

JUNE DEMONSTRATION – Paul Longland

Paul paints in oils, acrylics and watercolour usually starting with light pencil en plein air. He freely admitted to using his phone, as many of us do, as a source of inspiration. This evening he was using an Arches 300gsm paper block. He is ambidextrous and used a 2H to form shapes. 'It is composition and proportion that lead viewers into the picture'. He drew a curious gull, 'get the anatomy convincing, particularly the eyes.

To keep the white of the paper as your highlight use masking fluid. Be original, use random energy lines, it's not necessary to work up the drawing too highly. Don't be a slave to grid lines for accuracy that's like riding a bike with stabilisers. Go for quality Windsor and Newton and Daniel Smith paints. He mixed up his paints to get blends of greys, holding his pad in one hand he applied a wet wash over most of the paper, (you can't get the first wash wrong!) then dropping in blues and violets over even the gull and Old Harry rocks, not worried if the wings go over Old Harry, there are no mistakes.

At this point we broke for coffee.

Picking up a Staedler black 0.5 fineliner he reinforced the outlines, foliage lines, fronds of grass, before applying a second layer of masking fluid.

Paul thought out loud as to what to do next. Picking up a smaller brush he applied another wash over the whole bird leaving white areas, painting carefully and leaving some areas untouched. Turning the block upsidedown to manipulate wash directions.

'Control the wetness of your brush, whether wet on wet, or wet on dry' as he painted the gull's beak in Indian yellow. Adding a tinge of green to reflect the blue of the sky on the top beak.

With the grass having a second wash, push concentrated paint around with the brush, flick and use the tip of the brush handle to expose scrapes for additional character. The end of his session arrived too soon, however he had openly shared useful techniques to inspire.

