

11 March 2019 – Heather Jolliffe – Acrylic Seascape

Heather uses 'Vellajo' (Spanish) acrylic paint as they produce very vibrant colours. She also uses Ara paint (Dutch) lavender and white both available from Jackman's.

She was using three paint trays which were about 20x20cm plastic food trays lined with dampened kitchen paper in the bottom and then Parchment Paper on which she puts and mixes the paint. These are very useful as when the lids are put on the paint stays dampened.

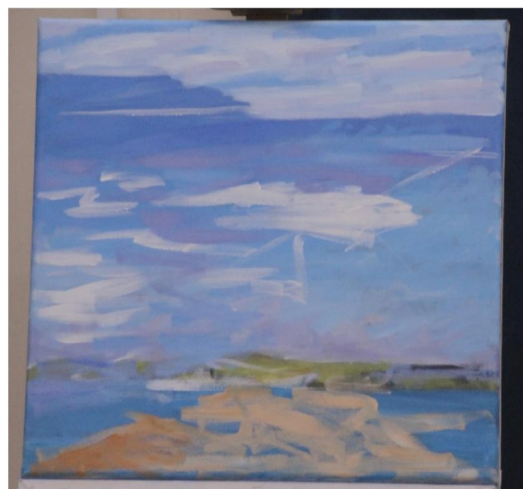


The brushes were Pro-Arte hog hair and synthetic Sterling brushes for detail work. Heather says that when buying brushes you should tug on the bristles to see if they come out.....

She had put a half-finished seascape on the easel, this completely confused me as I assumed she was going to finish it; oh no; she sketched in some cliffs in white in the top background, which would have been in the sky on the original picture, and waves and rocks in the foreground. I then realised she was using the best property of acrylics; you can paint over them..... the cliffs in the sky were going to be the Needles, I.O.W.



Heather applied Titanium White, because it is more opaque, neatly, but thickly, and then some lavender around the loose clouds.



She adds some Ceruleum Blue for the sky and mixes a bit of Lavender to reflect the sky in the water. Then puts in some basic rock shapes using Deep Blue, Dark Violet and Red Madder for the rock colour; she never uses black as the above mixture makes a very dark colour. Lemon Yellow and Ceruleum Blue are mixed to make a fresh green for the seaweed.



Orange Madder, Yellow Ochre and White were then used for the foreground beach which was deepened with some Lavender for the wet sand to look darker than the dry sand and transitions into blue where the water starts.

Heather likes to blend colours on wet edges rather than watering them down and uses the brush sideways to drag the paint around the shape of the rocks to give more form. She mixes some Cobalt Blue in with the Red Madder to give a deeper grey while giving shape and shadow to the rocks.

While the rock area is drying she returns to the horizon line and applies some Deep Turquoise with some white into the sea and adds some more white away from the horizon, putting in dash marks to indicate a choppy sea.

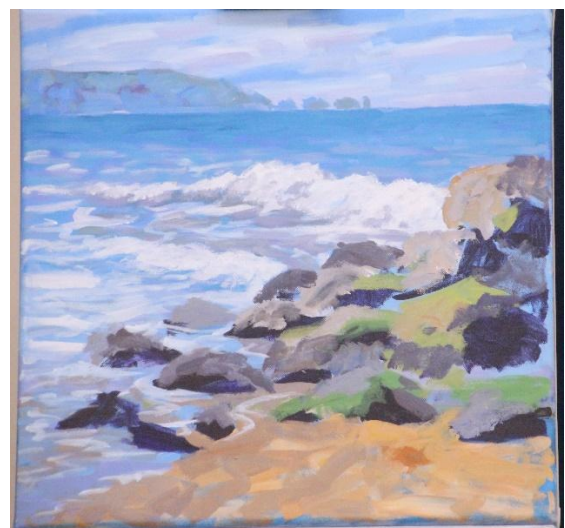


The sea can look different shades depending on the time of day, the se bed and the weather conditions.

Turning to the Hills and Cliffs of Alum Bay she adds some of the Purple mix and some green to the top of the cliffs. And getting 'up close and personal', adds in the Needles.



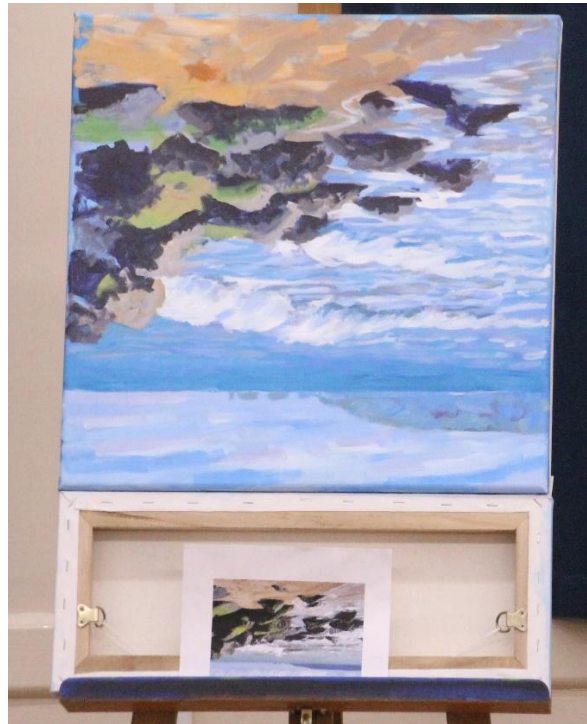
She then uses white with some blue for a breaking wave, dragging it over to create movement and a little edge that filters away to create distance. Another smaller wave was added in front and little ones were added as traversing waves in between the main waves.



Heather then mixed up some Ceruleum Blue and the sandy colour from earlier to make a grey to create some shadows under the larger waves.

After the break Heather enhanced some of the waves, the horizon and the distant Isle of Wight then started to enhance the rock shapes and shadows, making them to look more weathered.

She then turned the painting upside down to look at shapes and the shapes in between.



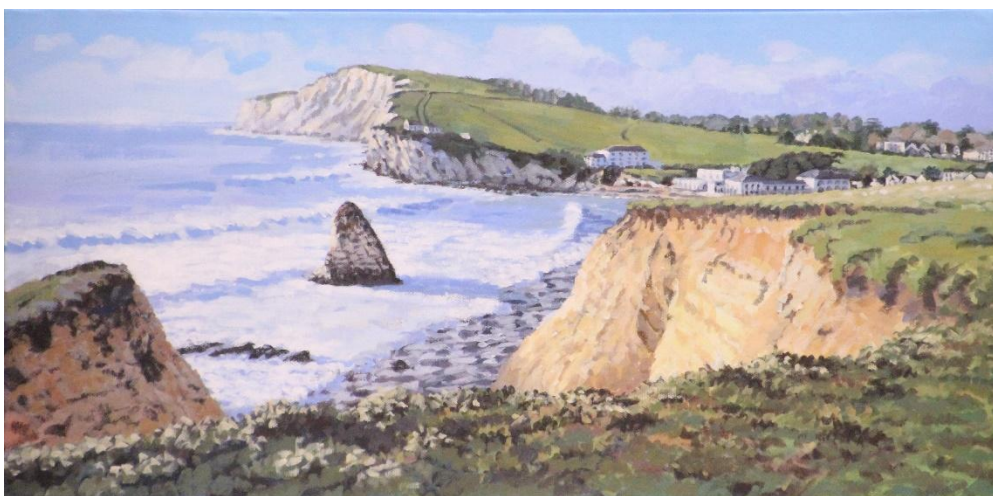
There were diagonal shapes , grooves and lines in the rocks that had not been noticed before. Some texture was then added to the beach with the Orange Madder. Jumping about with the brush makes the texture of the beach more irregular, if you concentrate too much on the texture it becomes too regular. Some boats were added for interest on the IOW horizon using the rule of 'Thirds'. They were blended down as they initially appeared too stark with a number 2 brush and finally a few more bits of choppy sea were added.



Heather with the finished painting



The finished painting.



Another of Heather's paintings which was on display