

PAINT & *create*

Acrylic abstracts

COVER
ARTIST

Peter Blakesley is inspired by
the rugged landscapes of Devon

**GREAT
NEW
LOOK!****EXHIBITION****International
Watercolour
Masters 2022****CREATE****Step-by-steps***Including...*

- Watercolour Cairo scene
- Scatty chicken in inks
- Soft pastels squirrel

Self-portraits

A therapeutic practice

PLUS: Sweet Spot Challenge ● Members' Gallery ● Art Club news ● Levelling Up

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New beginnings

I can't tell you how excited I am to be joining the SAA family – and it really does feel like a family. Everyone has been so welcoming and friendly. Having had the past couple of months to prepare for this moment, I've been learning a LOT about painting and have spent many hours exploring the community website.

I'm bowled over by the quality of the teaching, support and encouragement the SAA gives its members. This is evident from the paintings that have been submitted for competitions, as front cover artist entries, postcards, the gallery and more. There is so much talent among you all. I look forward to showcasing much more of your work.

I hope you like the new look and feel of the magazine. I'd love to hear from you – about anything – so please don't hesitate to get in touch with me via paint.editor@saa.co.uk



Rachel Graham

Rachel Graham, Editor

THIS MONTH'S COVER ARTIST

Enter your work into our Front Cover Artist competition for your chance to be on the cover of Paint & create! Go to saa.co.uk/frontcover July's Cover Artist: **Peter Blakesley**



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PAINT & create

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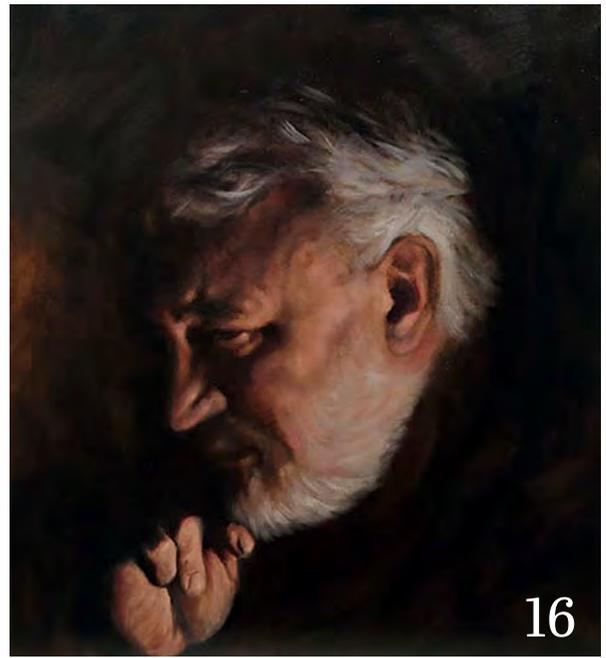
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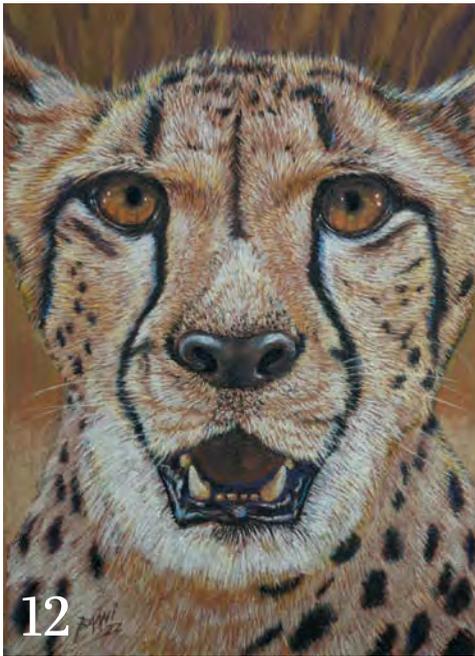
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Soft pastels blend beautifully to create fur on this red squirrel

NEWS.

Follow along as Ali Hargreaves and Jo Allsopp demonstrate six different projects



Experience SAA workshops... at home!

We're delighted to have developed a little box of inspiration with the help of professional artists (and SAA Partners!) Ali Hargreaves and Jo Allsopp.

Starting with a Little Box of Watercolour, our brand-new Workshop in a Box series will give you all the materials you need to create six beautiful watercolour

paintings to be proud of, by following expert video tuition from Ali and Jo.

Whether you're a novice or you've been painting with watercolour for a while and are looking to advance your skills, our Workshop in a Box will help you build your confidence and master this versatile medium.

The box includes artist-quality materials worth over £130 (if bought individually), including a travel set of 12 Daler-Rowney Aquafine watercolour half pans, paper, brushes and more. You'll also get access to six online lessons from Ali and Jo that you can play, pause and rewatch as many times as you like, so you can paint at your own pace.

If you want to experience SAA workshops at home, treat yourself to a workshop in a box today for just £45!

● saa.co.uk/workshopsathome



Everything you need to create six wonderful watercolours at home

THE HAYWARD GALLERY

In The Black Fantastic

In The Black Fantastic is the UK's first major exhibition dedicated to the work of black artists who use fantastical elements to address racial injustice and explore alternative realities. The exhibition showcases new works and special commissions through painting, photography, video, sculpture and mixed-media installations, to create immersive aesthetic experiences, bringing the viewer into a new environment between the real world and the imaginary, while inventively reconfiguring elements of folklore, myth, science-fiction, spiritual traditions and legacies of Afrofuturism.

Curated by Ekow Eshun, the participating artists include Nick Cave, Sedrick Chisom, Ellen Gallagher, Hew



Locke, Wangechi Mutu, Rashaad Newsome, Chris Ofili, Tabita Rezaire, Cauleen Smith, Lina Iris Viktor and Kara Walker.

In The Black Fantastic runs from the 29th June-18th September at The Hayward Gallery, London

● haywardgallery.org.uk

Medusa Wandered the Wetlands of the Capital Citadel
Undisturbed by Two Confederate Drifters
Preoccupied by Poisonous Vapors that Stirred in the Night Air
by Sedrick Chisolm

BRIGHTON MUSEUM & ART GALLERY

Down from London: Spencer Gore & Friends



Over a hundred years after their landmark exhibition surprised and delighted Edwardian Brighton, this colourful display revisits the influential work of the Camden Town Group. Explore the passions and principles that drove the friends to use bold styles and colour to transform English painting in the early 20th century. The highlight is the newly acquired Spencer Gore painting The West Pier, Brighton, 1913.

Down from London: Spencer Gore & Friends runs until 11th September. 10am- 5pm (Closed on Mondays)

● brightonmuseums.org.uk

The West Pier, Brighton
by Spencer Gore

SAA Rewards is coming to an end

We're sorry to announce that SAA Rewards, the money-saving benefits website that has been available with memberships since

2019, is closing from 1st August 2022. We're always looking for ways to give our members as much value as we can, and we'll be focusing on

enhancing your future membership benefits in other ways. Don't worry, your loyalty points, free delivery and price match promise will remain.

Artists of the year 2022

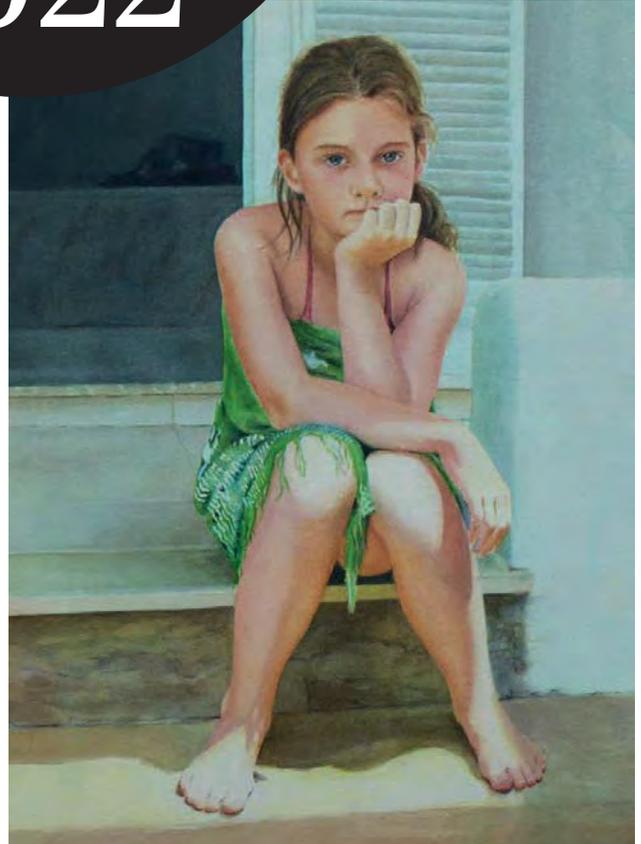
Entries are now closed, and this year's judges, **Jeremy Ford, Alison C. Board, Fraser Scarfe, Anita Pounder** and **Tara Paul** are hard at work on the long, three-stage selection process

The winners will be announced on the SAA website and social media in August, and an exhibition of all the winning entries will be held at the Nottingham Society of Artists, from the 29th September to the 3rd October.

September is also the SAA's 30th Anniversary, and in addition to the exhibition there will be other celebratory events. Confirmed so far are workshops with Alison C Board and Cath Inglis, on Friday 30th September and Sunday 2nd October respectively. Keep an eye on the SAA website for more details over the next few weeks, and you can book workshop tickets at: saa.co.uk/aoy-workshops

In the meantime, here are a few more winners from Artists of the Year '21, and we hope that seeing them will inspire you to come and admire this year's winners in the flesh! It would be wonderful to have as many SAA members there as possible to help us celebrate.

In The Shade by
Suzanne Hay



Blue's Portrait by Dawn White



The Closing Day by Gill Stokes



A Family Boat Ride by Yulia Konstantinova



Duck Portrait by Amanda H Gardner

EXHIBITION OF ENTRIES

WHERE? Nottingham Society of Artists St Luke's House, 71-73 Friars Lane, Nottingham

WHEN? 29th – 3rd October 22
Attendees should arrive at 10am and the day will finish by 4pm
There'll be light refreshments

***Please note:** if booking a workshop, there are stairs

HERE'S WHAT A FEW OF LAST YEAR'S WINNERS HAD TO SAY:

Brett Hudson, 2021 Professional Artist of the Year

As a member of the SAA for while now, I had always wanted to enter the Artist of the Year competition, admiring the broad range of styles and subjects. My entry Blooming Marvellous is a picture I did based on the most wonderful garden near my house. Every day in the summer I walk past and it is always changing. When I received the email with the results of the competition it was an exciting moment, but to read that I had won Artist of the Year and Landscape Artist of the Year was unbelievable. The presentation evening was a great event with a room full of joyful artists, pleased to be nominated but also happy to share and talk about their amazing art. To top it off, the trophies were incredible and a true keepsake. Altogether a great experience and I congratulate everyone taking part.

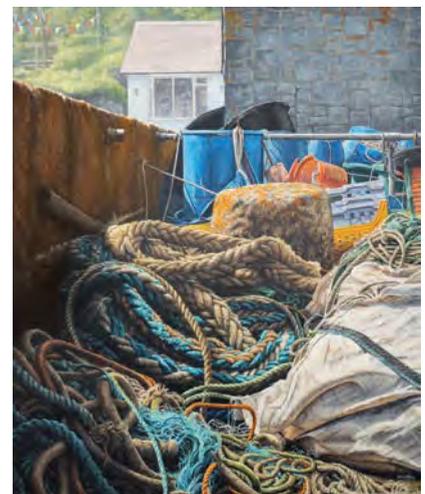
Alex Kai, SAA Young Artist of the Year

I was overjoyed when I heard that my artworks had been selected for awards. The SAA Artist of the Year Competition has been a real confidence booster for me. It was very gratifying to receive recognition for my work and I feel the experience has opened new doors for me and my practice. The exhibition was the highlight; it was great to meet so many wonderful people and see my work hung amongst other fantastic pieces of art.

I would encourage anyone considering submitting work for the competition to give it a go. Whether you're a full time artist or just doing it as a hobby - it's a great opportunity to get your work out there.

Chloe Woods, Amateur Artist of the year

Have you ever seen a woman in her mid 40s pogo around her living room?? That was me when I found out I won! I only went and bloomin' won my category (Amateur Artist) of the 'SAA Artist of the Year 2021' – excited doesn't even cover it! I screamed (quietly, the kids were in bed when I got the email). I danced (if you can call it that). I cried (quite a lot actually!). My cheeks are hurting from smiling so much!



Lines Entwined, Porthleven by Alice Hole

It was very gratifying to receive recognition... the exhibition was the highlight



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Our weekly e-newsletters are packed full of the latest offers, deals and inspiration – make sure you're registered to receive them by signing up here: www.saa.co.uk/signup

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The SAA members' Price Promise means that if you find an identical product cheaper elsewhere within 14 days, we will match the price or refund the difference*... simple! Whether it's a tube of paint or a pack of paper, we want to help you create your own masterpieces as often as you'd like. To discuss a price match with us, please leave a note when you place your order, or simply call 0800 980 1123.

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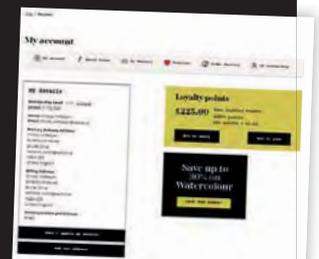
Members within the UK can enjoy free delivery on all orders, with overseas members receiving discounted delivery rates. So whether you're just in need of one pencil to complete your masterpiece, or you're starting your artistic journey in a new medium, we'll make it as cost-effective as we can. Not only that, but orders received before 2pm are picked, packed and despatched the same day!

● For full details please see www.saa.co.uk/delivery

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*T&Cs apply. Visit www.saa.co.uk/price-promise **For full details visit www.saa.co.uk/loyalty-points



September will be our 30th Anniversary, and we have lots of exciting plans that we hope will inspire everyone to pick up a paint brush and get painting!

Throughout September, we're going to be setting a 30-minute painting challenge, which we welcome everyone to share with us by uploading their painting to our online gallery – we'll even share a selection in a digital gallery at our Artists of the Year exhibition in late September. As well as the

exhibition of winning work, we will be holding live workshops at the Nottingham Society of Artists' venue (*see page 8*).

We're also asking our professional artists to either livestream to Facebook, or join us at SAA HQ in Newark to take part in a 30-minute painting challenge, and inspire everyone to paint along with them.

Alongside the painting challenge, we are going to be compiling lots of fun activities for you to get involved

with, and share along the way, including:

- 30 ways to dispel your artist's block
- 30 art things to try
- Art bingo, on social media ... and more to be announced

But it's not just for September. Many of these activities will run throughout the whole of our 30th year. To keep up with our anniversary plans, visit:

saa.co.uk/30years

Sweet SPOT

The number of entries for this challenge was astonishing. Spots is obviously a popular subject! Here are just a few of the many excellent entries



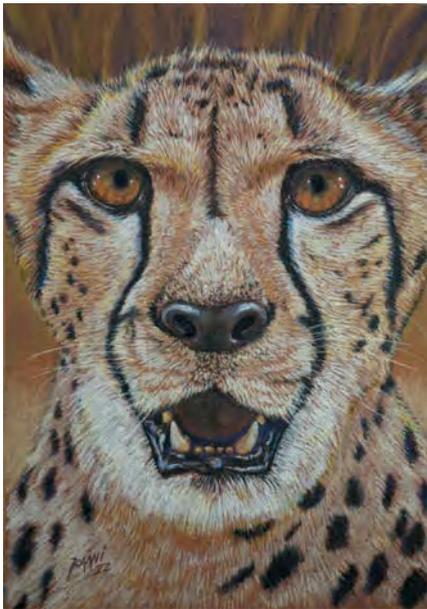
LINDA M R TRAVERS SMITH

The highlight of our trip to Zambia was seeing this beauty, just enjoying the sun. It was painted in watercolour, using salt for sand texture and some white to enhance the fur.



MARY J OLDHAM

One of Mike Rodenburg's photos, the fierce concentration and controlled power of this animal just waiting for the right moment to unleash on some unaware subject. Well I just had to have a go at it! Now I'm retired, I now have more time to indulge myself in my painting. I live in beautiful North Devon where there is a wealth of subjects to paint, from seascapes to moorland and wildlife, but the big cats are my real favourites.



PETER BARNES

I thought it was about time I entered one of your challenges. This is a pastel picture on A4 heavyweight card, in Burnt Sienna. I used a combination of Derwent and Koh-I-Noor pastel pencils, which give a lovely strong but subtle colour and fur effect, and really suit this hungry looking cheetah I found online.



ART SANGSTER

I loved the intensity of the look on her face. Either she is watching a prey item or she is aware of a rival predator, perhaps a lion or hyena, and is mindful of her cubs nearby, hence the hackles on her back being raised.

* **Ed's note:** There were many more paintings that we could have chosen, but unfortunately some of the photos weren't big enough to print. When submitting your artwork to us – whatever it's for – please try to make sure that photos are at least 1MB (usually this means 'the original photo'). You can find all the entries to this challenge here: community.saa.co.uk/challenges/sweet-spot-challenge



JOY ROBERTS

I have always wanted to attempt to paint a leopard with a background, but have only painted animal portraits before. I prefer to work on Colourfix sandpaper in soft pastel, and chose black paper so that I could mark out the spots before starting the under-painting. I built up the colour in layers until I was happy with the contrast. I also wanted to try to leave some of the black paper showing, to add texture to the foreground. Persian Leopards are endangered in the wild and my vision for the painting was of a leopard cub in a mountain terrain surveying her future kingdom.



STEPHEN EVANS

I have always enjoyed painting big cats, capturing them in chalk pastels. I use references either from my own photographs, taken at visits to zoos or safari parks, or from those sent to me from family, friends or other sources. On this occasion I decided to concentrate on painting the leopard's eye using pastel pencils on Daler-Rowney 250gm watercolour paper. I was very pleased with the finished painting capturing the leopard's intense and beautiful stare.



FRANCES DAUNT

This is a snow leopard painted in pastels on a watercolour background after a photo by G Rosner. I loved all the gentle colours that went into building up the thick coat of this beautiful big cat. The fur on a snow leopard grows to around 12cm long on their tummies to give them plenty of insulation, so it really is a thick coat. I bet they need it!

VIVIENNE ABBOTT

My snow leopard is painted in PanPastels and pastel pencils, with some details in gouache. I had to paint this big cat as soon as I saw the reference photograph by Tommy Dee (posted on Free Reference Photos for Artists). I was especially drawn to the contrast between the softness of the fur, and the potential aggression in the expression – I aimed to emphasise this in my painting.



CALENDAR OF CHALLENGES

September '22

The final Challenge, 'Back to Black,' to be launched

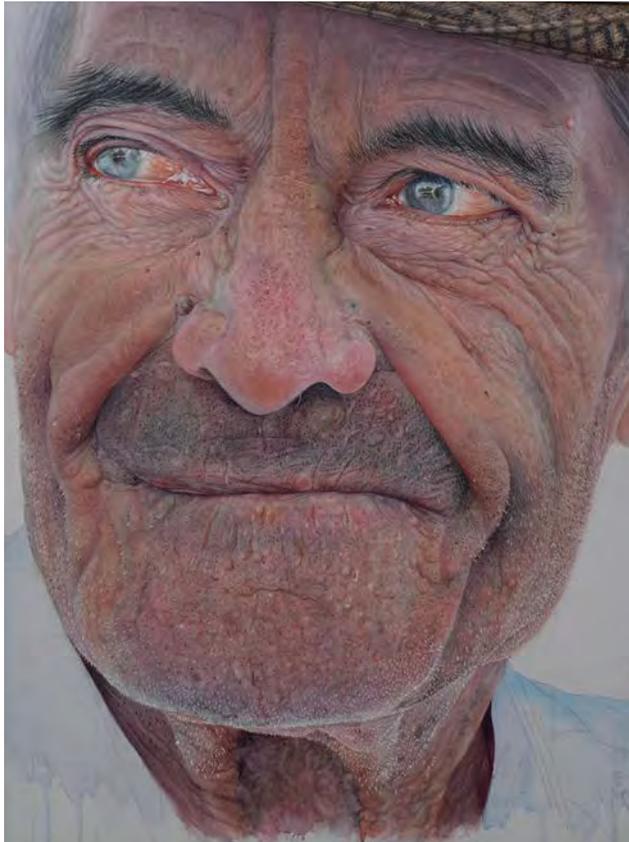
Closing date: 27th September

November '21

Entries for the final Challenge to be showcased

HOW TO ENTER

Log in to your online account at: saa.co.uk/login and click through to the community area. The next Challenge, opening in September, is 'Back to Black'. When you are ready, click on this and upload your paintings. Please give your entry an original title and give a detailed description about why it fits the theme in the 'Further Information' box: how and why you painted it, any problems you had along the way, and the medium used. Your words can help give your painting meaning!



Look at us because we are not invisible, Julio Jorge.



Escape, David Poxon.

INTERNATIONAL WATERCOLOUR MASTERS 2022

International Watercolour Masters presented a spectacular display of paintings, combined with live events, at Lilleshall Hall, Shropshire, in May

For many artists, watercolour is the easiest medium to start with but the hardest one to master. Those who attended during the event's two-week run witnessed first-hand some of the world's best artists in this medium. The quality and tonal depth, range of subjects and extreme technical ability on display were impressive.

Forty artists from around the globe, many attending the show

in person, shared their secrets in Masterclass demonstrations – captured by the SAA and live-streamed to its members.

The presentation of the artwork was excellent. All the frames were handmade, and the hanging system was another first for IWM, ensuring the paintings were secure and hung flat against the exhibition walls, resulting in a seamless and cohesive display. Special rooms

attached to the main exhibition hall ran daily workshops during the two weeks of the show.

IWM2022 was four years in the making. The last exhibition was at Weston Park, Shropshire, in 2018. Organiser David Poxon said that it was apparent then that IWM's unique format, combining high-quality art with live Master demonstrations and workshops, was a winning formula. Of course,



Veneta Docheva arrives at Lilleshall Hall, the stunning venue for IWM2022.

HERE IS WHAT SOME OF THE PARTICIPATING IWM ARTISTS HAD TO SAY:

"IWM 2022 surpassed all expectations. It has been a privilege to be part of such a magnificent exhibit. IWM has raised the standard for any painting exhibition worldwide (not just watercolour) to a mind-blowing level."

PATRICIA GUZMÁN (MEXICO)

"Attending IWM was a wonderful experience. The exhibition venue was perfect, and the organisation from David and his IWM team was superb. I loved every minute."

XI GUO (CHINA)

"An exceptional show with the best Masters of watercolour. An exhibition that inspires, with wonderful organisation. England with its green nature, it is a big joy and honour to be part of this magic in the best show ever."

VENETA DOCHEVA (BULGARIA)

"A beautiful event and exhibition organised by Master David Poxon. It was fantastic to exhibit with so many of the greatest world watercolour Masters at Lilleshall Hall."

ALVARO CASTAGNET (URUGUAY)

the pandemic derailed plans for the 2020 exhibition. David rescheduled and reorganised everything three times to finally deliver what is being described as "the best watercolour show ever".

"I don't mind admitting now that, at times, the road to Lilleshall was a lonely path to travel. The world was in lockdown, and the future looked bleak at times, but we kept going. Giving up my vision for IWM2022 was never an option," said David.



Sisters from Sinkiang, Tianya Zhou, RI.

“An immersive experience. Top artists, organised with a high degree of professionalism, in a stunning location. I always felt like I was at home. A top event in all aspects.” Júlio Jorge (Portugal)

"Thank you all for this amazing experience. It was overwhelming when I arrived and saw IWM in person. Thanks to David and his team. It was splendid, unique, and timeless with great demos, workshops, and watercolours."

FABIO CEMBRANELLI (BRAZIL)

"I had the pleasure and honour to live in this beautiful place, take part in the exhibition, and meet many fantastic people. Thanks to David and Tara for your organisation and invitation to participate in this world-class event."

MICHAŁ JASIEWICZ (POLAND)



Above: David Poxon, show organiser, giving one of the masterclasses that were live-streamed to SAA members.

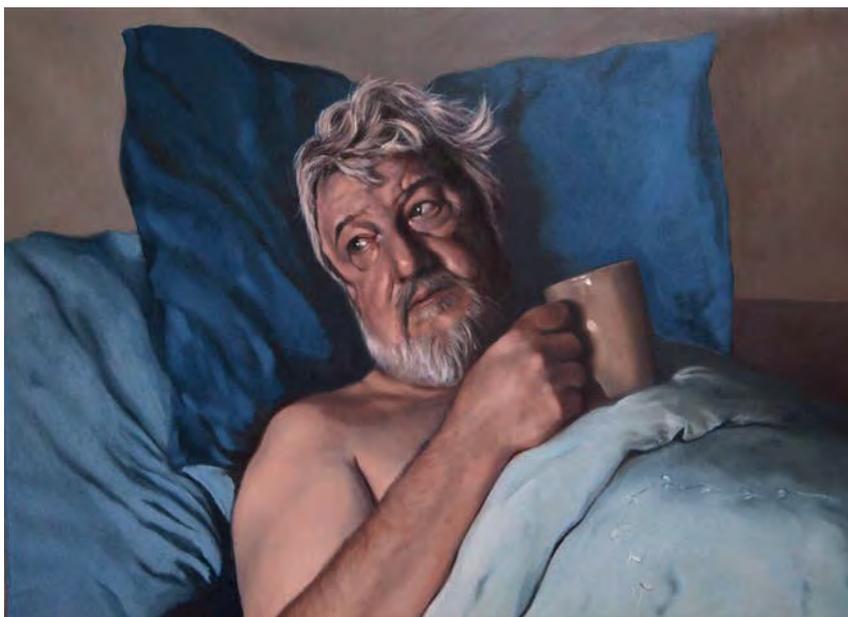
MISSED THE SHOW?

You can view the entire exhibition and buy paintings at:
internationalwatercolourmasters.com

Catch up on the demonstrations from the masters at:
saa.co.uk/iwm-watch

Creativity, **MENTAL HEALTH** *and a self portrait*

Mike Skidmore talks candidly about mental health and the therapeutic benefits of painting



In the 1990s, I had a traumatic time due to depression. It turned out that I am bi-polar, though fortunately, not on the most extreme side. I now take meds, which make me as normal as I'm ever going to be.

At the time, I thought I should be thankful to have my own business and be able to make a decent living. Unfortunately, I wasn't happy, though I didn't understand why. Then came the crash, which I won't go into. It was sudden and left me unable to do much work for a couple of years. There was little choice but to sell my business and look for pastures new.

Art eventually provided the solution, and today I am a professional who is able to put food on the table from painting and teaching. But this wasn't the first time that creativity had a significant impact on my wellbeing.

Schooldays

Being different isn't necessarily something a young teenager wants to be. I certainly didn't. But I was. It felt like there wasn't a place for someone like me, especially as a difficult home life took its toll. Of course, I pretended to be part of the 'in crowd,' but underneath lurked a very different person. My moods

were up and down and I suffered bouts of insecurity. The only time I was truly happy was sitting in my bedroom playing the guitar.

That was, until I won the art prize and got to stand on stage during assembly and receive a handshake and 'well done,' from a normally fearsome headmaster. The actual prize I received wasn't important, it was the recognition I needed that mattered.

Soon after, my mum and dad came home from a parent-teacher meeting. They couldn't make their mind up whether to be happy or angry with me. The positive part was being told by an art teacher that I was very good at drawing and painting. So much so that I should consider a career as a commercial artist. On the flip side, English and maths received a scathing review. I now know that I have mild dyslexia and get a bit mixed up with some letters and numbers – I have to get my wife to check painting sizes and order the right frames.

Writing has long been a ghost from that period, which has haunted me over the years. Yet, I've always had a secret hankering to tell stories with words as well as paint. During lockdown, I plucked up the courage to give it a go and managed to write a novel – with



Told you so!

I was once given a mug with the words ‘told you so,’ printed on the side. It was meant ironically by my staff, at least I took that to be the case! At the time I was in a good place and learning my painting trade on weekends, so I decided to produce something with a touch of humour. My wife took the photo and skilfully brought out the look, which, evidently, I took on when being a smart Alec!

From a more serious perspective, this was the side of me that friends and colleagues saw—the humorous, fun guy brimming with enthusiasm and self-belief. Most were surprised in years to come to discover the gremlin behind the mask.

Today, I count myself lucky to be reacquainted with the old me and able to share my enthusiasm with others. Art has had a major part to play in this.

the help of an editor and mentor. I wrote 75,350 words to be exact, a number that I can recount with pride. Since then I’ve had two short stories accepted for publication and a second novel is on the way.

Doing this in the evenings and painting during the day helped to minimise what could have been a serious bout of depression arising from worries about the impact of Covid on picture sales. But, once again, creativity came to my rescue and in the end I sold enough work to keep the wolf from the door.

Art college

Having studied at art college in the ‘70s, my longing was to be a full-time painter. However, the place I attended was focused on abstract rather than the figurative stuff I wanted to do. For three years, I fought back against very harsh criticism. In the end, I lost my self-belief and didn’t paint for 15 years. The most valuable thing I learned was how not to teach in workshops and the importance of know-how,



A portrait doesn’t have to be a face

I’ve included a still life painting that was done immediately after I lost my dad. The objects represent his life and interests. If you would like to create something about yourself, but don’t want to paint a face, why not put together a composition that tells your life story. Or anyone else’s for that matter. It is a wonderful legacy.

positive thinking, and confidence to do more.

When I finally picked up a paintbrush again, I was nervous, and it took several years to learn

the techniques I now use in order to create paintings I liked.

During my illness, art became my saviour. I realised that making money in a job I hated was a waste



Demonstration piece The sequence of pictures shows the wipe-off process I use for chiaroscuro-type work. This one is more contrived, though there is still something of the philosophical about it. Anyway, I was lucky enough to have a model with film-star looks on hand!

of my life and decided to take the plunge and try to become a full-time artist. It was the best decision I ever made, despite the worry about paying bills. Painting gave me respite from the dark periods and growing confidence made me feel valid as a person.

When clients commissioned a portrait or I sold a painting, it was so rewarding – someone actually loved my pictures enough to put them on their wall. To this day I get a warm fuzzy feeling that has nothing to do with being paid. I'm sure everyone remembers the first picture they sold and the joy it brought. I certainly do.

One painting, the main one shown here, made a huge difference. It is a self-portrait painted at a really bad time. I used to find it hard to get out of bed and face the day. As

such, I stared out of the window at a scrawny tree in the garden and we became good friends!

I set up a camera in the bedroom and asked my wife to take a picture whenever she came into the room. It took several weeks to get a photo where I didn't realise it was happening. This was important because it avoided a posed shot.

Three things came out of this. First, I talked to the painting as I worked. It was a liberating experience, and I learned a great deal about myself. Second, whenever I feel down, I look at the picture and it reminds me how

lucky I am to have escaped that period. Third, which you may find strange, I exhibit it whenever the opportunity arises. This is because I believe sharing mental health issues is very important. As you will realise from this, I have no problem talking about my past problems. It makes some people uncomfortable, and others can't understand why I am prepared to expose myself in that way, but I'm never daunted.

One of the most valuable things I have learned is just how many people struggle in secret. I can't count the number of times someone has told me that they

“It doesn't have to be for public display. It can be a very private piece of work designed for you to have a chat with yourself”

have depression when seeing the picture. It is like a confessional, and I'm able to offer as much solace and encouragement as I can. It also demonstrates the power that art can have.

The interesting part is that many of those people are artists. I now believe that the ups and downs we face when making art are often inherent in creativity – and necessary. To feel inspired, we need something to measure it against in order to appreciate achievements. As such, being uninspired is the counter-balance. I frequently feel both, which means, despite being a professional, I am no different to anyone reading this.

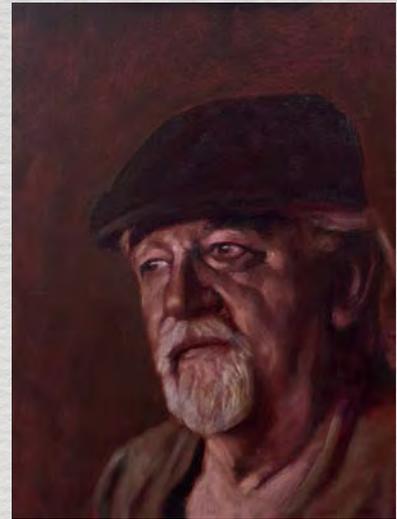
Painting a self portrait

Why are some artists reticent to do this? I believe there can be several reasons: concern about what others think, both in terms of likeness and a worry of looking vain. Uncertainty about the context – the happy side of our personality that we want others to see, or an expression of how we might feel. This is a question my commission clients sometimes wrestle with. Do they want to be painted how others see them, how they see themselves, or how they want to be seen? Next is the fear of exposing the person underneath, given expressing vulnerabilities can still, in this day and age, be interpreted as a sign of weakness by some ignorant individuals. Finally, body image. There have been countless articles written about the subject, as it is one of the most hurtful ways human beings can judge each other. Fortunately, there are signs of some improvement such as featuring fewer thin models, with the stereotypical 'perfect body,' in adverts. But, there is still a long way to go.

Yorkshireman in a flat cap!

This picture came about after my father passed away. I was always told how much I looked like him and the mannerisms we shared. Thinking about this, I realised one of the things we both did was stare into the distance as a means of contemplation. Many is the time I have been asked to snap out of whatever is consuming my thoughts and to pay attention. So, I decided to paint the picture with that in mind, as I had previously painted one of my dad doing something similar. I stopped at the underpainting, having decided it conveyed everything I wanted to say.

This raises an important point. 'Finishing' a painting, particularly a self-portrait, shouldn't be the main



objective. Once the story has been told, it is complete. As with a lot of my self-portraits, this picture had a purpose and the link between us was all that was needed.

As artists, however, we have long appreciated and enjoyed drawing the fuller figure and interesting faces. It is such a shame that we don't always recognise the sculptural beauty of our own bodies and value the character in our faces.

Confidence

Mental health doesn't necessarily equate to depression. For some artists, it manifests itself as low confidence and self-belief. This can be debilitating and I take my hat off to those who find the courage to keep producing artworks. So many times I have seen posts on the SAA Facebook page from people who are fearful of showing their work or even of calling themselves an artist. Fortunately, there are lovely people who write encouraging comments to persuade those who doubt themselves to do it. The lesson we can all take from this

is that we readily see the merits in others' work, while seeing the opposite in our own.

As an aside, I want to say something about the word, 'artist.' Anyone who picks up a pencil, paintbrush or whatever medium they prefer, is an artist. There is no exam, criteria or rule book to say otherwise. Expressing yourself in any way you choose makes you an artist.

Whatever your mental state, I can't recommend highly enough working on a self-portrait. Yes, it can be a battle due to the issues raised, but it can also be an opportunity to explore our inner self.

● If you want to talk to me about this subject, you can contact me via [mikeskidmoreonline.com](https://www.mikeskidmoreonline.com)

Paint a postcard

Welcome to some of the SAA's newer members – happy painting and drawing!

New members will find some blank postcards in their membership 'welcome' pack. Simply use them to paint us a picture, log into your account at saa.co.uk and click on 'SAA Community', under the 'My account' tab. Then click on 'Challenges', and follow the instructions to enter and upload your entry



PENCILS & PASTELS

Vanessa Smith: I'm so pretty

This little bird was a photo from my father (a keen bird watcher and photographer). I thought it would make a stunning little picture and it sure did. I used pastels to create this image. My postcard was done on pastelmat using a range of pastels to get the desired colours.

I am a beginner to art, living in East Yorkshire UK (originally from South Africa). I started to take up courses on drawing during

the one of the many lockdowns of COVID. I became completely engrossed and fell in love with art. I started with graphite and charcoal – I was too scared to touch colour. My transition went from coloured pencil, to pastel pencil and then moved completely away from pencil and use pastel sticks only. I am now loving pastel and am eager to keep progressing. I can't wait to be more involved with SAA community.



WATERCOLOUR PENCILS

Carol Brook: Spring Cherry Promise

I am a definite beginner but am enjoying learning more each time I try to capture an image or mood. This was painted with watercolours and watercolour pencils. I was inspired by the wonderful spring blossom in my garden with a promise of cherries and summer to come. Taken from my own reference photograph of the blossom and a previously painted bunch of cherries.



Karen Rushen: Wild at Heart

Inspired by the Wild at Heart article in May's magazine, but in no way a copy! I used gouache because it's the medium my next art class project will use and I just want to practice. I wanted to go to art college when I left school but for various reasons I just started working instead. Along came the pandemic and I rekindled my love of art.



I'm practicing with acrylic, watercolour and gouache – I can't decide if I have a favourite yet!



|||
I am developing my style in acrylic abstracts and quirky illustration in watercolours

AWARD-WINNING ARTIST



WATERCOLOUR

Leonora de Lange: Pathway through the forest

Painted in watercolours from a photo I took while walking at Millbuie Loch.

I am an award-winning artist, miniaturist and art teacher from South Africa, now living in Lossiemouth, Moray, Scotland, on a Global Talent visa. I have won awards in various countries for my miniatures and larger works, including 1st, 2nd, honourable mention, Highly commended, best on show, the Bell award and Tone Glow award (miniatures). I have been teaching adult art for the past 17 years and have served on committees of various art societies as member, secretary, vice chair and chair. I am a versatile artist working in various mediums and subject matters.

Joanna Howe: Ebly canal

Watercolour pens, on card paper provided by you. This is a mini tester painting for my Cotswold Collection; the paintings will be done in acrylics on canvas and will be exhibited with a photography by Wioletta Quill. It's an abstract vision of her photos.

I am an artist in Gloucester. I

am developing my style in acrylic abstracts and quirky illustration in watercolours. I am a member of Stroud Artist cooperative and attend Hardwicke Art Club, to polish my skills. I run community projects for kids and take part in events promoting creativity.

WATERCOLOUR & INKS

Yvette Canty: Sailing at sunset

This was painted in a loose style in watercolours finished with some ink detail. To finish I sprayed the sails to give a little movement to the final picture. I enjoy using lots of colours, and boats give this opportunity, especially with water reflections.

I am retired so now have more time to paint. My work was science-based so very little opportunity with art. I did seek out an evening class to give me



some basic skills, with a brilliant encouraging teacher. I have recently returned from living in France where my husband and I ran a gites business for eight years. I decided to paint more, and hung my paintings on the walls of the gites. What a thrill I got when I sold my first painting.

MEDIUM: PASTELS | DIFFICULTY: 

Inquisitive charmer

Su Melville shares her process for painting a red squirrel using soft pastels



It is best to use either a sanded or velour paper for pastel paintings – this way you can layer the pastels and create depth to your paintings. I like to use a smooth sanded paper like PastelMat for subjects that require definition, such as birds, and a velour paper for furred subjects such as this little squirrel, as it creates a soft feel to the finished painting.

Soft pastels are great for blending and Unison pastels are one of my favourite brands as

they have strong pigments and blend beautifully – a little goes a long way! Hard pastels and pastel pencils are great for more defined lines and whiskers.

Velour paper marks very easily and drawing directly onto the surface can create grooves, so it is best to use a line drawing and very gently trace it onto the paper.



You will need...

Medium: Soft pastels

Unison Pastels:
Orange, Mid Brown
Rich Brown, Dark Green
Light Green, Cream, White

Hard pastels

Faber-Castell Black

Surface: Hahnemuhle

Velour 24x32cm, in Sandy or equivalent

Miscellaneous:

Charcoal pencil
Paper Stump or Tortillon
for blending
Drawing board
Tape





1 Tape the paper to a drawing board to prevent it from moving when blending. Using charcoal, rub on the reverse of the line drawing. Secure the line drawing over your Velour paper and very lightly trace over it. Carefully remove the line drawing. Using Faber-Castell Black pastel, gently go over the outline of the eyes and nose, as charcoal is easily rubbed off.



3 Block in the colour, working from dark (Rich Brown, Mid Brown) to light (Orange, Cream), squinting at the reference photo to get an idea of tone. Layer the colours on top of each other. Always follow the direction of the fur; ie, from the nose up to the top of the head. This, coupled with the layers of colour, will give a depth to your art. Using the blending stump like a pencil, make upward strokes to mix the colour and create the illusion of fur.



2 Using the Dark Green and Light Green, make overlapping circles about a centimetre across over the background area. To give an impression of the light coming from the left, make the right-hand side of the background lighter by making circles with the Cream and use the Dark Brown to make a few circles on the left-hand side.

Once you have placed the colours, blend them by rubbing with your (clean and dry!) fingertips in circular motions all over the background to create a soft blended effect. Add more layers and re-blend, until you're happy with the result.



4 As with the top of the head, work from dark to light, blocking colours for the face. Use a corner of the hard Faber-Castell Black pastel for the eyes. Lightly sweep the top of the eyeball with the Unison White, and add a dot to the corner of the eye to create a spark! If you feel you've lost the shape of the nose (or any area) apply a new colour over the top to reshape it – looking at your reference photo from a distance really helps.

TOP TIP

Use a coloured pencil to trace the line-drawing, to make sure you cover every line



All in the detail...

To give an impression of the light coming from the left, make the right-hand side of the background lighter.





5 For the body, work from dark to light, adding some Cream highlights. As the fur here is longer, use longer strokes in the direction that it's growing. Use White for the chest, with Cream highlights. Blend lightly with your blending stump – its residual colour will add some shadows – and repeat until you're happy.



6 Using the Dark Green, block the foreground by making 'wave'-like marks over the background. Do the same using Light Green, overlapping some of the Dark Green and concentrating at the top of the foreground. Repeat with the Dark Brown, but concentrating on the bottom area of the foreground. Using your fingers, gently blend to soften the marks rather than blur them.



7 Look to see if you need to reapply the darks and lights in the eyes and on the nose – blending often loses these extremes. Use a sharp corner of the Black to create those wonderful whiskers, very lightly making a long sweeping line from the nose out over the background.

Don't worry too much if they turn out thicker than anticipated – you can always reapply some of the background colours. Draw some White whiskers and add some White to the top of the tail. Finally, take a sharp corner of the Black and sign your masterpiece!



COMPETITION

Artist's Photo, You Paint It

Have a go at painting 'Red squirrel'.

Upload your finished creations onto the 'Artist's Photo, You Paint It' competition in the Community section of the SAA website.

The winning entries will feature in a future issue of *Paint & create!*

● Closing date 25th July 2022



About the artist

To see more from Su, visit:

www.sumelville.com

COVER
ARTIST

Living the Dream

Peter Blakesley takes inspiration from the rugged geographical features of the South West



Previous page:
Dartmouth
Thurlstone

time management and pushing myself to achieve objectives. I felt privileged when I was finally able to release my pent-up creativeness to an unsuspecting world!

Freedom

I built a house around my plans for a studio, bought a dog, and started painting. I feel that my dog, Forrest, should be an allowable expense, as the daily runs/walks provide limitless inspiration for paintings. The iPhone makes it so easy to instantly capture something that I can work on later.

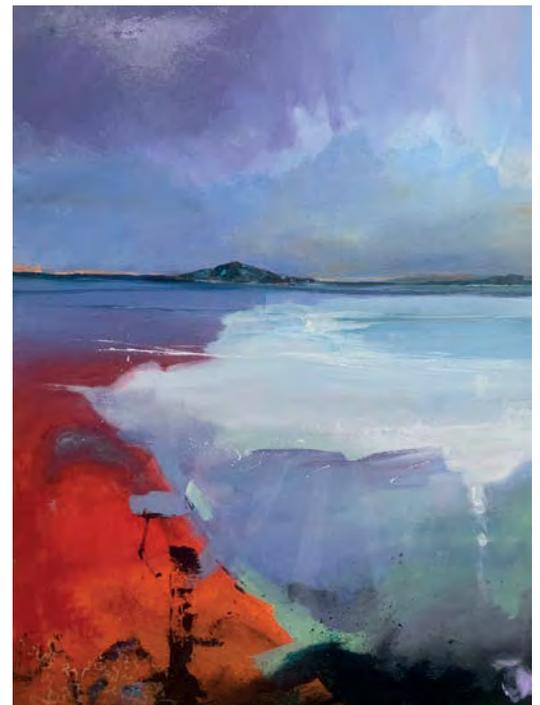
The lifestyle change enabled me to spend more time painting, and I began experimenting with oil paints and creating much larger pieces. I enjoy how varied oils and watercolours are and deciding which will best reflect what I want to achieve. The effect of different brushstrokes and the use of a

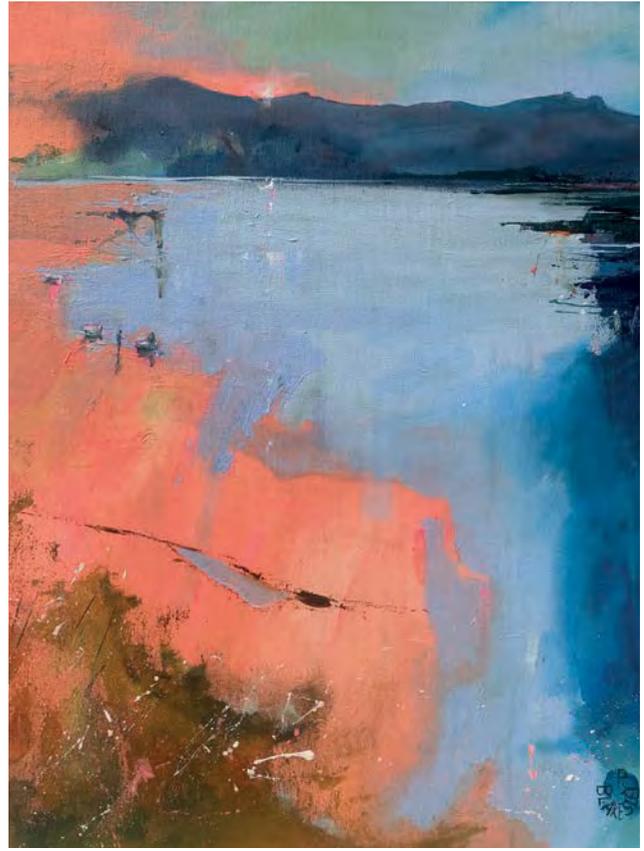
Like most children, drawing and painting were part of growing up, and although I demonstrated a modicum of ability, my mother soon put me right and advised that there was “no future in becoming an artist.” Art, therefore, took a back seat while I pursued a ‘proper job’ and enjoyed the pain and poverty of family life. I moved around with work, mostly in the South West, before eventually settling in Devon.

Gradually, as the children became more independent, art crept back into my world. While I had no formal training, I was encouraged to exhibit at local markets around the area. My chosen medium at that time was watercolours, based purely on the available time that I had and the quickness of drying. As a watercolour artist, I started to enjoy success through sales and awards, and I began to question whether I could establish myself as a professional artist after all.

Long story short, I fully committed in 2016 and gave up fixed hours, deadlines and targets – together with a regular income – although I still feel my past experience stands me in good stead when it comes to

Right:
Burgh Island





palette knife is often evident in my paintings, and the looseness of my work translates a mood or feeling. I relish the challenge of working for weeks on a large oil painting as well as more instant results with smaller watercolours.

Some of the oil paintings take many weeks to complete. Still, I enjoy the freedom of reflecting on the progress of the painting and, where necessary, overpainting again and again until the right colour/tone/mood/composure has been captured. This is very different to my spontaneous and relatively fast watercolours, and learning to be patient as the paint dried was a significant achievement for someone initially wanting quick results.

No limits

Like most artists, I am my biggest critic and still struggle with knowing when a piece is finished. I have pushed myself to experiment with different styles and now enjoy painting series of works before evolving and trying

something new. I believe that art is limitless, and it's essential to continue to learn and develop and to be brave enough to fail and go again. This is part of my uniqueness, and the work shown on my website clearly demonstrates the diversity of style that I have achieved. Over time, my work has moved away from Realism Art, and my overall objective is to create something that is more semi-abstract, although some of my trusted critics (wife *et al*) and customers try and pull me back to more detail! There is always a 'struggle' between what will readily sell and the direction I want to take my work.

I am incredibly fortunate to be surrounded by such beautiful countryside, and the

Top left: Torquay.
Right: Teign
Estuary

Learning to be patient as the paint dried was a significant achievement for someone who wants quick results



Norfolk landscape and seascape of the South West feature heavily in my portfolio. I also enjoy capturing memories from travels further afield. I am now 'living the dream', and I draw inspiration from just about anything for when I am next in the studio. Although I am now more of a master of my own destiny, I deliberately do not spend time every day in the studio. I very much enjoy the outdoor life, swimming, cycling and running, so the weather forecast is a great predictor of when I will next be in the studio. Once painting, I



The challenge was to suspend realistic colour, and this took me out of my comfort zone

am able to switch off from the outside world totally, and my wife says that I hear nothing – or, at least, I pretend not to!

In recent times, I have discovered the merits of acrylic paints and also mixed media, enabling me to create work more quickly because of the shorter drying process. I have also used more vibrant colours to make my work 'ping', and this has been really well received. The challenge was to suspend realistic colour, and this took me out of my comfort zone and often needed several attempts to really ensure that the colours sat well together and still told the story. Some of this work is featured here.

I am an active member of the Torbay Guild of Artists and have exhibited across the South West and won many accolades in local exhibitions, including "Best Painting in Show", "Best Innovative Painting in Show", and being a finalist in the Devon Life Landscape Artist of the Year.

About the artist

For more information about Peter and his work, visit: peterblakesley.co.uk



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MEDIUM: PENCILS | DIFFICULTY: 

Hen in a hurry

Inks are great for creating loose work, and **Jantien Powell** captures this chicken perfectly



You will need...

Surface: Watercolour paper – I used Saunders Waterford 200lb hot pressed ½ imperial

Medium: HB pencil

Liquitex acrylic inks in: Quinacridone Magenta, Yellow Orange Azo, Deep Turquoise, Carbon Black, Pyrole Red and Transparent Burnt Sienna

Drawing pen, black 0.5mm

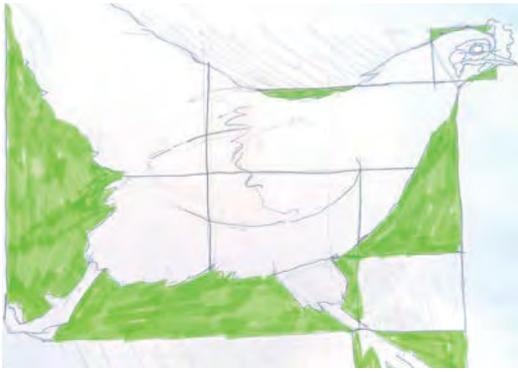
Brushes: Round watercolour brush no.6

Miscellaneous: Palette knife



1 First we need to draw the chicken from the reference photograph. You may find it helpful to use reference lines like the ones I've added to my drawing. Start with the small rectangular box around the head. When you draw the head, check that all the negative spaces are correct. Use this method all over the chicken.





2 Add the line across the back next, and check the negative spaces that I have highlighted in green. Then add the vertical from the chin etc, one line at a time, checking the negative spaces as you go. Leave plenty of space around the chicken.



4 Then I drop a mix of Pyrole Red and Quinacridone Magenta off the brush into the wet area. Spatter some ink in a spray pattern and it will find its way to the wet areas and create a lively shape.



5 Paint the face with as much detail as possible using Yellow Orange Azo, Pyrole Red and Quinacridone Magenta with a touch of Carbon Black for the shadow. Dry each piece before you do the next, to prevent the colours running into each other. Leave a tiny white light unpainted in the eye.

3 Start working on the chicken's comb. I want to lose the outside line of the comb to give the chicken movement, so I'll rub out the outside edge of my drawing and just leave a faint line. Then I paint the comb using just clean water. This will prevent the ink from leaving a hard line. Next I spatter water onto the edge of the comb in a spray pattern.



Spatter some ink in a spray pattern and it will find its way to the wet areas and create a lively shape

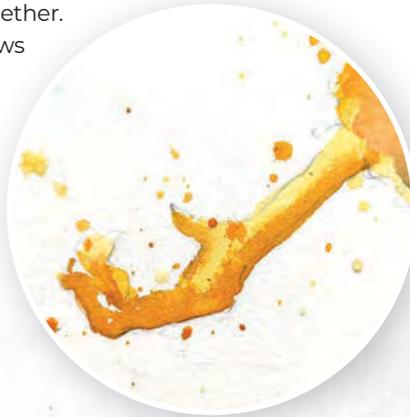


6 Rub out the hard lines around the tail. I want the base colours to fuse together, so I paint the chicken's body first with clean water, spattering the edges around the tail. Next I paint the body in with diluted Yellow Orange Azo, Deep Turquoise and Pyrole Red/Quinacridone Magenta, working quickly to stop hard edges forming. Keep the colours separate and allow them to fuse together rather than mixing them, or you'll create mud! Flick up some feathers on the neck and back, and spatter some tiny dots in the air around the chicken. Allow to dry or use a hairdryer.

TOP TIP
Keep the colours separate... or you'll create mud!



7 On the final layer, I work from section to section; first the neck, then the wing, then the body and tail. This will ensure you leave some hard edges at the base of the neck and under the wing. I use Transparent Burnt Sienna and Deep Turquoise. Where you need a darker shadow, mix them together. Note how the first layer of colour glows through. Just before it is dry you can use the tip of a palette knife to scratch some texture into the feathers. Spatter a tiny amount of Burnt Sienna around the tail and above the chicken.



8 Paint the feet in Yellow Orange Azo with a touch of Pyrole Red and Deep Turquoise. Dilute the ink for the lighter parts, and use it neat for the shadows. Spatter a tiny amount around the feet. Allow to dry.



Just before it is dry you can use the tip of a palette knife to scratch some texture into the feathers

All in the detail...

The final touch is a few loose strokes with the drawing pen.



About the artist

To find out more about Jantien and her work, visit:

www.saa.co.uk/jantienpowell

www.jantienart.co.uk

MEDIUM: WATERCOLOUR | DIFFICULTY: 🌀🌀🌀🌀🌀

Early evening, Cairo

To create this atmospheric scene, **David Bellamy** uses over a dozen colours to highlight the myriad details

The Islamic quarter of Cairo is a stunning place to paint, bubbling with life, colour and action, and inhabited by fascinating and engaging characters that form a never-ending stream of outstanding life models, many carrying the most interesting and often absurd loads.

At night-time it becomes even more atmospheric and mysterious, at times like scenes out of the Arabian Nights. In this painting I use many more colours than normal, simply because of all the minor bits of colourful detail in the scene. The original pencil sketch done on the spot shows some of

the artefacts and characters drawn in on the same page as the street scene, and as you can see I have changed the format from vertical to horizontal, as well as changing some of the figures. Sometimes it's not always a good thing to include all the amazing characters you come across.





1 I began by floating Naples Yellow over much of the work, generally ignoring the pencil lines, then applied a few splashes of Aussie Red Gold and Cadmium Red on the stalls.



2 I painted masking fluid over the minaret and other minor places. With a large mop brush Moonglow was laid over the sky. While this was still wet I pulled out some of this where palm fronds would be caught in the light on the right-hand side, and painted some Hooker's Green mixed with a touch of Yellow Ochre on the tree foliage. I added some more colour to the stalls.



3 Strengthening the Naples Yellow over the central background buildings, I touched in Quinacridone Gold in places to enhance the sense of sunlight. A general wash of Moonglow with some Yellow Ochre here and there was then applied over the left-hand building. The Yellow Ochre creates a lovely variation in the colour of the walls. My aim was to create a strong glow emanating from the stall directly below the minaret by keeping the detail close to the glow fairly weak. I then washed some atmospheric shadow across the street using Moonglow tinged with Ultramarine Violet.



4 The branches of the palm trees were painted next with Hooker's Green, blending in some Quinacridone Gold on the side facing the sunlight.

TOP TIP

Keep it simple – Sometimes it's not always a good thing to include all the amazing characters you come across

You will need...

Surface: Saunders Waterford hot pressed 140lb paper

Medium: Daniel Smith Extra

Fine watercolours:

Naples Yellow

Aussie Red Gold

Cadmium Red Medium Hue

Quinacridone Gold

Moonglow

Yellow Ochre

Hooker's Green

Ultramarine Violet

French Ultramarine

Burnt Umber

Transparent Red Oxide

Raw Umber

Daler Rowney Cadmium

Yellow Light

Winsor & Newton Zinc White

goache

Brushes: No. 4, 6 and 10 round

sables, No. 1 rigger, Squirrel

hair mop

Plus: Pebeo Drawing Gum

All in the detail...

I tackled the brassware with mixtures of Yellow Ochre, Transparent Red Oxide and Raw Umber



4 With a mixture of French Ultramarine and Burnt Umber the dark detail on the left-hand buildings, and shadow areas on the left was rendered, together with the figure with the pot on her head. With this figure I dropped in a little Cadmium Red to warm it up. I darkened the palm fronds, trunks and tree details with French Ultramarine and Burnt Umber, and worked on more figures.

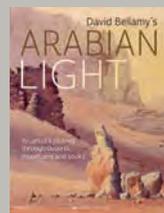
4 the tiny white slivers add a coruscating effect



5 The figures and donkey and the grilled window on the left were completed. Much of the foreground texture detail was achieved with a number 6 round sable brush applied on its side, leaving many of the highlights of Naples Yellow showing. To suggest a sense of light catching the left-hand side of the trees small blobs of White gouache were spotted in, and when these had dried I then spotted Cadmium Yellow Light on top of the gouache. This technique inevitable doesn't quite cover all the white gouache exactly, but the advantage of this is that the tiny white slivers add a coruscating effect that can be highly effective.



About the artist

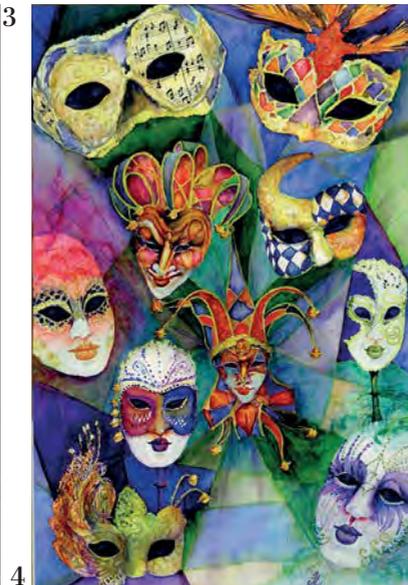


My new book, *Arabian Light*, is published by Search Press and is packed with colourful paintings and sketches of the Middle East

● You are welcome to access my blog at davidbellamy.co.uk for the painting tips

MEMBER'S GALLERY

This month's favourite art picks – *'Festivals and fêtes'*



**THEMES
& CLOSING
DATES**

September '22 (25th July) *'The view from here'*
November '22 (25th September) *'Add a little sparkle'*
January '23 (23rd December) *'Happy memories'*



WE LOVE . . .

The texture that Vincent created by using very short pencil strokes for the hair.

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Artwork credits

- 01 *Castlerigg Stone Circle Solstice*
Samantha Robson · Watercolour
- 02 *Durham Miners Gala*
Deryck Simpson · Acrylic
- 03 *Indian Powder Festival*
Jillian Eveleigh · Pastel
- 04 *Venice Festivals*
Jennifer Humphries · Watercolour
- 05 *Balloon festival*
Jan Althorpe · Watercolour
- 06 *Pickle jars*
Kate McGonigle
Watercolour and ink
- 07 *Beer, flags, dancing*
Melanie Potten · Acrylic.
- 08 *Dance with me?*
Vincent Stroud · Coloured pencils
- 09 *Indian Festival*
Sorina Hanna · Oils
- 10 *Barcelona Jazz*
Lisa O'Neill · Oils

HOW TO ENTER

To enter the next Members' Gallery, log in to your online account at saa.co.uk/login and click through to the community area. Select the competition you want to enter and submit your entry. Please give your entry an original title and tell us a bit about it: how you feel it fits

with the theme, how you painted it, any problems you had along the way, the medium used and unframed size (cm).

Or, you can send good quality photographs by post to Head Office marked Members' Gallery – please include your name and membership number

* **NOTE:** Please ensure that any work you submit is your own; if you have used another artist's painting, tuition or photograph as your inspiration please credit them accordingly

Making it *as a pro*

Ali Hargreaves explains how she became involved with teaching on painting holidays



Before 2017, I hadn't really ever considered running painting holidays but then I was approached by a couple of people who hosted them. They had found my details on the SAA database of registered tutors, then researched me in more detail. They decided that I would be a good fit for them, and asked if I'd be interested in booking.

The first hosts to contact me, in 2017, were Giles and Louise from Manzac d'en Bas, in South West France. It looked amazing. Several spacious gîtes with beautiful views over the Pyrenees. All accommodation, home-made meals, a swimming pool, the use of a studio and transport were included in the price.

To be sure I could fill the course, I sent out an email to my mailing



Getting away from it, for an immersive experience, can be so liberating

list and had 24 replies from people saying they were seriously interested, so I decided to go ahead. I sent out the details, and asked for a deposit. Within a week, I had 10 very excited students on board!

Before I knew it, I'd agreed to another painting holiday nearer to home. Again, I'd been approached through the SAA, by Christine at Little HenCefn in Llangunllo, Wales.

I was invited to visit one weekend and was treated to a fabulous meal and a tour of the facilities. I had a good idea of the area so was able to plan my itinerary. Again, I managed

to fill this holiday within a couple of weeks... so all very exciting!

Both of these holidays were booked for 2018 as it takes about a year to get organised and the venues are usually booked at least a year ahead.

I loved Manzac, with its uninterrupted views over the Pyrenees. It was beautiful. There were lots of wonderful painting opportunities on the doorstep. Giles took me for a tour so I could choose places for my En Plein Air days... and a fabulous picnic was brought to wherever we were.

/// *Pre-course preparation, the ability to tailor your teaching to the students on the course, flexibility to their individual needs and the ability to create a happy and relaxed atmosphere. (Little HenCefn)*



Trips to the surrounding countryside offer new sights

Little HenCefn was a hidden gem, situated in a very peaceful setting with a quirky pub a short walk away. It has wooden cladding, which suits its woodland setting, with a modern bright interior. Again, there was so much to paint here... and lovely villages like Knighton to visit and sketch.

I organised return visits to both these venues. It's lovely to be familiar with the area, and to know the hosts. Obviously, this makes second visits easier too. Sadly, neither are still running as painting

There are seating areas with changing themes, quirky artefacts, and even a treehouse with access to a bar via a lovely walk through the olive grove and amazing views over the hills. It is an incredibly beautiful place, and therefore hugely popular.

This year, as well as returning to Spain, I am going to Château Fleuriès in France, run by Jayne, which was featured on the *Escape to the Chateau* television series. Again, I was found through the SAA. They wanted

“We like to work with tutors who are good teachers as well as working artists. We also value communication and organisational skills and that magic touch that inspires the students.” (Finca el Cerrillo)

venues. Giles and Louise closed Manzac because of Covid, and Christine has retired.

In 2019, I held painting holidays at Finca el Cerrillo, near Competa in Spain, which is run by Sue and Gordon. I had been recommended to them by Giles. This place is so amazing and there is so much inspiration wherever you turn.



The food on painting holidays is marvellous!

recommendations for tutors “who are highly talented, well-respected and with an excellent reputation”.

Having now developed a taste for this additional part of my business, I contacted The Watermill, run by Lois and Bill in Tuscany, which I'd seen advertised. They invited me to go in October 2019 – we eventually got there in 2021! The Watermill is a wonderful old building, set in stunning grounds with lots of amazing places to paint nearby. I have already filled my return visit in 2023.

Painting holidays have a lot to offer. Being in new surroundings, with like-minded people, allows complete immersion in the process.

I feel so privileged to be doing this. I do hope some other PAs out there take the plunge and run painting holidays, and that other SAA members decide to go on one!

● To find out more about Ali's painting holidays, visit alisart.co.uk

TOP TIPS

For tutors

- ✓ Plan at least a year ahead
- ✓ Note that most holidays do not include flights
- ✓ Confirm you can fill the places before you commit
- ✓ Try to visit the venue beforehand
- ✓ Plan in a 'day off'
- ✓ Plan what you're going to teach, but be prepared to be flexible
- ✓ Combine En Plein Air with studio-based painting
- ✓ Is equipment provided?
- ✓ Is there a studio and what's in it?
- ✓ Make sure your students are learning new skills and getting enough attention
- ✓ Provide a materials list
- ✓ Look for extras like a swimming pool, trips out, places to visit, etc
- ✓ Liaise with your hosts about flights. Ideally, students will arrive at the airport at the same time

For students

- ✓ Do you like the tutor's style
- ✓ Is the media one you would like to learn/use
- ✓ Is there a studio and is it accessible 'out of hours'?
- ✓ Is equipment supplied
- ✓ What are the facilities for non-painting partners (if applicable)
- ✓ Terrain – how much walking is required
- ✓ Nearby facilities (ie, shops, cafes)
- ✓ Size of group
- ✓ What's included in the holiday?
 - Accommodation – is it shared?
 - Meals – can special diets be catered for?
 - Flights (unusual)
 - Transfers to and from the airport

NEW SERIES

Levelling up



Matthew Palmer kicks off a new series of skill-building tutorials with a watercolour seascape

Experienced painters make things look so easy. They can do things with brushes and colours in a way that seems almost effortless. Few are born with this ability; most gain it through hours and hours of practice, building muscle memory and confidence through repetition.

In this series, one subject receives three treatments, starting with the basics and adding more detail once you feel you've mastered each stage. How you approach this is up to you, but we suggest you focus on one stage at a time, painting it repeatedly until you're so familiar with the steps that the whole thing comes easily. Then, move to the next stage and do the same. There's no time pressure, do this entirely at your own pace.



You will need...

Medium: Matthew Palmer Natural Collection: Natural Blue, Natural Red and Natural Yellow Light. Natural grey is also useful

Matthew Palmer Watercolour Block 300g ¼ Imperial

Brushes: Matthew Palmer SuperPoint set of three brushes. Sizes 20, 10 and 6

Plus: Good quality masking tape

FOR STAGE TWO/THREE

Matthew Palmer White and Natural Grey

A 2B pencil and ruler

Old credit card, or a piece of card or paper

STAGE ONE



1 Stick a quarter Imperial sheet of paper to a board with masking tape. Add a line of tape across the horizon about one-third up the page. Wet the area twice with a size 20 or a Large SuperPoint brush.

Use Natural Yellow Light with a touch of Natural Red to mix an orange. Paint this diagonally across the bottom half of the sky. Then make a medium-strength violet from Natural Blue and Natural Red. This goes across the top of the sky, blending into the orange. Use big, confident brush strokes.

Why not try...

MAKING YOUR OWN GREY

– you can mix the three primary colours: 70% blue, 20% yellow and 10% red. **SEE PAGE 56** for more information on mixing colours from Anita Pounder

From this ... to this



2 Use a medium-strength Natural Grey. With the background still damp, pick the grey up on your brush, blot it on kitchen paper, then gently twist it on the watercolour paper, to create clouds. To highlight their base, clean the brush, squeeze out excess water, make the brush flat, and drag along the underneath of the cloud.



3 Once dry, use the same grey to paint the distant hills using a size 10 brush or Medium SuperPoint. With a size 6 or Small SuperPoint, make a stronger grey and paint in a few trees across the horizon and a few diagonal shadows. Once dry, gently remove the masking tape.



4 Using the Large brush and the same colours as the sky, add several horizontal lines to the sea. Clean the brush, remove excess water on kitchen paper, and blend with horizontal sweeps. Use the size 6 brush and strong grey to add horizontal reflections just below the mountains.



5 Once this is dry, paint dozens of horizontal ripples in the sea using the same violet from the sky. Make these larger in the foreground. Paint these quickly to give movement. The size 6 brush and the strong grey can also be used to add further ripples or reflections to the background. Once dry, more masking tape is used to add a base for the mid-ground cliffs.

A size 10 was used to paint the cliff with a strong grey across the base, then randomly working in a strong orange mixed with yellow and red. Adding some green paint to the tops will help to give a base for some later foliage. The paint here must be strong – less water, more paint. The paint needs to be damp to scrape off with a plastic card. If the paint is too dry, then this effect won't work. If yours is too dry, you can reactivate with a damp brush, removing the excess water on kitchen paper first.



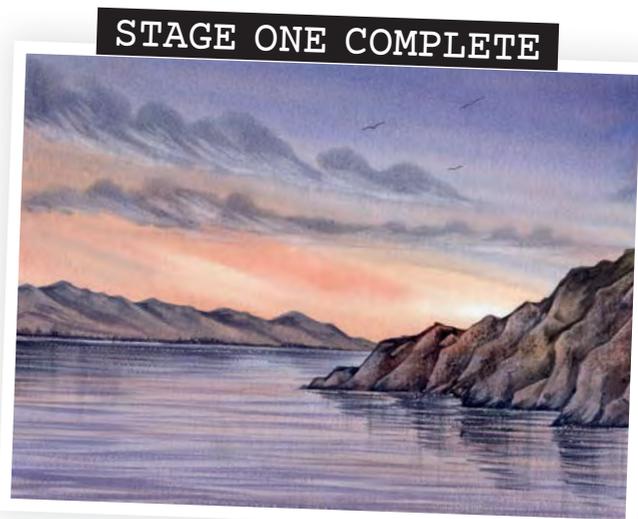
6 A gentle scrape from the tape with a plastic card, upwards with a jagged edge, will give a lovely cliff effect. Practice first on scrap paper. Further dark grey can be added to the base of these cliffs with a size 6 brush or Small SuperPoint and a strong Natural Grey mix.



7 Once dry, carefully remove the masking tape. Add some horizontal ripples or reflections below the cliffs using the size 6 brush or Small SuperPoint and the strong grey. Notice how these are larger towards the right of the painting.



8 Once all is dry, add some Natural Grey. Downward dry-brush lines make the brush spiky; use your fingers to encourage this. Drag these lines vertically with very little paint on the brush; excess paint is first removed on kitchen paper. This gives a great sense of depth. Once dry, a sharp craft knife, using the point to scratch horizontal lines below distant hills, mountains and cliffs, gives a great light effect on the water.



STAGE TWO



1 Begin by sketching in a lighthouse sitting on the lower half of the cliffs. I used a ruler and 2B pencil. I also added the downward reflection in the form of two guidelines in the water.



2 Using a strong Natural Grey with a size 6 or Small SuperPoint brush, paint an upside-down L-shaped shadow on the underneath of the ledge, all the way down the right of the lighthouse. Clean the brush well, remove the excess water on kitchen paper, and gently blend this to the right. Don't be too dry with the brush; only two taps on the kitchen paper are needed. The shadow can be darkened later if needed.



3 A smaller shadow can be added to the glass part of the lighthouse, the right of the building and in the apex on the left of the building.



4 Once these grey shadows are dry, using a pale Natural Red, paint the two stripes on the lighthouse. Use a slightly stronger red to paint the roof ledge, fence and cottage roof. With a Small SuperPoint brush, mix a strong green from yellow and blue. Stipple the brush in the pallet, so the ends of the brush go spiky. This stippled brush is used to add some foliage to the top of the cliff. Add a few spots of strong grey to give shadow and base to this foliage.



5 Using the fine point of the Small SuperPoint brush, add as much detail as you like. I have added a fence, windows and doors, some lines around the red areas of the lighthouse and some frames to the glass. The darker reflection of the lighthouse has also been painted in. This is done with a straight-edged piece of paper or card, see step 7 for technique. Using a strong Natural Grey, paint little horizontal lines using the paper or card as an edge. This goes on the right side of the reflection.



All three paintings work as standalone works of art and can be evolved with ease



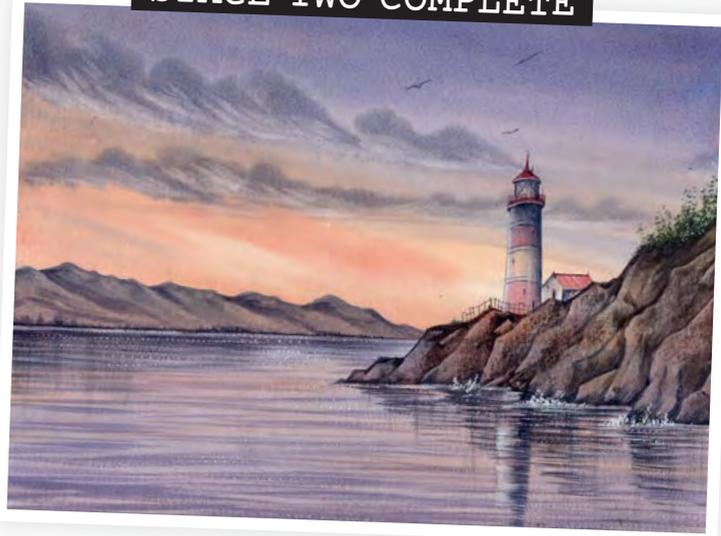
Find the Matthew Palmer range of brushes at: saa.co.uk



STAGE TWO COMPLETE



6 Using Matthew Palmer White with a tiny bit of water and a Small SuperPoint, add a few spots for flowers over the green, a white edge down the left of the lighthouse, blending to the right with a damp brush, and some detail to the buildings.



7 Using the same technique we used to add the dark side to the reflection, add some White from the left side. This gives a great white reflection. A few bits of red have also been added to this area to reflect the red markings of the lighthouse.



8 Using the stipple technique we used for the foliage, add some white splashes to the base of the cliffs or rocks. A good tip when using white is to squirt it from the tube onto scrap paper – fresh paint is always best here.

STAGE THREE



1 Start with a plastic card and White watercolour. Pick up the paint with a Small SuperPoint or size 6 brush and paint the white over the top edge of the card, allowing the paint to run over the edge. It's worth practising this. This is very effective at capturing rolling waves. Hold the card at a slight angle and drag it down towards the bottom of the painting. Adding a thin line to the left of this wide wave helps the rolling effect. The stronger the white, the better.



2 Using a size 10 brush, or a Medium SuperPoint, paint in the foreground rocks. Use a strong Natural Grey, straight from the tube with a tiny bit of water – or grey can be mixed as per previous instructions. Also make a strong orange, from the yellow and red, and a green, from yellow and blue. Alternate between the three colours as you paint the rocks. Make sure the area is damp before gently using a plastic card to scrape the paint off to give a rock-like texture. If your rocks are too dry, use a damp brush, removing the excess water on kitchen paper, and simply glaze over the top to reactivate. Allow to dry.

All in the detail...

White paint applied to the edge of a card gives a great 'breaking wave' effect





3 Apply torn strips of tape to mask the foreground rocks. Use Matthew Palmer White with a size 6 brush or Small SuperPoint. Strip all the bristles as you pick up the fresh paint and gently tap against the masking tape.



4 To add more movement to the crashing wave, protect the top section of the painting with kitchen paper. Use your finger to splatter white paint from the brush to this area. This is very effective.



5 Remove the masking tape carefully; using a hairdryer will loosen the adhesive and prevent rips. Then using a Small SuperPoint, add some rivulets of water over the rocks, trying to follow the contour. It helps to have less paint on the brush.



6 Use White paint and a Small SuperPoint brush to paint in the distant yacht. Add a few horizontal ripples below, as reflections. When dry, you can paint in two shadows from the bottom of the sails using a strong Natural Grey. Blend these up with a barely damp brush.

7 Using a strong Natural Grey with a Small SuperPoint or a size 6 brush, paint strong shadows underneath the large waves. Clean the brush, remove excess water, and blend these down to give depth to the waves. It's important to blend each side of the shadows away, left and right.

Painting in some scribble-style ripples below the waves gives great movement, especially to the foreground. A good tip here is to use a slightly dry brush, removing excess paint on kitchen paper first and moving quickly with a side-to-side wiggle.



STAGE THREE COMPLETE



Finishing touches

A few dry brushed white lines on the lighthouse glass to give reflection, some downward white lines on the lighthouse to give more height, and some strong Natural Grey with a dry brush texture can be painted on the large cliffs. This is achieved by slightly spiking the brush in your fingers and lightly dragging it against the surface. Notice I've also painted three seagulls in the sky.

To see more of Matthew's work, visit: saa.co.uk/MatthewPalmer watercolour.tv

Discover more...

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Medium: Acrylic, Watercolour, Pastel, Oils

Where: Barnstaple, North Devon

When: Throughout the year

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Where: Cornwall, Scarborough, Devon

When: April to October 2022

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M: **07888852503**

E: admin@hoganart.co.uk

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Medium: Acrylic, Watercolour, Pastel, Oils

Where: Barnstaple, North Devon

When: Throughout the year

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E: enquiries@westcottbarton.co.uk

Web: www.westcottbarton.co.uk

HOLIDAYS



THE WATERMILL AT POSARA

Where: Tuscany

When: Throughout the year

Secluded gardens, sunny terraces, a shady vine verandah for evening aperitivi, riverside and millstream walks... just some of the charms of The Watermill at Posara in Tuscany, Italy. We specialise in relaxing, inspiring, fun-filled painting holidays, creative writing workshops, knitting holidays and Italian language courses.

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E: info@watermill.net

Web: watermill.net

MATERIALS



JANTIEN POWELL

Medium: Acrylics, Watercolours, Pastel, Oils, Pencil Drawing, Mixed Media

Where: Chapel Cottage Studio, Llanddewi Rhydderch, Abergavenny

When: Throughout the year

"Chapel Cottage Studio are proud to offer a wide range of friendly, informal Art classes to suit all abilities. Working with 20 of the very best tutors we provide a range of subjects including landscape, portrait, still life, abstract, animal and pet portraits & plein air painting."

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PRODUCTS



PAINT'ON ASSORTED PADS

Medium: All Mediums

Where: All Good Online & High Street Retailers

When: Throughout the year

"Clairefontaine mixed media Paint'ON assorted pads offer a selection of six paper choices, perfect for choosing the type that best suits you. Includes White, A'Grain, Grey, Natural, Demin and Black. They feature PEFC™ certified, acid free and pH neutral paper, suitable for drawing, pastel, Indian ink, watercolour or oil painting."

Web: www.clairefontaine.com

MEDIUM: PENCILS | DIFFICULTY: 

The Bonfire Man

Brett Hudson, two-time Artists of the Year winner describes how he builds up layers to achieve depth in this pencil study

The Bonfire Man' is a picture I have wanted to do for a long time. In the village where I live, we're lucky enough to have a large and active bonfire society, which puts on an incredible parade and display. The

portrait is of Mike, who is a great character around the village and a key member of the Lindfield Bonfire Society. The black top hat, waistcoat and stripy jumper are why I decided to do a mainly black and white study in pencil.



You will need...

Surface: Bockingford hot pressed watercolour 300gsm full imperial paper

Medium: Pencils:
Faber-Castell Pitt Graphite Matt 4B – 12B
Derwent Graphic 12, 9B – H

Coloured pencils:
Derwent Academy
Watercolour: Deep Red, Ultramarine

Miscellaneous: Derwent multi-use eraser



1 I scaled up the photo of Mike by using a grid, drawn in a pencil, such as a Derwent Graphic F so that it could be rubbed out later. This allowed me to observe each square and notice where my pencil marks matched to the photo. This recreated an accurate drawing without having to trace the photo. For the drawing, I used a Derwent Graphic HB pencil.



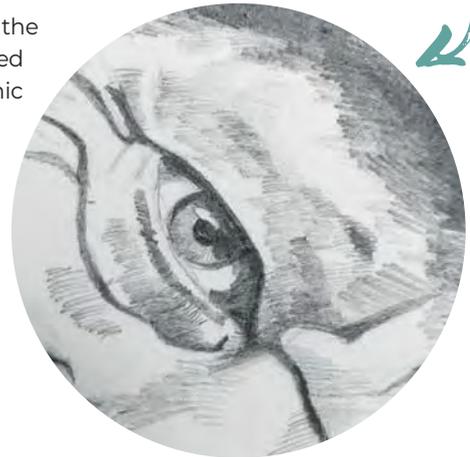
2 I wanted to work from the top down, to avoid smudging with my hand, so I began with Mike's top hat using a Derwent Graphic 5B and then a Faber-Castell Pitt 9B, to get a really dark black. This is possible by building up layers and working in small concentrated areas.



3 Working on the lines of the face, I did a more detailed drawing in a Derwent Graphic HB pencil, and then varied the line with thin and thick marks. I wanted to blend the shadows so I used Derwent Graphic 5B through to a 2B.

All in the detail...

Try to use a variety of techniques, from cross-hatching to blending, to add interest and texture



4 With a drawing, it's easy to make it flat and lifeless, so I try to use a variety of techniques, from cross-hatching to blending, to add interest and texture. The badges in the original photo were blurred and hard to see, which I could have copied, but instead I asked Mike if he could send some clearer examples, of which he had hundreds!



The details of his outfit were important to me and I thought they would make the end result more interesting

You could try... A VIDEO TUTORIAL

If you'd like to try a coloured pencils project, you'll find plenty of inspirational videos at: saa.co.uk/vod

Choose from landscapes, animals and botanicals, as well as tips and techniques from our experts



Find out about Daler-Rowney's full range of System 3 Acrylics at saa.co.uk



Hot pressed watercolour paper is an ideal surface to draw on because it allows you to build up the layers and can cope with a lot of graphite



5 When drawing the initial details of the woollen effect of the jumper and the pattern of the neck-tie, I started off with a Derwent Graphic 2B, softly building texture but being careful not to press too hard as it's difficult to erase afterwards.

TOP TIP

keep these drawings as sharp and smudge-free as possible so, while working, rest your hand on a sheet of paper



6 With the black waistcoat and hat, I wanted to make them as dark as possible, so this meant using increasingly darker pencils, Faber-Castell Pitt 6B, 8B and finally 12B. For me, pictures look better when they have real depth, and so before starting, it's a good idea to work out how you select these contrasting areas. It's always a challenge to keep these drawings as sharp and smudge-free as possible so, while working, rest your hand on a sheet of paper or kitchen roll and regularly change these at each stage.



7 The portrait is almost complete now so I checked that the contrasts between light and dark stood out and rubbed away any smudges in the white areas.



8 For the background, I knew that I wanted to add something in coloured pencil but not too strongly because Mike was my main subject. I was thinking of possibly using more badges or particular Bonfire Society symbols but I settled on the Union Jack flag as a good backdrop. I used Derwent Academy Watercolour Deep Red and Ultramarine, with short pencil strokes to give more texture.



About the artist

Brett Hudson works in many different mediums – oil, acrylic, watercolour and pencil. He produces cityscapes and landscapes, as well as animal and human portraits. For more examples of Brett's work visit:

 [brethudsonart](https://www.facebook.com/brethudsonart)

 [brethudsonpetportraits](https://www.instagram.com/brethudsonpetportraits)

MEDIUM: WATERCOLOUR | DIFFICULTY: 

Outdoor-fresh

Painting outside adds a certain freedom and freshness to your work that's hard to capture elsewhere. **Denise Allen** shares her tips on how to get started



You will need...

Surface: Bockingford watercolour paper

Medium: SAA watercolours: Lemon Yellow, French Ultramarine, Permanent Rose, Burnt Sienna, Tropical Phthalo Blue

Brushes:

Denise Allen wash brush
Number 8 round brush
Number 2 detail round brush

Miscellaneous:

Drawing pen
Pencil
Masking tape
Collapsible water pot
Tripod plate

My kit will now fit easily into a tote bag:

- I take a small selection of paints – at a minimum, just three colours in watercolour. I often paint plein air in acrylic, but I am going to concentrate on watercolour here.

- Three brushes; my 30mm flat brush, a large round and a small round.

- A water pot, a rag, a bottle of water and my folding palette. Having a folding palette means I'm less likely to get paint everywhere when travelling. • A sketch book and pencil.

- I have a collapsible tripod, and a board that will attach to it. I use a tripod plate that I can attach to a board or even the frame of a canvas.

- I will take a couple of pieces of paper with me, and a roll of tape to attach it to the board.

- Other things I take are some music or an audiobook on my phone, and drink and maybe some food. I also take a folding chair, but I try to find somewhere that has a bench... one less thing to carry.



- You will also need to dress in layers. You will need to be covered for a range of weather conditions. Even if it's sunny, you can get caught in a breeze.

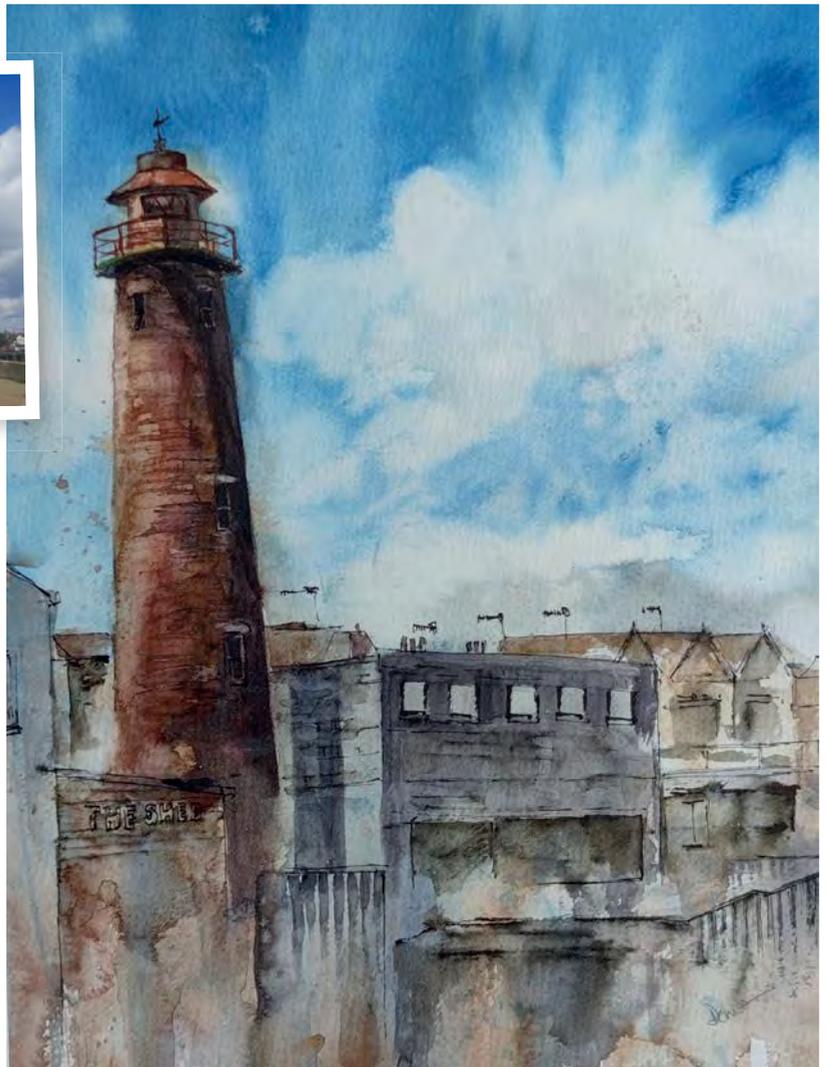


I adore painting en plein air and I would like to explain why I enjoy it and why you should give it a go. Plein air is a challenge and a pleasure. When creating a painting from being there, in the moment, there are lots of things that can greatly add to the work. You will feel the weather, and possibly battle the elements. You will have to make choices about what you are going to paint. You will have to set up your equipment. It takes work. But the payoff is that the work you create will have a freshness that's hard to achieve in the studio.

Before you go out to paint for the first time, practice setting up your equipment at home. You will probably find there are things you don't need.

Don't be shy!

One of the other things that worry some people is the public. If this is you, do your first plein air paintings in your garden. Somewhere you won't be disturbed. When you're feeling braver, go somewhere you know is quiet. Put your back against a wall. If you have headphones in, fewer people talk to you. But to be honest, the public are on your side. On the whole, those who will approach you are interested. They often wish they could do it. The ones who aren't interested will walk on by. Once you have been out a few times, you will realise it is an amazing experience, and one that I am addicted to.



TOP TIP

Before you go out to paint for the first time, practice setting up your equipment at home

1 Set out your painting with minimum fuss.

What I mean here is, don't spend too long on drawing. Make sure you have enough information so things are in the right place, and you have enough detail. You are only going to be there for a relatively short time so you have to learn to be efficient. One of the other joys of painting plein air is that you can move things. If something really interesting is just off to the side, slide it in! You can't see it if it is just off the

edge of a photo. This is all part of the editing process, and has been done by artists since the impressionists started painting scenes from life.

2 When you paint, go with your emotional response.

You want to express what made you want to paint the scene. Was it the sun hitting the wall? Was it the drift of flowers along the path? Was it the sky? Get down what attracted you.

And remember, good is enough.

It doesn't have to be perfect. Please remember, when you start putting the shadows in, you need to put ALL the shadows in. You don't want one part of the painting having morning shadows to the left of your composition, and another part showing the sun coming from a different direction. I would concentrate on your focal point. The rest of the painting can be an impression.

3 I start by adding washes, getting the feel for the subject. This is the lighthouse at Gorleston near my home. There



were pigeons nesting in the upper part of the tower. I didn't want to go in too detailed, so I left the washes quite rough.

4 Once the washes are in, I start to add details, emphasising shadows.

I still like to leave details out, creating an atmosphere. In this painting I enjoyed the red-brown of the bricks against the brilliant sky. However, in the photo (bottom left) you can see how the view becomes very different when the weather changes.



All in the detail...

When you add shadows, do them all at the same time, before the light changes



About the artist

- To find out more about Denise and her work visit: deniseallen.co.uk

NOTICEBOARD

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Painting Art Nouveau

Having read two articles by Gill Bustamante in the May and September 2019 issues, I was enthralled by her style. It seemed both new and challenging.

I am now a Scottish artist, living on the Isle of Lewis for the past 18 years, and have always had an interest in Rennie Mackintosh and William Morris. They have inspired me to try out new styles based on Art Nouveau.

I used new brushes called Daler-Rowney Graduate, which I loved experimenting with. For this technique, I bought a mop brush to soften patches of oil paint with linseed oil. Then, wedge-shaped brushes to drag down the colours, with lines, and patterns in between, creating the effect.

I want to further this idea to paint the colours of Scottish mountains, heather, sea, sky and machair onto white tiles I found in a skip.

Debbie Cullis



Oystercatchers in Machair



Starlight Stags by Debbie Cullis

Inspired by the colours of Ukraine

As the situation in Ukraine worsens, we are all so affected by their misery. I thought the flag absolutely lends itself to sky and wheatfields, which is how I got the idea. The painting has more emotional merit than artistic, but I hope you like it. It is acrylics and ink pen.

Irmgard Kitchen



Ukraine by Irmgard Kitchen



'A Work in Progress'

Left: Burleighwood by Liz Black Dowding.
Above: Skiddaw



Liz Black Dowding recently held a solo exhibition at the Sock Gallery in Loughborough.

"In the past few years, I have had a renewed love of painting and have been learning to use acrylics. After seeing inspiring photos from the Lake District and Cumbria, I wanted a change and

started to paint large landscapes. I particularly enjoy trying to capture the play of light on the landscape. Most of my recent work has a theme of light breaking through, creating dapples on a forest floor, picking out the peaks of mountains or shining on water. I love sharp contrasts and the use of counterchange to create

focus in specific areas. I try to create perspective and a 'journey' through a painting. The biggest compliment is when a viewer says they want to walk along a path that I have painted or can 'feel' themselves in the landscape. This makes me feel like I have achieved something."

Liz Black Dowding

Traditional summer entertainment

As we moved into May, it reminded me of a photograph I took a few years ago of the Gloucestershire Morris Men dancing in Broadway, Cotswolds. Using this for reference, I decided to paint the dancers with a sunset background rather than in the village where they were performing.

My idea was to paint distant hills with a sunset sky to enhance the movement of the dancers in their white costumes performing on a lovely summer evening. It was an enjoyable and creative challenge, and I was delighted with the finished painting. I thought it would be helpful to share with members.

After outlying with pencil and getting the perspective right, I used masking fluid where needed on the dancers. Using watercolour, I painted the background up to the foreground. Then the masking fluid was removed to concentrate on painting the details of the dancers. I finished with light vertical directional lines using Inktense coloured pencils. Painted on Daler-Rowney A3 (420x 297 mm) 250 g/m paper.

I'm a self-taught amateur artist who has enjoyed 'Painting



Morris Men by Stephen Evans

for Pleasure' for 70 years. I paint from my own photographs or those sent by family, friends and other sources.

Stephen Evans

ART CLUB NEWS

Here's what some of our art clubs have to say, along with the fabulous work they've been producing



Group photo of AAC at the preview in the Oriel Gallery

ANNIVERSARY

Antrim Art Club

In April, the Club held its 70th Anniversary exhibition at the Oriel Gallery, Clotworthy. During the various lockdowns, members took inspiration from the SAA, and artists Maurice C Wilks, Wilfred Haughton, Gladys McCabe, Kenneth Webb, Bill Gatt, and Neil Shawcross, who have all been associated with the Club in the past.

In the spring of 2021, the club held its first online exhibition, followed by a second at the end of May. More online exhibitions followed, including one at Christmas. Over the summer, members relaxed or painted in the garden and kept alive the memories over the past 70 years of the club (1951-2021).

Early in 2022, members produced another online exhibition. Then, a write-up in the Antrim Guardian announced the Club's 70th Anniversary Exhibition, which finally took place at the Oriel Gallery in Clotworthy and Antrim Castle Gardens. It was a super show of paintings by some of the best Co Antrim artists.

Mayor Cllr Billy Webb opened the event with an excellent speech. Jackie Davis, the son-in-law of the Club's founder member, Bertie Reid, gave a fascinating talk on the history of the Club.

● www.antrimartclub.co.uk

A Date for Diaries ...

NOTTINGHAM

SUMMER EXHIBITION 2022

16th August – 21st August

Nottingham Society of Artists Gallery

Visitors are invited to enter the ever-popular 'Choose Your Favourite Painting' competition

EXHIBITION

Spotted Dog Art Group

The group meets monthly on a Saturday, usually at a local Beeston venue where it holds Professional Tutored Art Workshops (from September to June). Tutors include Stephen Ashurst, Doreen Hunt, Rachel Grigor, Mark Beavan, Claire Botterill, Gwen Scott, and Tas Severis. Many more have shared their artistic knowledge and skills with the group enabling members to explore different media, techniques and subject matter. The Group fosters an open mind and experimental attitude to drawing, painting, design and the use of colour. Workshops are always fun and enjoyable! A willingness to have a go is all that is needed!

During July and August,

there are open-air painting sessions to (usually local) places of interest, like Beeston Marina, where there are many interesting things to paint by the canal. This can be more enjoyable when the weather co-operates of course!

● www.spotteddogart.org.uk



Monthly workshops are held in Beeston

CENTENARY

Darlington Society of Arts

The Darlington Society of Arts celebrates its centenary this year. There's a programme of special events throughout the year, including its Annual Art Exhibition during October/ November. The Society has recently added a digital art category to the programme to chart the evolution of art over time.

● www.darlingtonsoa.co.uk

NEWS

Kineton Art Group

Kineton Art Group is justly proud of creating a village Art Exhibition, which featured a range of subjects and media to an exacting standard.

These shows provide a stimulating burst of culture in Kineton Village Hall with live piano music as well as visual arts on offer, along with a delicious tea (the Kineton Artists show similar passion and creativity in their baking, providing a range of delicacies for visitors to enjoy after browsing the displays!).

Kineton Art Group recently celebrated its 33rd year and has gone from strength to strength. There are two well-attended KAG meetings on Monday afternoons and evenings in Kineton Village Hall. In addition, a programme of demonstrations and workshops throughout the year (some of which can be attended by guest



KAG members displaying work for their exhibition

visitors) stimulates a lively and adventurous range of genres and materials.

As one member commented, "I soon realised what a great place KAG is to progress your art and chat to others. With the demos and workshops at KAG, I really feel I am, at last, properly learning how to paint!"

The group has a highly supportive and distinguished patron, John Lines RSMA. A native Warwickshire artist of

international renown, John has exhibited widely and has pictures in private and public collections throughout the world. Not only does he exhibit at the Group's local show, but he is also an unfailingly enthusiastic mentor to members, comes to meetings regularly and encourages everyone to enjoy the experience of creating art.

● If you are interested in joining KAG or finding out more, details can be found at:

www.kinetonartgroup.com

EXHIBITION

The Aberdyfi Art Society

The Aberdyfi Art Society Annual summer exhibition will be held from Wednesday 27th July to Wednesday 3rd August. The Neuadd Dyfi (Dyfi Hall) on Station Road, Aberdyfi, will be open daily from 10am until 5pm.

Entry is free, and there is a car park next to the hall. As well as a variety of members' paintings to view and available for sale, there is a raffle prize of a painting completed by professional artist Mark Warner, who demonstrated for the Society and held a workshop for them earlier this year

Mark Warner demonstrated at the AAS



FUNDRAISER

Stafford Art Group

On 16th April, Stafford Art Group, supported by the Oddfellows Hall, held a sale of art-related items in aid of Ukraine. All items sold were donated by group members and their friends and relatives and included original artworks, art materials, books, and magazines. The generosity of the members and the general public proved truly astonishing. It raised £1,697 for the cause, which, it is understood, will attract matching funding from the government, bringing the final total to over £3,000.

● If you would like to discover more about Stafford Art Group, go to staffordartgroup.co.uk

If you'd like to share your art club news and events, please email paint.editor@saa.co.uk



ANITA POUNDER'S

Back to Basics

Colour wheels are useful tools for understanding how colours work when they're combined, helping you to create any shades you need

Colour wheels are probably something that you remember making at school, when we're learning about colours. Red and yellow make orange, blue and red make purple etc. A solid knowledge of colour theory not only helps understanding colours, the type of paint and how to mix colours, but from just three primary colours – red, yellow and blue – you should be able to create pretty much every colour in the spectrum.

There are lots of great colour wheels on the market and these will help to give you a good knowledge of all the terminology associated with a colour wheel.

But you can easily make your own, using the colours you have in your supplies, and painting a colour wheel will help you to gain an understanding of how the different colours combine.

You will find that there are lots of different reds, yellow and blues within a brand's colour range, and it can be hard to identify which are the primary colours. In some ranges, colours are clearly identified as subtractive primary colours (RYB) as they will be described as a 'primary colour', or 'Cyan, Magenta or Yellow' (CMY), which makes it easier to identify the colours that are the primary colours for mixing – but this is not always the case.



Primary colours

A primary colour is one that cannot be created by mixing other pigments, and it should be a single-pigment colour in order to be able to mix 'clean' colour mixes.

You will find that many suppliers use a cyan, magenta and yellow colours (CMY) as their primary colours. CMY are cool colours, which create bright cool mixes.

Primary colours – **CYAN** (blue) **MAGENTA** (red), and **YELLOW**. These are the basis for all the other colours in the spectrum.

Secondary colours

These are made from mixing equal

amounts of two of the primary colours. **Green, orange and purple.**

Tertiary colours

Between each of the Secondary and the Primary colours are the six tertiary colours. **Yellow-Orange, Red-Orange, Red-Purple, Blue-Purple, Blue-Green and Yellow-Green**, which have been created by mixing a primary and a secondary colour.

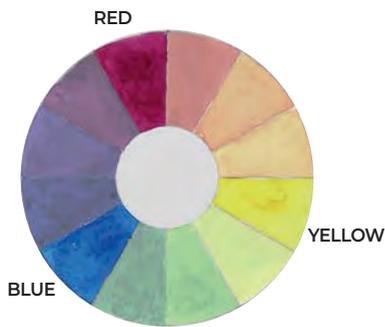
Complementary

These are colours that are opposite each other on the colour chart.

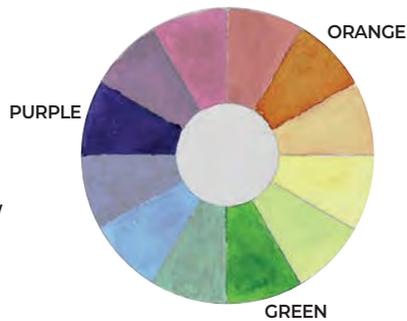
Used together they will create high contrast colour combinations appear brighter next to each other.

TRY
THIS

Colour wheels can be created from different mediums – paint can be mixed on palette and applied to the paper, coloured pencils can be layered, and pastels blended together on the paper.



PRIMARY COLOURS



SECONDARY COLOURS



TERTIARY COLOURS

Analogous colours

Three colours that sit next to each other on a 12-part colour wheel and have a similar hue. They will harmonise and work well together.

This is just the start. There are many more variations of colours that can be created.

Creating browns and greys (neutral colours)

By mixing all three of the primary colours you can create a large variation of subtle blends of browns and greys.

Browns – One of the easiest ways to create a brown is to mix equal amounts of red and yellow to create an orange and then add small amounts of blue to build the required colour.

Greys – The same applies to grey, which is a more even mix of all three primaries. A good starting point is to mix even amounts of the blue and yellow to create a green and add small amounts of red.

The colour can be adjusted by adding varying amounts of each of the primary colours to create



Mix all three primary colours to create a large variation of browns and greys.

a whole host and variety of neutral colours.

Warm and cool colours

The temperature of the colours in a painting promotes differing responses and emotions.

The colour wheel can be used to help identify the warm and cool colours.

Warm colours are those on one side of the wheel that have a bias towards red. These include purple-red, red through to yellow, and communicate energy and vibrancy.

On the other side of the colour wheel are the Cool colours of blues, purples, greens and yellow-green, which are calming and reflective.

Cool colours – have a bias towards blue and are calming and reflective.

Daler-Rowney Artist watercolour, primary colours

- 664 Permanent Yellow
- 414 Quinacridone Magenta
- 140 Phthalo Blue

Warm colours – have a bias towards red, and communicate energy and vibrancy.

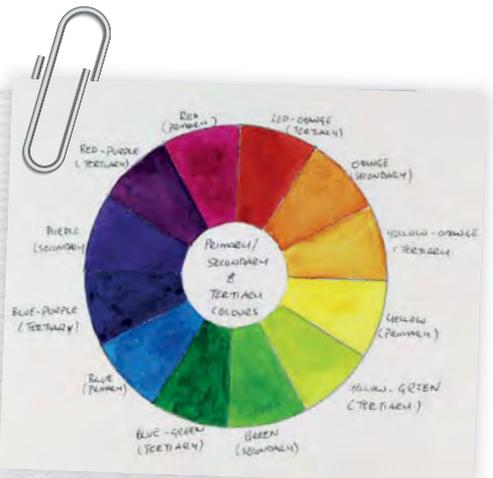
Daler-Rowney Artist watercolour

- 612 Cadmium Yellow
- 501 Cadmium Red
- 109 Cobalt Blue

Create a colour wheel

You can buy blank colour wheels, or make your own. Draw a small circle in the centre of a piece of paper, then draw a larger one around it, with enough space between the two to leave room for a decent swatch of colour. Draw lines from the outside of the centre circle to meet the outer circle at 12, 3, 6 and 9 o'clock. Add two more lines in each section, to create 12 segments.

Start with a red, a yellow and a blue and place them in the separate sections of the colour wheel (at 11-12, 3-4 and 7-8 on a clock face). Then use two primary colours to create



the secondary colour (at 1-2, 5-6 and 9-10). For the tertiary colours, mix the primary and secondary colours that are on either side of the tertiary segment. Use multiple layers to ensure good colour depth.

To find out more about any of the products mentioned here, visit: saa.co.uk

Introducing... Maria Clancy

Maria Clancy has two main interests when it comes to subject matter – animals and vehicles

I can't remember a time when I didn't draw, beginning as a child using graphite pencil. Although I studied Art up to 'A' level, regrettably, I didn't pursue any formal qualification in it after that and returned to it in earnest when my son went off to university.



My rather strange subject matter pairing reflects my keen interest in both animals and vehicles. For a medium, my first love is watercolour: I love its wilful unpredictability, even though it can be quite unforgiving!

I have experimented, particularly for my animal pieces, with pastels. More recently, I was inspired to fulfil an ambition to try oils by the stunning wildlife pieces of Jean Pritchard, who transitioned from watercolours to oils. Her approach to oil painting is heavily influenced by her watercolour background, making her an ideal role model.



Rest day



Otto

*For a medium, my first love is watercolour:
I love its wilful unpredictability*



Land Rover recovery

Change of subject

With animals, I try to capture their essence, making them familiar to anyone who knows them. I work mainly on commission and began painting vehicles almost accidentally. A local restorer asked me to paint a Series 1 Land Rover, and I agreed, imagining a sturdy olive and buff 1940s workhorse.

Arriving to take the photographs, I was presented with a stunning red recovery vehicle, fully signwritten on almost all sides! It was certainly a challenge, but I do love the precision required – the customers are experts, and they will know if the window has too many rivets!

This led to running workshops at the British Motor Museum, allowing me to indulge my love of cars. I drove a Porsche race car before passing my driving test, so being invited to complete a commission at Brands Hatch during the final of the Porsche Club Race Series was a real ‘pinch me’ moment.



Blithe Spirit

My progress as an artist has been helped and shaped by timely encounters. Exhibiting locally, I met the artist Sara Abbott, previously Harrods’ in-house pet portrait artist. Sara encouraged me in so many ways, introducing me to an agent and giving me the confidence to develop further. ➤



Art connects with our emotions, evoking memories and articulating our hopes and dreams

In the early days, I benefited from invaluable watercolour tuition from Paul Talbot-Greaves and Paul Dene Marlor, who also introduced me to the SAA. Working as Press Officer for the Todmorden Open Studios Committee enabled me to build a network of diverse artists and makers in my area.

I hope that my paintings convey my passion for the subjects. I also draw influence and inspiration from other artists. The equestrian artist, Sally Martin, can capture the movement of horses precisely; her pictures are beautiful and simple without compromising anatomical correctness. Thomas W Schaller, a former US architect and acclaimed watercolour master, inspires me to keep improving. He says he “paints the light” to bring moments to life – I aim to do the same. I, too, have a passion for



Dark wings



Snow Leopard (WIP)

architecture and would love to complete a series of gracefully ageing buildings, which currently only live in my imagination.

Art connects with our emotions, evoking memories and articulating our hopes, dreams and desires more eloquently than our words ever could. Original art represents a little modern-day magic: what was, before, a blank space becomes a thing of beauty, fashioned from nothing in a style unique to its creator, who infuses it with a little of their soul.

I believe that art can make personal space more joyful, that it can motivate and inspire, and even provoke debate. For many, it gives the chance to escape from everyday frustrations, and the growth of workshops both online and offline, as well as the rising popularity of adult colouring books, show that people do turn to art in an attempt to restore some balance in life. I think this demonstrates how art changes and evolves to meet the needs of those who appreciate it.

For more information on Maria and her work, visit: www.clancyfineart.co.uk

DATES FOR YOUR DIARY

BERKSHIRE

● 16th - 28th August
Cookham Arts Club Exhibition and Sale
 Paintings, ceramics, sculpture and embroidery
 Pinder Hall, Cookham Rise
Open: 10am-6pm daily, closes at 5pm Sunday 28th
 – Free admission

CAMBRIDGESHIRE

● 7th - 12th July
Wisbech Art Club Summer Exhibition
 St Raphael's Hall
 Love Lane, Wisbech
Open: 10 am-4pm daily [Not Sunday]
 – Free admission and free car parking in main car park behind Church



Seascape by Stephanie Hemming is just one of the pieces on display during Cambridge Open Studios

● 2nd - 24th July
Cambridge Open Studios
 Work from 378 artists and makers in 231 studios and spaces, Cambridge Open Studios 2022 will give visitors an exclusive chance to go behind the scenes and browse, discover, and buy art directly from talented artists and makers. To find out more, including a full list of participating artists, visit: cambridgeopenstudios.co.uk

DORSET

● 14th - 25th July
Poole Leisure Painters Summer Exhibition
 The Gallery Upstairs
 Upton Country Park, Poole
Open: 10am-4pm daily

● 27th - 29th August
Twenty4Art Art & Craft Exhibition
 Pamphill Parish Hall, Wimborne, Dorset
Open: 10am-4.30pm
 £1 entry

● 16th - 26th September
Bournemouth Arts Club 101st Annual Exhibition
 The Gallery Upstairs
 Upton Country Park, Poole
Open: 10am-4pm daily
 Parking on site, disabled access
thegalleryupstairs.org.uk
bournemouthartsclub.co.uk

GLOUCESTERSHIRE

● 23rd - 30th July
Tewkesbury Art Society Summer Exhibition
 Methodist Church Hall,
 The Cross, Church Street,
 Tewkesbury
Open: 10am-4pm

● 30th July - 7th August
Thornbury Art Club Summer Exhibition
 Methodist Church Hall
 Castle Court, Thornbury
 10am-6pm weekdays and
 Saturday, Sundays 2pm-4pm

HAMPSHIRE

● 9th - 12th July
The Centre Group of Artists 2022 Summer Exhibition
 Sales of paintings and cards
 Lyndhurst Community Centre,
 High Street, Lyndhurst
Open: 10am - 5pm, 9th- 11th;
 10am - 1pm, 12th July
 – Free admission
 – Public car park adjacent to the Centre
Contact: John Williams 07799 460277

● 20th - 29th August
Vivien Verey Art Studio
 Danesmede, Danes Road,
 Awbridge
Open: 10.30am-6pm
vivienlaura.co.uk

● 30th July - 13th August
Milford Art Group Annual Exhibition
 All Saints Church Hall
 Milford on Sea
Open: 10am-5.30pm daily
www.milfordartgroup.com

KENT

● 30th July - 12th August
Romney Art Society Annual Art Exhibition
 The Marsh Academy, Station
 Road, New Romney
Open: 10.30am-4.30pm
 – Free parking in the Academy car park

LINCOLNSHIRE

● 9th - 10th July
Nettleham Art Group 16th Annual Art Exhibition & Sale
 The Old School, Nettleham
Open: 9th 10am-4.30pm,
 10th 11am-3pm
 – Admission 50p

SCOTLAND

● 1st - 5th August
Coldstream Art Group Exhibition
 Church Hall, Coldstream
 Scottish Borders
 A warm welcome awaits you and we also extend a welcome to anyone who would like to enrol to paint with us on Monday afternoons.
 – Free taster day and demonstrations throughout the year. £60 annually.
 Call Anne on: 07581 474098

SUFFOLK

● 2nd - 6th August
Felixstowe Art Group 70th Annual Exhibition and Sale of works
 Trinity Methodist Church Hall,
 Orwell Road, Felixstowe
Open: 10am-6pm Tuesday-Friday, 10am-5pm Saturday
 – The exhibition will feature over 200 works
www.felixstoweartgroup.org

● 13th - 29th August
Lavenham Art Society August Exhibition
 St Peter & St Paul Church,
 Lavenham, Suffolk
Open: 9am-6pm Monday to Saturday and 12pm-6pm on Sundays
 – Free admission, and car parking nearby. The Church is beautiful, well-worth a visit and is wheelchair-friendly

SUSSEX

● 26th - 28th August
Wannock Artists Annual Art Exhibition
 Wannock Village Hall,
 Jevington Road, Wannock,
 East Sussex BN26 5NX
Open: Friday 7pm-9pm,
 Saturday 10am-5.30pm and
 Sunday 10am-4pm
 – Free admission
 – Refreshments available
 – Free parking outside and disabled entrance at side
Contact details
wannockartists@yahoo.co.uk
 or visit the Facebook page

WILTSHIRE

● 2nd - 3rd July
St Mary's Art Group Summer Exhibition
 Holt Village Hall, The Street,
 Holt, Trowbridge
Open: 10.30am-3.30pm
 Refreshments available
 – Free admission and parking
www.stmarysartgroup.com

YORKSHIRE

● 3rd-11th September
Vale of Pickering Art Club
 The Whistler Suite
 Memorial Hall, Potter Hill,
 Pickering
www.pickeringartclub.co.uk

If you'd like to promote your event in Paint & create, please email the details to: paint.editor@saa.co.uk at least two months before the relevant magazine is due to be published

ASK THE EXPERT.

Do you have a burning question that you'd like to ask one of our panel of professional artists? Are you having trouble with a particular technique or medium? Maybe you'd like a recommendation for a type of paper or a tip on using a particular product? Email us at paint.editor@saa.co.uk, or submit your question via saa.co.uk/knowledge-hub, and we'll do our best to help!

Q I'm struggling to find a palette that suits me. I prefer using watercolours from the tube, but that's short-lived. Once the colours have been there for a day or two, they are solid, but in the meantime, they ooze all over the palette, making a real mess, particularly if you want to paint indoors and outdoors.

At the moment, I'm mixing pans and empty pans with paint from the tube, but it's a bit of a distraction. So much so that I'm reverting to acrylics, which would be a pity long term. Any suggestions?

Alan Bell



Alison C Board replies:

I have been in the exact same position.

When I first started painting, I bought a palette with 20 wells in it and, like you, I much preferred colour from the tube. The pans frustrated me, trying to scrub at the surface to gain the intensity of colour that I was looking for.

This worked, until I discovered there were far more colours that I wanted to use than wells in my palette, so



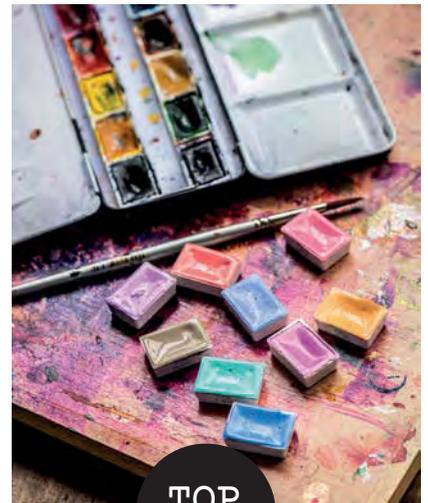
I bought a second, then a third and transporting them all around became a big headache.

I also discovered that the consistency varied between pigments and so it could be sticky, sloppy and difficult to manage on my brush. I far preferred the consistency when it had dried – spritzing it with a fine mist just before painting made it come back to life and gave it a superior uniformity to paint with.

I made the switch to squeezing my colour out into empty full pans – sometimes also known as whole pans – as they were a much better size to get my brush into and held the colour no matter what the original consistency out of the tube. When they start to run low, you can top them up again and let them dry.

This also had a wonderful effect on my painting style, as I stopped mixing my colours too much on the palette. Using them straight from the pan and onto the paper gave

Squeezing tubed watercolours into pans and letting them dry has changed the way Alison paints.



TOP TIP

Using a metal tin as an everyday container for the pans means that you can swap the colours out as and when you need them

my paintings a much fresher appearance and not the 'mud' that all watercolourists try to avoid.

I'm lucky that my husband built me a bespoke wooden box to house all the pans, but that isn't what I use every day. I use a metal tin, which has lasted me for years and holds 24 full pans. I just swap them out of my storage box when I want to change my colour selection or if I find a new colour that is exciting me.



Artist's photo, you paint it

There were so many responses to **Jeremy Ford's** wildflower field in the May issue, that it was hard to choose just six. Here are some of your beautiful submissions

Catherine Grayston

I painted the challenge in mainly gouache, which was a new experience for me. For colours I didn't have, I used watercolour. My surface was

Bockingford 300gms ¼ Imperial NOT. This is what I love about the SAA, I would never normally have attempted this. I am retired and find a lot of pleasure in art. I am not a confident person and have only just started having a go at entering the competitions after years of procrastination.



Denise Nathan

I love painting in watercolour but I have had a starter box of gouache for years but have never been sure how to use the medium. Jeremy Ford's clear

suggestions encouraged me to have a go. I learned such a lot and it is so liberating to be able to layer up the colour and correct by overpainting. I worked over several days so I could let the paint dry properly and come to it with fresh eyes. I shall continue to experiment with gouache!



Nigel Young

This is the first time I have painted in gouache, but I did paint the sky wash first with Cerulean Blue watercolour as I was nervous about achieving

low brightness and uniformity with gouache. I have been learning from Paint magazine and books, and still find it very difficult to paint error-free over large paper sizes of A3 and above. Also, I struggle with fine lines, which drew me to this challenge.



Robert Musgrave

The picture is painted in acrylic, the main medium I paint in. I enjoy walking in the countryside and the image provided encouraged me to enter

the challenge, enhancing the height of the hills and adding the additional yellow flowers to represent buttercups, which I thought would be present in this setting.

I'm retired, and at last rediscovering a desire to paint, finding my way into a style using acrylics.



Penny Palmer Abbitt

I love landscapes and I was drawn to the colours and fields. It was painted in watercolour using sponges for the fields and dry brush on the hills.

I always believed I couldn't paint, but then I decided I wanted something else in my life as I approached retirement. I am self-taught and love watercolours because you have to go with what the paint does. I can't paint anything that exactly represents what I am looking at.



Lorraine O'Dea

I first thought I'd use watercolours, but found the lighter areas for the grasses and flowers were a challenge. I'm too impatient and just want to get the colour down!

Having started with watercolour washes for the sky, the distant hills and the meadow, I did another wash to paint in the darker areas and get the range of tones I wanted. I then used watercolour pencils and pastels to add the flowers and grasses and some of the blues on the hills.



SEE PAGE 22 for this issue's challenge. A selection of entries will be published in the next issue of *Paint & create*

VIDEO ON DEMAND – *You paint it!*

As a member of the SAA, you have exclusive access to over 1,000 videos – live demonstrations, step-by-step guides, and more – all waiting to be explored with just a click of the button.

Whether you're picking up a paintbrush for the very first

time or have been painting for years, you'll find inspiration and support. If you're seeking creative ideas or want to learn a new technique, there's a world of information available.

From watercolour to oils, pastel and more, you will find step-by-step tutorials from professional

artists like Alison C. Board, Carol Kibble, and Jane Betteridge as well as articles from Charles Evans, Denise Allen and other artists.

Here is a selection of work that SAA members have created from our video tutorials. We think you'll be impressed, and hope you'll be inspired!



Jayne Trovati, tutorial by Jeremy Ford.



Anneline Wadin, tutorial by Jane Betteridge.



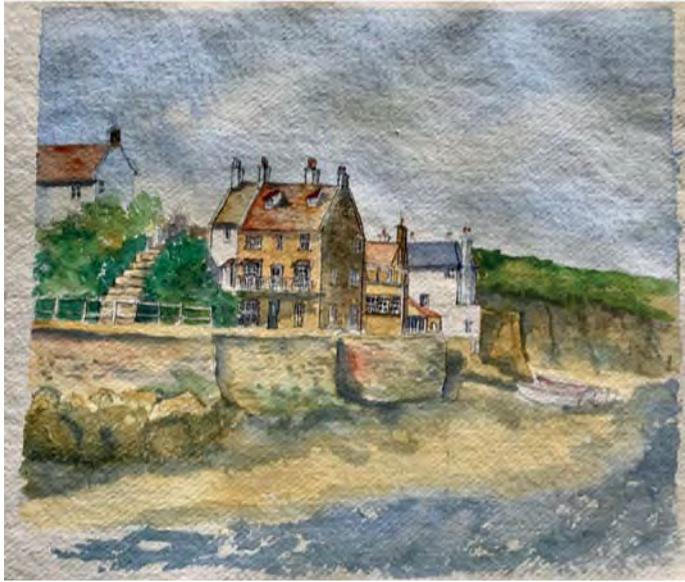
Ann Stupple, tutorial by Jane Betteridge.



Angela Woods, workshop by Jane Betteridge.



Linda Mynett, tutorial by Jane Betteridge.



Alan Beresford, workshop by Charles Evans.



Linda Smith, tutorial by Matthew Palmer.



Martina Fagan, tutorial by Alison C Board.

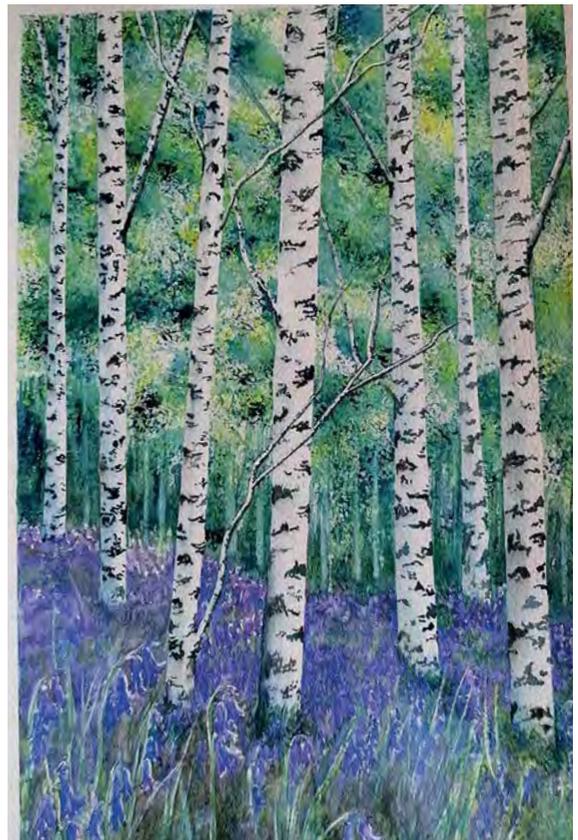


Jayne Nairn, workshop by Charles Evans.



WE'D LOVE TO SEE WHAT OUR VIDEOS HAVE INSPIRED YOU TO PAINT

Send your photos to paint.editor@saa.co.uk with details of which tutorial you followed, and you could appear in the magazine



Robina Elliott, tutorial by Ali Hargreaves.



MORE THAN 1,000 VIDEOS FROM 125 ARTISTS WITH OVER 3,000 HOURS OF TUITION*

You can find the videos in your Community account under the 'Inspiration' menu, or direct via: saa.co.uk/vod

*dependent on membership type

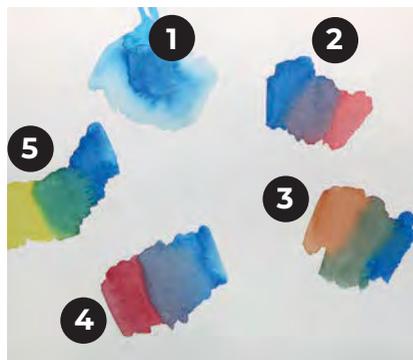
MY FAVOURITE COLOUR: Tropical Phthalo Blue



Every artist has a favourite colour – a shade they use all the time, and which

features strongly in their work at a given moment. **Anita Pounder** tells us why she likes the SAA's Tropical Phthalo Blue.

"Deciding on a favourite colour is not as easy as you might think. I tend to switch mediums regularly but, while thinking about this, I was drawn to my watercolour colours. I love working with this sometimes unpredictable and free-flowing, yet controlled and delicate medium.



Single pigment colours create bright mixes. 1. Tropical Phthalo Blue (T10). 2. Scarlet Lake (507). 3. Burnt Sienna (202). 4. Quinacridone Magenta Hue (403) 5. Cadmium Lemon Yellow Hue (607).

"I deliberated over some of the other beautiful colours I like to use, but my selection is one of the main colours I use as a staple on my palette. I tend to use a limited palette of three primary colours, red, yellow and blue – with maybe one or two others. These primary colours mean I can mix almost all

the colours I need, and I don't get overwhelmed with too many.

"So, my favourite colour is chosen from this limited palette and is the SAA Tropical Phthalo Blue. It's not a traditionally used blue, like French Ultramarine, but this this is a bright single-pigment, transparent blue, which mixes to create equally bright colours.

"It is a rich dark colour in its mass tone (full colour straight from the tube) and becomes bright and cool with a slight bias towards the green in its undertone when diluted with water.

"Particles of pigment can be seen if the paint is straight from the tube but as it gets diluted with more water it becomes a flatter colour and creates a cool flat wash, the colour of a clear sunlight sky. As the pigment used is Phthalocyanine Blue, it is a staining colour, so if you want to lift it out you have to do this quickly – once it has dried it will leave a stain, as my hands will show after using it!

"I love bright colours and I know that SAA Tropical Phthalo Blue is a single pigment, which mean it's less likely to make the colours muddy and can make bright colour mixes. You can see these colour combinations (left) give a lovely range of greens and reds/purples."

In the SAA range the colour is the same in the pan and the tube, so you can choose your format and still get the same beautiful result

When diluted, Tropical Phthalo Blue creates a cool flat wash – ideal for clear summer skies



A lovely range of blues and greens is possible with the simple mixing/ layering of Tropical Phthalo Blue

What's your favourite colour, and why?

Do let us know, either via email to paint.editor@saa.co.uk or on our social media:



SMALLHOLDING MAGAZINE

COUNTRY SMALLHOLDING

If you keep livestock and grow your own crops, or are a city dweller dreaming of the Good Life, or are simply interested in everything from home-produced food to keeping poultry, **Country Smallholding** is the magazine for you!

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NEW

Watercolour Collection

From Alison C. Board



Available now at saa.co.uk/AlIB
or call 0800 080 1123



"These paints epitomise my artistic values – superior calibre granulating pigments, a creamy consistency and all with an environmental ethos!"

Alison C. Board, SAA Professional Artist

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SuperPoint Brushes

Get precise detail and crisp, sharp marks with ease!

Crafted by Matthew for achieving delicate, fine strokes, the synthetic hair in these brushes gradually tapers to a beautifully fine point. The large belly also provides great colour carrying capacity for large washes, making these brushes a must-have for all watercolour artists.

Robust enough for hard work, the points will stand up to heavy use whilst still maintaining a fine point. Even after extended use, you can carefully wash the brush in boiling water to restore the points.

Available in three sizes, plus the complete set, these multi-purpose brushes are a versatile and essential addition to your collection.

MPSP3 - Set of 3 **SAA £29.99**

MPSPS - Small **SAA £7.99**

MPSPM - Medium **SAA £10.49**

MPSPL - Large **SAA £14.99**

Set of 3 only
£29.99



"Perfect for everyday use, with that all important tip - they're a painting life-changer and I hope you love them as much as I do!"

Matthew Palmer, SAA Professional Artist

See these brushes in action at

saa.co.uk/superpoint

Sky & Cloud Brushes

Made from the finest synthetic sable hair, the unique angled shape of these brushes allows you to create realistic skies, beautiful rolling clouds and apply washes with ease.

From simple blue skies to stunning sunsets, silhouetted clouds to white fluffy clouds, these brushes have a wide base that sweepingly tapers to a fine point. Lay flat to the paper and the brush will open, giving the perfect cloud shape.

If you've lacked confidence with skies or struggled with brush techniques to create natural cloud shapes, then these brushes are the ideal tools for you.



"I've been using a rolling or twisting technique for skies for years and noticed how students struggle with it - the shape of these brushes solves the problem and allows a smooth flow of paint."

Matthew Palmer, SAA Professional Artist

MPSCBS - Set of 2 **SAA £19.99**

MPSCL - Large **SAA £13.99**

MPSCS - Small **SAA £8.99**

Go to saa.co.uk/skybrush for Matthew's exclusive guide to using these brushes.

Branch & Detail Brush Set

Designed and used by Matthew himself, these Branch and Detail brushes will give you natural, organic lines to help you create realistic branches and fine detail such as rigging, lightning and spider webs with ease.

The unique shape of the brushes means the belly has a large colour carrying capacity, so you don't need to keep stopping to reload your brush, whilst the tip enables you to create fine detail and intricate lines.

MPBDBS - Set of 2 **SAA £21.84**

MPBDS - Small **SAA £12.07**

MPBDL - Large **SAA £15.34**



Matthew's Watercolour Block

Containing Matthew's preferred Fontaine watercolour paper, you're sure to be able to achieve his techniques and style with these brilliant blocks.

15 x 300gsm NOT sheets.

MPWB - ¼ imp **SAA £22.46**

MPWBL - ½ imp **SAA £33.39⁴**



Matthew's Easy-Clean Watercolour Palette

This hard-wearing, easy to clean, plastic palette features 24 wells of differing sizes, so it's perfect for mixing a wide variety of colours, tones and pigments.

MPECWP - **SAA £13.47**

WSRP - Pack of 2 replacement sponges **SAA £4.22**



Includes sponge layer to keep paints fresh



SAA Artists' Watercolour Tubes

Our own range of SAA artists' quality paint features 45 exceptional tube colours, each offering unrivalled brilliance and transparency. These stunning artists' watercolours represent outstanding quality and value for money - guaranteeing spectacular results time after time.

SAAW14* - 15ml £8.40 **SAA £5.95**

*To order, add colour number to code (e.g. for Aureolin Hue order SAAW14610).

MEMBERS EXCLUSIVE

Pick any 8 tube colours & get a **FREE tin!** **ONLY £39.50**

Worth £73.61



save over **46%**

| Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | Code | Color Name | | | | |
|------|--------------------|------|--------------------|------|--------------------------|------|-----------------------------|------|------------------------|------|------------------------|------|------------|------|--------------|------|--------------|------|------------------|--|--|--|--|
| 704 | Opaque White | 611 | Quinacridone Gold | 507 | Scarlet Lake | 405 | Cobalt Violet Hue | 111 | Phthalo Blue Red Shade | 101 | Indigo | 304 | Sap Green | 602 | Raw Sienna | 802 | Gold | | | | | | |
| 607 | Cadmium Lemon | 512 | Cadmium Orange Hue | 502 | Alizarin Crimson | 406 | Intense Violet | 104 | Cobalt Blue Hue | 703 | Paynes Grey Blue Shade | | | 301 | Lime Green | 504 | Light Red | 801 | Silver | | | | |
| 608 | Lemon Yellow | 513 | Transparent Orange | 510 | Permanent Rose | 407 | Ultramarine Violet | 110 | Tropical Phthalo Blue | 306 | Viridian Hue | | | 309 | Olive Green | 202 | Burnt Sienna | 702 | Paynes Grey | | | | |
| 606 | Cadmium Yellow Hue | 612 | Naples Yellow Hue | 508 | Rose Madder | 102 | French Ultramarine | 115 | Turquoise | 308 | Phthalo Green | | | 310 | Green Gold | 204 | Burnt Umber | 708 | Translucent Grey | | | | |
| 610 | Aureolin Hue | 506 | Cadmium Red Hue | 403 | Quinacridone Magenta Hue | 103 | Non Granulating Ultramarine | 108 | Prussian Blue Hue | 302 | Hookers Green | | | 604 | Yellow Ochre | 201 | Warm Sepia | 710 | Lamp Black | | | | |

Key To Coding

- *** Very Good Lightfastness
- ** Good Lightfastness
- * Lightfast
- AA Extremely Permanent
- A Permanent
- T Transparent
- ST Semi-Transparent
- O Opaque
- SO Semi-Opaque

Colours are as accurate as print allows.



The Alison C. Board Collection - Artists' Watercolours

Three gorgeous, granulating colours that will add quality and excitement to your watercolour work!

These single pigment paints from SAA Professional Artist, Alison C. Board reflect her experimental style, combining her passions for quality, colour and environmental sustainability. The cool colours in her palette are suitable for a wide range of subjects and styles, their granulating properties creating effortless texture.

Made in the UK, these highly lightfast, vegan paints will encourage you to explore your creativity, relishing the delicious colours and top quality pigments.



Go to saa.co.uk/AlIB to see how these beautiful paints are made!



"Superior calibre granulating pigments, a creamy consistency and all with an environmental ethos!"
Alison C. Board, SAA Professional Artist

| 14ml tubes | ABWC* | SAA |
|------------|----------|-------|
| | Series 1 | £7.95 |
| | Series 3 | £8.50 |

* To order add colour ref to code (e.g. for Ultramarine Violet order ABWC102)



101
Series 3
Cobalt Blue



102
Series 3
Ultramarine Violet



201
Series 1
Black Iron Oxide

Set of 3 ONLY
£22.25

ABWCS1 - Set of 3 **SAA £22.25**



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Made from the finest pigments in the highest concentrations possible, this is truly an unparalleled watercolour range! Rich colour that glides across the paper with ease, Winsor & Newton Professional Watercolours are prized for their brilliance and reliability.

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|----------|----------|-------|-----------|--------|-----------|--------|----------|-------|-----------|--------|
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| Series 1 | £7.75 | £6.20 | £15.05 | £12.04 | £29.05 | £23.24 | £7.25 | £5.80 | £8.70 | £6.96 |
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| Series 4 | £11.90 | £9.52 | £23.65 | £18.92 | £41.50 | £33.20 | £10.80 | £8.64 | £14.85 | £11.88 |

*To order add colour number to code: (e.g. for Chinese White 5ml tube order WNA5150).

| | | | | | | | | | | | | |
|---|---|---|---|--|--|--|--|--|--|--------------------------------------|---|-------------------------------------|
| 150 A S1 P Chinese White | 730 B S1 S Winsor Yellow | 745 A S1 P Yellow Ochre Light | 723 B S1 P Winsor Orange (RS) | 895 A S4 O Cadmium-Free Red Deep | 587 C S4 T Rose Madder Genuine | 710 A S3 T Smalt Dumonts Blue | 140 A S3 O Cerulean Blue (Red Shade) | 719 B S1 T Winsor Green (Blue Shade) | 447 B S1 T Olive Green | 285 A S2 S Gold Ochre | 317 A S1 O Indian Red | 430 B S1 O Neutral Tint |
| 644 A S1 O Titanium White | 267 B S1 S New Gamboge | 422 A S1 O Naples Yellow | 650 A S3 T Transparent Orange | 466 B S3 T Perm Alizarin Crimson | 448 C S2 S Opera Rose | 321 B S3 S Indanthrene Blue | 526 B S2 T Phthalo Turquoise | 692 A S3 T Viridian | 294 B S2 T Green Gold | 381 A S1 O Magnesium Brown | 125 A S2 O Caput Mortuum Violet | 465 B S1 P Payne's Gray |
| 025 B S3 P Bismuth Yellow | 118 B S4 O Cadmium Yellow Pale | 425 A S1 O Naples Yellow Deep | 603 B S2 S Scarlet Lake | 004 C S1 T Alizarin Crimson | 545 B S3 T Quinacridone Magenta | 667 B S2 T Ultramarine (Green Shade) | 707 B S1 T Winsor Blue (Green Shade) | 185 A S3 O Cobalt Green Deep | 552 A S1 T Raw Sienna | 362 A S1 P Light Red | 470 B S2 T Perylene Violet | 460 B S2 T Perylene Green |
| 348 A S2 P Lemon Yellow Deep | 907 A S4 O Cadmium-Free Yellow Pale | 319 B S1 T Indian Yellow | 548 B S3 T Quinacridone Red | 725 B S1 P Winsor Red Deep | 489 B S3 T Permanent Magenta | 263 B S2 T French Ultramarine | 709 B S1 T Winsor Blue (Red Shade) | 637 A S1 S Terre Verte | 744 A S1 P Yellow Ochre | 678 A S1 O Venetian Red | 676 A S1 S Vandyke Brown | 331 A S1 O Ivory Black |
| 347 A S4 O Lemon Yellow (Nickel Titanate) | 649 A S3 O Turners Yellow | 111 B S4 O Cadmium Yellow Deep | 106 B S4 O Cadmium Scarlet | 479 B S3 T Permanent Carmine | 550 A S3 T Quinacridone Violet | 180 A S4 S Cobalt Blue Deep | 538 B S1 T Prussian Blue | 721 B S1 T Winsor Green (Yellow Shade) | 554 A S1 T Raw Umber | 056 B S1 S Brown Madder | 609 A S1 O Sepia | 337 A S1 O Lamp Black |
| 722 B S1 S Winsor Lemon | 731 B S1 S Winsor Yellow Deep | 891 A S4 O Cadmium-Free Yellow Deep | 903 A S4 O Cadmium-Free Scarlet | 502 B S3 T Permanent Rose | 491 B S3 S Permanent Mauve | 178 A S4 A Cobalt Blue | 322 B S1 O Indigo | 311 B S3 T Hooker's Green | 547 B S3 T Quinacridone Gold | 507 B S3 T Perylene Maroon | 217 A S1 P Davy's Gray | 386 A S1 O Mars Black |
| 016 B S4 T Aureolin | 108 B S4 O Cadmium Yellow | 724 B S1 P Winsor Orange | 094 B S4 O Cadmium Red | 726 B S1 S Winsor Red | 192 A S4 S Cobalt Violet | 010 B S1 T Antwerp Blue | 697 A S3 T Aqua Green | 503 B S1 T Permanent Sap Green | 074 A S1 T Burnt Sienna | | | |
| 086 B S4 O Cadmium Lemon | 890 A S4 O Cadmium-Free Yellow | 089 B S4 O Cadmium Orange | 901 A S4 O Cadmium-Free Red | 576 B S4 T Rose Dore | 672 B S2 S Ultramarine Violet | 379 B S2 P Manganese Blue Hue | 190 A S4 P Cobalt Turquoise | 459 A S3 O Oxide of Chromium | 059 A S1 S Brown Ochre | | | |
| 898 A S4 O Cadmium-Free Lemon | 653 B S1 T Transparent Yellow | 899 A S4 O Cadmium-Free Orange | 097 B S4 O Cadmium Red Deep | 537 A S2 P Potter's Pink | 733 B S1 T Winsor Violet (Dioxazine) | 137 A S3 P Cerulean Blue | 191 A S4 P Cobalt Turquoise Light | 638 A S1 T Terre Verte (Yellow Shade) | 076 A S1 T Burnt Umber | | | |

Colours are as accurate as print allows.

Key To Coding

- A Extremely Permanent
- B Permanent
- C Moderately Durable
- S1-4 Series Number
- ✓ Available in 37ml
- * Unavailable in half pan
- T Transparent
- S Semi-Transparent
- O Opaque
- P Semi-Opaque
- ◆ Available in whole pans

SAA Deluxe Masking Fluid Set

Everything you could need in one complete set - be prepared for all masking eventualities!

Contains: 60ml SAA Blue Masking Fluid, SAA Blue Masking Fineliner, SAA Maskaway masking fluid remover, Ruling Pen, 3 Applicator Brushes, Kneadable Art Eraser and Zest-It Masking Fluid Remover. Contains Latex.

SAADMS - £26.09
SAA £22.18*



SAA Masking Fluid Marker

Make your watercolour work even easier with this masking marker pen! Create crisp, fine lines of masking fluid with this convenient, clean and easily-transportable pen. Simply depress the nib to increase the flow of masking fluid and leave to dry. Paint over with confidence, then gently rub away the mask to reveal the crisp paper underneath!

4mm bullet tip applicator. Contains Latex.

SAAMP - £4.45 SAA £4.00



4mm bullet tip applicator

Granulation Medium

Gives a mottled or granular appearance to colours which usually give a smooth wash.

WNUGM - 75ml £8.45 SAA £7.60



Art Masking Fluid

A liquid with added pigmentation, for masking areas of work needing protection when colour is applied in broad washes.

WNAMF - 75ml £8.45 SAA £7.60
WNAMFL - 250ml £15.75 SAA £14.17*



SAA Masking Fluid & Applicators

Simply apply, leave to dry, overpaint - then gently rub off to reveal dazzling paper underneath!

SAA synthetic masking fluid brushes are ideal for applying the fluid quickly and easily. Use the SAA ruling pen with its adjustable nib to control the flow of masking fluid to apply accurate straight lines and fine detail. Contains Latex.

- SAAMS3 - Blue Masking Set (60ml Blue Mask, Masking Fluid Brush Set, Ruling Pen & Maskaway) £16.91 SAA £14.50
- SAAMS4 - White Masking Set (60ml White Mask, Masking Fluid Brush Set, Ruling Pen & Maskaway) £16.91 SAA £14.50
- SAABM60 - Blue Mask 60ml £5.95 SAA £4.85
- SAAWM60 - White Mask 60ml £5.95 SAA £4.85
- SAAMBS - Set of 3 Masking Fluid Brushes £5.57 SAA £4.50
- SAARP - Ruling Pen £3.50 SAA £3.13



BEST SELLER

Faber-Castell Polychromos Artists' Pencil Sets

A beautiful spectrum of lightfast colours, these tough, yet still soft waterproof oil-cased leads deliver a smoothness which is second to none. The carefully selected colours in these tins are the perfect chance to explore the pure pigments and superior smudge-resistance of these top quality pencils.

- FCPCS12** - Tin of 12 ~~£25.99~~ **SAA £24.33**
- FCPCS24** - Tin of 24 ~~£49.99~~ **SAA £44.19**
- FCPCS36** - Tin of 36 ~~£77.99~~ **SAA £64.89**
- FCPCS60** - Tin of 60 ~~£134.99~~ **SAA £112.31**
- FCPCS120** - Tin of 120 ~~£269.99~~ **SAA £202.79**



FCPCS60



Derwent Pencil Extenders

When your pencils become too short to hold comfortably, simply insert them into this handy tool and carry on.

Pack includes two sizes: 7mm (for standard Pencils) and 8mm (for Pastel Pencils).

- DPE1** - ~~£8.99~~ **SAA £7.43**



Derwent Super Point Mini Manual Helical Sharpener

This durable helical blade sharpener will sharpen your pencils to super points for fine detail work!

As the helical blades rotate round the pencil, they won't blunt like a regular sharpener. Suitable for pencils up to 8mm in diameter; the extendable front plate has a self-feeding mechanism which stops when the pencil has reached a superb point.

- DSMHS** - ~~£24.99~~ **SAA £18.35**



Derwent Chromaflow

Chromaflow pencils have been formulated with rich pigments to deliver bold, vibrant colour. Suitable for all types of colour pencil styles and techniques, the smooth texture makes for easy blending and seamless layering.

Enjoy consistent, reliable quality, every time with these high performance, great value pencils.

The tin of 12 includes: Sun Yellow, Flame, Scarlet, Blush Pink, Lilac, Denim, Blue, Basil, Grass Green, Natural Brown, Black and White.

The tin of 24 includes the 12 above plus: Amber Gold, Golden Sun, Strawberry, Salmon, Magenta, Violet, Light Blue, Turquoise, Foliage, Grass Green, Burnt Sienna, Raisin, and Platinum.

- DCFS12** - Set of 12 ~~£19.99~~ **SAA £18.99**
- DCFS24** - Set of 24 ~~£39.99~~ **SAA £37.99**



Sakura Gelly Roll White Gel Pens

Silky smooth and ultra fine, the brilliant white ball tipped Gelly Roll pens are perfect for adding highlights or accents to artwork. The gel ink is archival, waterproof, fade resistant and chemical proof, so it is ideal for all your artistic endeavours. Available in three different sizes, the 0.5mm, 0.8mm and 1.0mm pens are an essential addition to your artistic toolkit.

- GREFW05** - 0.5mm - Fine ~~£2.25~~ **SAA £1.95**
- GREFW08** - 0.8mm - Medium ~~£2.25~~ **SAA £1.95**
- GREFW10** - 1.0mm - Bold ~~£2.25~~ **SAA £1.95**
- GREFS3** - Set of 3 - Fine, Medium & Bold ~~£6.50~~ **SAA £5.70**

set of 3 only
£5.70



MEMBERS EXCLUSIVE
Buy Sakura Sketchbook and Gelly Roll Set for **ONLY £11.65**

Quote: **SBPGRS**
(13 x 21cm black sketchbook and set of 3 white gel pens)

save **20%**



Pigma Micron Drawing Pen Sets

BEST SELLER

Used by a variety of artists due to their differing nib sizes, the Pigma Micron pens are available in sets of 3 or 6. With unparalleled archival quality these pens are a great choice for artists looking to produce fine works of art.

Set of three includes: 0.3mm, 0.4mm, and 0.5mm line widths all in black.
Set of six includes: 0.2mm, 0.25mm, 0.3mm, 0.35mm, 0.45mm and 0.5mm line widths all in black.

- PMWB3** - Set of 3 ~~£8.95~~ **SAA £6.46**
- PMWB6** - Set of 6 ~~£16.95~~ **SAA £12.00**



Faber-Castell Pitt Drawing Pens

Lightfast, waterproof, and utterly reliable, Pitt Pens are capable of precise, uniform lines and highly expressive strokes. Each set of four includes Superfine, Fine, Medium and Brush nib sizes, giving you a selection of line widths - perfect for all styles of sketching.

- PAPB4** - Black pens ~~£12.70~~ **SAA £11.47**
- PAPSE4** - Sepia pens ~~£12.70~~ **SAA £11.47**
- PAPSG4** - Sanguine pens ~~£12.70~~ **SAA £11.47**



SAA Imitation Sable Brush Set of 5

Performs like sable, yet lasts like a synthetic!

Contains five of the most popular brush sizes of these innovatively developed Japanese synthetic brushes.

12mm Flat, Rounds in sizes 2, 6 and 10, and size 2 Rigger - plus a FREE brush roll worth £17.50!

SIBS5 - £40.45 **SAA £31.73**



SAA Silver Swordliner Set

Swordliners are perfect for creating sinuous, organic shapes.

Includes sizes small and large.

SAASS - £21.17 **SAA £16.14**



SAA Silver Dagger Brushes

Create rounded, soft, organic marks - ideal for leaf shapes, petals, grasses, and lettering.

SAADBS2 - £11.99 **SAA £8.35**



Derwent Push Button Waterbrushes

Portable and convenient for indoor and outdoor use, these fantastic waterbrushes have a large capacity, leak proof water barrel with a revolutionary push button for easy-to-control water release. The assorted point and chisel tips produce a range of strokes and marks, ideal for use with water soluble paints and pencils. The durable nylon fibre tip holds shape and point for continuous use and comes with a protective cap.

DPBWS1 - Set of 4 £24.99 **SAA £22.95**

DPBWF - Fine tip £9.49 **SAA £8.02**

DPBWM - Medium tip £9.49 **SAA £8.02**

DPBWL - Large tip £9.49 **SAA £8.02**

DPBWLC - Large chisel tip £9.49 **SAA £8.02**

save **39%**
on set of 4

SAA Travel Brushes

Enjoy exceptional SAA Silver Brush quality in these handy synthetic travel brushes, which hold lots of paint while keeping their shape, and are the perfect size to pop in your pocket.

The polished metal outer casing features a ventilation hole to enable the brushes to dry properly, while the FREE brush case keeps them neatly stored.

SAATBS - Brush Set & Case £55.63 **SAA £44.51**

SAATB - Brush Case £8.14 **SAA £6.53**

SAATO - Round 0 £11.13 **SAA £8.89**

SAAT3 - Round 3 £13.11 **SAA £10.49**

SAAT8 - Round 8 £16.16 **SAA £12.95**

SAAT10 - Round 10 £17.61 **SAA £14.08**



Last Chance Brushes

Grab a great deal on 2 of our largest SAA flat watercolour brushes!

Made from either imitation sable fibres, or the Gold brush mix of synthetic and sable fibres, both of which offer superior performance.

SIF03 - SAA Imitation Sable Flat (38mm)

£27.82 **SAA £6.13**

SGF03 - SAA Gold Flat (30mm)

£47.35 **SAA £23.50**



up to **77%** off

SAA Graphite Brush Set

These synthetic short-haired brushes offer great control and paint coverage, whatever your chosen medium. They perform wonderfully with liquid charcoal, graphite powder, water soluble pencils, watercolours and even acrylic.

Includes Round sizes 0 & 4, Oval Wash and Dagger

SAAGS4 - £19.98 **SAA £10.98**

save **£9**

For our full range of brushes, go to saa.co.uk/brushes



Da Vinci Ethergraf Traditional Wash Brush

Hand-crafted quality and traditional techniques combined in one state-of-the-art tool! This beautifully crafted brush is made with top quality, pure blue squirrel hair, capable of holding lots of water for sweeping washes and rich swathes of colour.

The handmade, water-resistant, Kebony handle also contains an Ethergraf metalpoint tip for 'silver point drawing' - a technique used by Leonardo da Vinci himself. The metal tip will draw on practically all modern papers, giving you a traditional sketching tool that will never need sharpening or refilling.

DV4993 - £73.40 **SAA £60.63**



Perfect for creating sweeping washes

Ethergraf metal tip for 'silver point drawing'

DERWENT



MEMBERS EXCLUSIVE FREE A5 Watercolour Paper Pad with every Paint Pan Set Worth £8.49



Derwent Paint Pan Palette Sets

These versatile, intense, highly portable pan sets contain unique, fast-absorbing paints in a range of colours and mediums. From shimmering graphite tones to soft, tranquil pastel shades, each colour palette has been carefully chosen to provide the perfect creative collection you can pop in your pocket.

Each set contains 12 paint pans, a mini waterbrush, a sponge and five mixing wells.

- DGPPS1** - Graphitint ~~£26.99~~ **SAA £20.50**
- DTCPS** - Tinted Charcoal ~~£26.99~~ **SAA £20.50**
- DPSPS** - Pastel ~~£25.99~~ **SAA £20.50**
- DMPS1** - Metallic ~~£25.99~~ **SAA £20.50**
- DIPPTS** - Inktense - Palette #1 ~~£26.99~~ **SAA £20.50**
- DIPPTS3** - Inktense - Palette #2 ~~£26.99~~ **SAA £20.50**
- DIPPS1** - Inktense - Set of 24 ~~£51.99~~ **SAA £40.50**
- DLWPS** - Line & Wash - Includes 0.3mm & 0.8mm Black Line Marker pens ~~£29.99~~ **SAA £24.50**
- DSTPS** - Shade & Tone - Includes Derwent Terracota Drawing, Dark Onyx and Graphic B pencils ~~£29.99~~ **SAA £24.50**



DGPPS1



Judith Selcuk, SAA Professional Artist using Graphitint set

For some inspirational videos using these versatile paints, go to saa.co.uk/vod

Graphitint - DGPPS1

Subtle, water-soluble tones with a beautiful graphite sheen



Deep, water-soluble charcoal tints for soft, muted tones

Tinted Charcoal - DTCPS



Pastel - DPSPS

Vibrant, punchy colours in soft, delicate shades



Highly reflective shimmering shades, outstanding on light and dark papers

Metallic - DMPS1



Versatile, intense ink-like colour. Permanent once dry

Inktense, Palette #1 - DIPPTS



Versatile, intense ink-like colour. Permanent once dry

Inktense, Palette #2 - DIPPTS3



Contemporary colours, ideal for bold lines and sketches

Line & Wash - DLWPS



Natural and monochrome tones for expressive sketching

Shade & Tone - DSTPS



PANPASTEL™



Paint AND draw with pastel!

Genuine artists' quality pastels, uniquely packaged in a pan, allowing the artist to lift, blend, layer, control and apply soft pastel colour just like paint - the flexibility of these pastels will revolutionise your artwork.

The collection of 79 colours are completely erasable and are fully compatible with traditional pastel sticks and other artists' colours. Each pan contains 35% more material than the average stick!



*To order, add colour number to code (e.g. for Pure Tone Magenta order APP4305).

APP* - Loose colour ~~£8.79~~ **SAA £7.48**
APPM* - Mediums ~~£9.49~~ **SAA £7.87**

PanPastel™ Accessories & Palettes

This range of quality reusable artists' tools can be used as traditional painting knives or when used with Soft™ covers they transform into absorbent tools, capable of carrying and releasing colour in a unique way.



- APPA2** - 8 Lids for Storage Jars ~~£10.50~~ **SAA £8.90**
- APPAP2** - 1 Applicator Handle & 4 Heads ~~£10.35~~ **SAA £8.84**
- APPC5** - Mixed Covers Pack x 40 (10 of each shape) ~~£17.75~~ **SAA £15.08**
- APPK5** - Mixed Pack (4 knives & 8 covers) ~~£16.20~~ **SAA £13.78**
- APPSP5** - Mixed Sponge Bars (4 shapes) ~~£6.45~~ **SAA £5.46**
- PPP10** - Palette Tray holds 10 ~~£17.99~~ **SAA £15.91**
- PPP20** - Palette Tray holds 20 ~~£22.99~~ **SAA £20.54**

Set of 5 Mediums

The Colourless Blender increases transparency and enhances colour flow, while the Pearl Mediums add a delicate shimmer to your work, and can be mixed with other colours or used on their own in mixed media projects.

Includes Colourless Blender, Pearl Medium White x 2 (Fine and Course) and Pearl Medium Black x 2 (Fine and Course).

APPM55 - ~~£45.80~~ **SAA £38.15**



Lisa Ann Watkins Animal Art Kit

Create soft underpaintings and animal fur textures with this carefully selected PanPastel set from renowned animal artist, Lisa Ann Watkins.

Perfect for soft, natural layers, the 10 colours and tools included produce the distinctive textures of a range of animal furs.

LWPPAA - ~~£87.00~~ **SAA £53.18**

| | | | | |
|---|---|---|--|--|
| ***** D S P T 2201 2203 2205 2208 Hanza Yellow | ***** D S P T 5201 5203 5205 5208 Ultramarine Blue | ***** D S P T 3801 3803 3805 3808 Red Iron Oxide | **** 1005 Titanium White | **** PWC Pearl Medium - White Coarse |
| ***** D S P T 2501 2503 2505 2508 Diarylide Yellow | ***** D S P T 5601 5603 5605 5608 Phthalo Blue | ***** D S P T 7401 7403 7405 7408 Burnt Sienna | **** 8207 Neutral Grey Tint | **** PBF Pearl Medium - Black Fine |
| ***** D S P T 2701 2703 2705 2708 Yellow Ochre | ***** D S P T 5801 5803 5805 5808 Turquoise | ***** D S P T 7801 7803 7805 7808 Raw Umber | **** 8005 Black Mediums | **** PBC Pearl Medium - Black Coarse |
| ***** D S P T 2801 2803 2805 2808 Orange | ***** D S P T 6201 6203 6205 6208 Phthalo Green | ***** D S P T 8401 8403 8405 8408 Paynes Grey | **** CB Colourless Blender | Colours as accurate as print allows. |
| ***** D S P T 3401 3403 3405 3408 Permanent Red | ***** D S P T 6401 6403 6405 6408 Permanent Green | ***** D S P T 8201 8203 8205 8208 Neutral Grey | **** PWF Pearl Medium - White Fine | |
| ***** D S P T 4301 4303 4305 4308 Magenta | ***** D S P T 6601 6603 6605 6608 Chromium Oxide Green | | | |
| ***** D S P T 4701 4703 4705 4708 Violet | ***** D S P T 6801 6803 6805 6808 Bright Yellow Green | | | |

Key To Coding

- D Extra Dark
- S Shade
- P Pure Tone
- T Tint
- **** Extremely Permanent
- *** Permanent
- ** Durable

PanPastel™ Artists' Sets

Choose from the wide selection of sets available!

The sets of five also includes Storage jar, 2 x Soft™ covers, 1 x sponge bar & 1 x mini applicator. The sets of 10 include double the amount of accessories, and the sets of 20 include 2 x Soft™ knives, 10 x Soft™ covers, 3 x Soft™ Sponges, 3 x Soft™ applicators and 4 x storage jars.

Sets of 5 ~~£40.99~~ **SAA £35.68**

- APPS1** - Starter Set of 5
- APPS2** - Starter Set of 5 Tints
- APPS5DS** - Set of 5 Extra Dark Shades
- APPS5** - Blue Colour Set of 5

Sets of 10 ~~£79.99~~ **SAA £69.79**

- APPS6** - Painting Set of 10
- APPS7** - Drawing Set of 10
- APPS8** - Seascape Set of 10

Sets of 20 ~~£149.99~~ **SAA £131.98**

- APPS20** - Painting Set of 20
- APPS20L** - Landscape Set of 20
- APPS20P** - Portrait Set of 20



For the full range, go to saa.co.uk/panpastel



Painting by Lisa Ann Watkins

The Watercolour Sourcebook

with **Terry Harrison, Wendy Tait, Geoff Kersey & Peter Woolley**

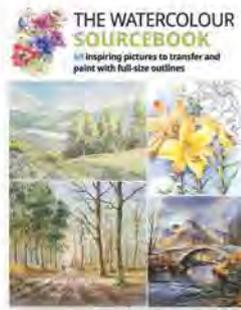
In this exciting and informative book, four of your favourite artists present easy to follow demonstrations of landscapes, flowers, trees and mountains. Each one is accompanied by an outline drawing for you to trace onto watercolour paper, getting the composition right every time.

This is packed with subjects, projects and ideas and will give you as much material to work with as you could wish.

Individual volumes previously published in the 'What to Paint' series

Search Press • Paperback • 264 pages • Colour throughout

WCSBB - ~~£14.99~~ **SAA £10.99**



save **25%**

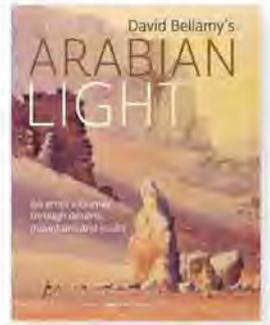
David Bellamy's Arabian Light

In this enthralling book, David explores a wide area of the Middle East, examining landscapes, buildings and settlements. He meets its people and explains much of its history, illustrating both wide vistas and intimate corners.

David's work is often dramatic, and there is indeed drama here, but also quiet views and corners. Above all, there is light, for the region is about so much more than sand and deserts and presents broad skies, varying weather and deep shadows in both towns and mountains.

Search Press • Hardback • 176 pages
• Colour throughout

DBARLB - ~~£25.00~~ **SAA £17.50**



save **30%**

For the full range of books and DVDs from David Bellamy, visit saa.co.uk/bellamy

Abstract Painting

with **Petra Thölken**

Explaining abstract concepts is always difficult and sometimes the only way to learn is to practise, Petra is careful to explain the whys as well as the hows and her approach works well.

When abstraction works, the viewer will be able to re-create the original scene in their own mind and, while it may not resemble what was actually there, the emotional response will be broadly similar.

If you're interested in abstract painting, but have been unsure how to get going, this is an excellent starting point.

Search Press • Paperback • 128 pages • Colour throughout

PTAPB - ~~£14.99~~ **SAA £11.99**



Painting Animals in Watercolour

BEST SELLER

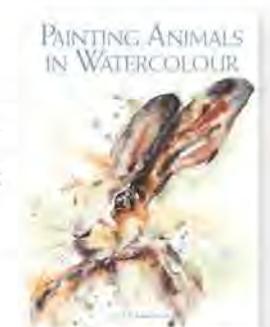
with **Liz Chaderton**

In this concise guide, Liz will show you all the techniques and approaches you need to capture not just an animal's appearance, but also their character. Everything is here from exotic creatures to farm and domestic animals and even birds. There are examples and exercises throughout that test and develop your skills as you go.

This is an admirably simple guide that provides a wealth of information and inspiration.

Crowood Press • Paperback • 112 pages
• Colour throughout

LCPAWB - ~~£9.99~~ **SAA £9.15**



Atmospheric Animals in Watercolour

with **Jean Haines**

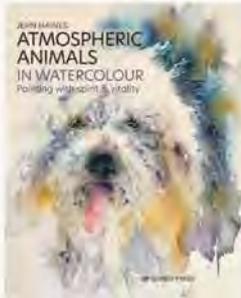
This beautiful book gives you the tools to create paintings that capture the inner essence of their subject - the soul of the animal, if you will.

Jean uses a variety of techniques to achieve this, as well as often using an unconventional mix of colours - your first instinct on painting an elephant probably isn't to reach for the greens.

This is as much a book about understanding your subject as it is about representing it, and it's all the better for that.

Search Press • Hardback • 160 pages • Colour throughout

JHAAB - ~~£19.99~~ **SAA £14.99**



save **25%**

Learn to Paint Portraits Quickly

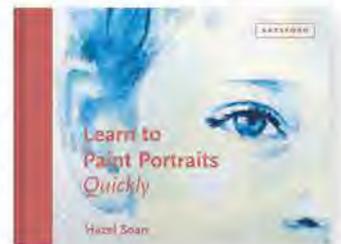
with **Hazel Soan**

If you've ever wanted to paint portraits, but been put off by not knowing where to start, this straightforward guide will come to the rescue. In just a few pages, Hazel explains more than you can ever hope for, from basic outlines and facial shapes to eyes, ears, hair and skin tones. Each section is concise and completely to the point.

This is a lot more than just an introduction and includes information that should allow you to become both competent and confident in less time than you might imagine.

Batsford • Hardback • 112 pages • Colour throughout

HSLPQB - ~~£9.99~~ **SAA £8.31**



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Visit **saa.co.uk**

and order with confidence (credit/debit card/Paypal).



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Overseas orders call **+44 1636 643 500**

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Mon-Fri: 09:00 - 17:00

Sat: 10:00 - 12:00

Please note that telephone calls may be monitored or recorded for training purposes.

All offers end **25th August 2022**

T&C's All discounts have already been applied to the SAA prices shown. Highlighted discounts are calculated based on full contents value. The SAA price on SAA ranges is exclusive to SAA members only. Prices listed may also be subject to change. On occasion, some products may have been discontinued for reasons beyond our control, or supplied with alternative labelling or packaging to that illustrated, but will be of the same quality and price.



MIX
Paper from
responsible sources
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Atelier Interactive Trial Set of 12

Breaking the boundaries of all perceived standards of acrylic paint, Atelier Interactive has been described as a '21st Century' acrylic.

These paints are unlike traditional acrylics - they do not suddenly form a skin, thus changing the painting process and giving you plenty of time to blend and rework. Open the doors to more creative freedom with these revolutionary paints...

This ever popular 12 x 20ml tube starter set comes with a free online video featuring four exciting projects, plus a fine mist water sprayer worth £3.74!

AIT512 - ~~£25.57~~ **SAA £20.79**



Painting by Marilyn Allis, SAA Professional Artist

SAA Acrylic Keep-Wet Palette

BEST SELLER

This palette keeps your acrylic paints moist for days thanks to the special Keep-Wet and membrane papers.

Each plastic palette comes with three sheets of SAA 'Keep-Wet' paper and 12 sheets of membrane paper. Refill packs are also available.

34 x 21 x 2cm.

SAAP - Keep-Wet Palette ~~£17.11~~ **SAA £14.55**

SAAPR - Refill - 12 membranes & 3 sheets of 'Keep-Wet' paper ~~£4.02~~ **SAA £3.32**



Unlocking Formula

Allows artists to re-open a paint layer, even after it is touch-dry.

AIUF250 - 250ml **SAA £11.50^A**



Atelier Interactive Artists' Brushes

Developed specifically for use with Interactive Acrylics, the interlocked fibres ensure each brush keeps its shape and springiness after long and intensive use.

Round (AISR*)

| 02 | 04 | 08 | 12 | 16 | 20 |
|------------------|------------------|------------------|-------------------|-------------------|-------------------|
| £5.80 | £6.70 | £8.70 | £11.50 | £15.75 | £24.80 |
| £1.74 | £2.01 | £2.61 | £3.45 | £4.72 | £7.44 |

Flat (AISF*)

| 00 | 02 | 04 | 06 | 08 | 16 | 20 |
|------------------|------------------|------------------|------------------|------------------|-------------------|-------------------|
| £4.40 | £5.80 | £6.70 | £7.65 | £8.70 | £15.75 | £24.80 |
| £1.32 | £1.74 | £2.01 | £2.28 | £2.61 | £4.72 | £7.44 |

Filbert (AISB*)

| 00 | 04 | 06 | 08 | 10 | 12 | 16 | 20 |
|------------------|------------------|------------------|------------------|------------------|-------------------|-------------------|-------------------|
| £4.40 | £6.70 | £7.65 | £8.70 | £9.80 | £11.50 | £15.75 | £24.80 |
| £1.32 | £2.01 | £2.29 | £2.61 | £2.94 | £3.45 | £4.72 | £7.44 |

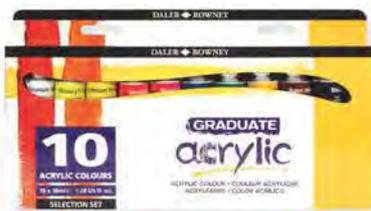
CLEARANCE
save **70%**
whilst stocks last!



Daler-Rowney Graduate Acrylic Intro Set

Fast drying, durable and flexible, this vibrant collection features ten 38ml tubes of graduate acrylic. A perfect, cost effective introduction to acrylics for beginners.

DRGAIS - ~~£21.40~~ **SAA £16.10**



24% off

Daler-Rowney Graduate Brush Set

Designed with the intermediate artist in mind, these brushes represent exceptional quality and value for money. An excellent value set containing 10 assorted bristle and synthetic Graduate brushes - supplied in a FREE handy black zip case.

DRGBSL10 - ~~£32.50~~ **SAA £24.92**



save over **20%**

Frisk Canvas Board

These versatile canvases are mounted on a rigid board and make an ideal economical painting surface for both oil and acrylic artists. Supplied in packs of four, and available in a wide selection of sizes.



Please note these canvases are supplied in packs of four and are not available individually.

| Code | Size | Qty | Price | SAA | Approx price per canvas |
|-----------|----------|-----|--------|---------------------------|-------------------------|
| PWCB08064 | 8 x 6" | 4 | £7.15 | £4.31 | £1.08 |
| PWCB10084 | 10 x 8" | 4 | £7.90 | £5.51 | £1.38 |
| PWCB12104 | 12 x 10" | 4 | £10.40 | £7.72 | £1.93 |
| PWCB14104 | 14 x 10" | 4 | £11.95 | £8.32 | £2.08 |
| PWCB16124 | 16 x 12" | 4 | £15.55 | £11.56 | £2.89 |
| PWCB18144 | 18 x 14" | 4 | £19.75 | £14.68 | £3.67 |
| PWCB20163 | 20 x 16" | 4 | £28.65 | £17.31 | £4.33 |
| PWCB22183 | 22 x 18" | 4 | £34.95 | £21.05^A | £5.27 |
| PWCB24183 | 24 x 18" | 4 | £32.35 | £24.08^A | £6.02 |
| PWCB24203 | 24 x 20" | 4 | £41.40 | £25.02^A | £6.26 |
| PWCB26183 | 26 x 18" | 4 | £42.90 | £25.93^A | £6.49 |
| PWCB30203 | 30 x 20" | 4 | £55.45 | £33.50^A | £8.38 |



Four different viscosities, one versatile range.

System 3 Acrylics

System 3 is a range of highly versatile, intermixable, permanent and durable acrylic colour at an economical price.

Ideal for all art, craft and design projects, they're suitable for amateur and professional artists.

From the highly textured heavy body acrylic paint, to the very liquid, vibrant ink, System 3 Acrylics are the ultimate in versatility and creativity!

| Code | Size | Range | RRP | SAA |
|---------|--------|------------|--------|---------------------------|
| DRS33* | 59ml | Original | £4.35 | £3.30 |
| DRS31* | 150ml | Original | £8.55 | £6.49^a |
| DRS3HS* | 59ml | Heavy Body | £4.60 | £3.44 |
| DRS3FS* | 29.5ml | Fluid | £2.75 | £2.99 |
| DRS3FM* | 250ml | Fluid | £13.95 | £10.99^a |
| DRS3N* | 29.5ml | Ink | £6.65 | £5.21 |

*To order, add colour number to code (e.g. for Zinc Mixing White 59ml System 3 Original order DRS33006).

| | | | | | | | | | | |
|--------------------------------|---------------------------------------|-----------------------------------|------------------------------|---------------------------------|--------------------------------|--------------------------------------|---------------------------|----------------------------|-------------------------------|---------------------------------|
| 006 ■ Zinc Mixing White | 675 ■ Process Yellow | 511 ■ Cadmium Scarlet Hue | 412 ■ Process Magenta | 123 ■ Ultramarine | 134 ■ Prussian Blue Hue | 352 ■ Hookers Green | 667 ■ Raw Sienna | 078 ■ Warm Grey | 702 ■ Silver Imit | 681 ■ Fluorescent Yellow |
| 009 ■ Titanium White | 620 ■ Cadmium Yellow Hue | 588 ■ Vermilion Hue | 433 ■ Purple | 110 ■ Cobalt Blue Hue | 154 ■ Phthalo Turquoise | 367 ■ Oxide of Chromium Green | 578 ■ Peach Pink | 065 ■ Paynes Grey | 708 ■ Pale Gold Imit | 653 ■ Fluorescent Orange |
| 024 ■ Buff Titanium | 618 ■ Cadmium Yellow Deep Hue | 503 ■ Cadmium Red Hue | 418 ■ Velvet Purple | 120 ■ Process Cyan | 335 ■ Emerald | 361 ■ Phthalo Green | 221 ■ Burnt Sienna | 036 ■ Mars Black | 707 ■ Rich Gold Imit | 544 ■ Fluorescent Red |
| 634 ■ Naples Yellow | 638 ■ Cadmium Orange Light Hue | 504 ■ Cadmium Red Deep Hue | 408 ■ Deep Violet | 112 ■ Coeruleum Blue Hue | 355 ■ Leaf Green | 368 ■ Pale Olive Green | 223 ■ Burnt Umber | 040 ■ Process Black | 230 ■ Copper Imit | 538 ■ Fluorescent Pink |
| 651 ■ Lemon Yellow | 619 ■ Cadmium Orange Hue | 513 ■ Crimson | 142 ■ Phthalo Blue | 114 ■ Wedgewood | 375 ■ Sap Green | 663 ■ Yellow Ochre | 247 ■ Raw Umber | 701 ■ Gold (Imit) | 100 ■ Fluorescent Blue | 349 ■ Fluorescent Green |

Available in 4 viscosities

- Original
- Heavy Body
- ▲ Fluid
- ◆ Ink

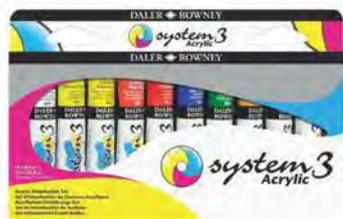
For Lightfastness and Permanency ratings, see saa.co.uk

System 3 Acrylic Sets

These great value sets are perfect for experimenting and exploring the versatility and vibrancy of System 3 Acrylics. With a carefully selected range of colours, they're ideal for a variety of creative projects.

For colours contained within these sets, visit saa.co.uk

| Code | Size | Range | RRP | SAA |
|----------|-------------------------------|------------|--------|---------------|
| DRS3ASS | Set of 6 x 22ml | Original | £15.40 | £11.64 |
| DRS3IS | Set of 10 x 22ml | Original | £21.40 | £16.26 |
| DRS3HS6 | Set of 6 x 59ml | Heavy Body | £26.50 | £19.84 |
| DRS3FS6 | Set of 6 x 29.5ml | Fluid | £21.50 | £17.20 |
| DRS3FS10 | Set of 10 x 29.5ml | Fluid | £34.95 | £27.95 |
| DRS3NS6 | Set of 6 x 29.5ml + FW marker | Ink | £37.95 | £31.65 |



DRS3IS



DRS3NS6

For a wide range of tutorial videos and projects using System 3, visit saa.co.uk/vod

System 3 Artboard Blocks

Featuring an irregular linen-textured surface, ideal for all acrylic paints and mediums, these brilliant Artboard Blocks include 10 sheets of acid free board.

DRS3A4 - A4 ~~£16.10~~ SAA **£10.94**
 DRS3A3 - A3 ~~£24.50~~ SAA **£17.94**



SAA Acrylic Brush Sets

Springier than sable, but softer than bristle, these beautiful interlocked SAA acrylic brushes are made from a synthetic mix that points well, gives great control and are built to last.

Set of five includes: Round 0, 6 and 10, Flat 10, Filbert 2 plus FREE brush case worth over £15.

Set of 15 includes: Round 0, 4, 8, 10, 16, Flat 0, 4, 8, 10, 16 and Filbert 0, 4, 8, 10, 16.

SABS5 - Set of 5 £38.79 SAA **£26.83**
 SABS15 - Set of 15 £135.43 SAA **£89.99**

save **33%** on set of 15





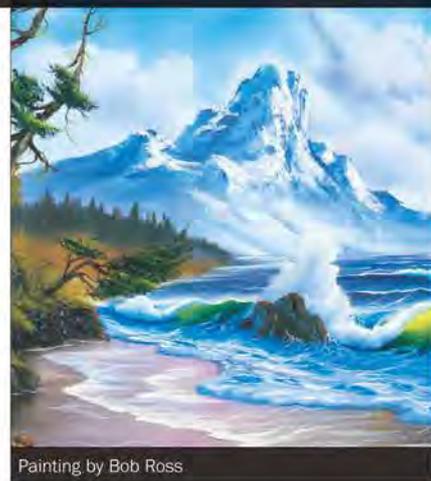
Basic Painting Set

Bob Ross had taught millions of people worldwide to paint using his simple wet-on-wet technique. This great basic painting set contains plenty to get you started painting the Bob Ross way.

The set contains: 5 x 37ml oil colours including Phthalo Blue, Sap Green, Titanium White, Alizarin Crimson, Cadmium Yellow Hue, Van Dyke Brown, Titanium White, Sap Green), 1" Landscape Brush, Bob Ross Odourless Thinner 125ml, plastic carrying case, and how-to instructions.

BRBS - £64.95 **SAA £39.95^A**

save **38%**



Master Artist Set

All the unique materials and tools in this fantastic set have been carefully formulated and designed to achieve success in Bob's simple wet-on-wet technique. Also included is a 'Getting Started with Bob Ross' DVD, in which Bob will guide you in creating a stunning Mountain Summit scene.

Includes 8 tubes of 37ml oil paint (Light Bright Red, Phthalo Blue, Midnight Black, Alizarin Crimson, Cadmium Yellow Hue, Van Dyke Brown, Titanium White, Sap Green), Liquid Base White, No. 10 Landscape Knife, 1" Landscape Brush, Background Brush, No. 6 Fan Brush, No. 2 Script Liner Brush, instructional DVD.

BRMS - £139.95 **SAA £69.95**

half price



Odourless Thinners & Primers

Odourless thinner can be strained and reused and will thin your paint, as well as cleaning your delicate brushes.

Liquid Clear and Liquid White are oil based primers that slow drying time - absolutely indispensable for the wet-on-wet technique.

- BR0T1 - Odourless Thinner 946ml ~~£24.95~~ **SAA £21.48^A**
- BRLC - Liquid Clear 237ml ~~£15.50~~ **SAA £14.51^A**
- BRLW236 - Liquid White 250ml ~~£15.50~~ **SAA £14.51^A**
- BRLW473 - Liquid White 473ml ~~£23.95~~ **SAA £20.54^A**



Clear Plastic Palette

Specially designed by Bob, this clear, acrylic plastic palette allows you to see true undistorted colour.

Non-porous to prevent absorption making it durable, lightweight and easy to clean.

Size: 40 x 58cm

BRP - £43.95 **SAA £32.99^A**



Brushes and Knives



Gesso

Bob Ross' range of gessos are flat acrylic primers used when the canvas needs a dry pre-coat.

Available in 473ml bottles of either white, grey or black.

- BRWG - White £16.95 **SAA £14.93^A**
- BRBG - Black £16.95 **SAA £14.93^A**
- BRGG - Grey £16.95 **SAA £14.93^A**

Brush images not shown actual size.

| | | | | | |
|--|----------------------|---|----------------------|----------------------------------|----------------------|
| A. BR6401 1" Landscape Brush | £12.95 £12.12 | E. BR6416 No. 6 Fan Brush | £8.95 £8.38 | I. BR6447 Filbert | £9.15 £8.56 |
| B. BR6402 2" Background Brush | £29.95 £19.61 | F. BR6431 1" Oval | £17.95 £16.80 | J. BR6443 2" Blender | £18.95 £17.74 |
| C. BR6422 No. 2 Scriptliner Brush | £7.10 £6.65 | G. BR6438 1" Round Foliage | £20.95 £19.61 | K. BR6305 Detail Knife | £8.25 £7.72 |
| D. BR6413 No. 3 Fan | £6.85 £6.41 | H. BR6440 Halfsize Round Foliage | £13.95 £13.06 | L. BR6310 Landscape Knife | £8.25 £7.72 |



Exceptionally pigmented, vibrant, artists' quality oil colour!

Offering one of the widest ranges of water mixable oil colour, Cobra Artists' quality paints give the fabulous texture and qualities of traditional oils without all the mess and smell.

With pure pigment colour, they are one of the best quality water mixable oils available.

| (40ml) | Series 1 | Series 2 | Series 3 | Series 4 |
|-------------|--------------|--------------|--------------|---------------|
| CWO* | £6.15 | £7.25 | £9.55 | £15.75 |
| SAA | £4.86 | £5.70 | £7.56 | £12.45 |

20% off

*To order add colour number to code (e.g. for Zinc White order CWO104.)

| | | | | | | | | | | | |
|----------------------------------|-------------------------------------|------------------------------------|---------------------------------|----------------------------------|--------------------------------------|---------------------------------|-------------------------------------|----------------------------------|---------------------------------|---------------------------|-----------------------|
| 104 S1 Zinc White | 275 S2 Primary Yellow | 223 S3 Naples Yellow Deep | 224 S3 Naples Yellow Red | 303 S4 Cadmium Red Light | 369 S3 Primary Magenta | 536 S3 Violet | 511 S4 Cobalt Blue | 517 S3 Kings Blue | 623 S3 Sap Green | 339 S2 Light Oxide Red | 701 S1 Ivory Black |
| 105 S1 Titanium White | 283 S2 Permanent Yellow Light | 802 S3 Light Gold | 266 S2 Permanent Orange | 317 S3 Transparent Red Medium | 318 S3 Carmine | 548 S3 Blue Violet | 512 S3 Cobalt Blue (Ultramarine) | 522 S3 Turquoise Blue | 620 S3 Olive Green | 411 S2 Burnt Sienna | 702 S1 Lamp Black |
| 291 S3 Titanium Buff | 272 S3 Transparent Yellow Medium | 210 S4 Cadmium Yellow Deep | 211 S4 Cadmium Orange | 314 S4 Cadmium Red Medium | 389 S2 Madder Lake | 504 S2 Ultramarine | 562 S2 Greyish Blue | 565 S3 Phthalo Turquoise Blue | 668 S4 Chromium Oxide Green | 408 S3 Raw Umber | 800 S3 Silver |
| 222 S3 Naples Yellow Light | 271 S4 Cadmium Yellow Medium | 265 S3 Transparent Oxide Yellow | 311 S2 Vermilion | 315 S3 Pyrole Red | 577 S3 Permanent Red Violet Light | 568 S3 Permanent Blue Violet | 572 S2 Primary Cyan | 615 S2 Emerald Green | 618 S3 Permanent Green Light | 403 S2 Vandyke Brown | 802 S3 Light Gold |
| 207 S4 Cadmium Yellow Lemon | 284 S2 Permanent Yellow Medium | 285 S2 Permanent Yellow Deep | 378 S3 Transparent Oxide Red | 345 S3 Pyrole Red Deep | 330 S2 Persian Rose | 508 S3 Prussian Blue | 535 S2 Cerulean Blue (Phthalo) | 619 S3 Permanent Green Deep | 617 S3 Yellowish Green | 409 S2 Burnt Umber | 803 S3 Deep Gold |
| 254 S2 Permanent Lemon Yellow | 227 S2 Yellow Ochre | 244 S3 Indian Yellow | 340 S3 Pyrole Red Light | 306 S4 Cadmium Red Deep | 567 S3 Permanent Red Violet | 570 S3 Phthalo Blue | 534 S4 Cerulean Blue | 675 S3 Phthalo Green | 234 S2 Raw Sienna | 708 S2 Paynes Grey | |

Key To Coding

- S# Series Number
- Transparent
- ◻ Semi-Transparent
- ◼ Semi-Opaque
- Opaque

▷ Available in 150ml

Visit saa.co.uk/vod for a step-by-step project using Cobra oil colour

Large White Tubes

With these larger 150ml sizes you don't have to worry about your paint running out.



CWOL104 - Zinc White ~~£15.45~~ **SAA £12.24^a**
CWOL105 - Titanium White ~~£15.45~~ **SAA £12.24^a**

Cobra Set of 10

This great value set of ten 40ml tubes is the ideal introduction to the Cobra range.

Includes: Titanium White, Permanent Yellow Light, Permanent Orange, Pyrole Red, Permanent Red Violet Light, Ultramarine, Permanent Green Deep, Burnt Sienna, Yellow Ochre and Ivory Black.

CWOVS10 - ~~£63.95~~ **SAA £47.44**



MEMBERS EXCLUSIVE Buy Cobra Set of 10 and A4 Oil Paper Block and get **FREE Brush Set**

Quote: **CWSA4BS** **Worth £7.50**

SAA Oil Brush Set of Ten

The split hog-hair fibres in this best selling brush set guarantee great 'interlocked' performance, whilst the bristles retain their springiness and resilience after repeated use.

Set includes: Round 0, 4, 8, 10, Flat 0, 6, 12 and Filbert 0, 4, 8.

SOBS10 - ~~£49.94~~ **SAA £39.94**



save **20%**

Oil Paper Block

Easily portable and cheaper than canvas, this specially formulated oil painting paper is ideal for oil artists at home or out on location.

A special external glue applied to the 300g, acid-free paper prevents the oil from soaking through the paper, making it the perfect surface for Cobra oils.

10 sheet block

CWOPA4 - A4 ~~£15.95~~ **SAA £13.65**
CWOPA3 - A3 ~~£20.95~~ **SAA £17.95**



"The fine grain was very satisfying to work on and I found the texture similar to painting on a fine cotton canvas."
 Nikki Sims, SAA Professional Artist

^aUK Mainland Delivery ONLY

From photo to sketch
in minutes...

frisk

Frisk Tracedown Wax Free Transfer Paper



Tracedown presents a fast and simple way to copy images, and can be used many times to transfer your image to paper. The Graphite is ideal for use with white paper and the White Tracedown is perfect for dark paper projects.

Place one sheet of wax free transfer paper between the image and your paper, simply trace over the outline and away you go.



From this... to this!

| Code | Size | Sheets | RRP | SAA |
|--------|------|--------|--------|---------------|
| WFA41* | A4 | 1 | £3.55 | £3.00 |
| WFA45* | A4 | 5 | £9.85 | £8.36 |
| WFA31* | A3 | 1 | £5.30 | £4.49 |
| WFA35* | A3 | 5 | £19.70 | £16.74 |

*For Graphite sheets add G at the end of the code, and for White sheets add W at the end of the code.



Kopykake 300XK

Create accurate scale, proportion and compositions with the most popular projector amongst artists and crafters for horizontal and vertical projection.

- Enlarge your image up to 300% or reduce it to 70%
- 230w halogen lamp for bright & clear projection
- Project horizontally onto a wall or canvas. When used this way enlarge up to 2500% (3.6 x 3.6m)
- Baseboard (included) measures 35.5 x 51cm
- Maximum original image size is 15 x 15cm
- Weighs only 7.5kg.

PM1 - £363.79 **SAA £263.79^A**

£100 off



For best results - use in a darkened room.

Geoff Kersey's Watercolour Palette

Embossed with Geoff's signature, this watercolour palette features 21 strategically placed wells of different sizes and depth - perfect for mixing colour. Supplied with a removable sponge sheet to keep your paints moist for days.

GKP - **SAA £13.47**

WSRP - 2 x Replacement Sponges **SAA £4.22**



SAA Lightweight Drawing Boards

Weighing only 0.75kg and 1.5kg respectively, these drawing boards are easily portable and provide the perfect surface on which to perfect your creative techniques.

Suitable for either quarter imperial and A4 paper sizes or half imperial and A3.

DBS - Quarter imp 431 x 330mm

(17 x 13") £14.31 **SAA £11.63**

DBL - Half imp 457 x 609mm

(18 x 24") £21.48 **SAA £17.85^A**



SAA Magic Watercolour Sponge Eraser

Perfect for lifting even days old paint, without damaging your paper surface - simply snip to size and damp to create precise marks and effects, these versatile sponges can be rinsed ready to use time and time again.

Each sponge is approximately 10 x 5.5 x 2cm.

MWSE - Pack of 4 £5.62 **SAA £4.55**



Jakar Figure Stencils **Back in stock**

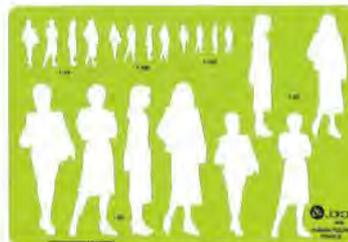
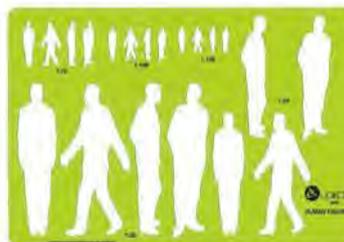
With four different postures in five different scales, these stencils are an easy way to insert a figure into a landscape or to make a preliminary outline with accuracy.

In scales of 1:20, 1:25, 1:75, 1:100 and 1:125, the stencil is made from a hardwearing, green impact modified acrylic, measuring 212mm x 148mm.

JFSM - Male figure ~~£9.99~~ **SAA £8.49**

JFSF - Female figure ~~£9.99~~ **SAA £8.49**

JFSS2 - Set of 2 (male and female) **SAA £15.98**



SAA Masking Tape

BEST SELLER

A pH neutral artists' masking tape which is easily removed without damaging your paper or leaving a messy residue. Ideal for masking off areas not to be painted and for fixing your paper to a drawing board or similar.

MT12 - 12mm x 50m £2.98 **SAA £2.38**

MT25 - 25mm x 50m £4.05 **SAA £3.44**

MT38 - 38mm x 50m £4.67 **SAA £3.96**

MT50 - 50mm x 50m £5.79 **SAA £4.92**



SAA Self-Adhesive Framing Tape

Perfect for quick and accurate sealing of the backboard into the back of the frame.

SAT25 - 25mm x 50m £4.84 **SAA £3.87**

SAT38 - 38mm x 50m £7.18 **SAA £5.74**

SAT50 - 50mm x 50m £7.64 **SAA £6.11**

SAT75 - 75mm x 50m £10.84 **SAA £8.67**



20% off

Faber-Castell Clic & Go Water Cup

This high quality, portable water cup has a great space-saving folding mechanism and a useful wave lip for somewhere to rest your brush.

FCWC - £3.65 **SAA £3.18**



From 3cm...

...to 8cm

SAA Practice Paper

BEST SELLER

Experiment and see for yourself how practice makes perfect - but needn't be expensive - with our range of popular practice paper.

This best selling range of 300gsm/140lbs SAA Practice Paper features a stunning absorbent surface that has been specially developed to keep your colours clean and bright - great for washes, blending and bringing your paintings to life.

Available as loose sheet packs, pads and blocks.

Loose Sheets (300gsm/140lbs)

| Code | Size | Sheets | Price | SAA |
|---------|---------|--------|--------|---------------------------|
| SAA10Q | 1/4 imp | 10 | £7.71 | £6.93 |
| SAA50Q | 1/4 imp | 50 | £22.53 | £20.27 |
| SAA100Q | 1/4 imp | 100 | £43.86 | £39.47 |
| SAA10H | 1/2 imp | 10 | £15.52 | £13.96^A |
| SAA50H | 1/2 imp | 50 | £43.86 | £39.47^A |

Pads & Blocks (300gsm/140lbs)

| | Code | Size | Price | SAA |
|-----------------------|-------|---------|--------|---------------------------|
| Pads (12 sheets) | SAAEP | 1/8 imp | £10.05 | £9.04 |
| | SAAQP | 1/4 imp | £15.94 | £14.34 |
| | SAAHP | 1/2 imp | £26.74 | £24.06^A |
| Blocks (12 sheets) | SAAEB | 1/8 imp | £10.05 | £9.04 |
| | SAAQB | 1/4 imp | £15.94 | £14.34 |
| | SAAHB | 1/2 imp | £26.74 | £24.06^A |

from **40p** per sheet

All codes refer to NOT surface. For a Rough surface add R to the end of the code.



Rough



NOT

Bockingford Blocks

These 12 sheet, 300gsm (140lb) blocks, offer you an ideal watercolour painting surface. Glued on all four edges, there is no need to stretch.

BFB23* - 12 x 9" (31 x 23cm)

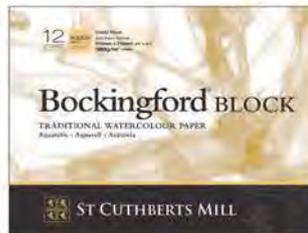
£16.08 **SAA £10.38**

BFB26* - 14 x 10" (36 x 26cm)

£19.07 **SAA £13.11**

BFB31* - 16 x 12" (41 x 31cm)

£23.70 **SAA £15.38**



Hahnemühle Anniversary Watercolour Blocks

High quality, acid free watercolour paper with a beautiful matt texture, these 425gsm natural white blocks contain 15 sheets.

HAWP24 - 24 x 32cm ~~£10.00~~ **SAA £9.35**

HAWP30 - 30 x 40cm ~~£15.20~~ **SAA £14.21**

from **63p** per sheet

Clairefontaine Flamboyant Trial Pack

A completely unique watercolour surface! Ideal for adding effortless texture and interest to your paintings, it's made from 50% cotton and 50% cellulose with an extra rough surface. The random, organic texture is created by water droplets gently sprayed onto the surface as it comes through the mill.

Try Flamboyant and explore what this remarkable paper can do for you...

Contains 10 x 1/4 imperial sheets.

CFFT - **SAA £15.50**



Clairefontaine Pastelmat Trial Pack

The innovative 360gsm, smooth cork grain surface is ideal for multiple layering, flat tints and precise details, all without the need for fixative. These trial packs contain seven 25 x 35cm sheets, available in light and dark colours.

CFPMTD - Dark colours £18.41 **SAA £14.73**

CFPMTL - Light colours £18.41 **SAA £14.73**



SAA Acrylic Practice Paper

SAA Acrylic Practice Paper provides an affordable solution without having to compromise on quality. The finely structured, 330gsm gloss, linen-textured surface can take lots of water without cockling, and is strong enough to handle impasto and scratching techniques.

Loose Sheets

| Code | Sheets | Price | SAA |
|--------------------|--------|---------|----------------------------|
| Quarter imp | | | |
| SACPQ10 | 10 | £8.67 | £7.80 |
| SACPQ50 | 50 | £32.73 | £29.45 |
| SACPQ100 | 100 | £60.56 | £54.50 |
| Half imp | | | |
| SACPH10 | 10 | £17.03 | £15.30^A |
| SACPH50 | 50 | £66.30 | £59.67^A |
| SACPH100 | 100 | £112.34 | £101.10^A |



Daler-Rowney Mixed Media Pad

Ideal for watercolours, inks and acrylics, this durable pad will keep you venturing and experimenting, whether you are using wet or dry techniques. Clash charcoal with oils, snarl pastels across layers of watercolour and dash flashes of ink across a collage of charm.

Spiral pads contain 30 sheets of 250gsm acid free paper.

DRMMPA5 - A5 £7.75 **SAA £5.54**

DRMMPA4 - A4 £12.20 **SAA £8.72**

DRMMPA3 - A3 £19.50 **SAA £14.00**

DRMMPA2 - A2 £30.60 **SAA £21.99^A**





Massive summer savings
with the SAA
see front cover

Cuttlelola DotsPen

NEW & Improved!

Easy to use and lots of fun, the DotsPen is a truly unique tool for creating and drawing in pen...

This ingenious combination of age-old traditional drawing techniques and modern technology has brought about a revolution in creating on paper! Ten times faster than traditional stippling, the reciprocating action of this innovative pen will help you breeze through projects without wrist fatigue, and open new creative dotted avenues!

The multi-speed settings make it easy to build up tones and highlights in your drawings. With one for finer control and one for filling in larger areas, you can vary the intensity and the way you create marks, as well as mixing your DotsPen work with watercolours, inks or other mediums.

Supplied with 4 black refill cartridges, that are easily replaceable with the new improved magnetic connection system pulling them into place. This improved and updated model of DotsPen is also fully rechargeable by connecting to a USB device (USB cable included). At full charge it can be used for approximately 55-60 mins, and the ergonomically designed aluminium alloy casing is comfortable and robust, allowing you to remain focused on your artwork.

Please note: Cartridge refills for this new model of DotsPen are not compatible with the original following the update in design. Due to the magnetic components within this pen, it is not recommended for use by people with a pacemaker.

DPEN2 - SAA £50.00



Anita Pounder, SAA In-House Artist

Fully rechargeable by connecting to a USB device



MEMBERS EXCLUSIVE
FREE Pad with every DotsPen
(25 sheets, A4 Pad, 220gsm)
Worth £6.90



SAA Watercolour Mixing Set

Carefully created by SAA Professional Artist and colour connoisseur, Claire Warner, the colour mixing guide, plus the 8 tubes of SAA watercolours, gives you the tools you need to create 25 beautiful shades, ideal for all types of watercolour work.

From rich Golden Yellow to soft and subtle Bluebells, Claire's expertise and experience will have you creating, experimenting, and improving your watercolour mixing in no time!

SAAWMX - 8 Tube Set plus Mixing Guide
£59.99 SAA £34.99

The solution to your colour mixing problems!



save **£25**



"Many struggle with how to mix the colours they're hoping to capture - my mixing guide will give you the tools you need!"

Claire Warner, SAA Professional Artist

