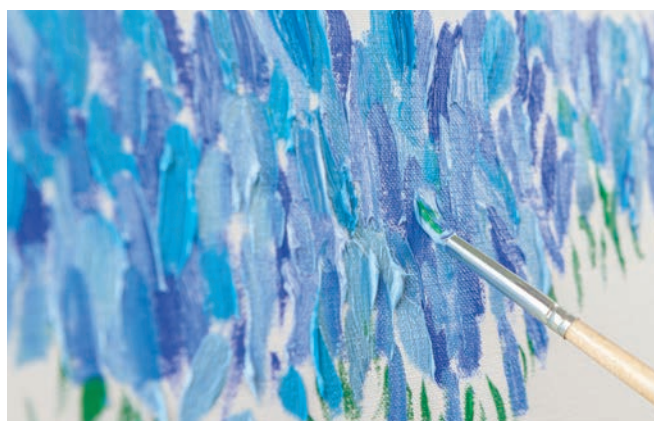




6 As you paint, imagine the heat in the air, the shimmering dry heat of an olive orchard in Provence. You can almost hear the cicadas – the broken colour mimics the broken sounds.



7 Once you have built up lots of different blues, choose a slightly smaller brush and make exactly the same type of brushmark, this time to fill in the gaps where you can still see the white surface that you are painting on.



8 Try to make only four or five brushmarks from each brushload. You don't want to work the colours together; you must be able to discern all the different blues.



9 Now repeat the sky-painting experience with the greens to represent where the trees are. Try again to vary the greens and to maintain the thick brushmarks in the paint.



Top tip

Van Gogh spent a lot of his time, while he was living in London, in the National Gallery, studying the works of his favourite artists, including Édouard Manet (1832–1883), and Gustave Doré (1832–1883), whose engravings he admired; so I think that he would be very pleased that people were using his work to teach themselves the joy of painting.