

Hello Everyone,

On **Monday, November 26th**, the Windsor Park Art Club was fortunate to have **Rodger Garbutt** conduct a session on **A Perspective on Buildings in watercolour**. Rodger's take on perspective is that **there are many different ways to think about perspective**, and there does not have to be a lot of lines drawn to make it work. He was trained many years ago in commercial art, and has honed his skill by practicing his own art and teaching art for years to high school students.

He has a good perspective on perspective. It comes naturally to him in any drawing or freehand painting he does. But he warned us that **a painting that is all architect's perspective, all perfectly drawn lines, can look sterile**. On the other hand, he has noticed that some artists always struggle to get the correct perspective, which gives form to a shape. He cheekily wondered if an artist cannot do perspective, maybe he or she should move towards abstractionism or modernism! It would not matter as much then.

Rodger brought along a few of his watercolour paintings and carbon pencil drawings to illustrate perspective.

Where you place your eye level line is very important.



This painting of a **village high in the Andes** is a more interesting view of it as a checkerboard below eye level, than if it was shown at eye level with rows of closer box houses, your eye moving up into the mountain tops.



By placing **this boat on an angle**, you have a more interesting picture - but first getting the eye level, and finding the axis, Rodger showed us how the lines radiate out and rotate like the hands on a clock when you place the yardstick to the vanishing point.



Again, find the **eye level**, using the **one third/two thirds rule for placement** on the paper, and check out the perspective lines from the axis point. **Warm colours** in the foreground, **cooler** in the background also provide perspective.



drawing trees, or fence posts, or buildings **one behind the other, smaller and smaller** in size also gives perspective, overlap gives a sense of distance.



larger buildings behind, gives a sense of distance

Putting in a **figure** on a horse passing by a tall building, or people inside gives a sense of scale and perspective



Rodger showed perspective with drawings or paintings of people. Again establish the eye level, the axis and so the perspective of the placement of features. One eye closer to you, is bigger.

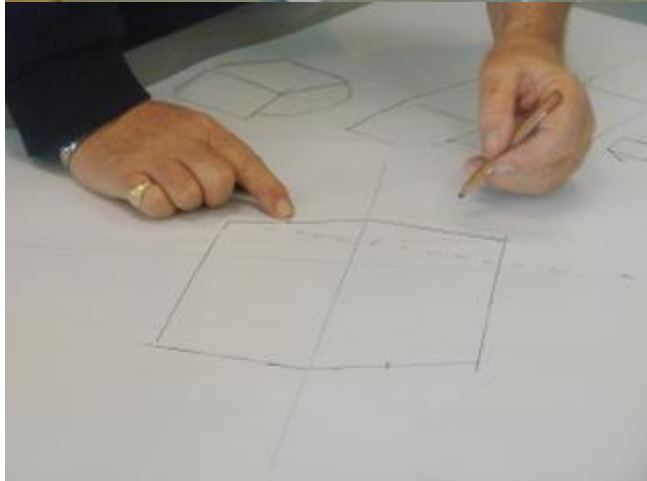
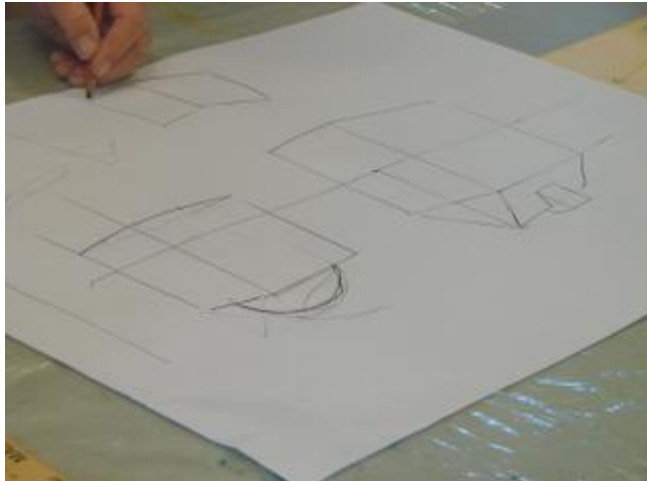


The **Mexican figure is closer** to you, the smaller figures in the background pattern establish the distance

Hello Members,

What the **Windsor Park Art Club** appreciates about **Rodger Garbutt** as a guest artist over the years, is that he always has a new perspective on his own watercolour practice. He is always learning, trying new ideas, never the same old style, and is always willing to share with us what he is learning, and to encourage us to stretch our own talents. ***Thank you Rodger for this mentoring, and thank you Marion Clare for your excellent photos.***

First of all, Rodger gave us drawing lessons on a basic approach to perspective -eye level, axis finding the middle point to establish roof lines.



He taught us how to **dome a building**. He said that it is always more interesting to get the top and roof lines, than to get the door and street.

Then he sent us to draw our own buildings. We did not capture many of those unfortunately, but you could have heard a pin drop in the room as people put their own perspective on things and Rodger helped.





Rodger departed from his usual watercolour style. He usually uses big square brushes with big washes, and works from light to dark.

His motto now is *"Don't get trapped in one thing!"* So he had **rounded brushes**, and a **dark palette** to start - sepia, royal blue, cobalt blue, hookers green, and the cadmiums - red, yellow, orange. He did not use his usual butcher's pan palette for mixing, but instead had this set of dishes that would then not allow colours to mix.



Rodger had a drawing of his Mexican subject he had done on holiday, and he redrew it in **carbon pencil** on a large watercolour sheet beforehand to save time. Usually he draws with his paintbrush for a painting. The carbon pencil will wash away during the process.



He painted the **dark areas first** with straight sepia, painting dry brush. He used a **stretched rough Arches paper**, as he wanted it to be strong, and a **rounded #12 Israeli Kolinsky brush**. He quickly painted in shaded areas, working all over the paper. He kept the areas moist, working so quickly.



He added in the **cadmiums**, then blue, then darkening areas with sepia - working quickly and all over still



Then he used a Japanese hake, with hairs sewn in, unlike the Chinese ones, to add cerulean for the sky.





Great demonstration, thank you once again from our members, Bev



When Rodger travels, he takes a **sketch book** where he sits in a square, people watches, and draws detailed drawings that can be transferred into paintings when he comes home. He makes notes to remember details.



Thank you Rodger for an interesting look at perspective, for your generous sharing of your expertise. Thank you Marion Clare for taking this photographic record for us. See #2 for his drawing and watercolour lesson. Bev