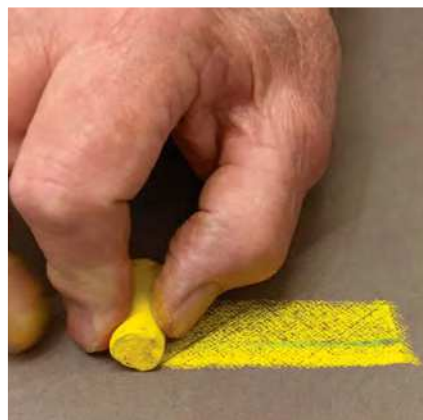


## EXERCISES

I want to leave you with a few pastel exercises that you might like to try yourself, particularly if you are just starting out in this medium.

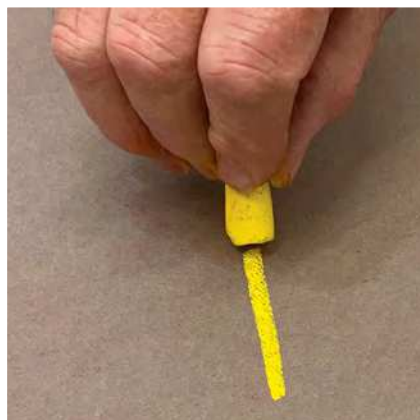
### EXERCISE 1 SOME BASIC MARKS

These illustrations show three different types of pastel mark, all of which can also be tonally influenced by varying the degree of pressure on the surface. In the sketch below them I have used all three marks – try using these to make your own pastel sketches.



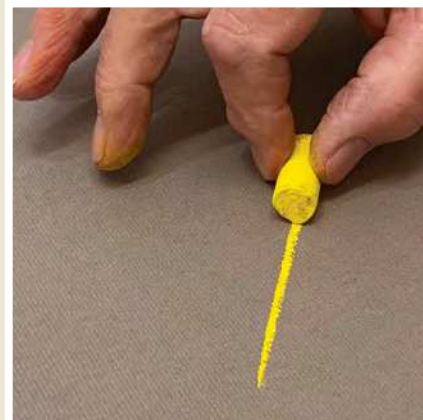
#### MARK A

This mark was made by pressing the side of a piece of pastel into the surface of the paper and dragging it sideways.



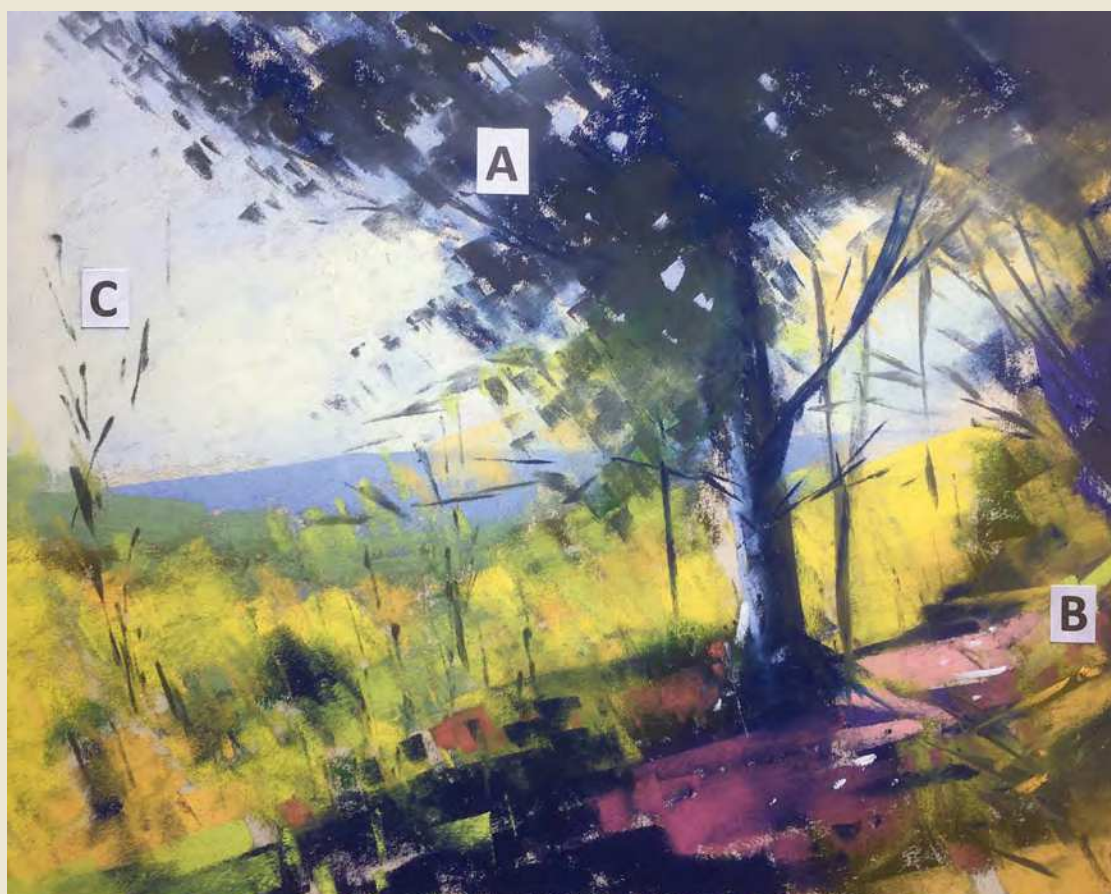
#### MARK B

This mark was made by holding the end of the pastel at an angle to the surface of the paper and making a linear mark. Depending how thick the pastel is, the width of this mark can vary considerably, particularly if the pastel has been recently 'snapped off', giving a sharp edge



#### MARK C

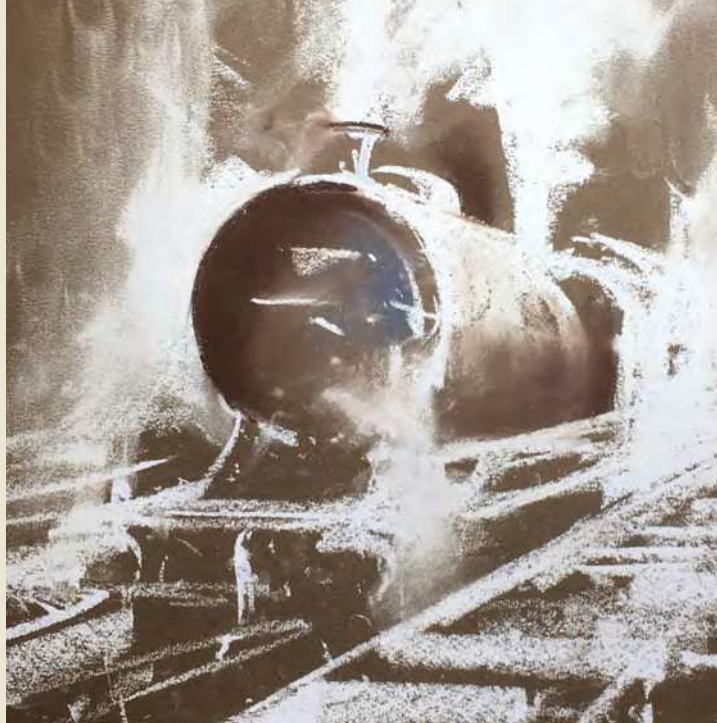
This mark is similar to Mark A, but this time the pastel is dragged along its length, giving a thin linear mark





## EXERCISE 2 USING THE PAPER AS PART OF YOUR TONAL COMPOSITION

I must admit that, with most of my pastel paintings none, or at least very little, of the underlying paper surface is visible in the finished picture. However, very effective work can result from allowing the pastel paper to represent your lightest or darkest tones – just look at the two sketches below and right, one on light paper and one on dark.



◀ A simple sketch of two white flowers in a jar, painted on light grey Canson paper

▲ This sketch of a railway engine was painted on a dark brown Canson paper, allowing the creation of the dark interior of a station. Notice how I have used blending to create steam and smoke, giving the picture atmosphere

## EXERCISE 3 TO BLEND OR NOT TO BLEND

I try to keep blending to a minimum but on occasions this technique can be very useful, particularly with round or undulating smooth surfaces.

The two renditions of a simple cylinder show the difference between broad marks and blended work. Try painting some fruit or other rounded surfaces and make your own comparisons



Steve Hall's work can be viewed at Bradford Gallery, 15 Station Approach, Bradford-on-Avon BA15 1FQ, tel 01225 309332, [www.bradfordgallery.co.uk](http://www.bradfordgallery.co.uk) For more information and details about his teaching programme, telephone 01225 868086, email [info@stevehallartist.co.uk](mailto:info@stevehallartist.co.uk) or see [www.stevhallartist.co.uk](http://www.stevhallartist.co.uk)



## STEVE'S TIPS FOR SUCCESSFUL PASTEL PAINTINGS

### ● Be yourself

As people we are all unique, and the same is true of our approach to painting. A painter's style is as recognisable as their handwriting. Be influenced by the painters you admire and learn from them, but strive to develop your own distinct way of portraying the world around you. I once read a comment from a famous artist who was asked what he thought about people copying his work. He replied that he had no problem with this as, in the years to come, his poor work would be credited to others and their good work credited to him.

### ● Shapes should have creditability

Many artists use grids when drawing the initial outline or shape of a subject. This is particularly important when the shape relies on its accuracy for creditability and where there is an established expectation by the viewer of what the subject should look like. I frequently use a grid as an aid to drawing for mechanical or manmade objects when I know these will be scrutinised by 'expert viewers'. Railway engines and other mechanical subjects are typical examples.

### ● Opposites attract

For some reason I have found that, when working in pastel, colours on the opposite side of the colour wheel work really well together and give energy to the picture. The same is also partly true with harmonising adjacent colours.

### ● Showcase your tones

Tones are one of our greatest tools when depicting a three-dimensional image on a piece of two-dimensional paper. Don't be afraid to introduce your own tonal interpretation if it helps describe your subject.





◀ *Koi Study 7*, oil and cold wax on board, 19¾×19¾in (50×50cm)



**Lisa Timmerman**

graduated from Bristol Art College, followed by a career producing artwork for the fashion and textiles industry. She has had many solo and group exhibitions, including with the Royal Society of British Artists' annual exhibition. Her work has been featured on BBC TV and is in collections across Europe.

[www.lisatimmerman.co.uk](http://www.lisatimmerman.co.uk)

# Try painting with oil and cold wax

Learn a new technique with **Lisa Timmerman** as she shows how she paints a composition of koi fish using oil and cold wax

**I**n October 2016, while travelling in Mayamar, I found myself mesmerised by a pool of graceful, pretty koi fish. I took a series of photographs, enjoying the way the sunlight caught and changed their colours as they broke the surface tension, and the way the water obscured them and changed their colours. I stored the photographs knowing that one day I would paint them.

It wasn't until 2019 that I discovered a technique to do them justice. I have always preferred acrylics and oils to watercolours, but discovering cold wax as a medium for oil paint took the possibilities to an exciting next level. I was able to layer the oil and cold wax and carve back into the layers to obscure or expose what was below, to

suggest in a more abstract way, to use the paint and cold wax mixture thickly with texture or thinly as transparent glazes. Restrictions such as fat-over-lean were a thing of the past.

The tools I used gave new and exciting marks that felt confident and fresh. The painting dried more quickly than oil paint alone but slowly enough to suit my way of working, allowing for ideas to evolve during the process. I was no longer painting for the end result but for the process of creating – unexpected and unpredictable results continued to excite me. It felt really good and right.

## Material choices

I was lucky enough to win a Zest-it\* prize from Leicester Society of Artists for my use of cold wax in an oil painting of the canal at Leicester Museum.

The prize was a large amount of cold wax – perfect! Different brands have different qualities, so I tend to use a combination. Zest-it cold wax tends to be thicker and stiffer although it can be softened with solvent if needed. I also use Dorland wax as it is softer and comes in a huge tub, which is great when I'm on a mission to start layering many paintings at once.

I start with a piece of ply, MDF or aluminium rather than canvas. For works over 50cm square I use 6mm ply and for really large paintings I've used 18mm and, more recently, marine ply. It's really a case of finding ply that is thick enough not to warp but still light enough to carry to the framer. You can buy it 'ready cradled' with a wooden frame from art suppliers but I like the experience of getting a whole sheet of ply cut into different-sized panels at my local builders' merchant – and it's cheaper too.

For archival longevity, wooden panels such as ply should be sealed with two layers of gesso primer, firstly it seals the wood which otherwise would emit acids and outgassing that would discolour the painting over time. Secondly, the gesso provides an absorbent surface or tooth for the paint to adhere to, giving the work archival quality.

## Working process

Once the gesso layers are fully dry, I start layering the texture using oil



paint mixed with cold wax – it's best to keep the proportion of wax to less than 50 per cent of the final mixture. You can also use powdered pigments like charcoal powder or any other coloured powdered pigment, but not acrylic paint as this would just peel off the wax when dry. Any oil and cold wax left over at the end of a work is smeared onto prepared surfaces and left to dry, creating a textured start for a new painting, so there is no waste, which is satisfying. If you're mixing lots of colours it's easy to forget which paints you have added the

cold wax to, but you begin to recognise the difference – the cold wax creates a matt finish and more of a butter-cream icing texture. The advantage is that it is touch-dry so much more quickly than oil paint alone.

It is an enjoyable process, especially if you are short of long periods of time to paint, or want to play in-between other projects, as I do. If you can, leave your work out and add more transparent layers to it when you have time over days, or even months; it will become more interesting with each layer. It is

great for abstract work and, if desired, you can even seal items such as lace or bus tickets, for example, between the layers, creating a history that can be carved back into or seen below transparent paint layers.

The cold wax is made of bees' wax and also contains damar resin, so the completed painting will cure to a hard finish. It would only melt if it was on fire, which would be a problem for any painting! It can be buffed when dry to give a sheen or left with a velvety matt textured finish. ITA

## DEMONSTRATION *Koi Study 11*

### MATERIALS

- Hardwood plywood poplar core FSC, 5.5mm.
- Creative Deco Black gesso surface preparation.
- House painting brush.
- Alizarin, cadmium yellow, ultramarine and titanium white oil paints to create the grey.
- Additional oil paints for fish and water: phthalo turquoise, cadmium orange, cadmium red, magenta, warm white.
- Zest-it cold wax painting medium.
- Palette knife for mixing.
- Silicone bowl scraper tool.
- A brayer roller.
- Selection of tissue and textured papers for pressing into the wax.
- A wooden BBQ skewer and a pottery ribbon sculpting tool for carving into wax and making interesting marks.
- Black oil bar crayon or similar and black ink for small splashes.

### ► STAGE ONE

To prevent the oil and cold wax painting cracking I sealed the board with two layers of gesso primer. I wanted a dark ground so applied a mix of clear gesso and acrylic. Acrylic alone won't have enough tooth to grip the wax long term

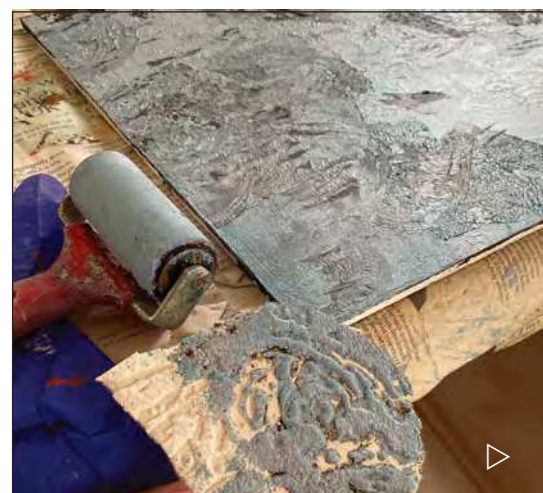


### ▲ STAGE TWO

I mixed a pale grey with oil paints and mixed an equal quantity or less of cold wax into the oil paint with a palette knife. I used a silicone bowl scraper to apply the mixture to the black wooden panel

### ◀ STAGE THREE ►

I cut into the oil and cold wax using the edge of the bowl scraper to reveal the black gesso layer below. You can also use other tools to make interesting marks at this stage. I used a bamboo skewer and a textured embossed wallpaper scrap to print into the wax. On the first day it may be too soft and sticky but the wax takes three days to firm up completely, so you have plenty of time to try different textures to add interest. A brayer used on the back of textured paper or scrunched tissue paper pushes the texture into the oil and cold wax







## STAGE FOUR

When the surface is touch dry or even before, more oil and colour wax layers can be pulled across with the silicone bowl scraper, which will pick up and emphasise the texture

worked into the layers below. A wooden BBQ skewer can also be used to make small marks and textures. As the surface becomes firmer, a pottery ribbon sculpting tool can be

useful for digging back into the layers of wax to reveal the history of the working process; this can be very effective, especially if you have applied several layers

## ▼ STAGE FIVE

I mixed up a few of the colours I could see in the fish and added a small blob of cold wax to each colour. I then picked up a little of an oil and cold wax mix on the corner of the bowl scraper and painted the first fish with a series of suggestive marks. The detail of the fish is masked by the water above it, to paint it in a detailed way would have suggested it was on top of the water. I wanted the fish to appear under the water – that was the challenge



## ▲ STAGE SIX

I continued around the painting, adding small marks to suggest the fish in the water, creating the composition. I noticed how the water changed the colour of the fish and added more saturated colour where the fish break the surface tension



## ► STAGE SEVEN

I made other small adjustments with a black oil bar or Marabou art crayon, a little white oil and cold wax, splashed a few small drops of ink across the surface, and left it to dry

## ▼ FINISHED PAINTING

*Koi Study 11*, oil and cold wax on board, 19¾×19¾in (50×50cm).

When completely dry I sealed the whole piece in a layer of cold wax, which I pulled across using the bowl scraper. I then signed the work using a wooden skewer to carve back through to the dark ground layer

\* For more information about Zest-it, please turn to page 76.





# theartist

## 2021 Open Art Competition

Be inspired by the work of some of our talented prizewinners in this year's competition, organised in partnership with Patchings. Congratulations and thanks to everyone who took part, and to all our sponsors, who help make our competition such a success



### ▲ The Artist Exhibition Award

**Paul Weaver** *Autumn Sunshine, Jenny's Garden*, watercolour, 18×13in (45.5×33cm).

Paul is a fulltime artist, tutor and demonstrator, and a regular contributor to *The Artist*. 'Jenny is a good painting friend who attends the local art club which I demo at and where I tutor workshops occasionally. Painted in the studio from an on-site study, I was immediately inspired by the low autumn sunlight, catching the edges of the flower pots, sheds and garden furniture and casting wonderful shadows on the ground. The composition was nicely balanced, with the sunlit shed as my focal point top right and the wall and pots leading the eye into the picture bottom left. One of those rare moments when I didn't have to change or move anything!'

[www.paulweaverart.co.uk](http://www.paulweaverart.co.uk)



### ▲ The Artist Purchase Prize & The Artist Exhibition Awards

**Paul Talbot-Greaves** *Farm in the Valley Bottom*, watercolour, 15×22in (38×56cm).

Paul is a professional artist and tutor, based in the north of England, and a regular contributor to *The Artist*. 'Farm in the Valley Bottom is part of a series of works that I began to paint early in 2021, looking down at subjects from high viewpoints. These were my first paintings I undertook after my partner passed away back in January and I gathered the subjects whilst spending my time walking the hills for comfort. Up until then, I'd not painted for about four months. The paintings were, in a way, the beginning of my personal recovery, of letting in the light and opening up the view. I relish the challenge of tackling such complex subjects in watercolour. I used Saunders Waterford Not paper and a range of squirrel mop brushes with plenty of wet-into-wet technique to achieve softness throughout the scene.'

[www.talbot-greaves.com](http://www.talbot-greaves.com)







## ▼ Clairefontaine & The Artist Exhibition Awards

**Mark Fennell** *Paint Splattered Apron*, oil, 11×17¼in (28×45cm).

Mark is a portrait painter who works to commission from his home studio in the hill-top village of Brill in Buckinghamshire. His work has been selected for exhibition with the Royal Society of Portrait Painters and the Royal Society of British Artists at the Mall Galleries, London. 'I was inspired by some drawings by Henry Moore that he did of his own hands when he was 81 and suffering from ill health. "Hands can convey so much" he said, "they can beg or refuse, take or give, be open or clenched, show content or anxiety. They can be young or old, beautiful or deformed". So, I thought it would be interesting to paint my own hand holding one of the many knives I used to paint this painting. I think the painting conveys my struggle handling these awkward tools as I seem to get as much paint on my apron as I do on the canvas.'

[www.markfennell.co.uk](http://www.markfennell.co.uk)

## ▲ The British Contemporary.art & The Artist Exhibition Awards

**Roger Dellar** *In the Smithy*, oil, 16×12in (40.5×30.5cm).

Roger works from his studio in Surrey. He has a keen interest in people and their behaviour, and is fascinated by the way the play of light transforms a subject; either working in the studio or *en plein air*. He is a member of the Royal Institute of Painters in Water Colours, the Pastel Society and the Royal Institute of Oil Painters. Since 1996 he has been an active member of The Wapping Group. 'This is a studio painting developed during lockdown from a *plein-air* smaller oil study of the Smithy in Lewes Delaware USA, made during a teaching trip. I aimed to let the viewer interpret the objects in the smithy rather than resort to detail.'

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



## ◀ Caran d'Ache/Jakar & The Artist Exhibition Awards

**Michele Ashby Bea**, pastel, pastel pencil & pencil, 26×19in (66×48cm).

Michele graduated with a BA (Hons) degree in Graphic Design from Kingston University and made the leap to follow her dream of being a fulltime artist five years ago. She is a Signature Member of the Pastel Society of America, a Member of the Institute of East Anglian Artists, Associate Member of the Society of Women Artists and a Unison Colour Pastels Associate Artist. 'This portrait is one of several I have produced using this particular model. I wanted to portray her as the strong independent woman she is using a precise command of my chosen medium, pastels. Her flesh is youthful and voluptuous, she is wearing only a traditional African necklace and the fact she isn't looking at the viewer adds to her powerfulness and intrigue. The title Bea is short or slang for beautiful - and to me I think she is just that!'

[www.micheleashby.co.uk](http://www.micheleashby.co.uk)



## ▲ St Cuthberts Mill & The Artist Exhibition Awards

**Kelvin Holtom** *Steps to Birmingham Market*, watercolour, 29½×35½in (75×90cm).

'The inspiration for this painting came from the way the sun, at a certain time of the day, dazzles the eye and throws the figures, in a lost and found way, into silhouette. I tried to capture this dazzle by preserving as much of the white paper as possible, when doing the painting, to create the desired effect.'





### ◀ The Artist Exhibition Award

**Dawn White** *Portrait of Blue the Spaniel*, pastel & pastel pencil, 20×20in (51×51cm).

Dawn has always been interested in art and had dreams of becoming professional. 'Like many during lockdown, I found time to explore my artistic interests and discovered a love of soft pastel. I learned a huge amount from online tutorials, *The Artist* and gathered lots of information from [www.painters-online](http://www.painters-online). Once I felt confident, I started painting pet portraits for friends so I could build up a portfolio and was ready to launch a small business. I now have a website, Instagram page @dawnwhite-artist and steady commissions coming in.

'My approach to portraits is to try and capture as close a likeness as possible while at the same time allowing artistic interpretation to bring out the character of the subject. I find soft pastels a wonderful medium for animal portraiture as their buttery softness contrasts beautifully with the sharp marks it's also possible to achieve – wonderful for depicting fur!

'This portrait was painted for a friend who sent me their iPhone photo of Blue sitting on the back seat of their car. I was immediately captivated by the pose and direct eye contact. I simplified the car interior in the photo to make a plainer background so that all the attention was on her wonderful eyes, whiskers and paws. I decided to work on quite a large scale so I could get as much detail into the portrait as possible using both pastel sticks and pencils.'

[www.dawnwhiteartist.co.uk](http://www.dawnwhiteartist.co.uk)



### ▲ Derwent & The Artist Exhibition Awards

**Michael Salt** *Whitby Fishing Boats*, oil, 11¾×9¾in (30×25cm).

Michael is a member of the Royal Society of Marine Artists and the Royal Birmingham Society of Artists. 'Whitby Fishing Boats was painted in the harbour of Whitby, a coast that has been a constant inspiration for the last 25 or more years. I worked *en plein air* in oils and tidied it up in the studio where needed.'

[www.michaelsalt.co.uk](http://www.michaelsalt.co.uk)



### ▲ ProArte UK & The Artist Exhibition Awards

**Nia Mackeown** *Clouds Rolling In*, oil, 10×12in (25.5×30.5cm).

'As a Pembrokeshire-born artist I have always been interested in painting from nature and although my subject matter varies from day to day, my biggest passion remains painting *en plein air*. *Clouds Rolling In* was completed in front of the subject over a two-hour session. The weather was changing rapidly so there was a need to work quickly to capture the essence of the scene. I wanted to record the variety of soft greys seen in the clouds and aimed to depict the depth and atmosphere of the scene in an expressive and loose style, avoiding too much detail in the foreground and allowing the clouds to become the dominant focus within the painting.'

[www.niamackeown.co.uk](http://www.niamackeown.co.uk)



## ► The Artist Highly Commended Award

**Dorothy Boyer** *Pansies on the Porch*, oil, 8¼×10¼in (21×26cm).

Dorothy is a Scottish artist currently living in Andalucia, Spain, and has exhibited in London, Shanghai and Saudi Arabia. 'Pansies on the Porch' started life as an overworked watercolour. Rather than destroy it I decided to tackle it with fresh eyes as an oil painting. My aim was to bring the flowers into sharp focus and the rest was the supporting cast. Covering the surface with a thinned mixture of raw umber I then removed some pigment with a rag to indicate the position of the flowers, loosely blocking in pots and greenery using a No 4 synthetic filbert brush. Next day I premixed four greens, warm, cool, dark and light, allowing me to concentrate on the pansies and work on the background leaves simultaneously. This was done wet in wet. I muted the pots by adding greens and blues into the ochre and oxide red. Using mixtures of soft green/grey (green plus red and white) and introducing a little burnt umber in places, the background was suggested, rather than fully described. I then scumbled the paint across the base of the containers to imply that they might be sitting in grass or moss.

I used a liner for finishing this part and further softened with a long-haired filbert. The foreground drooping pansy, which is my lightest light, was emphasised with white and a tiny touch of lemon-yellow contrasting with my darkest dark. The aim was to calm everything except the stars of the show!

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



## THE ARTIST OPEN 2021 AWARDS

### The Artist Purchase Prize Award

[www.painters-online.co.uk](http://www.painters-online.co.uk)

Winner: Paul Talbot-Greaves

### The Artist Exhibition Awards

Selected artists are invited to exhibit in a mixed exhibition at Patchings Art Centre in 2022

[www.patchingsartcentre.co.uk](http://www.patchingsartcentre.co.uk)

Winners: Jenny Aitken, Michele Ashby, Roger Dellar, Mark Fennell, Paul Talbot-Greaves, Kelvin Holtom, Nia Mackeown, Michael Salt, Paul Weaver, Dawn White

### The BritishContemporary.art Award

One year's representation by the online gallery

[www.britishcontemporary.art](http://www.britishcontemporary.art)

Winner: Roger Dellar

### Caran d'Ache/Jakar Award

£250 worth of art materials

[www.jakar.co.uk](http://www.jakar.co.uk)

Winner: Michele Ashby

### Clairefontaine Award

£250 worth of Clairefontaine art products

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

Winner: Mark Fennell

### Daler-Rowney Award

£200 worth of Daler-Rowney acrylics

[www.daler-rowney.com](http://www.daler-rowney.com)

Winner: Jenny Aitken

### Derwent Award

£250 worth of Derwent art materials

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

Winner: Michael Salt

### ProArte UK Award

£175 worth of ProArte UK brushes

[www.proarte.co.uk](http://www.proarte.co.uk)

Winner: Nia Mackeown

### St Cuthberts Mill Award

£200 worth of St Cuthberts Mill watercolour paper

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

Winner: Kelvin Holtom

### The Artist Highly Commended Award

selected by David Curtis

A subscription to *The Artist* worth £100

[www.painters-online.co.uk](http://www.painters-online.co.uk)

Winner: Dorothy Boyer



## ▲ Daler-Rowney & The Artist Exhibition Awards

**Jenny Aitken** *Beachcombing*, *Daydreaming*, oil, 13×14½in (33×37cm).

Since graduating in Art & Art History from Aberystwyth University, Jenny has exhibited widely; she is passionate about teaching and is a regular contributor to *The Artist*. 'I have had this photo of my eldest for 15 years, from a trip to Alderney when they were six. It was a perfect family beach day. We both love beachcombing and aimless wandering along the shore. I wanted to capture the timeless beauty of it, somehow, so I kept features soft and made the painting all about movement and light. Oils are the perfect medium for depicting the blazing reflection of summer sunlight. I started off with the figure, then cut the background in around, leaving the brightest lights until last.'

[www.jennyaitken.co.uk](http://www.jennyaitken.co.uk)





### Adele Wagstaff

trained at Newcastle University and the Slade School of Fine Art. She has taught in Belgium, Germany, Italy and the UK. Adele has been shortlisted for the Jerwood Drawing Prize and the BP Portrait Award, and her work has been exhibited in the National Portrait Gallery, ING Discerning Eye, Royal West of England Academy and the Royal Society of Portrait Painters. Adele has published two books. For more details, see [www.adelewagstaff.co.uk](http://www.adelewagstaff.co.uk)

## PORTRAITS IN OILS: 3RD OF 3

# Make a colour study of the head

**Adele Wagstaff** concludes her current series by demonstrating how to paint an oil study of the head using the extended colour palette

**T**his month we will begin to explore colour through the mixing of an extended palette as we make a small oil study of the head, while bringing together our previous study of tone and colour temperature (November 2021 issue).

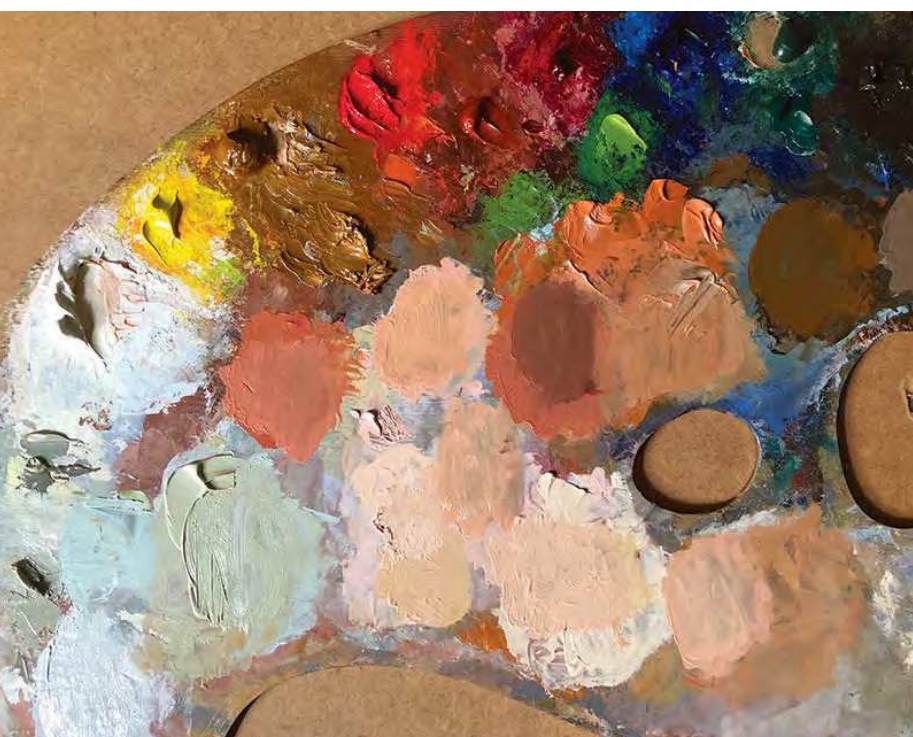
The steps taken for the underdrawing are very similar to those made during the first two parts of this series (October and November 2021 issues). A fine rigger brush is used for the quality of marks that it provides and a dilute mix of raw umber is used for the first stage of drawing. Raw umber is added to the palette as I find it to be a really useful colour to use for any underdrawing. In dilution it becomes a beautiful earthy green-brown that dries quickly. TA

### MATERIALS

- Small board or canvas; make sure that the primed surface is suitable for use with oil paint. I used an oil-primed linen made by Belle Arte, which is available from Jackson's Art Supplies.
- Oil colours: titanium white, lemon yellow or cadmium lemon, raw sienna\*, cadmium red, alizarin crimson, cerulean blue, ultramarine blue, raw umber for the initial underdrawing.
- A palette knife with a long blade for mixing.
- Palette.
- Your preferred thinner – turpentine, Sansodor, Zest-it; and medium – linseed oil or Liquin.

● Selection of brushes: I used a mix of rounds and filberts from Rosemary & Co's Shiraz and Ivory ranges. A rigger brush was used initially for drawing and establishing the composition within the rectangle. Once the major landmarks and placing of the head had been established a variety of synthetic rounds and filbert bristles were used.

*\*For this painting I used raw sienna rather than cadmium yellow as my warmer yellow, as I had previously found that it gives a more pleasing and subtle range of mixes for flesh when painting Adrian, whereas cadmium yellow can become too dominant on the palette.*

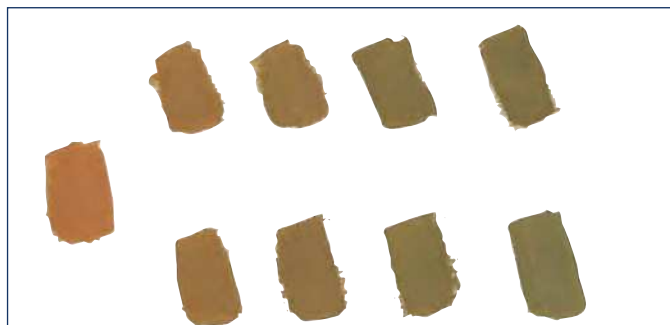


### ◀ Mixing the extended palette

The six colours on the palette, when carefully mixed together with the addition of white, will allow us to create any colour we need for our painting. On the palette we will have two yellows, two reds and two blues plus white. Observe how, when the colours are laid out along the edge of your palette, that in each pair of yellows, reds and blues one of each will appear to be warmer than the other. This extended palette has a warm and cool of each primary colour  
Lemon yellow = cool; cadmium yellow = warm  
Alizarin crimson = cool; cadmium red = warm  
Cerulean blue = cool; ultramarine blue = warm

To extend this palette further, mix two of each of the primary colours together to create the secondary colours; orange, green and purple. You will need a small amount of each of these to be able to mix the muted colours required within the painting. Experiment with each of the six colours to observe how the mixing of the warm and cool primary colours will result in secondary colours of different vibrancy and temperatures.





### Mixing coloured greys, a subtle palette

Here we see a pale orange mix with the addition of white, being slowly adjusted to a neutral 'coloured grey'. Moving from left to right the colour softens as with each mix a small but increasing amount of ultramarine is added.

As you move along the two rows, away from the orange, the swatches of orange have an increasingly small amount of blue added and you can observe how as we move from left to right the original mix becomes muted and more de-saturated. Ultramarine blue has been added to the top row, whilst cerulean blue has been added to the lower row. Although the difference is very subtle, it is possible to see how the top line of mixes here are subtly warmer than the mixes in the row below.

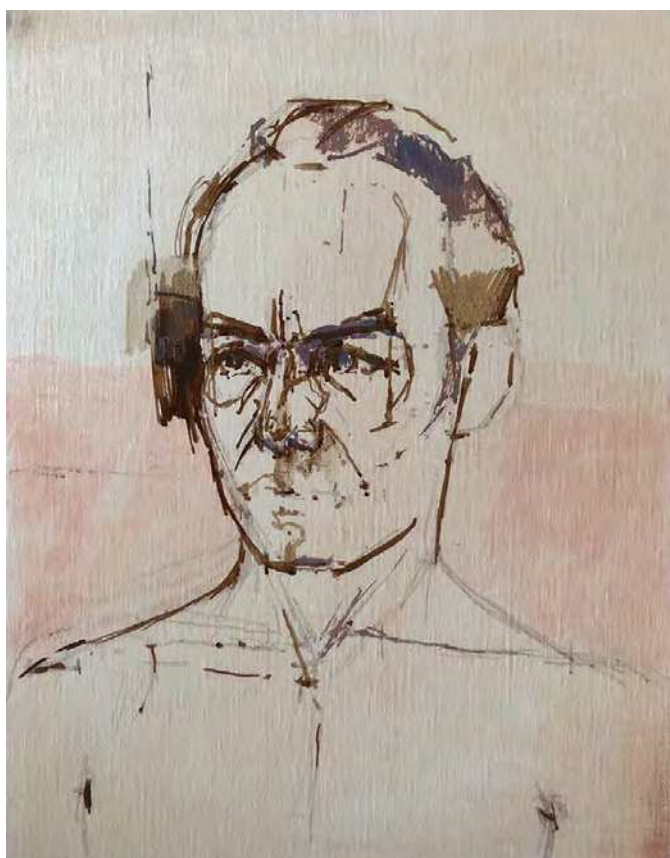


### Complementary pairs

Included in the final part of my series earlier this year (April, May and June 2021 issues) was a sheet of colour mixes, swatches of colour that demonstrated the transition from pure, saturated colour out of the tube to a range of subtle and de-saturated colour mixes.

Each colour in a pair of complementary colours is found opposite each other on the colour wheel (red – green, orange – blue, yellow – purple) and will, when mixed together, begin to neutralise each other and will eventually produce a coloured 'black' as each colour is de-saturated.

By carefully mixing colours taken directly from the tube, the mixing of complementary colours together along with the addition of white, we observe how a subtle and more delicate palette of colours can be successfully achieved



### ▲ STAGE ONE

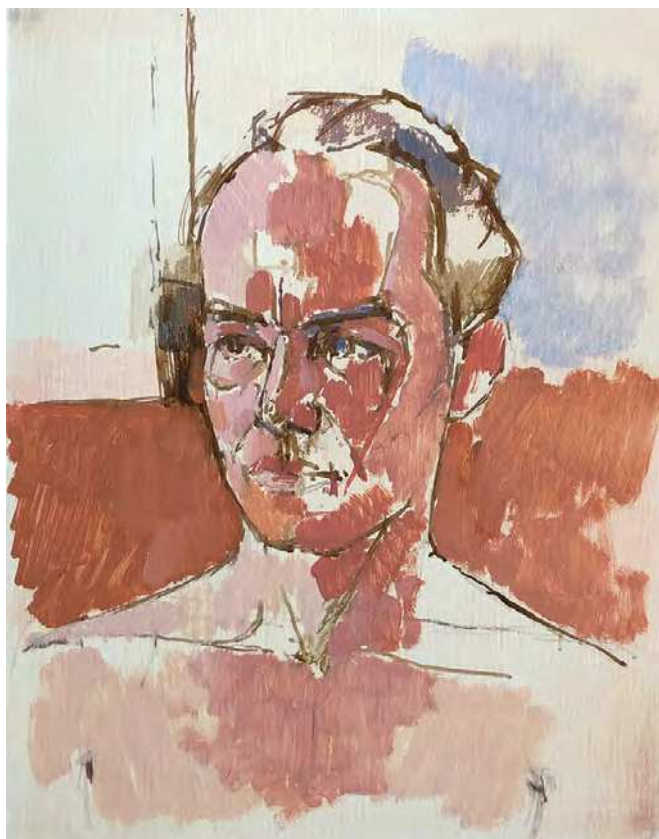
The position of the head was first determined by placing two small marks where I intended the head to be positioned within the rectangle, one for the top of the head and another for the placement of the chin. A viewfinder was used to observe this position of the head within the rectangle before beginning to draw with paint directly on to the surface of the canvas. The scale of the head is slightly larger than seen in the two earlier studies. These first lines establish the position of the major structures of the head: brow-line, eyes, cheekbone, jawline and collarbones



### ▲ STAGE TWO

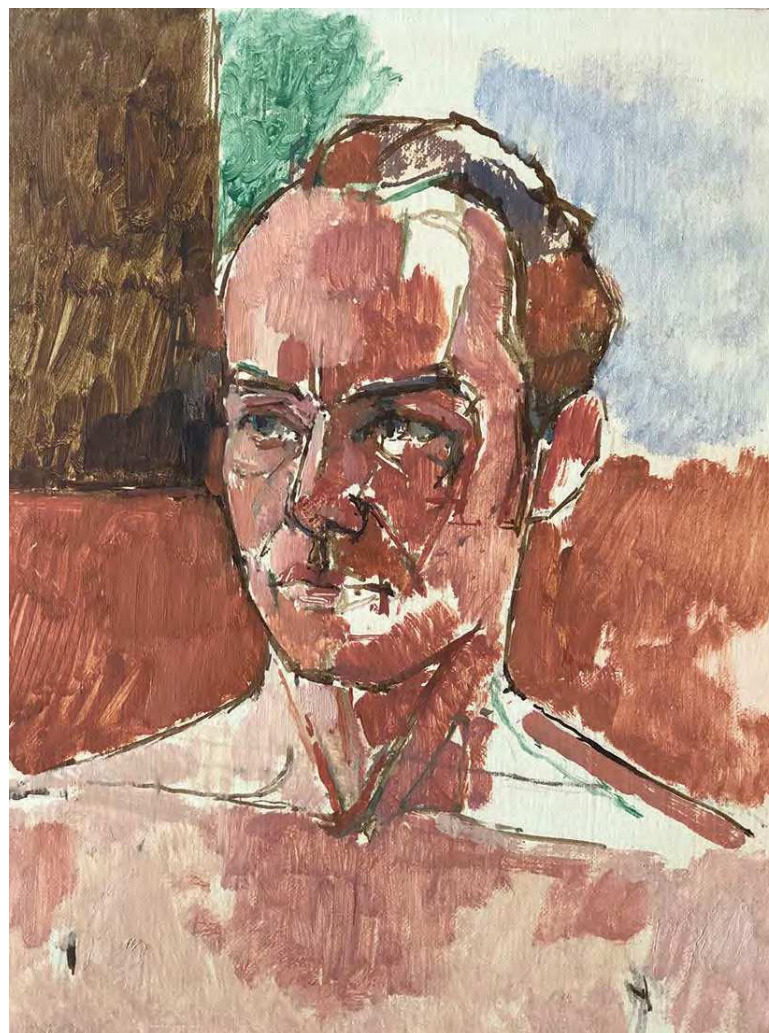
I continued to draw with line to identify and establish the shapes and edges of the planes of the head, alongside the placement of the mouth and the description of the musculature of the neck. Adrian's head was turned towards his right, so the boundary of where the front and side planes of the head met were of particular importance, as this gave me the information of the three-dimensional form of his head





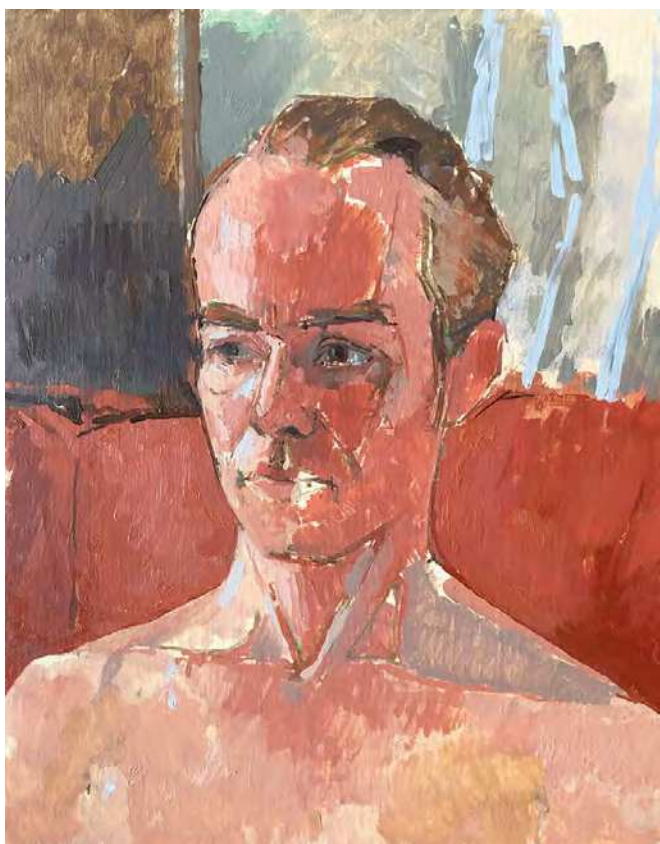
### ▲ STAGE THREE

The first areas of colour aim to set the tonal relationship across the head, not only the lightest to the darkest tones, but also the warmest and coolest contrasts. The complexity of the shapes and angles that describe the face are greatly simplified at this stage with large blocks of colour applied to establish the form and position of the main structures. The rich background tone was quickly applied so that the contrasting tones within the head and shoulders could be more easily judged when seen against this reference



### ▲ STAGE FOUR

With most of the canvas covered with paint, a closer examination of values – the lights and darks – began to take place. The darkest tones of the skin, hair and background have been patched-in, the paint was diluted with Sansodor to allow for a rapid coverage, although this results in desaturating the colour. The dark, warm reds that were mixed for the darker half of the face were used to continue the drawing of the head, neck and shoulder anatomy



### ◀ STAGE FIVE

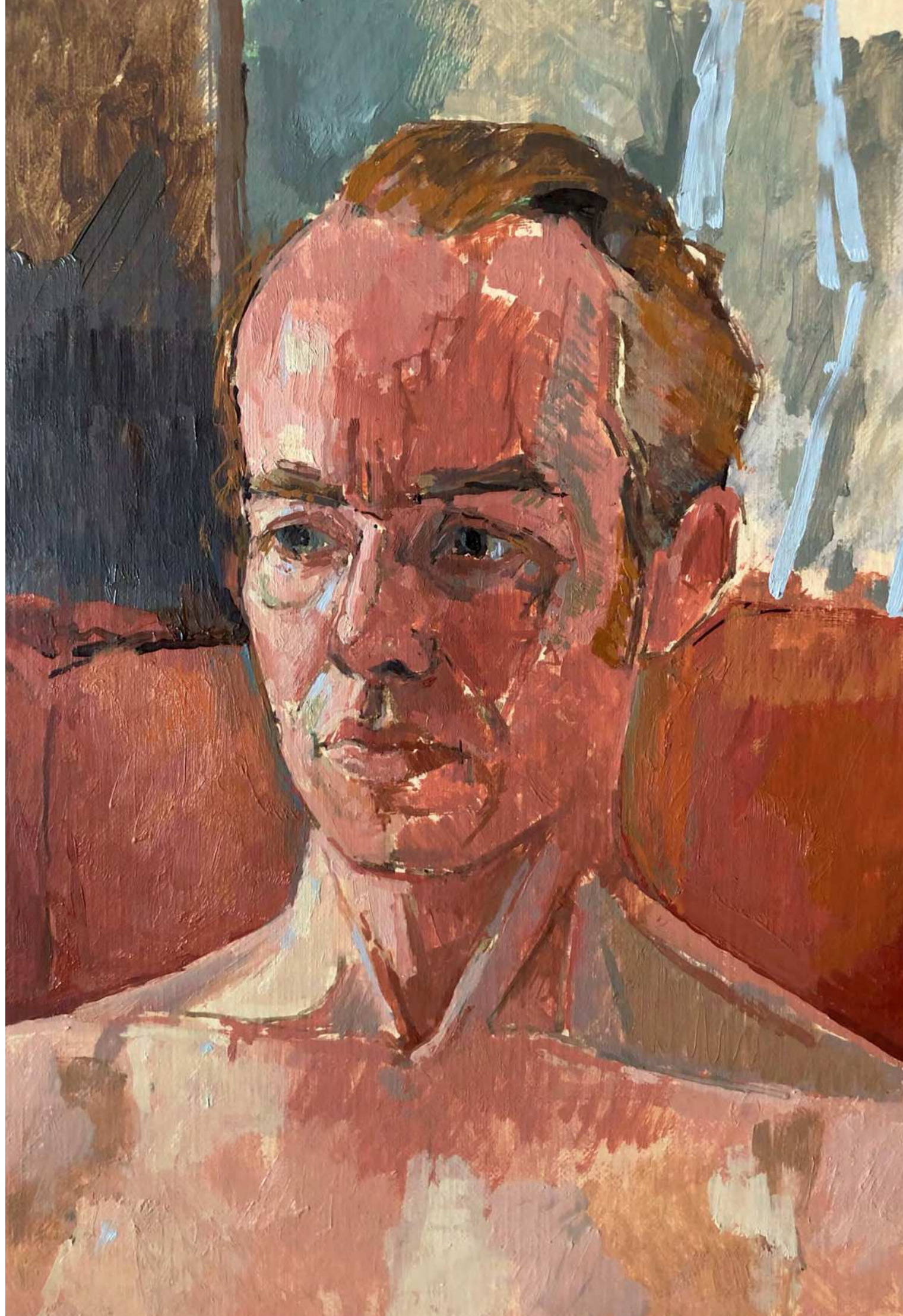
At this stage the paint applied over the underpainting was thicker and more buttery in consistency to give an opaque coverage, which in turn increased the vibrancy and richness of the colours. A small amount of linseed oil was also added to each colour mix to help each to remain saturated as it dried. The contrast of the warm reds within the dark areas of the face and drape, set against the cooler pinks in the light, became more contrasting in temperature

### ► FINISHED PAINTING

*Portrait of Adrian, 2021, oil on linen, 11¼×9½in (30×24cm).*

A little more drawing with a rigger brush picked out the smaller details of the face: eyes, mouth and the musculature around the mouth. Lines were also used to accent particular structures and edges using mixed colour taken directly from the palette. This delineation is seen within the dark areas of the forehead, the edge of the plane has been picked out, and we see how the line that traces along the cheekbone and down towards the mouth helps to define the boundary that runs along the side plane of the head







# Make your own linocut Christmas cards



**Keith Tunncliffe**  
designed and illustrated products for the giftware trade before moving into web design. He was a finalist in Sky Arts Landscape Artist of the Year 2019.  
[www.larkstudios.co.uk](http://www.larkstudios.co.uk)

**D**ungeness is a shingle headland on the Kent coast. The variety of plant life growing in an area that qualifies as the only desert in the UK constantly catches the eye, especially when set against the dramatic structures of the area. The lighthouses are interspersed with wooden weatherboarded houses, converted railway coaches and a nuclear power station.

Prospect Cottage, the former home of artist and film director Derek Jarman, has a garden that reflects the bleak, windswept expanse of shingle with the use of driftwood, pebbles and gathered metal to add the perfect artform to the area. I have chosen Derek Jarman's cottage for this linocut artwork as it will always remain a source of inspiration for my work.

## Process

My linocut style is loose and often referred to as painterly, and develops throughout the print process. Most

In the first of three articles on creating linocuts in a loose and colourful style, **Keith Tunncliffe** demonstrates a print of Prospect Cottage at Dungeness and shows how to make your own Christmas cards

printers will understand that the result of each process can bring surprises, and sometimes tears.

I work with soft lino and print on to 140g (300gsm) Bockingford watercolour paper to achieve the patchy atmosphere, applying the inks with a variety of rollers and using a brayer, rather than a press, to obtain the different depths of ink on the paper.

I begin by reversing the image using an app on my phone and sending it to my laptop to view. I then sketch the reversed image on to the lino using a soft pencil. When I am happy with the layout I use the finest of my cutting tools to etch out the significant parts of the design. Having marked out the skyline I add to my mixing tray a variety of inks. I then begin to roller colour. After the first application I offer up the paper to the lino. I have a variety of boards that are simply marked TOP, with a line a little lower than the edge of the board so as to have space for taping the print to the mount. Taking the paper to the top edge of the board and lining up with the side of the board gives me the registration and I can proceed with my brayer. When using my brayer I apply differing pressures so as to achieve the effect on the paper I am looking for. I then hang the print to dry before the next process. It is best not to rush the drying process as further braying can take off the inks if they are not fully dry. I dry my prints at room



temperature, although I do sometimes use a hairdryer – needs must!

After peeling the final print back from the lino I get my first view of what I have created. Like most artists I often think I could have done this differently or that differently, but unlike oils and acrylics, there is no going back. However, as I mentioned earlier, I have four prints to choose from.

When finished and completely dry I am able to choose the print that I believe reflects the feel I have been looking for. Using a soft lino and watercolour paper normally means that the first print is the most sketchy. The lino absorbs the inks as the process develops, giving the final print of the four the stronger finish. It really depends on what you are looking for!

## Materials and the environment

Essdee inks reflect the colours I am looking for. I have tried quite a few different brands, including Seawhite of Brighton in my ink mix. I also favour Essdee lino. I like the soft lino as it allows me to create the effect I am looking for, which is more of a feeling of a painting than a print. Essdee also provide a wide range of cutters, together with associated holders and hand protectors. The cutters last a significantly long time as I work on soft lino and it is easy to change the sizes quickly. Whilst being easily accessible, they remain very competitively priced, ► p. 48



## DEMONSTRATION *Badger in the Snow*

Thinking of getting creative this Christmas? Why not print your own design with a simple linocut process. Over the past few years I have created Christmas cards with a variety of wintry scenes – hares, foxes and even Zoodolf, a zebra with reindeer antlers.

This year I have used the distinctive features of a badger and set it against a soft snowy landscape. Initially, after printing the design in single colour, half of the edition has been taken a stage further by highlighting the wonderful markings of the badger.

### MATERIALS

Whilst I have used my current tools it is relatively inexpensive to create your cards with an Essdee Linocut Taster Kit, which contains:

- 2× SoftCut Carving Blocks 150×105mm
- Ink Roller (45mm wide)
- Lino handle with aluminium ferrule
- Lino cutter No.1
- Lino cutter No.2
- 100ml Premium Block Printing Ink (black)
- White cards and envelopes (available from most craft suppliers)



### ▲ STAGE ONE

I started by matching up the size of my carving block (soft lino) to suit the card size I was using and sketched the basic design on the lino in pencil.

As the badger design is from my imagination I did not have to reverse the image as is required when creating a definitive view. Once happy with the design I cut out the white of the badger and the areas that will remain as snow in the background. I chose to print the cards in a sky blue to achieve a soft finish on the eye



### ▲ STAGE TWO

After applying the ink evenly I registered the lino to the card, ensuring the front face of the card was used so it would open correctly. Using the brayer and a little hand pressure to the lino, the inks were transferred to the card. After carefully peeling off the card I had a single print ready to hang up to dry. I was really happy with the single colour but something in me wondered what the badger would be like in his true colours. After removing the background with a wide cutter I then applied black to the badger and registered it accurately to the card. In this case I used simple hand pressure to the lino to print the black on the card. It's your choice, single colour or two colours. Enjoy!





## DEMONSTRATION

### *Prospect Cottage*

I began by selecting one of the many photographs I have taken of Prospect Cottage, one that includes an abandoned boat so as to contrast the soft colours against the sharp black of the tarred buildings



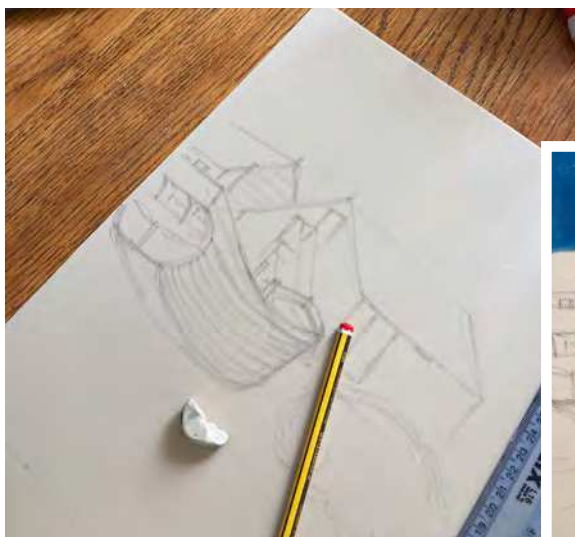
## MATERIALS

- Essdee soft lino
- Essdee cutters (range of 10)
- Essdee brayer
- Essdee safety handguard
- Essdee rollers, various
- Wooden handle roller
- SeaWhite Brighton ink: yellow
- Essdee inks: white, Prussian blue, black, yellow, turquoise

and are a great way to start lino cutting.

Essdee take great pride in ensuring they do their part to look after the environment. They generate 70 per cent of the electricity they need from 104 solar panels that were installed on the roof of Essdee HQ in 2019. Their lino is made from natural ingredients, including linseed oil and wood flour and their inks are water-based and free from toxins. Essdee has joined programmes to recycle their waste Lino and SoftCut back into the manufacturing process and continue to make eco-friendly changes where they can.

The location of my artwork choice, Prospect Cottage, Dungeness, is within a Special Area of Conservation and the importance of its surrounding environment, and all the UK's coast and countryside, means a great deal to me. I look forward to creating artworks that celebrate all I believe in and all I continue to enjoy.



## STAGE ONE

Having sketched the reversed image on to the lino I used the finest of my cutting tools to etch out the cottage, boat, wooden posts and, very loosely, the shrubs. Having marked out the skyline I added sky blue and Prussian blue inks to my mixing tray. Starting with the sky blue I then gradually mixed in the Prussian blue very loosely as I like the application to be ad hoc rather than solid colour. I also added a little white to lighten the ink. Having rolled the area of sky down to the rooftops, not worrying too much about the accuracy, I offered up the paper to the lino and checked the registration. After using the brayer I left the print to dry



## ▲ STAGE TWO

Next I mixed white and yellow with a little Prussian blue and black, again very loosely, before applying to the ground area. I used the lighter mix very inaccurately on the boat and then added a little more Prussian blue to the shrub area. I registered the paper to the lino and, using my brayer, worked the paper over the areas targeted. Again I hung the print to dry



### ► STAGE THREE

Having inked the yellow for the windows and doors directly to the print I used a wide cutter, with my safety guard, to remove the sky area of the lino that meets with the rooftops and the top of the shrubs. I made sure to leave a couple of the power line posts for effect. I also removed a little of the vegetation and the definition of rocks to give a little depth when further inks were applied. I mixed turquoise with white for the boat and a yellow, Prussian blue and white for the vegetation. I then added a mix of white with a touch of black to the boat. These were very loosely applied to the print which was then accurately registered to the lino. The print was peeled back and hung to dry overnight



### ► FINISHED LINOCUT

*Prospect Cottage, Essdee ink on Bockingford watercolour paper, 140lb (300gsm), 11¾×11¾in (30×30cm).*

I was at the exciting stage of adding definition to the work. I cut out the areas of the boat I wanted to leave as currently printed and did the same for the cottage. I mixed a grey from white and black and applied it to the lighter 'dark' areas before rolling on pure black. After peeling the print back off the lino I get my first view of what I have created.





# Synthetic hair brushes for oil and watercolour that really perform

**Alan Bickley** takes a close look at Winsor & Newton's new Professional Watercolour synthetic and Professional Oil synthetic brush ranges

I've been working with synthetic brushes for both watercolour and oils for some years, so was delighted to put two new ranges of synthetic brushes, recently launched by Winsor & Newton, through their paces. These are the Professional Watercolour synthetic brushes and the Professional Oil synthetic brushes. Winsor & Newton have developed an innovative synthetic bristle blend that offers a quality and performance to rival natural sable and hog brushes, both designed to perform at a professional level.

Synthetic is a credible alternative to natural hair and can often work out to

be more economical. The first thing that strikes you is the ergonomic sculpted birchwood handles. These really do allow the brush to sit comfortably in your hand, while the second curve of the brush handle allows for different painting positions.

The feel and balance of these brushes is excellent. On first inspection, both the watercolour and oil brushes displayed a good deal of spring and snap-back and quickly return to their natural shape, which is an essential requirement for me. Plus, nearly all the brushes in these two new ranges are 100 per cent FSC certified.



**Alan Bickley**

studied fine art and graphic design at Stafford College of Art and spent many years as a designer and editorial artist in the newspaper industry. He has won many awards in *The Artist* Open painting competitions and is a regular contributor to the PaintersOnline e-newsletter.

Alan's more recent work can be seen here:  
[www.painters-online.co.uk/artists/alanbickley](http://www.painters-online.co.uk/artists/alanbickley)

## PROFESSIONAL WATERCOLOUR SYNTHETIC BRUSHES

There are seven shapes available in this range of Professional Watercolour synthetic brushes: mop, one stroke, pointed round, rigger, round, wash and a synthetic squirrel medium quill. I've been painting with synthetic watercolour brushes for a good many years, so I know how I expect them to perform. I tested them on a selection of Winsor & Newton Professional watercolour blocks 140lb (300gsm), Hot Pressed (HP), Cold Pressed (Not) and Rough; these are glued on all sides which means there's no need for paper stretching. The paints I used are a box set of Winsor & Newton Cotman watercolours.

I started with a series of graduated washes, and it was clear that this synthetic sable brush delivers excellent water and colour carrying capacity, with the colour flowing evenly and consistently, as you would expect from a natural sable brush. The brush heads



◀ Winsor & Newton Professional Watercolour synthetic brushes from left to right: synthetic wash 2in; synthetic squirrel medium quill; synthetic one stroke ½in; synthetic mop ½in; synthetic round size 6; synthetic pointed round size 4; synthetic rigger size 0

have a positive and resilient spring and shape retention, and instantly snapped back into shape during use. The degree of spring feels just right for maximum control between brush and paper, and the 2in flat wash brush makes easy work of large expanses of

controlled washes such as skies – possibly the best flat wash brush that I've ever used!

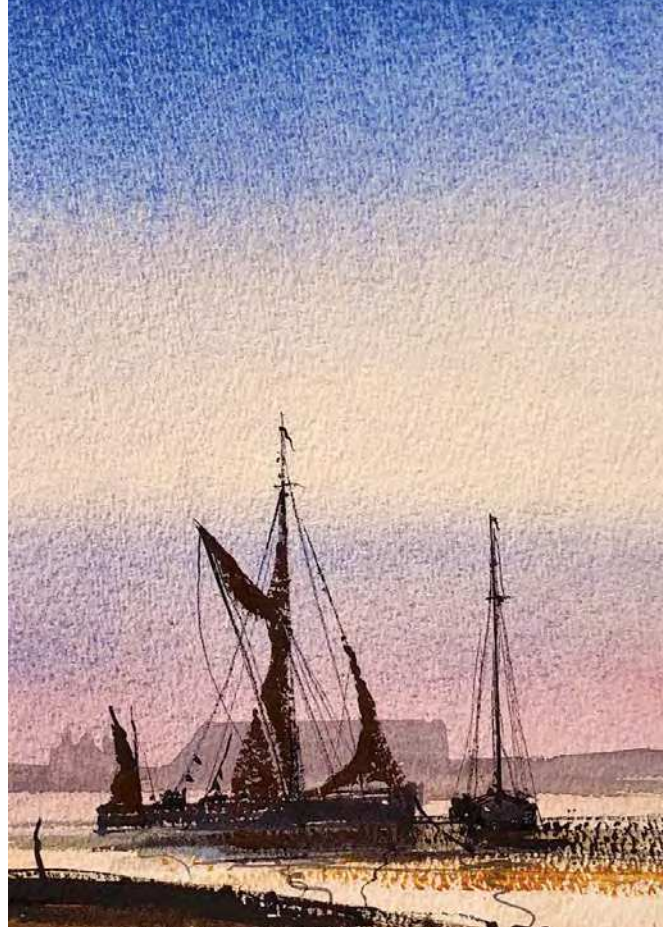
As soon as you pick up one of these brushes, the first thing you notice is how balanced they feel in your hand, and I particularly like the matt grey finish on the handles.





▲ The Winsor & Newton Professional Watercolour synthetic brush one stroke ½in, round size 6 and synthetic squirrel medium were fully loaded with ultramarine watercolour. I used a swift and continuous brushstroke across a Winsor & Newton Professional watercolour block, Cold Pressed 300gsm. I couldn't help but be impressed by the colour carrying capacity that these synthetic brushes deliver

► A simple sky study. I painted a graduated wash on Winsor & Newton Cold Pressed watercolour paper, which produced an excellent graduation. I used ultramarine blue, raw sienna and alizarin crimson towards the horizon. This was washed in using the Professional Watercolour Synthetic Wash Brush 2in and the boats were loosely dropped in using a synthetic round size 6 and the rigger brush. The 2in brush allowed the colour to flow evenly and consistently, covering a large area very quickly



## CLEANING YOUR BRUSHES

Brushes are one of the painter's most important tools, so you want them to last and perform to their highest potential. Cleaning them should be an important part of your painting routine.

Wipe your watercolour brush with a lint-free rag and rinse under running water using a mild soap, making sure that all the soap has been removed. To clean synthetic brushes that have been used with oil, use a rag to wipe away any excess paint, then wash them with Winsor & Newton Brush Cleaner.



▲ When fully loaded the mop brush can hold a large quantity of paint – just the job for covering large areas with a flat wash

◀ *A Fine Autumn Day*, Winsor & Newton Cotman watercolour on Winsor & Newton Cold Pressed watercolour paper, 11×14in (28×35.5cm). Washes of burnt sienna, neutral tint, raw sienna and burnt umber were added to complete this simple scene. I used a selection of Winsor & Newton Professional Watercolour synthetic sable brushes, including the rigger to 'pull out' the delicate branches in a single sweeping action



## PROFESSIONAL OIL SYNTHETIC BRUSHES

Available in a range of sizes across six shapes – bright, fan, filbert, flat, glaze and round – these brushes feature synthetic flagged bristles that replicate the flags of natural hog hair bristle. Flags are basically ‘split ends’ on the bristles that allow for greater colour-carrying capacity and shape retention, qualities that are often found on more expensive brushes. These bristles are both durable and resilient, which makes them ideal for heavy use – I tested them on a variety of supports, including a rough gesso application and a smooth surface.

I tend to be rather hard on my brushes, particularly when working on larger supports, and I can wear down a natural hog brush very quickly. This durability of these synthetic bristles is exceptional; they offered me firm control for a variety of expressive strokes and marks. I look for brushes that are capable of moving heavy-bodied colour over the surface, coupled with good positive mark-making capabilities – these brushes excelled at both. The ergonomic, sculpted handle sits comfortably and securely in your hand, in whatever position you hold the brush and whether you paint in detail or have a looser style.

► I was able to achieve a wide variety of mark making with the Professional Oil synthetic hog brush range. The firm bristles offered outstanding colour carrying capacity, from painting thinly for my underpainting to brushing on heavy impasto oil paint. The ergonomic, sculpted handles gave me a controlled, comfortable and balanced grip – such a great design!



▲ Winsor & Newton Professional synthetic brushes  
left to right: 1in flat, round size 8, filbert size 8, flat size 6, bright size 6

## KEY BENEFITS

Uncompromising quality, performance and shape retention are everything you'd expect from a Winsor & Newton Professional brush, and their new Professional synthetic brushes for watercolour and oil are an excellent addition to an already impressive stable of artists' brushes. They bring together the many great qualities that synthetic hair can offer, for both watercolourists and oil painters alike.

They are beautifully hand-crafted, and I particularly like the unique ergonomic sculpted handles, which allow for a greater control as well as being perfectly balanced. Since testing them they have become firm favourites in the studio.

Both the watercolour and oil synthetic brushes have the qualities that I look for in a good brush – do try them if you are considering an alternative to natural hair brushes, I highly recommend them.



◀ *Old Harry Rocks, Dorset*, oil on board  
15¾×19¾in (40×50cm).

I gave the Winsor & Newton Professional synthetic oil brushes a good workout during this painting. I can be fairly heavy-handed with brushes, particularly during the early stages of a painting when I'm rapidly blocking in my tonal areas, and they were easily up to the task.

I started off by working thinly in layers, gradually building up the paint with more body as I progressed, adding areas of impasto in places to create the strata of the rocks. Lots of dry brushwork was also used in the final stage using the 1in flat brush





Let the greatest artists guide your creative journey



Get inspired by the greatest artists and learn from them with this collection of sets, brought to you by Winsor & Newton and TATE. Perfect for gifting a loved one or for treating yourself, these sets will guide art lovers through a multi-sensory painting journey through time.



# A bespoke finish for your frame

**Peter Burgess** concludes his series on making your own picture frames by suggesting alternative ways to finish your frames and complement your paintings

It is fascinating how different styles of picture frame change the look and feel of a painting. I enjoy the process of experimenting with different combinations of frame and picture before deciding on a particular solution. Most of my own paintings are fairly small and I find it very effective to use comparatively generously proportioned frames.

## Gilding

A classic treatment for frames involves gilding. This is a complex subject and requires knowledge, skill and practice. Much as with painting, it is a lifetime's

journey. Traditionally, the frame is first prepared with several coats of gesso, which is made from chalk whiting and rabbit skin glue. This is sanded smooth and followed by one or two coats of clay bole to give a coloured surface to gild over. This helps to give a satisfying undertone to the gold. The whole process is fairly time consuming and does take some practice to do well.

Casein is an excellent alternative to traditional gesso and can give satisfactory results, although not quite with the subtle sophistication of gesso. This takes less time and is also easier but can give satisfactory results,

although not quite with the subtle sophistication of gesso. Casein is a type of paint made from milk protein. It can be diluted with water and brushes out well. When dry it can be sanded or rubbed down to a smooth finish. A particularly effective technique to achieve this is water polishing – a little water is sprayed on or applied with a brush, then the surface is rubbed down (a microfibre cloth is good for this process). This can result in a very smooth finish, but go gently, or much of the paint can be removed!

One advantage of the gesso process is that it creates 'closed corners.' The mitred corners attain a satisfying continuous surface, rather than showing as separate pieces of wood. This is a classic way of telling the difference between a handmade gilded frame and one that has been factory made.

## Gold and metal leaf

Gold leaf is real gold beaten to an incredible thinness: about one ten-thousandth of a millimetre. It is available in several shades, eg antique gold, lemon gold, green gold and

◀ *Still Life with Blue Glass Vase*, oil on panel, 7½×9½in (19×24cm).

I used Farrow & Ball 'Off Black' from their range of 'Dead Flat' paints. This colour can be more subtle and sympathetic to a painting than a pure jet black. I put on several thin coats using a synthetic hair artist's brush. After each coat the frame was rubbed down with a microfibre cloth, which helps to create a satisfying subdued shine on the raised sections which contrast effectively with the shallow sections







▲ *Herne Bay*, oil on panel, 7×10in (18×25.5cm).

Light grey is an option that can work well for marine subjects. The main colour is Farrow & Ball Light Grey, augmented with a thin strip at the sight edge painted with Farrow & Ball Strong White. This is similar in appearance to a 'slip' – this is a thin strip that is sometimes placed in between a picture and the main frame, often as a way of separating the painting from protective glass

moon gold, which can be very effective. Silver leaf will tarnish unless protected with varnish. An alternative is white gold – none of the gold leaf colours will tarnish. Metal leaf is a more modest price; it comes in gold and silver colours, is thicker than gold leaf and thus more robust in use, but the effect is less subtle.

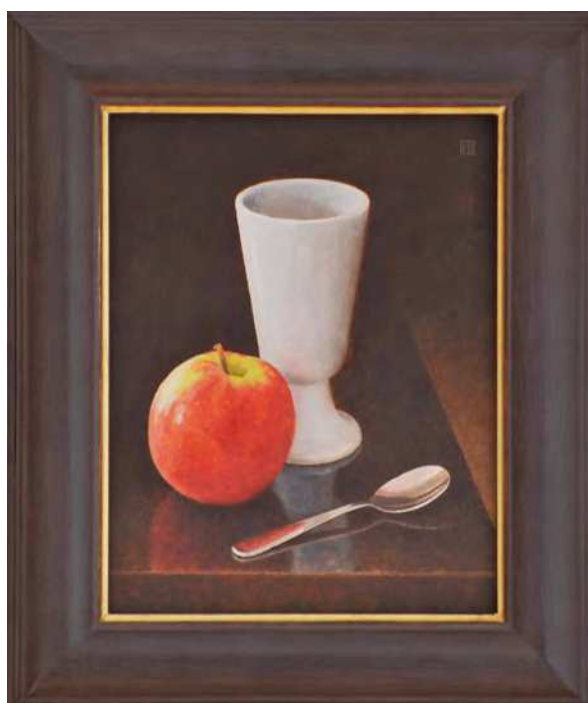
Gold and metal leaf is available either as loose leaf or transfer leaf. Transfer leaf is used only for oil gilding – the leaves are gently stuck on their backing paper and then transferred to the frame after it has been treated with oil size.

Loose leaf can be used with oil gilding but is much better suited to water gilding. The leaves are extremely delicate and it is easy for them to disintegrate and literally start flying around the room. Having prepared the frame with gesso and bole, the gilding process can begin. Often the leaf will need to be cut into smaller pieces with a special gilder's knife, preferably on a dedicated gilder's cushion. 'Gilder's water' (water with a little rabbit skin glue added) is applied in small stages to the frame. The gold leaf is picked up with a 'gilder's tip' (a fine brush) with the help of a minute amount of



▲ *Still Life with Blue Egg Cup*, oil on panel, 6×6in (15×15cm).

A stained finish can be both very effective as a treatment for a frame and also comparatively simple to achieve. There are several different ways of applying a stain. This one was created using Colron Danish Oil (Jacobean Dark Oak) followed by Colron Refined Beeswax, also in Jacobean Dark Oak. An alternative method could be to use polyurethane varnish. Any rags that have oils and waxes left on present a theoretical possibility of spontaneous combustion, so should be safely disposed of



◀ *Still Life with Pink Lady*, oil on panel, 7½×6in (19×15cm).

An effective and popular treatment for a frame is black with a gold sight edge – the term given for the section of frame next to the painting. The strip of gold can make for a very effective transition and contrast between the black of the frame and the shapes and colours visible in the painting. The gold can be achieved with real gold leaf, but a very satisfactory alternative is to use gold wax (as described in last month's article). There are a number of different versions of this available – I used Liberon Compeigne Pale Gold Gilt Varnish



## FRAMES AND FRAMING

Vaseline, which has been rubbed over the forearm or back of the hand. The leaf is then laid over the frame, the glider's water helping it to adhere. Small pieces of leaf may be pressed down with a tamping brush.

After a few hours the gold is ready for burnishing using an agate. When the whole frame has gone through this process, the result can look far too bright and distract from the painting. If so, a process called 'toning', literally tones down this brightness so that it complements the painting rather than dominates it. This stage is as challenging to do well as the earlier gilding process! There are quite a few different methods of toning such as rubbing with an abrasive pad or dabbing on a transparent or semi-translucent covering coat. Often it consists of an application of shellac or casein, or pigment mixed with water and a small element of rabbit skin glue. This works best if it is subtle rather than heavy.

Frames can also be 'distressed' in various ways, a more extreme process than toning. Techniques for this can include spattering, imitation woodworm holes and creating dents with keys or other implements. It can need courage to start attacking your precious created frame in these ways and indeed the results can end up looking a bit silly – so practise first using an old frame that you are happy to lose! With practice these techniques can combine to create satisfying results. TA



▲ *Tulip*, oil on panel, 7×10in (18×25.5cm).

This frame was given an oil gilded finish using transfer leaf, applied on to gold size, which is available with different drying times – the longer drying times tend to give the best results. Acrylic size is also available but I have found it difficult to get satisfactory results with it. Traditional gold size is self-levelling, which enables it to fill out hollows and imperfections in the surface underneath; when it has dried to a state of slight tackiness, it is ready to receive the gold leaf. Although loose leaf can be applied, there will be a level of difficulty that is not necessary. It is easier to use transfer leaf, which is brought to the surface of the gold size and very gently pressed on. Proper burnishing is not possible with oil gilding, but having let the finished gilding dry thoroughly, it can be gently rubbed down to help tone down the initial brightness

▼ *Objects on a Beach*, oil on panel, 9½×11½in (24×29cm).

This frame has a toned-down water gilded finish. This process is much more difficult than oil gilding and can be time-consuming, but can produce results of a subtle beauty unmatched by any other method. It can take years of practice to produce excellent results – I admit that I'm still learning!

### Suppliers:

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Lion Picture Framing Supplies Ltd  
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[www.jacksonsart.com](http://www.jacksonsart.com)

Wessex Pictures – several branches nationally  
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**Peter Burgess**

studied at Wimbledon School of Art and the Royal Academy Schools. He has exhibited in many solo and group exhibitions in the UK and has work in collections in Britain, Europe and the USA.  
[www.peter-burgess-paintings.com](http://www.peter-burgess-paintings.com)





**Mike Barr**

is a Fellow of the Royal South Australian Society of Arts. He has won over 80 awards, including 17 first prizes. You can find more of Mike's work at [www.mikebarrfineart.com](http://www.mikebarrfineart.com)

# Lost and found

**Mike Barr** provides a gentle reminder about the importance of edges, both lost and found, and why judicious use of both will keep your viewers' interest



**W**ithin the ranks of artists, the term lost-and-found edges is widely used – we hear it a lot. However, when it comes to actual painting it can be

forgotten, right along with other things we thought we had learnt along the way. It's easy to forget when we are busy at the easel!

Lost edges are not a natural part of painting. The urge is to get everything down that we see, including all those hard edges. Tight, hard-edged paintings are found in all types of work and many well-known successful artists do it. I have noticed a trend in the trace-and-paint method, the art of exactness is increasing and is becoming a common style. A painting that is all in focus can lack any focus. The eye cannot stop until the whole painting has been looked at – it has to keep on going. It can be restless to look at and flat.

The case for lost or blurred edges is strong, though. A painting that has passages of

obscurity and softness is preparing the eye for the focused bits. This type of art has a visual drama that can be lacking in the everything-in-focus work. Good sharp edges with contrasting colour looks spectacular with adjacent softness.

Interestingly, every genre of painting has artists that use the art of the soft edge, from portraits, still life, landscapes and abstract work. Their work has movement, depth and is just enjoyable to look at. It is time well spent to discover and appreciate their work. A combination of hard and soft edges in a painting gives paintings a visual harmony – an equivalent to a melody that is easy to listen to. These are paintings that are easy to live with.

Importantly, the hard and soft edges can prevent objects from looking 'stuck on', particularly in still life but in any type of work. Sometimes a few soft blurred edges will transform an otherwise ordinary painting and add a touch of looseness and

▲ *Autumn Morning, Adelaide*, oil on canvas, 23½ × 47in (60 × 120cm).

There are definitely more things that are lost than found in this painting! The lost is both in the foreground (which was a busy bus stop) and in the buildings beyond; they are minor players in this scene. The autumn sun pours down Grenfell Street a few times a year, early in the morning – it produces an eerie golden glow. This glow would have been lost if everything had been in focus

intrigue. As with all things that relate to painting looser, it takes a particular mindset to begin with. A reference, whether it is a photo or real life, needs to be considered not for what it is but what it can be. Unthinking duplication can only ever be a skill, but it can lack that artistic touch completely. It's that artistic element that will stamp interest in your work – there is no other way. TA



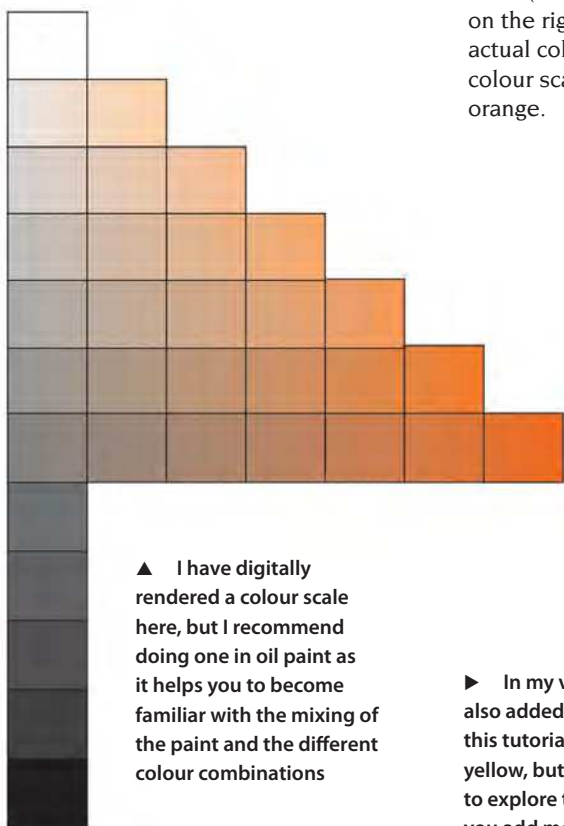
# Capture flesh tones using three colours

**Lizet Dingemans** demonstrates how to paint skin using a limited palette of just three oil colours

Artists have a tremendous number of pigments and materials available to choose from but sometimes, the abundance of options can be overwhelming. In fact, to create a realistic painting of the human body, many artists have limited their choices in order to enhance their creative interpretation of flesh, from Zorn, who used his now famous Zorn palette of just three colours, to modern illustrators such as Phil Hale, who uses

a greatly reduced palette in many of his illustrations and paintings.

In this tutorial I will show you how to paint a realistic nude in oil using only three colours: transparent iron oxide, ivory black and titanium white. I will be using the Munsell colour system, in which the light colours are light in value, the dark colours will be dark in value. In the image, the colours on the top are all light in value, and the dark ones at the bottom are low in value. The most colourful colours will be called the most chromatic. For example, in my value scale (left), the most colourful colour is on the right, the orange. The hue is the actual colour, like blue and red. In my colour scale the hue of my colours is orange.

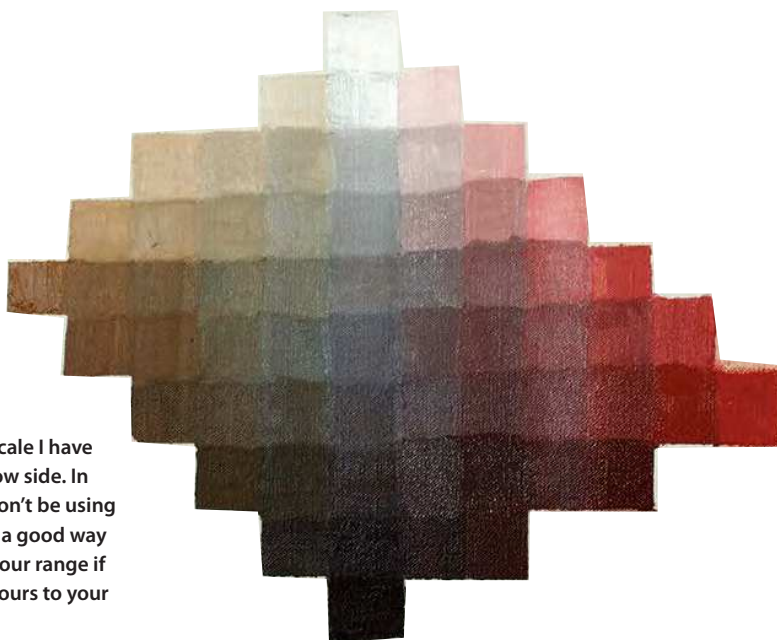


▲ I have digitally rendered a colour scale here, but I recommend doing one in oil paint as it helps you to become familiar with the mixing of the paint and the different colour combinations

► In my value scale I have also added a yellow side. In this tutorial we won't be using yellow, but this is a good way to explore the colour range if you add more colours to your limited palette



▲ *Namushka*, oil, 23¾×11¾in (60×30cm). This was made during my student days. It took me about three weeks. I used red umber, titanium white and titanium black on canvas







▲ *Obscured*, oil, 23¾×23¾in (60×60cm).

This painting was made using raw umber, titanium white and ivory black, with a little bit of raw sienna in the background. My friend modelled for me. She took her shirt off as we were preparing to do a nude, but I ended up using that image rather than the posed ones. Sometimes a fluke can produce the best results!

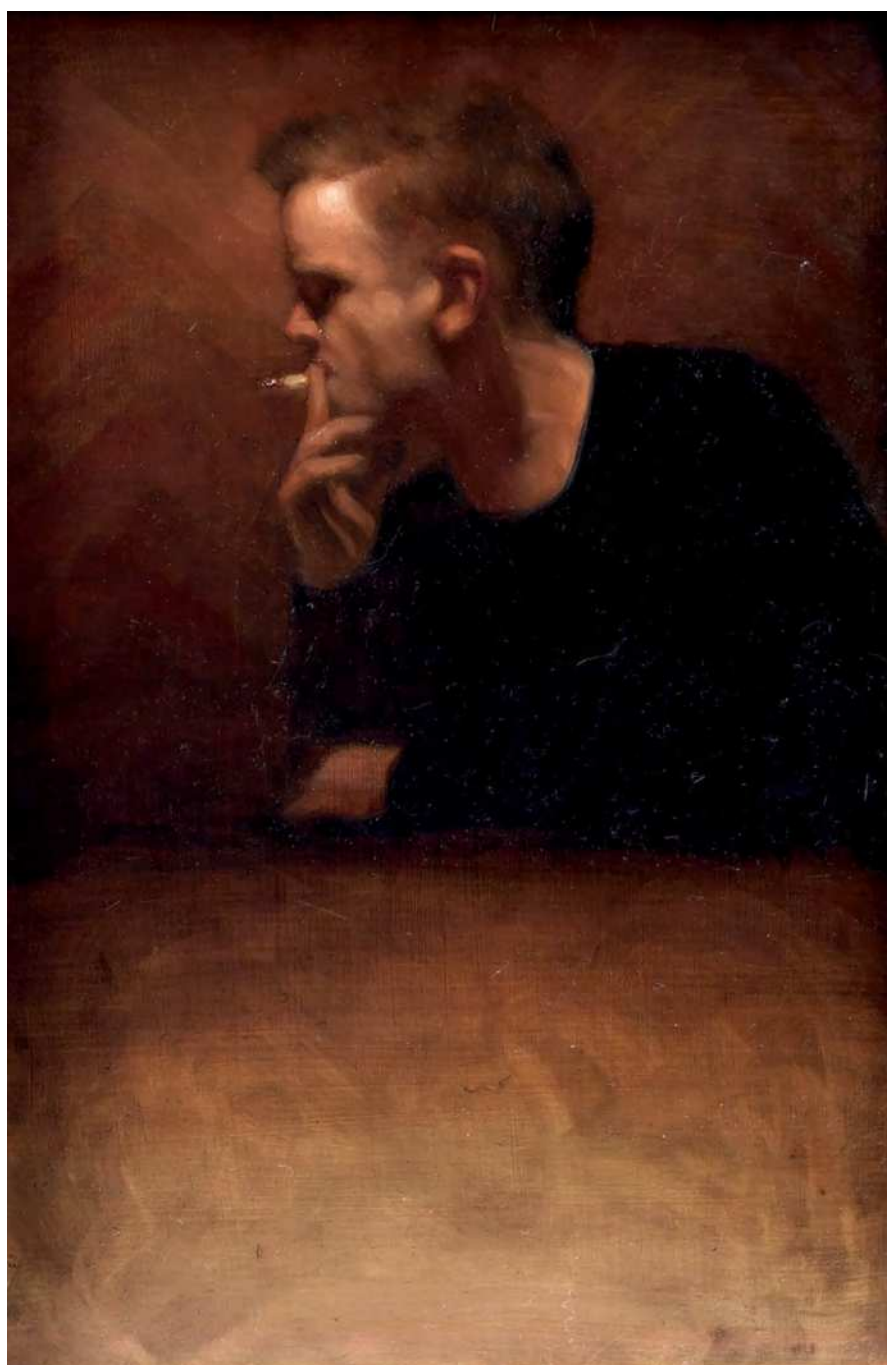
In order to understand the range of your colours, it is helpful to make one of these colour/value scales. This is optional, but I find it helps greatly in understanding how far you can push or get the most out of your colours. The point of the colour scale is to explore how saturated and how grey you can make your colours, and to compare the difference between the pure pigment straight out of the tube versus the result of mixing the colours. As you can see from my value scale (far left), when I add white or black to my transparent iron oxide in order to lighten or darken the colour, the saturation/chroma goes down. This means that in the painting we will have to grey down the colours considerably, in order to make the orange pop.

Once we know what our range of colours is, it is time to start the actual painting. You can work from photo or life. I asked a model to sit for me. Start by dipping your brush in some turpentine and giving the whole canvas a light layer of colour. This is called an imprimatura. The purpose of this is to cover the white of the canvas as it might influence our perception of the colours we put down. I used transparent red oxide for this. In this case it should still be wet when we start our painting. TA

‘Start by dipping your brush in some turpentine and giving the whole canvas a light layer of colour. This is called an imprimatura’

▼ *Nevermind*, oil, 15¾×8in (40×20cm).

This painting was made from photo I randomly took of a friend in a nightclub. He had no idea I was making a photograph, which sometimes can help with a more natural pose, capturing the essence of the subject. I used cadmium orange, titanium white and ivory black, with raw umber for the imprimatura and the underlying drawing





## DEMONSTRATION

Paint a nude in three colours

### MATERIALS

- A canvas or board of your choice. I used Fredrix Canvas Paper, taped on a board.
- Oil paints. I used Michael Harding transparent iron oxide, ivory black and titanium white.
- Palette – any one will do but I highly recommend the New Wave palettes.
- A selection of brushes. I recommend hog and Ivory brushes from Rosemary & Co.
- Sansodor, low odour turpentine or Zest-it.
- Water and dishwashing soap to rinse the brushes afterwards.
- Sheet for covering your working surface (optional).
- Disposable gloves (optional).
- Dippers for your medium.
- Tissues or a painting rag.

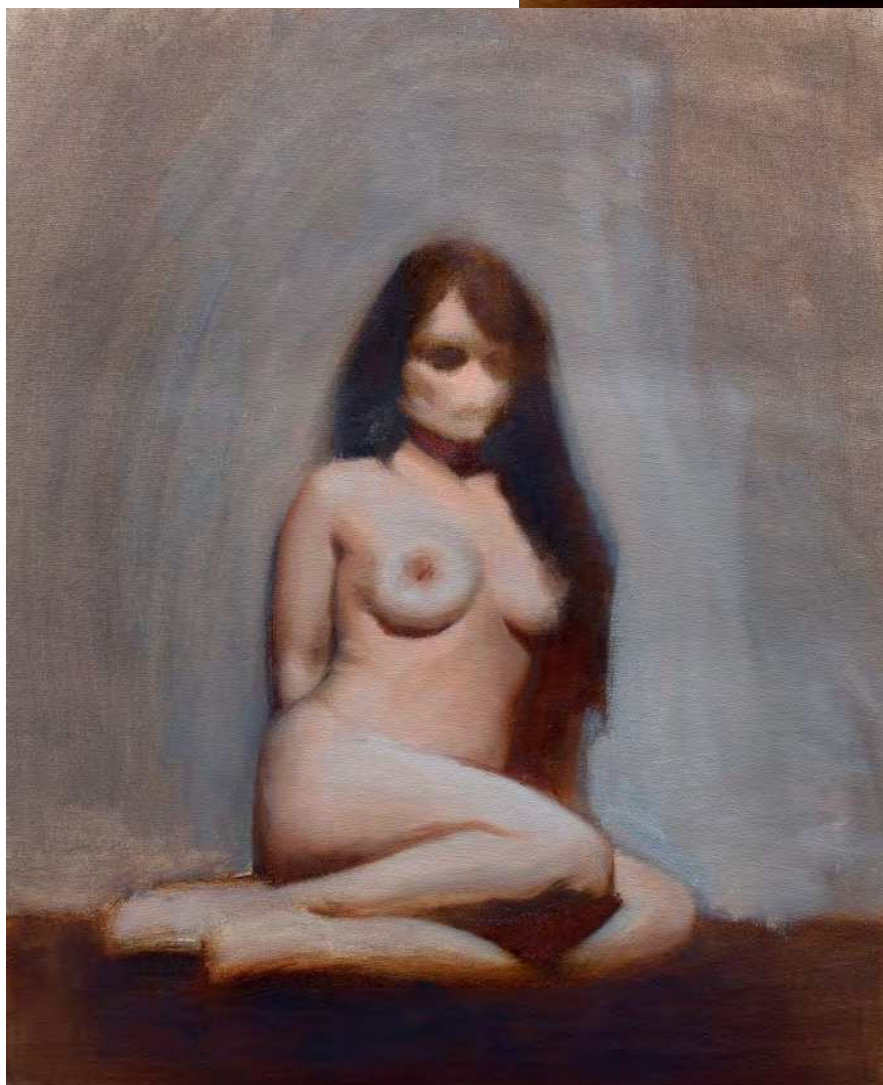


### ▲ STAGE ONE

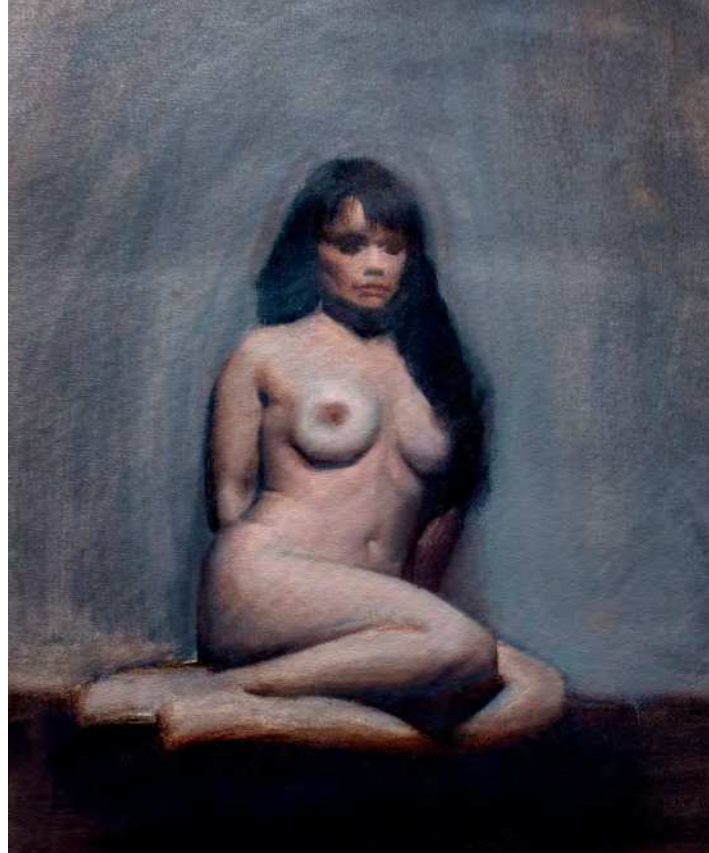
Once my imprimatura was down, I laid in the underlying structure, the drawing. I worked from big to small, going for the big shapes of her body and leaving the details til the very last. I used a bit of tissue or a rag to wipe off some of the imprimatura to reveal my lights, and a brush saturated with transparent red oxide to put down my shadows. By doing this I already had an idea of the way the light affects the body before putting any colours down. The drawing took me about an hour, trying to figure out the bigger picture and composition

### ◀ STAGE TWO

Using the colour scale, I picked three colours to cover the canvas: one for the background, one for the lights and one for the darker areas in the skin, choosing the one closest, not worrying about perfection. The main goal was to cover everything so I could start to adjust things. I find it helpful to mix up the paint, put it on a palette knife and hold it in front of the photo or the model in order to compare the two. Don't worry if you see a lot of variation at this point, the goal is to cover it all quickly!







ABOVE AND ABOVE RIGHT

### STAGE THREE

It is a good idea to get everything in as soon as possible, before we can really judge our colour range. Often it can be very tempting to begin work with the details, but I recommend working on the big picture first. Once everything is covered, we can play around with colour. For instance, try varying blurry edges with sharp edges in places. Or if an orange does not seem to pop enough, try greying down the surrounding colours. This is also a good time to start resolving your painting more. You can start putting in details and finishing touches, as well as high- and lowlights, in order to make the painting pop. Have fun!



**Lizet Dingemans**

is currently teaching at London Atelier of Representational Art in Clapham, London, as well working from her own studio based in Stockwell. Her works have been acquired by the MEAM Museum in Barcelona, the United Grand Lodge of England in London and have won various awards.

She is available for teaching. For more details see <https://lizetdingemans.com/>



### ▲ FINAL IMAGE

I added in the face. Now is finally a good time to add details



# ADAPTING IN CHALLENGING TIMES

Being able to adapt and respond to the challenges of a crisis such as the Covid-19 pandemic has been critical to the survival of many artists, as **Sarah Edmonds** reports



**Sarah Edmonds**

is the Marketing Manager for Pegasus Art and a freelancer supporting creatives and fine artists. Sarah studied a short course at the Slade School of Fine Art and has a degree from the Chartered Institute of Marketing.  
[www.sarahedmonds-marketing.com](http://www.sarahedmonds-marketing.com)

**D**ecember is often a time of reflection – we have reached the end of the year and are considering new beginnings. And what an enormously challenging year (or two) it has been, like no other we have experienced in our lifetime. As artists, we are potentially more adaptable and conditioned to reinvention than other professions, moving from project to project and willingly accepting change. Even so, the speed at which the Covid-19 crisis unfolded meant that a rapid response was necessary to avoid months of creative stagnation and financial risk. This presented very real challenges for many artists who are fearful of the digital landscape and how to harness it.

My case study, artist and tutor Paul Fowler, threw himself into creating online exhibitions and regular Zoom classes to enable his students to continue their creative journey and for him to survive. 'I had to adapt and relearn digital formats using video, WhatsApp, Zoom and website extensions.'

This new way of working resulted in both positive and negative outcomes. On the downside, the chaos and uncertainty interfered with Paul's usual studio practices, both creatively and in terms of physically accessing his studio space within a shared artist community mill building. A normal routine that includes studio time, thinking time, teaching and painting – one supporting and feeding the other – was thwarted, his natural flow temporarily on hold.

On the upside, the work produced by his online classes was, as he describes, 'stunning, sensitive, humorous and of an

extremely high standard.' So impressed was he by his students' responses that he was inspired to launch an online exhibition with the witty title 'Zoom Boom Art' – a celebration of hundreds of drawings and paintings – the culmination of a year's worth of hard work and observation. The result is both a powerful portfolio of work and a poignant window into the human condition.

So how do you adapt and feed creativity in challenging times? Paul insists that time in the studio 'within a different framework' is essential for creativity and sanity. It's also important to stay well informed about digital platforms and all they can offer you, including social media, social media advertising, e-marketing, selling your work online, designing online courses and much more. Being part of an artist co-operative or community can be a huge support in times of crisis, so keep your options open and consider a studio space alongside others. Equally, making online connections can offer mutual support networks. Keep communicating within your industry and contacts such as marketing specialists, web designers and photographers will be referred and ideas shared.

'We are constantly questioning what we do, how we do it and what our role should be. In a post-Covid world, I need to consider what it is I want to say.'

With the benefit of hindsight and the perspective that these challenging years have presented, your artwork and practice will subtly evolve or profoundly shift. We can use the change as impetus for growth and development. To use a marketing term, being 'agile' and allowing yourself to bend and flex as necessary will prove an invaluable asset as we move into 2022. TIA



## CASE STUDY

Paul Fowler

**Q As a professional artist of more than 30 years, what have been the most challenging times?**

**A** Maintaining an income. The practicality of following your instinct without financial backing seems at the very least irresponsible and at best whimsical. When contracted to galleries, the process in many ways is straightforward, allowing the development of painting with an income, allows for total commitment and sets the pattern for working practice. Over the years the way galleries operate has changed; I have had to adapt and relearn digital formats, and artists and galleries have been affected by the pandemic. When not working with a gallery, income has to come from other work, which has an impact on the time available for the production and administration of my drawings and paintings.

**Q How did you approach the Covid-19 crisis and lockdown?**

**A** We were midway through classes when lockdown hit. We initially responded with videos on WhatsApp. When we realised that live classes were not going to be an option, we reinvented courses on the Zoom platform.

**Q What was the most challenging aspect of teaching on Zoom?**

**A** Very quickly we accepted this was going to run for a long period of time, and not be a short fix. We had to learn how to deliver exciting and engaging tasks that would encourage a response that could be completed by students at home and then shared a week later on Zoom. This required a great deal of work behind the scenes, most importantly the tireless hours of research and preparation required to balance the courses. As a result, the work that started to arrive



► Paul Fowler *FoldingTime*, oil on canvas, 47¼×47¼in (120×120cm)

BELOW RIGHT

Paul Fowler *East Meets West*, oil on canvas, 47¼×47¼in 120×120cm)

was stunning, sensitive, humorous and of an extremely high standard. Encouraged by the quality of all the students' input, we launched the 'Zoom Boom' online exhibition as a celebration. A collection of hundreds of drawings and paintings from over a year's projects and responses resulted in a resounding success.

**Q What advice do you have for other artists about staying creative during challenging times?**

**A** Get a studio! Staying creative, the challenge of making ideas work, the discovery of working through new thinking, the magic when paint works, when colour and form clash with imagination, are physically achieved in our own spaces. In our own studios, no matter how humble or grand. They are our thinking spaces, they exist within a different framework of time and therefore are essential for an artist's practice as well as their sanity.

My working week is always divided into teaching and my painting practice, they feed each other. Ideas generated to support the teaching filter into my work, and my continued studio practice supports the teaching. I work on two or three projects at the same time, so I continually view and re-evaluate my paintings. Paintings take many months to complete, as the images reveal themselves the work frequently changes and develops.

**Q Did your practice change during the pandemic?**

**A** Covid did have an affect. It did interfere with my usual processes. With exhibitions cancelled I have had to recalibrate what I am doing and why. It slowed me down and my response is only just emerging. Adjusting to a post-Covid situation I need to consider what is it I want to say, how I do it, and how it is being received.

All artists re-invent themselves, so it comes as no surprise that Covid will test us all in different ways, constantly questioning what we do and how we do it, and what our role should be. Time to get back to work!



Paul runs both Zoom and physical art classes at Pegasus Art near Stroud on a regular basis. You can purchase courses online at: <https://www.paulfowlerartcourses.co.uk/>  
<https://www.paulfowlerartcourses.co.uk/exhibition>  
<https://www.instagram.com/paulfowlerartcourses.co.uk/>



# the artist 90th Anniversary Front Cover Competition 2021

To celebrate *The Artist's* 90th anniversary year we invited readers to enter our Front Cover Competition, for the opportunity to see the selected work featured on our front cover. We were thrilled to see so many excellent and diverse entries and have pleasure in presenting the winning work on this month's front cover, as well as some of our other highly commended favourites here. Sally Roberts' striking winning front cover painting really stood out, speaking clearly of the times we are currently living through. Thank you to everyone who took part.

## WINNING PAINTING

This month's front cover image



▲ Sally Roberts *Quarantine*, oil, 27½×19½ in (70×50cm).

Sally is an emerging artist who works primarily in oils and is based in Lancashire, England. She holds a BA in Painting from Wimbledon College of Arts. Her work has been shown in the UK and China and she recently exhibited in the Royal Society of Portrait Painters exhibition and the Holly Bush Emerging Woman Painter Prize. She paints portraits, usually of women from the perspective of a female artist, using

## Highly commended

▼ David Wilkey *Miles Away*, oil, 35½×35½ in (90×90cm).

David has been a fulltime artist since retiring, having previously worked in the design and print industry and painting in his spare time. 'My subject is inspired by what's around me – particularly people and the streets of my hometown, Bath. When I walk or travel, I typically take numerous photographs and like to browse through them upon returning home, looking for that unique moment captured. The source picture for this painting was taken on the



journey from south west Wales to Bath. My working process from here is to experiment with it in Photoshop (my sketchbook) and look at various visual possibilities. I then project it onto the canvas and paint an umber underpainting to sort out the tonal values before the final colour version. This picture is in a series I call 'Negative Space' using positive and negative areas to select viewpoints, therefore controlling how the viewer sees and responds to the image. I am now experimenting with a new hybrid approach – mixing two or more disciplines of art in one picture.'

traditional techniques to represent the modern world. She aims to capture the moment before it disappears and wants her art to say 'this is who we are now'. Sally says: 'Quarantine was finished around the time that the first lockdown began. I was considering the complications of domestic life and how being in quarantine adds pressure to this. Three of the figures look out at the audience (at someone or something), while the fourth figure, which is a self-portrait, does not. Empty plates are laid on the table. They are waiting for something to happen. This is a painting of a moment just before the event.

'I was playing with hot and cold colours in this painting. I used a burning orange ground as I like to have a coloured ground to paint on. It is something to work with and against. It adds an element of chance to how the figures will appear. The faces are what is most important to me; I am fascinated by faces. Here the figures show a mixture of anticipation, uncertainty and dread, feelings that many shared at the beginning of lockdown.'



▲ Clare Bowen *Portloe, Cornwall*, oil on board, 12×15 in (30.5×38cm).

Clare studied fine art and illustration at Portsmouth School of Art. She paints *en plein air* and in the studio, and has exhibited with the Royal Institute of Oil Painters and the Royal Society Marine Artists. This painting has a wonderfully strong foreground subject of wooden fishing boats in the harbour. The sparkle behind emphasises the shapes.





▲ **Philip Westcott** *Zoom Meeting*, pen & ink and acrylic, 15½×12in (40×30cm). Philip is a Salford-based artist and has been painting landscapes and cityscapes for over 50 years. 'Like everyone over the last couple of years, I have been affected by the pandemic and have used art to help me relax. As I enjoy capturing local people going about their everyday lives, I have created a portfolio of work representing how people in my local area have responded to the regulations in these difficult times and have tried to show the effects Covid has had on everyone.'

'One of the main changes has been working from home and the use of Zoom meetings to connect with family and colleagues. Unfortunately, these meetings don't always go as planned and several of these instances appear on YouTube etc. These amused me and I decided to collect several of them to depict as one meeting. The images were painted separately, in acrylic and mixed media, and then combined into one painting to portray what would be seen on the screen.'

▼ **Justin Twigg** *Autumn Leaves on the Caldon Canal*, mixed media, 23½×33in (59×84cm).

Justin was a design teacher for over 25 years but recently decided to focus on his artistic development. 'During the last 18 months it has been a great release to be able to continue painting. I would cycle along the Leek arm of the Caldon Canal, taking a camera and sometimes a sketchbook and paints to collect images for my paintings. I used ink almost exclusively at first as it was quick to dry and I loved the stained-glass quality I could get when they were layered.'

'I work with some urgency especially at the start as I like to keep the surface wet so the colours blend and run. I use a wide range of bottled acrylic inks with a diffuser spray to help mix the colours on the surface and keep it wet, sometimes rotating the piece to direct the ink in some way. I let each application dry or use a hot air gun to stop colours running too much. It's also important to leave light areas as I don't like using white and trying to allow the light from the paper to come through. When I'm happy with the overall groundwork I work in detail, again quite quickly using inks and a rigger brush and also adding details or hard lines with Derwent Ink Intense coloured pencils. These layers are sprayed and



reworked until I'm happy. By using repeated layers or glazes I add depth and richness of colour and more texture to the pictures. I'm on that personal journey of trying to find my own ways of doing things.'



▲ **Ian Hargreaves** *You Promised Me a Walk*, oil, 12×8in (30×20cm).

Ian's working process is to paint from reference photos. 'When in Venice I take hundreds of photos over a four-day period. I then have enough material to last me a long time. Sometimes I mix the images up, for example, taking figures out of one scene and placing them in a different setting. The man with the dog in this painting is a reference to modern-day living. I often see mothers pushing prams whilst on their mobiles instead of interacting with the child. The sight of the dog waiting for his master to stop using his smart phone and take him for a walk made me smile.'



▲ **Sam Bailey** *Life in Lockdown*, oil, 20×16in (51×40.5cm).

Sam first began painting in 2018 after graduating from university with a BA honours degree in fine art. 'After experimenting with various techniques and media I finally ventured into using oil paints, attempting to create paintings in which I aimed to capture moments in time. I describe my work as impressionistic with light and colour being two important elements of my practice. In *Life in Lockdown* I wanted to paint a scene that had become familiar to so many people. With the lockdown and isolation that everyone was experiencing I aimed to portray this new way of living through quite a simple composition. The lone figure sits reading whilst the viewer can see through the windows to the empty landscape of a society in lockdown.'



# UK ART SHOPS

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## FIFE

### **J & G Innes Ltd**

107 South Street, St Andrews,  
Fife KY16 9QW

Tel: 01334 472174

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[www.jg-innes.co.uk](http://www.jg-innes.co.uk)

Stockists of: Winsor & Newton,  
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## GLOUCESTERSHIRE

### **Cotswold Art Supplies**

Church Street,  
Stow on the Wold,  
Gloucestershire GL54 1BB

Tel: 01451 830522

Opening times: Monday to  
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[www.cotswoldartsupplies.com](http://www.cotswoldartsupplies.com)

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

### **Pegasus Art Shop**

Griffin Mill, London Road,  
Stroud, Gloucestershire GL5 2AZ

Opening times: Monday to  
Saturday 9am - 5pm

[www.pegasusart.co.uk](http://www.pegasusart.co.uk)

Stockists of: Williamsburg, Rembrandt,  
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Derwent, Daniel Smith, Schmincke,  
Caligo, Da Vinci, Pro Arte, Arches,  
Japanese papers, Hahnemühle,  
Fabriano, Somerset. Canvas and  
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### **Jackson's Art Supplies**

Unit J, The Aquarius Centre  
Edison Close, Waterwells  
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Gloucester GL2 2FN

Tel: 0145 222 6378

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Monday to Friday 9am - 5pm  
[www.jacksonsart.com](http://www.jacksonsart.com)

Jackson's warehouse holds painting,  
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## HAMPSHIRE

### **Perrys Art Suppliers Ltd**

109 East Street, Southampton  
SO14 3HD

Tel: 0238 0339444

Opening times: Monday to  
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### **Lunns Art Store**

13, Christchurch Road,  
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Tel: 01425 480347/473335

Opening Times: Monday 8am -  
1.30pm, Tuesday to Friday  
8am - 5pm, Saturday 8am - 4pm  
[www.lunnsartstore.co.uk](http://www.lunnsartstore.co.uk)

Stockists of Winsor & Newton, Daler-  
Rowney, Sennelier, Daniel Smith,  
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Derwent, Faber-Castell, Posca, Canson,  
Arches, Fabriano, Saunders, Search  
Press, Pro Arte, Jullian Easels, Mabef.

## LONDON

### **Jackson's Art Supplies**

1 Farleigh Place,  
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Opening times: Monday to  
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Tel: 020 7384 3055

Opening times: Monday to  
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## NOTTINGHAMSHIRE

### **Patchings Art Centre**

Oxton Road, Calverton,  
Nottingham NG14 6NU

Tel: 0115 965 3479

Opening times: every day  
9.30am - 5.30pm

[www.patchingsartcentre.co.uk](http://www.patchingsartcentre.co.uk)

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

## SUFFOLK

### **The Art Trading Company**

55 Earsham Street, Bungay

Suffolk NR35 1AF

Tel: 01986 897939

Opening times: Monday to  
Saturday 10am - 5pm

(closed Sunday and Bank  
Holidays)

[www.TheArtTradingCompany.co.uk](http://www.TheArtTradingCompany.co.uk)

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

## NORTH YORKSHIRE

### **The Art Shop Skipton**

Online & instore

22 Newmarket Street, Skipton,  
North Yorkshire BD23 2JB

Tel: 01756 701177

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

[www.theartshopskipton.co.uk](http://www.theartshopskipton.co.uk)

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

### **Artist's Palette**

1 Millgate, Thirsk YO7 1AA

Tel: 01845 574457

Opening times: Monday to  
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230 High Street, Northallerton,  
North Yorkshire DL7 8LU

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Saturday 9.30am - 5pm  
[www.theartshops.co.uk](http://www.theartshops.co.uk)

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

## WALES

### **West of Wales Art Supplies Ltd**

22 Market Street,  
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Pembrokeshire,  
Wales SA61 1NH

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Opening times: Monday to  
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[www.wowartsupplies.co.uk](http://www.wowartsupplies.co.uk)

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West Yorkshire LS29 9DU

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[www.theartshops.co.uk](http://www.theartshops.co.uk)

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# EXHIBITIONS

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

## LONDON

### Bankside Gallery

48 Hopton Street SE1.  
☎ 020 7928 7521  
www.banksidegallery.com  
**International Original Print Exhibition 2021;** November 3 to 14.  
**New Light Prize;** showcasing artistic skill from the North of England, November 17 to 21.  
**Art Inspires Art;** work from Eton College's *Artists in Residence* programme, November 22 to 28.  
**Mini Picture Show 2021;** affordable works on a small scale by members of the RWS and RE, December 3 to January 13, 2022.

### Dulwich Picture Gallery

Gallery Road SE21.  
☎ 020 8693 5254; www.dulwichpicturegallery.org.uk  
**Helen Frankenthaler;** woodcuts, until April 17, 2022.

### Estorick Collection of Modern Italian Art

39a Canonbury Square N1.  
☎ 020 7704 9522;  
www.estorickcollection.com  
**A Still Life: Paul Coldwell in Dialogue with Giorgio Morandi;** until December 19.

### John Martin Gallery

38 Albemarle Street W1.  
☎ 020 7499 1314  
www.jmlondon.com  
**Andrew Gifford: Alone with Trees, Part II;** November 30 to December 12.

### Mall Galleries

The Mall SW1.  
☎ 020 7930 6844  
www.mallgalleries.org.uk  
**Sarah Butterfield: Oceans, Lights and Beyond;** November 2 to 6.  
**The ING Discerning Eye;** annual exhibition of small-scale works by renowned and emerging artists, November 11 to 21.  
**Royal Institute of Oil Painters 2021;** November 24 to December 5 (see page 9).  
**Royal Society of Miniature Painters, Sculptors & Gravers;** 125th anniversary exhibition, November 25 to December 5.

### National Gallery

Trafalgar Square WC2.  
☎ 020 7747 2885  
www.nationalgallery.org.uk  
**Poussin and the Dance;** until January 2, 2022.  
**The Credit Suisse Exhibition Dürer's Journeys: Travels of a Renaissance Artist;** November 20 to February 27, 2022.

### Osborne Studio Gallery

2 Motcomb Street SW1.  
☎ 020 7235 9667;  
www.osg.uk.com  
**Neil Forster: Animal Portraits;** November 2 to 27.  
**Hester Van Wijngaarden and Tom Hiscocks: Bulls, Horses and Elephants;** December 1 to 20.

### Philip Mould Gallery

18-19 Pall Mall SW1.  
☎ 020 7499 6818  
https://philipmould.com  
**Charleston – The Bloomsbury Muse;** focusing on the Bloomsbury Group's rural haven in Sussex, until November 10.

### Royal Academy of Arts

Piccadilly W1.  
☎ 020 7300 8000  
www.royalacademy.org.uk  
**Royal Academy Summer Exhibition;** until January 2, 2022.  
**Late Constable;** exploring the artist's later style, from 1825 to 1837, October 30 to February 13, 2022.

### Tate Britain

Millbank SW1.  
☎ 020 7887 8888  
www.tate.org.uk  
**Hogarth and Europe;** November 3 to March 20, 2022.

### Tate Modern

Bankside SE1.  
☎ 020 7887 8888  
www.tate.org.uk  
**The EY Exhibition: The Making of Rodin;** until November 21.

### The Wallace Collection

Hertford House, Manchester Square W1.  
☎ 020 7563 9500;  
www.wallacecollection.org  
**Frans Hals: The Male Portrait;** until January 30, 2022.

### William Morris Gallery

Lloyd Park, Forest Road, Walthamstow E17.  
☎ 020 8496 4390  
www.wmgallery.org.uk  
**Young Poland;** until January 30, 2022.

## REGIONS

### BATH

#### The Holburne Museum

Great Pulteney Street.  
☎ 01225 388569  
www.holburne.org  
**Thomas Lawrence: Coming of Age;** online exhibition exploring the first 25 years of one of Britain's finest portrait painters, until May 31, 2022.  
**Rossetti's Portraits;** until January 9, 2022.

#### Victoria Art Gallery

Bridge Street.  
☎ 01225 477244  
www.victoriagal.org.uk  
**Bath Society of Artists;** 116th annual exhibition, until November 20.

### CHICHESTER

#### Pallant House Gallery

8-9 North Pallant.  
☎ 01243 774557  
www.pallant.org.uk  
**Masterpieces in Miniature:**

### The 2021 Model Art

**Gallery;** featuring original miniature artworks from over 30 leading contemporary British artists, until spring 2022.

### COMPTON VERNEY

#### Compton Verney

Warwickshire.  
☎ 01926 645500  
www.comptonverney.org.uk  
**John Nash: The Landscape of Love and Solace;** the most comprehensive survey of his work in over 50 years, until January 2, 2022.

### FIRLE

#### Charleston

East Sussex.  
☎ 01323 811626  
www.charleston.org.uk  
**Duncan Grant: 1920;** a recreation of Grant's first solo exhibition from 1920, featuring over 30 landscapes, still lifes and portraits, until March 13, 2022.

### GUILDFORD

#### Watts Gallery

Down Lane, Compton.  
☎ 01483 810235  
www.wattsgallery.org.uk  
**Uncommon Power: Lucy and Catherine Madox**

**Brown;** exploring the life, art and feminist legacies of these two significant artists, until February 20, 2022.

### KINGSBRIDGE

#### Harbour House

The Promenade.  
☎ 01548 854708  
www.harbourhouse.org.uk  
**The Art of Synergy;** six artists from the Kernow Creative Partnership show paintings, printmaking and sculpture, November 2 to 14.  
**Out of the Box;** November 16 to 28.

### MILTON KEYNES

#### MK Gallery

900 Midsummer Boulevard,  
☎ 01908 676900;  
www.mkgallery.org  
**Laura Knight: A Panoramic View;** until February 20, 2022 (see pages 12 and 13).

### NEWCASTLE UPON TYNE

#### Gallagher & Turner

30 St Mary's Place.  
☎ 0191261 4465; www.gallagherandturner.co.uk  
**Voyages;** watercolours by Peter Quinn, until November 20.

## ART SOCIETIES

#### Ambleside and District Art Society

Online exhibition at  
www.amblesideartsociety.co.uk  
from November 15 to December 15.

#### Canterbury Society of Art

Annual exhibition at the Horsebridge Arts & Community Centre, Whitstable, from November 17 to 30;  
www.canterburysocietyofart.org.uk

#### Dorking Group of Artists

Exhibition at Denbies Wine Estate, London Road, Dorking, Surrey RH5 6AA, from November 1 to 6, 10am to 5pm daily; www.dga.org.uk

#### Epsom and Ewell Art Group

Christmas exhibition at Bourne Hall, Spring Street, Ewell KY17 1UF, from December 13 to 18, 9.30am to 5pm daily;  
www.epsomandewellartgroup.com

#### Highgate Watercolour Group

Annual exhibition at Lauderdale House, Highgate Hill N6 5HG, until November 15, 12 noon to 4pm daily. Telephone 020 8348 8716 before visiting;  
www.highgatewatercolour.org.uk

#### Little Gaddesden Art Club

One-day exhibition at Little Gaddesden Village Hall, Church Road, on Saturday November 13, 10.30am to 4pm.

#### North Weald Art Group

Annual exhibition at Denbies Art Gallery, London Road, Dorking RH5 6AA, from November 16 to 28, 10am to 4pm daily;  
www.northwealdartgroup.org.uk

#### Worple Art Group

Winter exhibition at St Mark's Church, St Mark's Place, Wimbledon SW19 7ND on November 26, 2 to 8pm; and November 27, 10am to 5.30pm, (see page 10);  
www.worplegroup.co.uk





▲ Peter Quinn *Rue Rambuteau, Paris*, 2020, watercolour, 10¾×14¾in (27.5×37.5cm) from his solo exhibition, *Voyages*, at Gallagher & Turner, Newcastle upon Tyne, until November 20

## Laing Art Gallery

New Bridge Street.  
☎ 0191 278 1611  
[www.laingartgallery.org.uk](http://www.laingartgallery.org.uk)  
**WOW: Women Only Works on Paper**; until December 4.  
**New Perspectives: Outside In**; work by the Laing Art Gallery's young people's group L-INK, until May 1, 2022.  
**Portrait of an Artist**; exploring 20th century British portraiture, including work by Sir William Orpen, Ralph Hedley, Hilda Carline, Evelyn Dunbar, Winifred Knights, William Roberts and Gilbert Spencer, until February 26, 2022.

## OXFORD

### Sarah Wiseman Gallery

40-41 South Parade, Summertown.  
☎ 01865 515123  
[www.wisegal.com](http://www.wisegal.com)  
**Wild Tracks**; new paintings by Jim Whitty, until November 6.

## PENZANCE

### Penlee House Gallery

Morab Road.  
☎ 01736 363625

[www.penleehouse.org.uk](http://www.penleehouse.org.uk)  
**Discovering Anchor Studio: An Artist's Haven in Newlyn**; featuring paintings by artists associated with Anchor Studio in Newlyn, the exhibition explores the history of the studio and its recent restoration, until January 8, 2022.

## SHEFFIELD

### Millennium Gallery

48 Arundel Square.  
☎ 0114 278 2600;  
[www.museums-sheffield.org.uk](http://www.museums-sheffield.org.uk)  
**Beyond Bloomsbury: Life, Love and Legacy**; exploring the lives and works of the Bloomsbury Group of writers, artists and thinkers through works mainly drawn from the National Portrait Gallery's collection, November 25 to February 13, 2022.

## STOW ON THE WOLD

### Fosse Gallery

The Manor House, The Square.  
☎ 01451 831319;

[www.fossegallery.com](http://www.fossegallery.com)  
**Annabel Playfair: New Paintings**; October 31 to November 20.  
**Christmas Exhibition**; featuring work by Fosse Gallery artists, November 28 to January 1, 2022.

## WOKING

### The Lightbox

Chobham Road.  
☎ 01483 737800  
[www.thelightbox.org.uk](http://www.thelightbox.org.uk)  
**Lines of Beauty: Master Drawings from Chatsworth**; until December 5.  
**Bridget Riley: Pleasures of Sight**; December 18 to April 10, 2022.

## IRELAND

## DUBLIN

### National Gallery of Ireland

Merrion Square.  
☎ +353 1 661 5133  
[www.nationalgallery.ie](http://www.nationalgallery.ie)  
**Jack B. Yeats: Painting & Memory**; until February 6, 2022.

## Zurich Portrait Prize 2021;

shortlisted works including work from the Zurich Young Portrait Prize, November 13 to April 3, 2022.

## SCOTLAND

## EDINBURGH

### Scottish National Gallery of Modern Art (Modern One)

75 Belford Road.  
☎ 0131 624 6200  
[www.nationalgalleries.org](http://www.nationalgalleries.org)  
**New Arrivals: From Salvador Dali to Jenny Saville**; opens November 28.

### Scottish National Portrait Gallery

1 Queen Street.  
☎ 0131 624 6200  
[www.nationalgalleries.org](http://www.nationalgalleries.org)  
**Alison Watt: A Portrait Without a Likeness**; new work by leading portrait painter, Alison Watt, inspired by the 18th century portrait artist, Allan Ramsay, until January 9, 2022.  
**The Modern Portrait**; modern portraits from the national collection, until November 30.

## PERTH

### The Barn Gallery

The Bield at Blackruthven, Tibbermore.  
☎ 01738 582238  
**Water Ways**; featuring work by the group Fusation, November 13 to 28, 10am to 4pm daily.

## WALES

## CARDIFF

### National Museum

Cathays Park.  
☎ 0300 111 2333  
[www.museum.wales](http://www.museum.wales)  
**The Rules of Art?**; bringing together 500 years of art including painting, drawing, sculpture, photography, film and ceramics, until April 16, 2023.

### Check before you visit

We advise that you check all exhibition details before making journeys as exhibition schedules are subject to change at short notice.



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# OPPORTUNITIES & COMPETITIONS

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

## Sending-in days

### Derwent Art Prize

**Details:** The Derwent Art Prize is a bi-annual competition, which will take place in 2022, showcasing the best 2D and 3D artworks created in pencil or coloured pencil, water-soluble pencil, pastel, graphite or charcoal. An exhibition of selected work will go on show at gallery@oxo, London, from February 24 to March 6.

**When:** Deadline: January 4, 2022.

**Contact:**  
[www.derwent-artprize.com](http://www.derwent-artprize.com)

### The Football Art Prize

**Details:** The Football Art Prize is a new open call opportunity for artists, organised by Touchstones Rochdale, supported by Arts Council England, to celebrate art and football, coinciding with the 2022 World Cup. Artists over the age of 18 working in all two-dimensional media including photography and moving image, will be eligible. The prize will give an opportunity for artists to showcase their work in a regional touring exhibition opening at Touchstones Rochdale in March 2022 and touring to Sheffield and Sunderland. Entries will be invited online and a virtual gallery showcasing all shortlisted works will run alongside the actual exhibition. A £5,000 first prize is offered.

**When:** The deadline is November 19.

**Contact:** <https://footballartprize.artopps.co.uk/>

### The John Byrne Award

**Details:** Established in 2012 The John Byrne Award is a creative competition, open to anyone over 16 years old living or studying in Scotland. Work can be entered in all disciplines on any theme or topic. The competition is quarterly, with a year-round exhibition and the chance to win a cash prize of £500. Work can be submitted in any creative discipline, but entries must include a piece of creative work on a chosen theme.

**When:** This is a quarterly competition so entries can be made at any time throughout the year.

**Contact:** Apply online at <https://www.johnbyrneaward.org.uk/enter-now/>

### The Pastel Society

**Details:** The Pastel Society seeks the best in contemporary dry media, combining traditional skills with creative originality for their annual exhibition. The society accepts pastels, oil pastels, charcoal, pencil, Conté, sanguine or any dry media. Artists are invited to submit work for exhibition alongside members of the Pastel Society at their 123rd annual exhibition at the Mall Galleries, London SW1, from February 16 to 26, 2022. There are more than 15 prizes and awards on offer, many especially for non-member artists.

**When:** All work must be submitted online. Open for submissions now; closing at 12 noon on Friday December 3.

**Contact:** For full details and to enter the 2022 exhibition, go to <https://mallgalleries.oess1.uk/>

### Royal Society of British Artists

**Details:** The Royal Society of British Artists invites painters, sculptors and printmakers to submit their work for consideration to be shown in the society's annual exhibition in 2022. As well as skill and draughtsmanship, they will be looking for originality and creativity. The exhibition offers several prizes and awards, worth over £5,000. Selected work will be exhibited at the Mall Galleries, London, from March 3 to 12, 2022.

**When:** All work must be submitted online. Open for submissions now; closing at 12 noon on Friday December 10.

**Contact:** Full details and to enter the 2022 exhibition, go to <https://mallgalleries.oess1.uk/>

### Sky Arts Portrait Artist of the Year

**Details:** Entries are now invited to the 2022 Sky Arts Portrait Artist of the Year, Series 9. Artists enter with a self-portrait created within the past five years. They are selected on merit by the panel of judges and proceed to the televised competition heats where they are given four hours to paint a surprise celebrity sitter. Filming takes place at Battersea Arts Centre in March 2022. Full details on how to take the best photograph of your self-portrait are available on the Sky Arts website.



▲ **Andrea Tyrimos Sui**, oil paint on steel, 10×10in (25.5×25.5cm), winner of the 2020 ING Purchase Prize. Entries have now been selected for the 2021 *ING Discerning Eye* exhibition, which takes place at the Mall Galleries, London, from November 11 to 21. This annual show of small-scale works is selected by a panel of six prominent art world figures – two artists, two collectors and two critics. To find out more about the *ING Discerning Eye* exhibition and how to enter next year, go to [www.discerningeye.org](http://www.discerningeye.org)

**When:** Open now for entries, with a closing date of February 11, 2022, at 12 noon.

**Contact:** Enter online at <https://www.skyartsartistoftheyear.tv/portrait/>

### Upton Country Park Open 2021

**Details:** The Gallery Upstairs at Upton Country Park is inviting artists within a 15-mile radius of Poole in Dorset to enter the Upton Country Park Open 2021. This year the theme of the exhibition is 'Wild'. Entries are invited in any medium, including painting, drawing, sculpture, handcrafted prints, digital and textile art, but not photography and video. There is a non-returnable fee of £5 per piece entered. Selection will be made digitally. The exhibition will go on show at The Gallery Upstairs, from December 3 to 21.

**When:** Closing for entries on November 20.

**Contact:** Full details and to enter go to [www.pedas.org.uk](http://www.pedas.org.uk) or [www.thegalleryupstairs.org.uk](http://www.thegalleryupstairs.org.uk)

### Visual Art Open 2022

**Details:** The Visual Art Open competition is a not-for-profit event open to both amateur and professional artists based in the UK and internationally. The aim is to give artists a platform to develop their passion and career in the arts sector. There are five categories to apply to: Painting; Mixed Media and Printmaking; Illustration and Drawing; Sculpture; Photography and Digital Art; and Young Artists (aged between 16 and 24).

**When:** The 2022 competition will be open for entries shortly.

**Contact:** Apply online at [www.visualartopen.com](http://www.visualartopen.com)



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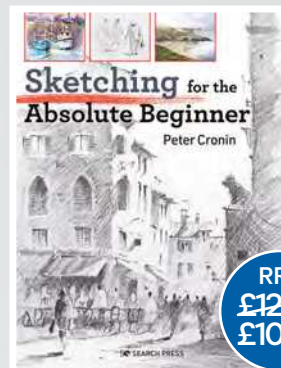
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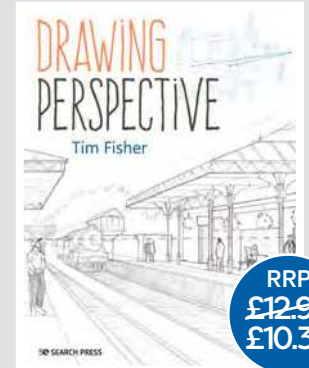
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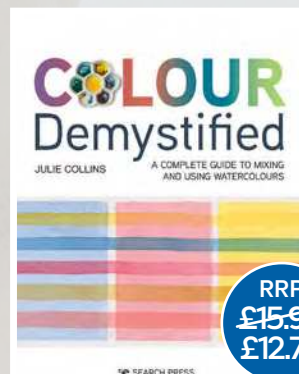
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## The Art of Angela Gaughan

Angela Gaughan is a fantastic wildlife artist.

I can say this with confidence because the reproduction in this large format book is supremely good. Angela works in acrylics and achieves levels of detail you'll find it hard to believe possible. Not only does she – when necessary – manage to depict individual hairs, but you can see them here, along with the brushstrokes she uses to create them.

This is hyperrealism and, if that's your preference, this is a book to dive into with relish. There is an excellent balance between it being a showcase, which the work demands, an analysis of style and straightforward instruction. The level at which Angela works would never suggest a beginner's guide and this is much more of a masterclass. Demonstrations are few and assume a considerable amount of basic knowledge and experience. An advanced worker will never feel that they're being over-bothered with elementary details.

**Search Press £19.99, 144 pages (H/B)**  
**ISBN 9781782217985**

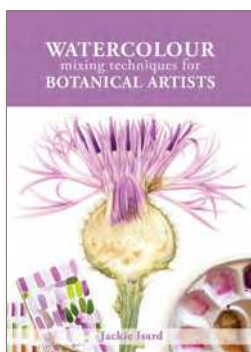


## Watercolour Mixing Techniques for Botanical Artists

Jackie Isard

Books on flower painting abound, but this is the first one I've seen that concentrates quite so specifically on the use of colour. The title suggests that it might be another encyclopaedia

of tonal swatches, but this is far from the truth. In a relatively short space, Jackie Isard (a fellow of the Society of Botanical Artists), covers mixing but also use, application and aesthetics in a way that's both readable and comprehensible. She even manages to condense colour theory into something that doesn't sound like a physics textbook.



This isn't just a book about using colour, but also understanding it, and Jackie's explanations are admirably thorough, yet also clear and concise at the same time. She explains mixing, of course, but also layering, blending and detail work in a book that's practical to its core. However many botanical books you have, this is one to add to your library.

**Crowood £12.99, 112 pages (P/B)**  
**ISBN 9781785008283**

## Islamic Art Meets British Flowers

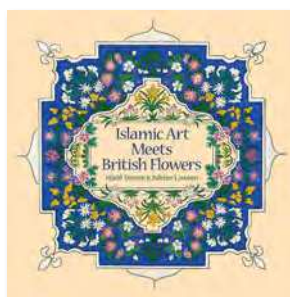
Hadil Tamim and Adrian Lawson

This provides a delightfully different perspective on flower painting. Of Palestinian heritage and born in a Syrian refugee

camp, Hadil Tamim has lived in Reading for the last two decades. If you wanted a background that mirrors the symbiosis of her art, she has it. In the resulting paintings, it is honestly hard to tell where one tradition ends and the other begins, so perfect is the way they intermingle.

This is not an instructional book as such, but Hadil includes plenty of information that shows you how her images are built up, including a concise but thorough description of her working methods and plenty of sketchbook pages that show patterns being built up. Particularly intriguing is the way she uses British architectural shapes to create Islamic cartouches. Adrian Lawson provides a botanical commentary that is a further celebration of the countryside and adds to the charm of the book.

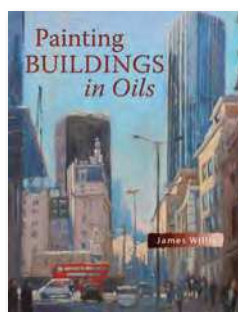
**Two Rivers Press £15.99, 56 pages (P/B)**  
**ISBN 9781909747609**



## Painting Buildings in Oils

James Willis

Books on oil painting are relatively thin on the ground and subject-specific ones even more so. This, therefore,



would be welcome even if it were not as good as it undoubtedly is. As is the way with Crowood, there is plenty to read, providing discussion of choice of subject, composition and working methods. This is complemented by a generous number of illustrations and demonstrations, for which extended captions provide the information you require and expect. Building types range from ancient to modern and vernacular to architectural. James also works in a variety of styles from loose to tight and it is instructive to see how he suits this to his subject matter. Broader vistas tend to the more atmospheric, while individual buildings are captured in often quite precise detail. This is a very thorough guide that provides all the information you could want and should satisfy the most demanding reader.

**Crowood Press £18.99, 176 pages (P/B)**  
**ISBN 9781785008405**

## Taming Wildlife with Pastel Pencils

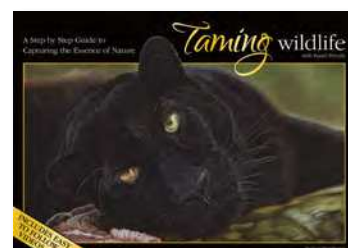
Lucy Swinburne

This guide to painting wildlife will simply take your breath away. Using pencils is understandable because of the opportunity for working with fine detail. Pastel ones add a further dimension and, although Lucy discusses their care and use, it is perhaps a shame that she doesn't tell us why she has chosen them. Her work, however, speaks eloquently for their abilities and the quality of the reproduction is superb.

The book's tour de force is undoubtedly the demonstration of a black leopard. The amount of detail captured is almost unbelievable, but Lucy's clear explanations and stage illustrations will give you a good idea of how to proceed. As well as complete animals, which include a wolf, a chimpanzee, a lion and a panda, there are smaller exercises that concentrate on eyes, ears or paws, offering further variety. Very helpfully, Lucy has also added videos that are available through her website.

**Lucy Swinburne £22.95, 159 pages (P/B)**  
**ISBN 9781527282452**

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*Please turn to page 34 and see our products in the feature by Lisa Timmerman*

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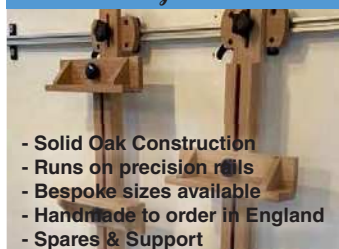
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# PaintersOnline editor's choice

Meet this month's editor's choice winner from our PaintersOnline gallery



▲ Dympna Marshall *Serenity*, oil on canvas, 22×30in (56×76cm)

Dympna Marshall's *Serenity* (above) won the Vic Felstead Award for Best in Show at the 2019 Western Australian Society of Arts annual exhibition in Fremantle. 'The painting is from a photograph my daughter-in-law took while on holiday in North West Cape, Exmouth, WA' writes Dympna.

'I began with an underpainting in one dark colour so I had a map to follow. Once dry, I started at the top with the darkest blue and worked down to the horizon. Next, I painted all the dark areas in the clouds and foreground

mud before going back to the clouds, painting all intermediate tones wet into wet. I worked on the reflections in the water the same way. Between each painting session I waited three days for the paint to dry and then sprayed it with retouch varnish to prevent cracking. I use just three primary colours plus black and white, which saves me running out and buying new colours all the time. It has taken me a long time to learn to mix colours, but eventually it happens. I use A5 Medium to change colours on my brushes while working. I never use mineral turps or linseed oil

when painting or cleaning my palette or brushes. Baby oil and soap and water is all I need.'

This year Dympna won an award for her painting, *Jurien Bay Marine Park*, which you can find in her gallery at PaintersOnline. She has three galleries in Pinterest for Oil, Watercolour and Sketching. She is currently hoping to find a gallery in Perth to hold another solo exhibition. TA

To upload your own images to our online gallery, with an opportunity of being selected as the editor's choice, visit

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*Ready Steady Pop* by Trevor Goodwin

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