This course is designed to introduce students to the wide variety of methods of approaching landscape painting in watercolour and line and wash. The main purpose of exploring different working methods is so that students can discover a painting method which suits them. That is, a method which they will enjoy carrying out, which suits the time and opportunities they have available to devote to painting, that suits their temperament, and is both productive and satisfying.

The aim of this course is to develop each person’s skills and enable them to gain the maximum pleasure and confidence in their chosen method. There is no one right way to paint landscapes. But there is usually a way which will suit an individual. The course will cover: painting directly “in the field”; using drawings to paint larger, more finished pictures in the studio; using a combination of sketches, photographs, memory and imagination to paint in the studio. Andrew will demonstrate all these methods and discuss how each method affects the final painting. Basic technical information will also be covered.

Andrew’s main teaching method is by demonstration. In addition to showing how a complete painting can be finished “on the spot” there will be drawing demonstrations where the emphasis will be on what students need to consider when they are sketching in the field and collecting visual data to use for more finished work in the studio.

Students will get plenty of individual tuition and the topics covered will include: choosing a subject, finding a personal painting style and how to develop a method of
painting which results in a satisfying picture using a painting method that is enjoyable to the individual and suits their temperament.

Weather permitting, we will paint and draw in the immediate area of Flatford Mill, and use our drawings to complete more finished paintings in the studio.

Andrew will complete a demonstration painting after the evening meal on the day of arrival. The other days are broadly divided into three sessions. The course will be structured according to the experience of participants and, of course, the weather. However, in the past it has been valuable to cover some of the basic techniques in the studio on the first day before venturing out.

Fortunately there are plenty of subjects within a short walk of the Centre but we usually try to get to locations which offer some marine subjects on at least one day. Pin Mill is a favourite place and much loved by artists. It is only a short drive away. (If you like sitting in a hot car for long periods on the A12 or A14 then this is not the course for you!) The timetable will be arranged to maximise painting and teaching time.

Besides experimenting to find a painting method which suits the individual the course will cover the most common problems associated with watercolour and line and wash: how to loosen up, how to get good paint consistency, how to mix greens, how to paint skies, how to mix greys, how to introduce people into my pictures, what are the main elements of perspective, how do I know when to stop painting? There are, of course, many other problems, the list is endless. Most groups have a student who is prepared to martyr themselves and not only make all the mistakes for the whole group to learn from but have discovered problems previously unheard of in most watercolour circles! All these problems will be addressed during the course of the week, but Andrew likes to demonstrate solutions while picture-making, rather than through exercises.

For students who survive the day’s activities there will always be a teaching session after the evening meal, when the difficulties of painting in watercolour are nothing compared to trying to keep awake after a big Flatford Mill dinner!

The general atmosphere on these courses is: take the painting seriously, but not yourself, and it is surprising the progress individuals can make when they discover a painting style/method which occasionally delivers a winner, that suits their temperament and lifestyle and which will survive the journey home so that they can continue to enjoy painting after the course has finished.

**About the Tutor**

Andrew Pitt has been painting landscapes since he was eleven. He has had nineteen one-man exhibitions and has been teaching and demonstrating painting techniques for over thirty years. Andrew is particularly well known for his simple, direct teaching methods and the clarity of his explanations. Not only does he show students how to paint but, more importantly, he clearly explains what he is doing as he demonstrates.

He has written many articles on watercolour, pen and wash, and oil painting for the Leisure Painter Magazine and his work is included in ‘The Encyclopaedia of Watercolour Landscapes’.
In 2008 Town House Films produced an instructional DVD called *Watercolour: Pure and Simple with Andrew Pitt*. Andrew’s pictures are in many private collections in Britain, as well as Canada, Holland, North America, New Zealand, Slovakia and Australia. Examples of Andrew’s work and useful guidance for students are available by visiting [www.andrewpitt.co.uk](http://www.andrewpitt.co.uk). Andrew exhibits at The Serena Hall Gallery in Southwold, Suffolk.

### What to Bring

Please bring the sketching and painting equipment you generally use and are familiar with. The following is just a list of suggestions and reminders about what you might find useful. There is certainly no need to go out and purchase new painting gear as many students will already have suitable equipment.

- Pencils, 3B or 4B, or any similar soft sketching pencil
- A sketch book with 300g/sqm (140 lb) watercolour paper, e.g. Bockingford, at least 10” by 14”, with a hard cover to rest on.
- A cheaper sketchbook containing cartridge paper, again at least 10” by 14”.
- Black waterproof drawing pens, such as Pilot or Hi-Tecpoint 0.7mm
- A small bottle of Black waterproof (Indian) ink.
- Rubber eraser (not much used)
- Pencil sharpener
- Bulldog clips
- Some rag or kitchen rolls to clean the mixing areas in your palette.
- Watercolours: Andrew uses tube watercolour paint in the following colours: French Ultramarine, Cobalt Blue, Cerulean Blue, Burnt Umber, Burnt Sienna, Light Red, Raw Sienna, Cadmium Yellow, Alizarin Crimson and Viridian. Students are advised to bring the colours they are familiar with, including any particular favourites.
- Brushes: you will need at least one large round brush (don’t underestimate how big a brush you need to cover quite small passages quickly) for skies and a medium and small brush that point well. Avoid brushes with synthetic hair if you can – keep to sable, squirrel or goat hair.
- Water bottle and water container (plastic ones are the lightest to carry) and watercolour mixing palette
- Digital camera if you have one
- Wet weather clothing: jackets, waterproof trousers, wide brimmed hat for optimists, comfortable shoes for walking.
- Bag, e.g. a rucksack, for carrying all the above and lunch.
- Portable seat and easel, if you have your own.

(The Centre does have small sketching stools and easels for hire at a modest charge if required. Weather-proof clothing and wellingtons are also available to borrow from the Centre.)

Please note that the Centre does not stock art materials, apart from loose sheets of 140lb *Bockingford* as referred to above.
Check in is from **1600** on Monday but the first formal activity is dinner at **1830** (with the bar open from **1815**) followed by an evening classroom session. **Residents**: Please aim to arrive between **1530** and **1730** on Monday to allow us sufficient time to show you to your accommodation and around the communal areas. **Non-residents**: You do not need to arrive quite so early but please can you be here by **1730** as we need to show you the communal areas as well.

The course will end at **1600** on Friday.

### What the fee includes

Residential course fee includes:

- Full board accommodation including cooked breakfast, picnic lunch, homemade cakes and an evening meal. Vegetarian and other dietary option available.
- Up to 8 hours teaching time a day, plus relaxing breaks for meals and refreshments.
- Tea and coffee making facilities available throughout the day.
- Use of resources including library, workrooms, studios and the Centre grounds.
- Transport during the courses.
- Insurance to cover cancellation, personal belongings, personal accident, legal liability and medical emergency.

If you choose to be a non-resident on a residential course, the fee will include all the above except accommodation and breakfast.

### How to book

Bookings can be made by telephoning the Centre; we are open 0930 – 1700 weekdays and most weekends. Alternatively, bookings can be made via our website: www.field-studies-council.org