

# THE RAINBOW

## Box Art Group Newsletter - Friday 2<sup>nd</sup> July

Written by and for the members of Box Art Group (No. 62)

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### Outdoor Session 24<sup>th</sup> June

A few members met at a busy Saul Junction for a very pleasant afternoon's sketching. No rain, warm, and it turned out sunny later:

After reading an article by Claire Botteril in Paint the SAA magazine regarding her experiment with wax crayons and water colours, I thought I would give it a try at Saul this afternoon. It didn't work very well! I chose the white bridge and the Junction Bridge House as the subject, because I could use the white crayon for the bridge and canal sides. Other colours could be added to the water. To start with I couldn't see where I had drawn with the white crayon! Then when I applied the watercolours, I hadn't put enough wax crayon down evenly enough to show up. I should probably have drafted the picture first to get the perspective then added the wax crayon. So, lots to think about. 😊

Lynne F





ENGAGE

Introducing...

# Claire Botterill

Claire Botterill makes a living from her work by being open minded and flexible. She tells you more here

It was the Seventies, and I was in the first year of my ceramics degree at Leicester Polytechnic, now De Montfort University. Back then, watercolour painting was not taught on art foundation courses. But a fellow student had a bijoux box of Winsor & Newton watercolours and let me experiment with her paints.

I immediately fell head over heels in love with the translucency and pure colour and started using watercolours for designing my ceramics and glass.

The discovery of how to make the appearance of a shimmer of light on a distant ocean by drawing with a candle on watercolour paper caught my imagination. The wax marks breaking through the tints of watercolour was something I was really inspired by.

This developed into a direct relationship between the 2D drawings and my 3D ceramics.

I used Crayola crayons and applied all the beautiful rich colours and discovered how they enhanced textures in architectural drawings.

The inclusion of Parker Quink in the drawing process holds all the elements together for a harmonious effect.

I take delight in teaching students how to work in this style, as it's so forgiving. It's a technique which art societies specifically ask for in my workshops.



Cow Parsley

I understand what a difference to your work good materials make, so for my workshops I supply the Parker Vector pens, Crayola wax crayons and Bockingford 425gsm paper - ready stretched for people to use - along with an instruction sheet with the tools, materials and application. This eliminates a lot of disappointment, especially when you're supporting inexperienced artists who only have a day to try this different technique. I now offer this same service on Zoom.

What I really love is that you can do any subject this way. Once you have your drawing right, you can relax and play,

as the good structure supports lots of experimentation.

Before the pandemic, I travelled all over the country with my husband Arthur and Dali (our dog, named after Salvador) in our VW T4 camper, giving demonstrations, talks and workshops.

We would hold on average six a month; these had to fit in with my regular teaching on Tuesdays and Fridays. But when the first lockdown came, all my income stopped. I still had two weeks' of classes to run so I created a work sheet on how to paint a Cezanne style landscape and sent it to my students. They then sent me images of



Overlooking the movements along the canal and activities in the boatyard, at the top of the crane, sits an owl. It doesn't do much, as it's probably made from wood or plastic, and may be a decoration or possibly a deterrent for nesting gulls, so they don't gum up the cables and pulleys. It must have a wonderful view.



There was plenty of activity on the water and above, and it is a lovely spot to spend an afternoon sketching or just enjoying the scene.

My sketch was in watercolour pencil to which I need to apply some water. I hesitate because the paper is relatively lightweight, and I fear the effect. However, look out for the next instalment.

*Pete*



### **Cornish Farmhouse**

Have just been to Cornwall. The first is the farmhouse where we stayed.

*Jose*



### **Outdoor Session 8<sup>th</sup> July**

The Rose Barrow Allotment holders in Amberley, led by local resident Brian Witcombe, have kindly said we can sketch or paint in their allotments on the afternoon of Thursday 8th July 2:00-3:45, something we were planning to do last Summer. The allotments are near to the Black Horse pub, but parking is awkward, so I suggest we meet at the Amberley War memorial at 1:45 and walk down. It is only about 300m down the hill. Some allotment holders may come down for a socially-distanced chat while we are there. You never know - we may even recruit some new members to our art group.

Perhaps we can sit outside the Black Horse of a coffee or cold drink afterwards if the weather is fine if members don't need to rush off.

Phone number for Rosemary on the day if you are late or lost: 07904 459291.

*Rosemary*