

# Pulse Magazine

Issue #1 March



'Virgin of Mercy' by Diego de la Cruz, 1485

Welcome to a new monthly magazine from

The Artery, giving you arty tips and tricks, as well as keeping you up to date with what is happening in the shop and classroom.

How can you tell if a painting you are working on is becoming overworked? Is it some natural ability or can it be honed so that your paintings remain fresh, imaginative and not forced?

Many centuries ago, the monks creating illuminated manuscripts made sure their writing was error free and not-overworked by being fearful of a creature known as Titivillus. Titivillus was a demon said to work on behalf of Satan to introduce errors into the work of scribes. The first reference to Titivillus by name occurred in *Tractatus de Penitentia*, in 1285, by Johannes Galensis, John of Wales. As well as collecting mistakes, Titivillus also collected idle chat that occurs during church service, and any mispronounced, mumbled or skipped words of the service, to take to Hell to be counted against the offenders.

It was said that Titivillus would go around all their books and manuscripts collecting all of their errors into his sack. On the monk's death, Titivillus would empty his sack and the monk would be judged according to the errors he had made in his life; the more errors he made, the more likely he was to go to Hell. As a result, the monks would always be careful and watchful not to make any errors. He has been called the "patron demon of scribes," as Titivillus provides an easy excuse for the errors that are bound to creep into manuscripts as they are copied. In his painting 'Virgin of Mercy' by Diego de la Cruz in 1485 clearly shows Titivillus in the top right corner with his sack of errors.

In a similar way, artists can make errors, not always by creating a bad painting with bad techniques, but by overworking their picture making it lose originality and that initial spark of creativity that caused them to want to paint it in the first place. In landscapes it is often the skies and foreground that is overworked whereby the clouds look less natural and highly contrived, or the rocks and grasses at the front of the picture look somehow out of pace with the rest of the picture.

Diary Date: **Free demonstration on Saturday, 5th March**

**'Boxing Hares in Gouache', 11-11:45am in our classroom and live on our Facebook page**

## BEWARE

There is a snake in the grass out to ruin your artwork!

The '**Just Adder**'

(*Latin Crappicus Artius*)



Whenever you hear the words "I'll Just Adder...." **STOP!!**

He will come and ruin your work. The Just Adder enjoys paintings that have been over-worked. No more Fiddling! Leave your work fresh and fiddle free. Stamp out the Just Adder.

On the wall of my classroom I have invented a character to remind my students not to overwork their paintings and to help them see when it is best to stop painting. The character is a snake and not just any snake it is the Adder – the '**Just Adder**'. He enjoys overworked painting and helps paintings gradually get worse. I created him because over the years I have heard students whilst painting say "I'll just add a...." which is then followed swiftly by an "...Oh dear, I don't like it anymore". To my surprise and delight my students all comment about the *Just Adder* so it seems to be working. Why not think of the *Just Adder* when you are painting and see if it helps keep your work fresh.



# Arty Tips

## Watercolour Techniques Explained

Although it is the most popular painting medium, watercolours are the most difficult to grasp. This is because they are transparent and so have to be painted 'backwards' - light colours first and gradually building up the darks. Watercolours dry up to 30% lighter than the colour you first put on the paper. Your paper needs to be either stretched first or heavy enough to take water without buckling. A 300gsm weight paper is a good all-rounder. There are only around 12 techniques to master – it is just a matter of when to use them and what order to put them in to make the painting you want! Here are a few...



**Graded Wash.** This is similar in technique to a Flat Wash, but here more water is added as you move the colour down the paper so that it turns the colour lighter or paler. The more water you add, the lighter the colour gets.



**Bruising** this is where you use something like the clip of a biro lid to indent the paper before the paint dries. The pressure of the clip bruises the paper and forms a groove that the damp paint moves into. What happens is that the paint in the area that is bruised dries darker. It's great for indicating distant trees.

More techniques on the next page...



**Flat Wash.** This is the basic part to watercolour painting. It is achieved by adding the paint to an already wet brush. Spread the paint onto the paper, adding enough water to move it around. You should end up with a uniform colour that is light enough for the white of the paper to shine through.



**Graded Two Colour Wash.** The same principle as a Graded Wash, but more than one colour is used. Ideal for sunsets etc. It works best if you wet the paper first and leave a small 1/2cm gap between each colour. Before the colours dry, use a damp brush and push the lighter colour into the darker colour. This will help the two colours blend seamlessly. This may take a little practise!



**Dry Brush Work.** This is wonderful for adding texture to walls, grass or rocks. You will need to mix up a dilute colour first. Make sure your paper and brush are dry, then dip the brush into your paint and move it across the paper. The drier paint is not as easily absorbed so it only colours the top surface of the paper, leaving the fine dimples still white.

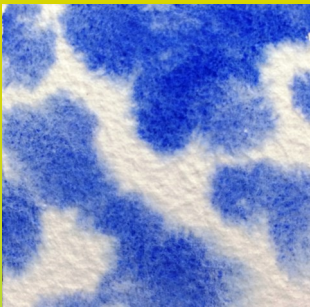


# Arty Tips

continued ...



**Glazing** is a great way of building up colour and depth. Because watercolours are transparent a thin (dilute) wash of colour painted on top of another colour will make the under colour show through, but the colour will be altered. For example if a glaze of yellow is washed over a dried red, the final colour will be a deep orange. If a glaze of red is washed over a dried yellow then the final colour will be a paler orange. This is because the colour underneath is dominant because it is not transparent. It is possible to create colours without mixing them on the palette but by just glazing them over each other.



**Wet-In-Wet.** A great technique for skies! Wet the paper thoroughly first, then wet your brush and mix up some runny paint. As you touch it to the paper, the colour dances and spreads beautifully. If you squiggle your brush and leave spaces white, it gives you soft, fluffy clouds. You have much less control of what happens, but that makes the effect more exciting!

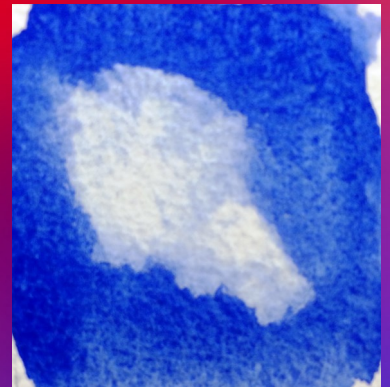
**Diary Date:** Monthly watercolour  
**Sunday, 13th March**

**'Boxing Hares', 10:30am-12:30pm in our  
classroom and live on our Facebook page**

**£12 p/p in store**



**Sgraffito.** This technique is really useful for grasses and branches. I find the clip of a biro lid works well (or finger nails) and the colour of the paint is simple and quickly scratched out before the paint dries.



**Lifting Out.** This is a useful technique to get rid of runs, create clouds or lighten other colours. While the paint is still wet or damp, use a piece of tissue or a dry paintbrush and dab the surface. The colour comes away as the moisture is sucked up by the dry brush/tissue and leaves you with lighter, whiter areas.

## Watercolour for Beginners

If you would like to learn more about how to paint in watercolour, we are holding a full morning weekend class this month!

Learn how to use watercolour by creating a crib sheet of techniques which you will learn in the session, and then apply some of them to create your own watercolour landscape.

**SATURDAY 26TH MARCH 10:30am-2pm**

£45 p/p including materials and a buffet brunch. Limited spaces.

You can also join this class live online for £20, or we can post you the materials needed for an additional £20

Book online for online classes, and in store for in store!



# Shop News

**Diary Date:** Monthly calligraphy  
**Saturday, 12th March**  
**'Art Nouveau Font', 10:30am-12pm in our**  
**classroom and live on our Facebook page**  
**£12 p/p in store**

After lockdown, we took the plunge and purchased the whole stand of 100 colours of the magnificent Caran d'Ache Luminance colouring pencil, plus a few sets. We have been bowled over by how popular they are.

LUMINANCE 6901®, THE MOST LIGHTFAST PERMANENT COLOUR PENCIL EVER DESIGNED.

Luminance 6901® artist's pencils, specifically designed by Caran d'Ache in its Geneva Manufacture with colour image professionals in mind, reaffirm the high quality standards of the Maison. The new leads are designed for works intended for exhibition, collection and museum purposes. They are truly worth the £3.75 price tag.

Spurred on by this, this month should see another Caran d'Ache stand arrive - their amazing PASTEL PENCILS.

Caran d'Ache Pastel Pencils are a range of professional quality pastel pencils made in collaboration with international pastel artists. With exceptionally high pigmentation, these pencils deposit vibrant colour with ease and can be easily blended with a finger or blending tool. They offer powerful coverage and ultrafine pigments with exceptional light-fastness.

Barry and Jacqui tried them out and were blown away by how soft and blendable they were. Such amazing quality!



Caran d'Ache Pastel Pencils Colour Range

## Next customer please...

Just a reminder that our shop opening hours are Tuesday-Saturday 10am-4pm.

We are still offering FREE postage and packaging to mainland UK on ALL orders, with no minimum spend. We post out all order first class Tuesday-Friday.

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You can watch any of several hundred classes on our sister site [www.artstreamclub.com](http://www.artstreamclub.com) for £6 payable by PayPal, and as the link to the lesson is emailed to you, no Facebook account is needed!

To book a live online class, that needs to be done via our online shop on [ShopAppy](http://ShopAppy)

Real life classes in the classroom must be booked and paid for in the shop.