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# Welcome from the publisher

It is with great pleasure that we introduce issue 5 of **StartArt**, eagerly awaited by readers of our first four issues, to which the feedback has been overwhelming. We are heartened to learn how helpful you have found the publication for getting you started in drawing and painting in all media. Those of you who already have the first issues will be well on your way to becoming confident and proficient amateur painters, and committed participants in a lifelong hobby that is both absorbing, and fun!

A warm welcome, too, to those of you for whom **StartArt5** is your first step into the world of drawing and painting – our aim is to guide and inspire you, and to simplify the practise to make drawing and painting accessible, and to enable you to produce work that will be admired by your family and friends. Throughout these pages you will find lots of help, advice and guidance by especially selected top tutors from around the world, all of whom are experienced in teaching complete beginners.

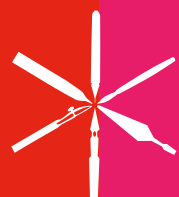
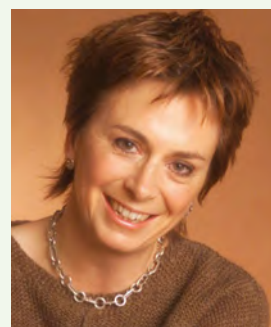
We encourage readers to use **StartArt** as you might do a cookery recipe book, by gathering together the materials listed at the start of each

feature, then practising the various techniques and exercises suggested, before following the step-by-step demonstrations, and taking note of the useful explanations and tips throughout. Complete beginners are invited to work through the publication in the logical sequence of the features as they appear: practise the drawing exercises first to establish your confidence, then try some easy painting techniques, before working through the various demonstrations right up to the final, complete compositions in acrylics at the end of the issue. By the time you have completed the last demonstration you will have learnt that, with a little thoughtful help, advice and encouragement from the right tutors, everyone can learn to draw and paint!

Enjoy!



Sally Bulgin



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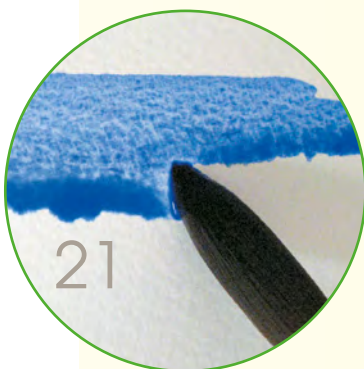
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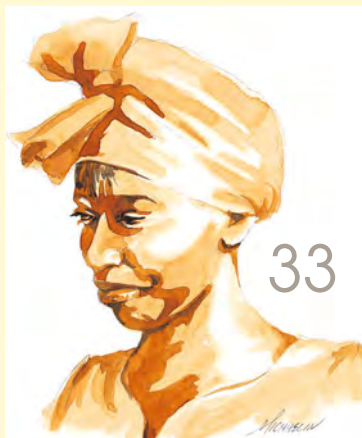
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# tents

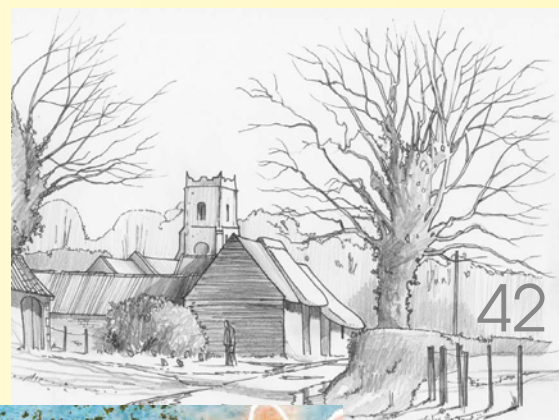


## 36 Roses in watercolour

**Wendy Tait** provides you with an outline of this attractive flower and shows you how to paint it step-by-step

## 42 Draw and paint a street scene

Follow **Tim Fisher**'s demonstration using water-soluble pastels to create a sunny rural village composition



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**Fiona Pearl** explains how to use this versatile medium to make simple and fun greetings cards for family and friends



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Acrylics are ideal for beginners, says **Soraya French**, who describes what you will need and how to make a start

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**Soraya French** shows how to paint in acrylics, oil-painting style, and takes you step-by-step through the stages of painting a typical summer landscape scene



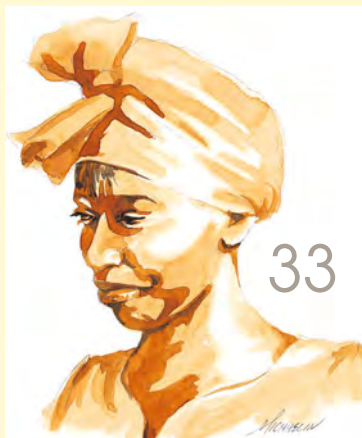
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Special offers on selected art instruction books for the beginner from Search Press





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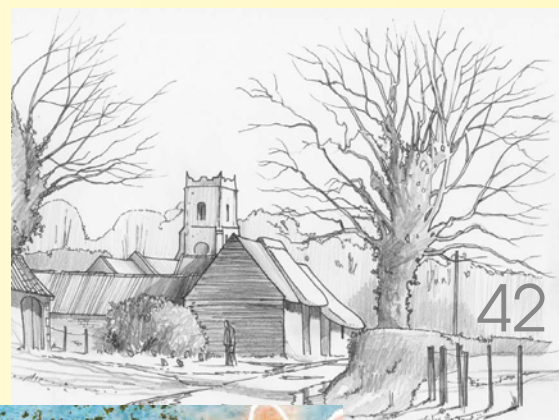


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# Meet the tutors



## Julie Angel

trained as an artist, completing a BA honours degree and a postgraduate diploma in Fine Art before completing a PGCE in Art and Design and a Masters degree in Education. Her passion is for teaching drawing skills and all aspects of art to students of all ages and ability. She currently teaches workshops in East Sussex



## Tim Fisher

became a professional artist in 2000 and runs art courses and painting holidays throughout the UK and Europe. His first solo exhibition was held at the Barbican, London, in 2006. Tim is a regular contributor to **Leisure Painter**, the monthly learn-to-paint magazine



## Soraya French

was born in Tehran and came to England in 1977. She is a fulltime artist/tutor and a member of the Society of Floral Painters. She works in all media and is available to demonstrate to art groups and societies; she also runs workshops and contributes regularly to **The Artist**, the monthly practical magazine for artists. Soraya's book, *30-Minute Acrylics*, is published by Collins. For more information visit [www.sorayafrench.com](http://www.sorayafrench.com)



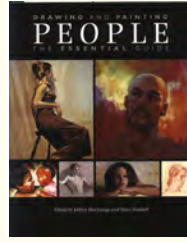
## Cathy Johnson

has been drawing and painting all her life. She has written 30 books and is a contributing editor to an American art magazine. She lives in Missouri with her many cats and enjoys travelling to the rest of the world



## Ruth Glenn Little

is a self-taught artist from north western Nebraska who teaches drawing and watercolour. Sharing her art with others has taken her all over the world – to Indonesia, Australia, New Zealand, Guam, Hawaii and the island of Yap in the Federated States of Micronesia. Ruth can be contacted via her website at [www.ruthglennlittle.com](http://www.ruthglennlittle.com)



## Michaelin Otis

teaches workshops worldwide. She has illustrated three children's books and written articles for leading art publications. She is also the author of *Watercolor for the Fun of It: Painting People* (North Light Books). Her portraits have appeared on CD and magazine covers. Her work can also be seen at [www.avalonartsgallery.com](http://www.avalonartsgallery.com). She can be contacted at [michaelin@avalonartsgallery.com](mailto:michaelin@avalonartsgallery.com)



## Rick and Carrie Parks

teach art classes throughout the US, winning national awards for their instruction. They are both forensic artists who have worked on major national and international cases. Carrie is a signature member of the Idaho Watercolor Society and has won numerous awards for her paintings. You can see more of their work at [www.stuartparks.com](http://www.stuartparks.com). Contact them at [rick@stuartparks.com](mailto:rick@stuartparks.com) or [carrie@stuartparks.com](mailto:carrie@stuartparks.com)



## Fiona Pearl

is a professional artist and tutor who trained originally at the Flemish Academy of Fine Art in Leuven, Belgium, specialising in watercolour and drawing. She teaches art to adults in courses and workshops throughout the UK, covering a wide variety of media and subject matter. She is a regular contributor to **Leisure Painter**, the monthly learn-to-paint magazine. Fiona's book *30-Minute Watercolours* is published by Collins. For more information visit [www.fionapearl.com](http://www.fionapearl.com)



## Wendy Tait

lives in Derbyshire and studied at the Joseph Wright School of Art. She produces designs for greetings cards and has also written articles and produced illustrations for specialist art magazines, including **Leisure Painter**. She has also produced a series of flower paintings for postage stamps, commissioned by the Jersey Government



To purchase past issues of **Start Art** go to [www.painters-online.co.uk](http://www.painters-online.co.uk),

the website for **Start Art**, **The Artist** and **Leisure Painter** magazines, where you can also join our online community for artists, see what other artists are doing, engage with other enthusiasts in our lively forum, and use our searchable database to find an art club to join in your area, or a tutor for some art classes.



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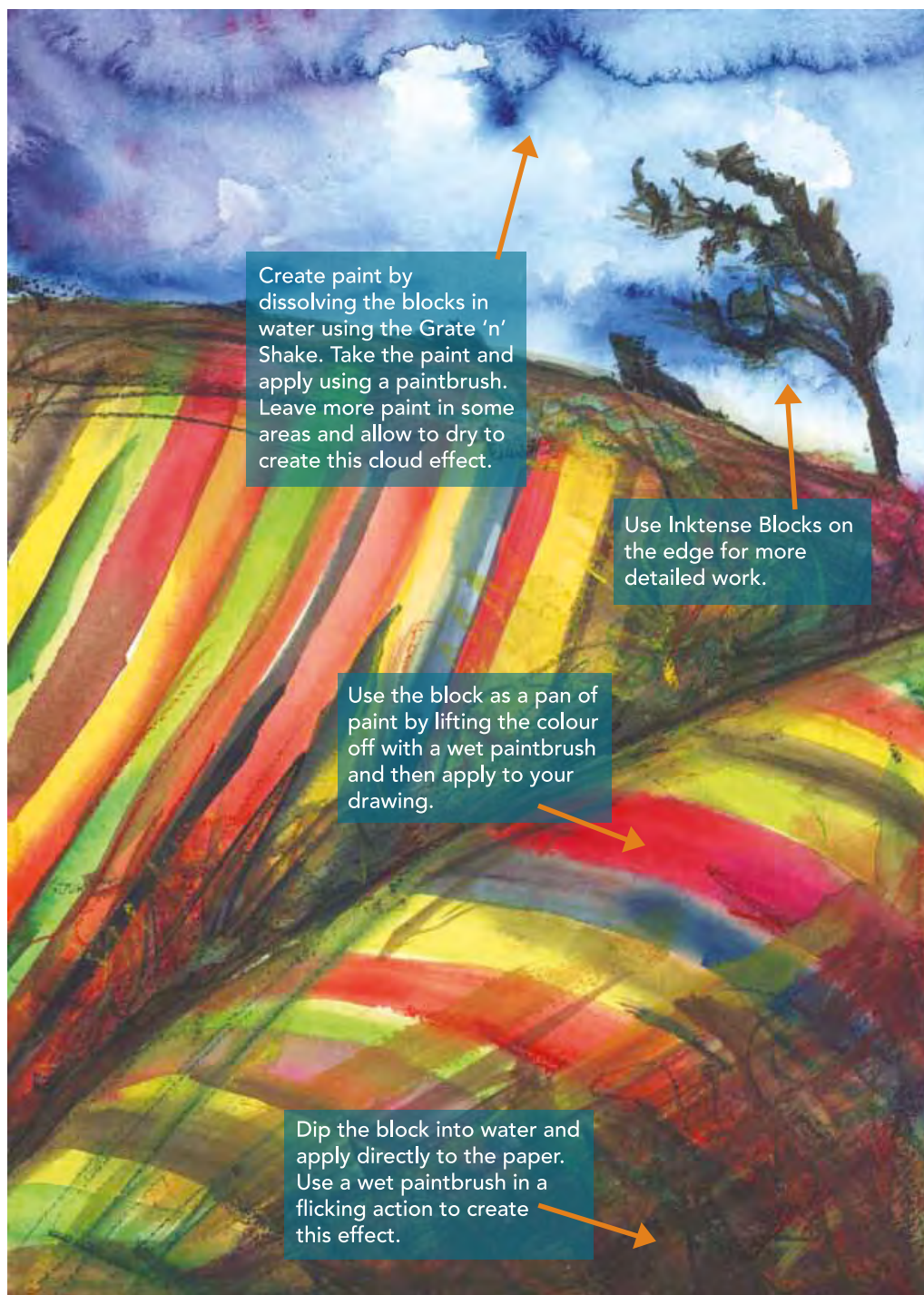


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# Discover Value

**Ruth Glenn Little** introduces some easy exercises for beginners – all you will need is a pencil!

**V**alue is the relative lightness or darkness of a shade and is used to establish volume, dimension and even texture in a drawing. The ability to identify value changes and create them in your drawings is one of the most important drawing skills. The use of value in a drawing describes the effects of light and shadow. Light and shadow communicate the volume, dimension,

depth and surface texture of an object; therefore value communicates those elements in an image.

A value scale shows the progression from black to white (below). You can achieve value changes with a single pencil or a combination of tools. Pencils, graphite sticks and charcoal sticks are produced in degrees from hard to soft. Harder grades produce lighter values.

They also are less likely to blend or smear, but they will scar and dent paper if you apply too much pressure. Softer grades create darker values with less pressure but do not penetrate the tooth (hills and valleys) of the paper as well as harder grades. Blending the softer-grade strokes fills the paper tooth for smooth transitions. Softer grades smear more easily and are more difficult to erase than hard grades.

Value scale



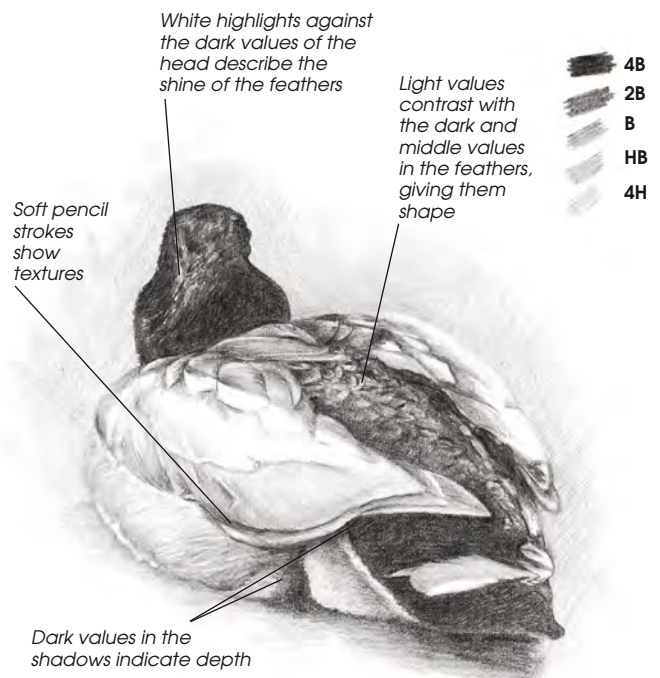
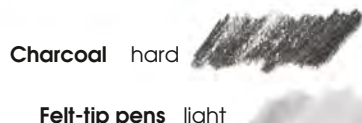
## Experiment with value

Lots of variables affect the values you'll be able to achieve. The type of medium (pencils or charcoal) you use, the grade (hardness or softness), and the density and pressure of application determine what you'll get. Chart your medium and pencil grades using light, medium and heavy pressure. Keep in mind that different paper surfaces produce different results as well

## Value describes your drawing subject

Value contrast develops volume. Without values this image would be only a flat outline. I used a 4H pencil to define the initial shapes, followed by an HB pencil to add preliminary shapes of shadows and to initiate the layers of feathers and texture. Value contrasts enhance the projecting shapes while preserving the light areas in the drawing. Remember, the shapes in the front of your drawing gain depth when you pay attention to shapes in the back

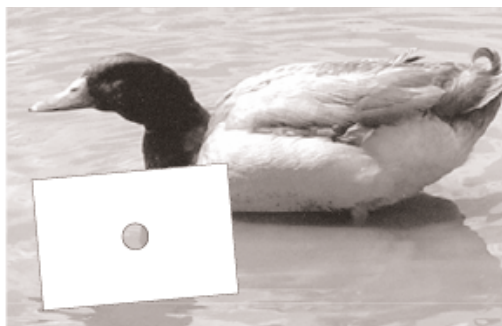
## Drawing pencils





## Compare values against white

Values and value changes are easier to see when they're isolated against a white background. Punch a hole in a piece of heavy white paper. Look through the hole at each portion of your drawing subject. The value differences will be much clearer.



## Draw now!

- 1 Create a value scale from white to black with eight values in between using pencils.
- 2 Choose a different drawing tool and create another value scale. It doesn't matter which drawing tool you choose. The goal is to become comfortable with creating value — no matter what the medium.
- 3 Add detail to an old contour drawing using three to five of the values on one your value scales.

## CREATE BASIC SHAPES WITH VOLUME

There are three basic shapes: circles, squares and triangles. Cylinders, domes, cones, cubes, rectangles and other three-dimensional shapes are forms of the basic shapes. Almost anything that you wish to draw can be broken down into these.

Adding dimensional lines and values in relation to a light source establishes volume. Gradually changing values from light to dark indicates the progression from highlight to shadow and defines volume and dimension.



### Three basic shapes

The square, circle and triangle are the basis for almost anything you'd wish to draw

## Value changes create volume

A circle, a square and a triangle become a sphere, a cube and a pyramid as light and shadow are used to define volume and dimension. Graded changes in value create volume



## What shapes do you see?

Look for the basic shapes in the bowl of vegetables and the tureen. The tomatoes are spheres. The eggplant is basically a cone, and the tureen is rather like a large cylinder. Recognising the basic shapes in everyday objects will help you draw them



## Draw now!

- 1 Draw a cube, cone or cylinder by combining basic shapes.
- 2 Choose three to five values from the value scales you created (see page 10).
- 3 Match the values in your value scale to your image to create volume.

## IDENTIFY AND USE VALUE

You have learnt the basics of value by practising ten-step value scales. As you become more aware of value and better able to capture it with graphite, you'll find there is no limit to what you can draw. You must first train your eyes to recognise values and then train your hand to replicate them with the pencil.

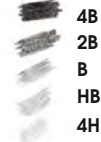
One of the best ways to practise this is with simple value patterns. A three-step value plan — a plan with a light value, a middle value and a dark value — is best to start with. The lightest areas define the highlights, the darkest areas define the shadows, while the middle value develops volume as it bridges the highlight and shadow areas. This limited value scale is so simple, you'll gain confidence as you see the results immediately.



Five-step value plan



.5mm mechanical pencils



### Identify values in the five-step value plan

A five-step value plan provides a wider, more realistic result as values are established. Match the values in the duck to the values in the five-step value plan (above).

## Exercise: Practise simple value drawings

Reference photograph



Value plan



### Start with blind contour drawings

The first blind contour drawing is often the best (draw the outline of your subject with your eyes closed). Once you look at your first drawing, you naturally try to control your lines in the next one rather than just drawing what you see

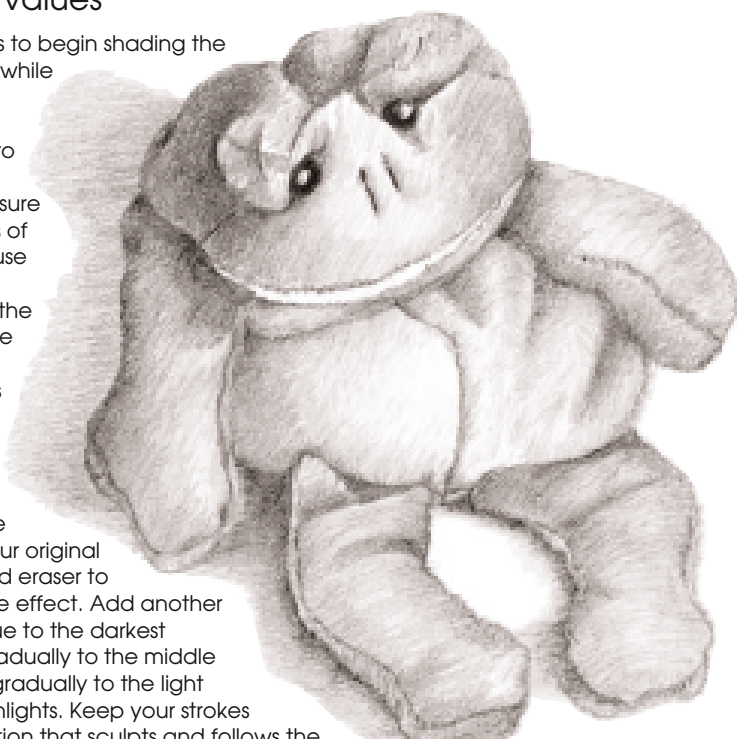
### Identify light and shadow with dimensional lines

Once you've chosen a blind contour drawing to work with, add dimensional lines and indicate where you'll place your values for shading and volume. Look back at your subject often. Notice the shadows and highlights. Indicate their placement in your drawing



## Use the three-step value scale to fill in values

Use rhythmic strokes to begin shading the contour of the frog while preserving the highlights. You can use a single pencil to create the value gradation with pressure control and a series of layers. Or you can use pencils of different grades to establish the three values. Use the middle value to define the shadows or darker shapes. As you begin to shade the image, incorporate the contour line into the shading. Lighten your original lines with a kneaded eraser to eliminate the outline effect. Add another layer of middle value to the darkest shadows. Shade gradually to the middle value, then soften gradually to the light value to define highlights. Keep your strokes flowing in the direction that sculpts and follows the basic shape of your subject



### Draw now!

- 1 Make your own three- and five-step value plans based on the plans here.
- 2 Create two detailed contour drawings of a simple object in your house.
- 3 Making sure to look at your subject often, fill in the values on one of the contour drawings using only the values in your three-step value plan. Then fill in the values on your second detailed drawing using your five-step value plan.

## BLEND FOR VALUE

You can achieve value gradation by using shading rhythm and by using blending tools. Blending creates a value transition that is embedded into the tooth of the paper, creating a softer and smoother effect. Lifting removes value from your drawing surface, lightening it. The grade of graphite you use determines the blending quality; softer grades blend more easily than harder grades.

Here's a quick review of the tools required:

- **Stumps** come in a variety of sizes to fit

in any area. Use one end for darker values and the other for lighter values.

- **Tortillions** are less expensive and more disposable than stumps. Keep several on hand and use a separate one for each value.

- **Brushes** are useful for tight spots, places where you want to accent texture and for when you want to soften contour lines. Use flat brushes sideways for narrow blending strokes, or use them flat for wider blending strokes.

- **Chamois** are sometimes faster than other blending tools. With a small piece wrapped over the tip of your finger, pencil

or stick you can get a nice, even layer of value and provide a great base for creating texture.

- **Kneaded erasers** have unlimited use when blending. Use them to remove unwanted lines, lift graphite for lighter values, reclaim your highlights and create textures. Keep your kneaded eraser workable, soft and clean by stretching and folding it often.

As a backup to the blending tools you'll find at most art stores, many household items are handy for blending. Try cotton swabs, tissues, paper towels, old cloth or small pieces of paper.

## Using blending tools to boost your realistic drawing skills

Adding blending techniques to your arsenal of drawing skills opens the door to realistic drawing. I created much of this drawing with a blending stump.

I used one end of a stump to blend the dark values at the top of the turnip. I used the clean end to blend the lighter values from the edge of the darks and down the right side. Using only the graphite remaining on the light tip, I added the value along the left edge from the top to the root. For the shadows I used a 4B pencil, then softly blended toward the edges with the stump's dark tip. Then with my kneaded eraser, I softened and lightened edges and cleaned up smudges



**A** Use the brush side-ways to blend.



**B** Use circular motion blending.



**C** Use flat brush strokes to soften lines.



## Match these strokes (left) to the tree (right)

Side strokes blend the tree's shading and contouring. Wide strokes blend the base values of the tree with the dark texture of the bark applied on top. The circular brushstroke naturally forms the protruding knotholes in the tree trunk. Some of the strokes on the tree have been identified for you. Can you find any more?



## Blend with a brush

A 1/4 inch (6mm) brush provides a consistent tip for a controlled blend in long narrow areas (use flowing strokes). Turned sideways, the brush produces either a smooth gradation or a textured effect. You can also modify or soften the edges of strokes with brushes

## USE VALUE TO CREATE TEXTURE

Sometimes the main distinguishing feature between objects is their textures. Texture appears as you add value to define light and shadow; it's all about contrasts between lights and darks. As you increase the shadows and highlights, the texture and details of your subject will naturally emerge. Always shade in the basic shape of the image before adding texture detail.

Concentrate on the shadows, shading from dark to light. Then establish the character of the surface texture of each image by looking for the darks. If you lose the highlights in the midst of adding and blending values, you can always recapture them with a kneaded eraser. Focus on your subject to capture subtle differences important to define its form.

## Draw now!

- 1 Create a drawing of a cylinder using a three-step value scale, and blending the values with a brush.
- 2 Create a value study of leaves. Soften edges and create smooth gradations with a selection of the household blending tools listed.
- 3 Use a pencil and a cloth or chamois to make a light-value, blended, even base. Add darker values to that blended graphite to create a textured surface such as bricks, hair or tree bark.



## Texture distinguishes one shape from another

Many times, basic shapes become different objects mainly because of the texture of their surfaces. The apple and the bear face share the basic shape of the circle; the textures of their surfaces define them. Notice how the value of light and shadow in each drawing creates the illusion of volume; form is maintained as texture is added with more values



## Create texture with shadow

- 1 Draw a blind contour outline of a simple subject, such as these peanuts
- 2 Add darks and lights to the contour shapes
- 3 To define the texture, identify the texture pattern and add darker values to areas that indent or recede to project the ridged patterns. Use a sharpened eraser stick or a kneaded eraser to soften the edges of the dark texture and maintain highlights



## Simple techniques create complex drawings

The bee on the flowers (right) was developed the same way as the study of the peanuts. The contrasts of value — light against dark and dark against light —distinguish and project the bee and set it apart from the flowers



## Texture differentiates between similar shapes

Texture communicates the nature of a subject. The two trees in the drawings above are differentiated by their bark textures. The bark tells the viewer that the drawing above is of an old, scarred and weathered tree and the drawing, right, is of a young tree

## Draw the tree's texture

Armed only with what you've learned in these exercises, you can draw a tree like this one, right

**1** Shade to establish a cylinder form, grading values with smooth pencil strokes and a stump. Lift highlights with a kneaded eraser

**2** Add the scarring texture and darker values with a soft pencil. Use a 6B woodless graphite stick to produce on each side of the trunk the shapes that merge with the original outline of the shape, allowing it to disappear

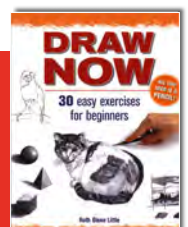
**3** Use a small, sharpened eraser to lift out grass and leaf shapes. Make the negative space between the leaves and the grass darker with a soft pencil. Working from back to front using a blending stump and a mechanical pencil with 4B graphite, shade each leaf and blade of grass into position



## Draw now!

- 1** Begin with a basic shape, such as a circle or square. Add shading and highlights for texture until that shape becomes an object. How many objects can you create from the same basic shape?
- 2** Follow the same steps you used to draw the peanuts to draw a tree like the one on this page. Begin with blind contour drawings, add the darks and lights, and complete the texture.
- 3** Choose subjects with very textured surfaces to practise your observation skills. Capture the basic shape and the lights and darks of the subjects first. Add more lights and darks as the drawing progresses. Look only for the lights and darks on your subject; the texture will come out on its own.

Extract from  
**Draw Now!**  
By Ruth  
Glenn Little,  
published  
by North  
Light Books,  
distributed in the UK by  
David & Charles,  
paperback £12.99



# Draw realistic children

Children don't hold still. So, step one in drawing them is to take a photo, say **Carrie Stuart** and **Rick Parks**...

## Going digital

I mostly use film photography, but digital cameras are progressing at a fast rate and are easy to use. Just be sure your photos are clear and have enough detail. Some digitals look great on the computer but terrible when printed. If that's the case, you can draw while looking at your computer screen. It's easy to transfer a digital colour photo to black and white for drawing purposes.



### That's the ticket!

Try photographing your subjects on an overcast day to achieve good contrast without squinty eyes or dappled shadow



### Bigger is better

This is the size you need for details

## Lighting

I prefer a strong light source because I like the play of light and shadows on a face. The problem may be, however, that too much sunlight can make for squinty eyes, black shadows and not enough contrast. One way to solve the problem is to photograph your subjects on an overcast day. You'll get some light patterns without the blasting sunlight. You can also photograph in the shade on a sunny day. You'll achieve contrast without the bright sun. Select photos that describe the contours of the face rather than those that look like something spilled on the picture. Direct light may place the face in total darkness, making drawing it almost impossible. If this happens, you might try to lighten the face using a photo manipulation computer programme.

## Size

Make your photo as large as possible, because if we can't see, we can't draw.

## Copyright

Photographers work hard and their photos are their art. If you get the photographer's permission to draw from his or her image, go ahead. Don't assume, however, that because your grandson is in the photo that you can draw from it. Play it safe and ask.

## Places to find photos

I can't think of a better resource for drawing faces than the wonderful antique photos you have in your old family albums. Start by scanning the photo (or have it done for you). Enlarge the scanned photo so that it's easier to see and keep the original nearby. Antique stores, garage and estate sales and other such locations may also provide a treasure trove of photos to draw. Also, some books and magazines have great photos for practice, but remember these are just for practice, not publication or sale.

## Power jotting

First, we need to warm up our drawing skills. Sharpen your pencils!



### Exercise 1: Scribbling, erasing and smudging

Scribble your heart out—you need to get the feel of the pencil and the paper. Some pencils scratch the paper, some glide. Some papers snag your lead, some caress. Push on the pencil, then hold the pencil lightly. See what kind of a line a dull pencil makes compared to a sharp one. Get out your eraser and erase many of the lines. Can you do it? Have you scored your paper? Are there remaining black marks? Which pencil felt good and erased well? Now get your paper stump and start smudging. Which leads smudge? You may have to go back and rescribble. Make neat scribbles and messy scribbles. What happens when you smudge them?



### Exercise 2: Pencil handling and shading

Now let's direct our scribbling to shading. Turn your paper over or get out a new sheet. Your pencil strokes should be quick, yet controlled marks. Start with a black edge, then move your pencil back and forth, getting lighter and lighter as you move across the paper until you can no longer see your stroke.

## You will need...

- 2H, HB, 2B and 6B pencils
- Pencil sharpener
- 12-inch (30cm) see-through ruler
- Circle template
- Kneaded and white plastic erasers
- Electric eraser (if you can afford it)
- Bristol board
- Tracing paper
- Soft brush
- Drawing board
- Set of paper stumps
- Set of fortillions
- Reference photos
- French curves (for drawing glasses)





### Exercise 3: Smudging with paper stumps and tortillions

Just as your pencil strokes must be smooth and even, your paper stump must be used with correct pressure. The paper stump is used for larger areas and is to be used on the tapering side—not the tip. Using the tip applies too much pressure in too small an area, causing a scruffy appearance. The tortillion is designed to be used in small areas and only on the tip because the rolled side will look like corduroy skin. Practise using both with your shadings from Exercise 2



**Sharpen several 6B lead pencils before you begin a drawing so that you don't have to stop**

## Pencilling techniques

Three pencilling techniques to try are hatching, crosshatching and circulism. You can usually choose one of these techniques to use throughout your drawing.

### Hatching

Hatching involves drawing parallel lines on your paper. These lines should be varied at the points where they begin and end to prevent unwanted hard edges from occurring. Vary the distance between the lines to create lighter or darker areas.

Hatching may also be an interesting effect if all the lines go in the same direction, giving the drawing a more stylised image.

### Crosshatching

Crosshatching starts the same way as hatching does, with parallel lines. Once the first set of lines is drawn, a second set is placed over it at an angle. If more depth is needed, a third or fourth layer (or as many layers as necessary) may be added to create the desired darkness.

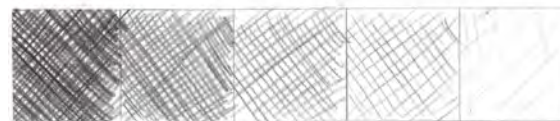
Hatching and crosshatching are considered useful styles for creating shadows when drawing in pen and ink, although they may also be used in drawing.

### Circulism

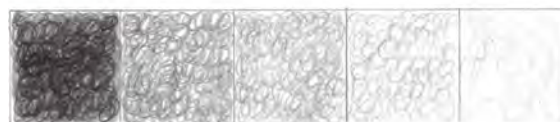
Sometimes called scumbling, this stroke is a series of interlocking circles that may or may not be blended later. You must keep your strokes even and your pencil on the paper. Many coloured pencil artists use circulism on their work to build up the layers of colour.



Hatching



Crosshatching



Circulism



### Choose a style

Many artists choose one technique for their drawings rather than mix styles within the same work. Experiment by trying out each style

## Shading

Shading is often the last technique you apply to a drawing. It requires good pencil skills, correct pressure and application of the pencil and blending tools. Shading is what typically separates the soon-to-be artist from the skilled professional. Let's familiarise ourselves with the basics.

### Ways to shade

There are a variety of ways to shade including smudging, blending with your pencil, hatching, crosshatching and combinations of these techniques. Certain pencil-paper combinations are more successful than others. Smooth bristol board allows you to blend using paper stumps. The more tooth (texture) on your paper, the less successful the paper stump will be in blending. The tooth of the paper can snag your lead and doesn't allow for smooth blending.



### Putting it together

Use blending and smudging tools to give the face a soft, childlike look. Hatch using linear pencil lines to create hair

## Basic shapes

There are four shapes you should become familiar with: the cube, the cylinder, the sphere and the cone. These shapes and their shading form the basis of your drawings. If you can master the shading of these items, you've discovered one of the biggest secrets to drawing.



### Basic shapes

You can shop for examples or props of the basic forms in most art supply and craft stores. Use them in different lighting situations and with different backgrounds to practise shading each form. If you can accurately depict them, you are well on your way to drawing realistic children. From left to right: sphere, cylinder, cone and cube

## Shading pattern

The pattern found in round objects is light-dark-light-dark. That is, where light strikes a round object it creates the lightest light. As we move from this lightest light, shadows form (dark). Just before the opposite edge from the lightest light, we encounter another light area, called reflected light (light). Then we reach the shadow area (dark).

## Shadows and light

It took two rolls of film to come up with this photo, right. When I finally got the shot I wanted, the lighting was very dark. That meant that the area below Shilo's face was dark, as was her hair on one side. When drawing a darker subject, the secret is to draw what you see. That is, if you don't see a detail, don't guess, just draw it as a dark shape. You can't be more "real" than the photo.



### Reference photo

Let's practise drawing the hair and face. Always check the proportions of your drawing before starting on the hair



### 1 Establish the direction of the hair

Before I begin the hairs, I need to establish where the hair is going. I've drawn some lines to indicate the direction I'll be "combing" the hair



### 2 Add the darks

I like to see some darks as early in the drawing as possible. Because Shilo's hair is darker than her shirt, I've used it as a working value scale. (A value scale is where the lightest lights to darkest darks are laid out side by side.) Create a working value scale by placing a dark midtone in your drawing, and leaving another area white on your drawing. Now you can easily see the full range of shades you'll need to have to make an interesting drawing.

Although my drawing has become dark, my pencil is kept sharp. The shine of her hair is from leaving the lights, not from lifting them out



### 3 Blend the darks

I've completed one side of Shilo's hair and blended the darks at the base. It's important that the lines remain lines and are not blended together—otherwise the hair will have a flat, decidedly "unhairlike" appearance





#### 4 Shade lightly

Lightly shade Shilo's face and clothing. On the original photo, there's a large dark area next to her face. Wait to smudge it later. If you were to work on this larger area, making it dark, you would have the potential of accidentally dragging some of the dark graphite into an area you want lighter. The drawing has a large range of values in it because of the darks in her hair. You want to have some lights, midtones and darks throughout the sketch



#### 5 Work on the entire face

Shilo's face is taking form in an overall manner—that is, one facial feature is never completely finished before another



#### 6 Draw the hands

The lights and darks on the hands add dimension and make them believable. Hands should be no more difficult than faces. Use the same light-dark-light-dark pattern you've employed to create faces and fabric

#### 7 Keep going!

Once you have darks, midtones and lights, you'll want to look at each part of the drawing to be sure it's correctly shaded. I often look at smaller details with a magnifying glass

**Shilo Stuart**, graphite pencil on smooth bristol board 12×14½in. (30×37cm).

Extract abridged from **Secrets to Drawing Realistic Children** by Carrie Stuart and Rick Parks, North Light Books, distributed in the UK by David & Charles. To purchase online go to [www.davidandcharles.co.uk/artpromo.asp](http://www.davidandcharles.co.uk/artpromo.asp) and enter code AO298 for a £2 discount





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# Watercolour BASICS

**Tim Fisher** tells you what you will need and how to start painting with this translucent medium

**W**atercolours are wonderfully receptive and sensitive to work with. The element of unpredictability whilst painting provides you with an exciting and inspiring medium with which to work.

Watercolour paint consists mainly of pigment, water and a binder which traditionally is gum arabic. Student paints are cheaper and perfectly acceptable to use, but Artists' quality will often produce brighter, more vibrant colours.

I would suggest starting with paint in tubes as these give better colour release along with larger, richer washes.

## Selecting colours

This is probably one of the most confusing areas for the aspiring artist. No matter which practical art book you read, each author will recommend a different set of colours.

The simplest way to start is to use only the three basic primary colours: red, blue and yellow. From these pure colours, any other colour can be created, even dark grey!

In watercolour, your first three primaries will ideally be transparent and bright. Some manufacturers, such as Sennelier, will helpfully label their tubes, transparent, semi-transparent or opaque, with a T, T/O or O. To test transparency for yourself, draw some pencil lines on watercolour paper and apply some diluted paint to the surface. Is the line a lot less clear? If the answer is yes, the paint is probably opaque. Look for colours where it is still relatively easy to see the line through the wash. See Figure 1.

It will be obvious whether a colour is bright or dull. For example a bright red might be that of a traffic light, a dull red that of a pan-tiled roof, a reddish brown.

An example of a bright colour set could be French ultramarine blue, quinacridone red, and Winsor yellow.

In addition to the bright colours, a couple of dull primaries are useful. Yellow ochre and Venetian red are good extras to have.



**Figure 1**

To test the degree of transparency or opacity of your watercolour paints, draw some pencil lines on your paper, and paint over these with your diluted colours. My test swatch consists of, from left to right, Winsor yellow (transparent), ultramarine blue (semi-transparent) and Venetian red (opaque)

Watercolours have other properties too. No two colours react in the same way with each other; some mix happily, others split apart, all useful reactions in watercolour. Some colours stain, which means it's hard to remove them when dry, though all colours come away easily if you remove them whilst wet. This is the happy journey you take when discovering watercolour. By limiting your palette, you will quickly become an expert in the properties of your small universe of colours.

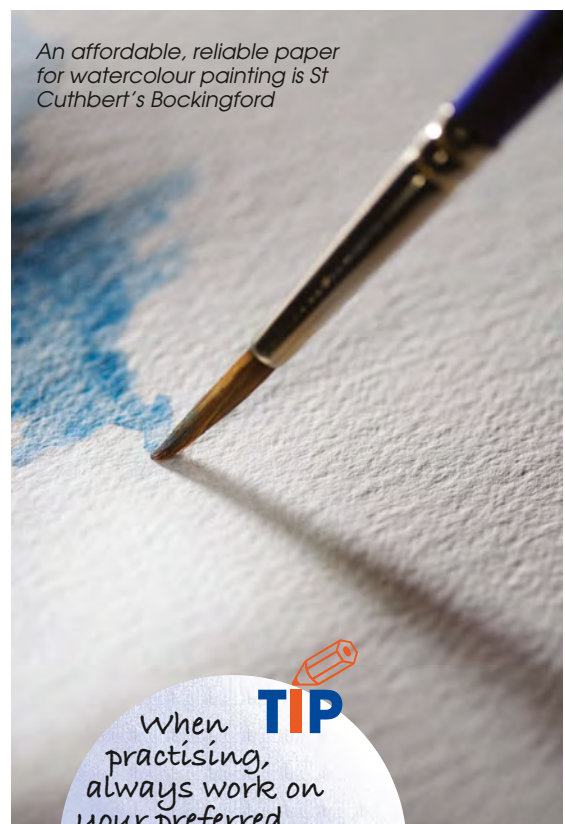
## Paper

Watercolour paper comes in three types of surface:

- Hot-pressed is a smooth surface and often favoured by watercolour pencil artists.
- Cold-pressed or NOT has a discernable



*An affordable, reliable paper for watercolour painting is St Cuthbert's Bockingford*



**TIP**  
When practising, always work on your preferred watercolour paper, never on cheap alternatives, which is false economy

texture and is often the surface of choice for watercolour beginners.

● Rough comes with more texture which is very variable depending on which make you buy.

The weight or thickness of the paper is important. Lighter papers will distort when wetted, heavier papers stay flat and hold

more water for longer periods of time. A good intermediate weight is 300gsm (140lb). An affordable, reliable paper is St. Cuthbert's Paper Mill Bockingford.

## Brushes

As with watercolour paint, the range of brushes available to purchase is bewildering, even though it is perfectly possible to paint most watercolours with just one brush!

A round synthetic size 16 brush is a very flexible tool for producing most watercolour paintings. The size takes some getting used to, but once you do, it will help you produce lively, fluid watercolours.

An additional round size 8 is also very handy for fine detail and applying small areas of intense colour.

## Palette

Palettes come in all shapes and sizes, choose one that comes with large divided mixing areas and try to avoid squirting pigment into every available paint well.



## Other useful items

- I like to have a flat board onto which I can either stretch or tape my paper – 6mm thick MDF is a good surface, cut slightly larger than the paper size
- A large water container, the bigger the better
- A sharp 3B pencil
- A kneadable putty rubber – this won't damage the surface of your paper if you have to make a correction
- Kitchen towel



## PRACTISE YOUR WATERCOLOUR TECHNIQUES

Laying a flat wash onto dry paper is the most basic of exercises but the skill required in doing it lies behind the success of most watercolour paintings.

Tilt your paper and draw a rectangle approximately 7x8in. (18x20cm). Although this does not look like a large area, it will often require more paint than you think you will need.

Taking your size 16 brush, squeeze out a generous amount of paint – the excess will live quite happily in your palette for weeks.

Start to dilute your paint with water. In a saucer you would expect it to be about one third full to cover such an area. Try not to add too much water, this takes a bit of practise, but you're looking for the consistency of a cup of cocoa. If you tilt the palette and the paint stays put, it's too strong.

Dip the brush into the paint and look at it. The tip should be totally saturated and hanging down slightly under the weight of the paint.

Apply an even stroke across the paper. Stop and look. Is the paint accumulating and forming a bead? If it is, congratulations! Carry on applying

subsequent strokes and watch the bead flow down into the next stroke. See Figure 2.

If there is no bead, there is probably insufficient paint in the brush or the angle of the paper is too shallow.

Upon reaching the bottom, dry the brush and touch it onto the accumulated paint at the base of the paper to suck the remaining paint from the surface.

If your dried surface looks stripy, the brush is being pressed on too hard, or the paint mix is too strong. Light strokes and medium mixes are the order of the day.

Try again, but this time leave the accumulated paint and see what happens. As the paint dries, a backrun or 'cauliflower' will appear. This is when wet paint meets drying paint, causing a reaction. This can be annoying if you don't want it to happen, useful if you know how to create one. Look at the one you've just created, does it look like distant trees? Grasses? Clouds? The possibilities are endless. See Figure 3

*There are a number of variations of this exercise that will give a good insight into more watercolour techniques.*



▲ **Figure 2**

Practise laying a simple flat wash of watercolour by loading your brush with diluted paint and applying an even stroke across your paper. Mastering the basic techniques such as this one is the key to successful watercolour painting



**Figure 3**

When wet paint meets dry paint you can get a 'backrun' effect like a 'cauliflower', which can be annoying if you don't want this in your painting, but useful if you know how to control it as it can suggest clouds in a sky, for example. The possibilities are endless...



## Gradated wash

Using a single colour, add more water to your mix as you paint down the paper. This is a great technique for skies, the strong colour will slowly dissolve to the subtlest of tints.

Repeat the same exercise but add a second colour. Start with ultramarine blue, gradually diluting to clean paper, and then introduce a very weak wash of yellow ochre, gradually increasing the concentration as you paint down the paper. See Figure 4, below



**Figure 4**  
A gradated wash like this one is great for suggesting skies, which get lighter where they meet the horizon line

## Wet into wet

This is one of the most unpredictable and exciting parts of watercolour painting. Pre-mix your three bright primaries with water. Wash out the brush really well in between. Apply clean water to the paper surface, pick up some colour and touch it onto the surface. Swish the brush in water and introduce the next colour, lightly touching the surface as you do. Repeat with the final colour and then watch as the colours mix and interact with each other on the paper. Not only will you see some wonderful effects, but also the myriad of colours that these three primaries will produce. See Figure 5, below



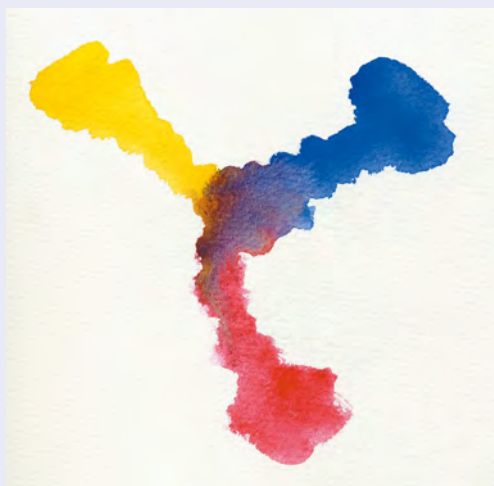
**Figure 5**  
The wet-into-wet technique, when you add colours to wet areas of paint, is the most unpredictable but exciting of watercolour techniques, and can be used to create colourful skies

## Making a dark grey

Many people working with watercolour complain about 'mud'. These are the uninteresting flat, grey/brown colours created by using either too many colours, over-enthusiastic mixing or overworking the surface with the brush which should really just skip over the paper.

By working with just three transparent primary colours, darks are easy to create and control. Take your paint and create three wet splodges on the paper with the individual colours. Drag these colours equally to the centre and you should get a dark neutral tint like a battleship grey. To warm the tint up, add a little more red, to cool it down, add a little blue. To make it appear darker, use less water and more pigment. See Figure 6, right

*Practise these exercises and you will have the basics to help you tackle most watercolour subjects*



**Figure 6**  
By restricting your colour choices to just three primary colours, you can create colourful and manageable greys and darks, and avoid the muddy colours that often result from mixing too many colours together

# A winter's night

An easy first painting for complete beginners, this watercolour will take about 20 minutes to complete. Simply follow **Julie Angel**'s instructions

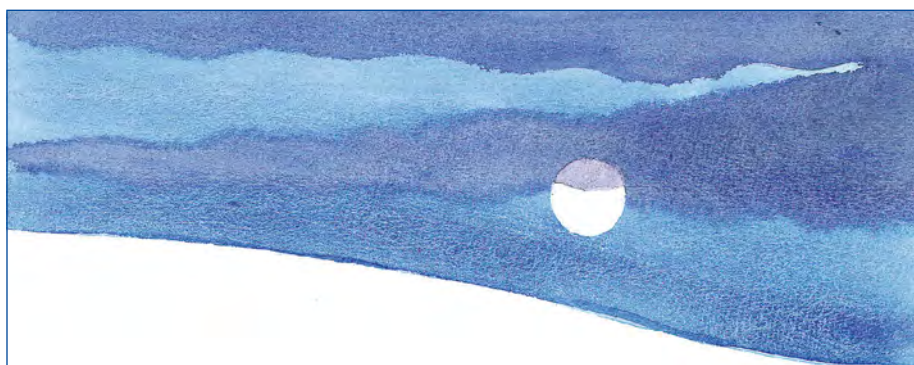
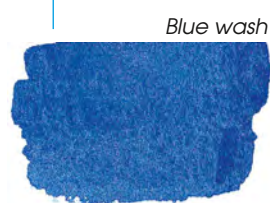
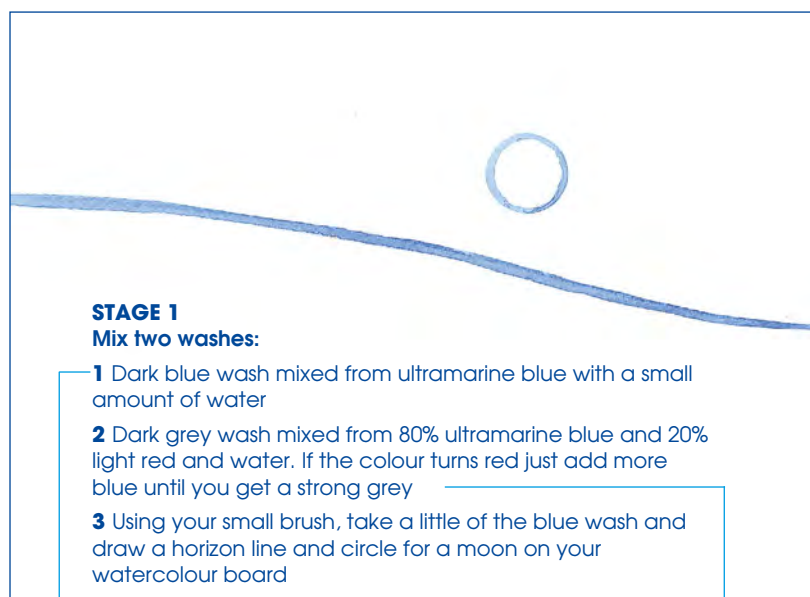
Once you have completed this simple winter scene, you could make your own Christmas cards using this image by scanning the finished painting and printing out smaller versions and sticking them on to ready-made cards. For a lovely finish add glitter to the snow on your cards and really impress your friends and family.

## You will need...

This exercise is designed to be completed with the materials in the Winsor & Newton *Learn to Paint Watercolour* DVD sets (see page 20). Or, if you haven't got this set, you will need:

- One watercolour board (available from most good art shops)
- Three Cotman watercolours:
  - Ultramarine blue 660 Series 1 A
  - Yellow ochre 744 Series 1 AA
  - Light red 362 Series 1 AA
- Two brushes:
 

A small rounded brush, preferably the Cotman rounded No. 6 and a larger square brush like the Azanta short flat hogs hair which is not normally used for watercolour but is perfect for this painting
- Clean water and a piece of tissue/kitchen towel for cleaning brushes



## STAGE 2

- 1 Paint the sky with your blue wash, starting from the horizon and working upwards. Avoid painting over the area for the moon
- 2 Next, while the sky is still wet, use the same big brush and some grey wash and paint in the clouds, starting at the top. Let the paint work its magic and watch as the colour forms the clouds



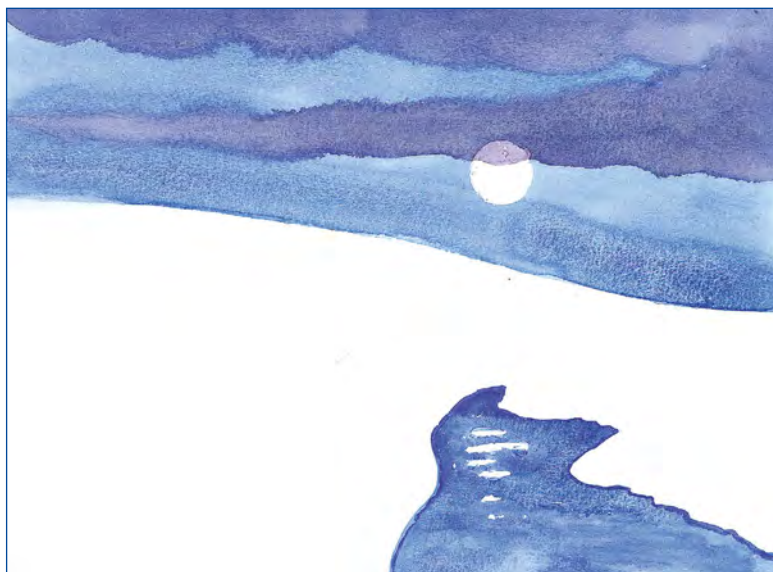
### STAGE 3

Using the small brush and blue wash, draw the outline for the river, starting with a small line below the horizon, in line with the moon, as shown here



### STAGE 4

Fill in the river area with the big brush and the blue wash leaving some areas white for the reflection of the moon



### STAGE 5

Add more water to the grey wash to make a lighter grey, below



*Light grey*

With the small brush and the light grey, paint a line a little below the horizon, making sure it drops down to touch the top of the river. This will form the tree line. Next, thicken this line up slightly in areas as shown to represent the distant trees



► **STAGE 6**

**1** Using the small brush and the blue wash, paint darker areas in the river, keeping your marks horizontal. Leave some light areas for the reflection of the moon

**2** Use the light grey wash and paint a line to represent a path. Decrease the marks in size as they go into the distance, as shown here

**3** Using the small brush and light grey wash, paint the shadows to mark out the river banks on the right hand side



◀ **STAGE 7**

**1** Add another layer of grey for the tree line, keeping the top edge slightly lower

**2** On the left-hand side add shadows on the bank above and below the path

**3** Next, add another layer of shading on the river, this time using the darker grey mixed for the sky



## Did you know?

**Winsor & Newton have been making colour for 175 years, using pigments from some amazing sources throughout its history. Some interesting facts:**

- The original Indian yellow was made from the soiled earth of mango leaf-fed cattle in the Monghyr region of India. The earth was dried, powdered, purified and pressed into lumps. Because of the poor health of the mango-fed cattle, the Indian government banned production of the pigment in the early 20th century
- Emerald green was originally made from arsenic, a deadly poison
- Tyrian purple was made from the bodies of whelks – 12,000 were needed to make 1.5 grams of pigment
- Crimson was made from dried and crushed cochineal beetles.
- Gamboge is a yellow made from the resin of trees in the Cambodian forests
- The method for processing the rose madder pigment has not changed in over 200 years





### ▲ STAGE 8

- 1 Mix a dark grey, using the blue and red, but less water.
- 2 Mix a little yellow into a grey wash to form a green wash. Add some green shading to the banks on the left and another layer of light grey to the banks on the right.



Dark grey



Grey/green

### ▼ STAGE 9 Finished painting

- 1 Add some fine lines to form the odd grasses peeping through the snow
- 2 Use the darker grey and the small brush to paint the post and its support. Then, making sure you only have a little paint on your brush to get a fine line, make small marks to represent trees in the distance. Congratulations, you have finished!



## THE LEARN TO PAINT WATER COLOUR STORY

The **Learn to Paint Water Colour** DVD set from Winsor & Newton and Julie Angel and Co. was developed with the complete beginner in mind.

As both an artist and art teacher Julie aims to bridge the gap between art and ordinary people by educating and changing attitudes. For example whilst many people believe that artists are born with the talent to succeed, many of the most famous past masters of art had devices that helped them to produce finished images in proportion and lit perfectly. They had the best brushes, paints and were trained how to use them. All used assistants and made art their career. They used tools and tricks to produce their amazing works.

Vermeer and Carravaggio, for example, used a Camera Obscura, which was a device that projected the image on to a wall, allowing the artist to copy it on to canvas without having to struggle with perspective and difficult drawing details. Later came the Camera Lucida, used by Ingres, which was a sophisticated version of the Camera Obscura. In the 20th century Andy Warhol used a projector in his early works.

Julie believes that anybody can produce art to a good standard, if they are provided with the right materials, and help, regardless of talent. As important is the choice of subject matter, which must be achievable for the beginner. These are the basic concepts behind the new **Learn to Paint Water Colour** DVD sets, which are designed to help ordinary people connect with art in a way that isn't threatening and which offers them the greatest chance of success.

The partnership with Winsor & Newton ensures that the teaching sets contain the best quality materials and paints that mix well. The subject matter is achievable for all levels and the instructions are clear. All the paintings were tested over 100 times. The sets teach exactly what is needed at the right time, making the process straightforward and accessible.

Recently Julie Angel was awarded a Special Recognition Award from the British Female Inventors and Innovators network for the innovative Learn to Paint Water Colour sets.



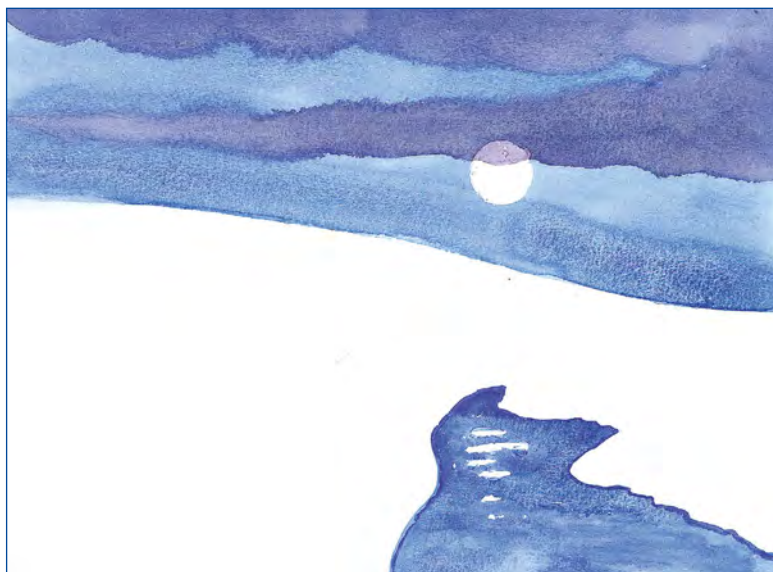
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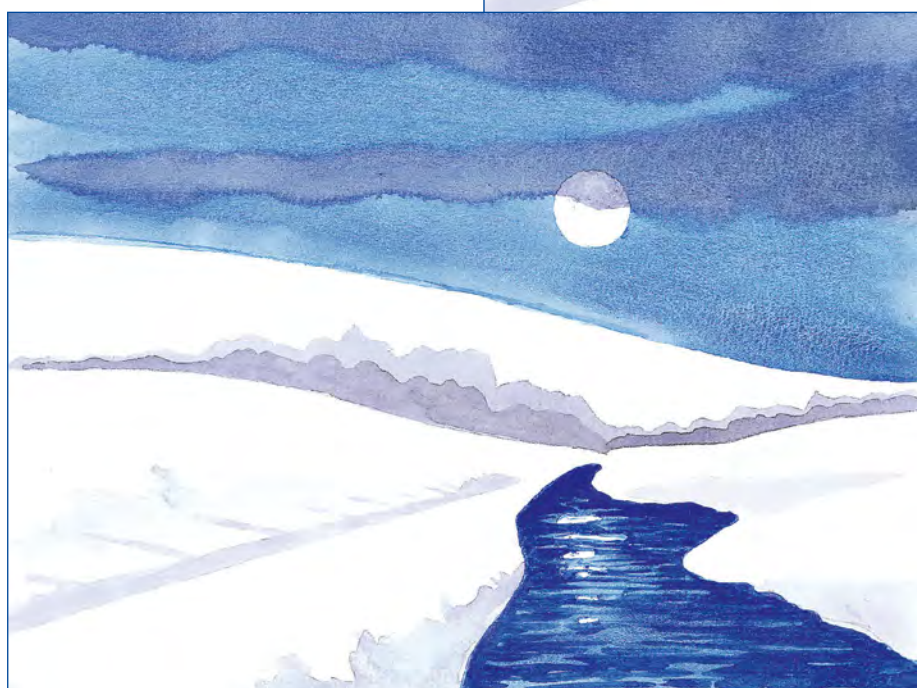


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- 2 Mix a little yellow into a grey wash to form a green wash. Add some green shading to the banks on the left and another layer of light grey to the banks on the right.



Dark grey



Grey/green

### ▼ STAGE 9 Finished painting

- 1 Add some fine lines to form the odd grasses peeping through the snow
- 2 Use the darker grey and the small brush to paint the post and its support. Then, making sure you only have a little paint on your brush to get a fine line, make small marks to represent trees in the distance. Congratulations, you have finished!



## THE LEARN TO PAINT WATER COLOUR STORY

The **Learn to Paint Water Colour** DVD set from Winsor & Newton and Julie Angel and Co. was developed with the complete beginner in mind.

As both an artist and art teacher Julie aims to bridge the gap between art and ordinary people by educating and changing attitudes. For example whilst many people believe that artists are born with the talent to succeed, many of the most famous past masters of art had devices that helped them to produce finished images in proportion and lit perfectly. They had the best brushes, paints and were trained how to use them. All used assistants and made art their career. They used tools and tricks to produce their amazing works.

Vermeer and Carravaggio, for example, used a Camera Obscura, which was a device that projected the image on to a wall, allowing the artist to copy it on to canvas without having to struggle with perspective and difficult drawing details. Later came the Camera Lucida, used by Ingres, which was a sophisticated version of the Camera Obscura. In the 20th century Andy Warhol used a projector in his early works.

Julie believes that anybody can produce art to a good standard, if they are provided with the right materials, and help, regardless of talent. As important is the choice of subject matter, which must be achievable for the beginner. These are the basic concepts behind the new **Learn to Paint Water Colour** DVD sets, which are designed to help ordinary people connect with art in a way that isn't threatening and which offers them the greatest chance of success.

The partnership with Winsor & Newton ensures that the teaching sets contain the best quality materials and paints that mix well. The subject matter is achievable for all levels and the instructions are clear. All the paintings were tested over 100 times. The sets teach exactly what is needed at the right time, making the process straightforward and accessible.

Recently Julie Angel was awarded a Special Recognition Award from the British Female Inventors and Innovators network for the innovative Learn to Paint Water Colour sets.



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# Paint summer trees in watercolour

Having practised your watercolour techniques, follow **Tim Fisher's** simple guide to painting trees

Using the correct tools, my method of painting trees in watercolour is quite easy. The difficulty comes with our pre-knowledge of what a tree should look like. So by all means practise the techniques shown here, but in addition, sketch real trees from life or photographs to understand their structure fully. Don't be overwhelmed by the mass of leaves or branches in real life. It's only the basic shape and structure that you're after; try looking at the tree with half-closed eyes as this will simplify the scene.

Notice from my sketch, right, the non-uniform shape of the foliage and that hardly any of the trunk is visible. When we draw trees from our imagination, they often appear too lollipop shaped, which is not what we want.

The basic tree painting technique is to use a combination of side and tip strokes with a partly loaded brush.

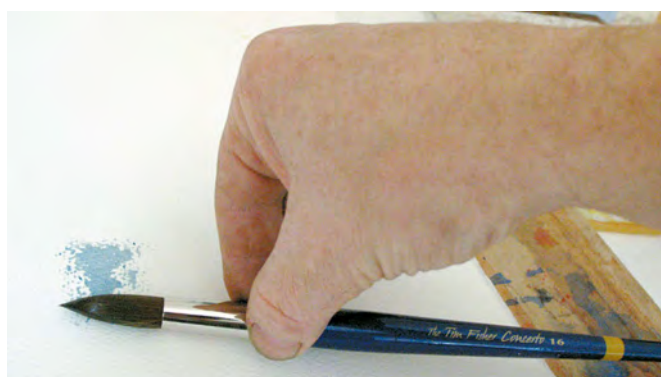
The side strokes require the brush to be held in a certain manner; I liken it to holding the bow of a violin. This grip allows the side of the brush to move in parallel to the surface, depositing paint mainly on the raised bumps of the paper. See below



This is a pencil sketch of a summer tree that I made near my studio

## You will need...

- Watercolour paper 300gsm/140lb NOT
- A size 16 round synthetic brush with a good tip. I have my own make, but the Prolene series 101 by Pro Arte makes a good alternative
- Three tubes of watercolour: French ultramarine blue, quinacridone red and Winsor yellow
- A palette with large divided mixing areas
- A large container of water
- Kitchen towel



Hold the tip of your brush a bit like you would a violin bow to make your side strokes



## CREATING A SPINNEY OF DISTANT TREES

This is my technique for producing convincing trees. I've labelled it 'cloud spotting', which is something I'm sure we've all done at some time, trying to make shapes out of the clouds as we see them floating overhead. The principle is exactly the same for trees—we make abstract shapes on the paper and look for tree shapes in them.

Start with some diluted blue, flood the brush, then touch it on a paper towel. This will remove the excess moisture and help with the dragging effect. Hold the brush as in the photograph on page 29, and drag it towards you. This part takes a little practise to get the moisture content right.

Quickly connect some of the marks whilst wet to form the tree canopy. Now look at the marks and imagine which ones might be turned into trees. Feed more paint into these whilst wet. Mixing a little blue into the red makes a nice brown; super greens are created with the yellow and blue.

I have created two partly finished rows of trees for you to look at. In Figure 1, I have added just a few darks to the marks on the right, but already you can see trees forming. Figure 2 is a little more finished, but I have still left the original strokes on the left. Have a look and see which of the other strokes resemble trees.



**Figure 1**

Here I have added just a few darks to the right-hand marks to start to create the impression of a few trees



**Figure 2**

Here the impression of the trees on the right is even more convincing after a few more darks and brushmarks have been added. You can still see the origin of these tree shapes in the scumbled paint marks on the left

## PAINTING A SUMMER MEADOW

Creating large trees in full leaf is exactly the same painting process as the spinney. However, this is where studying the real thing helps you to paint a more convincing image. Although my painting will not be exactly like my summer tree sketch on page 29, there will be elements that are similar.

This technique is the most successful if steps 1 and 2 are carried out fluidly and quickly without allowing the tree to dry.

**1** Take a clean sheet of paper. Mix some blue with a touch of red and charge the brush. Touch on a towel to take out excess moisture. Hold like a violin bow and drag the brush towards you. At this stage the picture should look something like Stage 1, just an abstract shape.

**2** Whilst the surface is still wet, feed darks



into the shadow areas. Referring to my original pencil sketch, I noticed a lot of darks at the base of the tree and in the core where the mass of the trunk rises unseen. Using a size 8 brush, draw in a few branches and twigs. Stronger darks can

be made by combining all three colours (Stage 2).

**3** When the surface is bone dry, create a large wash of ultramarine blue. Flood the brush and starting at the top of the paper,



### STAGE 1

Scumble an abstract area of paint onto your paper using the side of your brush using the technique described



**TIP**  
The brush must be completely flooded when you paint over the main tree. Otherwise too much of the underlying paint will be picked up and muddy the painting. This technique gives a lovely soft misty effect as the overlaid washes soften the previously painted tree.

start to paint a gradated wash, adding more water until the paint is almost clear at about one third from the bottom of the paper. Start to introduce very diluted yellow ochre, strengthening to the base of the paper. Feed more ochre into the drying wash. This should create a 'cauliflower' effect and add foreground texture.

**4** Wait for the shine to go off the paper, then add a diluted mix of blue with a touch of red to the horizon to denote the distant tree line. Use a fine size 8 brush and paint with the tip. The paint should run easily onto the paper and blossom outwards to give soft hazy trees. Dab the base of the trees lightly with a tissue to complete the hazy effect.

**5** Finish the painting off by adding the fence from the sketch, a fallen branch and a couple of birds (these are actually paint marks where I accidentally splashed the sky! See Stage 3)



### STAGE 2

Using a size 8 brush add some branches and twigs in a darker colour mixed from all three colours



### STAGE 3

The finished image of a tree in a field with fence and birds that were actually accidental splashes of paint!



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# It's all about SHAPE

**Michaelin Otis** simplifies how to paint people in watercolour from a photograph, which will help you to see their features as shapes of colour



**Shadow and light**  
Ashriel is a great subject to paint. You can clearly see the shapes of shadow and light in this photograph. The dark shape runs all the way from the forehead to the shoulder. The light shape runs from the forehead down the front of the face to the chest

**W**hen recreating a face, the shapes of light and dark are the most important thing for you to observe and consider. The shadow shapes make a drawing not only look like a believable person, but they also help capture a likeness of that person.

In the photo of Ashriel, you can see three distinct values, or shades, of colour. They are dark, light and midtone. Sometimes it is easier to see

these shades of value in a black-and-white photograph. You can have a colour photograph reproduced in black and white or use your imagination to remove the colour. In this value study of Ashriel, use the white of the paper as the lightest light. The midtone will be grey and the dark will be black.

Look at the photograph of Ashriel and squint your eyes so that all you can see are large shapes of colour. This helps you

to see that the shapes in the photograph are all linked to each other. Notice that the white area seems to be one large shape that runs along the face from the neck. The black shapes are also (for the most part) linked.

When shapes aren't linked, you can use your imagination to link them. Try to have the dark and light shapes meet at the centre of interest. In this photograph, the centre of interest is around the eyes, the only area where the white and

black shapes meet. Notice that in other areas of the value study, there are grey shapes in between the black-and-white shapes even though the photograph does not show grey. By adding grey there, the neck area becomes less important, allowing you to direct the viewer back to the centre of interest—the eyes. In this area, the blacks appear blacker than the others, and the whites appear whiter. This area will grab the viewer's attention first.

## Demonstration 1

You will need...

- **SURFACE**  
Small piece of illustration board
- **MARKERS**  
• Black • grey
- **OTHER**  
No. 2 pencil



When you squint, small details are blurred, making it easier to see the large shapes



### 1 Make a quick sketch

Draw Ashriel on a small piece of paper. Don't worry about making this drawing perfect; a quick sketch is fine. When finished, outline the white shape you see in the photograph with the grey marker. The grey marker is easier to see than pencil lines



### 2 Colour in the subject

With the grey marker, colour in all of Ashriel except for the outlined white shapes



### 3 Draw the black shapes

Colour the darkest shapes you see with black. Notice how the completed value study resembles the photograph without any detail. The shapes create the likeness



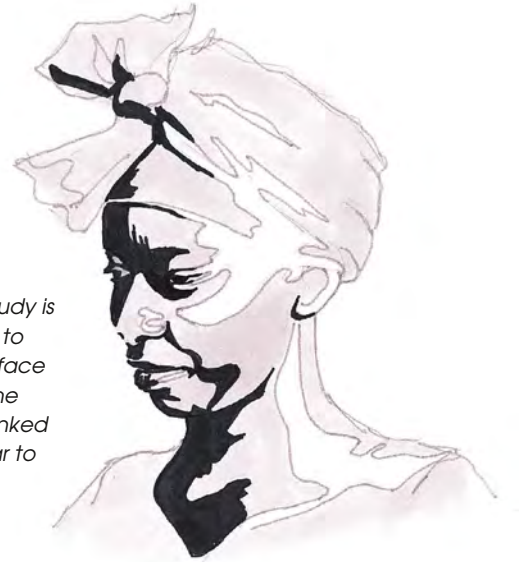


#### Less defined shapes

Amanda is Ashriel's sister. The shadow and light shapes are not quite as obvious in this photograph as are the shapes in Ashriel's photograph. You will have to use your imagination to link the white shape from the hat to the shoulder

#### Value study

The shadow shape in this value study is linked down the front of the face to the neck. The dark shape on the face is linked to the hat by adding some darks as shadows. The lights are linked by adding light to the hat and ear to connect to the light on the neck



## Demonstration 2: Quick sketch with colour

Using a few basic colours and what you have learned so far, let's paint a quick sketch in colour.

Amanda is from a family of 13 beautiful children. They are all very gracious about being painted and are quite used to the constant snapping of cameras.



Reference photo

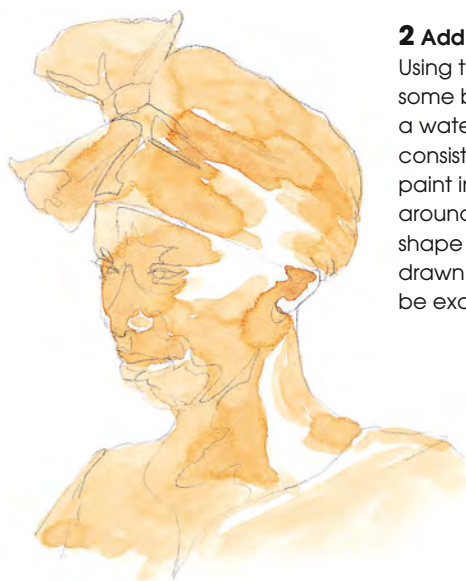
### You will need...

- SURFACE  
8×10in. (20×25cm)  
watercolour board
- WATERCOLOUR
  - Burnt sienna
  - Ultramarine deep
- BRUSHES  
No. 8 and 10 round
- OTHER  
No. 2 pencil  
White eraser

#### 1 Begin the drawing

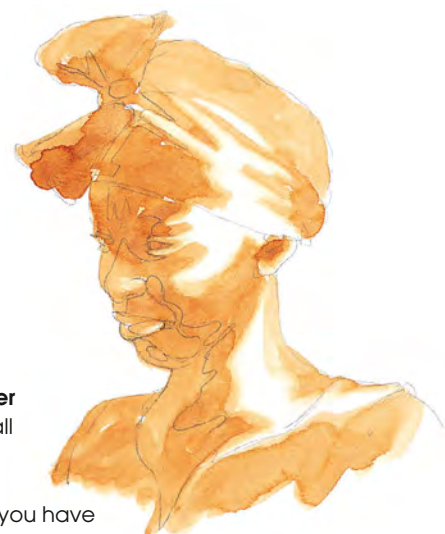
Use the No. 2 pencil to draw Amanda. Draw the dark shape, but do not draw the light shape (you don't want the pencil lines along the white edges to show later)





## 2 Add colour

Using the No. 10 round, prepare some burnt sienna on your palette in a watery puddle (about the consistency of thin milk). Loosely paint in Amanda's face, going around where you picture the white shape to be even though it is not drawn. The shape does not have to be exactly like the value study



## 3 Soften edges and add another layer

Using the damp No. 8 round, soften all the edges of the white shape you have created. When dry, add a bit more burnt sienna to the light value you have already painted. Leave the edges of the original shape showing—this creates a value between the midtone and the dark



## 4 Paint the dark shape

Using the No. 8 round and a thicker puddle of burnt sienna, paint the dark shape, including the irises of the eyes



## 5 Finishing

Still using the No. 8 round, mix a small puddle of thick burnt sienna with ultramarine deep. This mix should be thick and black, with very little water in it. Use this thick mixture of paint in small darks for the details of the eyes, the corner of the mouth, the hair, and any small dark shadows you want to add. This is a loose portrait, so don't spend too much time with detail. This is the basic technique for painting people. Start with a thin wash to create a large shape, then add smaller and darker shapes, using thicker paint for each layer

Extracts from **Drawing and Painting People: The Essential Guide**, edited by Jeffrey Blocksbridge and Mary Burzlaff, published by North Light Books, distributed in the UK by David & Charles. To purchase online go to [www.davidandcharles.co.uk/artpromo.asp](http://www.davidandcharles.co.uk/artpromo.asp) and enter code AO298 for a £2 discount





# ROSES in watercolour

Many beginners assume that roses are 'too difficult' and avoid these lovely flowers. However, the technique for painting them is just the same as in anything else in watercolour, so it is well worth having a go, says **Wendy Tait**



Trace and transfer this image onto a sheet of 300gsm (140lb) Not finish watercolour paper and follow the step-by-step illustrations

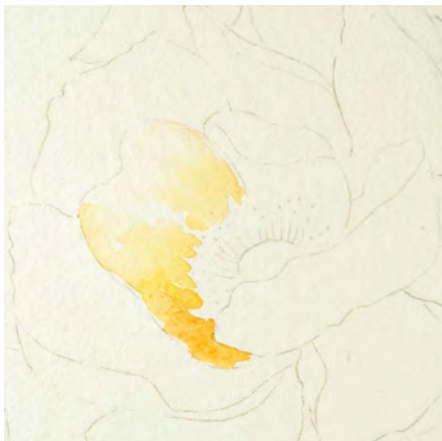
## You will need...

- 300gsm (140lb) Not finish watercolour paper
- Masking tape
- Cleaning rag
- Board
- Colours: cadmium lemon, quinacridone gold, rose lake, brown madder, cadmium orange, indigo, cobalt blue, cobalt violet
- Brushes: size 10 round sable mix, size 4 round sable mix

The blue shading used here is almost transparent on the edge of the petals, so you must use a very thin wash. The warmer golds in the centres will be painted using a thicker wash.



**1** Transfer the image to paper and secure it to the board with masking tape. Use a size 10 brush to wet a petal of the central rose, then drop in a mix of cadmium lemon and quinacridone gold. Draw the paint towards the centre, leaving plenty of paper showing through for highlights



**2** Add a little extra quinacridone gold to the mix as you reach the bottom of the petal for shading. Adding extra quinacridone gold warms the colour



**3** Paint the other inner petals of the rose in the same way, working wet-in-wet. Note that the closer the petal is to the centre of the flower, the warmer the colour



**4** Move on to the outer petals, using a mix with more cadmium lemon. Drop the paint in the centre of the petals and draw it towards the centre of the flower. Working wet-in-wet, add a thin wash of cobalt blue to the outside edges of the petals, allowing it to bleed into the yellow



**5** Once the flower is dry, clean the brush, dry it, and add a touch of quinacridone gold wet-on-dry in the deepest recesses of the flower near the centre. Soften the edge with water



**6** Paint the rest of the outer petals in the same way, with warmer mixes (i.e. more quinacridone gold in the mix) on the inside and for shading, and cooler mixes (more cadmium lemon) on the outside and for highlights. Use a touch of thin cobalt blue for the edges of the petals as before



**7** Make a thin mix of brown madder and paint in the rose's centre. Draw a clean damp brush across the middle of the area to lift out a little of the paint and create a highlight





**8** Draw the paint out while wet to form stamens. For finer control, draw your brush lightly over a cloth rag to draw off excess paint and water



**9** Make a stronger mix of brown madder with cobalt violet, and draw a fine line around the centre of the rose



**10** Draw the paint out to form darker stamens, then stipple the tips by dotting paint on to the very ends of the paint strokes



**11** Allow to dry thoroughly, then glaze the centre with a thin wash of quinacridone gold and cadmium orange to complete the central rose



**12** Make a stronger mix of cadmium lemon and quinacridone gold and draw a wide, wet outline round one of the petals of the flower above the completed rose



**13** Paint the other petals of the uppermost flower, adding a touch more quinacridone gold on the central petals. At the very centre, add a touch of cadmium orange



**TIP**  
Watercolour paints will appear lighter when they are dry than when they are wet, so bear this in mind as you paint the shades

**14** Paint the flower at the bottom of the picture. This flower is warmer-toned, so use more gold in the basic mix, and add a touch of rose lake for the shading



**15** Make a thin mix of cobalt blue and use the size 4 brush to paint a thick outline round the left-hand segment of the large leaf at the bottom of the painting. Lay the brush almost flat to prevent a hard line from forming, and make sure that the paint is very dilute





**16** While the outline is still wet, drop clean water into the centre of the leaf and encourage the blue outline to blend into the water, leaving a light centre to the leaf



**17** Make a mix of cadmium lemon and quinacridone gold with a touch of indigo. Drop it in wet-in-wet as the blue paint starts to dry. Add a touch of indigo for shading at the edges



**18** Paint the other half of the leaf in the same way, leaving a thin white border between the two

Where the stem is green, shade it with dark red. Where the stem is red, shade it with dark green

**TIP**



**19** Paint the remaining leaves with the same technique, paying attention to which parts of the leaves are in the shade



**20** Add more cadmium lemon to the green mix and paint in the buds at the top of the painting, adding rose lake wet-in-wet for the side in shadow. Finally, add fine detail to the bud with the dark green mix used on the leaves



**21** Pull the dark shade down the stem and then, without washing your brush, pick up some rose lake and restate the whole stem. Soften the transition between the shading and main colour with a little water





**22** Paint the other bud in the same way, then use the red and green mixes to paint the stems and thorns at the bottom. Deepen the red with brown madder for shading. This red mix can also be used for the veins of leaves



**23** Wet the paper on the left-hand side right to the edge of the paper, then drop in a cobalt blue wash a finger's width from the painting and draw the wash towards the flowers



**24** If the paper is still wet, continue adding a faint blue backdrop around the flower. If it is dry or merely damp, allow it to dry completely, then re-wet it and continue until the background is completed. Where the background is completely enclosed by the picture, you can paint the blue wet-on-dry



**25** At this point, allow your painting to dry completely and decide if there is anything you would like to accentuate. In this case, I would like the central flower to be warmer. Add a glaze of cadmium lemon and quinacridone gold. Use a size 10 brush and take it swiftly over the area or areas that you wish to deepen



**26** Add a touch of the green mix to one of the lower petals. This increases the contrast between the cool and warm colours and adds to the impact



**27** Lift out part of the central flower's lowest petal by running a clean, wet brush over it. Clean and dry the brush and repeat the process until a highlight is formed



**28** Allow the central flower to dry completely, then make any other changes you feel are necessary. Once you are happy with the painting, allow it to dry thoroughly and remove the masking tape to finish. You can remove the pencil lines with a clean eraser if you wish

Extract from **Ready to Paint Watercolour Flowers**, by Wendy Tait, published by Search Press. See page 32 for how to order







## TIP

Be careful not to over-work the painting, as you will have a fussy appearance instead of freshness and finish

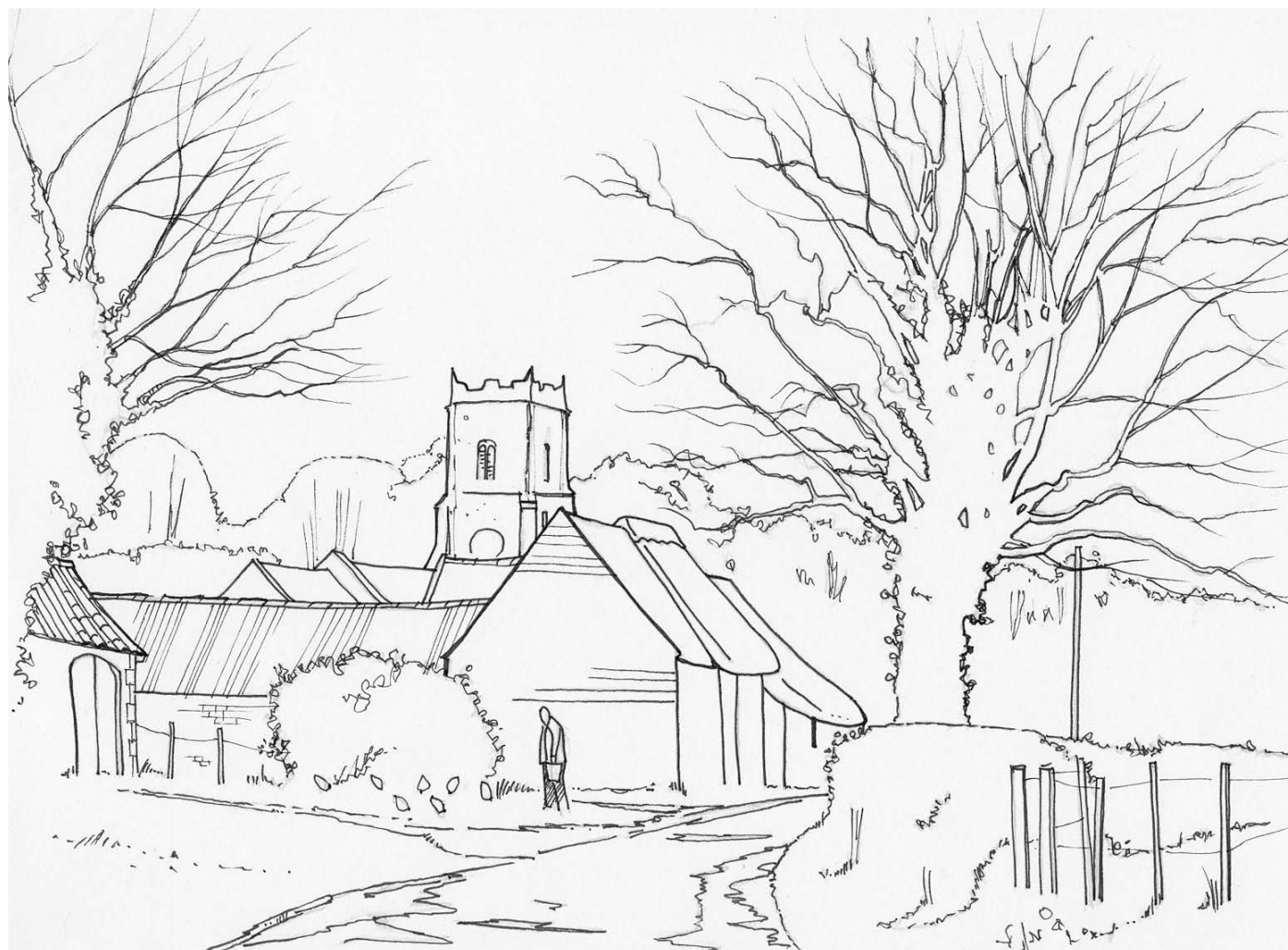
### THE FINISHED PAINTING

There are two types of roses here: one lemon, the other a warmer golden yellow



# DRAW and PAINT a street scene

...using soluble oil pastels, with **Tim Fisher**



**B**efore painting your street scene, use a 3b pencil to create a working drawing that can be used to experiment with lighting and act as a template that will reduce damage to your watercolour paper from excessive rubbing out.

If you don't want to draw the scene at the size shown in Figure 1, use a photocopier or printer and scanner to reproduce my ink line drawing to A4 size.

Try making several copies and experiment with the light from different directions.

As you can see from my sketch in Figure 2, I decided to light the scene from the right. This allowed me to run tree shadows over the road and onto the

adjacent buildings.

Have a go with your spare piece of paper and see how the scene would look by lighting it from the left.

## Drawing and painting tips

- If you do decide to have a go and draw the scene for yourself, beware of the direction the gutters slope. A useful aid to drawing is to make a folding angle finder. It can easily be constructed by cutting two pieces of mount card measuring 2×20cm and joining them at one end with a brass split pin. By holding one side on the vertical of the building, the other side can be adjusted by eye to measure the angle of the sloping gutter (See Figure 3).

**Figure 1**

The ink line drawing of my street scene. To paint the same scene, either trace this outline to use as your guide, or use a photocopier or scanner and printer to enlarge it to A4 size

This measurement can then easily be transferred to your drawing.

- When you are drawing for a painting, draw with a solid colour stick. I like to use orange. Avoiding graphite helps to make the finished work cleaner and brighter.

If tracing, get the bare outline down with graphite then change to a coloured pencil. Use a putty rubber to remove the graphite when you've finished.

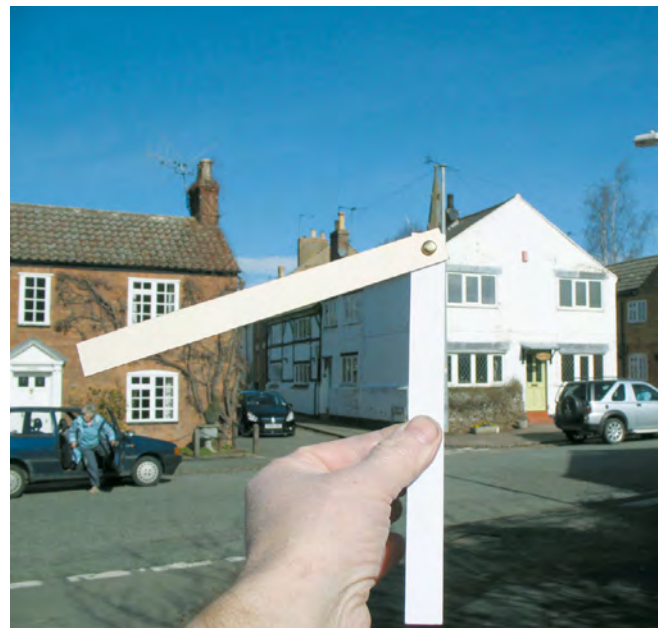


**Figure 2**

Experiment with the lighting for the scene by making several copies of the ink drawing and changing the angle of the sunlight. Here you can see that I have shaded the elements using a 3b pencil to indicate a light source from the right of the scene

## You will need...

- A sheet of smooth watercolour paper (hot pressed) 300gsm (140lb)
- Printer paper
- A scrap piece of watercolour paper (about A4)
- An orange and burnt umber coloured pencil
- Caran d'Ache Neocolor 11 watersoluble pastels:
  - Ultramarine
  - Light blue
  - Golden yellow
  - Carmine
  - Brown
  - Black
  - Flame red
- A round size 8 synthetic watercolour brush
- 3b pencil
- Kneadable putty rubber
- Sheet of newspaper



**Figure 3**

A handmade folding angel finder, held up to the objects in a scene, will help you to transfer the correct angles on to your drawing



## Demonstration: Painting the scene

### STAGE 1

The sky is the first part to go in. If you scribble colour onto the surface and then wet it, unsightly drawing marks are left afterwards. A better way is to take a sharp craft knife and scrape colour from the stick onto dry paper.

I added mostly ultramarine blue with a hint of carmine near the horizon. Start by wetting a small area with your brush and, using a circular motion, dissolve the flakes on the surface. Make sure all the flakes are dissolved before you move on, otherwise you will end up with bits in your sky when the colour has dried. When scraping the pastel will perform best if it is chilled off, using an ice pack



### STAGE 2

Taking your scrap piece of watercolour paper, use this as a palette. Scribble pigment from all the sticks onto the surface. These can then be wetted, mixed and applied to the paper

**1** All the foliage is tackled using this method, starting with the distant trees behind the church. ultramarine blue and carmine mixed makes a good distant tree colour. I vary the proportions as I move across the paper to add more interest

**2** The foreground hedge, grass and tree ivy are all painted with a mixture of golden yellow and ultramarine blue. Add more golden yellow for the sunlit greens and more blue for the shadow areas

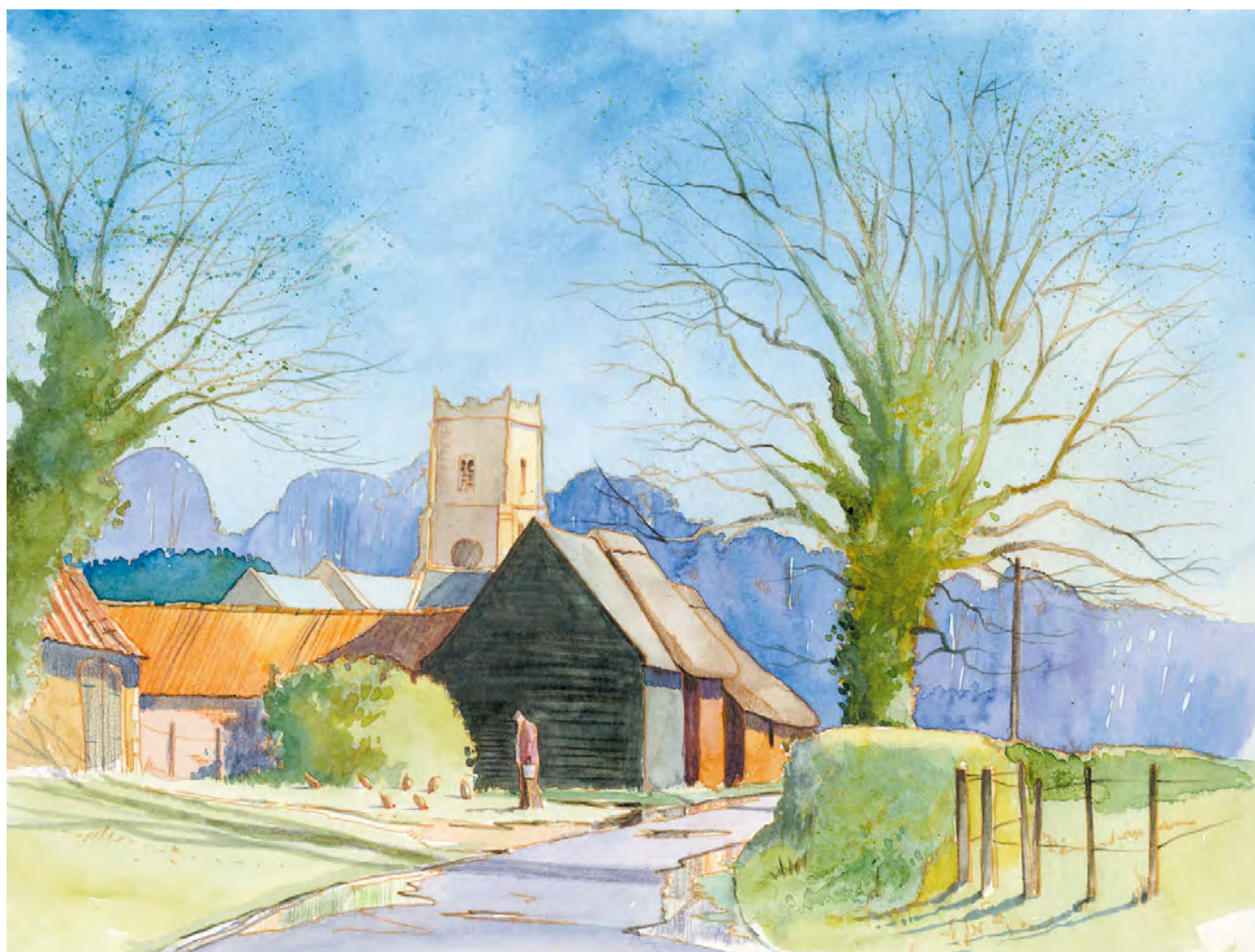
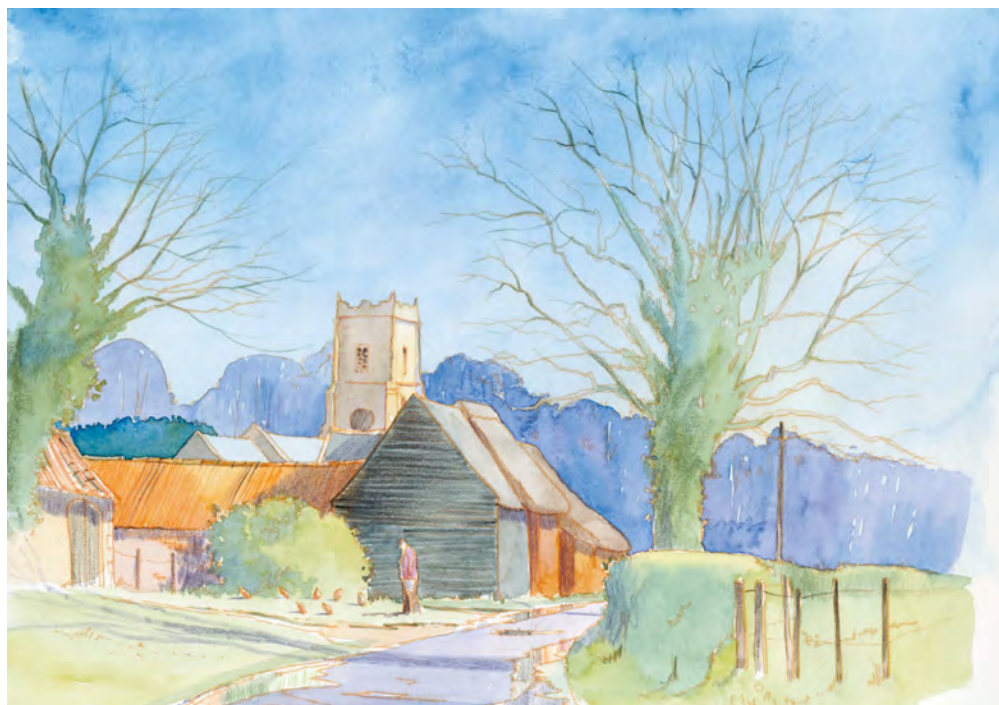
**3** By varying the proportions of golden yellow, carmine and flame red, the buildings are painted in. The grey for the near building and road is made with a mix of brown, blue and a touch of carmine

**4** At the completion of this stage, the entire painting is now blocked in with soluble colour



### STAGE 3

Dry pigment can now be applied. Parallel lines of colour work best. The shadows are all added with ultramarine, including the large tree shadow across the road. The pan tiles are drawn in with the flame red. Reflections in the puddles are created with vertical parallel lines. Fine twigs are added to the trees. Once applied, some of these colours, such as the shadows, can be gently softened into the painting with a damp brush.



### STAGE 4

The concluding stage is to apply some spatter into the tree canopy. Tear some newspaper and protect the areas of the painting where spatter is to be avoided. Use a damp brush and the golden yellow. After a few moments, switch to the blue. This will give you a huge range of greens. If you wish, more spatter can be applied to the hedgerow and foreground bush.

Finally, sharpen up some of the edges using your burnt umber coloured pencil.



# Draw and paint with water-soluble coloured pencils

**Fiona Peart** explains how to use this versatile medium to create some stunning but simple designs that can be easily made into fun greetings cards for family and friends

**D**erwent Inktense pencils and water-soluble pencils generally rely on applying water to them to activate and make them lightfast. The water enhances the colour, so if used as ordinary colouring pencils they can appear quite dull.

These pencils can be used with other traditional art materials such as drawing pencils, colouring pencils, pastels and charcoal and watercolour media such as watercolour and acrylics.

Firstly, as with any product, it is advisable to experiment with them entirely on their own before introducing other media to use with them. I will begin by outlining the various techniques possible with water-soluble pencils, then introduce masking fluid and wax to use with them, and finally suggest uses in conjunction with other art materials, as well as some collage ideas.

Inktense pencils come in a set of 72 colours, 71 of which are water-soluble. The outliner pencil is not. Inktense, unlike other water-soluble pencils, dries rather like acrylic which means that once dry, more colour can be applied and the layers underneath remain stable.

Water-soluble colouring pencils are so versatile; they can be applied like an ordinary colouring pencil or like watercolour paint! You can put the colour (or pigment) straight onto the paper, add more on top, erase it, blend or mix it, all before adding any water.

## TECHNIQUES FOR USING WATER-SOLUBLE PENCILS

Very simply there are four ways of using these pencils. To show how these techniques create different results, we will use one image tackled four times but using each of the different techniques separately in each study

### You will need...

- Smooth watercolour paper (140lb (300gsm) HP surface). Fiona used Saunders Waterford HP but you can use any watercolour paper
- Derwent Inktense Pencils in the following colours:  
Mustard  
Hot red  
Green aquamarine  
Saddle brown



- Brush: a soft round No 10 or 12 watercolour brush
- Derwent Outliner pencil
- Soft putty eraser
- Craft knife
- Mist spray bottle of water
- Masking fluid (coloured)
- Candle wax
- Paper torchon

*Additional materials (for experimental sheets and card-making):*

- Inktense colours of your choice
- Stick adhesive

### 1 DRY-ON-DRY

This means using the pencil directly on the dry paper. Colours can be mixed or gently blended together, as with ordinary colouring pencils, scribbled or applied with definite lines or drawn firmly, creating various marks. When satisfied with this stage, water can be applied, usually with a brush



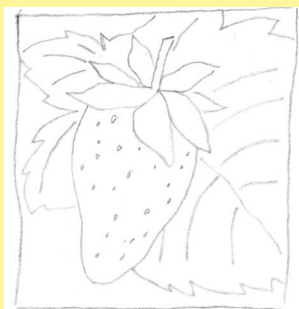
Using mustard, hot red and green aquamarine gently apply colours, ensuring each colour is individually placed as well as blended with another in the central section

Using the round brush, well wetted, start at one end and gently place the brush onto the paper, lift and place it again next to the wet section,

lift and place it again until the line is completely wetted. Avoid rubbing or moving the brush about. Wetting the pigment activates it and makes it lightfast. Leave this to dry naturally. The colours in the centre of the strip will naturally blend to create a third colour.

If the pencils are applied using a scribble method, these marks will remain when the water is added unless the wet brush is agitated to rub the marks away





Using the Outliner pencil (which won't dissolve in water) copy or trace this image 4×4in. (10×10cm) onto watercolour paper. You will need to prepare four traced images in order to practise all the techniques

## 2 WET-ON-DRY

A palette can be created with the colouring pencils by scribbling strong colour onto watercolour paper in separate blocks, then wetting the individual colours with a brush, as if it is a paint palette, then applying colour to the dry paper.



► Using the three colours (mustard, hot red and green aquamarine) gently apply the colour to the strawberry as shown, but apply it in a bolder more linear way for the leaves. Make sure your drawing lines go in the direction of the leaves. The more pressure you apply with the pencil, the deeper the colour will be once wetted



◀ Begin wetting the picture, start at the base of the strawberry, moving up and into the red. If your brush is well wetted you won't need to re-wet it. Use the whole length of your brush, not just the point.

Rinse your brush out then wet the small hull leaves. If the wet areas touch, the colour will run, just as it would with watercolour, so if you want to avoid this, wait for each wet section to dry before continuing. Letting the colour run a little creates a more painterly effect, which can give very pleasing results.

Wet the large leaf section, moving the brush in the direction that the lines are drawn. If you wish to remove any of the lines, gently rub the brush in that one area until the lines disappear.

You can see on the example where I have left little gaps and where I have let the paint run

► Using your wet-on-dry palette, as described above, you can apply your colours. The pigment can be used highly concentrated, or quite dilute to achieve lovely colour mixes. Just like using watercolour, if the wet edges touch, the colour will run. If a small gap is left the colour will not run



## 3 DRY-ON-WET

For this method the paper is wet with clean water (or watercolour paint can be used) and the pencils applied directly onto the wet surface. If the pencil is applied



directly onto wet paper it looks like a marker pen mark, bold bright colour, which does not run unless the paper is extremely wet. Colour can be applied on top of another colour but blending is not practical using this technique.

The lines created cannot be removed though, so care must be taken when using this method. The Outliner pencil does not run, even on the wettest of surfaces.

To achieve the speckled result on the background allow the previous section to dry then wet the paper with clean water in the background area. Using a craft knife, shave the pencil, allowing the tiny fragments of dry pigment to fall onto the wet surface. The pigment will only remain where the surface is wet, so any pigment that falls onto the dry surface can be blown away

## 4 WET-ON-WET

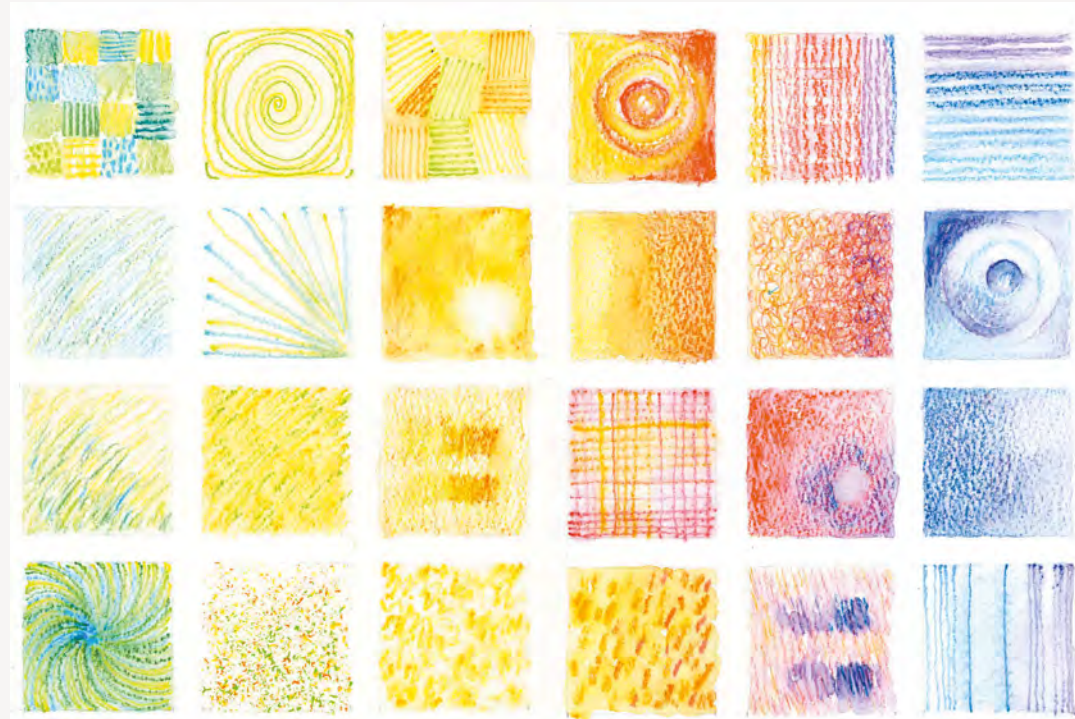
Using the same palette method, and the pigment as paint, the colour can be applied with a brush onto the wet paper. Begin with an outline drawing using the Outliner pencil. This keeps the drawn shapes while allowing the paint to flow freely over the lines.



Wet the strawberry and hull area, then using the brush and your paper palette, touch the wet surface with the point of the brush, allowing the paint to flow into the water. The colours will run only where the paper is wet, and the drawn outlines will remain – the intensity can be adjusted by adding more colour from the palette. Whilst this area is still wet, wet the large leaf area; if the brush touches the previously painted section it will run onto the clean wet area. Where a gap is left, the paint will remain in that shape. By letting the paint run in places a soft painterly technique is achieved which can be adjusted by dropping in more or less paint as required



## CREATE SMALL STUDIES THAT CAN BE TURNED INTO GREETINGS CARDS



These 24 inspirational and achievable ideas using Inktense pencils will make ideal small cards and offer the perfect way to experiment with this medium.

Lightly position squares or oblongs on your watercolour paper, then add a series of colour combinations of your choice and combine the various techniques described to produce small 2×2in. (5×5cm) studies. You may want

to discard some of these, but many will be suitable for turning into cards. Cut out the ones you choose to use as cards, using a craft knife, and cut just outside your painting line. These can then be stuck onto a card or watercolour paper base.

To make a simple card base, cut out pieces of watercolour paper or card double the size you need to create your card. For example, if you want a card

3½×3½in. (8×12cm) cut your paper to 6½×4½in. (16×12cm) and fold this down the centre of the longest edge. Place the folded paper onto your work surface, being aware of which half you are working on, so that when the image is attached to the card, the card opens the right way!

Using contact adhesive simply stick your selected study onto the front of your card.

By combining two or more of the techniques described on pages 46–47, Inktense pencils can be an exciting and varied medium and used to create simple images such as *Tree and Figures*, right.

Once you have experimented with these water-soluble pencils you can begin to use them with other media.

### Using masking fluid

Masking fluid is a liquid rubber solution that protects the paper from the paint. Once applied and left to dry, paint can be added over the top then, when dry, the masking fluid is removed to reveal the white paper which can then either be left, or painted over in another colour.



*Tree and Figures*, using all water-soluble coloured pencil techniques together, 7½×6½in. (20×16cm).

I began by shading the figures as silhouettes using saddle brown on the dry paper. Then a little hot red was added to the child's top and green aquamarine to the heads and clothing. I pressed very lightly to achieve a subtle result (dry-on-dry).

I then used the brush and wet the figures. Using the palette method to lift wet colour I used the brush to flick up the grasses in the foreground (wet-on-dry).

Whilst this was all still wet I used a mist bottle of water and from about 12in. (30cm) above the paper I gently sprayed a fine mist of water over the tree area and bottom of the picture. I immediately dropped in colour with the brush, allowing it to move freely onto the wet sections without agitating it. I then used my craft knife to scrape the speckled texture on top using all the colours except red (wet-on-wet).

Whilst still wet (it is also possible to re-spray an area if it begins to dry) I added the trunk, branches and twig details using saddle brown (dry-on-wet).



## Demonstration: Flower heads



### STAGE 1

Using the Outliner pencil lightly draw some small flower heads. Then, dipping the torchon into the masking fluid, place the petal shapes onto the paper by touching the paper with the torchon.



### STAGE 2

Once the masking fluid is dry, use the mustard and green aquamarine pencils and draw the grasses and stalks onto the dry paper (dry-on-dry). The pencil is soft enough to go over the masking fluid smoothly without removing it from the paper.



### STAGE 3

Using the water mister spray the whole image, just enough to activate the bright colours and bring the image to life! Then use your brush and the palette technique and drop colour onto the wet surface, letting it run into the wet (wet-on-wet). Use the dry torchon dipped in the paint to gently position the red flowers. This is stronger pigment so it will not move so far. Finally, whilst still wet, use the Outliner to position the poppy centres and the mustard coloured pencil to draw in their stalks (dry-on-wet)



### STAGE 4

Once dry, remove the masking fluid by gently rubbing it with your finger.

You can also use masking tape to protect the paper. This can become the edge for a card or a painting



## Exercises for you to try

Create these simple flower studies using your Inktense water-soluble coloured pencils and masking fluid

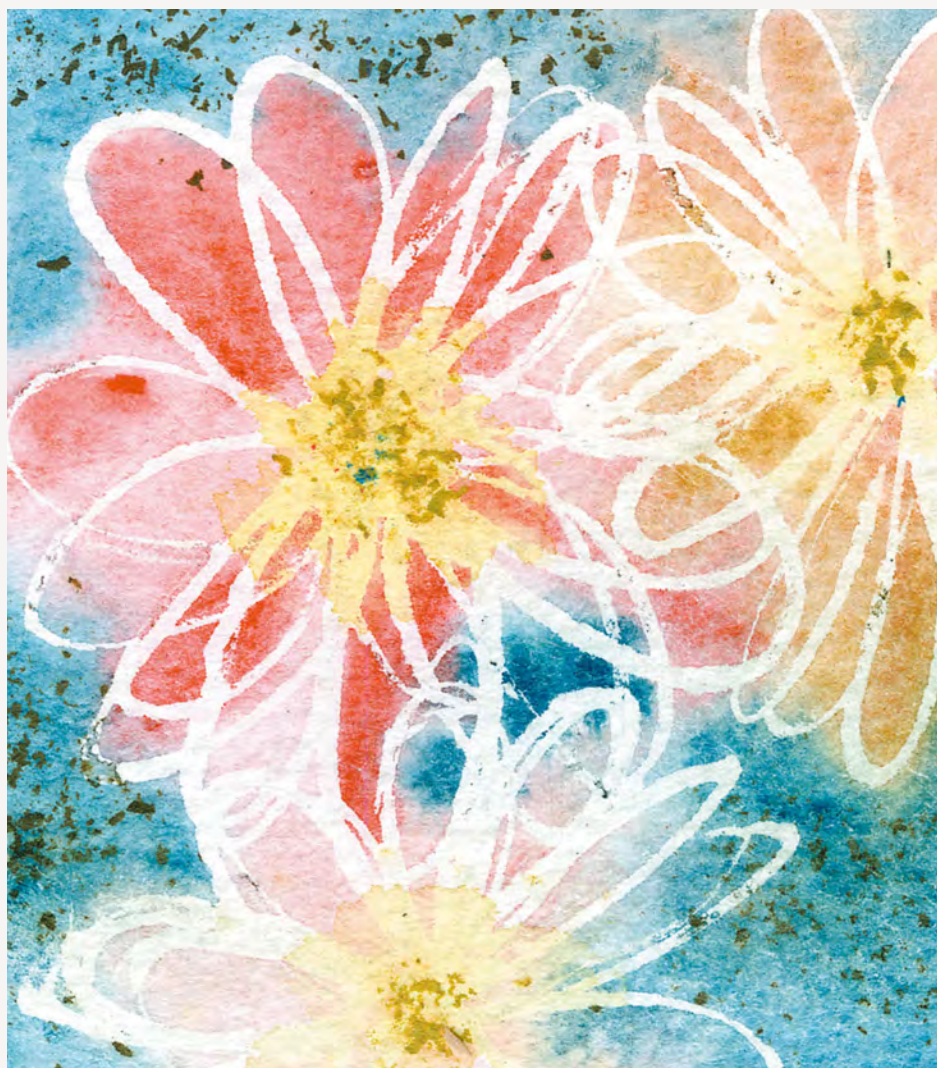
### STAGE 1

Tear four lengths of masking tape and stick them onto your watercolour paper to create a 'mount' for your picture.

Use the torchon, dipped into the masking fluid and, with quick circular movements, position your flowers.

Using clean water, wet the entire picture.

Whilst still wet drop in wet colour from your palette using hot red, mustard and green aquamarine. The masking fluid will not prevent the flow of the pigment so the colours will escape over the masked areas into the section beyond (wet-in-wet). Whilst still wet use your craft knife and scrape shavings of saddle brown pigment onto the background (dry-on-wet)



### STAGE 2

Once dry, remove the masking fluid then re-wet the flowers with clean water and drop in some mustard colour using your palette, then sprinkle some speckles onto the wet area using your craft knife.

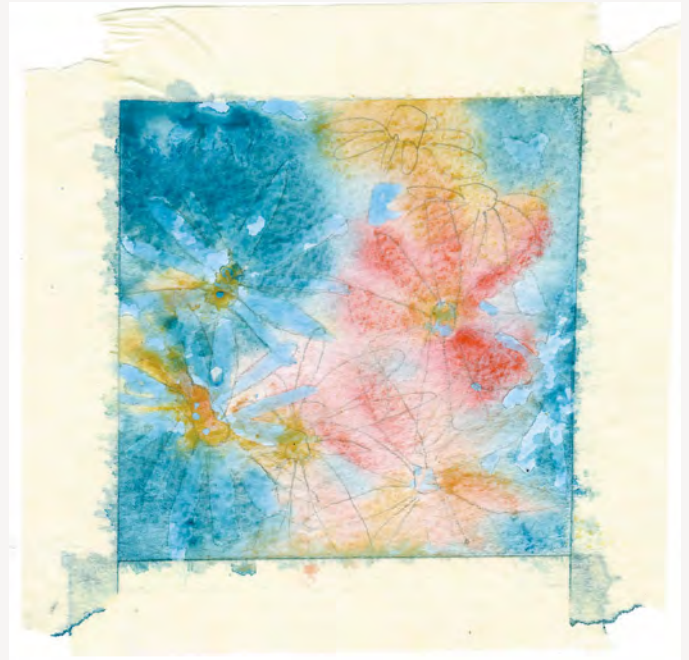
Once dry, remove the masking tape to reveal a nice crisp edge





#### STAGE 1

Using masking tape create another picture shape. Lightly draw some flower shapes then using the torchon apply the masking fluid to the flowers you wish to remain white



#### STAGE 2

Wet the entire picture and, using the same three colours (hot red, mustard and green aquamarine), drop in pigments onto the wet surface from your palette



**TIP**  
Masking fluid is a great tool for reserving the white paper. Always test it on the paper first and avoid using brushes to apply it if possible. Experiment by putting the masking fluid on a previously painted dry surface to reserve colour rather than white paper, and then paint over this with a darker colour



#### STAGE 3

Once dry, remove the masking fluid then add stronger colours from your palette. Finally, remove the masking tape to reveal a crisp neat edge



## Exercises using wax resist

### Using wax

Another type of resist is wax. This can be as simple as household candlewax. I use a clear, uncoloured candle cut into sections about 3in. (8cm) long. I use the edge of the candle and draw firmly onto the paper. When a water-based pigment is applied on top of this, the wax resists it. This technique does not work when paint such as acrylic is applied thickly however.



#### ▲ WAX RESIST 1

I applied the wax in a spiral shape then, using my brush, wet the area with clean water. I dropped in green aquamarine and hot red, letting the colour run freely into the water (wet-on-wet). I then used each pencil and drew directly onto the paper (dry-on-wet)

#### ◀ WAX RESIST 2

I applied the wax in lines then, using my brush, wet the area with clean water. I dropped in green aquamarine and hot red and mustard, letting the colour run freely into the water, adding stronger pigment (wet-on-wet). Then, using hot red and green aquamarine I sprinkled shavings onto the surface using my craft knife (dry-on-wet)

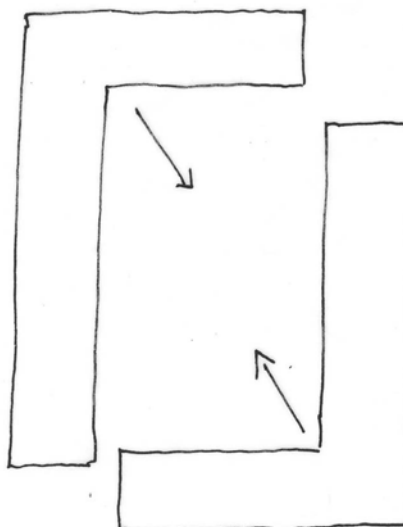
Both masking fluid and wax are suitable to use with other water-soluble media such as watercolour and acrylics (if applied in a watercolour style).

All the water-soluble coloured pencil techniques described here can also be used with watercolour paints, acrylics and other drawing media, so if you have a drawing or painting you wish to improve it is always worth adding Inktense or a water-soluble pencil.

### Collage

If, on the other hand, you have works that you are not particularly pleased with and don't feel that you want to re-work them, think about using sections of them as collage and embellishing them with Inktense.

Even in a so-called 'failed' drawing or painting there are often sections that are successful. Selecting the most pleasing is made easier by the use of an angle mount, see right.

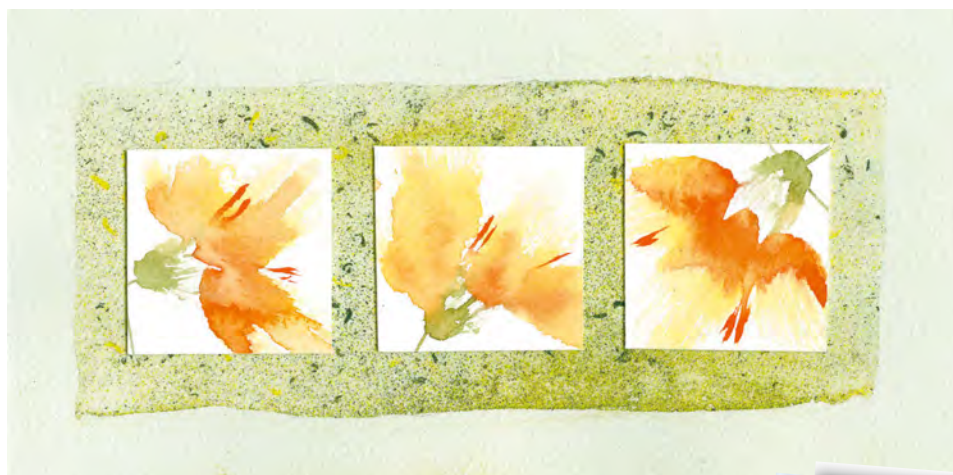


### HOW TO MAKE AN ANGLE MOUNT

To make an angle mount, cut a piece of card or heavyweight paper into two L-shapes and place them on top of your painting. This will help you to select the 'good bits' of a work with which you may be generally unhappy. Simply move the card sections nearer together or further apart to isolate areas of your work



## CREATE SIMPLE CARDS USING COLLAGE



◀ Using the same idea of squares as described on page 48 (although you could tear or cut the paper into any shape) I cut three individual flower studies, which I took from an experimental watercolour sheet. Choosing a soft green card I wet an area just larger than I would need for the collage pieces, then sprinkled Inktense sherbert lemon and light olive onto the wet surface, using my craft knife

Once you have chosen the most pleasing sections of your unsatisfactory paintings you can mark them with a pencil then cut them out and either mount them as smaller finished works, or use sections as collage pieces to create small greetings cards, see above.

Never throw out any of your artwork, even if you are unhappy with it; you can always use sections on which to experiment, or you can create collages and colourful greetings cards.

Experimental painting time is never wasted time. We all need to make mistakes in order to improve and develop, and we put less pressure on ourselves if we know we can always use experimental pictures to create other pieces of art. □



◀ I cut some wavy sections from a discarded watercolour sheet, choosing colours that I thought worked well together, and stuck these onto a piece of white watercolour paper. I then wet the sections in between my collage and drew lines and small blocks onto the wet surface using Inktense pencils. Using my pencils as a palette I dropped pigment onto the wet surface using the brush



▲ To make this simple but effective card, I cut out squares from a discarded acrylic study, choosing similar colours. I then stuck these onto a piece of blue card to suggest a gift-wrapped box. Using Inktense cherry and fuchsia to draw a bow on the top of the box shape, I added water to make the bow more painterly



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 **Pro  
Arte**

# QUICK acrylics

Ideal for beginners, you can use this medium like watercolour or in thicker applications. **Soraya French** introduces their advantages and tells you all you need to know to get started...



Soft body, heavy body and super heavy body acrylic paints give the artist varying consistencies to work with

**A**crylics are an odourless, quick-drying flexible medium that can mimic both watercolour and oil colours. They also have some unique qualities of their own. The opacity of acrylic pigments enables the artist to cover or rectify mistakes, making them ideal for beginners; they can be applied with brushes or a painting knife; they can be used on a multitude of surfaces; they dry fast so that a quick succession of washes and layers can be applied easily; and while water is perfect for diluting them, there is also a whole range of mediums and additives that can modify them.

## Acrylic colours

Acrylic colours come in different consistencies; the one you select will depend upon your individual style and subject matter. The various types can intermix, giving you a further range of choice. Within the categories below, the consistency varies from manufacturer to manufacturer, as do the colours, even if the name may be the same.

### Soft body

Otherwise known as flow formula, this paint is heavier than acrylic ink but has a runny consistency and is more suitable for the watercolourist. It can be thickened by using impasto gel. An example is Daler-Rowney System 3 colours, available in tubes and larger pots.

### Heavy body

These colours, such as the Daler-Rowney Cryla range, are more full-bodied and can be thinned to use in watercolour style or applied thick like oil paints. However, you would still need to thicken them further for heavily textured styles.

### Super heavy body

Formulated to create heavy textures and to retain brushstrokes, these acrylics have a more buttery consistency, but can still be thinned down if you need to glaze with them. The Daler-Rowney System 3D range comes in large tubes.

### Brushes

Invest in a set of good-quality synthetic watercolour and acrylic brushes, the former to use with the inks and the latter, which have stiffer hair, for the opaque techniques. The size of your brushes depends on the size of your paintings, but a 1 in. (2.5cm) one-stroke wash brush, a

short flat No. 12 acrylic brush for covering larger areas and a selection of smaller round brushes and flat brushes will suit most artists. Riggers in both the watercolour and acrylic range will also be useful.

### Palettes

Acrylic paints dry to a plastic film, so it is important to keep them wet during a painting session. A stay-wet palette comprises a tray, two layers of paper (absorbent and tissue) and a lid. Both layers should be dampened to make a surface to mix paints on. You can also spray the paints from time to time to keep them workable during a painting session.



With a damp surface to mix colours on and a lid to keep the moisture in, a stay-wet palette helps keep the paints workable for a longer period



## Supports

Acrylics are so versatile it is easier to say which surfaces you cannot paint on rather than list those on which you can. Oil-based and shiny surfaces are unsuitable as the colour will peel off at a later stage. However, you can use all types of watercolour paper, acrylic paper, mountboard and many types of canvases.

## Gesso

Acrylic gesso is a primer that is used to prepare the surface prior to painting. This is optional when you use watercolour paper, acrylic paper or mountboard, but should be used on MDF (medium-density fibreboard). Gesso is available in both white and black.

## Other equipment

You will also need a comfortable easel or table easel, a painting board, water pots, masking tape and kitchen towels. A painting knife is also useful.

Supports you can use acrylic colours on include canvas, acrylic paper, mountboard and watercolour paper



*Titanium white*



*Yellow ochre*



*Burnt sienna*



*Ultramarine*



*Lemon yellow*



*Crimson alizarin (hue)*



*Phthalo blue*



*Cadmium yellow*



*Cadmium red*

## A basic palette

Successful colour mixing in acrylics can be achieved with a relatively limited number of colours that mix to create an infinite number of secondary and tertiary colours, tints and neutrals.

My suggested basic colour palette is: titanium white, yellow ochre, burnt sienna, ultramarine, lemon yellow, crimson alizarin (hue), phthalo blue, cadmium yellow and cadmium red.



*Magenta*



*Coeruleum*



*Dioxazine purple*



*Payne's grey*



*Red, blue and yellow are the primary colours*

## Primary colours

The three colours of red, yellow and blue on the colour wheel are known as the primary colours. These cannot be created by mixing other colours, but they do have variations within them such as a purple-red or an orange-red. Titanium white is a very important colour in acrylic painting. As you progress you may wish to add some extra colours to your palette, such as magenta for flowers, coeruleum for skies, dioxazine purple, a lovely dark purple useful for creating dark undertones, and payne's grey, a versatile dark colour.

As you gain experience you will create your own voice and unique colour palette and your work will become recognisable through this.

*Yellow and blue mixed together make green, a secondary colour.*

*Yellow and red make orange, and red and blue make purple*



## Secondary colours

Secondary colours are made by mixing the two adjacent primary colours on the colour wheel. Red and blue make purple; red and yellow make orange; and yellow and blue make green.

To mix vibrant purple, orange and green, you should mix the two primaries biased towards the same colour. For example, the purple-biased ultramarine blue with purple-biased crimson alizarin (hue) make vibrant purple, whereas phthalo blue (green shade) and cadmium red, which has an orange bias, make a greyish purple.



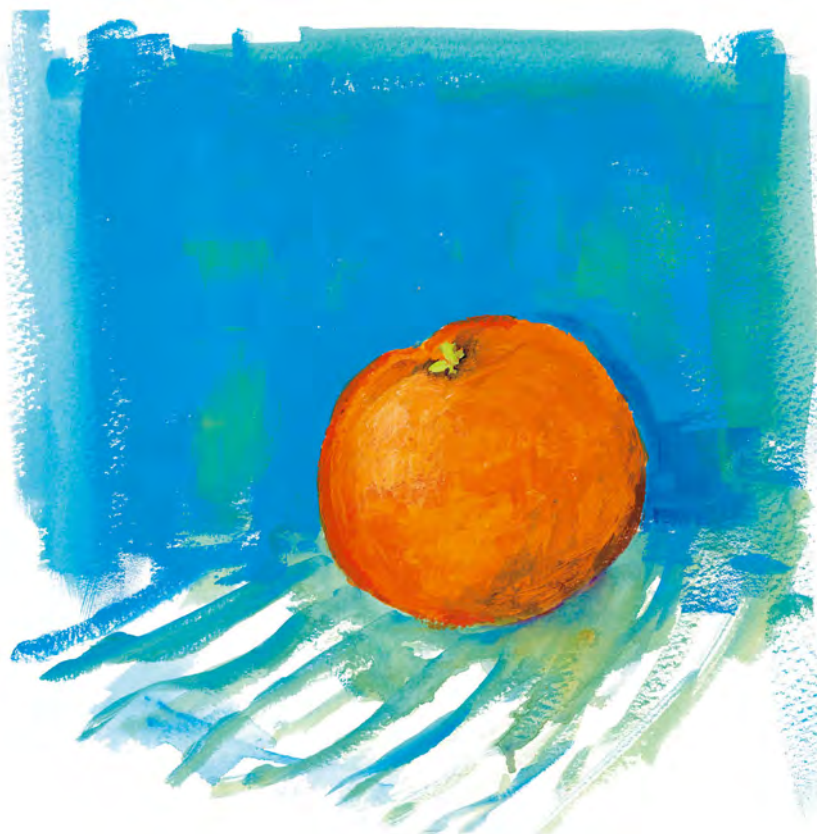
*Orange and yellow mixed together make yellow-orange, which is a tertiary colour*

## Tertiary colours

Mixing a primary and a secondary colour will produce what is known as a tertiary colour. For example, yellow added to orange makes a yellow-orange.

## Complementary colours

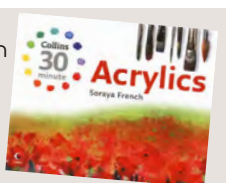
Complementary colours are contrasting colours situated opposite each other on a typical colour wheel, such as red and green, blue and orange, and yellow and purple. They play an important role in painting. Placed next to each other, they make dazzling and vibrant contrasts. They can also be used to modify or knock back one another – for example, a bright yellow can be dulled by adding a touch of purple.



**Clementine on Blue Cloth**

*In this example of complementary colours, the orange placed against the blue creates a lovely contrast*

This extract is taken from **30-minute Acrylics** by Soraya French, published by Collins, £7.99





# Still life with SUNFLOWERS

**Soraya French** shows how to paint a simple still life in  
acrylics, watercolour style

The versatility of acrylic colours makes them an ideal and indeed the most logical choice of medium for beginners. Acrylic can be thinned down and used in watercolour techniques, or in thicker applications similar to oil painting. It also has some unique characteristics of its own. You can paint with acrylic on a variety of surfaces, the only two to avoid being greasy or oil-based surfaces, or a shiny surface, as acrylic paint will peel off both at a later stage. To use acrylics watercolour-style the best surface to use is a good-quality watercolour paper.

Acrylics come in a range of opaque and transparent colours and it is useful to get to know this quality in your paints before

you start working with them, especially when painting watercolour-style. Although you can find this information on the tubes, the following simple exercise will also help. Apply an inch thick stripe of each colour on the paper and let it dry, then paint an inch thick stripe of each colour across the top. Transparent colours will let the layer underneath show through and the opaque ones will cover them. Make a note of these to refer to.

The colours may look quite bright when squeezed from the tube, but it is possible to make the most subtle tones by mixing them. In this exercise I am using diluted Daler-Rowney System 3 acrylic colours to paint a still life, using a variety of

watercolour techniques such as wet-into-wet and wet-on-dry. System 3 colours have a runny consistency and are known as 'soft body' colours so they lend themselves to watercolour techniques.

System 3 brushes are rather soft so they can be used for washes of colour, or you can use your normal watercolour brushes; however, be vigilant about cleaning them afterwards. For thicker colours you will definitely require stiffer acrylic brushes.

The beauty of using acrylics to paint in a watercolour style is that a wash of acrylic colour turns into a plastic film once dry, therefore subsequent washes of colour do not disturb the one underneath. This helps the colours to stay fresh and vibrant.



## STAY-WET PALETTES

Daler-Rowney manufactures two sizes of stay-wet palette which comprises a box with a lid and a pack of membrane and tissue paper. Lay the membrane paper at the bottom and wet the surface, pour out excess water, lay the tissue paper over the top and repeat the same process. The surface should be left damp, not soaking wet, for successful colour mixing. At the end of the painting session, put the lid back on and keep the box in a cool area.

Alternatively, make a home-made stay-wet palette from a shallow dish or box with a damp layer of kitchen towel covered with a damp sheet of greaseproof paper. At the end of the session either cover with clingfilm or put the lid back on, if it has one

## You will need...

- Daler-Rowney System 3 acrylic colours:  
Lemon yellow  
Cadmium yellow  
Titanium white  
Ultramarine blue  
Prussian blue  
Process cyan  
Burnt sienna
- Brushes:  
Wash brush sky flow  
Round brush size 8
- Support  
Daler-Rowney Langton 300gsm (1401b), 16×20in. (40.5×51cm)
- Stay-wet palette  
Watercolour-style palette for making watercolour washes

**TIP**  
To avoid the colours drying during the painting session, keep them on a stay-wet palette, and spray them from time to time with water



## Demonstration: Still life with flowers



### STAGE 1

With a blue water-soluble pencil draw the outline of the still-life arrangement. To show the outlines in the photograph, I added a little pencil mark for the lemons and sunflowers where I would normally have used just a yellow aquarelle pencil. The outlines will merge easily into the rest of the painting



### ▲ STAGE 2

Apply water to the petals and the foliage areas of the painting, then using your wash brush loaded with lemon yellow, apply the pigment which will disperse into all the wet areas. Then add diluted Prussian blue to the area where the foliage will be. Dry the surface ready for the subsequent washes by using a hairdryer



### STAGE 3

Load your wash brush with process cyan and apply it to the background. This colour makes a lovely contrast against the yellow of the flowers and gives a Mediterranean feel to the painting. I also added another sunflower on the right to balance the composition. Then apply ultramarine blue to the stripes on the tablecloth using your round brush



► **STAGE 4**

Start to define the petals using your round brush and cadmium yellow, which is a more orangey yellow, to bring a little variation between the petal shapes. Then add more green to the areas of the foliage. I made the mixture of green with Prussian blue and lemon yellow. Add a touch of red to this mixture to darken it and paint the foliage area with some dark tones to create depth in the centre of the arrangement. For the centre of the flowers, use a mix of burnt sienna and ultramarine and apply it with your round brush

Use **TIP**  
an inexpensive  
watercolour palette  
with generous mixing  
wells for making  
watercolour washes  
from your tube  
colours or for  
using acrylic  
inks



◄ **STAGE 5**

Add more colour on the lemons and use a little blue in the shadow area. Using your round brush, re-wet the petal area of the drooping sunflower on the right and drop in some yellow colour to create a wet-into-wet effect. I also added some finishing touches to the centre of the flowers

► **STAGE 6**

All the finishing touches can now be applied to pull the whole painting together. I defined the petals a little further. Add some of the details to the foliage, and more colour on the jug holding the flowers. Sharpen the stripes of the tablecloth adding creases for more effect and add strong shadow colour underneath the jug and the lemons to ground them







# Sheep in a summer meadow

Use acrylics like oil paints to create this bright summer scene with **Soraya French**

Acrylic colours offer the artist enormous possibilities. This is due to the fact that they come in different consistencies, starting with the very fluid acrylic inks, then the runnier type or 'soft body' colours, like Daler-Rowney System 3, as well as the heavy body colours, which are slightly thicker, and finally the super heavy body colours such as Daler-Rowney System 3D, which can retain brushmarks and be used for impasto-style paintings.

All these paints are intermixable and can be used together in one painting. In this exercise I will use System 3 in its opaque form, and in thicker applications similar to oil colour. The fast-drying nature of acrylic colours makes it possible to layer colour in quick succession and you

don't have to wait a few days before applying a fresh layer. For this reason it is also necessary to work quite quickly if you wish to blend two colours on the surface of the painting. There are no rules, you can start by applying thick layers or thin washes of colour and build up the thickness of paint – it is entirely up to you.

When using acrylic in its thicker form, it is best to use brushes with stiffer hair, made especially for acrylic painting. A painting knife is another great tool and the marks made by a painting knife are much more random and less stylised than a brush. To keep the colours wet and workable a stay-wet palette is a very handy tool (see page 58).

During the painting session you can

spray the colours from time to time to stop them from drying. As a support you can use a variety of different surfaces including acrylic paper, watercolour paper, canvas or canvas board; MDF board primed with a couple of layers of gesso makes a fantastic and inexpensive option.

Introductory sets of colours are a good option to start with and you can add more colours as and when you need them; generally you can mix a good range of colours from the tubes provided in these sets. In acrylic painting white is a very important colour. By adding white to any colour you can make it much more opaque and create better covering power. Mixing the white with another colour gives you an infinite number of tints.

## You will need...

### ○ Daler-Rowney System 3 acrylic colours:

Lemon yellow  
Cadmium yellow  
Titanium white  
Ultramarine blue  
Prussian blue  
Cadmium red  
Burnt sienna

### ○ Brushes:

System 3 1in. wash brush sky flow  
Round brush size 6  
Round brush size 8  
Short flat size 4 brush

### ○ Support

Daler-Rowney Langton  
1401b, cut to 14×14in.

### ○ Stay-wet palette



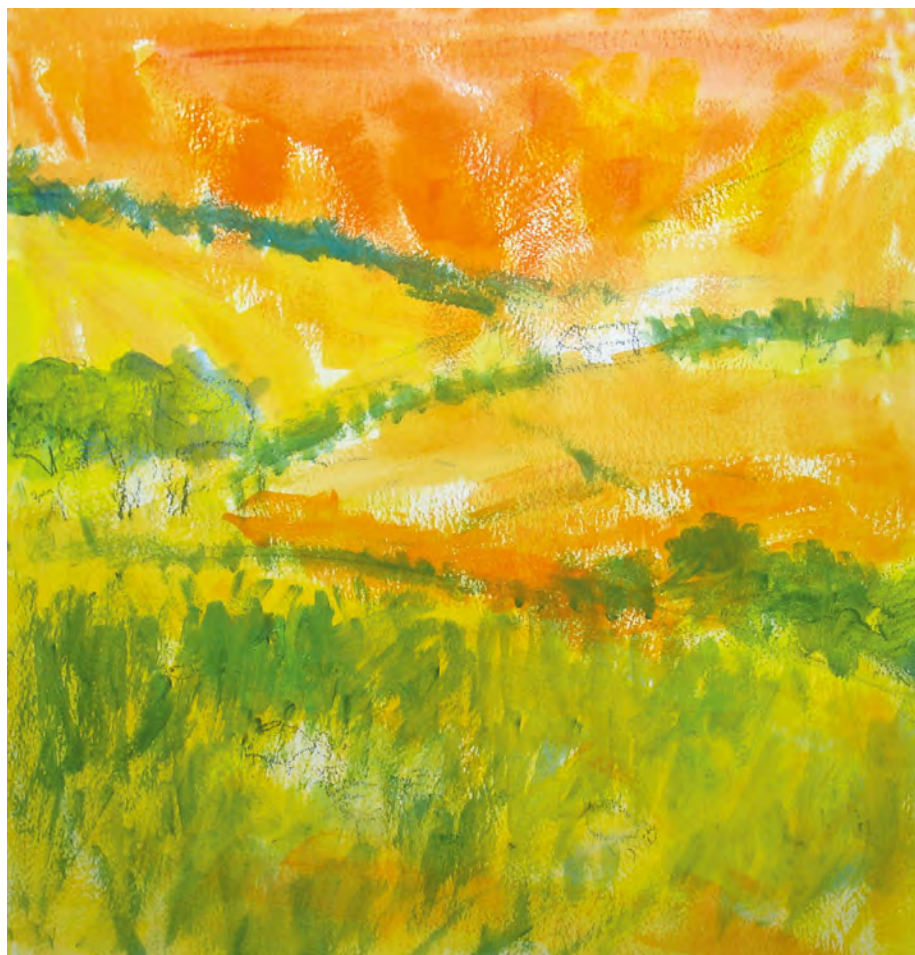


### STAGE 1

Apply a fairly thin layer of orange mixed from cadmium red and cadmium yellow in the area of the sky and some of the fields. Paint the areas where the trees will be with lemon yellow, so that at a later stage by adding Prussian blue you can mix an uneven green on the surface of the paper. Use a 1in. (2.5cm) wash brush for this purpose as it can cover a wide area. The layer of colour will be quite uneven, thicker in some areas, and the painting will look rather messy at this stage

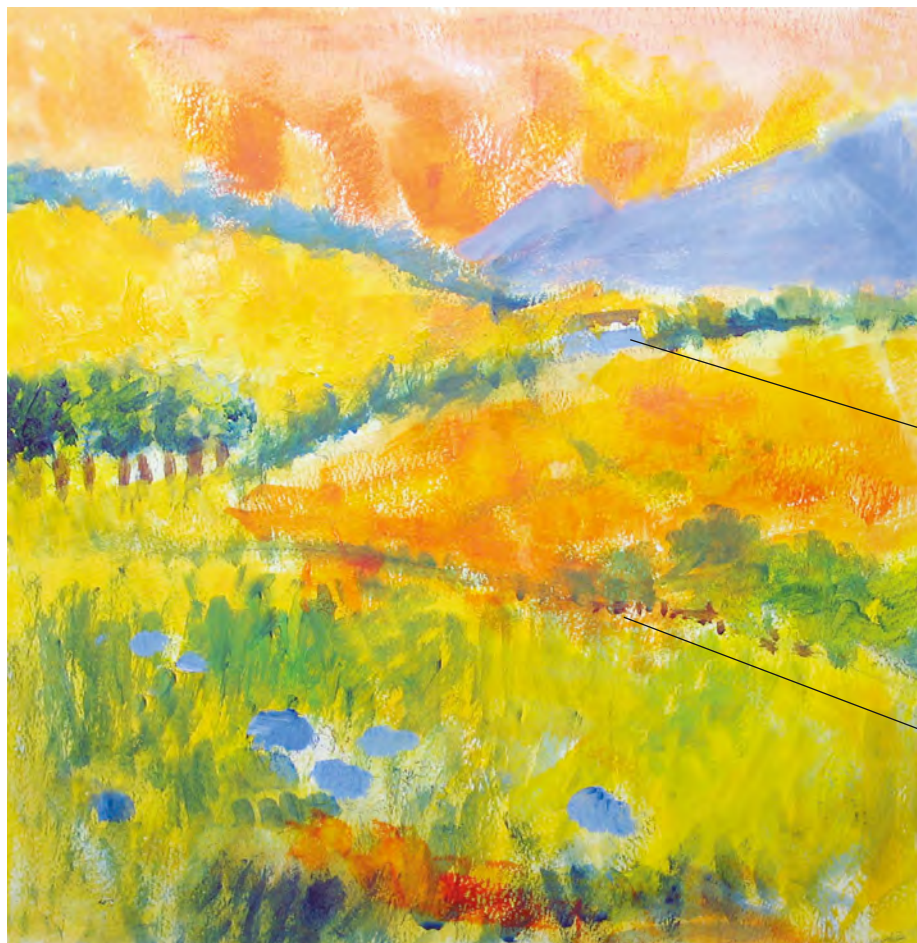
### STAGE 2

Mix a green from Prussian blue and lemon yellow and apply it to the hedgerows and the field in the foreground using your short flat size 4 brush. Also apply Prussian blue to the foliage on the trees which, mixed with the yellow underneath, will create an uneven green. Add more blue to the mix of green for the hedgerow in the distance



When you use acrylics thickly it is important to use a damp brush, rather than loaded with water





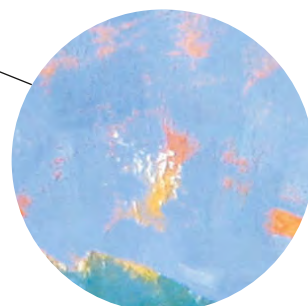
### STAGE 3

Mix a tint of ultramarine and white and paint the distant hills. Using the round size 4 brush paint the darker tone of the sheep in the foreground. Make a lively dark tone with ultramarine and burnt sienna for the tree trunks and the roof of the cottage in the distance



### STAGE 4

With a mixture of ultramarine blue and white paint the sky, allowing the orange underpainting to show through in places to create an overall harmony. Paint the sheep's heads with the same mix of ultramarine and burnt sienna using the tip of your round size 6 brush. Add more green to the foreground meadow

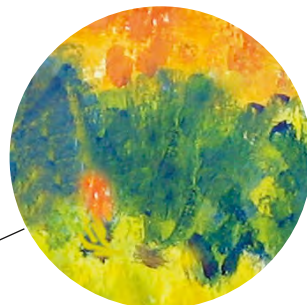






#### STAGE 5

At this stage add thicker colour to various parts of the painting, building up the layers. Also paint some darker tones within the trees and the shrubs on the right-hand side to add dimension to their shapes



#### STAGE 6

This is my favourite stage when I add the highlights and generally put the finishing touches to the painting. Finish painting the cottage in the distance. Add one final layer of colour over different areas. Add the highlights to the sheep and build up thicker layers of colour using more vibrant and fresh colour



Stop from time to time and stand back from your painting to assess the progress and decide where to go next





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