



March 18th,

Jonathan Newey.

Jonathan started by telling us something about his background. He is a 4th generation artist based in Reading, who has been teaching art for 16 years and has been a professional artist for the last four years. At home he often paints in acrylics, but today he demonstrated a pen and wash painting of a scene from the French Alps.

He tends to use Pilot DR pens to draw directly onto the watercolour paper, as he feels using a pen helps improve drawing due to the inability to erase mistakes.

Starting the drawing he concentrated on the houses, trees and lakeside in the centre of the painting. He didn't do much drawing away from the centre, but used the pen to hold the painting together. Drawing a tree to hide a small mistake, he said that he likes to go over the same line several times to get a sketchy effect.

Distance was created by using less drawing and fading the lines, and the water of the lake itself wasn't drawn as Jonathan likes to create reflections in pure watercolour.

On location Jonathan uses Winsor & Newton watercolours in pans, and tube colours are used in the studio. John mixed most of his colours in advance, which allowed him to paint vigorously once started. He used quinacridone gold, ultramarine and burnt sienna for most of the painting, adding a small amount of transparent yellow for some sunlit grass in the middle ground.

Painting the first wash Jonathan concerned himself with outlining areas, shapes and blocks without trying to delineate individual trees. He didn't worry about back runs as the pen work tends to attract attention, but did try to leave out white shapes for white tree trunks in the picture.

He advised to vary colours in larger areas to break them. He then painted the buildings, and went back over trees that needed to be darker. He used negative shapes to bring light coloured trees forward and added shadows around the light buildings to make them stand out more. He then worked on the water reflections, wetting the areas first and keeping the shapes simplified. He dropped in dark colours which diffused on the wet paper, and later lifted out the reflections of the lighter buildings.

Finally, whilst warning himself not to 'fiddle', Jonathan went back over some areas with his pen to re-establish areas that were lost by the painting but without creating a 'cartoon' effect. The end result was a lovely atmospheric painting and a lot of learning about working in pen and watercolour.

Annette Debruijn.