

It is all in the 'Plan', playing with palettes of colour before putting brush to paper. She began with her sketch books, from charcoal to paint, collecting black and white images, rough ideas. Sticking to a limited palette will harmonise the end result.

Whether on board, canvas or stretched paper, she applies a generous gesso painted base. She scrapes it, pushes in orange bag netting, builders scrim, pulls through cocktail sticks etc. - this mark making forms the foundation of the picture. When you apply and spread the paint the liquid will find the valley lines created in the textured base.

She uses all sorts of acrylics, Daler Rowney FW Acrylic Ink is very intense, liquid is milky and applied with a pipette or brush, Golden fluid acrylics are creamy, some of which are opaque others translucent, and go on well with a knife.

Once applied in lines she sprayed them with water to spread, manipulating the board to diffuse before drying with a hairdryer, this in turn pushed the paint where it creeps along and picks up the surface texture.

She painted linear patterns with a loaded rigger brush (Matthew Palmer Reservoir brushes from SAA) blotted with kitchen paper, then pressed these back into another part of the painting to offset.

Where the background appears too strong she knocks it back with a glaze of white. Throughout she concentrated on painting negative spaces determined to create interest, atmosphere, not a focal point. It is hit and miss to see what's achieved, loosen up, experiment. She introduced the merits of her Woody water soluble jumbo pencils by Stabilo. White painted highlights bring in the light and make the colour pop.

At the end she used the hairdryer to heat the masking tape which makes it easier to peel off, revealing a clean edge with no ripping.









