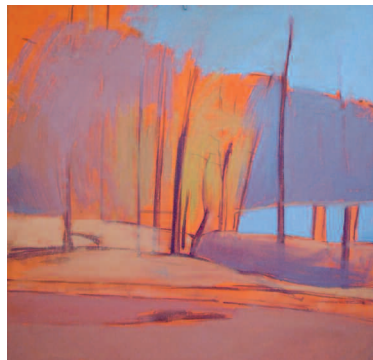




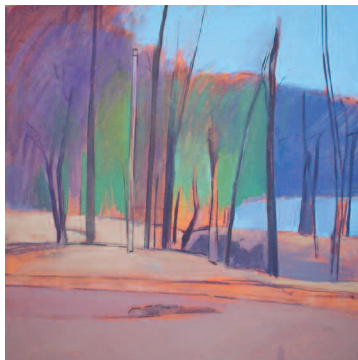
Clive Pates is featured in the October Issue 2004

Clive Pates Oil Painting Demonstration



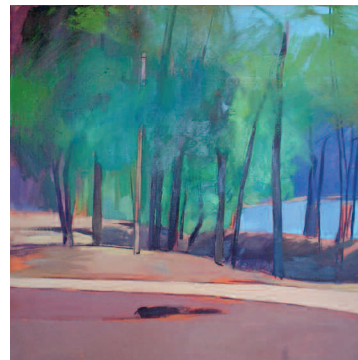
Step 1:

My choice of subject for landscape often results from many hours' study of a particular locale. For me, the choice of composition represents a greater part of the completed work. I generally work on coloured grounds — here Cadmium Orange — as a mid-tone base to apply the lighter and darker tones.



Step 2:

Here I'm working with larger blocks of form, using Ultramarine Violet and Cobalt Blue to build up a depth of tone, and making slight adjustments to the underlying composition. This creates a three-dimensional representation of the subject and the basic silhouette of form behind the veil of the foreground trees.



Step 3:

Using loosely brushed-in washes of colour, and just moving the paint around, I'm getting a feel for the scene before me. When using the word "feel," I'm not being deliberately vague; I am talking about years of experience and practice that coalesce into an intuitive progression of the painted surface.



Step 4:

Scumbling a layer of Cobalt Blue, Ultramarine Violet and Alizarin Madder Deep over the foliage of the trees increases the depth and intensity of the shadows, but also pushes back and unifies their overall structure. I often clarify in this manner before working with a thicker impasto and using painting knives.



Step 5:

The form of the foreground tree is becoming more complex, each mark suggesting the movement and turn of the structure of the tree as a basis for that fleeting light quality that will define the finished painting. Progressive passages of broken colour bridge the lighter and darker colours.



Step 6:

The foreground tree to the right of the composition has been glazed to produce the most intense deep colour tone of the composition (also containing the brightest hint of orange within the picture). This has pushed the darker tones towards mid-range colour hues, increasing the tonal range of the completed picture.



This demonstration painting is part of a series of the Riverside Park. I often reinterpret a single view over many paintings in order to understand the complexity of my subject. I endeavor to be economical with the visual information I provide, using only the most necessary series of marks to record my experience.

Many small points of perception form a completed vision of the landscape. Often, people look at my painting from a distance and are drawn to what they see as incredible detail, but find upon closer inspection that the detail dissolves into splodges of paint. These splodges form an emotional

record of my experience, but can be a stumbling block for those who would promote technical considerations over the art of painting.

I have discovered in Mississippi a long tradition of plein-air painting. Arriving in the deep south with a very European understanding and artistic training, I am keen to round my experience further, perhaps adding a touch of southern fire to this cool English temperament! The heart of a painting, drawn from our individual interpretations, can only have meaning to the degree that we understand ourselves and are willing to work ceaselessly to perfect that understanding.

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