

Putting time pressure on your painting can significantly change the results you achieve for the better.

WORKING TO A DEADLINE

By Craig Penny



Three Gulls

Stark simplicity is the key, causing its own drama with creative minimalism.

I like to think that to paint a successful painting is not so much to have tamed the beast, but rather to have been taken along for the ride and still be there at the end of the experience.

For me painting is like life ... giving yourself enough skill, knowledge and integrity and then letting yourself free to take what is thrown your way.

You don't need to tame and control it for magic to happen... you just need to be there at the end.*

When I was an illustrator, deadlines were a constant factor. Learning self-discipline in the advertising industry was a necessity.

So I now utilise that skill when producing my artwork. I try hard to set a deadline on every painting and it is not always easy. I find the longer I give myself to complete a painting, the more worked it becomes and it loses an energy that I now enjoy in my artwork.

I use the largest brush I can to cover space quickly. This can result in some wonderful abstractions. Choosing to leave them in the painting is a key factor in maintaining this energy in the painting. □



At Mordialloc

Working compositionally from top to bottom in thirds and putting strong colour at the focal point works well here.



Yarra Valley Morning

Working compositionally from top to bottom in thirds and putting strong colour at the focal point works well here.

Top tips to tossing "tightness"

- Work to a deadline and stick to it. Work smaller and produce a study-like painting if you need to, then progress to larger sizes.
- If you think you have chosen the right size brush for the job, use the next size up.
- Embrace failure, it's how you progress. We all make mistakes.
- Experiment with colour and let some magic happen.
- Use varying viscosities of paint and let the fun begin.
- Try and get emotional with the painting process and let the passion come out.
- Embrace the knowledge that you already have and be prepared to absorb more.
- Let go of fear. IT IS ONLY PAINT!!



Cobram Creek

Resisting the temptation to put too much into a painting can be very difficult. In this painting, I let the darks and the lights do much of the 'talking' so that the landscape can just add its own authentic tranquility.



At Port Fairy

This "formula" composition works well as it visually balances busy (colourful and with more brushstrokes) and quiet areas where there is a comparatively monochromatic effect and less brush activity.



Still Boat

With colour, do some serious experimenting, pressing the delete button on your preconceived ideas on what colours anything and everything should be.



Back Beach Walk

Basic shapes indeed, but try taking those figures out and it loses something. Put too much detail into anything and it also loses something.



Summer Storm

Let the colours, so the legwork for you. Here, it is the ever-popular blue/yellow contrast that is magic.

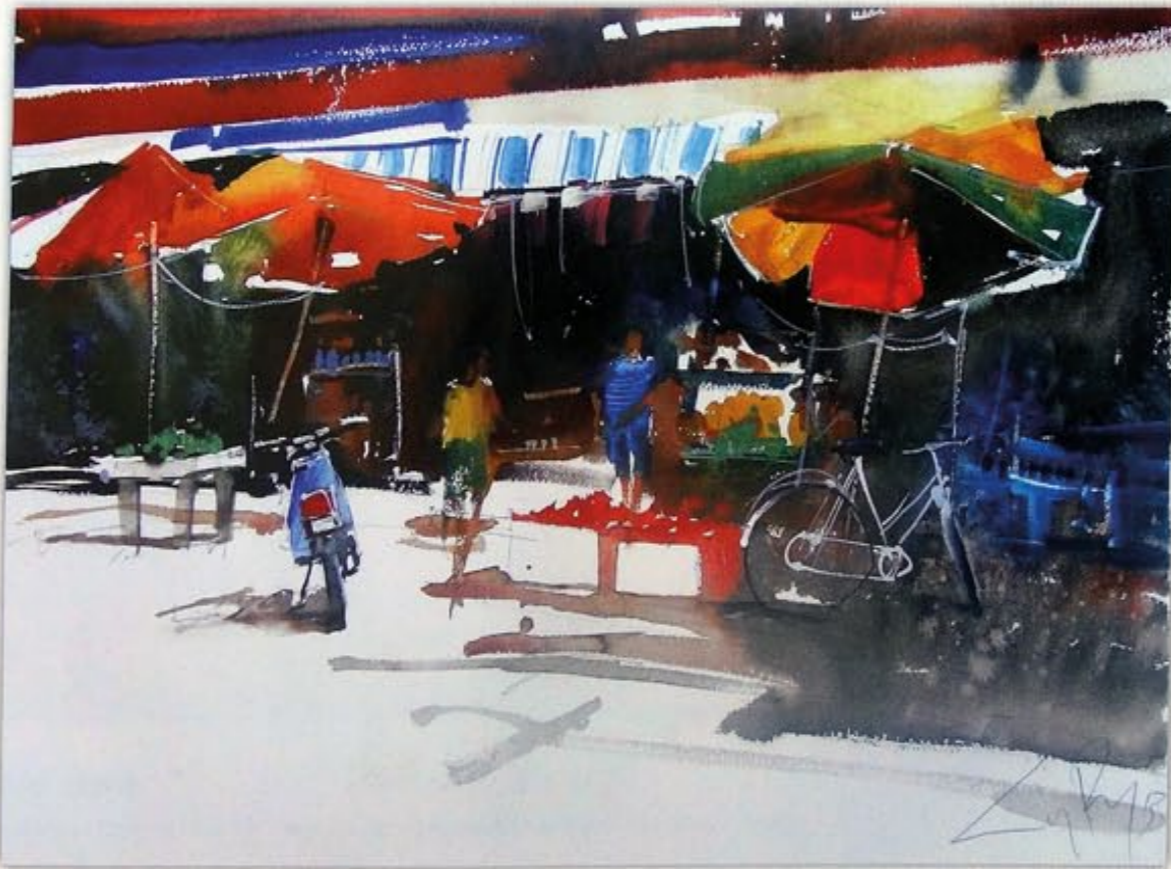


Royal Opera, Paris

Any subject can be given the "deadline" treatment. Start with something simpler, but once you gain confidence, any street corner can be depicted with major shapes and just enough detail to be identifiable. It doesn't take much to suggest this is Paris! The key is not to labour anything. Put any detail you must include at your focal point and the viewer doesn't need to know too much about the side streets!



market 1



market 2

Using the same technique while on an art tour, these are two plein air sketches painted in Cambodia.



Morning Rain

A frequently painted Melbourne scene, we don't need to overstate any detail. Using a degree of abstraction gives a more individualistic interpretation which keeps the subject interesting.

about the artist

Born in Mildura in 1961, Craig showed an interest in art and drawing at a very young age. In 1970, his family moved to the Western District of Victoria. His love of art saw him enrol in the art course at Hamilton Technical School in 1976. At the age of 16 his artistic interests extended into ceramics and sculpture, and he constructed several wood fired kilns in his parents' backyard.

Craig studied art at Ballarat University, where painting and graphic design attracted most of his attention. Craig pursued a successful career as an illustrator in the advertising industry and became a member of the

Illustrators Association of Australia.

Craig's career has progressed into a range of mediums including skills in computer graphics. As a result Craig has also undertaken a successful career in teaching both traditional drawing and illustration and digital drawing and illustration at both Victoria University and Swinburne University. Throughout this time, he never lost his love of using traditional methods and subsequently specialized in watercolour and acrylic painting and illustrations. This has led to an extremely successful solo career.

In 2001, Craig had his first major solo exhibition at Manyung Gallery in Mt Eliza, Victoria. In 2007, his work was accepted by Gallery Diamante in Carmel California. Craig has lead painting and sketching trips to Cambodia, Vietnam, Greek Islands, France and Japan.

Want to learn to loosen up on style and technique in a hurry? Join Craig Penny on a tour or a workshop. See his website for details of 2017 opportunities:

www.craigpennyart.com.au