



ODIHAM ART GROUP DEMONSTRATION REPORT

David Bellamy demonstration, 10th March 2017 - 'A Wild Landscape'

Materials used;

- Saunders Waterford 300lb high white rough
- Daniel Smith watercolours; French Ultra Marine [UM], Cadmium Red [CR], Lunar Blue [LB], Quinacridone Sienna [QS], Moonglow [MG], Zoisite Genuine [ZG], Burnt Umber [BU], Quinacridone Gold [QG]
- Brushes; Rosemary and Co half sable no 10 series 401 for most areas plus a smaller No 4 for detail, an old brush for mixing, a mop and a 5mm flat.
- 3B pencil
- Sponge and toothbrush

David drew an image of a favourite mountain in Snowdonia, transferring the scene from his sketchbook. There was snow on the mountain top and a stream in the foreground. He worked on the flat as some of his paints granulate and he wanted to control that process. He penciled in only the main features to avoid overworking the image and talked about choosing a palette for the mood of the work.

The sky was painted by putting on a light wash of UM and CR using a mop and the tone was varied to create interest. This was dried off. Then, using the No 10 the crags were painted in LB leaving the white paper to represent the snow. He stressed the importance of carefully observing how the snow sat on the crags and dropped QS into the wet LB in places and sharpened the cracks in the rocks with stronger paint but not so strong as to bring the rocks forward. The foreground needs to have the strongest paint.

In order to give the mountain 3D form he painted a cast shadow in UM assuming the light was coming from the left of the scene. The gullies away from the light were also given some shadow. The effect of mist and low cloud below the mountain peak was achieved by letting the paint edge dry then using a wet sponge the hard line was softened enough to give the mist effect.

David then turned to the sky to strengthen it and create the illusion of an impending storm. He used a strong mixture of UM and CR and allowed this to wash over the sky and some of the snow topped mountain giving the effect of rain. He demonstrated how to create a cloud with a harsh line below and a soft one on top and by dropping paint into a wet area, scrubbing with the brush to give a ragged edge and taking the wet brush up to create a cloud. Both these techniques could be practised and used when the sky in a landscape needed strengthening. The 5mm flat was used to blend on the paper and to soften the edge where required. David prefers this brush to a rigger for this fine detailed work.

The foreground rocks were given texture by using the brush on its side, varying the tone and allowing some white paper to show on top of the rock to indicate sunlight. The crevices in the rocks and the shadow areas close to the stream's water were painted in BU and LB. The counter change of light against dark and light against dark created interest here. The stream was painted in UM using dry brush technique, a toothbrush was used to

splatter into still wet areas again to create texture. The left side was made darker as this side was in shade.

David completed as much of the foreground as time allowed with strong colour and allowed the colours QG, MG, BU, QS, ZG to mix on the paper in many places, without overworking the wet paint and allowing granulation to occur without disturbance.

We were all treated to a masterclass in using the brush as David manipulated the brush using the point or scrumbling with the side of the brush and by varying the pressure as he applied paint. When mixing paint in the palette the paint was diluted with clean water from a spray bottle and each colour was tested on the side of his picture before being applied.

His painting was greeted with considerable applause by the audience.



Joan Crawford