



Your link to art and culture

Watercolour with Mixed Media with Jane Brayne

Mornings - 10.00am-12.30pm Afternoons - 1.30pm – 4.00pm Summer 2018

**25 April, 2, 9, 16, 23 May (no class 30 May),
6, 13, 20, 27 June 4 July**

Small Hall, Digby Hall, Hound Street, Sherborne,
10 sessions—£167, £150 for Friends of ArtsLink

Jane Brayne is known for her work as series illustrator on BBC 2's Meet the Ancestors. Her archaeological images of landscapes, buildings and people can be seen in publications by English Heritage, the National Trust and the BBC with contributions to displays in many museums, including the British Museum. Jane trained as a painter and continues to practice and exhibit. She has recently written and illustrated an adventure story for children, *Archer, Journey to Stonehenge*. She has taught adults for many years, supporting them to develop confidence with painting and drawing skills, ideas and a broad understanding of visual art.



Course Description:

Watercolour has been used along with gouache, inks and other drawing materials. The practical and expressive possibilities of combining mediums can free painters from the difficulties of 'pure' or 'single wash' watercolour.

These enjoyable processes can be flexible, allowing for changes to be made to the work and for the painter to feel more relaxed.

Jane will begin every session by demonstrating various watercolours and drawing techniques, introducing materials to those who are unfamiliar with them and building on the understanding of more experienced students. Subject material will be provided but if you have ideas of your own you are welcome to work on these with Jane's support and encouragement.

Jane will demonstrate paper stretching - sticking damp watercolour paper on to board, using gumstrip. Ideally, once dry, stretched paper will not cockle when wet paint is applied. This helpful technique is often used by professional painters. If you would prefer not to bother with boards and tape then watercolour paper can be bought in pads which are gummed at their edges to inhibit cockling (please see below, under Course Materials) Very heavy papers can be used without any sort of stretching.

Materials to bring:

Drawing

- A dip pen, and ink - black/dark brown waterproof ink is essential - or waterproof Rotring/fibre/ biro pens - black/dark brown essential.
- Pencils of any sort.
- A small selection of crayons (including wax crayons and/or a white candle) and pastels/pastel pencils if you have any.
- A scalpel/craft knife with a curved blade (e.g. Swann-Morton size 10) if you have one. Curved blades are the most suitable for the technique of scratching out watercolour to reveal highlights.

Drawing sticks and reed pens will be supplied free of charge. You will be shown how to make watercolour inks.

Watercolours

- Pans and/or tubes. Acrylic paints and mediums can also be used. If you already have some there will be no need to buy new watercolours/acrylics.

If equipping yourself for the first time there is a fairly basic list below. Where different colours of the same hue (e.g. cobalt blue, Winsor blue, indigo) are listed, the order in which they appear reflects Jane's experience of their usefulness. Where several colours appear on the same line they can be interchangeable to a degree, though never the same.

Watercolour pans are easy to carry around and store (Winsor and Newton sell small boxes, designed for landscape work, containing a range of colours that will be perfectly adequate).

Tubes allow you to mix greater quantities of paint easily and achieve stronger colours with less effort. Good paint is expensive but will return your investment with much greater satisfaction in the results. Feelings about colour are very personal. These are suggestions only - Jane does not have a rigid approach.

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| • yellow ochre/raw sienna | • alizarine crimson |
| • lemon yellow/aureolin/Winsor yellow | • burnt sienna |
| • cobalt blue | • light red |
| • Winsor blue (red shade)/pthalo blue/ Prussian blue | • viridian |
| • indigo | • perylene green |
| | • lamp black |
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- Plastic pots are good for mixing washes (large quantities of wet paint).
 - Kitchen roll/loo roll and/or rags.
 - Scraps of paper for trying out paint and ink.
 - Water pots - one or more small jars with watertight lids for using and keeping watercolour inks.
 - Gouache or designers' gouache
 - Sometimes described as 'bodycolour', opaque watercolour paint, only available in tubes.

If you already have some colours by all means bring them. However the only gouache essential for the course is white. W&N permanent white is good. Lascaux white gouache is fantastic but only available from some online suppliers.

Watercolour brushes

If you paint already, please bring your usual brushes.

If you need to buy, here are some suggestions:

- Make sure they are suitable for watercolour - basically softish and able to hold plenty of water, not bristly and stiff.
- Sable 'round' brushes (round refers to the shape of the ferrule) give good results as they hold lots of water and have reliable points. Winsor and Newton's 'pointed round' is an excellent brush. Sizes 8 and 4 would be useful and if you can afford a larger one - a 12 say - that would be a wonderful thing to use. Acrylic round brushes are cheaper but don't hold much water, which can lead to frustration and poor results. They wear more quickly too, often becoming frayed. Having said that, cheap acrylic brushes have their uses, especially for scrubbing and scumbling paint on to the paper.
- A cheaper alternative to sables are Japanese calligraphy brushes. These are made with hair of various kinds, come in a wide range of sizes and usually have bamboo handles. They have round ferrules, reasonably good points and hold plenty of water but the hair is much softer than sable, making them less easy to control.
- A mop brush would be useful (though not essential) as would a hake (a flat, square-ended goat hair brush), at least half an inch wide.

Paper: Perhaps the most important of all the materials.

- Good quality, heavy watercolour paper will be important. Saunders 'Waterford' or 'Bockingford', Two Rivers, Royal Watercolour Society, Arches and Fabriano are all recommended.
- Cartridge paper, for preparatory drawings.
- If you are familiar with paper stretching you might wish to prepare some for the first session. As mentioned above, the technique can be demonstrated. If you'd like to try this you will need:
A board - off-cuts of plywood or MDF are good - don't go for a plastic finish or tape will not stick to it. Make sure there is a margin of 2-3 ins. around your paper.
- Gumstrip - 1.5 - 2 ins. wide.
- A clean cloth or washing up sponge.

At least two sheets, each at least 140lbs/360gsm in weight. If you use an even heavier paper – e.g. Two Rivers, you won't need to stretch it.

If you would prefer not to stretch paper or to use a very heavy sheet, watercolour paper can be bought in pads which are gummed down at the edge. This prevents the paper from cockling uncontrollably as you paint. Which is often recommended for beginners.

- Watercolour paper is available with three surface finishes: hot pressed, NOT and rough. NOT will be the most suitable for our purposes.
- Preferably, sheets should not be smaller than quarter imperial/A4.

Some watercolour paper will be available to buy from Jane.

You will also need:

A white plate (ceramic/enamelled) or palette to mix paint. Plastic palettes are not very satisfactory

Refreshments: Tea and coffee are provided. Please feel free to bring your own refreshments if you have a particular requirement. Small cups are provided by the venue, if you prefer to drink from a mug please bring your own.

Parking: The Digby Hall has a public car park. Discounted tickets are available from the machine in the Digby Hall foyer.

Refund Policy

A refund will only be made if a booking is cancelled within 14 days of the *booking* date, unless the booking is made within the 14 days prior to the activity date, in which case no refund will be given. If ArtsLink cancels an activity we will refund your payment in full. If a tutor is not available as planned, ArtsLink may provide a substitute tutor, in which case no refunds will be made. Refunds may incur a fee for administration. Tickets for trips, events and performances are non-refundable.

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