



PAINT

THE NEWSLETTER OF THE SAA



Artist of the Year 2010

The winners on show

Treat Yourself

All the reasons to book a painting holiday

Portrait Drawing and Painting

A new series on portraits with Carole Massey

Try Your Hand At...

A monotone sketch using watersoluble ink pens



Allan Kirk uses Stabilo Fineliner watersoluble ink pens to capture the moment on a sunny day in a medieval Mediterranean village

You cannot escape the past when you're in the old hilltop villages of continental Europe. I live in the Tarn in southern France where the locals adore surrounding their medieval houses with potted plants and creepers. Add the sun, and you have an inspiring picture where old crumbling houses are invigorated by new plants and dappled shadows. Getting a fleeting sketch on one door or window is a delight. I have to work quickly as the scene changes dramatically as the sun crosses the sky.

One of my favourite choices for this sketching task is a Stabilo Fineliner watersoluble ink pen, which I always carry with me. This pen gives me the ability to work quickly and cleanly on drawing paper, carrying only the minimum of equipment. Such flexibility gives me the option to work swiftly and easily, whenever I see a view that inspires, in places where it would be inconvenient to set up an easel.

When I choose my subject, I am guided by my immediate feelings and response

to what I see. If I like what I see, then for me it is a potential sketch or painting. I would urge all artists to follow this guide, for I find that if I work on subjects that don't inspire me, then my finished work is unlikely to inspire a viewer. Living in southwest France I am attracted by the mix of old and new architecture, and many of my works are completed in the small historic villages in the region.

As you work, do not try to slavishly copy each stroke that I have done. Look at the finished scene and try to get a feeling for the outcome you want for your sketch. Use your idea to drive the way you draw and wash down the ink from the pen work.

1 The first step is to complete a line drawing using a black soluble ink pen. It is a complex scene that you need to simplify in order to render your initial line drawing. When I approach a scene like this I lock onto an idea. In this case the door is my focal point, and the wall

and plants are a supporting cast. With this in mind I begin my drawing by setting the door in position. I start by drawing the keystone at the top of the door and work from this. Position the keystone roughly at the intersection of a third from the top of the paper with a third in from the left-hand side. Following the keystone, complete the doorframe. When you draw do not worry about straight lines; keep your work free and energetic and break your line often.

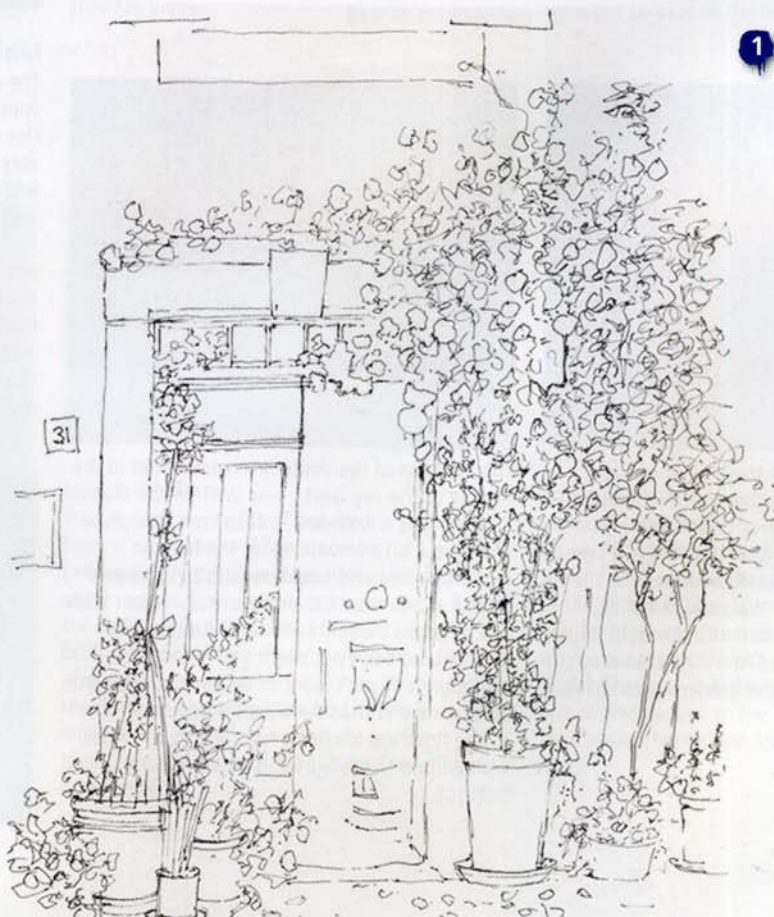
2 When the drawing is complete, begin using your Waterbrush to wash down the drawing lines and add tonal values to your work. Having drawn heavily on the foliage, you will be able to brush in a full range of tones on the bush from dark to very light. As you use your Waterbrush, try to maintain the drawing shapes in the door and around the plant pots. In this wash you will not be able to get the depth of tone to darken the inside of the door as you want. Do not worry; you will be able to do this in a later wash.

Materials

Drawing paper
– 21 x 29cm
160gsm weight

Stabilo Fineliner
black pen –
point 88

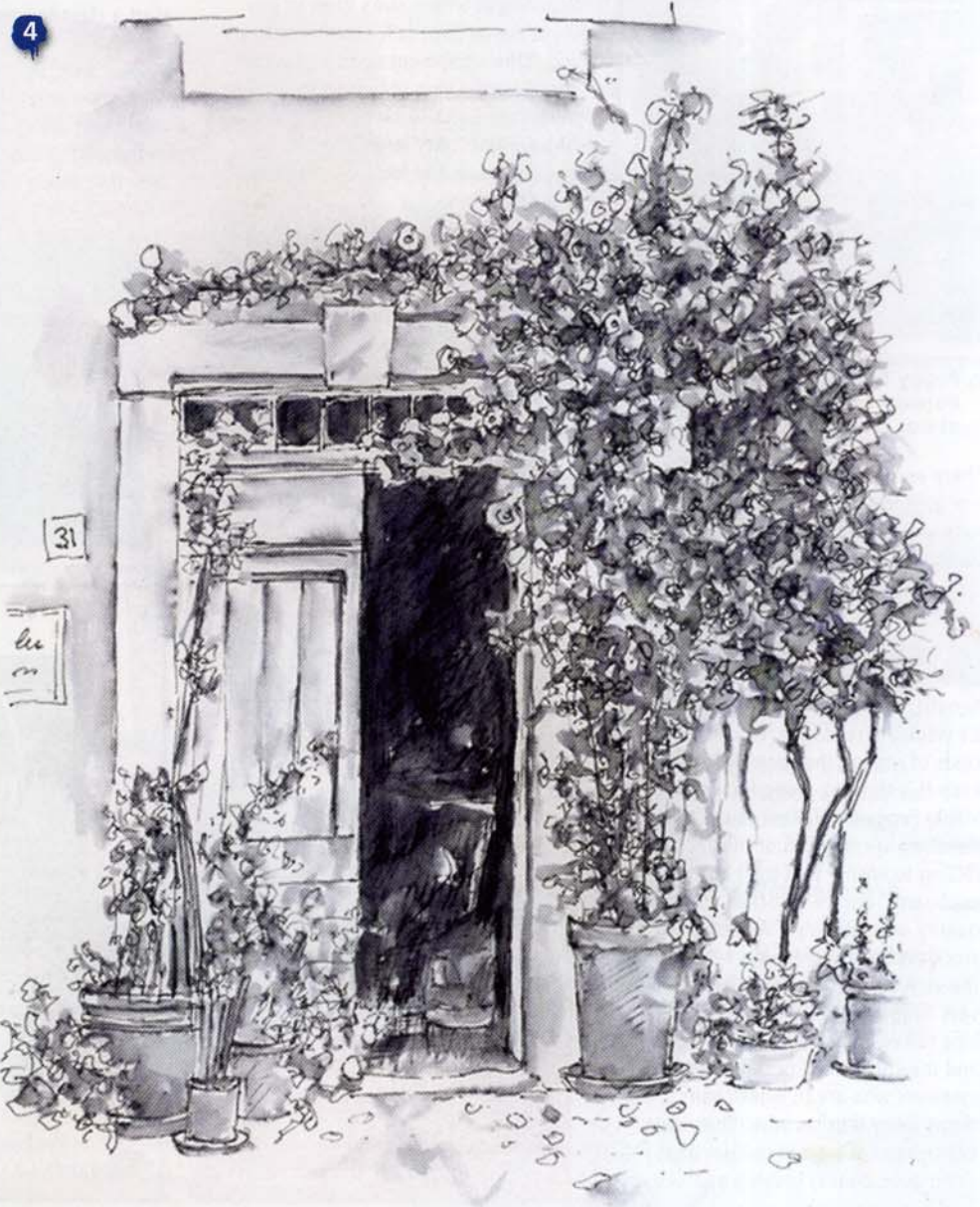
Pentel
Waterbrush





3 When your first wash has dried, you can begin to add more ink pen lines to darken the shading in the doorway. As you do this, be aware that there are some light parts that represent some undefined objects just inside the doorway; try to maintain these highlights. Use your pen to add more depth to the bush and to darken the branches that lead from the pots up to the bush.

4 To complete the work, use your Waterbrush to wash down your darker tones. In this step be careful to maintain the overall drawing shapes. When this step has dried you may add even more pen strokes to darken areas.



For more examples of Allan's work, painting holidays and courses in France, and step-by-step exercises, visit www.tarnicolour.com or telephone 0033 563 820706

The waterbrush can be found on page 20 of the autumn Home Shop catalogue and the Stabilo fineliners can be found page 125 of the annual Home Shop catalogue.

If you would like your painting to be one of a small selection to be considered for inclusion in *Paint*, with a brief critique by Allan, please send your work as a good quality photo, copy or digital image (300dpi, minimum 8cm x 8cm) by email to paint@saa.co.uk or on disc to Head Office marked 'Practise with Allan Kirk'; closing date 31st November. We are sorry but we are unable to return your paintings, so please do not send originals if you need them to be returned.