



# PAINT

THE NEWSLETTER OF THE SAA

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**ART**  
returns to London  
21st-23rd July 2011

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## Beginners' Corner

Starting out in pastels with Vic Bearcroft



# Try Your Hand at...

## a monotone sketch using watersoluble ink pens

You tried and here are some of the results



◀ Allan Kirk's picture featured in the September issue

In the September issue of *Paint*, **Allan Kirk** invited you to follow his demonstration of a sunny doorway in a medieval Mediterranean village. This proved to be a very popular exercise and we are only sorry that we are unable to publish more of your work here, and hope you enjoy Allan's constructive comments on the ones that have been selected



**Annette Costin**

You have captured the mood, feel and mystery of the open door with a hint of what's inside. Your style has exactly the loose sketchy feel I like to get in my own work. Your foliage works well, and the pots are well drawn without being rigid. My one suggestion would be that the whole piece would work better if the left hand side of the door did not lean as much.



**Bobbie Oliver**

A very attractive pen and wash. I'm guessing from the grain that you used watercolour paper for your sketch and you have achieved an excellent loose feel, and well balanced composition. Your foliage works well and you have a good dark contrast inside the doorway and perhaps a little more variety in tone here would draw the eye to an intriguing interior.



**Lynda Marsh**

This work is well composed and the initial line drawing is strong. This always gives a sound basis from which to proceed with pen and wash. You have achieved a good strong contrast between the inside of the open door and the outer frame and closed door. With such a strong foundation of drawing and composition I believe that more water brushing would improve this work, firstly to blur and remove some (not all) of the pen lines inside the door and secondly to give a stronger contrast by applying a few more pen lines to the foliage then washing them down.



**Cate Bolsover**

This is a charming and beautiful wet in wet sketch with good strong tonal contrast. You have created a pleasing mood and atmosphere with your soft edges and pretty jumble of pots. The attractive looseness of the pavement draws the eye into the open doorway.



**Elaine Marriott**

This is a well drawn, captivating, confident sketch, which goes some way to achieving the required looseness. My initial thought would be that more water would be beneficial to this sketch. However, you mentioned that you didn't use a Stabilo pen and it is possible that your pen has not dissolved to the same extent.





**Annie Chapman**

You have created a well-balanced, beautifully drawn composition where your contrast between light and dark displays a good tonal range. I would suggest that you create more mystery by applying more water to the inside of the doorway to dissolve some (not all) of the darker lines. You mentioned that you were unsure of the weight of the cartridge paper you used. I use 160gsm as plenty of water can be applied without it cockling, and sometimes I use watercolour paper. Generally, the lighter the paper, less water can be added.



**Ivy Bourne**

You have created a well-balanced composition that has a good tonal range from light to dark. My only suggestion would be to apply a little more water in the brush steps. I find that applying the right amount of water to dissolve and wash down the ink lines is at the heart of this technique. Applying the water can be daunting as you see your drawing lines disappear, however I try to hold my nerve and be really bold with my water brush as I like the resulting strong contrasts and wet-in-wet and soft-edged sketches that result.



**Janet Bradshaw**

You have created a beautiful loose sketch that fixes the mood and atmosphere of the French village door scene. It is often difficult to know when to put the tools down and declare a picture finished. Here you have created a well composed sketch that I think may benefit from a little more work. I would advocate that you be a little bolder with the brush, especially on the plant pots, to remove some of the hard edges and give a looser finish.



**David Pitts**

You have achieved a loose wet-in-wet feel to the inside of the hall where you have used the right amount of water and ink to produce strong contrast with soft edges. I think that if you added some darker tonal areas to the foliage on the right it would benefit the work. I believe your composition works, but would be enhanced if the whole doorway was increased in length a little and moved to the right slightly.



**Caroline Lewis**

The composition is well balanced and drawn. Your work has an attractive loose feel that sets the dreamy mood. I can see you have applied the brush step and then afterwards worked more with the pen, which is good. I think that some darker tones would help, without detracting from the harmony of the work. More specifically, try to get stronger contrasts inside the hallway next to the door.



**Eve Greenwood**

Your drawing is confident and your composition very well balanced. With this strong foundation you have created an attractive loose pen and wash. The way you have developed the potted plants inside the hallway works well. If I have any suggestion it would be to be bolder, add more ink and use the water brush to create strong dark tones especially inside the hallway and within the foliage. With this approach you should try and get a few more lost and found edges that are so attractive with this technique.



**Marian Ferguson**

You have achieved a lovely application of wash to the pen over a well-executed line drawing. There are subtle lost and found edges in pots and foliage especially at the bottom right of the door, and a good hint at mystery to the interior. I would make one suggestion - the inside of the door would benefit from a few random lighter tones around the jumble of objects in the hallway. I think that in this work you do get away without any strong highlights inside the hall, but it is often a good idea to put strong lights and darks together in a jumbled area of shapes like this.

For more examples of Allan's work, painting holidays and courses in France and step-by-step exercises, visit [www.tarnincolour.com](http://www.tarnincolour.com) and [www.stepbystepwatercolour.com](http://www.stepbystepwatercolour.com)  
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