



# ODIHAM ART GROUP DEMONSTRATION REPORT

## **Oliver Pyle – Creating landscapes with impact, 5<sup>th</sup> October 2019**

Oliver had already done a sketch of Corfe Castle, using as his starting point a couple of photographs he had taken of the view. He rarely paints what's in front of him, rearranging the subject for maximum impact. There should always be a trade-off between areas of detail and quiet areas in a painting. He usually paints the sky first. He judged that 85% of the time he worked with a single version of each primary colour and this time he'd chosen Raw Sienna, Cadmium Red and French Ultramarine. He always uses Daler Rowney paints as he is an ambassador for their products but also because he judges them to be as good as any other company but more affordable and painted on Langton Prestige Rough paper (140lb).

He stressed that you should always manage edges – a hard edge needs to be balanced by a soft one. He also stressed the importance of a tester sheet to make sure the colour was correct before applying to the paper and also ensure you had enough of the wash mixed before starting an area.

He wetted the sky with lots of clean water, running it down into the top of the distant hills, and then used the natural drying time of the wet to drop in different strengths of wash, spraying an area if it dried too quickly. Use cooler colours with less definition for the background to give aerial perspective, ensuring there are no hard edges. He painted the background above the right hand



trees a blue shade then pulled the colour down into what was to become a middle tree line and painted the basis of the castle and hills in one hit, otherwise there was a tendency to put too much detail into an area that was in the middle distance.

Another tip he gave was, if you are tempted to use a hairdryer to aid drying times, always use it on a cool setting otherwise it warms the paper and that affects the next layer of paint onto the piece.

He advised never be tempted to paint a line of trees, fences etc right across a painting, even if that is what is there in real life, as it stops the eye from travelling around the painting. Make some trees soft, others more defined to add interest and always remember the direction of the light. His brush flicked up to give dry brush areas to leaves and hedgerows. Always avoid uniformity and leave uneven gaps, such as those he left between the fence posts in his painting and vary the depth of shadow colours too (here he strayed from his usual palette, using Burnt Umber with the Ultramarine Blue). Strong shadows picked out the gate and posts in the foreground and the end result was an evocative painting of Corfe Castle in summer – beautiful.



Oliver had printed off a set of notes which should be read alongside this report as they are an invaluable aide memoir to all of us and apply to any medium.

*Christine Sharp*  
*October 2019*