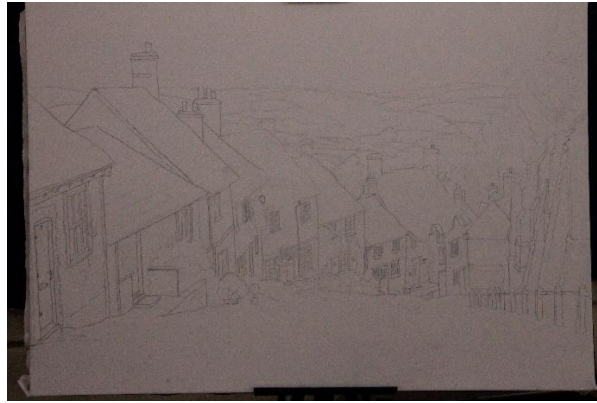


Penny Crichton-Seager - 13 Nov - Watercolour Landscape

Penny had prepared a drawing of Gold Hill, Shaftesbury which she will paint as a snow scene and was using a composite photo which she had traced.

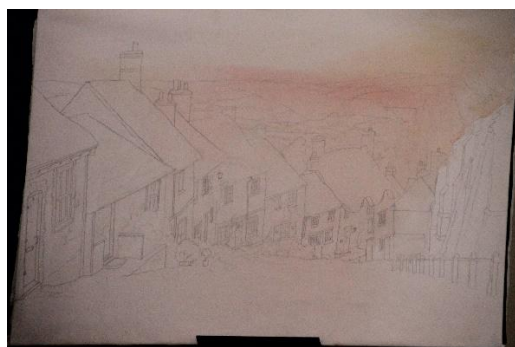


She uses Holbein paints available from Jackson's in tubes which she squeezes into pans and they remain tacky. She is using a 14 round and 8 round brushes. She also uses a Perfect Paper Stretcher available from Ken Bromley Art Supplies which has a groove around the outside and rods to hold the paper in place. Web address below:-

<https://www.artsupplies.co.uk/item-perfect-paper-stretcher.htm>

She recommends finding out which colours are transparent and which are opaque; Cadmium Yellow/Red are opaque. Paint a piece of card with a black stripe down the middle and by painting the colours across it, you will see which are which.

Put the colour straight onto the paper for the sky using lots of water to begin with; Brown Madder and Permanent Rose for the warm areas of the sky and rooves.

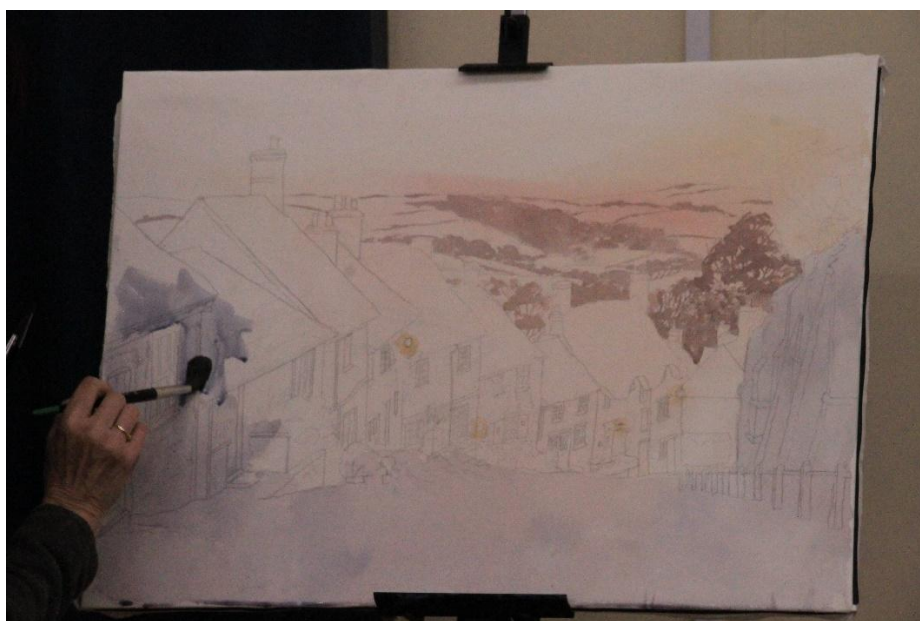


Although she is using an easel for the demonstration, Penny prefers painting on a desk at a slight angle because of runs which are more controllable when the paper is flatter.

She then highlighted the street lights with Raw Sienna, she used Cobalt Blue and Light Red for the background trees; nothing too heavy but making them slightly darker as they come forward.



As the trees get closer a bit of tree detail was put in. The stone buttress wall on the right was painted using the same colours but with more Cobalt Blue. The road was painted with even more Cobalt Blue and also the left-hand buildings.



During the interval Penny would put in some more washes and dry them with a hair-dryer. She would then concentrate on the individual buildings using Light Red for the first building on the left.

When using a limited palette, use a Blue, a Yellow and a Red, but these can be diverse, the Blue can be Paynes Grey, the Yellow, Yellow Ochre and the Red, Raw Sienna.

The window of the first building had been left with the light pink wash and then the window frame was painted darker which gives the impression of a light inside



The next building was painted in Sepia very darkly and then she continued with the buildings down the hill.





Sadly Penny ran out of time at the end of the session but said she would darken the sky using either Ultramarine or Cobalt Blue and may put a Purple wash over the whole picture but only when it is absolutely dry. She will let us see the finished picture.

A week or so later Penny sent some pictures across of the completion sequence of the painting. See below and on the next page:-



A nice little touch had been added with the smoke rising from the chimney.



Jon Wright

Nov 2017