



LEADING WATERCOLOURIST REVEALS THE SECRETS BEHIND HIS ATMOSPHERIC, LIGHT-FILLED PAINTINGS. WATERCOLOUR IS IDEAL FOR CAPTURING THE TRANSIENT EFFECTS OF LIGHT AND, WITH COMPACT AND LIGHTWEIGHT MATERIALS, IS THE PERFECT MEDIUM FOR PLEIN-AIR PAINTING. LEADING WATERCOLOUR PAINTER DAVID CURTIS IS A STRONG ADVOCATE OF WORKING ON SITE, OBSERVING AND CAPTURING CHANGING CONDITIONS AND EFFECTS. IN THIS BEAUTIFULLY ILLUSTRATED BOOK, HE EXPLAINS IN DETAIL HIS TWO MAIN METHODS FOR WORKING ON LOCATION – FOR QUICK, LOOSE STUDIES AND FOR MORE CONTROLLED AND DETAILED PAINTINGS. HE ALSO SHOWS HOW TO COLLECT REFERENCE MATERIAL ON THE SPOT AND DEVELOP THIS INTO RESOLVED PAINTINGS BACK AT THE STUDIO. HE PROVIDES HELPFUL INSTRUCTION ON INTERPRETING LIGHT EFFECTS, WITH STRONG GUIDANCE ON CHOOSING MATERIALS, EXPLORING TECHNIQUES, COMPOSITION, TONE AND COLOUR AND ASSOCIATED TOPICS. THIS INVALUABLE ADVICE IS COMPLEMENTED BY A WEALTH OF SKETCHES, FINISHED WORKS AND STEP-BY-STEP DEMONSTRATION PAINTINGS TO ILLUSTRATE DIFFERENT POINTS AND INSPIRE FURTHER IDEAS. REFERENCE LIGHT AND MOOD IN WATERCOLOUR HARDBACK (9780713489552) LEADING WATERCOLOURIST REVEALS THE SECRETS BEHIND HIS LIGHT-FILLED PAINTINGS HOW TO WORK EN PLEIN AIR TO CAPTURE THE TRANSIENT EFFECTS OF LIGHT HOW TO COLLECT REFERENCE MATERIAL ON LOCATION BUT PAINT IN THE STUDIO BESTSELLING TITLE NEW IN PAPERBACK

**GERMAN PAINTINGS OF THE FIFTEENTH THROUGH SEVENTEENTH CENTURIES** JOHN OLIVER HAND 1993 A CATALOGUE OF FIFTEENTH AND SIXTEENTH CENTURY GERMAN PAINTINGS IN THE NATIONAL GALLERY OF ART, WASHINGTON DC.

**ASHLEY JACKSON'S WATERCOLOUR SKETCHES** ASHLEY JACKSON 2019-10-03 A COLLECTION OF DRAWINGS BY THE LANDSCAPE ARTIST FAMED FOR HIS MOODY PORTRAYALS OF THE YORKSHIRE MOORS, INCLUDING HIS PERSONAL REFLECTIONS. I AM NOT ONE FOR PRETTY PICTURES. PERHAPS WHEN I AM LONG GONE THIS WILL BE A QUOTE THAT I AM REMEMBERED FOR ALONGSIDE MY PAINTINGS. FOR YOU WILL MOSTLY FIND ME IN THE GALLERY ON A SUNNY DAY AND OUT ON THE MOORS WHEN IT IS AT ITS MOST INHOSPITABLE, FOR THESE ARE THE DAYS THAT CAPTIVATE ME. ASHLEY JACKSON'S WATERCOLOUR SKETCHES IS A COLLECTION OF THE ARTIST'S RAW DRAWINGS COMBINED WITH HIS INTIMATE THOUGHTS AND FEELINGS. JACKSON USES HIS SKETCHBOOK THE SAME WAY OTHERS CREATE DIARIES OF WORDS, AND IT REFLECTS HIS RELATIONSHIP WITH THE YORKSHIRE LANDSCAPE. ORIGINALLY INTENDED ONLY AS HIS PERSONAL RECOLLECTIONS, THEY ARE NOW SHARED IN THIS BOOK, ALLOWING US TO JOIN HIM IN HIS ARTISTIC JOURNEY AND CONVERSATION WITH NATURE.

**TRUE TO LIFE** LAWRENCE WESCHLER 2009-01-26 SOON AFTER THE BOOK'S PUBLICATION IN 1982, ARTIST DAVID HOCKNEY READ LAWRENCE WESCHLER'S SEEING IS FORGETTING THE NAME OF THE THING ONE SEES: A LIFE OF CONTEMPORARY ARTIST ROBERT IRWIN AND INVITED WESCHLER TO HIS STUDIO TO DISCUSS IT, INITIATING A SERIES OF ENGROSSING DIALOGUES, GATHERED HERE FOR THE FIRST TIME. WESCHLER CHRONICLES HOCKNEY'S PROTEAN PRODUCTION AND SPECULATIONS, INCLUDING HIS SCENIC DESIGNS FOR OPERA, HIS HOMEMADE XEROGRAPHIC PRINTS, HIS EXPLORATION OF PHYSICS IN RELATION TO CHINESE LANDSCAPE PAINTING, HIS INVESTIGATIONS INTO OPTICAL DEVICES, HIS TAKING UP OF WATERCOLOR—AND THEN HIS SPECTACULAR RETURN TO OIL PAINTING, AROUND 2005, WITH A SERIES OF LANDSCAPES OF THE EAST YORKSHIRE COUNTRYSIDE OF HIS YOUTH. THESE CONVERSATIONS PROVIDE AN ASTONISHING RECORD OF WHAT HAS BEEN HOCKNEY'S GRAND ENDEAVOR, NOTHING LESS THAN AN EXPLORATION OF "THE STRUCTURE OF SEEING" ITSELF.

**SKETCH!** FRANCE BELLEVILLE-VAN STONE 2014-11-04 DRAWING ACTIVITIES, ART INSTRUCTION, AND ADVICE FOR ARTISTS AND NON-ARTISTS ALIKE. URBAN SKETCHING--THE PROCESS OF DRAWING ON THE GO AS A REGULAR PRACTICE--IS A HOT TREND IN THE DRAWING WORLD. IT'S ALSO A PRACTICAL NECESSITY FOR CREATIVELY MINDED PEOPLE IN A BUSY WORLD. IN THIS ASPIRATIONAL GUIDE, SELF-TAUGHT FRENCH ARTIST FRANCE BELLEVILLE-VAN STONE EMBOLDENS READERS TO CRAFT A RITUAL OF THEIR OWN AND DEVOTE MORE TIME TO ART, EVEN IF IT'S JUST 10 MINUTES A DAY. SHE OFFERS MOTIVATION TO MOVE BEYOND THE COMFORT ZONE, AS WELL AS INSTRUCTION ON TURNING ROUGH SKETCHES INTO FINISHED WORK. BELLEVILLE VAN-STONE LEARNED HOW TO DRAW THROUGH HER OWN DAILY PRACTICE AND KNOWS FIRST-HAND HOW HARD IT IS TO FIND TIME TO INCORPORATE CREATIVITY INTO A BUSY LIFE. SHE ENCOURAGES AND TEACHES US HOW TO DO IT WITH ADVICE AND GUIDANCE SUCH AS: · AN A-TO-Z LIST OF DAILY SKETCH PROMPTS, FROM AIRPORTS TO BANANAS, FACES TO HANDS, MEETINGS AND WORKPLACES · TIPS ON WHAT DRAWING SUPPLIES YOU CAN AND SHOULD HAVE--AND HOW TO CARRY THEM AROUND · SECTIONS ON ACCEPTING MISTAKES, DRAWING WITH LIMITED RESOURCES, AND REDEFINING COMPLETION · PLUSSES AND MINUSES OF GOING DIGITAL, INCLUDING APPS, STYLUSES, AND BRUSHES FOR THOSE OF US WHO DREAM OF DRAWING IN THE MINUTES BETWEEN SCHOOL AND WORK, BATHTIME AND BEDTIME, AND WAKING AND WALKING OUT THE DOOR, THE PRACTICAL ADVICE IN SKETCH! IS A REVELATION. BY SHARING HER OWN CREATIVE PROCESS, BELLEVILLE-VAN STONE SKETCH INSPIRES ARTISTS BOTH ESTABLISHED AND ASPIRING TO RETHINK THEIR DAILY PRACTICE, SKETCH FOR THE PURE JOY OF IT, AND DOCUMENT THEIR LIVES AND THE WORLD AROUND THEM.

**BEYOND TECHNIQUE** ALVARO CASTAGNET 2011 ALVARO CASTAGNET BELIEVES THAT 'YOUR WORK IS YOUR BEST TEACHER', THEREFORE, THE PHILOSOPHY OF THIS BOOK WILL ENABLE YOU TO LEARN A GREAT DEAL FROM OBSERVING AND EVALUATING YOUR OWN PAINTINGS, AND BUILDING ON YOUR DISCOVERIES SO THAT YOU CAN IMPROVE AND DEVELOP YOUR OWN PERSONAL STYLE OF WATERCOLOR PAINTING. THE STRUCTURE OF THE BOOK IS BASED ON SIX CHAPTERS, EACH WITH INTRODUCTORY TEXT DISCUSSING THE KEY TOPIC CONCERNED. THE CHAPTERS INCLUDE A GENEROUS SELECTION OF STUNNING WATERCOLOR PAINTINGS WHICH COVER A WIDE VARIETY OF SUBJECTS AND INCLUDE DETAILED, INFORMATIVE CAPTIONS, SO AS TO EXPAND ON THE POINTS DISCUSSED IN THE PARAGRAPHS. FURTHERMORE, THIS BOOK INCLUDES FOUR ADVANTAGEOUS, STEP-BY-STEP LESSONS, USING DIFFERENT REFERENCE SOURCES SUCH AS PHOTOGRAPHS, COMPUTER, SKETCHES AND REAL LIFE.

**THE ART OF GOUACHE** JEREMY FORD 2019-04-09 THIS BOOK IS A HIGHLY PRACTICAL STEP-BY-STEP GUIDE TO WORKING WITH GOUACHE, NOT ONLY TO TEACH AND INSPIRE NOVICE PAINTERS BUT ALSO TO INTRODUCE MORE EXPERIENCED ARTISTS TO THE ADVANTAGES OF USING THIS MUCH OVERLOOKED, BUT WONDERFUL, MEDIUM. IF YOU LOVE PAINTING WITH WATERCOLOUR AND ARE READY TO EXPERIMENT WITH SOMETHING DIFFERENT, THEN THE VERSATILE MEDIUM OF GOUACHE COULD BE JUST THE THING FOR YOU. GOUACHE IS WATER-BASED, QUICK-DRYING AND, BECAUSE YOU CAN PAINT LIGHT OVER DARK AS WELL AS DARK OVER LIGHT, IT IS LESS EXACTING AND IDEAL FOR THE BEGINNER; IT CAN BE USED THINLY IN A WATERCOLOUR STYLE, OR MORE THICKLY AS WITH OILS OR ACRYLICS. THIS GUIDE COVERS ALL THE MATERIALS AND TOOLS REQUIRED AND HAS A COMPREHENSIVE TECHNIQUES SECTION THAT INCLUDES OVERLAYING COLOURS, COLOUR BLENDING AND TROUBLESHOOTING. EXPERIENCED AUTHOR JEREMY FORD TAKES YOU THROUGH THREE SIMPLE, STEP-BY-STEP PROJECTS - A UNIQUE GOUACHE STYLE, A POSTER STYLE, AND A PHOTO REALISTIC STYLE. HE ALSO GIVES GUIDANCE ON HOW TO DEVELOP YOUR OWN UNIQUE STYLE OF GOUACHE. NUMEROUS FINISHED PAINTINGS WILL INSPIRE YOU AND SHOW THE VERSATILITY IN TERMS OF SUBJECT, STYLE AND TECHNIQUE THAT YOU CAN ACHIEVE USING THIS EXCITING MEDIUM.

**WATERCOLOR COLOR** RAY SMITH 1993 TWELVE ART PROJECTS WITH STEP-BY-STEP INSTRUCTIONS AND ADVICE ON MATERIALS, SUBJECTS, AND METHODS.

**TURNER'S PICTURESQUE VIEWS IN ENGLAND AND WALES, 1825-1838** JOSEPH MALLORD WILLIAM TURNER 1979

**LANDSCAPE THEORY** RACHEL DELUE 2010-10-28 ARTISTIC REPRESENTATIONS OF LANDSCAPE ARE STUDIED WIDELY IN AREAS RANGING FROM ART HISTORY TO GEOGRAPHY TO SOCIOLOGY, YET THERE HAS BEEN LITTLE CONSENSUS ABOUT HOW TO UNDERSTAND THE RELATIONSHIP BETWEEN LANDSCAPE AND ART. THIS BOOK BRINGS TOGETHER MORE THAN FIFTY SCHOLARS FROM THESE MULTIPLE DISCIPLINES TO ESTABLISH NEW WAYS OF THINKING ABOUT LANDSCAPE IN ART.

**ENCYCLOPEDIA OF CAVES AND KARST SCIENCE** JOHN GUNN 2004-08-02 THE ENCYCLOPEDIA OF CAVES AND KARST SCIENCE CONTAINS 350 ALPHABETICALLY ARRANGED ENTRIES. THE TOPICS INCLUDE CAVE AND KARST GEOSCIENCE, CAVE ARCHAEOLOGY AND HUMAN USE OF CAVES, ART IN CAVES, HYDROLOGY AND GROUNDWATER, CAVE AND KARST HISTORY, AND CONSERVATION AND MANAGEMENT. THE ENCYCLOPEDIA IS EXTENSIVELY ILLUSTRATED WITH PHOTOGRAPHS, MAPS, DIAGRAMS, AND TABLES, AND HAS THEMATIC CONTENT LISTS AND A COMPREHENSIVE INDEX TO FACILITATE SEARCHING AND BROWSING.

**SLAVERY AND THE BRITISH COUNTRY HOUSE** MADGE DRESSER 2013 THE BRITISH COUNTRY HOUSE HAS LONG BEEN REGARDED AS THE JEWEL IN THE NATION'S HERITAGE CROWN. BUT THE COUNTRY HOUSE IS ALSO AN EXPRESSION OF WEALTH AND POWER, AND AS SCHOLARS RECONSIDER THE NATION'S COLONIAL PAST, NEW QUESTIONS ARE BEING POSED ABOUT THESE GREAT HOUSES AND THEIR LINKS

TO ATLANTIC SLAVERY. THIS BOOK, AUTHORED BY A RANGE OF ACADEMICS AND HERITAGE PROFESSIONALS, GREW OUT OF A 2009 CONFERENCE ON 'SLAVERY AND THE BRITISH COUNTRY HOUSE: MAPPING THE CURRENT RESEARCH' ORGANISED BY ENGLISH HERITAGE IN PARTNERSHIP WITH THE UNIVERSITY OF THE WEST OF ENGLAND, THE NATIONAL TRUST AND THE ECONOMIC HISTORY SOCIETY. IT ASKS WHAT LINKS MIGHT BE ESTABLISHED BETWEEN THE WEALTH DERIVED FROM SLAVERY AND THE BRITISH COUNTRY HOUSE AND WHAT IMPLICATIONS SUCH LINKS SHOULD HAVE FOR THE WAY SUCH PROPERTIES ARE REPRESENTED TO THE PUBLIC TODAY. LAVISHLY ILLUSTRATED AND BASED ON THE LATEST SCHOLARSHIP, THIS WIDE-RANGING AND INNOVATIVE VOLUME PROVIDES IN-DEPTH EXAMINATIONS OF INDIVIDUAL HOUSES, REGIONAL STUDIES AND CRITICAL RECONSIDERATIONS OF EXISTING HERITAGE SITES, INCLUDING TWO STUDIES SPECIALLY COMMISSIONED BY ENGLISH HERITAGE AND ONE SPONSORED BY THE NATIONAL TRUST.

**PAINTING WITH IMPACT** ROBIN CAPON 2015-07-30 DAVID CURTIS IS ONE OF THE MOST SUCCESSFUL AND LOVED ARTISTS IN THE UK. HIS BOOKS ARE BESTSELLERS AND IN HIS LATEST PUBLICATION HE TALKS ABOUT THE SECRETS OF PRODUCING PAINTINGS WITH IMPACT. ALTHOUGH HIS WORK IS NOT SHOWY, THEY ARE POWERFUL AND ARE MUCH- SOUGHT AFTER. HIS SECRETS FOR PAINTING WITH IMPACT ARE THE SENSITIVE CONSIDERATION OF BALANCE AND CONTRAST IN TONE, COLOUR, HANDLING QUALITIES AND COMPOSITIONAL ELEMENTS. WHETHER YOU'RE WORKING ON LOCATION WITH A LIMITED PALETTE OR IN THE STUDIO WITH ALL THE TIME AND MATERIALS AT YOUR DISPOSAL, THE AUTHOR TALKS YOU THROUGH THE WAYS TO CAPTURE THE ESSENCE OF A SUBJECT MATTER AND THE MOOD OR SENSE OF THE PLACE, AND ALWAYS WITH A SOMETHING THAT WILL GRAB THE VIEWER. THE KEY ELEMENTS ARE COVERED: SELECTION – WHAT TO PAINT AND IF NECESSARY HOW TO SIMPLIFY OR DRAMATISE THOSE ELEMENTS; MOOD – CREATING A STRONG SENSE OF MOOD THROUGH CHOICE OF MEDIUM, COLOUR AND PAINTING TECHNIQUE; COLOUR – CHOOSING THE RIGHT COLOURS TO SUIT THE INTENTIONS OF THE PAINTING. THE BOOK DISCUSSES A RANGE OF INSPIRING LOCATIONS, FROM MARINE SUBJECTS, BEACHES AND HARBOURS TO CITY SCENES, TREES AND THE LIGHT OF THE MEDITERRANEAN.

**DRAWING TOWARDS WATERCOLOUR** PETER WOOLLEY 2005

**FIGURE DRAWING METHODS FOR ARTISTS** PETER BOERBOOM 2017-07 SIMPLE METHODS TEACH HOW TO DRAW FIGURES. WHEN WE TRY TO DRAW A PERSON, WE ARE QUICKLY CONFRONTED WITH VARIOUS CHALLENGES. THE PROPORTIONS NEED TO BE CORRECT, THE ATTITUDE MUST BE CLEAR AND VIVID, THE FACE SHOULD SHOW RESEMBLANCE AND ALSO BE EXPRESSIVE. SUCH A TASK TAKES COURAGE. YET A LITTLE PRACTICE AND TRAINING QUICKLY LEAD TO THE ABILITY TO DRAW FIGURES IN A WIDE VARIETY OF STYLES. A FIGURE IN A PARTICULAR POSTURE CAN BE ASSEMBLED WITH A FEW KEY CHARACTERISTIC STROKES. AT THE CENTER OF THIS COLLECTION IS NOT THE PERFECT FIGURE, BUT THE JOY OF DRAWING, AND HOW, WITH SIMPLE METHODS, DRAWING PEOPLE IS POSSIBLE: BY REDUCING AND REDUCING TO A FEW LINES, USING CLEAR CONTOURS AND SIMPLE SURFACES, THE HUMAN FIGURE EMERGES, CONSTRUCTED AND ELABORATED.

**CHARLES EVANS** 2007 THIS GUIDE SHOWS BEGINNERS HOW TO PAINT A COMPLETE WATERCOLOUR PAINTING IN JUST ONE WEEKEND. EACH COURSE STARTS WITH PRACTICE EXERCISES TO BE COMPLETED ON THE SATURDAY AND READERS ARE THEN READY TO COMPLETE THE FULL WATERCOLOUR PAINTING ON THE SUNDAY.

**EUROPEAN DRAWINGS 2** GEORGE R. GOLDNER 1992-10-08 THE GETTY MUSEUM'S COLLECTION OF DRAWINGS WAS BEGUN IN 1981 WITH THE PURCHASE OF A REMBRANDT NUDE AND HAS SINCE BECOME AN IMPORTANT REPOSITORY OF EUROPEAN WORKS FROM THE FIFTEENTH THROUGH THE NINETEENTH CENTURY. AS IN THE FIRST VOLUME DEVOTED TO THE COLLECTION (PUBLISHED IN 1988 IN ENGLISH AND ITALIAN EDITIONS), THE TEXT IS HERE ORGANIZED FIRST BY NATIONAL SCHOOL, THEN ALPHABETICALLY BY ARTIST, WITH INDIVIDUAL WORKS ARRANGED CHRONOLOGICALLY. FOR EACH DRAWING, THE AUTHORS PROVIDE A DISCUSSION OF THE WORK'S STYLE, DATING, ICONOGRAPHY, AND RELATIONSHIP TO OTHER WORKS, AS WELL AS PROVENANCE AND A COMPLETE BIBLIOGRAPHY.

**PIGMENT COMPENDIUM** NICHOLAS EASTAUGH 2008-09-10 THIS IS AN ESSENTIAL PURCHASE FOR ALL PAINTING CONSERVATORS AND CONSERVATION SCIENTISTS DEALING WITH PAINTINGS AND PAINTED OBJECTS. IT PROVIDES THE FIRST DEFINITIVE MANUAL DEDICATED TO OPTICAL MICROSCOPY OF HISTORICAL PIGMENTS. ILLUSTRATED THROUGHOUT WITH FULL COLOUR IMAGES REPRODUCED TO THE HIGHEST POSSIBLE QUALITY, THIS BOOK IS BASED ON YEARS OF PAINSTAKING RESEARCH INTO THE VISUAL AND OPTICAL PROPERTIES OF PIGMENTS. NOW COMBINED WITH THE PIGMENT DICTIONARY, THE MOST THOROUGH REFERENCE TO PIGMENT NAMES AND SYNONYMS AVAILABLE, THE PIGMENT COMPENDIUM IS A MAJOR ADDITION TO THE STUDY AND UNDERSTANDING OF HISTORIC PIGMENTS.

**NARROW GAUGE IN THE ARRAS SECTOR** JOAN S. FAREBROTHER 2015-11-30 THE ARRAS SECTOR OF THE WESTERN FRONT IN WORLD WAR I (WW1) WAS HELD PARTLY BY THE BRITISH AND DOMINIONS 1ST ARMY FROM SEPTEMBER 1915, AND ALMOST WHOLLY BY THE 1ST AND 3RD ARMIES FROM MARCH 1916. NO LESS THAN IN THE YPRES SECTOR TO THE NORTH AND THE SOMME SECTOR TO THE SOUTH, THE STRUGGLES OF THE FRENCH AND THEN BRITISH TROOPS IN THIS SECTOR WERE PIVOTAL TO THE OUTCOME OF THE WAR. THE SECTOR INCLUDED COUNTRYSIDE IN THE SOUTH, BUT IN THE NORTH A MAJOR PART OF THE INDUSTRIAL AND COAL-MINING AREA OF NORTHERN FRANCE, AROUND LENS AND BTHUNE. IN THIS BOOK THE CONTRIBUTION OF METRE AND 60 CM GAUGE RAILWAYS TO THE ALLIED WAR EFFORT IN THIS SECTOR IS EXAMINED IN THE CONTEXT OF THE HISTORY OF THE METRE GAUGE LINES ALREADY ESTABLISHED. THE BUILD UP OF LIGHT (60 CM GAUGE) LINES FROM 1916 IS EXAMINED IN DETAIL AREA BY AREA, AND THE CONTRIBUTION OF THE RELATED METRE GAUGE LINES IS REASSESSED, FROM BRITISH AND FRENCH SOURCES. AFTER THE WAR THE ROLE OF THESE RAILWAYS IN THE RECONSTRUCTION AND RECOVERY OF THIS DEVASTATED REGION OF FRANCE IS DESCRIBED. LATER THE SURVIVING PART OF THE 60 CM GAUGE NETWORK SERVED THE SUGAR BEET INDUSTRY EAST OF ARRAS. THE HISTORY IS FOLLOWED THROUGH ANOTHER WORLD WAR TO THE CLOSURE OF THE LAST OF THESE RAILWAYS IN 1957. THE BOOK REFERS TO PREVIOUS WORKS ON BRITISH WAR DEPARTMENT LIGHT RAILWAYS IN WW1, BUT CONTAINS SUFFICIENT GENERAL INFORMATION FOR READERS NEW TO THE SUBJECT. IT ALSO DESCRIBES HOW TO FIND KEY LOCATIONS NOW, AND HOW AND WHERE ROLLING STOCK CAN BE SEEN. SIX WALKS AND AN URBAN TOUR ARE INCLUDED FOR THOSE WHO WISH TO EXPLORE THE TERRITORY IN GREATER DEPTH.

**THE ESSENCE OF WATERCOLOUR** HAZEL SOAN 2011-05-05 HAZEL SOAN IS A WELL-KNOWN AND POPULAR ARTIST AND AN ENTHUSIASTIC AND INSPIRATIONAL TEACHER. IN THE ESSENCE OF WATERCOLOUR HAZEL SHOWS HOW WONDERFULLY VERSATILE AND BEGUILING THE MEDIUM OF WATERCOLOUR IS AND HOW TO GET THE MOST OUT OF IT. HAZEL STRESSES HOW IMPORTANT IT IS TO UNDERSTAND THE CHARACTERISTICS OF THE MEDIUM IN ORDER TO EXPLOIT IT TO THE FULL. SHE ENCOURAGES THE READER TO EXPLORE THE PROPERTIES OF WATERCOLOUR AND TO BE UNAFAID OF STRENGTH OF COLOUR AND BRUSHSTROKE. HAZEL SHOWS THROUGH DEMONSTRATION AND PROJECTS THAT TONE IS KING IN WATERCOLOUR AND ILLUSTRATES HOW TO PAINT LIGHT WITH THE USE OF SHADE. ARMED WITH THIS UNDERSTANDING SHE DEMONSTRATES THAT WATERCOLOUR IS NOT SUCH AN UNFORGIVING MEDIUM AFTER ALL: ACCIDENTS AND MISTAKES CAN BE DISGUISED, OVERRIDDEN AND CORRECTED. THE ESSENCE OF WATERCOLOUR IS A CULMINATION OF MANY YEARS OF HAZEL'S TEACHING AND DEMONSTRATING, IN WHICH SHE OFFERS INSPIRATIONAL INSIGHTS INTO THE SECRETS OF WATERCOLOUR PAINTING AND ENCOURAGES ARTISTS TO TAKE THEIR ART TO THE NEXT LEVEL.

**HISTORY, DIRECTORY & GAZETTEER, OF THE COUNTY OF YORK** EDWARD BAINES 1822

**ART, EMOTION AND ETHICS** BERYS GAUT 2007-05-24 CAN A GOOD WORK OF ART BE EVIL? 'ART, ETHICS, AND EMOTION' EXPLORES THIS ISSUE, ARGUING THAT ARTWORKS ARE ALWAYS AESTHETICALLY FLAWED INsofar AS THEY HAVE A MORAL DEFECT THAT IS AESTHETICALLY RELEVANT. THIS BOOK WILL BE OF INTEREST TO ANYONE WHO WANTS TO UNDERSTAND THE RELATION OF ART TO MORALITY.

**UNDERSTANDING ARCHITECTURE THROUGH DRAWING** BRIAN EDWARDS 2008-08-20 THIS SECOND EDITION IS FULLY REVISED AND UPDATED AND INCLUDES NEW CHAPTERS ON SUSTAINABILITY, HISTORY AND ARCHAEOLOGY, DESIGNING THROUGH DRAWING AND DRAWING IN ARCHITECTURAL PRACTICE. THE BOOK INTRODUCES DESIGN AND GRAPHIC TECHNIQUES AIMED TO HELP DESIGNERS INCREASE THEIR UNDERSTANDING OF BUILDINGS AND PLACES THROUGH DRAWING. FOR MANY, THE CAMERA HAS REPLACED THE SKETCHBOOK, BUT HERE THE AUTHOR ARGUES THAT FREEHAND DRAWING AS A MEANS OF ANALYZING AND UNDERSTANDING BUILDINGS DEVELOPS VISUAL SENSITIVITY AND AWARENESS OF DESIGN. BY COMBINING DESIGN THEORY WITH PRACTICAL LESSONS IN DRAWING, UNDERSTANDING ARCHITECTURE THROUGH DRAWING ENCOURAGES THE USE OF THE SKETCHBOOK AS A CREATIVE AND CRITICAL TOOL. THE BOOK IS HIGHLY ILLUSTRATED AND IS AN ESSENTIAL MANUAL ON FREEHAND DRAWING TECHNIQUES FOR STUDENTS OF ARCHITECTURE, LANDSCAPE ARCHITECTURE, TOWN AND COUNTRY PLANNING AND URBAN DESIGN.

*CHARLES EVANS' WATERCOLOURS IN A WEEKEND*