



# ODIHAM ART GROUP DEMONSTRATION REPORT

## Trevor Waugh - Oriental Scene in Watercolour. 27<sup>th</sup> October 2018

Trevor began with an explanation of his approach to painting – that he was passionate about art from a very early age and following his training at the Slade School of Fine Art that he developed much of his craft while travelling – particularly in the Middle East and North Africa. Trevor paints the light that he sees rather than the objects themselves, making him a ‘shadow painter’. He emphasizes the different light and colours of the Northern Hemisphere as opposed to those of the South – a region will have particular colours e.g. the blues, yellows and purple of a desert scene.

Trevor painted on 140gm non-stretched Nott paper taped down with picture tape rather than masking tape (easier to remove without damaging the paper). He would normally use 200gm to 300gm paper. He began with an overall wash that evoked the colours of the desert country i.e. a base of Raw Sienna, a blue mix of Cerulean, Ultramarine and a small amount of Violet for the sky and a small amount of Cadmium Orange.

He mixed large wells of paint and, starting with a wash of Raw Sienna, he added the blue mix to introduce sky to the top right of the painting. Then working down the page he introduced Cadmium Orange towards the base and then back to Raw Sienna, adding in the blue and orange to vary the wash.



A fresh loose result was obtained by mixing colours on the paper and he emphasized that all mixes should be of the same consistency and that ‘less is more in watercolour’ - what is left out of the picture is more important than what is in. Use as ‘white’ a shade of paper as possible and even adds a little Chinese White to make pale transparent colours show more.

Trevor then added more substantial darks to the painting beginning to define the figures by creating shadow and shapes and avoiding detail. The shadows were enhanced using a mix of Burnt Umber and Ultramarine. He describes the light rather than the subject.

He also emphasized the importance of drawing but not necessarily with a pencil. Subjects should not be equidistant. He added a touch of red to enhance the shapes of the figures and then another wash gave movement to the sand dunes.

He added background mountains using yellow and purple, noting that anything not trapped by light can be 'painted through'. Trevor stressed that it was important to have adequate reserves and not run out of paint at this point! Some sharper shadows were added between camels and figures and then a very successful demonstration was completed.

