

Artists & Illustrators

TIPS • TECHNIQUES • IDEAS • INSPIRATION

June 2016 £4.25



Botanical art

Master the art of flower portraits

Win!
£1,000 worth
of oil paints

**PERFECT
PALETTE**

5 colour studies
to try at home

**SUMMER
PROJECT**

Create a watercolour
landscape in 13 steps

STUDIO SECRETS

MEET OUR ARTIST OF THE YEAR • HOW TO WIN ART COMPETITIONS

LEARN TO PAINT LIKE A BP PORTRAIT AWARD WINNER



Hamish Mackie

LIFE IN BRONZE - 2016

Triennial Solo Show
of over 40 new bronzes
@

MALL GALLERIES

The Mall, London, SW1
10-22 October 2016

www.hamishmackie.com
laura@hamishmackie.com
hamish@hamishmackie.com
+ 44 (0) 7971 028 098

If you would like more information or to be added to our mailing list please get in touch





THE REAL STORIES BEHIND AWARD-WINNING ART



Recognition is important. While the process of creating artworks can be immensely satisfying in its own right, a bit of peer approval can do wonders for the confidence. Entering open competitions and sharing work on sites like our own Portfolio Plus scheme are a perfect way for an amateur artist to gain feedback and focus for their fledgling practice.

In this issue, we have spoken to three artists who have recently become recipients of *Artists & Illustrators* awards, including Ian Hargreaves, who was crowned Artist of the Year at our annual exhibition at Mall Galleries last month.

Each of the three very talented painters have shared their experiences, giving you an insight into how they developed their careers and created award-winning works so you can follow in their footsteps - look out for the feature on page 18.

And now it is time to say goodbye. After seven hugely enjoyable years, this will be my last issue as editor of *Artists & Illustrators* as I will be taking up a new role as publisher. From next month, you will be in the very capable hands of incoming editor Katie McCabe and I can promise there is a very "inspiring" issue in the pipeline – look out for it on sale from 20 May.

Steve Pill, Editor

Write to us!

Have you won a local or national art competition? Share your winning works and tips on how you made them with us via email or social media...



info@artistsandillustrators.co.uk



@AandImagazine



ArtistsAndIllustrators



AandImagazine



AandImagazine

Artists & Illustrators, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ. Tel: (020) 7349 3700. www.artistsandillustrators.co.uk
EDITORIAL Editor Steve Pill **Deputy Editor** Katie McCabe **Art Editor** Alicia Fernandes **Contributors** Mitchell Albala, Laura Boswell, Fábio Cembranelli, Tom Dunkley, Aine Divine, Matt Jeanes, Tomás King, Anne-Katrin Purkiss, Jake Spicer, Susanne du Toit and Aaron Westerberg **ONLINE ENQUIRIES** support@artistsandillustrators.co.uk
ADVERTISING Advertisement Manager Jack Shannon (020) 7349 3731 jack.shannon@chelseamagazines.com
Advertising Production allpointsmedia.com
MANAGEMENT & PUBLISHING Managing Director Paul Dobson **Deputy Managing Director** Steve Ross
Publisher Camilla Akers-Douglas **Commercial Director** Vicki Gavin **Subscriptions Manager** Will Delmont
Digital Media Manager James Dobson **Brand Manager** Chatty Dobson **SUBSCRIPTIONS** *Artists & Illustrators*,
 Subscriptions Department, 800 Guillat Avenue, Sittingbourne, Kent ME9 8GU artists@servicehelpline.co.uk (01795)
 419838 artists.subscribeonline.co.uk **BACK ISSUES** www.chelseamagazines.com/shop **ISSN NO.** 1473-4729

independent
publishing company
of the year **2015**

CONTENTS

JUNE 2016

5 YOUR LETTERS

Write to us and you could win a £50 voucher

7 THE DIARY

Our pick of the best art events in June

10 EXHIBITIONS

Plan your gallery visits for the month ahead

30 THE WORKING ARTIST

Columnist Laura Boswell on gallery politics

31 ART ABROAD

Win a painting holiday to the south of France

32 IN THE STUDIO

With sculptor turned painter John Wragg RA

34 FRANCIS BACON

Tracking down the artist's lost works

41 COMPETITION

Your chance to win £1,000 worth of oil colours

48 MASTERCLASS

Learn to paint a flower field in watercolour

53 COLOUR STUDIES

Still life set ups to challenge your palette

61 MAKING FACES

Aine Divine's guide to painting the eye

65 YOUR QUESTIONS

All you need to know about botanical art

68 DIFFERENT STROKES

Tomás King on working with a loaded brush

82 ARTY FACTS

Five things you never knew about George Stubbs



13 FRESH PAINT

Three great new paintings, hot off the easel



18 WINNING WAYS

Meet three Artists & Illustrators award winners



38 TEN MINUTES WITH...

Art activity book maker Marion Deuchars



Learn to draw foliage with Jake Spicer

43 SKETCHBOOK

Your monthly selection of quick tips and advice



58 LANDSCAPE CHALLENGE

An eight-step guide to improve unexciting views



70 COLOUR GROUPING

Organise your palette with Mitchell Albala



74 SOLVING PORTRAITS

A BP Portrait Award winner shares her secrets

YOUR LETTERS

LETTER OF THE MONTH

RINSE AND RECYCLE

RE: Your Paint Problems Solved, Issue 364



I had just finished another rather safe and unsatisfactory still life when the May edition of *Artists & Illustrators* dropped through the letterbox. I was so intrigued by Kate Osborne's article that I promptly washed off my still life painting and started again.

While not entirely happy with the result I have learned so much doing that one painting that I shall be doing much more

"recycling" in the future. Thank you Kate, what a revelation!

Sylvia Farrow, via email

It pays to persevere Sylvia! Thank you for sharing the final result. We hope your 'Letter of the Month' £50 GreatArt voucher helps to fuel your inspiration.

FRAME OF MIND

I have been a watercolour artist for years and enjoyed the challenge of the medium immensely, but encouraged by your great magazine I have been drawn to try water-based oil colours instead. I began using a pad for my oils and wonder if you could advise the best way of framing works on paper?

Thank you in anticipation. I love

your magazine with all the wonderful articles and can't wait for it each month. I have subscribed for well over 20 years and just renewed my subscription for another two.

Desiree Emery, via email

Framing works on paper is largely a question of personal taste and the subject or style of your painting.

For example, you could mount the work

write to us

Send your letter or email to the addresses below:

POST:

Your Letters
Artists & Illustrators
The Chelsea Magazine Company Ltd.
Jubilee House
2 Jubilee Place
London SW3 3TQ

EMAIL: info@artistsandillustrators.co.uk

The writer of our 'letter of the month' will receive a £50 gift voucher from our partner GreatArt, who offers the UK's largest range of art materials with over 50,000 art supplies and regular discounts and promotions.

www.greatart.co.uk



in a traditional border or perhaps choose a floating frame for a more contemporary piece. If in doubt, contact your local picture framer for advice – if you take along your paintings, they are often happy to help and guide you through the various options.



SUMMER ESCAPE

I would like to share one of my paintings. It is titled *Fragments of a Summer Park* (above) and was painted as some escapism from the cold and wintry months. A lot of my inspiration evolves from geometrical forms found in nature and landscapes, juxtaposing bountiful colours with prominent lines.

I have been buying *Artists & Illustrators* magazine for a long time and have been an artist for 51 years. Now in my 67th year, my appetite for painting is stronger than ever.

Linda Wormald, York

Subscribe today!

ENJOY 6 ISSUES AND RECEIVE A
FREE WELCOME GIFT

Amsterdam Acrylics Set, worth £22.50

Supplied courtesy of ROYAL TALENS

LIMITED OFFER. ORDER NOW!

 www.chelseamagazines.com/artists-P606

 +44 (0) 1795 419 838 and quote P606



DANIEL SMITH

Extra Fine™ Watercolor

The best just got more affordable...

New smaller 5ml Tubes now available



Same professional quality • Same great pigments • Lower 5ml tube Price

When you choose DANIEL SMITH Extra Fine™ Watercolours, your work will benefit from the extensive research put into all of our materials. Our passion for colour is only the beginning; the rest of the story is yours to tell.

Premium Art Brands Ltd - exclusive distributor for Daniel Smith products in the UK

For details of stockists please visit www.premiumartbrands.com

Ampersand
Extraordinary surfaces for your art.



**premium
art brands**
bringing together the world's best brands



PANPASTEL®

tel: +44 (0)1926 492213 • email: info@premiumartbrands.com • web: www.premiumartbrands.com

9 ARTISTIC THINGS TO DO IN

JUNE

1

SUNDAY TIMES WATERCOLOUR COMPETITION 2016

Calling all watercolourists: submissions for the weekend broadsheet's annual painting competition close on the 13 June. The event is the most prestigious of its kind in the UK, with a first prize of £10,000 on offer. Judges will be looking for original work that seeks to redefine and celebrate water-based media. All shortlisted works will be shown at London's Mall Galleries from 19-24 September. Last year's award went to Akash Bhatt for *Blue Room* (pictured), a moving portrait of the artist's mother.

www.sundaytimeswatercolour.org





2

SUBMIT

Royal Society of Marine Artists

Think your seascapes deserve to see the inside of a gallery? The Royal Society of Marine Artists is accepting submissions until the 24 June. Selected works will appear at the RSMA exhibition at London's Mall Galleries later this year. Standards are high so don't be afraid to push the boat out! www.rsma-web.co.uk

PETER WILEMAN, RETURNING HOME, OIL ON CANVAS, BLOOMINGDALE

3 PRINT

A Surreal, Experimental Approach to Printmaking

To complement its exhibition *Surreal Encounters: Collecting the Marvellous*, the Scottish National Gallery of Modern Art will be holding this themed workshop (25-26 June). With instruction by artist Sarah Gittins, learn to make prints and batik designs on silk with a nod to Magritte, Miro and co. www.nationalgalleries.org

4

ILLUSTRATE

Beatrix Potter Illustration

Workshop
Recreate the famous characters of Beatrix Potter to celebrate the 150th anniversary of the author's birth. At this workshop in Forty Hall and Estate, Enfield (19 June), illustrator Victoria Sanderson will show you how to capture the likeness of Peter Rabbit and more using Potter's drybrush technique. www.fortyhallestate.co.uk



5

REBEL

Not the Royal Academy

Didn't get selected for the Royal Academy Summer Exhibition? Don't fret. The Llewellyn Alexander Gallery in London is inviting artists to submit their rejected work for a special showcase (7 June to 20 August). Visit the website for details. www.nottheroyalacademy.com



DON'T MISS!

6 VISIT

Art on the Faith Trail

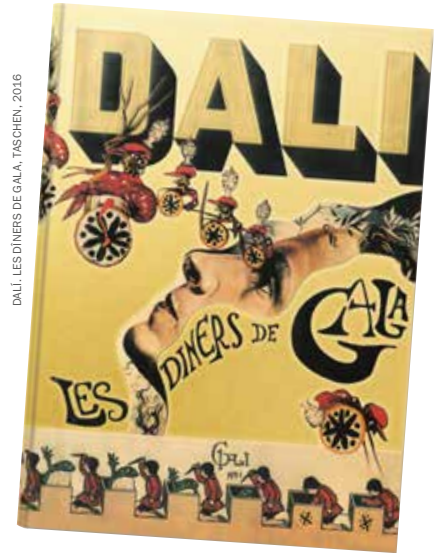
The Bishop of St David's will launch this artistic pilgrimage around 10 churches in Pembrokeshire, each showcasing the work of local artists (17 June to 31 July). Expect a mix of sculpture, painting and printmaking. www.art-on-the-faith-trail.co.uk

7 EXPLORE

Surrey Open Studios

Follow the interactive map to locate workspaces of interest and see more than 300 artists at work in their natural habit (4-9 June). Select participants will also hold art workshops throughout the week. www.surreyopenstudios.org.uk

DALÍ, LES DINERS DE GALA, TASCHEN, 2016



8

READ

Salvador Dalí Cookbook

The lavish dinner parties of the Spanish artist and his wife, Gala, were legendary in bohemian celebrity circles, so much so that the two published their own cookbook, *Les Diners de Gala*, in 1973. This new edition (Taschen, £44) includes 136 recipes accompanied by Dalí's mind-bending illustrations and bizarre musings on appropriate dinner conversation. www.taschen.com

9

DISCOVER

Philip de László

Chester's Grosvenor Museum has recently acquired a painting by one of the finest portrait artists of the early 20th-century, Philip de László. Now on display in the permanent collection, the portrait of Jack, the first Marquess of Crewe, is a chance to discover his alla prima technique up close. www.westcheshiremuseums.co.uk



13 February to 5 June 2016

THE
HOLBURNE
MUSEUM

Impressionism *Capturing Life*

Principal Sponsor
Bath Spa University

Pierre-Auguste Renoir (1841–1919), *A Young Woman Seated* (detail),
1876–7, oil on canvas © The Barber Institute of Fine Arts, University
of Birmingham.

www.holburne.org

Great Pulteney Street, Bath BA2 4DB

BATH
SPA
UNIVERSITY

IN PARTNERSHIP WITH

EXHIBITIONS

JUNE'S BEST ART SHOWS

LONDON

Light, Time, Legacy: Francis Towne's Watercolours of Rome

Until 14 August
18th-century depictions of Italian landmarks.
British Museum. www.britishmuseum.org

Winifred Knights (1899-1947)

8 June to 18 September
British painter inspired by the early Renaissance.
Dulwich Picture Gallery.
www.dulwichpicturegallery.org.uk

Painters' Paintings: From Freud to Van Dyck

23 June to 4 September
Art once owned by Matisse, Degas and more.
National Gallery. www.nationalgallery.org.uk

BP Portrait Award 2016

23 June to 4 September
37th annual collection of painted faces.
National Portrait Gallery. www.npg.org.uk

Maria Merian's Butterflies

Until 9 October
A botanical illustrator's South American voyage.
The Queen's Gallery, Buckingham Palace.
www.royalcollection.org.uk

Summer Exhibition

13 June to 21 August
The world's premier open submission show.
Royal Academy of Arts.
www.royalacademy.org.uk

Painting with Light

11 May to 25 September
Pre-Raphaelite art and photography.
Tate Britain. www.tate.org.uk

Bhupen Khakhar

1 June to 6 November
20th-century narrative paintings from India with complex themes explored in vibrant colours.
Tate Modern. www.tate.org.uk

Botticelli Reimagined

Until 3 July
Art inspired by classical beauty.
V&A, London. www.vam.ac.uk

ENGLAND - NORTH

David Hepher

23 April to 23 November
Paintings of the city and suburbia.
Cartwright Hall Art Gallery, Bradford.
www.bradfordmuseums.org

The English Rose: Feminine Beauty from Van Dyck to Sargent

14 May to 25 September
A Chronological look at 400 years of women in art.
Bowes Museum, Durham.
www.thebowesmuseum.org.uk

Imaging Eden: The Flora and Fauna of Leeds Art Collection

Until 24 September
Paintings of the natural world on loan.
Smith Art Gallery, Halifax.
www.museums.calderdale.gov.uk

Francis Bacon: Invisible Rooms

18 May to 18 September
Key paintings and rarely-seen drawings.
Tate Liverpool. www.tate.org.uk

On the Surface

Until 18 December
Artwork rich in pattern, colour and texture.
Shipley Art Gallery, Newcastle.
www.shipleyartgallery.org.uk

First Ladies

4 June to 7 August
Pioneering female artists from the collection.

COMPASS'D BY THE INVIOLEATE SEA: MARINE PAINTING IN CORNWALL FROM TURNER TO WALLIS

18 June to 3 September
Blessed by a Gulf Stream climate and rugged Atlantic cliffs, England's southernmost county has attracted artists by the spade-and-bucket-load for centuries. Penlee House's summer exhibition takes JMW Turner's 1811 coastal engravings as its starting point. From here, you can enjoy detours through the work of artist colonies in Falmouth and Newlyn (the latter including light-filled paintings of Stanhope Forbes – see 1902's *Chadding in Mount's Bay*, right), before exploring the primitive coastal scenes that inspired Cornish modernism. Penlee House Museum, Penzance.
www.penleehouse.org.uk



NOBLE PROSPECTS – CAPABILITY BROWN AND THE YORKSHIRE LANDSCAPE

25 June to 11 September

To celebrate the 300th anniversary of famous landscape gardener Lancelot ‘Capability’ Brown’s birth, Mercer Art Gallery has curated a fascinating collection that includes his original plans, alongside paintings of his creations by the likes of JMW Turner and Francis Nicholson (*Palladian Bridge at Scampston*, right). Running alongside this, Kate Whiteford’s *False Perspectives* will feature drawings inspired by Brown’s work. Mercer Art Gallery, Harrogate. www.harrogate.gov.uk/mercerartgallery



The Atkinson, Southport. www.theatkinson.co.uk

Stanley Spencer: Of Angels and Dirt

24 June to 5 October

Major survey of the artist’s 45-year career. The Hepworth Wakefield, Yorkshire. www.hepworthwakefield.org

Editions and Objects

25 June to 30 October

Showcase for Angie Lewin’s St. Judes group. Yorkshire Sculpture Park, Wakefield. www.ysp.co.uk

ENGLAND – SOUTH

Jeremiah! Inspired Interiors

Until 1 July

Watercolours of glamorous homes. American Museum in Britain, Bath. www.americanmuseum.org

Bloomsbury Rooms

11 June to 4 September

Objects and paintings by the literary set. Victoria Art Gallery, Bath. www.victoriagal.org.uk

Jamaican Pulse: Art and Politics from Jamaica and the Diaspora

25 June to 11 September

Landmark display of Caribbean art. Royal West of England Academy, Bristol. www.rwa.org.uk

1816: Prints by Turner, Goya and Cornelius

Until 31 July

Art from the museum’s founding year. Fitzwilliam Museum, Cambridge. www.fitzmuseum.cam.ac.uk

Alberto Giacometti: A Line Through Time

23 April to 29 August

The sculptor’s work in painterly context. Sainsbury Centre for Visual Arts, Norwich. www.scva.ac.uk

A Modern Sensibility

Until 30 October

Mid-century art from Ravilious and Bawden. Fry Art Gallery, Saffron Walden. www.fryartgallery.org

Beasts or Best Friends: Animals in Art

Until 14 September

Pet portraits and animal idols. Southampton City Art Gallery. www.southampton.gov.uk

FL Griggs: Visions of England

11 May to 11 September

Romantic etchings and watercolours. Ashmolean Museum Broadway, Worcestershire. www.ashmoleanbroadway.org

SCOTLAND

Stephen Collingbourne: Don’t Be Afraid of Pink

7 May to 3 July

Embracing the artist’s least favourite colour. City Art Centre, Edinburgh. www.edinburghmuseums.org.uk

Inspiring Impressionism: Daubigny, Monet and Van Gogh

25 June to 2 October

Celebrating an unsung hero of French art, Daubigny, a pioneer of early impressionist painting.

Scottish National Gallery, Edinburgh.

www.nationalgalleries.org

Bridget Riley: Paintings, 1963-2015

Until 16 April 2017

Graphic abstracts to boggle the mind. Scottish National Gallery of Modern Art, Edinburgh. www.nationalgalleries.org

Comic Invention

Until 17 July

Cartoons and graphic narratives explored. Hunterian Art Gallery, Glasgow. www.gla.ac.uk/hunterian

WALES

Augustus John in Focus

Until 30 September

Major artworks by Gwen’s talented brother. National Museum Cardiff. www.museumwales.ac.uk

Wynne Jenkins: Summer Canvases

25 June to 10 September

Palette knife depictions of the Welsh landscape. MoMA Wales, Powys. www.momawales.org.uk

IRELAND

Light and Life

Until 18 December

Exploring light in religious and secular art. Ulster Museum, Belfast. www.nmni.com/um

A Weed is a Plant Out of Place

Until 30 September

New art referencing Dürer and Da Vinci. Lismore Castle Arts, Co. Waterford. www.lismorecastlearts.ie



ONE WEEK PAINTING HOLIDAYS WITH EXPERT INSTRUCTION IN WATERCOLOUR, ACRYLICS OILS OR PASTELS BY INTERNATIONALLY KNOWN TUTORS. PLEIN AIR PAINTING INSTRUCTION, TO STIMULATE THE SENSES AND CAPTURE THE VISUAL MEMORY ON LOCATION IN VALENCIA CITY, THE COAST, THE SIERRAS AND VALLEYS, FOLLOWED BY ADDITIONAL STUDIO BASED TECHNIQUE PRACTISE WITH;

Arnold Lowrey
Igor Sava
Sue Ford
Les Darlow
Barry Herniman

Keiko Tanabe
Viktoria Preschedko
Pablo Ruben
Antonio Giacomini
Claire Warner

Anna Ivanova
Joe Dowden
Roger Dellar
Anne Kerr
Robert Dutton.....

Contact: Loli Alvaro E-mail: lolialvaro@telefonica.net

www.dalvaro.co.uk

We realise that we are not the best;
We are probably only the Number 3 or 4
for painting holidays.

So why go with us?

Because we are constantly improving. When you know you are not the best and really want to be, you have to try the hardest of all.

We just cannot afford the mistakes other companies make. Such as leave you to find your own way from the airport. **Dalvaro = free airport transfers.**

Hire you extras which we think are essentials, **Dalvaro = free use of easels, stools, folding chairs, sunshades and drawing boards, as well as, sufficient quality paper and paints to complete the course.** Put you up in an impersonal hotel or self-catering apartment. **Dalvaro = stay in our own private villa.** Not give you three meals a day. **Dalvaro = three free meals and snacks every day throughout your stay.** Make you pay extra for drinks between meals, like tea, coffee, wine, beer or aperitifs.

Dalvaro = free drinks all day every day, between and during meals. Not have your room cleaned or bedding changed every day. We cannot afford for you sleep in an unmade bed or stay in dirty rooms. **Dalvaro = Daily cleaning of rooms and change of bedding.** We dare not risk not having the best tutors to tutor and the best demonstrators to demonstrate, throughout your painting week. **Dalvaro = Professional tutors from around the world.**

To know, for instance, where to get immediate 24/7 medical assistance, if required. Or how to prepare the food to suit your own personal taste.

Yes, we do want to be the best, but what do we want the most?

Just to be nice, friendly and great hosts and to provide the painting experience that guarantees your week spent on a Dalvaro Art holiday will be

"The one to remember"

So we try the hardest, to please the most, at all times.



YUKO SHIMIZU

Yuko Shimizu almost didn't become an illustrator. Trained in advertising and marketing, she took a PR job in Tokyo before having a "mid-life crisis" at the age of 22. A decade of corporate work followed, before she saved up enough money to take the biggest gamble of her life. In 1999, she moved to New York and enrolled on the Illustration as Visual Essay programme at the School of Visual Arts.

The gamble has well and truly paid off. Working from a studio in midtown Manhattan, her client roster includes PepsiCo, Paramount Pictures and *The New Yorker*, while *Newsweek Japan* named her among the "100 Japanese People the World Respects".

Water Lilies (pictured) is a rare image for Yuko in that it features pink, a colour that she is still learning to love. "It is the stigma of pink and what is associated with it," she explains. "As an artist, we should be able to manoeuvre any colour, and we shouldn't love or hate any. But pink is really hard for me because it is associated with girliness, and I never grew up being girly."

Yuko creates all of her illustrations by hand with Japanese calligraphy brushes and Dr. Ph. Martin's Black Star Matte ink, before adding the colour on the computer in Adobe Photoshop.

Nevertheless, when she teaches

classes at the School of Visual Arts in New York, she bans her second-year students from using the computer. "I believe artists should learn how to draw or paint using a real medium rather than a virtual one," she says. "It takes time to learn about mixing paint or theory of colours, but once you know, you can learn basic computer graphic skills in a week. A computer won't make one a better artist."

Living with Yuko Shimizu is published by ROADS Publishing, RRP £11.99. www.yukoart.com

LEFT Yuko Shimizu, *Water Lilies*, mixed media and digital print, 29.7x21cm

FRESH PAINT

INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

The Airbrush Company Ltd

Quality airbrushes for any budget



SPARMAX



on Sparmax airbrushes



neo



on NEO airbrushes



iwata



on Iwata airbrushes



ARISM

**ARISM
MINI**

neo air



iwata



Learn airbrushing with The Airbrush Company

Laura, Sarah and Wendy painted by Alexander Medwell
Macaw and Peacock painted by Sarah Marshadlam



The Airbrush Company

www.Airbrushes.com

01903 767800

@AirbrushCompany



sales@airbrushes.com

EMILIA LEINONEN

With almost 200,000 lakes in Finland to choose from, Finnish artist and Portfolio Plus member Emilia Leinonen was not short of backdrops for this watercolour portrait, *By the Water*. The moment captures her daughter Aino looking wise beyond her years as she gazes out over Lake Koitere. "I did not strive so much for likeness, it was more the pose and mood that I was after," explains Emilia.

Working from a reference photo, she used a restricted three-colour palette of Winsor Blue, Permanent Rose and Cadmium Yellow to complete the image. Aino's one-word verdict on the finished painting was "lovely". "That's her usual tactical answer when she has better things to do," explains the artist.

Emilia works as a translator in Finland, but has been a hobby painter for more than a decade. Her family members regularly appear in her art, often in portraits that, like this one, possess an almost faded, incomplete quality. "It intrigues the viewer's imagination and allows the painting to breathe past the frame," she says, "plus, making the sketchy parts is fun."

It was important to the artist to have a sense of looseness around the rock and foliage, something she achieved through a splatter technique and layered washes. The intentional 'cauliflowers' (an effect created when water is dropped onto partially-dry paint) around her daughter's bare feet only adds to the painting's appeal.

Using the light, delicate medium of watercolour for the portrait allowed Emilia to capture the calm mood she felt with Aino that day. "Lake Koitere is one of my favourite spots because of its special beauty. I spent all my childhood summers there. The tranquility of the scene and her pensive mood touched me."

Sign up for your own personalised Portfolio Plus today at www.artistsandillustrators.co.uk/register or visit Emilia's portfolio at www.artistsandillustrators.co.uk/emilei



TOP TIP

Don't be afraid of watercolour mistakes, in some cases they can bring energy into a painting

ABOVE Emilia Leinonen, *By the Water*, watercolour, 32x48cm



TOP TIP

Placing a striking object just off-centre can help guide the viewer's eye around an image

ABOVE Nicholas Verrall, *Déjeuner Dans Les Champs de Mais*, oil on canvas, 108x97cm

NICHOLAS VERRALL

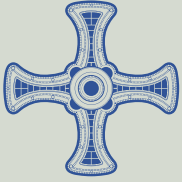
Before entering life as a full-time artist in the 1970s, British painter Nicholas Verrall worked in picture conservation and restoration, which gave him a knack for spotting memorable compositions. When hiking in the hills near in Grenoble, southeastern France, this scene of crisp blues contrasting against the brightness of the yellow cornfields caught his eye, and he felt compelled to paint it.

Much of Nicholas' work reveals his infatuation with summer light, and the places that wear it so well: Venice, Provence, Cassis. And yet, capturing the brightness of the foreground proved a challenge in *Déjeuner Dans Les Champs de Mais*. "I used a combination of greys and purples in the underpainting, which are balanced against the final blues and yellows. Finally, a thin glaze was applied over the blues

of the hills in order to reduce their strength and make them recede into the background," he says.

The vase placed just off the painting's centre acts as a vehicle to guide the viewer's eye. It helps us move through the image from the flowers to the tablecloth, and finally to the calm of the misty hills. His work possesses the same idyllic fascinations of Canaletto and Monet, with a longing for the Post-Impressionist techniques of Pierre Bonnard, who was something of an early hero for the artist. "I first noticed Pierre Bonnard when I was a student at art college. I was so enamoured by his work that I wrote my thesis on his illustrations and paintings, much to the annoyance of my tutors who considered his work too radical at the time."

Nicholas is represented by Catto Gallery, London
www.cattogallery.co.uk



OPEN TREASURE

DURHAM CATHEDRAL

COMING SOON...

Explore Open Treasure, Durham Cathedral's world-class exhibition experience opening summer 2016.

Journey through some of the most intact surviving medieval monastic buildings in the UK and discover two thousand years of history as the remarkable story of Durham Cathedral and its incredible collections is revealed.

Follow Durham Cathedral on Facebook, Twitter and Instagram for regular up-dates.

www.durhamcathedral.co.uk/open-treasure







winning WAYS

OVER THE NEXT 12 PAGES, WE SPEAK TO THREE RECENT RECIPIENTS OF *ARTISTS & ILLUSTRATORS* PRIZES TO FIND OUT WHAT INSPIRES THEIR AWARD-WINNING ART AND SHARE THEIR COMPETITION TIPS

Ian Hargreaves

WE BEGIN WITH OUR ARTIST OF THE YEAR **IAN HARGREAVES**, WHO TELLS **KATIE MCCABE** ABOUT HIS LOVE FOR PAINTING THE 'UNSEEN' SIDE OF ITALY

The key to art competitions, as any artist will tell you, is to keep your expectations low. This is not about humility, but the need for a thick skin to guard against unsuccessful submissions. When Dorset painter Ian Hargreaves was shortlisted for the *Artists & Illustrators* Artist of the Year 2015 competition, he never expected to win. On the opening night, he scanned the 50 diverse works on show, and made a mental note of those he thought might walk away with first prize. When his work, *High Rise – Naples*, was crowned the overall winner, he almost missed the announcement. For his offbeat Italian cityscape, he was awarded £1,000 and representation from prestigious London gallery Panter & Hall. The artist wasted no time taking advantage of the opportunity. He is finalising a collection of paintings for his first solo exhibition with the gallery as we speak.

Ian first captured the subject of *High Rise – Naples* not on canvas but on a digital camera during one of his many adventures around the side streets of the Italian city.

"Light and shade plays an important role," he says, "That cast shadow along the façade, and the two palm trees in front framed it slightly; it just stood out. There's not always a reason, it just stands out for me at the time."

Ian had put the photograph to one side in his studio for almost five years before he got around to painting it. "Strangely enough when I look at a photograph months or

years later, I can find something," he says. "It was quite a large painting, so there was a hell of a lot of work in it. The challenge is to keep it as loose as possible, not get too tied up in detail, which is easy to do, I left a lot of things out that just weren't necessary. When I paint, I don't tend to think too much."

Ever since the "bohemian life" of his youth, during which time he spent long stints travelling around Europe, Ian has always found his inspiration in Italy. In his portfolio, the 'greatest hits' of Mediterranean views can be found. Like Monet, Manet and Canaletto before him, he has painted the Grand Canal and Piazza San Marco. "You have to paint it once or twice in your life," he says of the latter. "Venice has been painted to death, but what I like is walking around, especially to the places where tourists don't go."

For Ian, this involves ducking into quiet alleyways and taking hundreds of photographs in search of suitably unpolished scenes. He'll paint crumbling homes marked with graffiti or colourful visions of Venetian locals throwing their bed sheets over the balcony to dry. It's a juxtaposition that shows an artist growing with each city he explores, looking beyond the postcard set-ups in search of everyday Italian life.

After studying technical graphics at Bournemouth Art College, Ian spent his freewheeling 20s making a living as a street portrait artist in Palermo and London. "They don't do it now really, but in the summer, outside the National Portrait Gallery, artists from all around the world used to come and draw portraits all through the summer. I must have drawn 3,000 portraits in charcoal.

"That was very good training for hand-eye coordination," he explains. "You have to be quick, because if they don't like it, they won't take it, so you don't earn any money."

Armed with a backpack, he survived on portraits and the odd commission, working mainly in watercolours. Eventually he settled in Germany, and ended up staying for 24 years, exhibiting in galleries from Hamburg to Munich. >

LEFT Ian Hargreaves, *High Rise – Naples*, oil on canvas, 120x100cm



ABOVE Ian Hargreaves, *Caravaggio in Naples*, oil on canvas, 60x90cm

RIGHT Ian Hargreaves, *Last light – Grand Canal*, oil on canvas, 70x100cm

"The great thing about being in Munich was that it reignited my love of the Mediterranean. I used to get the train to Venice, and started painting Italian scenes again. That's what introduced me to galleries here in England. The art scene, in a way, it's better here. They are really into their abstract art in Germany. Here in England, there are more outlets for realistic or figurative painting."

Having returned to the UK eight years ago to settle in Poole in Dorset, Ian decided to swap acrylics for oil paints, something he hadn't done since the 1980s; it's been his go-to medium ever since. "I realised just how special they are," he says. "Oils are the king of paints really, they are so luscious, you can blend them a lot better, the texture, the surface... It's completely different."

Living just a short drive away from the New Forest in Hampshire, Ian is in an enviable position when it comes to finding painting subjects. New Forest water studies and detailed nature paintings now make up a sizeable part of his oeuvre. "They are the opposite to the foreign scenes, because they give me a chance to loosen up. I don't paint hyper-realistically obviously, but when you're painting street scenes or architecture, you have to be quite accurate, otherwise it doesn't really work."

In these works, the Impressionist influence is obvious – "nobody painted water like Monet," he says – but Ian has a great deal of admiration for contemporary British artists such as Peter Brown. "And I take my hat off to the great Ken Howard, who still gets out there on the streets. As I get older, I prefer to be in the studio."

Nevertheless, travel continues to play an important part in Ian's work, but these days he gravitates to the rustic rather than the picturesque. Recent canvases depict the colourful tanneries of Fez in Morocco and the backstreets of Istanbul. But the best place to be an artist? It has to be Italy, he says. "There was always something special about Italy. And I suppose Paris as well. Both places have a great history of painting their culture. I just prefer the southern cultures, they are not so clinical – you wouldn't find washing hanging out over balconies here."

Before Ian was chosen as our Artist of the Year 2015, he'd seen his fair share of rejection letters, but it wasn't his first time on a shortlist either. In the past, Ian's work has been included in the Royal Academy Summer Exhibition and the Lynn-Painter Stainers Prize show. So what's his secret? It's quite simple, he explains: just keep on submitting, and instead of just having a thick skin, make



Ian began his career making portraits on the streets of London and Sicily. "I must have drawn 3,000 of them... It was very good training for hand-eye coordination"

sure it's bullet proof. "Don't always paint something especially for a competition," he recommends. "If you have got something lying around that you think is one of your best or better works, enter that."

"Don't ever expect to get in," he continues, "it really is a lot of luck and time. You can enter a very nice piece of work, but if the wrong people are there on the day in the jury, then you're out. But never, ever give up – always try again." Who knows? You might just be an Artist of the Year in the making.

Ian's solo exhibition will run from 3-12 August at Panter & Hall, London SW1. www.panterandhall.com

>



Judge's Verdict

GALLERIST TIFFANY PANTER ON WHY SHE CHOSE IAN'S WORK

"We felt that Ian's painting demonstrated qualities that represent our gallery philosophy best. *High Rise* – *Naples* is a fine example of his series exploring Mediterranean street scenes. If the work he creates for his forthcoming solo exhibition with Panter & Hall is of a similar standard, I am sure it will be a great success."

Henry Jabbour

OUR SELECTED ARTIST FROM THE PASTEL SOCIETY EXHIBITION **HENRY JABBOUR** SPEAKS TO **STEVE PILL** ABOUT LEAVING A CAREER IN SCIENCE TO PURSUE PAINTING FULL TIME

Sequestered in an archway, Henry Jabbour's two small portraits were a highlight of the Pastel Society's recent annual exhibition. The artist's liberal applications of oil pastel had clearly been pushed and pulled around on the surface, as if he was fighting the impulse to offer a traditional likeness while simultaneously searching for a deeper truth under the skin of his subject. One of those two paintings, *Ancient Eyes*, was particularly successful; a masterclass in movement, colour and suggestion that duly earned Henry the exhibition's coveted *Artists & Illustrators* award.

The restless spirit that so enlivened *Ancient Eyes* is evident in Henry's general approach to his art. Having worked for many years as a biological scientist, he only eventually turned his passion for painting into a full-time career six years ago and there is a clear sense that he feels as if he is making up for lost time. During a tour of his brand new garden studio, Henry is eager for critical feedback on the latest works-in-progress on his studio walls. "I may not follow the advice, but it gives me something else to think about," he says brightly.

Born in Beirut, Lebanon in 1961, Henry drew as a young child but never considered art a career from which he could earn a living, something he attributes to the culture and era in which he grew up. His inquisitive mind drew him towards the biological sciences, working in a medical research role.

"I was very aware that all the skills that made me successful in science would help me be successful in art"



Having settled in Edinburgh with his partner, however, his passion for art began to simmer to the surface, so he enrolled in a series of evening classes and weekend workshops at the city's Leith School of Art. "It's just the most amazing place to study," he says. "It's so nurturing and the whole ethos is really encouraging. The tutors see the artist in everyone, at any level."

Little by little, Henry realised his passion for art was becoming stronger than his passion for his job. "I really wanted the art to be more than a serious hobby, I wanted to make it my career and I thought 'if I don't make that jump and take that risk soon, I never will,'" he says.

Henry enrolled on Leith's diploma course in 2010, following it with an MFA in painting and printmaking at the New York Academy of Art in Manhattan. In his spare time, he would trawl local galleries for inspiration, while in the Academy's studio he enjoyed discussing work with fellow students and learning to loosen up his practice. For example, while developing a series of monotypes as part of his MFA, Henry was initially annoyed when the ink came out in the wrong place and the finished print failed to match up to the image he had in his mind's eye. He soon realised that he was simply getting too close to the work. "I found that when I came back to the print four or five days later, I was seeing it with fresher eyes and I was able to assess objectively the qualities of it, rather than an assumption of what it was meant to be like," he explains.

If this sounds like the sort of pragmatic thinking that only a former scientist could try and apply to something as elusive as art, Henry is quick to spell out what he sees as >

ABOVE Henry Jabbour, *Woman on Armchair*, lithograph, 38x45cm

RIGHT Henry Jabbour, *Ancient Eyes*, oil pastel on board, 35x27cm





LEFT Henry Jabbour,
Seated Woman,
oil on canvas,
120x90cm

RIGHT Henry
Jabbour, *Red Wall*,
oil pastel on board,
35x27cm

BOTTOM RIGHT
Henry Jabbour,
Woman in Yellow
Top, oil on linen,
51x41cm

the key difference instead. Art, he says, satisfies him more because it taps into his emotional side, whereas science was a more cerebral discipline.

Surprisingly, he believes that the personal qualities required to succeed in both disciplines are largely the same. "When I was making that career shift, I was very aware that all the skills that made me successful in science would probably help me be successful in art. Things like tenacity or lateral thinking or when you hit a wall and you have to find a way to get through that."

Colour is a key motivation, both in his own painting and the works he chooses to buy. "I was brought up in colour," he explains. "Lebanon is a Mediterranean country so there were lots of strong blues and reds."

Asked if he feels happier since making the switch from science to art, Henry says yes instantly, before pausing for a moment. "Yes I do, and people around me say that, but that's not to say my life is devoid of frustration."

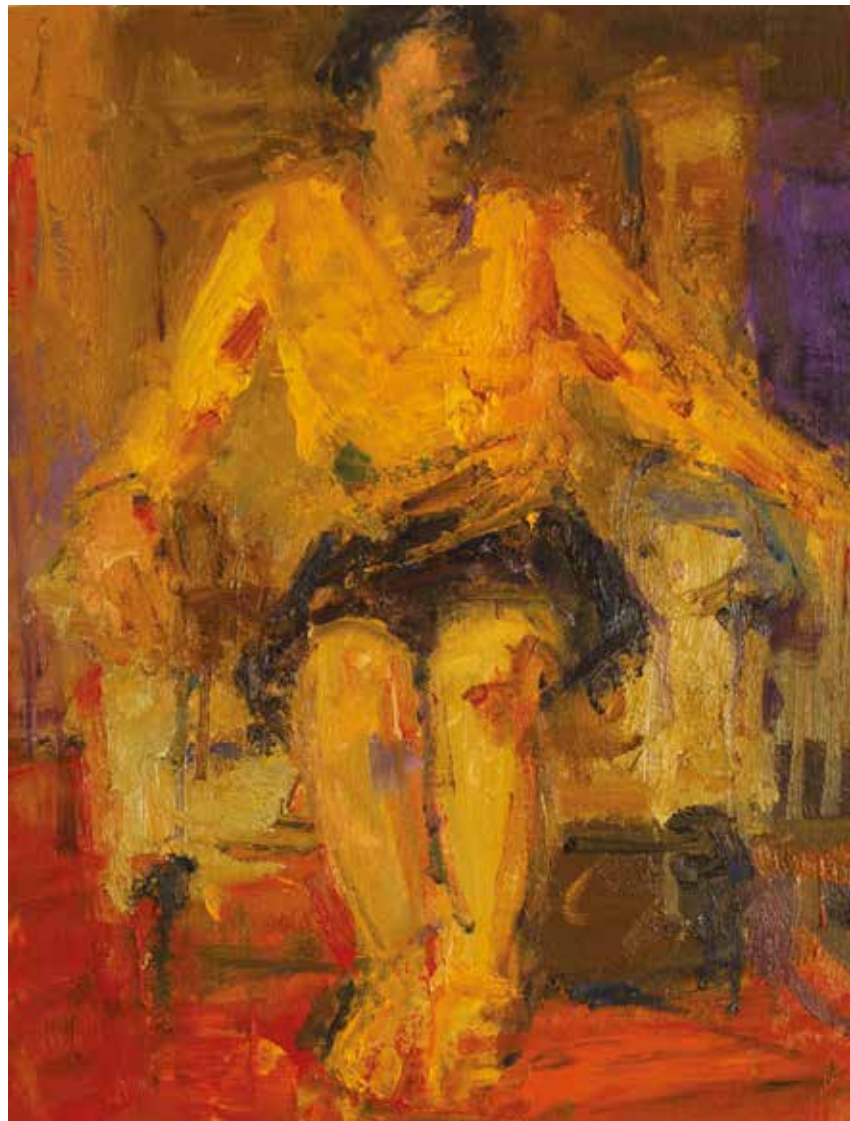
While he clearly enjoys the challenges posed by painting, he finds studio life lonely at times and he struggles to know whether each new painting is working or not. "You have to learn how to trust your instincts and stay on a path," he says. "I wrote an essay in my first year of New York about the London School and I was thinking that a lot of those artists like Francis Bacon, Lucian Freud and Leon Kossoff were swimming against the tide in the early stages of their careers because that was the era of Abstract Expressionist painting, but they were passionate about figurative painting and so they just did it. Even though maybe they weren't getting the attention that they wanted or the recognition that they deserved, eventually it pays off."

He relates the story of Vivian Maier, the unknown American street photographer who worked as a nanny for 40 years and left behind more 150,000 unpublished images when she died in 2009. Since being discovered by a few discerning collectors who bought her negatives at auction, her work finally found a posthumous audience through the 2013 documentary, *Finding Vivian Maier*, while she has been compared to some of the 20th-century's greatest photographers, such as Diane Arbus.

"Can art exist without an audience?" asks Henry, almost rhetorically. With a first major award under his belt and an incredibly promising body of work developing in his studio ready for a solo exhibition at Edinburgh's Union Gallery next spring, it is a question he is not going to have to worry about finding an answer for.

www.henryjabbour.com

>





Alain Speed

ALAIN SPEED WON THE PINTAR RAPIDO PLEIN AIR PAINTING COMPETITION WITH A WORK COMPLETED HOURS BEFORE THE FINAL DEADLINE. HE SPEAKS TO **KATIE MCCABE** ABOUT KEEPING CALM UNDER PRESSURE AND MOVING BETWEEN PAINTING STYLES

For most artists, painting to a 10-hour deadline would cause an understandable spike in stress levels.

This was not the case for Alain Speed, winner of the 2015 edition of the outdoor art competition Pintar Rapido.

He registered at 9am, set up his easel down the road from his workplace at an architectural practice in Chelsea, and just started painting.

By 1pm, he was finished; instead of racing against the clock, he strolled back to the office, had lunch and even framed the piece before handing it in. No blood, sweat and tears, just a few tubes of oil paint and a well-laid plan.

Alain had staked out his subject a few days before: a narrow alleyway between the Chelsea Old Town Hall and 181 King's Road. "It was the gaps in-between the two buildings I gravitated to," he says. "There's a round window at the back of an alleyway, it's attached to the town hall, but it's red brick as opposed to stone, so that was the centrepiece of the picture and I just built it around that."

Alain made no preparatory sketches, just thick lashings of oil paint to record his immediate reactions on canvas. The final work is reminiscent of the semi-abstract Camden Town paintings of Frank Auerbach, as seen in the broad brushstrokes used to depict the buildings and indiscernible figures passing through the image. Thankfully, he takes the comparison as a compliment. "I have always been encouraged to develop a freer, spontaneous route so I've been trying to bring that into my painting," he says.

"I don't want to take it all away and don't want to be overly derivative either.... There's a precedent there, as opposed to [it being a case of] copying, and in architecture it's the same – you can't just invent a building."

A competition for both amateur and professional artists, Pintar Rapido is the UK's most successful attempt to capture the outdoor painting culture seen in Mediterranean countries. The event sees artists creating a painting from scratch on the streets of London on the Saturday, before hanging it in a selling exhibition on the Sunday. Last year, more than 300 people took part, some travelling from as far as Sweden and Spain. As a first-time participant, Alain was elated when his painting impressed a judging panel including *Artists & Illustrators* editor Steve Pill and won the



£1,000 first prize. Had it not been for the suggestion of a colleague, he may never have entered.

The main advice Alain has for a future Pintar Rapido hopeful is simple: start small. "Don't be ambitious in terms of size and select carefully what you do. If you can, pre-select a location; of course people travelling can't do that. Often the big set pieces are not the things to do, you've got to find the little forgotten pieces of London."

"Avoid forced perspective," he adds. "People did a lot of views down the street, and you just lose it." And, if you're that way inclined, he says, it helps to throw detail out the window. "If the wind blows, and it knocks your easel down, that's alright if you're doing an Auerbach-style picture! If you're doing something precise it can cause problems."

The judges were impressed by Alain's choice to include expressive figures at the centre of his painting, rather than just rendering imagined people to bulk up the picture. After all, being in a busy area and interacting with passersby is part of what Pintar Rapido is all about.

Alain didn't train as an artist, but he has always been a painter. By day he works as a Technical Coordinator in Chelsea, advising students and recently-qualified architects on technical issues. "A lot of architects who paint are quite technical, but I try and avoid that," he says.

In his spare time, Alain takes art evening classes near his home in south London with tutors Martin Syrett and Anthony Farrell, who incidentally were both taught by Frank Auerbach at Camberwell College of Arts. >

"I have always been encouraged to develop a freer, spontaneous route so I've been trying to bring that into my painting"

ABOVE Alain Speed
Five Limes, oil on
canvas, 45x60cm
LEFT Alain Speed,
181 King's Road,
oil on canvas
board, 40x40cm



“My work doesn’t have professional gloss, but that is not what I am looking for”

His painting involves contrasting styles and subjects, moving fluidly between still life, cityscapes and figure drawing. Without the immediate pressure to sell his art, he finds himself free to experiment. “I don’t see style as the goal, you find the method that best captures what you have seen – not even what you want to say but what you have seen – so it will be different in different situations.”

The ability to prop himself in front of a subject and launch into a painting is one of the few constants in Alain’s style. The genre-hopping is very much intentional, relying on gesture and expression rather than forcing any coherent narrative on his work. “If you put narrative in a painting, you’re not looking at what you’re doing any more,” he explains. “I try and get rid of over-symbolism or trying to explain what it is in other ways, there are so many ways to do narrative.”

Interestingly, Alain also experiments with sculpture made from *objets trouvés* like river flotsam; bricks bound in rope and tiles arranged in a serpentine form. There aren’t many artists who’d feel confident moving from classic landscapes to conceptual sculpture, but he’s at his best when there are no strings attached.

Right now, there are no plans to give up the day job, but he can see himself working as a landscape artist post-retirement, when he’ll have more time to “get all my clobber together, get out there and paint”. In the meantime, the artist is content traversing through painting styles, and answering to nobody but his canvas. “My work doesn’t have that professional gloss, but that’s not what I am looking for at the moment,” he says. “I am doing effectively what an art student would do without having to potentially make a living from it. I am hoping that keeps my work fresh.”

www.alainspeed.co.uk



**CLOCKWISE
FROM TOP LEFT**

Alain Speed,
Gabriel's Wharf,
oil on canvas,
101x101cm

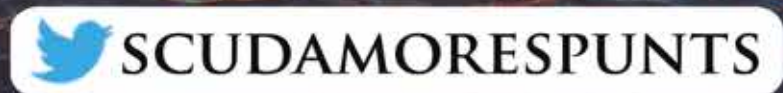
Alain Speed,
*Battersea
Power Station*,
oil on canvas,
101x101cm

Alain Speed,
Rye Hill Park,
oil on canvas,
61x76cm



PUNTING IN CAMBRIDGE

Tour the world-famous College Backs



www.scudamores.com
01223 359750

THE WORKING ARTIST

FINDING A GALLERY FOR YOUR ART
ISN'T AS HARD AS YOU THINK, SAYS
OUR COLUMNIST **LAURA BOSWELL**

If you followed my last column about approaching galleries, you'll have a fair idea of the preparation involved in choosing suitable venues. The next step is to make your approach.

Never just show up at gallery with a portfolio – it's not appropriate and will only annoy the gallerist. Instead, take a paper and pen, call the gallery to introduce yourself and ask how to submit work for consideration. Take a name and then follow their instructions to the letter. Don't overcompensate if the gallery only asks for three or four images – that really is all they require. Include details of your website or Portfolio Plus profile in addition to your images, never as an alternative. Choose photos that represent your current work and remember to send smaller images in the first instance, as larger files can end up in an email spam folder. You may feel this doesn't do you justice, but doing the gallery the courtesy of following their requirements is far likelier to result in success.

If you are rejected, as I have often been, just accept it and move on; it's nothing personal. Few galleries give feedback for their reasons, but it never hurts to ask. If you are accepted, celebrate after you have read the gallery contract and are sure you are satisfied with everything from insurance cover to the all-important payment terms.

If you accept, ask for the gallery's requirements when it comes to supplying artwork, documents and publicity material and follow them accordingly. Do remember to keep your own record of the work supplied, getting a signature to confirm delivery. Being thorough with paperwork may sound a long way from the joy of creativity, but good administration is essential. Build on a positive start by being good natured in accepting the space you are given, it will take time to work your way up to a solo show. Remember that simply being seen in galleries will always boost your profile and encourage potential clients.

In return for your efforts, you should expect the gallery to be equally professional in meeting the payment terms in your contract, keeping your work in pristine condition and, most importantly, making every effort to attract sales. If a problem arises, talk to the gallery as soon as possible. It is in everyone's interests to have a happy relationship and, if you do your research and find a good fit for your work, a gallery really can be your new best friend.

www.lauraboswell.co.uk



ABOVE *Twelve Views: Brill Windmill*, Japanese woodblock print, 25.5x39.5cm

“
**DO YOUR RESEARCH AND A GALLERY REALLY CAN BE
YOUR NEW BEST FRIEND**
”



WIN
A £1,000
HOLIDAY
VOUCHER



COMPETITION

PAINT IN FRANCE

TRAVEL TO THE SOUTH OF FRANCE FOR AN INSPIRING ART MASTERCLASS WITH
A £1,000 PAINTING HOLIDAY DISCOUNT COURTESY OF ACADEMY STUDIOS ABROAD

Academy Studios Abroad (ASA) is offering a voucher towards one of its residential courses at its art academy in the South of France. There are four courses applicable:

- *Lifesaver Life Drawing Course 1* Monday 30 May to Friday 10 June 2016 or *Lifesaver 2* Friday 19-30 August 2016
- *A Masterclass in Portrait Painting* with Theodore Ramos, Emma Kennaway and Tod Ramos 7-12 September 2016
- *A Masterclass in Horse and Bull Painting* with Tod Ramos and a veterinary anatomist 18-23 September 2016

ASA is a highly-successful, independent art school based in the South of France on the edge of the Camargue. The courses have kick-started many young artists' and novices' careers, as well as functioning as a recharger for experienced and professional artists. ASA provides a fresh and fulfilling series of residential art programmes for all levels.

The courses are conceived and led by Tod Ramos, a professional artist, who has lectured in drawing and painting at all levels, from school to postgraduate.

The studios seem to inspire all.

The teaching and the structure of the courses are based on the principle that everyone can learn drawing and painting techniques, regardless of experience.

The Academy's simple teaching philosophy maintains that one should have full knowledge of the classical elements of the given discipline to equip the artist towards his or her own self expression.

ASA is based in a beautiful village near the Camargue and has a substantial studio and the benefit of the unique light and landscape of the region.

All meals are provided and are taken in the garden or inside the house; the varied Mediterranean food and wine are plentiful.

There's a heated swimming pool and a lovely garden for relaxation. Accommodation is in a medieval winemaker's lodge. The charming bedrooms are double but occupied singly. Some even have en-suite bathrooms.

For full details of the courses please visit www.academystudiosabroad.com or email contact@academystudiosabroad.com

HOW TO ENTER

For your chance to win, enter online at www.artistsandillustrators.co.uk/competitions by 22 May 2016.

Terms and conditions: The competition winner has to fulfil the application process requirements. The Masterclass tutors may be subject to a change in the case of indisposition. The voucher excludes application to the Portfolio Course. For further details visit www.chelseamagazines.com/terms



IN THE STUDIO

JOHN WRAGG

ELECTED TO THE ROYAL ACADEMY AS A SCULPTOR, THIS WILTSHIRE ARTIST HAS TURNED HIS ATTENTION TO PAINTING. WORDS AND PHOTOS: ANNE-KATRIN PURKISS

Why the switch from sculpture to painting?

Painting has always been with me. When you're a child, you paint – you don't make sculpture. One of my heroes in the 1950s was Degas, who did both sculpture and painting. When he was drawing the dancers, the speed of his conception, between seeing it and putting it down, and the accuracy and the flow... It's astonishing.

And I love colour. Everything I made in sculpture, I put colour on. But then, it's a waste of time when you're not painting a picture, where you're actually using colour properly.

Have you found it useful to master both art forms?

All the artists who could do both, did it: Degas,

Matisse, Picasso are carrying something from one discipline into the other.

I think what makes a lot of figurative sculpture poor is that the sculptors can't really draw. There are many French artists who did sculpture and painting. It's perhaps an English thing to always want to put people into a category, and if you stray out of that category, people who buy art get worried about it.

Are there any British artists whose works you particularly admire?

Gwen John was a fantastic artist. She was a very fragile woman too. Her paintings are full of that fragility, full of that delicacy. She is underrated. Her brother [Welsh painter Augustus John] didn't have a fraction of the sensitivity and humanity that she had.

What makes a work of art exceptional in your view?

The invention is what interests me in a work of art. I'm sure that if Picasso were still alive, he'd make marvellous things out of anything that was going, because of his sheer ability to invent. You might say a picture is beautiful, but if there is no invention in it, it doesn't interest me. Any good photograph is better than a bad painting that has no invention in it.



BLEND IN

Paints and palettes – details on John's desk next to paintings in progress



IN THE STUDIO

IN THE FRAME

Handy tools and clamps hang on a wall in a corner of the ground floor studio

MY PAINTING IS A CONTINUOUS BATTLE BETWEEN ABSTRACTION AND FIGURATION



You taught at the Chelsea School of Art for 30 years. What attracted you to teaching?

I enjoyed trying to get those young people to open their eyes. Of course, you can teach a skill, what you can't teach is their vision, that's where the invention comes in and that's where a work becomes personal. It's easy to teach the talented ones, but you can never be sure that there isn't something buried in the others.

Coming back to your own work, what are the main themes or areas of focus?

The thread that runs through the history of my work seems to be a preoccupation with the frailness and vulnerability of the human condition.

Are you influenced by your environment or the surrounding landscape?

No, and I never have been. I'm a sucker for people.

If I'd stayed in London, all my friends would have been artists. I couldn't cope with that. They all live in a little island and London itself is another island.

What has led you to move to Wiltshire?

A painter friend asked me whether I'd want to come down for a few days and help him do up the kitchen in a house that he had just bought.

Before I came here, I didn't even know where Devizes was – I had to look it up on a map. And then a house at the end of the terrace where he lived came up for sale... I bought it and I stayed.

How would you summarise your work as a painter?

It's been a continuous battle between abstraction and figuration. I've made abstract paintings, not in the sense in which Mondrian did it, which is proper abstract painting that's closer to music than anything else.

But I can't really keep away from painting the figure. When Deborah [McAbe, Wragg's partner] died, I thought, 'I'll put what I've got into painting the figure' and that's basically what I do.

John's next solo exhibition runs from 3-25 June at Bath Contemporary.
www.bathcontemporary.com

GREEN HAVEN

The idyllic entrance to the studio with windows overlooking the courtyard

WORK IN PROGRESS

John's work is also on display at this year's Royal Academy Summer Exhibition until 21 August





A LIVING BLUR

AS A CATALOGUE RAISONNÉ OF FRANCIS BACON'S PAINTINGS IS PUBLISHED, EDITOR MARTIN HARRISON TELLS KATIE MCCABE WHY WE'LL NEVER TRULY UNDERSTAND THIS ELUSIVE ARTIST

What do we know about Francis Bacon's art? Much of the writing on the painter's life is prurient and voyeuristic, preoccupied with seediness. There is no shortage of stories documenting the Soho years in The Colony Room or his destructive love affair with George Dyer. Too often the art becomes the understudy to the debauchery. With all the distraction, it's easy to forget that Bacon was one of the greatest painters of the 20th-century.

Nobody appears more frustrated by this distraction than Martin Harrison, FSA, a Bacon scholar who has spent the last decade tracking down the artist's entire oeuvre. He was set the gargantuan task of editing the forthcoming *Catalogue Raisonné*; a five-volume, slip-cased publication costing a cool £1,000.

The artist destroyed many of his own paintings, leaving 584 traceable works behind. A great deal of what we think we know about him has been based on about a third of his work, but the catalogue will contain many previously 'unpublished' paintings – some of which were sold in the 1950s, and have been unknown to the public ever since.

Turning art sleuth, Harrison tracked down every single Bacon original and photographed them for inclusion in the catalogue, save for one: 1955's *Head with Arm Raised*. To his irritation, that one is still missing.

In the last 10 years, the author has been following leads, trailing Bacons to private homes, and politely convincing the owners to let him feature the work. "They are very grand, and their aim in life is not to be in my stupid *Catalogue Raisonné*, they have other things to do," he says. It's a task that would have been "totally impossible" to complete had Bacon been alive today. "He'd have kicked it straight out of touch," he says.

On his Bacon voyage, Harrison has been presented with countless fakes and forgeries along the way. "They are so risible, most of the fakes," he explains. "Someone sent in this Edwardian watercolour of a girl. It was the absolute antithesis of everything Bacon did and stood for, but they'd worked out a story that it was of his nanny, Jessie Lightfoot, they had him painting her when he was one year old because this watercolour must have dated around 1910. Well, I don't think he did any paintings at the age of one."

The art historian's first encounter with Bacon's work came when he was still in college and caught up in the 1960s wave of Pop Art. Martin found an illustration of 1963's *Landscape Near Malabata*, *Tangier* in the pages of *Vogue* and was taken in by the painterly style. "I decided in one's teenage way that he was a genius, obviously. I didn't begin to understand it."

But the *Catalogue Raisonné* is not to be mistaken as his paean to Bacon; it is a chronology of his work – both good and bad. "My job is to record what Bacon paintings exist in the world today. Some of the things I've unearthed are things he discarded – and they are clearly not great."

The "not-so-great Bacons" are subjective, but many have described the years between 1957 and 1962 as the period when the artist was thought to have lost his way. In reality, these years were marked by a tragic life event. On 24 May 1962, the day that his first full-scale retrospective opened at London's Tate Gallery, Bacon was receiving messages of congratulations along with news of the death of his lover, >

LEFT Francis Bacon, *Jet of Water*, 1979, oil on canvas, 198x147.5cm

BELOW Francis Bacon, *Study of a Bull*, 1991, oil, aerosol paint and dust on canvas, 198x147.5 cm



AUTHOR MARTIN HARRISON TURNED ART SLEUTH AND AND TRACKED DOWN EVERY SINGLE FRANCIS BACON ORIGINAL FOR INCLUSION IN THE CATALOGUE RAISONNÉ... EXCEPT FOR ONE

Peter Lacy, a former Battle of Britain pilot. The pain and shock led to a shift in the artist's visual language. If money were no object, Harrison confesses he'd love to own 1952's *Study of a Portrait for P.L.*, a Lacy tribute. "[Lacy] was the love of his life... All the painting of the flesh, in this kind of really vulnerable semi-foetal posture, it says all these complicated things about this bloke he had this love-hate relationship with."

The release of the *Catalogue Raisonné* in June will follow the opening of *Invisible Rooms*, a major Bacon retrospective at Tate Liverpool. The show has been partly inspired by *Francis Bacon: The Logic of Sensation*, an essay by Gilles Deleuze. The French philosopher disagreed with previous attempts to tell Bacon's life story through the symbolism within his painting, deeming the examinations of his crucifixes and monsters as "overly facile detours". This in turn is a view that Harrison rejects. "[The paintings] entirely come out of Bacon the man, and what he was trying to say about life, sex, death everything. To deny that is ridiculous."

Invisible Rooms will explore the significance of the elliptical cages and architectural structures that frame many of Bacon's figures. Tate Liverpool's artistic director, Francesco Manacorda, says the show will also encourage visitors to "focus on the sensation that Bacon's work evokes and develop a new understanding and appreciation for the cages he created."

Nevertheless, after studying the breadth of Bacon's portfolio, Harrison is sceptical about making assumptions. "There are fewer than half of his paintings in which you can see a cage structure. They write about things as if that's what Bacon did. Actually 75% of the time, he didn't."

The author claims Bacon's use of the cage could, in fact, have been a prop or platform for his figures, as he was not a confident draughtsman. "When Bacon said he couldn't draw, he meant he couldn't draw proper drawings like Michelangelo," explains Harrison. "He didn't do little sketches towards a whole composition, and he kind of floundered around on this two-metre-high canvas doing stuff, waiting for something to emerge... Sometimes those structures were part of that process."

One of the biggest coups in the construction of the *Catalogue Raisonné* was the discovery of *Study of a Bull*, the very last painting that Bacon made prior to his death on 28 April 1992. The image shows the apparition of a bull, almost translucent and disappearing from the canvas. It was painted, says Harrison, by a man who knew he was going to die. "It's a real signing off painting. It's like Picasso and *La Tauromaquia*... The 'male painter'. Bacon wasn't macho like Picasso, but it's an image of the dying beast."

Interestingly, the paint used to create *Study of a Bull* was partly made with dust from Bacon's Kensington studio. This was a process the artist loved to use, but one that gains added poignancy in this particular picture, given that he would be cremated shortly after making it. "Bacon was quite eloquent on dust," notes Harrison.

Throughout his career Bacon was very vocal about his influences. In his final interview with Corsican photographer Francis Giacobetti, he referred to Picasso as the "father figure" who gave him the desire to paint. Picasso flipped the notion of representation in art, getting instead to the visceral core of the figure that Bacon always hoped to reach. His all-too-familiar aphorism about wanting images to "influence that nervous system" seems to have been inspired by his love of the Spanish master. "Picasso opened the door to all these systems," Bacon told Giacobetti. "I have tried to stick my foot in the door so that it does not close."

Harrison sees the palette and compositions of Gauguin as a significant influence, even though they are rarely mentioned in connection with the Irish-born artist's work. Velázquez was another to whom he obsessively returned, stating that his *Study after Velázquez's Portrait of Pope Innocent X* was based upon "one of the greatest portraits that has ever been."

Photography was key to Bacon's creative process, even if his own perception of this was full of contradictions. At times the artist claimed that there was no aesthetic value to a photograph, yet he told interviewer David Sylvester, "99% of the time I find that photographs are very much more interesting than either abstract or figurative painting. I've always been haunted by them." Bacon worked with photos, never models. The Victorian photographer Eadweard Muybridge was a key influence here, with his sequential shots of figures in motion a "principle source of visual information" for the painter.

The oral history of Bacon is full of similar discrepancies. He famously told David Sylvester that his painting was resigned to luck and chance, but the contents of his studio reveals his works were planned in advance. Likewise, while Bacon could often be bitchy, arrogant or intense, he also had moments of real modesty. If we struggle to get a handle on one of the most significant British artists of the last 100 years, we can at least take comfort in the fact that even after a decade of study, Harrison is still as puzzled by this most enigmatic painter. "I don't think I know much at all about Bacon," he says, "and neither does anyone else." **Francis Bacon: Catalogue Raisonné will be published 30 June by The Estate of Francis Bacon, Francis Bacon: Invisible Rooms runs until 18 September at Tate Liverpool. www.tate.org.uk**

RIGHT Francis Bacon, *Landscape near Malabata, Tangier*, 1963, oil and sand on canvas, 198 x145cm



MARION DEUCHARS

THE SCOTTISH ILLUSTRATOR AND AUTHOR OF ACCLAIMED INTERACTIVE CHILDREN'S BOOKS ON WHY IT'S NEVER TOO EARLY – OR TOO LATE – TO CONQUER A FEAR OF ART. INTERVIEW: KATIE MCCABE. PHOTO: TOM DUNKLEY

How did the story for your first picture book, *Bob the Artist*, come about?

I have been trying to do a picture book for a while. I was struggling to get a character and I thought, "I'll just use [Bob] for the moment". In the end I just developed a story around him. When you write your first story, you quite often use something personal; it's natural to go to that subject matter. I tried to tune into something about being a kid and what was important to you then. Ultimately, the message of the book is learning to accept yourself, and if you find some extra talent along the way, then fantastic.

The book mentions artists like Henri Matisse and Jackson Pollock without trying to explain their work. Why is that?

You have to go for artists you hope people will know, and I am talking about parents as well. But the main reason I put Matisse in [the book] is that [my kids and I] had just been to the Matisse show in London [2014's *Cut-Outs* at Tate Modern]. It was one of those moments where you think, "They are not going to forget this exhibition". They might not know Jackson

Pollock, but all kids can splash around with paint. They'll make their own Pollock.

Is it ever too early to introduce art to children?

Children are able to appreciate whatever you introduce to them. If you give them materials, and you give them the freedom to play with those materials, you don't really need to do very much. They are natural artists. They are natural designers. You can show them quite complex concepts early on. With my earlier books I was really trying to reach the parents who are not artistic. I have a sister who says, "I am so rubbish at art". She is almost scared to do art with her own kid. I needed to reach out to her in a way to say, "you can do this".

You've previously said that you started developing art activity books because you weren't satisfied with the ones that were available. What was missing?

For me, a lot of them were impenetrable. When they use the real artwork, I switch off. I don't want to buy them because they look too educational. Sometimes they are just very ugly. I like making things that are naturally beautiful.

What's your take on activity books for adults, like the current colouring book trend?

I think they're great. Our lives are very screen-based and it's quite good to step out of it for a bit. I love the holistic side of it and I love adults spending time with a pen and a pencil – it doesn't really matter what they are doing. My books are the opposite; they are really about using your imagination. Having said that, there are some people who are really amazing at colouring in.

What was your first editorial illustration job?

I used to work for the *London Evening Standard*, illustrating the horoscopes page. It was a really simple job, but it was enough to pay my rent. I found editorial quite hard – you had to have quick puns. I don't think I was good at that.

What's your favourite medium to work with?

I love gouache. It's a tricky medium to use, it's hard to correct, some colours don't work on top of others and if you sneeze, it's ruined. Most people tend to think of it as a way of laying flat colour, but I like just using it as paint. *Bob the Artist* was created with a mix of ink, graphite and gouache.

How much of your process is digital?

None. I like the physicality of working with real materials. Even if I could make the same mark using a tablet, I actually don't want to – I want to have less time on screen. I use the computer more like a designer, to scan and scale things.

How do you go about simplifying art for an activity book?

I have an idea, ask myself if I can do it and I document what I do as I go along. It's hard to start from nothing. If I need to make something, I'll go to the bookshop and look through other artists' work. Things you've seen end up in your artwork, but it's not necessarily copied. Sometimes it can just give you confidence. We have so many rigid rules about what you can and can't do in art and a lot of the time they are self-imposed, so it's nice to break them down.

What's next for you?

I am taking a course on writing for children at City Literary Institute. I know I can draw better than I can write, but it's a nice challenge. What I am good at is conveying emotion through a character, because I can feel that emotion and translate it into an image. You can't draw someone shivering without imagining yourself shivering.

Bob the Artist is published by Laurence King, RRP £10.95.
www.mariondeuchars.com

"CHILDREN ARE NATURAL ARTISTS... YOU CAN SHOW THEM QUITE COMPLEX CONCEPTS EARLY ON"



SKYROS

Adventure ♦ Creativity ♦ Joy



'One of the world's best holidays' THE SUNDAY TIMES



YOGA ♦ WRITING ♦ WATERCOLOR PAINTING ♦ MOSAICS ♦ PHOTOGRAPHY ♦ COMEDY ♦ MUSIC & MUCH MORE

Call 01983 865566 for your 2016 Skyros holiday brochure or email office@skyros.com
www.skyros.com



COMPETITION

£1,000 PAINT GIVEAWAY

WIN ONE OF FIVE BUNDLES OF WATER-MIXABLE OIL COLOURS COURTESY OF ROYAL TALENS

Choosing the right paint is a tricky business. Do you want the high degree of pigmentation and flexibility of long drying times that comes with oil paint? Or would you prefer the simple mixing qualities of acrylic?

Thankfully, you no longer have to choose. Cobra Artist Water Mixable Oil Colours are the best of both worlds. Made with the benefit of more than a century of colourman expertise by Royal Talens, the 70-colour range can be applied like oils and cleaned away like acrylics without the need for any hazardous solvents. Each pigment is ground on a triple roller mill for an artists' quality finish, while almost half the tubes are single-pigment colours to make blending even easier.

To find out more about Cobra Artist Water Mixable Oil Colours and the full Royal Talens range visit: www.royaltalens.com

THE PRIZE

Five lucky readers selected at random from this month's prize draw will each receive a

Cobra Art Gift Box, which includes brushes, a palette, a palette knife and 12 tubes of Cobra water-mixable oil colours. The luxury black gift box features popular colours Yellow Ochre, Burnt Sienna and much more.

Alongside this, each winner will also receive a selection of Cobra water-mixable oil colour mediums, including Painting Paste (200ml), Painting Medium (250ml), Glazing Medium (250ml), Matt Varnish (400ml) and Gloss Varnish (400ml). Each prize is worth a total of £203.90.

HOW TO ENTER

For your chance to win, enter online at www.artistsandillustrators.co.uk/competitions by 21 June 2016. Alternatively, fill in the entry form below and return it to:

Cobra Prize Draw, Artists & Illustrators, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ.

Terms and conditions apply. For full details, please visit www.artistsandillustrators.co.uk/competition

COBRA PRIZE DRAW

Name: _____

Address: _____

Postcode: _____

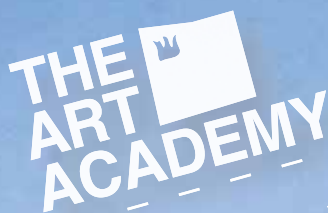
Email: _____

Telephone: _____

Please tick here if you subscribe to *Artists & Illustrators* ☐
 The closing date for all entries is 21 June 2016

Please tick here if you prefer not to be contacted by *Artists & Illustrators* ☐
 or our competition providers, Schmincke ☐

The Art Academy
Mermaid Court
165A Borough High Street
London
SE1 1HR



+44 (0) 20 7407 6969
info@artacademy.org.uk

EVENING CLASSES WEEKEND COURSES FINE ART DIPLOMA FINE ART FOUNDATION SUMMER SCHOOL

www.artacademy.org.uk

Patchings FESTIVAL²⁰¹⁶

SAVE £1 on the gate price when you buy your ticket in advance



JUNE 9-12

ART • CRAFT • PHOTOGRAPHY



Over 250 Artists, Photographers, Craft Makers and Designers set in 60 Acres of Nottinghamshire Countryside

Guest Artists David Bellamy, Gordon King, Jean Haines, Soraya French, Hazel Soan, Shirley Trevena, John Sprakes, Geoff Kersey, Bruce Mulcahy, Peter Barker, Ken Howard RA, David Curtis, Pollyanna Pickeringsee the daily programme on our website for more information

Your favourite Art Material suppliers and brands, Test and Try Areas and Special Show Offers.

PATCHINGS ART CENTRE. NOTTINGHAMSHIRE. NG14 6NU www.patchingsfestival.co.uk - 0115 9653479

JUNE

TIPS • ADVICE • IDEAS

HOW TO... ADD TEXTURES

SHARON FINMARK'S QUICK
GUIDE TO COLOURFUL
SURFACE QUALITIES

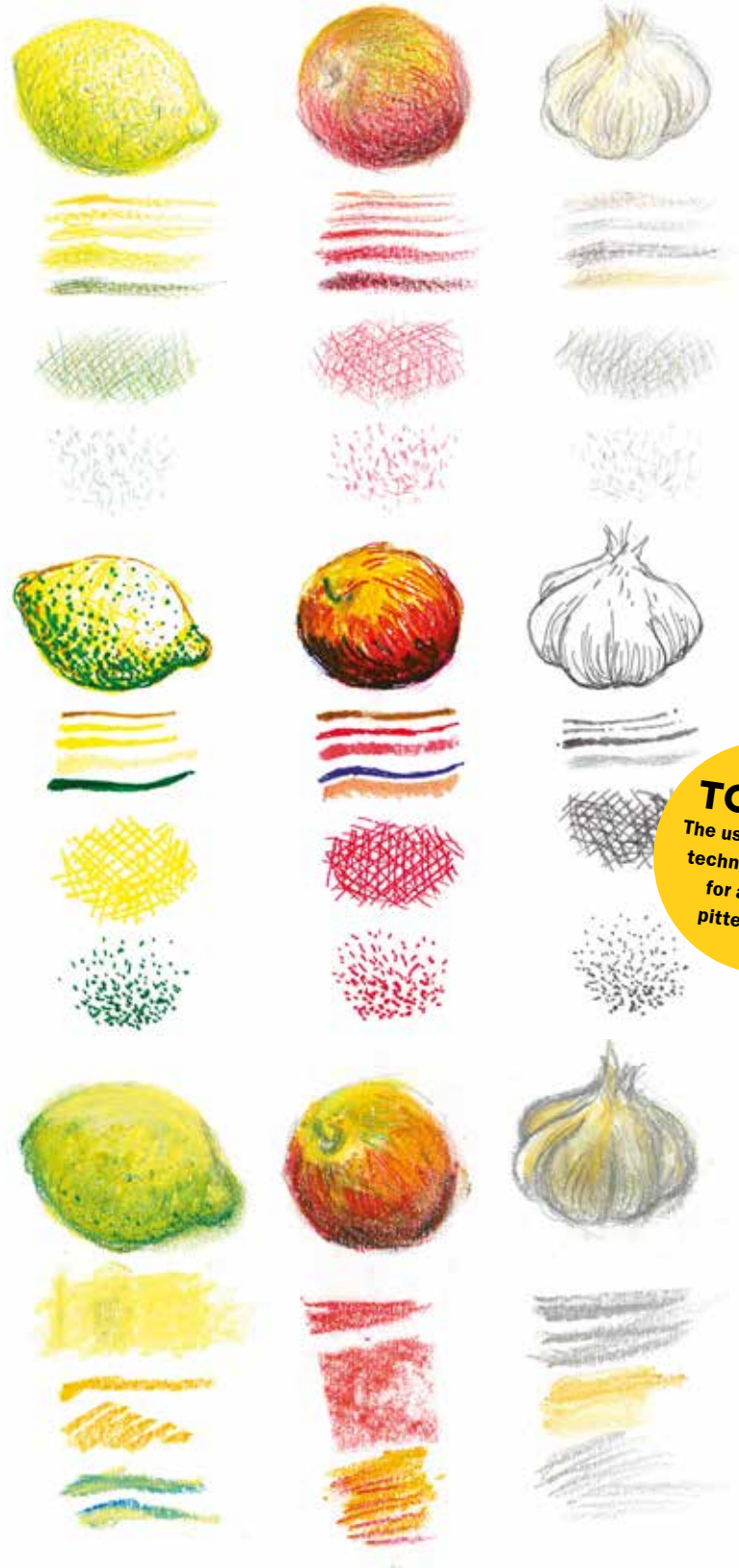
The lemons, apples and garlic here are drawn in coloured pencils, felt-tip pens and pastels; they all have different qualities. With all the materials used, following the form of the object with your marks, be they stippling, lines or smudges, will give the appearance of solidity. For example, stippling is ideal for the pitted texture of lemon peel and increasing the density of the dots at the underside creates a three-dimensional appearance.

Felt-tip pens are quite permanent, so you need to be fairly confident with your mark making, whereas the smudgy pastel technique is more forgiving. Applying the pastel stick on its side will give you strong, broad layers of colour.

The marks beneath each drawing show the colours used and possible variations for further exploration of their qualities.

This is an extract from Sharon's new book, *Learn Drawing Quickly*, published by Batsford, RRP £9.99. To buy your copy for only £8 including free UK P&P, call 0844 576 8122 and quote offer code CH1973.

These leeks were built up from many linear marks. If you like working with coloured pencils, buy a good variety of colours, with many greens and blues in particular to produce shadows.



TOP TIP
The use of stippling
technique is ideal
for a lemon's
pitted texture



WHY NOT TRY...

Derivan Liquid Pencil. Combine the effects of graphite pencil and watercolour in one drawing. This new product can be used to cover large areas of the paper quickly, creating exciting variations in tone and texture. The liquid can be easily thinned with water. www.derivan.com



MASTER TIPS: GEORGES SEURAT

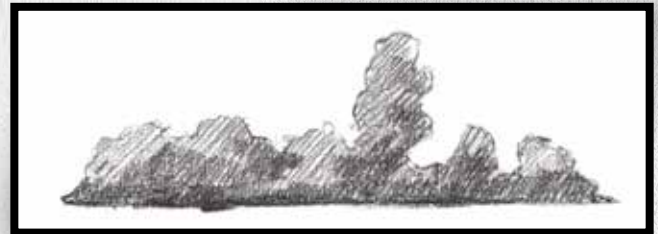
DISCOVER THE PAINTING TECHNIQUES OF THE WORLD'S BEST ARTISTS

Famous for blending colour by placing complementary tones adjacently as opposed to mixing them, Seurat let the viewer's eye do the mixing. This revolutionary approach was fed by 19th-century scientific theories of chromatics, optics and psychological perception espoused by thinkers such as Michel-Eugène Chevreul. In 1881, he began a series of rural studies, inspired by the peasant imagery of Barbizon painter Jean-François Millet. The crosshatched brushstrokes in *Peasant with a Hoe*, 1882 (pictured above) show how each colour was mixed with white prior to application. Seurat called his technique chromoluminarism, as the juxtaposition of individual hues elicited brighter light effects.

HOW TO DRAW FOLIAGE

Whether you are drawing a wooded tree line or sketching your garden, it can be difficult to decide how to best draw foliage.

The problems often come from our expectation standing in the way of our observation. Before you start to draw, consider the subject of the drawing and distance of the foliage from you. As a broad rule, distant foliage in the background of a composition can be treated as simple shapes of tone. When the foliage itself is the subject, or is nearer to you, the negative spaces between branches become more important and the shapes of individual leaves more prominent.



DISTANT FOLIAGE

Large and distant masses of trees are often distinguished by their shape and tone, not by the texture of their leaves. Draw in their overall shapes and use consistent, simple mark-making to suggest the mass of the trees and their contrasting tones.

A SINGLE TREE OR BUSH

When the foliage is in the mid-ground of a composition, its overall shape and tone will be important, but you'll want to draw with marks that evoke the foliage texture. Find marks that suggest the texture you see in front of you and repeat those marks to build tone, working quickly as you look.



TOP TIP
Carefully observe the negative spaces between leaves and branches



BOTANICAL STUDY

When you are making a study of a single branch the particular shapes of leaves will finally become critical; draw each shape as you see it, as a jigsaw piece that fits with the negative spaces around it – don't assume anything about the shape of a leaf.

Jake's book 'DRAW' is published by Ilex Press RRP £17.99. www.jakespicerart.co.uk



Faber-Castell CASTELL 9000

111th Anniversary Set

Castell 9000 is a genuinely classic pencil, having been launched back in 1905. Its quality and finely graduated degrees of hardness have made it a firm favourite with artists and illustrators. Its lead is fully bonded with the wood surround and is therefore particularly break-resistant. The Castell 9000 111th anniversary box offers 16 different degrees of hardness and more, making it the perfect gift set for any professional artists.

CONTAINS

16 X CASTELL 9000 PENCILS
5 X CASTELL 9000 JUMBO PENCILS
1 X DOUBLE-HOLE SHARPENING BOX
1 X DUST FREE ERASER

Available in all good art stores



Exclusively distributed by West Design
sales@westdesignproducts.co.uk | www.westdesignproducts.co.uk



Yet another
prestigious award
from the
**"Good Hotel Guide,
Editor's Choice 2016
Honeymoon Hotel"**
...sitting alongside
Raymond Blanc's Le Manoir
aux Quat' Saisons
how amazing is
this!

One of Sark's magical gems, La Sablonnerie Hotel on Little Sark

"We are all absolutely delighted to have had such recognition. What truly wonderful accolades. I feel humbled to have been chosen for these much coveted important awards, but must point out that it's all down to a real 'Team effort' and the magic of Sark that creates the ultimate 'Joie de Vivre' and fun that is always found at La Sablonnerie".

La Sablonnerie has been rated as a favourite hotel and consistently receives glowing reviews for the quality of its accommodation, and the fine food. The hotel is very popular with returning guests.

**For further details and reservations contact Elizabeth Perrée on (01481) 832061 • Fax (01481) 832408
reservations@sablonneriesark.com • www.lasablonnerie.com**

Don't leave the Channel Islands without visiting Sark and Little Sark. 'It will be an experience that will live with you forever'.



ART IN THE ALGARVE

Watercolour • Oil painting • Oil & Acrylic • Specialist courses



Call us on: 0203 287 7140



info@artinthealgarve.com

www.artinthealgarve.com



PanPastel® Colours are professional artists' quality soft pastels, uniquely manufactured in a pan format, instead of a stick, so that they can be mixed & applied like paint. They were developed to offer artists new creative possibilities.

PANPASTEL®

PanPastel - a revolutionary new way to use colour - for painting, drawing & mixed media art.

- **Mixable** - all 92 colours can be mixed like paint, directly from the pan, for an infinite palette.

- **Apply large blocks of colour quickly** - for under-paintings, washes & backgrounds.

- **Compatible with** traditional pastel sticks, Artists' paints, conventional fixatives and art & craft surfaces (from low tooth to high tooth), making them ideal for mixed media.

- **Build up multiple layers** - without overfilling the paper's "tooth".

- **Low dust** - dust levels & breakage are significantly reduced.

- **Erasable** - colours can be easily erased with any eraser.

- **Lightfast** - made with highest quality artists' pigments, minimal binder & filler resulting in rich, ultra soft, low dust colours.

Ampersand
Extraordinary surfaces for your art.



**premium
art brands**
bringing together the world's best brands



PANPASTEL®

tel: +44 (0)1926 492213 • email: info@premiumartbrands.com • web: www.premiumartbrands.com

ISTOCK



FIVE TIPS FOR BRIGHTER COLOURS

HANDY WAYS TO LIVEN UP YOUR PAINT PALETTE

- 1 Always use separate brushes for the light and shadow mixes to avoid darkening colours.
- 2 Experiment with a triadic palette, try a simple approach which uses full-strength red, yellow and blue; you'll be surprised by the diversity of the colours you can create. The triadic was a favourite with Abstractionists like Kandinsky.
- 3 Try glazing as a method of producing optical colour mixes. For example, if you place a blue glaze over yellow, you'll produce a more vibrant green than one created from mixing yellow and blue pigments.
- 4 Mixed neutrals in watercolour can allow pure colours to stand out on a painting. When surrounded by mixed neutrals that are complementary, the pure colours will glow.
- 5 Be cautious when mixing 'special' oil colours from manufacturers. Mixing special tube colours together with other speciality colours can create a muddy result.



STUDIO IDEAS

When you need to mask an area of an image that is too large for masking fluid (or you don't want to risk tearing the paper), try using tracing paper. Illustrator This Northern Boy (real name Rob Turpin) employs this technique so that he can splatter the background of the image with paint. "Tracing paper means you can easily trace the area to be masked, and then cut it out. Lay the mask over your artwork, taking care to line it up.

"To ensure that no paint leaks under the mask, I weigh it down with coins." And for the splatter effect, there's nothing better than a good old-fashioned toothbrush.



BOOK OF THE MONTH

Cloud Sketching – Creative Drawing for Cloud Spotters and Daydreamers
by Martin Feijoo

Have you ever gazed up at the sky and watched the clouds morph into recognisable shapes? With this book, author Martin Feijoo takes daydreaming one step further and shows us how to use cloud photographs as a starting point for new artworks. There's even a journal of pages where you can document your own cloud doodles.
Quarry, £12.99



WHAT IS... A SALT SPRAY?

A great watercolour technique for painting snowflakes and granite stone, a salt spray can create texture, depth and sparkle. Sprinkle table or kosher salt (table will produce smaller crystals) on a damp wash, brushing off any salt remains when it has dried. Use it judiciously to avoid a clichéd look.



MASTERCLASS

FIELD DAY

BRAZILIAN WATERCOLOURIST **FÁBIO CEMBRANELLI** SHOWS YOU HOW TO APPROACH THE LUSH COMPOSITION AND DELICATE DETAIL OF A FRENCH FLOWER FIELD

48 Artists & Illustrators



I like to paint vibrant, colourful flowers and landscapes; these are some of my favourite subjects. One of the most interesting challenges in this genre is the flower field. This theme shows the beauty of nature and the power of a floral spring mood.

When painting a flower field, it's important to show a sense of depth, so all brushwork needs to be controlled: colours, edges and lines tend to look warmer, harder and more detailed in the foreground of the composition yet cooler, softer and less detailed in the background. If we paint the branches, leaves and all the flowers in the scene with the same intensity and colour value, it will result in a flat and boring composition.

When I am teaching I tell my students: "viewers will look at your flower field painting and they need be able to "fly over it". They must be able to see that there are flowers in the foreground, flowers in the background and a zone of space in-between the two: the middle ground. If you attempt to paint a flower field and viewers can't perceive some level of depth, you've probably failed.

www.fabioembranelli.com

FABIO'S TOOLS

- **WATERCOLOURS**
Quinacridone Gold, Translucent Orange, Burnt Sienna, Opera Rose, Permanent Alizarin Crimson, Quinacridone Magenta, Green Gold, Leaf Green, Viridian Green, Manganese Blue, Cobalt Blue, French Ultramarine, Ultramarine Violet
- **BRUSHES**
Flat Brushes (3/4", 1" and number 2), Rigger (2), Round Brush (12), Fan Brush (4)
- **PAPER**
Moulin Du Roy, 300gsm, Cold Press, Half Imperial sheet
- **MASKING FLUID**
- **TOOTHBRUSH**



1 GATHER YOUR MATERIALS

I use flat and round brushes made from synthetic fibers only. I find the stiffness of the synthetic brushes useful as I like to be able to lift out some pigment. I work with watercolour tubes displayed in a portable folding anti-fungal palette and use fresh and creamy pigments squeezed a couple of minutes before starting. For watercolour, I use masking fluid applied with an old brush.



2 PENCIL IT IN

Here I made a quick sketch with graphite pencil on a sheet of taped watercolour paper. I sketched a few flowers, branches and shapes into the foreground and background and began to place a few buildings. I then applied some masking fluid to protect a few flowers and branches. After a few minutes, my masking fluid was dry so I began adding some colours using a flat brush (3/4").



3 WORK IN THE DETAIL

Using a round brush (number 12) I start adding details throughout the canvas. I work in more details in the foreground, adding fewer for the middle and background. Strong colours are also introduced in foreground; I use Alizarin Crimson and Opera Rose for the reds and Leaf Green and Cobalt Blue for the greens. For the background I use the same colours but more diluted, with less pigment.



4 VARY YOUR BRUSHWORK

I continue to add details, creating small shapes, introducing dots (to represent small or tiny flowers) but begin to use a flat brush at this point (3/4") as I am looking for brushstroke variety. I am using the same colours I described in step three, albeit with a different brush. The objective here is to achieve dynamic brushwork, so I use flat and round brushes.



5 LOOK TO THE SKY

Now it's time to start adding sky colours: I wet the sky area with clean water and start adding a mixing of Cobalt Blue, Manganese Blue and French Ultramarine. I use a flat brush (1") and leave some white spaces in the sky, suggesting a few clouds. However, the star of my painting is a flower field, not a sky effect, so I want to paint a subtle sky without too many colours or brushstrokes.



6 GIVE IT THE GREEN LIGHT

Using a fan brush (4) I start working with trees and green masses for the background. I mix Viridian Green, Green Gold and a little bit of Ultramarine Violet and gently tap these colours on the paper.



7 TAKE A STEP BACK

At this point, I need to stop for a couple of minutes to safely move onto my next step: masking fluid removal. If I don't remove my masking fluid at this stage I will have too many hard edges. I want to be able to soften the edges and blend them with my background colours.



8 REMOVE THE MASK

After 30 minutes (depending on local temperatures), I wash and dry my hands and rub off the masking fluid by using circular movements with my finger on the surface of the paper. Take note: you must ensure the masking has dried. If it's not completely dry and you start removing it, your watercolour paper will be damaged.



9 SMOOTH OUT THE EDGES

Using a flat synthetic brush (3/4") I begin softening edges. I use a stiff brush and water to blend and soften hard edges; no pigment is necessary at this point. If I don't soften a few hard edges with the use of masking fluid, I will have too many white lines, dots and shapes which will attract the viewer's eye more than I really want.



10 FOCUS ON THE FOREGROUND

Using a tiny flat brush (2) I introduce details to the foreground. I want to show a few flowers, painting petals and leaves with Quinacridone Magenta, Alizarin Crimson and Opera Rose for the flowers and a mix of Green Gold and Viridian Green for all greens.



11 BRANCH OUT

Now it's time to work with a few lines. Branches are made with a rigger brush (2). Close, dark branches are painted with Burnt Sienna and Ultramarine Violet. Lighter and more distant branches are painted with Translucent Orange and French Ultramarine. All lines must be placed in the right spot: dark and thick lines in the foreground, light and thin lines in the background.



12 GET A LITTLE PERSPECTIVE

Using a flat brush (3/4") I add a few more lines to my composition. I lift out some pigment using a thirsty brush so I can suggest a few lines within the background. These are negative shapes against a dark background and will add intrigue and variety to my composition.



13 USE YOUR SPLATTER TECHNIQUE

Now my watercolour is almost finished. I splatter some red dots with a toothbrush to create tiny and undefined flowers, then clean my toothbrush and splatter a few green mixes too, just to balance the reds and greens. For reds I use Opera Rose and Quinacridone Magenta; my greens are made with Quinacridone Gold and Green Gold.

Top tip

SPLATTER RED DOTS
WITH A TOOTHBRUSH
TO CREATE TINY
UNDEFINED
FLOWERS

CAN YOU HAVE A PAINTING HOLIDAY FOR JUST £499?

Enjoy seven nights painting tuition in one of the most breath-taking places in the world.



From beginners to professional artists, our friendly tutors will help you grow your portfolio of skills.

Spend sun-drenched days in beautiful surroundings and warm evenings relaxing with a drink and the best food ever.

Perfect for singles, couples and friends.

*Meals,
materials
and wine
included*

Ten day holidays available too, just £750!

For more information please call
+44 0 208 8838545/ +44 0 7971082605

An opportunity to visit artists' studios in and around Surrey

Surrey Artists' Open Studios

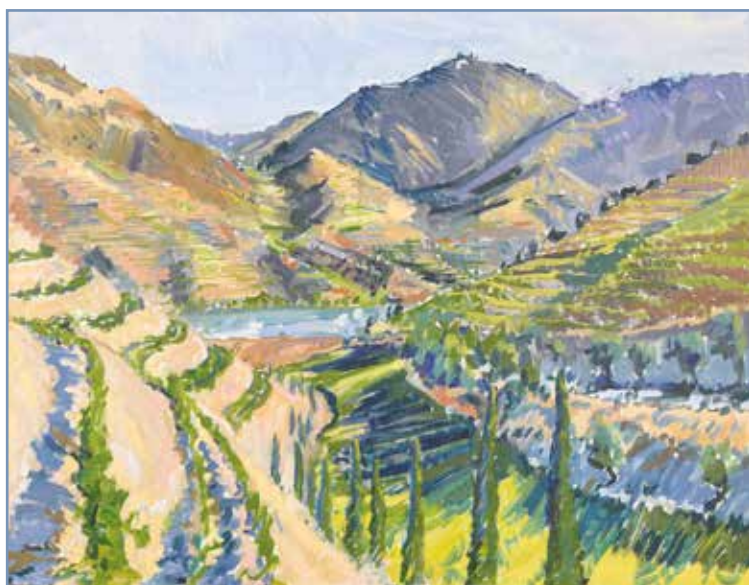
4-19 June 2016

11am-5pm daily
& Thursday evenings
6pm-8.30pm

saos
surrey artists' open studios

www.surreyopenstudios.org.uk

SURREY



Credit: Vesuvio, Portugal by Alice Hall

CAS

Chelsea Art Society

69th Annual Open Exhibition - Call for Entries

Exhibition 16th-20th June 2016, Chelsea Old Town Hall
Handing-in day 8.30am to 3pm, Monday 13th June

Entry forms available from chelseaartsociety.org.uk/register

www.chelseaartsociety.org.uk

Sponsored by Wedlake Bell

THE SUNDAY TIMES WATERCOLOUR COMPETITION 2016

Supported by Smith & Williamson

CALL FOR ENTRIES

**A PRIZE FOR CONTEMPORARY
WATERCOLOUR PAINTING**

PRIZES TOTAL £17,500

DEADLINE: 13 JUNE 2016, 5PM

ENTER ONLINE:
SUNDAYTIMESWATERCOLOUR.ORG

PARKER HARRIS

Image: Deborah Walker RI, 'Reveal' (detail)



COLOUR STUDIES

FOCUS ON *colour*

KEEN TO BECOME BETTER ACQUAINTED WITH HIS PALETTE, CLASSICALLY-TRAINED OIL PAINTER **AARON WESTERBERG** DEvised A UNIQUE SERIES OF STUDIES TO TEST HIS POWERS OF OBSERVATION AND COLOUR MIXING, NOW HE WANTS YOU TO TRY THEM AT HOME

I started doing these studies because I wanted to gain a better understanding of colour. Most of my study up to this point had been indoors under similar lighting situations and the subject was the figure, which meant that drawing was my primary focus.

I first began by setting up a few objects of the same colour outside together in direct sunlight – a group of red objects, a group of blue ones and so on. That proved to be too ambitious in the time I allotted for myself, so I decided to keep the set-ups very simple. Each study would be painted with a single brush and a single dominant hue. Colour was the goal, not drawing.

Later I moved inside to paint, so that I could leave my set-ups in place for longer and spend a little more time with the study to really analyse it.

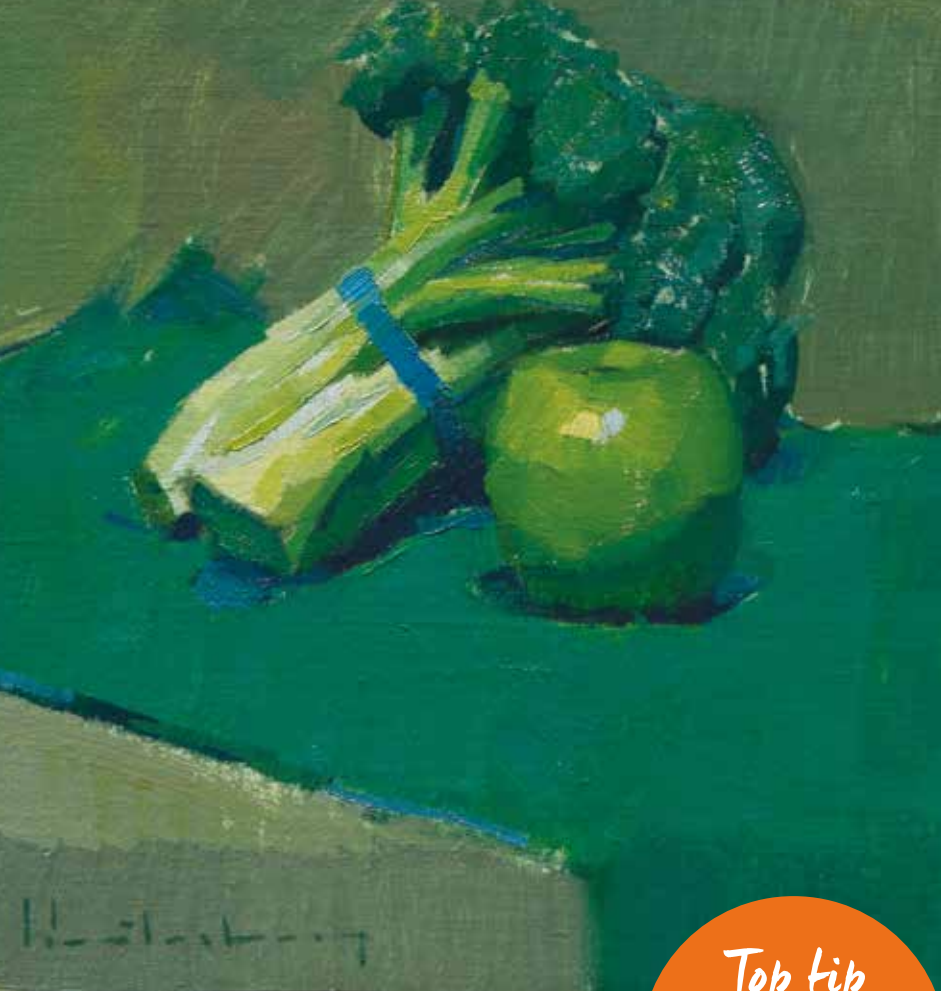
Working in the studio gave me the opportunity to paint the studies under different coloured lights. I still used my same criteria for this, setting up the studies with one colour

dominating, using a single brush each time.

I placed gels (transparent coloured filters – see above) over my light source so the harmony would be really clear and I would be forced to see the subtle variations of the larger colour groups. As for the subject matter, this was a secondary concern – I painted whatever was around and kept my attention; only the amount and the complexity of objects I painted changed.

Over the next four pages, I will introduce five different studies that I made with suggestions of how you might like to try something similar at home. As a working painter, I tried to fit my colour studies around my normal day – I would often spend an hour doing a study at the end of my session for the day, even late at night before bed. Even though colour was my objective in these studies I also learned a great deal about composition, brush dexterity, simplification, and how to correctly start a painting. I hope you will too. >

ABOVE Transparent colour filters were placed over the light source for each still life set up



STUDY 1

Green Still Life with Apple and Broccoli, oil on panel, 25x25cm

There was a huge learning curve with these studies to begin with. Using only one large brush, it took time to learn how to draw and control the paint, and I had also sacrificed my beloved earth colours (umbers, ochres and siennas) to find out more about the other parts of my palette.

With this study I was really curious to observe how cooler bluer greens would look in direct sunlight. Initially, I had thought the warm sun would neutralise the colours, but I found it didn't affect the overall blue-green colour harmony. It was painted around midday, so there was a lot of reflective light bouncing around. Despite the sun being the dominant light source, the colour temperature wasn't as warm as it might be toward the end of a day, so the light was surprisingly blue.

The colours of shadows are largely dependent on the objects and their surrounding colours. Once I did a few more outdoor studies like this, I remember noticing how different the shadows appeared in this particular example. This is an important point to note: every set-up will have its own set of laws and observation is the key. I couldn't guarantee that anything I did in one study could be carried over into the next one. I had to learn to observe what was going on in each individual set-up – there was no formula.

To try this at home, I recommend setting up a still life in which the objects are all the same colour – for example, this was a green study. You can choose any hue or colour temperature, provided all the objects are similar. I set up this still life on a chair with a piece of cardboard behind it so I could drape a coloured fabric behind the objects. If the wind causes trouble, I recommend using some form of clamps or clips to hold the fabric down – I used spring clips.

Top tip
TRY SETTING UP A
STILL LIFE IN WHICH
ALL THE OBJECTS
ARE THE SAME
COLOUR

STUDY 2

Boot Study, oil on linen panel, 20x25cm

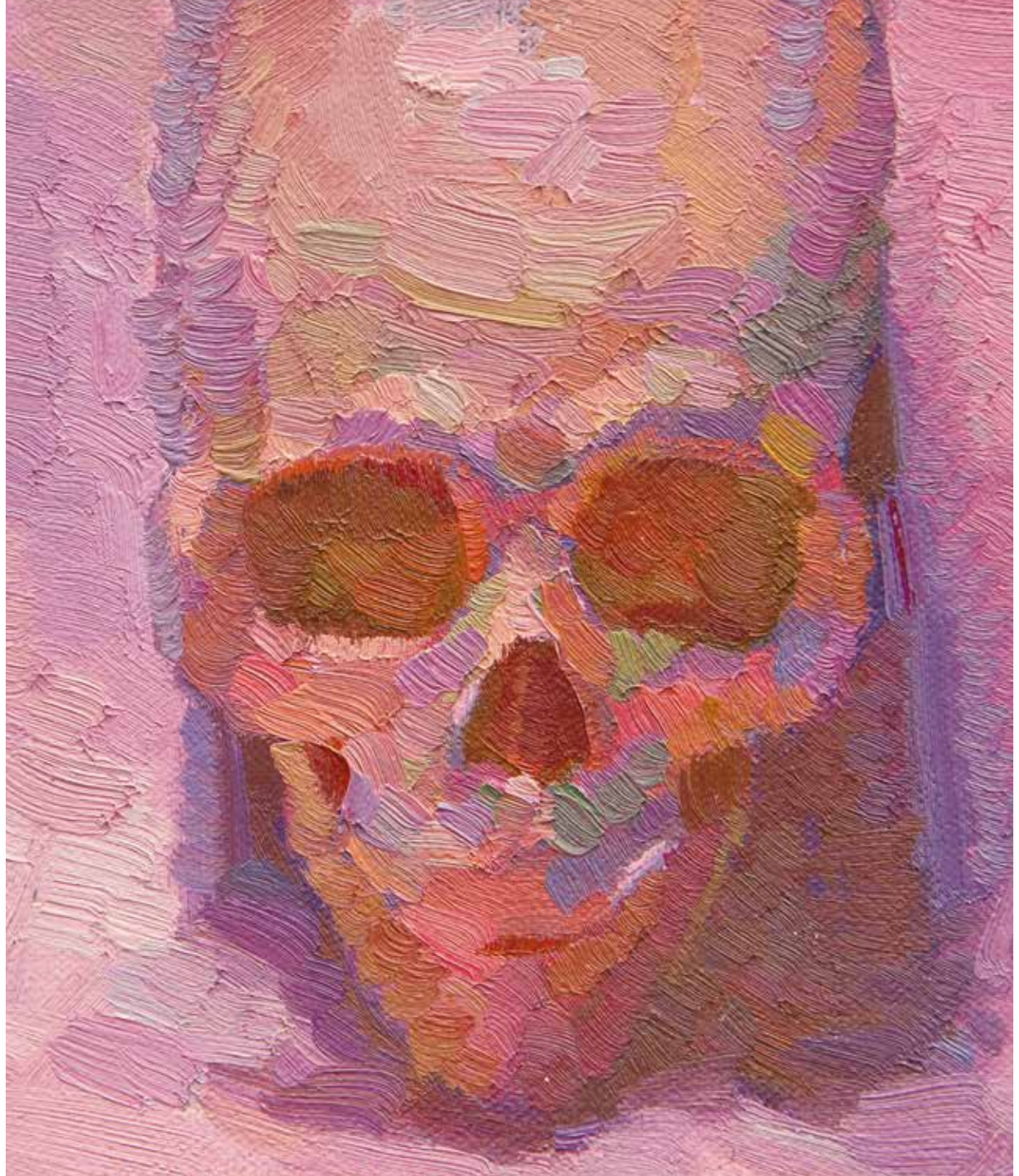
I painted this boot several times under several different coloured gels, but this one was the best of the bunch. Here the temperatures were correct and the lighting consistent, so I really felt like I was in control. The gel in this study was a blue-green, whereas the colours of the set-up seen under normal light were completely different; the background was actually a bright pink. You can see elements of the pink colour somewhat unaltered in the shadow of the boot, where the blue-green light did not touch the background. I wanted to paint exactly what I saw and not what I thought I should be seeing. A dark-coloured boot is a fairly simple object to render, but when paired with a bright pink background, it made for an interesting study.

This particular example can be useful for learning about how to start a painting – it's very important to know which objects to paint first and how to stay within the overall colour harmony.

All of these studies were drawn out in colour with the brush first. If I had used too warm a colour for this, it would have destroyed the colour harmony. If you look closely you can see the little bits of the blue I used for that initial sketch coming through here and there.

After I had the drawing down, I started with the extremes – these are the limits of the tones and colours I intend to use, including the darkest dark, the lightest light, the richest colour and so on. With *Boot Study*, the darkest darks were in the boot itself and the richest colour was in the shadow against the wall. Those areas went down first so I could then gauge the relative tonal values and colour saturation levels of the other parts of the painting.





STUDY 3

Pink Skull Study, oil on linen panel, 13x13cm

This was a fun one – don't get me wrong it was difficult, but it turned out ok so now I can say it was fun! The size of this study is very small, approximately 5x5in, so most of the paint was applied with the corner of my brush. The gel was a warm pink, the lighting was from above at a slight angle and a large proportion of the colour in the shadows was reflected light. To get this effect I had to tip the skull forward slightly.

The skull is an interesting object to paint because it is very light and has a hard surface, so it takes on all the colour of the reflected light. Notice the purples on the left side of the cranium and some of the other blues and purples across the head; these are the result of the ambient light bouncing in from my studio lights. I had to suspend my literal thinking here – there were too many subtle light sources and colour nuances at play to try and analyse why all of them were occurring.

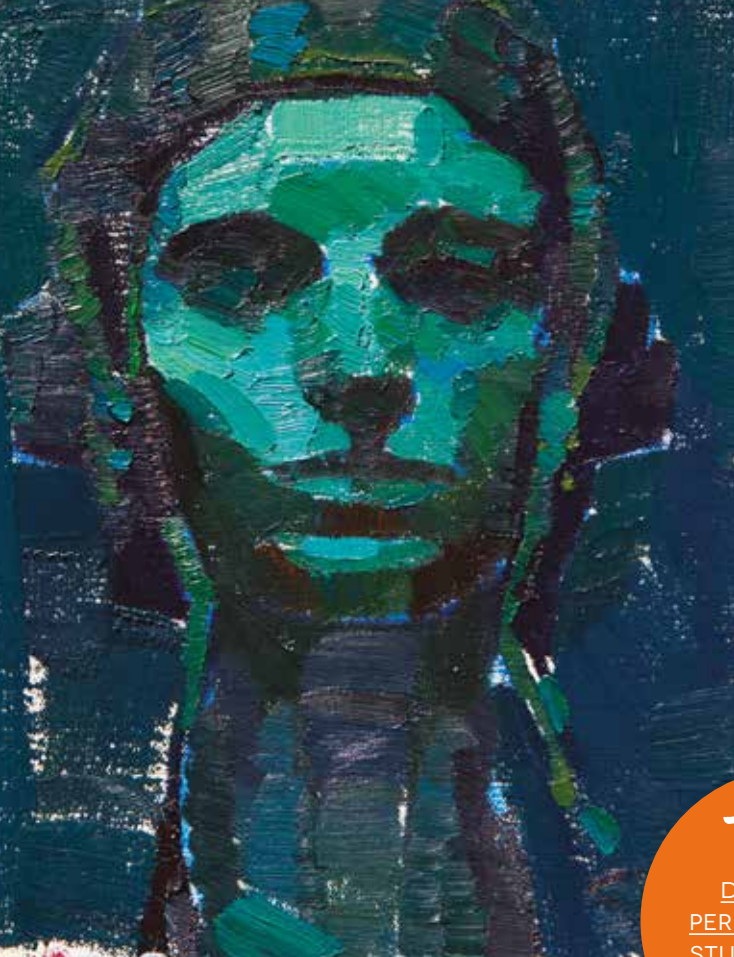
I used a lot of Cadmium Red and Cadmium Orange in the highlights and Quinacridone Violet in the shadows.

NOTICE HOW MANY COLOUR SHIFTS THERE ARE BETWEEN THE SHADOW OF THE SKULL AND THE PINK OF THE BACKGROUND COLOUR

A key challenge in this study was controlling the saturated colour and keeping the values under control. The difference between the value of the lights and the shadows on the skull were very close because of the reflected light bouncing in the shadows.

One of the surprising aspects I learned on this study was how to soften edges without blending them. Rather than manipulating the paint, I used transitional colours (those between the larger colour groups) instead. This effect was used all over but is most obvious on the outside of the cast shadow. Notice how many colour shifts there are between the shadow of the skull and the pink of the background colour. When you blend or soften a colour it is weakened and you lose the spontaneity of the stroke. >





Top tip

DON'T SEEK
PERFECTION, THE
STUDIES ARE ALL
ABOUT TRYING
SOMETHING NEW

STUDY 4

Asaro Head, oil on linen panel, 25x20cm

The Asaro head is an asymmetrical learning tool designed by the artist John Asaro as a means to better understand the structural planes of the head. I was feeling more comfortable with the large brush and I wanted to practice something that was a little more advanced and would help me with my figurative works.

I draped a blue fabric over a chair and placed the Asaro head in front on a tripod – it actually comes with a tripod mount on the bottom so you can rotate it at almost any angle to study different light effects. I placed the set-up about four or five feet away from me; any further and you won't be able to see the colour properly, especially the subtle shifts from plane to plane.

I decided to put an aviator hat on the head to make painting it a little more fun.

This painting was lit with a green-blue gel. You can see

along the cheek areas I used more of those transitional values and colours to turn the planes. No blending was involved. I didn't spend too long on this because I enjoy the immediacy of the work and, as with most of these studies, it's not so much about trying to do a good painting as it is about learning something new. I didn't really manicure any of the edges – it was all about the colour harmony.

The colours were mostly in the green-blue family, pitching warms against cools. I used a lot of Phthalo Green and Cobalt Blue and really learned more about subtle colour shifts because the subject was largely one overall hue. It was an exercise in subtle colour shifts within two very similar colours.

STUDY 5

Goat Skull, oil on linen panel, 38x86cm

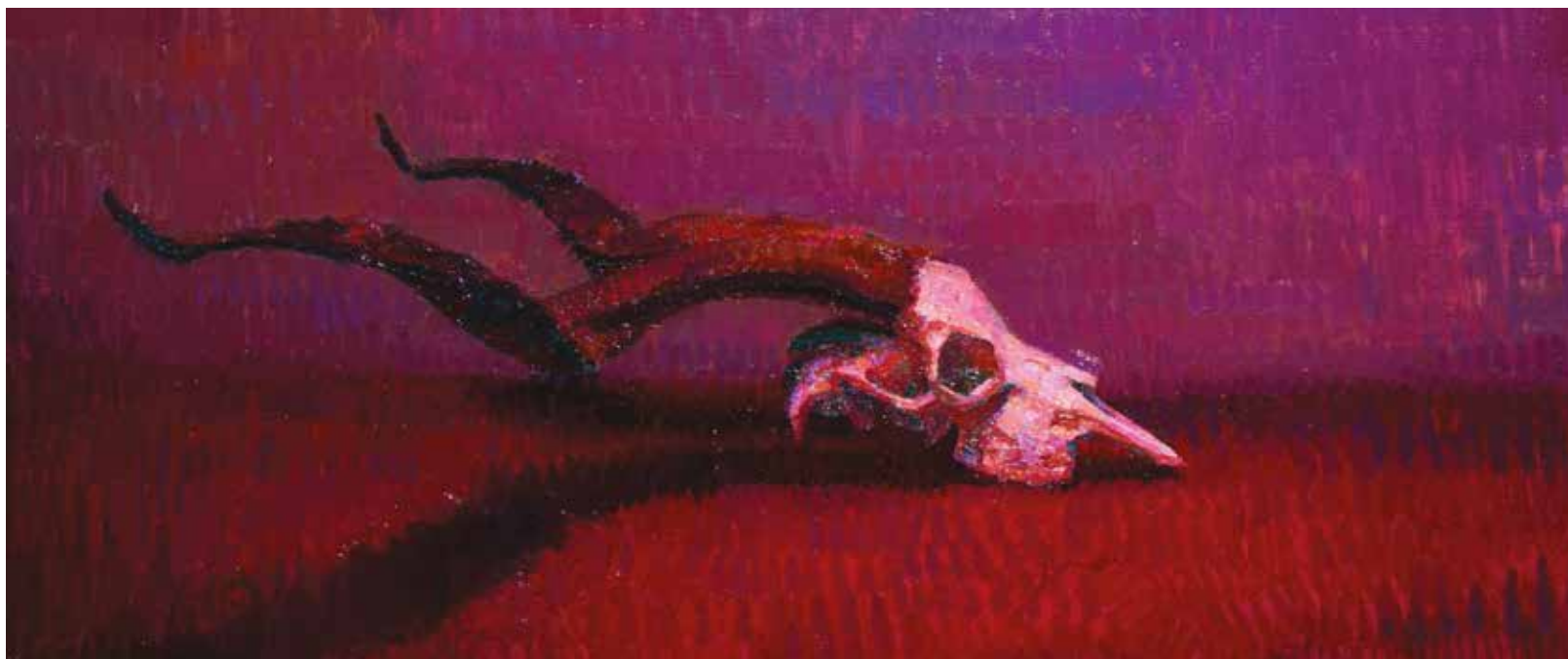
At this point I had been doing the indoor studies for a while and was feeling more confident so I tried a larger format. As with all of the studies, the initial drawing was important but I wanted to get the colour close to the reality.

The set up was pretty simple: the background was at a 45-degree angle to the foreground and there weren't too many different angles or folds in the fabric. I thought the colours would be fairly straightforward too, but I was wrong. There were so many subtle colour shifts. I had to learn to edit and simplify what I saw so I could organise and judge the larger colour harmony. That was an unexpected problem I had to overcome once I started doing larger works as the smaller studies weren't as involved.

I chose a red-violet gel to light the skull and placed the lamp directly above it. The background fabric colour was in fact a light yellow and the foreground a light red when seen under normal lighting circumstances.

I was really surprised by the type and variety of colours produced by this lighting set up. Notice how the lighter the value on the background gets, the cooler the temperature becomes. On the skull there were these vivid greens in the upper planes of the shadows bouncing up from the cast shadows of the object. The difference between the light, pinkish-purple colours on the skull compared to the deep, rich oranges and purples on the horns were significant. All of these colours were a surprise.

www.aaronwesterberg.com



www.visit1066country.com/hastings

f t

1066
Country

CELEBRATE THE 950TH ANNIVERSARY

VISIT IN 2016

Battle • Bexhill • Hastings • Herstmonceux • Pevensey • Rye



WHY PAY LONDON PRICES?

BESPOKE STRETCHED CANVASES FROM

artreq.co.uk

Use code **ART10** on our site to save an
additional 10% on Claessens Canvases

Art Req Ltd
Tel: 0141 950 6460
info@artreq.co.uk



CLAESSENS
ARTISTS' CANVAS

YOUR INSPIRING PLACE IN THE GARDEN




Create your own private space to relax, create and work in.
We offer the perfect, year-round solution - without the need
to extend your property. Planning permission rarely required.

myplace in the
garden

t: 0800 160 1888
e: enquiries@myplaceinthegarden.co.uk
myplaceinthegarden.co.uk

arts • sustainability • spirituality • well-being

HAWKWOOD






24-26 **June** Lifelines: Summer Life Drawing
15-17 **July** Raku Pottery
15-19 **July** Create a Singing Bowl
22 **July** Woodcarving Taster Day
22-24 **July** Summer Painting Weekend
23-24 **July** Drawing in Charcoal & Graphite
25 **July** Silver Wire Jewellery
26 **July** Zentangle
27 **July** Fabric Printing with Flowers
28 **July** Fun with Calligraphy
28 **July** Sketching in Ink & Watercolour
29-31 **July** Drawing with Paper, Cloth, Thread
26-28 **August** Introduction to Woodcarving
14-16 **October** Mindful Drawing
22 **October** Painting the Seasons—Autumn

*Welcoming atmosphere
Lovely Cotswold surroundings
Courses and events all year round*

**Creative Arts
Summer School**
Friday 15-Sunday 31 July 2016

Hawkwood College, Stroud, GL6 7QW
01453-759034 www.hawkwoodcollege.co.uk



DEMONSTRATION

BLUE SKIES, GREEN FIELDS

SEASONED ILLUSTRATOR **MATT JEANES** EXPLAINS WHY USING A RANGE OF UNEXPECTED COLOURS CAN ADD INTEREST TO EVEN THE MOST PLAIN OF LANDSCAPE VIEWS



Landscapes can be one of the most relaxing subjects to paint. Whereas portraits and still lifes can cause a certain amount of anxiety as you try to remain true to your subject, a landscape has an air of unpredictability.

I was commissioned to paint the landscape in this demonstration and it was not the most dynamic of views but my job as an illustrator was to turn the client's photograph into a painting that would be of interest to all viewers.

In doing this, it is important to study the photograph carefully and make decisions about how you might improve

it. Sometimes cropping in can remove a lot of unnecessary background details, while boosting colours and being very loose in the way you apply the paint can enrich the subject and add interest.

Using a good cold-pressed (or 'NOT') watercolour paper with a fine grain will show off your paint and keep the strokes and colours prominent. For landscapes, opt for as white a paper as possible to ensure the sky and clouds look bright – some papers can be a little creamy.

1 A general landscape can be enhanced by the lightness of touch that comes with minimal sketching and more planning during the paint stage. Look for any lighter areas in the subject that may need to be reserved on the paper. Masking fluid can destroy your brushes so use a colour shaper – a sort of rubber brush – instead.

2 Use a size 20 wash brush to block in some of the larger washes. Begin with lighter washes of colours including French Ultramarine, Green Gold and Yellow Ochre. Look at the cloud formations and don't be afraid to leave the paper blank to depict the clouds.

3 Once the first wash is dry, apply more masking fluid, this time reserving some of the grass shapes in the foreground. When that is dry, apply some bolder washes of colour to create depth. Look for the unexpected colours – a landscape needn't just be blue and green!

MATT'S MATERIALS

• WATERCOLOURS

Perylene Maroon, Winsor Violet (Dioxazine), Antwerp Blue, Winsor Blue (Yellow Shade), Viridian, Winsor Green, Green Gold, Quinacridone Gold, Permanent Sap Green, Cadmium Yellow, Naples Yellow, Burnt Umber, Burnt Sienna, Payne's Gray, Indigo and Neutral Tint, all Winsor & Newton

• GOUACHE

Permanent White Winsor & Newton

Designers Gouache

• BRUSHES

Pro-Arte Prolene Plus Series 007, sizes 0, 2, 7, 10 and 14; Royal Sovereign taper point colour shaper, size 2

• PAPER

Daler-Rowney "The Langton" 300gsm cold-pressed (NOT) watercolour paper, 51x41cm

• COLOURLESS MASKING FLUID

• HB PENCIL

Think of field formations like a patchwork: paint them bit by bit, and keep things lighter in the distance. A gentle touch and more dilute paint will help you achieve this.

4 Using a size 10 brush, start adding the bushes, trees and other foliage. Choosing a slightly bigger brush than feels comfortable stops you overworking and being too precious with the detail. Start adding in some of the darker areas and remember to keep the brushwork quite loose. Avoid the urge to finish an area.

5 With the basic colours down, try dropping in other colours such as Viridian, Indigo or Perylene Maroon to create darker areas and interest in the borders. Paint the dark shadows on the trees, let them dry and add body

colour later – this helps you get on with your painting while other areas may still be wet. Remember, shadows are made up of blues and all manner of reflected colours, not just blacks and greys.

6 Let colours bleed into each other in a controlled way and be patient. When you have an area of bold colour on your painting, keep some tissue handy to blot out certain areas – this will add some variety to the density of the paint and can give you a great grass or foliage effect.

7 Rub off your masking fluid; you should find some fairly crude grass, foliage and flower shapes underneath. Take a break here and study your painting – think of it like a game of chess, you need to gauge the progress and figure out your next move. Add washes where necessary to take away the crude nature of the masking, add blues to fences and shadows, greens to grass and fine-tune any detail.

8 Finish by adding in details. If there are any flowers, paint them as 'shapes' – don't add in every petal. Likewise, with cars, houses or animals, try to see them as individual blocks of colour; this will make the final painting more impressionistic. Use the Permanent White gouache to add highlights, tinting it with watercolour colours where necessary for a less brilliant white. Coloured pencils can also be used to gently enhance areas like foliage. Try not to overwork your painting and stop when you are happy.

www.matthewjeanes.co.uk





The Art Trading Company

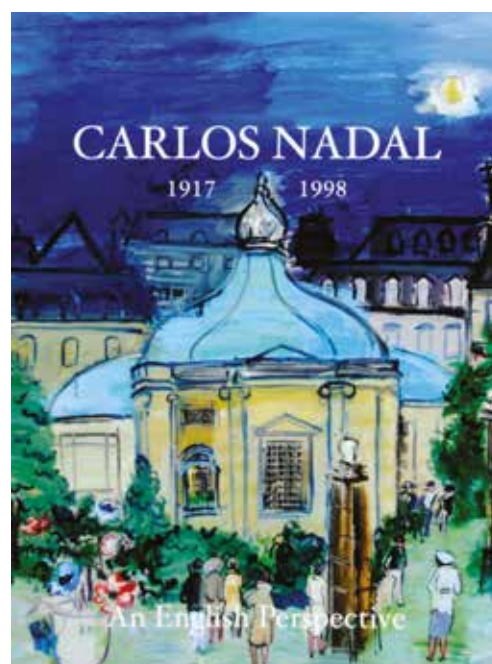
"...a truly excellent art materials shop"

EAST COAST NET

55 Earsham Street, Bungay, Suffolk NR35 1AF

tel: 01986 897979

www.TheArtTradingCompany.co.uk



TEXT: John Duncalfe, foreword and edited by Dr Hilary Diaper, the University of Leeds

'An English Perspective' showcases a comprehensive selection of Nadals oeuvre, the French born Catalan expressionist

ISBN 978-0-9567177-0-2

304p Hardback,

300+ colour illustrations

£35 + £5 p&p, UK only

Published by Tillington Press

PO Box 736, Harrogate, HG1 4EE

www.tillingtonpress.com

www.amazon.co.uk

Pro Arte Brushes
worn by artists everywhere

Pro Arte's all round best seller

Stocked by all good art shops!

Everywhere

Prolene

Pro Arte

Pro Arte, Park Mill, Brougham Street, Skipton, BD23 2JN
Tel 01756 792929 • Fax 01756 790909
admin@proarte.co.uk • www.proarte.co.uk

In need of some inspiration?
Pop in-store for our free...



**'Winsor & Newton:
Pigment Marker'
Demonstration**

Saturday 14th May
10am - 4pm

* Showcase of features & techniques * Share hints & tips
* Ask questions All with **Rebecca Osborne!**



Choose your Winsor & Newton marker...
A range of colours to choose from, individually or as a set!

**Pigment
Markers**

£4.99 each

'Colour brilliance'
Get a free A5 pad
when you buy 5!*

**Pro
Markers**

£2.50 each

'Fast drying'
Complete with a
broad & fine nib.

**Brush
Markers**

£2.50 each

'Even coverage'
Complete with a
broad & brush nib.

*Terms & conditions apply. Whilst stocks last.

RUDDOCKS of LINCOLN

For all of your Art essentials including paints, markers & more...
Plus, Easels & Canvases at fantastic discounted prices!

Monday to Saturday 8.45am - 5.00pm

Sunday 11.00am - 4.00pm

287 High Street | Lincoln | 01522 528285 | www.ruddocksoflincoln.co.uk



PORTRAITS IN DETAIL

1. THE EYE

SKY ARTS PORTRAIT
ARTIST OF THE YEAR
FINALIST **AINE DIVINE**
BEGINS HER FOUR-PART
SERIES LOOKING IN TURN
AT HOW TO PAINT THE
KEY ELEMENTS OF A
PERFECT PORTRAIT

I never tire of painting peoples faces; I am drawn in by them and become completely absorbed. It is such a pleasure, with all your materials to hand and a well-lit model sitting comfortably before you, to observe and paint, moment by moment.

While it is important to view the face as a whole and work across the entire image at once, my new series will focus in turn at the four key elements that make up a basic face: the eyes, the nose, the mouth and the hair. I want to show you different ways of describing these four features in a variety of media, and from different angles.

For the demonstration opposite, I chose to use the following colours: Van Dyke Brown, Ultramarine Blue, Cerulean Blue, Sap Green, Cadmium Red, Yellow Ochre, Alizarin Crimson, Viridian Green, Cadmium Orange and Lemon Yellow. I painted on a sheet of Bockingford 535gsm NOT watercolour paper, using a pack of Royal & Langnickel Gold Taklon flat brushes – they come in packs of three for £7.99 with a 1/4-inch, 1/2-inch and 3/4-inch, which is ideal for this sort of work.

Before I begin painting an eye, I will always make sure I have loosely indicated the rest of the face and neck first, as I like to position the features in context so that the eye emerges gradually within the landscape of the face.

Once the face is roughly sketched in, I will then bring the eye up in more detail.

It is important to look at the shape of the skin between the two dark areas of the eyebrow and eyelid at this stage – this space is often larger in volume than we think. On the example opposite, I indicated the shadow on the skin where the eyebrow meets the nose and directed the shadow colour down the side of the nose to set the eye within this space. I used Sap Green and Cadmium Red with a touch of Ultramarine Blue to paint this shadow – I want to vary the skin colour a little and I like warming up the tones by adding a Cadmium Red to the mix.

While a new layer of paint is still wet, it helps not to tinker with it – adjusting things can spoil a confident stroke or cause the pigment to settle in unusual places. Know instead that you can adjust the shape with a clean brush once the area is dry. Focus instead on refining with each layer, indicating the shadow shapes and finding a way into the portrait. Watercolour dries lighter so these shapes can be found again and again in the layers that come next.

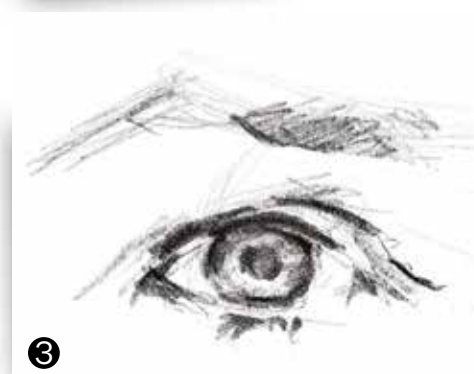
When it comes to helping the eyes stand out, for example, I like to play with opposite – or ‘complementary’ – colours on the colour wheel. When there is more orange in a colour mix, I like to try and introduce a little blue to help it ping, even if it’s just a touch of Cerulean Blue in the ‘white’ of the eye, it can have a positive effect. Similarly, when I’ve used a strong Viridian Green for a person’s iris, it seems natural to enhance the Cadmium Red and Alizarin Crimson elsewhere.

Above all, when painting an eye, be continuously aware of the surrounding skin tone. It’s easy to become fixated only on drawing the eye itself, but it is the tones around the eye that allow it to sit convincingly in the space.

SKETCHING THE EYE

I wanted to briefly show you my sketching process, so that you can see the sorts of things I would recommend looking at when drawing or painting an eye. My main focus is on the dark of the upper lid and the two angles of the eyebrow.

I gradually work up patches of tone, remembering to retrieve the light on the upper surface of the lower lid. This light is further enhanced by the dark of the lower eyelash. Rather than focusing only on the iris, look also at the volume and shape of the triangles of light that can be found in the whites of the eye. You’ll often find the whites of the eye are not as light as the lower lid, so reserve the lightest tones for here.



PREVIOUS PAGE

Aine Divine,
Lake in Blue
 Headress,
 watercolour,
 76x56cm

HOW TO PAINT... THE EYE

1 I begin by establishing the tones of the rest of the face and indicating the two lines of the eyebrow – this sets the stage for the eye socket and indicates the front and side plane of the face. Use tone here to describe the form of the forehead protruding into the light and also to find the shadow colour in the eye socket, helping to set it back in the head. I would normally recommend squinting to help better identify tones, but obviously this is tricky if you're painting your own eye!

2 I indicated the two directional lines of the eyebrow more clearly with a mix of Van Dyke Brown and Ultramarine Blue. Using the razor-sharp edge of a 3/4-inch flat brush, it was possible to print rather than draw the eyebrow colour. I changed to a 1/2-inch brush to describe the shorter dark lines of the upper eyelid and the parallel line where the eyelid met with the face.

3 The addition of Ultramarine Blue cancels out the orange quality of the Sap Green-Cadmium Red mix, so I added more blue here to make the dark patches that help set the eye into the socket. Each shadow shape is keenly observed before being placed with a single stroke of the 1/2-inch brush. I find it helpful to indicate the dark of the iris at this stage too, again using one single, considered stroke.

4 I introduced Yellow Ochre here to warm up and lift some of the 'bumps' still keeping the moves as economic as possible. The Yellow Ochre parallelogram beneath the iris to the left was placed deliberately to not touch the iris.

Getting the light that falls on the upper surface of the lower lid right is a great way of increasing a sense depth in the eye area.

I changed to a 1/4-inch flat brush to bring more darks into the iris and



TIP

INDICATE THE DARK OF THE IRIS USING A SINGLE STROKE

indicate the shadow cast by the upper lid – the pupil appears to almost hang down from this shadow.

5 In this final stage, I introduced more colour. I added some Alizarin Crimson to warm up the skin where the eye meets the nose. I also mixed it with a little Cadmium Red and Sap Green to create a warm colour for the skin on the inner corner of the eye. I lifted out the highlight on the upper surface of the lower lid with a clean, damp 1/4-inch brush, ready to bring it further into the light with some dilute Cadmium Orange.

Next month: Aine shares her tips for painting the mouth.
www.ainedivinepaintings.co.uk





Sculpture Exhibition

1st May–30th September 2016



Borde Hill's 17th Annual Sculpture Exhibition

See the garden transformed into an outdoor gallery with figurative & abstract works in bronze, resin, stone, metalwork, stained glass and ceramics.



www.bordehill.co.uk • T: 01444 450326

Haywards Heath, West Sussex RH16 1XP



Holt Festival

Art Prize 2016

The winning entry will receive £1,500
and be exhibited at the Sainsbury Centre for Visual Art

Entry is open to all artists to submit up to three
wall-based pieces no larger than
1.25 metres on the longest side

Deadline Midnight Sunday 26th June 2016
Entry fee per piece: £10 x 1 £18 x 2 £25 x 3

An exhibition of 20-30 shortlisted works will be
held at the

Auden Theatre, Holt, North Norfolk from

Sunday 23rd July until Sunday 31st July
as part of Holt Festival 2016

The winner will be announced at the Private View on
Sunday 24th July by Sir John Hurt

For further details and an application form visit
www.holtfestival.org

Ken Bromley
Art Supplies

Sponsored
by



KEN BROMLEY ART SUPPLIES
C O V E R
C O M P E T I T I O N
2016



OPEN FOR ENTRIES

ARTSUPPLIES.CO.UK/COVERCOMP

Jackson's

JACKSONSART.COM



YOUR QUESTIONS

Botanical PAINTING

FLOWER PORTRAIT ARTIST
BILLY SHOWELL ANSWERS
YOUR BOTANICAL ART
QUERIES AND EXPLAINS
HOW TO MIMIC NATURE
WITHOUT SACRIFICING
COMPOSITION

Why is watercolour a useful medium for botanical artists?

If the watercolour blends beautifully across the paper it will create a softness and smoothness to a petal that is hard to recreate. It also dries faster and that can be very useful when working from live plants as you can swiftly capture its image.

What are the best outlets for selling botanical art?

Well as yet I haven't been taken on by a gallery, I have been

so busy I have not had the time to go out and see them.

I have tried various shows like *Country Living* and small galleries across England but I now mainly sell through my website and the *Society of Botanical Artists* show in Central Hall Westminster. Commissions come from people finding me online or through word and mouth.

How can I mix natural looking greens in watercolour?

I have always mixed all my greens from a selection of two >

ABOVE Sweet pea
spiral, watercolour,
51x51cm

yellows (one warm, one cool), two blues (one warm, one cool) and a red if needed. The thought behind this is that I can control the brightness and earthiness of the green and all the colours will likely be used in other parts of the plant, so every part will be related and harmonise the painting.

How can I bring a sense of movement and vitality into my paintings?

I always say to my students “don’t work so hard” by this I mean that they are working over the image too much and tiring the paper. This can make the study look laboured and dull; so when you paint, stop when something is settling and looking nice, let it dry and then decide if it needs more work, if not then walk away and enjoy the simplicity of watercolour. Don’t make it too busy, think ‘less is more’.

Introducing shadow makes my work appear too dark and muddy, how do I avoid this?

Shadows should only be applied in the simplest of ways and with confidence, I think if you are adding shadow and it is spoiling your work then make time for practice. Only add shadow in your sketchbook until you have mastered the technique and feel confident it will enhance the study.

What’s the best paper for creating botanical art in watercolour?

We have lots of makes on the market, the finish I prefer is hot pressed, I have always used Fabriano Artistico but I am

BELOW Daffodils,
watercolour,
15x23cm



looking around for some good alternatives. My advice is to buy a few single sheets and then see which make suits your style of painting.

I want an interesting composition for my botanical painting but unsure where to start. How can I make a still life image more exciting?

Think of including all the elements of the plant and don’t put them too far apart, try laying out its elements on scrap paper to see if you can build a picture of all the parts or different angles. Ask yourself ‘what is it that makes this plant unique?’ Then build your story on that aspect.

What essential materials would you recommend for a budding botanical artist?

A sharp HB, two good brushes with fine points (a size 4 and 6 is best) and good quality paper. The paint need not be in



How do you paint realistic-looking water droplets on a leaf?

I think if you work from a natural droplet you will start to see the subtle colour changes and highlights required. A good tip is to protect the area with masking fluid and complete it at the last stage of the painting as you may need a craft-knife to lift out a tiny highlight.

LEFT *Passion for peonies*, watercolour, 127x76cm

ABOVE *Apple spiral*, watercolour, 101x101cm

Your own imagination is your best resource; I am a great believer in the doodle or rough sketch. Inspiration can be found everywhere in life so doodle out your ideas and see what looks best. Copying an artwork can be ok for practice but one should always use one's own design.

I struggle creating the finer details such as the veins on a leaf, what do you recommend?

Know your tools and or upgrade your tools. A good workman never blames his tools but a good workman would never use inadequate or inferior tools to do a master job. A good brush, kept well and practiced with, is all you need to get fine lines, turn the paper to suit the natural sweep of your arm, keep the brush nicely filled with paint and twisted to a point on the palette and you will be amazed how fine work will become so easy.

What's the most challenging flower to paint? How do you overcome it?

Multi-petal flowers are the hardest to paint, or thistles and cacti, but I always advise people to paint what they love. If a subject fascinates you then you are more likely to enjoy the challenge to paint it because it will intrigue you.

www.billyshowell.co.uk

many colours but it should always be artist quality, nothing else gives good reliable and colourful results.

Can I use transparent washes for fruit and vegetable paintings; what's the best technique?

Yes most of the colours I use now are transparent. The trick is to keep the clean white paper as your highlights, once that is lost it is almost impossible to reveal the light on fruit or flowers. In my book *Botanical Painting in Watercolour* (Search Press, £19.99), I have sections on painting shiny, downy or pitted fruit; it's all about light and the different ways you can control the paint to create the perfect finish.

Do you work from reference photos? What are some good sources for inspiration?

I only use photographs when I am forced to, for example when the flower has died and the season has moved on.



NEW TECHNIQUES

PAINTING WITH A LOADED BRUSH

IRISH ARTIST **TOMÁS KING** EXPLAINS HOW WORKING WITH THICKER BRUSHSTROKES ALLOWED HIM TO CREATE MORE CONFIDENT WATERCOLOUR AND OIL PAINTINGS

In 1979, after many years working in a design studio, I picked up a box of watercolour paints and took to the road with a sheet of paper, a bottle of water and a few brushes. I spent the next 36 years trying to teach myself not to draw straight lines and not to be afraid of paint.

It may seem obvious but it was a lesson hard learnt that if I used small brushes, I made small strokes. As a result, my paintings looked worried, lacked confidence and became opaque. When I added oil to my repertoire years later, I had to go through the same process all over again.

All painting is a journey and we all find our own way of dealing with the problems it presents.

Like many artists, my journey began under the influence of a handful of painters whose work I really admired and I wanted to paint like them but, like a small child who wants to escape the clutches of its parents, I gradually found myself putting ever more distance between myself and these charges as my own personality as a painter began to surface. At each stage, new influences emerged and the process continued over many years until one day I realised

ABOVE Tomás King, *Bright Light on Still Waters*, oil on canvas, 40x55cm



I was happy with the way I painted and, while I still wanted to develop, any new progress would now come from within.

For many years, I had worked exclusively in watercolour and the importance of using large sable brushes that held a lot of water (essential for creating that wonderfully fluid, transparent effect of watercolour) had the added benefit of reducing the temptation to fiddle because of their size. In the beginning I found it frustrating working in oil, as I wanted to get the colour down quickly and cover large areas. I happened to have a large, flat bristle brush and discovered this was perfect for pushing the paint around, spreading it out and imposing my will on the canvas.

My inclination was – and still is – to work wet in wet with oils. I love their tactile nature and I am happiest when the canvas is covered in paint and I can push and pull the colour around. I work in a very direct manner (a throwback to my watercolour technique) and do not build up the painting in layers; I make no preparatory sketches or tonal studies either. I begin with the paint, drawing with the brush and making use of the positive and negative shapes to play off against one another. I use the same approach to place the colours beside each other on the canvas.

By working in this way, I am mixing the colours on the canvas as well as the palette. Each colour choice is a reaction to the one beside it; each brushstroke is influenced by the one that went before. It is important to be aware of this dynamic and go with the flow, letting the painting take you where it wants to go.

I use a range of short, flat brushes (also known as 'brights') and choose the sizes according to the size of the painting itself.

It is these short, flat brushes that create the distinctive strokes that are a feature of my paintings. There was a time when I would smooth out these strokes, but I learned to live with them and they are a distinctive part of how I paint, like my handwriting. Despite the fact that the brushes are stiff and unforgiving, I am still able to achieve a wide range of strokes by flexing the heads, using the sides or corners,

or playing the bristles by pressing down hard. Much can be achieved by playing different-sized strokes against each other. Smaller strokes can be used to 'push' things back into the distance of a scene, while larger will make objects appear to come forward.

It may seem as if there is a lot to think about but this will become instinctive in time. I work quickly, responding to what is happening on the canvas. Load up the brush with paint and push it around; work with the medium and it will pay dividends. Confidence is the key – and that only comes with practice. Try to put the paint down and leave it, the result will be cleaner and more confident.

www.studiotomasking.com



ABOVE Tomás King
Festival Weekend,
watercolour,
33x50cm

LEFT Working with
thick layers of
paint encouraged
Tomás to be more
daring with his
brushstrokes

THE POWER OF LIMITED COLOUR GROUPS

AUTHOR AND LANDSCAPE PAINTER **MITCHELL ALBALA** EXPLAINS WHY ORGANISING YOUR PAINTING INTO COLOUR GROUPS CAN BRING UNITY TO YOUR COMPOSITIONS

Landscape painters are explorers. We thrive on making discoveries. This is especially true in the realm of colour, where possible colour combinations and mixtures are nearly infinite. One of the paradoxes of the artistic practice, however, is that using fewer options often leads to better results. For example, we use limited tones to help identify shapes and tonal relationships. And in composition, we impose a limited focus when we crop our subjects. If we limit our colour choices as well, we can produce stronger and more harmonious paintings.

Colour can elicit such an emotional response, so it can be tempting to infuse our landscapes with a wide array of hues from every part of the spectrum. Even the novice painter, however, will recognise that a workable colour plan cannot include every colour. Such an approach might initially stimulate viewers, but it does not form a coherent strategy that will endure after the excitement has worn off. As the noted art historian Sir Kenneth Clark said, “All colour is no colour.”

Instead of using so many colours that we turn our painting into a place of “no colour”, we can bring greater colour harmony and focus to our work if colours are limited and organised into just a few colour groups.

DEFINING THE COLOUR GROUP

A colour group is made up of individual colours that are related in hue and tone. For example, in my cloud painting *Orcas Squall* (pictured on page 72) there are two main colour groups: the grey-greens of the cloud and the blues of the sky. There are several ‘individual’ colours within each group, of varying temperature and tone, but because those colours are closely related, they fit neatly into their respective groups. Colour grouping encourages us to think about the main colours that form our colour composition. When the painting is organised around just a few colour groups, the colour composition makes a clearer statement.

The obvious question is, how many colour groups should there be? The four paintings featured in this article each have between two and four colour groups. This may sound restrictive, yet none of these paintings appear stunted in colour or diminished in any way. Quite the contrary. Only the colour groups are few in number, not the individual colours.

Could there be more than four colour groups? Yes, but keep in mind that colour groups are about organising and simplifying the colour composition so that the overall impression is more direct. The more colour groups you add, the more complex and hard to manage the colour composition becomes.

The ‘limits’ imposed by colour grouping are not meant to inhibit your colouristic expression. Instead, the limits are intended to help you bring greater focus to that expression. Ultimately, the question you must ask is not whether you have used the requisite number of colour groups, but

IF WE LIMIT OUR COLOUR CHOICES, WE CAN PRODUCE STRONGER AND MORE HARMONIOUS PAINTINGS

whether those groups work well together. Do the colour choices work in the context of that particular painting?

Colour grouping and colour strategies go hand in hand. A colour strategy is a set of colour relationships that have been shown to work well together and can be used as a formula for achieving the effects the landscape painter is after. They might use a strategy like analogous harmony to enhance the illusion of unified light; or a complementary relationship to enhance the contrast between certain colours, as in *Palm Garden* (pictured right). Colour groups are an expression of the colour strategy in its most basic form. Colour grouping can direct our eye to the essential colours that form our strategy.

Colour grouping is not a complicated or abstruse theory. Once you begin looking at landscape paintings with an eye toward grouping, you will see that colour groups are used all the time. Any landscape painter who is sensitive to colour harmony and unified light – whether they think formally in terms of colour grouping or not – will instinctively look for ways to bring greater organisation and unity to the myriad and sometimes disparate colours nature presents.

To find out more about the painters featured in this article visit their individual websites at: www.mitchalbala.com, www.lisasnowlady.com, www.johnmccormick.com and www.scottgellatly.com



Lisa Snow Lady, *Palm Garden*, acrylic on canvas, 76x76cm

Palm Garden is comprised of four colour groups, distinguished from one another by tone and temperature. The warm sunlit areas – the yellow-orange accents in the foreground and the light yellow of the house – contrast with the darker, cooler blues and greens of the shadows. The colour groups in *Palm Garden* also correspond to rigorously defined shapes.

Unlike *Orcas Squall*, however, these groups are not restricted to single areas; they are interspersed throughout the canvas. The dark green palm fronds, for example, occur in every quadrant of the painting, and the colours within the blue group appear in the sky and in the shadows on the house.



"I love colour, but I am not tempted to add every colour on my palette to a particular painting," says the artist. "Limiting my colour palette is something that comes naturally to me. I prefer to make fewer colours work harder and find the effects that are the most pleasing."



Scott Gellatly, *Desert Flora*, oil on panel, 23x30.5cm

Plein air painters, working in haste under rapidly-changing light, are just as compelled to organise their colours into groups as studio painters are.

Scott Gellatly is a landscape painter and also product manager for Gamblin Artists Colors. His gestural style fills the canvas with many small strokes of colour, yet those strokes are roughly organised into three colour groups: the yellow-orange in the mid-ground, the pinks in the tree, and the contrasting cool and warm greys in the mountains, sky, and foreground. There are other accent colours that do not fall into any one of those colour groups, such as the green touches at the very bottom or the darkest grey-violet strokes. But they do not compromise the colour grouping. It is the most dominant colours that form the grouping and serve as the foundation of the colour composition. The groups are what we see first and what creates the overall colour impression.

Mitchell Albala, *Orcas Squall*, oil on panel, 51x40.5cm

Orcas Squall has two main colour groups – the grey-green of the cloud and the blue of the sky. The groups form an analogous harmony, a strategy in which colours are adjacent on the colour wheel and therefore very closely related. The darker violet-grey in the lower left occupies much less area than either the cloud or the sky, but its colour is different enough that it could fairly be considered a third group.





John McCormick, *Under the Western Sky*, oil on linen, 122x122cm

San Francisco-based artist John McCormick's approach to colour pays respect to the tonalist tradition, a style that emerged with the painters of the Hudson River School, who used a blanket of tone to suggest coloured atmosphere or mist.

The tonalist palette relies on earth colours and relatively neutral harmonies, which lend themselves to forming very limited and unified colour groups.

Under the Western Sky has just three colour groups: the warm light yellows of the sky; the dark siennas, browns and greens of the foreground, and the contrasting cool accent of the blue-grey cloud, which is carried into the reflection of the stream. The proportions of the colour groups vary greatly, adding interest to the colour composition.

**ONCE YOU LOOK AT LANDSCAPES WITH
AN EYE FOR COLOUR GROUPING, YOU
WILL SEE THEY ARE USED ALL THE TIME**

IF YOU LOVE BEAUTIFUL GARDENS

YOU'LL ENJOY

THE ENGLISH GARDEN



Every issue of **The English Garden** brings *Britain's prettiest gardens* to life through glorious photography and captivating features, supported by expert *planting advice* and inspirational design ideas.

**TRIAL 4 ISSUES
THIS SPRING AND SUMMER
FOR JUST £9.50**



TO ORDER

**WWW.CHELSEAMAGAZINES.COM/LTEGXA66
OR CALL 01858 438 854
(QUOTING CODE LTEGXA66)**

UK Direct Debit offer. Special overseas and credit card rates also available.



SUSANNE DU TOIT

THE FORMER BP PORTRAIT AWARD WINNER SHARES HER THOUGHTS ON COMPOSITION, CHARACTER AND KNOWING WHEN TO STOP PAINTING

I arrived at portraits late in my journey as an artist. The catalyst was a catalogue from a 2006 exhibition at the Metropolitan Museum in New York, *Glitter and Doom*, in which I rediscovered German art from the interwar period, and the work of Otto Dix and the New Objectivity in particular. Maybe it was because my technical training at art school did not include portraiture that I was so sensitive to the raw humanity of these paintings.

A lack of academic background has definitely determined my own approach to portraits. Formally, I do not think of a portrait any differently to a landscape, for instance. I judge the success of a portrait foremost as a painting because a technically accomplished portrait does not necessarily make an interesting painting. And so, I do not have any strict rules about portraits to pass on. I can only share what I find helpful and hopefully provide some tools to help a painter discover and pursue what they value in a portrait.

COMPOSING WITH PURPOSE

Let's begin with the obvious: unless you are painting a commission, there ought to be a purpose to your work, a particular vision behind any portrait you create. Wanting to make a portrait is one thing, but ask yourself: why *this* portrait? Such a goal could be to communicate the aura of an individual, to capture a narrative or a scene that you find compelling, or to explore a certain colour or composition.

Setting out with a vision like this will give you direction in the decisions you make. You will feel bolder and spontaneous when the practical business of making the portrait begins, and will hopefully produce a painting that speaks clearly and has its own recognisable character.

If what you are trying to capture is abstract, such as a mood or feeling, then you need to begin creating a bridge between this energy and the physical reality of the painting. The first practical step is figuring out a composition. Preliminary drawings help you to do this. Ask yourself, what will the sitter be doing? To what extent will the sitter be engaging with the painter? Will there be any other elements in the painting – chairs, for example – and how will the sitter be interacting with them? I usually discuss these questions with the sitter, as I feel that more of his or her personality will come across if they are involved.

Look at a scene and begin to refine it before committing anything to paper. The composition is born in your eye; it is an act of visual interpretation. Think about the size and dimensions of your canvas, and what sort of negative space you want around the figure. Remember that negative space is as important as positive space. While you may want the figure to be the source of energy in the painting,



background and figure must nonetheless work together in a strong composition (later, I usually tie the two together by using elements of the same colour and tone in both).

I try to paint from life as much as I can, but having a sitter is a luxury and, realistically, photographs are often a necessary part of the process. I normally take photos while I am drawing, so that I can refer back to both the objective reality of the composition, as well as my interpretation of it.

DEVELOPING CHARACTER

The medium you choose for preliminary drawings will often determine the character of the portrait. Charcoal enables a style that is gestural and emotive – think of Frank >

LEFT *Swivel Chair*, oil on canvas, 153x120cm

TOP RIGHT *The Cocktail Mixer*, oil on linen, 50x70cm



ABOVE *Growing*,
oil on canvas,
76x110cm

Auerbach's work, for example. A brush and thin paint allows a quick map of the composition, gives a sense of volume, and encourages a looser style, such as that of Richard Diebenkorn. Pencil drawings are safe and precise, as seen in the work of Jean-Auguste-Dominique Ingres. I favour pen drawing – which forces you to be bold, lyrical and attempt to capture the essence of your subject in a single line. Henri Matisse and David Hockney are masters of this style.

My preference for the pen is reflected in my preference for outlines. Outline is integral to the way I paint people; I even see my style as something akin to drawing with paint. In this I have taken inspiration from Vincent Van Gogh, Suzanne Valadon, Alice Neel, Max Beckmann, and many others. I feel that outline gives the figure a sense of solidity, as well as giving your painting a sense of confidence: you decide where the person ends and the background begins.

If you're interested in exploring this style, one preliminary exercise I can recommend is to draw the same pose twice, first with brush and charcoal to feel out the shapes and spaces, and then with pen, to take control of the composition with a strong line.

Palette is another area of very personal ideas.

Some prefer a limited palette throughout their work; I like one that is as diverse as possible, to make each painting more individual. Incidentally, you can practice working with colours away from the studio. When I see something that looks like a subject to paint, I even try to mix the colours in my head. This way you can become more instinctive when you are actually painting.

Now, the last question you have to deal with in any painting is: when is it complete? One way of addressing this is by thinking back to your initial vision: have you said what you wanted to say? It is often more complicated than this, of course. Sometimes you end up saying something different that you quite like. Thus, you have to be aware of the moment when, as Alfred Stieglitz notes, "in struggling too hard for perfection you know that you may lose the very glimmer of life, the very spirit of the thing, that exists at a particular point in what you have done." When you are trying to capture the essence of a person in a portrait, it is essential to recognise this glimmer of life.

The BP Portrait Award 2016 runs from 23 June to 4 September at the National Portrait Gallery, London WC2, then tours.
www.susannedutoit.com

SUSANNE'S THREE TIPS FOR BETTER PORTRAIT PAINTING

1. DRAW PEOPLE IN PUBLIC

Drawing people not only teaches you to observe but also develops your intuition for representing the inner life of a person.

2. KEEP COLOURS CLEAN

Avoid a sloppy palette and dirty brushes, as these can take over your painting. Arrange your paints neatly and clean up regularly.

3. TEST YOURSELF

Step out of your comfort zone occasionally. Try a different format or different brushes. You never know what you might discover.




Stanley Spencer
Visionary Painter of the Natural World

24 March - 31 October 2016


High Street
Cookham
SL6 9SJ

Daily 10.30 - 17.30
@SpencerCookham
Stanley Spencer Gallery
StanleySpencer.org.uk

Detail: Magnolias by Sir Stanley Spencer CBE RA © The Estate of Stanley Spencer All Rights Reserved, 2016/Bridgeman Images Image courtesy of Sotheby's. Lent by private owner

VISIT
WWW.THE-PINK-PIG.CO.UK

SKETCHBOOKS | NOTEBOOKS | PAPERS | PERSONALISED



PINK PIG
19 SKETCHBOOKS LTD 92
Made in Yorkshire

QUALITY | BRITISH | HAND MADE
USED BY ARTISTS WORLDWIDE

f t i y

The Sketch Book Tour of
Japan
スケッチ
本ツアー

with award winning watercolour artists
Craig Penny & Leonie Norton

Tour Dates
1-10 November 2016
May & November 2017
Small groups of artists and art lovers
Holiday of a Life Time
in luxury hotels.
10 days \$6950
(3300GBP) twin share
BOOK now

We sketch Kyoto
the cultural heartland of Japan,
visit temples shrines gardens the old city
and much more



Painting Holidays
Asia Japan Australia
www.paintingholidays.com.au



lara

Study full time, half time or part time.
Workshops and Masterclasses.
Easter and Summer Schools.
Drop In Life Drawing Sessions.

Twitter: @LondonAtelier
Instagram: @LondonAtelier
Facebook: www.facebook.com/londonatelier
Pinterest: www.pinterest.com/londonatelier

Contact + Info
T/F +44 (0) 207 738 8884
E info@drawpaintsculpt.com
www.drawpaintsculpt.com

W0012/14 West Wing
Basement Studio
Westminster Business Square
1-45 Durham Street, SE11 5JH

THE CLASSIFIED DIRECTORY

ARTISTS MATERIALS

Rosemary & Co

The Finest Quality Handmade Artists' Brushes

"It's not just a brush, it's an experience. A ritual. It's life changing and it's your life."

See **WHY** the **WORLDS**
LEADING ARTISTS
USE our **BRUSHES**

REQUEST A FREE CATALOGUE TODAY!

Phone us on: 01535 632666

www.rosemaryandco.com enquiries@rosemaryandco.com

ART AND CRAFT WAREHOUSE

PICTURE FRAMING
Wide range of ready made picture frames plus bespoke framing service.

FINE ART AND CRAFT MATERIALS
Paper, board, paints etc...

STATIONARY
Computer Cartridges and printing paper.
Colour and black & white photocopying and comb binding

Mon, Tue, Thur, Fri 8.30am - 5.30pm
Wed & Sat 9.00am - 4.30pm
TEL: 01582 712807 **CUSTOMER PARKING**

WWW.ARTSCAPE.UK.COM WWW.ARTSCAPEOFFICE.UK.COM

Pegasus Art Shop

FREE CATALOGUE
01453 886560
info@pegasusart.co.uk
www.pegasusart.co.uk

Griffin Mill, London Rd
Stroud, GL5 2AZ

Suppliers of the finest art materials

Artists Canvases

Made to Measure By
Harris Moore

Call 0121 6333687
www.harrismoore.com

Sidewinder Studio
Chinese Brush Painting Supplies
www.sidewinderstudio.co.uk

We hold a large range of quality items that will meet all your Chinese brush painting needs, plus over 300 books, covering a variety of subjects.

Monthly special offers!!

"Friendly advice too ~ just email or phone"

Sidewinder, Yapton Road, Barnham, West Sussex, PO22 0BA
email: sidewinderstudio@btinternet.com
01243 552186 9-5 Monday - Friday

ART MATERIALS

HEATON COOPER STUDIO GRASMERE

Specialist art materials sourced from around the world
Exceptional mail order service

t 015394 35280
www.heatoncooper.co.uk

Mason & Jones Group. SCRIM

Cotton and Hessian.
(Tel: 01527 577123)
www.masonandjones.com

Handmade in brass
Watercolour Paintboxes

New website & designs ready
07748 161551
www.classicpaintboxes.com

ART FOR SALE

Artistic Flare
Affordable art for the home and office

T: 020 7736 7921
M: 07854 734 290
www.jacquelinemidgen.wordpress.com
E: jackiemidgen@hotmail.co.uk

Visits to studio by appointment only

ARTISTS WANTED

RANDOLPH KELLMAN. Contemporary artist. Visit my online gallery at www.rakeart.co.uk. All enquiries and commissions welcome. Telephone 020 8889 4714. Mobile 07979842456

OPEN ART 2016

Summer Exhibition
22 July - 13 August

£1000 1st Prize
£250 Public Vote Prize
submission date 19 July

Details for entry
www.fishguardartsociety.org.uk

COURSES

LIFE PAINTING AND DRAWING with Rachel Clark

Highly recommended, small classes. One Week, Saturday or Private Tuition.

Tel: 07528 674 389
www.rachelclark.com

To advertise in the Classified Directory
please call 020 7349 3731

STILL LIFE in OILS

Weekend workshops in the Cotswolds for all levels - materials supplied

SALES / WORKSHOPS
www.mikeskidmoreonline.com
T: 01367 252 206

COURSES

artwavewest
CONTEMPORARY ART GALLERY

Exclusive programme of Art
Classes and Workshops in Dorset

12th May Memory, Landscape & Collage, 1 day
18th & 19th May Beginners Bookbinding, 2 days
7th June - 12th July Introductory Course, 6 weeks
6th July Experimental Painting in Layers, 1 day
26th - 28th July Traditional Glass Painting, 3 days
5th October Introduction to Silver Clay, 1 day
13th October Introduction to Calligraphy, 1 day

www.artwavewest.com 01297 489746

The Old School Studio
Old School Lane, Whittlesford, Cambridge CB22 4YS

CAMBRIDGE based Working Art Studio
set in an attractive Victorian School House.
Affordable one & two day fully tutored workshops.

Tutors for 2016: Hashim Akib, Paul Alcock, Marilyn Allis, Jamel Akib, Vic Bearcroft, Melanie Cambridge, Clare Crossman, Soraya French, John Glover, Rachel Haynes, Prue van der Hoorn, Chris Lockwood, John Shave, Simon Williams SBA, Thomas Plunkett PRWS, Sue Williams

Drop-in-and-Paint Club every Thursday & Friday
CAMBRIDGE OPEN STUDIOS IN JULY
Three day Summer School & Kids Painting Activities in August

For full details of all workshops or to request the 2016 brochure
Email: info@theoldschoolstudio.co.uk
Or call Val Pettifer: 01223 833064
www.theoldschoolstudio.co.uk

PORTRAITS in OILS

Weekend workshops in the Cotswolds for all levels - materials supplied

COMMISSIONS / WORKSHOPS
www.mikeskidmoreonline.com
T: 01367 252 206

www.artistsandillustrators.co.uk

To advertise here please call 020 7349 3731

COURSES



DEVON/EXMOOR COURSES
Painting Holidays and Short Breaks
"A real holiday- sensitive tuition good facilities, excellent food"
 AA 4* house; historic village
 Wonderful locations Spacious studio
 Small groups, all levels, individual attention
Holiday dates Spring- Autumn 2016 with Catherine Stott
www.inspiredpaintingholidays.co.uk 01398 332094

GALLERY FOR SALE

WELL ESTABLISHED GALLERY filled with original art, in popular seaside town of Tenby-now available to buy for £325,000 freehold. 4 floors: 2 gallery spaces, a useable basement, large studio/attic. All substantially redeveloped and modernised in 2007. Open plan throughout so flexible sub-divisions possible. Could be almost any retail business but existing gallery is offered with fixtures and fittings, computer hard/software, database and support if required. Would suit individual/couple with interest in exciting artistic, sociable, profitable new opportunity by the sea in the Pembrokeshire National Park. Contact John and Margaret info@artmatters.org.uk www.artmatters.org.uk 01834 843375

HOLIDAYS

ENGLAND



Watershed Studio
One and Two Day Art Courses
 Tutors include: Elda Abramson, Margaret Glass, Tim Fisher, Sylvia Paul, Jamel Akib, Sue Williams and many more . . .
 • Friendly, rural studio with good home cooking
 • Excellent local accommodation
 Call Allison Bond for details:
01255 820466
 Email: allison@watershedstudio.co.uk
www.watershedstudio.co.uk
 St Clere's Hall Lane, St Osyth, Clacton on Sea, Essex, CO16 8RX



ST IVES SCHOOL OF PAINTING
INSPIRATIONAL COURSES
STUNNING LOCATION
schoolofpainting.co.uk
01736 797180 
 Charity No. 1146825



MOBILE PRINTMAKING COURSES IN
DRAMATIC CORNISH LANDSCAPES.
oliverwestfinearts.com
Tel 01736 710677

VIKKI JONES INVITES YOU TO HER PAINTING WEEKENDS IN PICKERING, NORTH YORKSHIRE. Personal, sensitive tuition for beginners or the more advanced. Non-painting Partners welcome. Relaxed atmosphere. Excellent accommodation and cuisine. For free brochure telephone Vikki on 01751 470156. www.artbreak.co.uk

To advertise in the Classified Directory please call 020 7349 3731

HOLIDAYS

ENGLAND



CALLINGTON SCHOOL OF ART - CORNWALL 01579 383491
'a great deal more than just a painting holiday.'
 - Courses in drawing, painting, printing and mixed media
 - 'Visit Britain' 4 star accommodation in our georgian town house
 - Small groups with individual tuition
 - Location in an Area of Outstanding Natural Beauty
 - Trips to a variety of local beaches and cornish moorland
 - Experienced tutors for all levels
 - Spacious light studio and workshops
info@callingtonartschool.com www.callingtonartschool.com



Call for Artists "A BRUSH with the BROADS"
4 day Plein Air Festival
Year 3
22-26 September 2016
abrushwiththebroads.co.uk
 Inspiring, Educating
 Socialising, Competing



Art holidays in beautiful Exmoor
Shorland Old Farm
 Wide range of courses for all abilities
 C17th farmhouse accommodation
 Wonderful location, good food
 Light, well-equipped studio
 Non-painting partners welcome
 Other group bookings also welcome
www.shorlandoldfarm.co.uk
 Tel. Sandy or Mark 01598 763505 Email: enquiries@shorlandoldfarm.co.uk

FRANCE



le perchoir des paons
 Painting holidays in South West France
 Tel: 0033 (0)5 65 31 54 88
 Email: mike.susie@wanadoo.fr
www.leperchoirdespaons.com

ITALY



Inspirational painting holidays in rural Tuscany **www.watermill.net**
The Watermill at Posara
"Our best holiday ever!"
 You stay in a beautiful house beside an old watermill in a graceful valley fringed by the Appenines.
 We offer all-inclusive painting holidays with acclaimed tuition, fantastic food and excellent accomodation.
 For more information and booking, please email info@watermill.net or call Bill or Lois on +39 366 488 2587

THE CLASSIFIED DIRECTORY

HOLIDAYS

FRANCE



La Ronciere

You are invited to join us at La Ronciere for a programme of creative courses with experienced tutors in a relaxed and friendly environment – or perhaps you would like a private self-catering house party – either way we will do everything we can to make your stay as enjoyable as possible.

La Ronciere, Le Cluzeau, 24130 Lunas, Dordogne, France
T. +33 (0) 5 53 22 46 47 | E. enquiries@laronciere.co.uk
www.laronciere.co.uk

WALES



indigo brown
 painting holidays

Where better to develop your painting skills than in beautiful Pembrokeshire

- Professional tuition for all levels
- 3 and 5-day full board residential courses
- Superb home cooked cuisine
- 4 Star en-suite accommodation
- Small groups, large studio space
- non painting partners welcome

t: 01348 840 177 Andrew and Maggie Brown
e: info@indigobrown.co.uk w: www.indigobrown.co.uk

ArtLimousin.com

**Art holidays in rural France
 from £200 per week.**

Small groups, flexible course.
 Transport to plain air sites.
 Friendly and relaxed.

Tel: 07923062291

jane@artlimousin.com



GASCONY PAINTING HOLIDAYS

Tuition offered to all levels in idyllic surroundings.
 Enjoy good company and delicious food at our 18thC farmhouse in SW France.
 Non-painting friends welcome. Airport collection.
 Est. 1994

Tel: 0033.562.64.80.35

www.gasconypainting.com



ITALY

Verrocchio Art Centre Painting and Sculpture Holidays

Beautiful village in heart of Tuscany
 World class tuition

May - Sept from £805 one week
 £1265 two weeks

www.verrocchio.co.uk

office@verrocchio.co.uk | 0117 330 4973

SCOTLAND



north west highlands

Residential Art Courses in magnificent and inspiring scenery – mountains, sea, rivers, lochs.
 Warm hospitality & good food. Non-painters welcome.
Tutors 2016: Ray Balkwill, Bettina Schroeder, David Tress and Eleanor White.
 Please see our website for dates and further details.
www.nwhighlandsart.co.uk, gillian@nwhighlandsart.co.uk, Nicola.nic.pol@live.co.uk, 01520 733 227 / 459

www.artistsandillustrators.co.uk

UK & BEYOND



**CORNWALL
 & Scarborough
 Art Breaks
 with
 Tony Hogan**

Recognised for his relaxed & easy way of working with all abilities for over 20 years.
 Experienced in tutoring all media.

Tony will take you to stunning coastal and moorland painting venues.
 Excellent catering.
 Weekend, four and five day courses.

Small friendly groups allowing plenty of individual attention.
 Studio for demonstrations or inclement weather days.
 Various dates throughout the year.

Contact us on web site.
www.hoganart.co.uk
or E Mail:
admin@hoganart.co.uk
Tel: 01208 895 088
or 07888852503

WALES



**Painting Holidays at Penggwynydd
 Cottages in the Cambrian Mountains,
 Mid Wales with Anita Woods**

1, 2 and 3 day workshops in inspiring surroundings.
 Suitable for all levels and tailored to suit your needs.
 5 star luxury self catering accommodation.
 Groups and non painting partners welcome.
Phone 07891919444
anitawoodsart@gmail.com
www.penggwynydd.com

www.artistsandillustrators.co.uk

UK & BEYOND



Alpha Painting Holidays
 “Your First & Best Choice for a
 Painting Holiday”

- Learn with Britain's Best Tutors
- Visit Inspiring Locations inc Exmoor, Somerset, Wye, Lakes & The Algarve
- Have the Complete Package

Experience with all inclusive holidays, in all media & all abilities welcome
 Organisers always on location with group
 New Venue in The Western Algarve,
 in Monchique Mountains
01934 733877
www.alphapaintingholidays.com

WORLDWIDE



ART SAFARI
 Happy days painting in the sunshine

Join our exciting painting holidays & workshops (abroad & UK) Paint with artist tutors Mary-Anne Bartlett, Karen Pearson, James Willis, Jackie Garner, Julia Cassels, Sian Dudley, Mark Boyd & John Threlfall

Book now for Sri Lanka, Galapagos, Japan, Slovenia, Venice, Spain, New York, Norway, Namibia, Botswana, Zimbabwe, Zambia, Morocco, Cambodia
or why not have a short break in the UK? Lundy Island, Suffolk, Islay & day workshops nationwide

Call us today on
01394 382235

info@artsafari.co.uk
www.artsafari.co.uk  **ATOL 9916**

PORTRAIT WORKSHOP

Wildlife Painting Workshops with
Cate Wetherall

One to One & Small Group Workshops In Buckinghamshire

Learn how to create detailed portraits in pastels or oils

Confidence Building Workshops Beginners to Advanced

All Materials, Lunch & Plenty of Refreshments Included

Available dates updated regularly on the website - www.wildandlame.co.uk
phone 07702 060113 or email Cate for more details - cate@wildandlame.co.uk




PRINTING

FINE ART REPRODUCTIONS
Printed by litho graphic printers

Reproduce your oil, water, pastel, and pen & ink paintings, into prints, cards or posters, in 4 colour with light fast inks. Sizes from A6 105mm x 148mm up to B1 707mm x 1000mm. Short run specialists • limited quantity 10-500 copies. Highest quality litho printing on many varied paper stocks.

Prism, Unit 28, School Close, Chandlers Ford, Eastleigh, Hampshire, SO53 4RA
023 80 266256 • prism.proofing@ntlworld.com


Lower Barn, 4 Blenheim Rd, Harnham, Bath, BA1 1RY

Tel: 01865 874846
www.chromatech.uk.com

Top Quality Reproductions
from your artworks and photographs

Digital image capture & artwork photography

Prints up to A1

Best quality archival Hahnemühle and Canson art papers and canvas with genuine Epson inks

Certified 75 year fade resistance

Perfect for short and limited edition print runs

Make prints on demand as you need them

Exhibition quality printing

Short run high quality greetings cards

Very accurate colour match

Over 35yrs colour printing experience

Details at www.chromatech.uk.com

Gemini Digital Colour
Making Art Work

- Fine Art Giclée Printing Service
- Hahnemühle and Somerset Papers
- Photography and Scanning Service
- Greeting Cards and Postcards
- Professional and Friendly Advice
- No Set Up Fees + Free Art Guides

Call us on 01656 652447
www.gemindigitalcolour.co.uk

www.eyeswidedigital.com

- Giclee Fine Printing
- Greeting cards
- Canvas prints
- High quality reproductions produced from original artwork or digital files

01306 875 150
info@eyeswidedigital.com

TUTOR

JONATHAN NEWHEY
Pearmans Glade, Shinfield Road
Reading RG2 9BE
Tel: 0118 931 4155
Web: www.jonathannewhey.com
Email: jnewey210@gmail.com
Distance: 75 Miles
Media: Watercolour, Acrylic, Pencils
Special subjects: Landscapes, Architecture, Wildlife

THE ART SHOP DIRECTORY

DEVON

THE BLUE GALLERY
16 Joy Street, Barnstaple EX31 1BS
Tel: 01271 343536
roy@bluegallery.co.uk
www.bluegallery.co.uk

SOUTH WEST ART

Old Fore Street,
Sidmouth EX10 8LP
Tel: 01395 514717
info@southwestartmaterials.co.uk
www.southwestartmaterials.co.uk
Quality fine art materials, gallery and picture framing.

HAMPSHIRE

PERRY'S ART SUPPLIERS LTD
109 East Street
Southampton SO14 3HD
Tel: 023 8033 9444
perrysart@btinternet.com
www.perrysart.co.uk

ESSEX

MILLWAY
Chapel Hill, Stansted Mountfitchet
Essex CM24 8AP
Tel: 01279 812009/01279 816659
Fax: 01279 812741
millwayoffice@btinternet.com
www.millwaystationery.co.uk

GLOUCESTERSHIRE

PEGASUS ART – suppliers of the finest art materials
Griffin Mill, London Road
Thrupp, Stroud, Glos GL5 2AZ
Tel: 01453 886560
info@pegasusart.co.uk
www.pegasusart.co.uk

GWENT

THE ART SHOP & CHAPEL

8 Cross Street
Abergavenny NP7 5EH
Tel: 01873852690
admin@artshopandchapel.co.uk
www.artshopandchapel.co.uk

LONDON

ATLANTIS ART MATERIALS

– UK's largest and one of Europe's biggest art stores
Basement, 16-25 Tabernacle Street
Entrance via Bonhill Street car park
Tabernacle Court, London EC2A 4DD
Tel: 0207 377 8855
www.atlantisart.co.uk
Car parking, open 7 days.

LONDON ART

132 Finchley Road, Swiss Cottage,
London NW3 5HS
Tel: 020 7433 1571
info@londonart-shop.co.uk
www.londonart-shop.co.uk
We sell a wide range of Art & Craft materials.

LONDON

RUSSELL & CHAPPLE

The Canvas Specialists
30/31 Store Street,
London WC1
Tel: +44 (0) 207 836 7521
Fax: +44 (0) 207 497 0554
www.randc.net
Custom canvases, linens, cottons and stretcher bars.

L. CORNELISSEN & SON

19th century shop near
The British Museum
Pigments, Gilding & Etching supplies, tubed colour, brushes, paper, pastels.

105 Gt. Russell Street,
London WC1B 3RY
Tel: +44 (0) 20 7636 1045
www.cornelissen.com

STUART R. STEVENSON

Artists & Gilding Materials
68 Clerkenwell Road
London EC1M 5QA
Tel: 020 7253 1693
info@stuartstevenson.co.uk
www.stuartstevenson.co.uk

INTAGLIO PRINTMAKER

The Specialist Supplier of Fine Art Printmaking Products
9 Playhouse Court,
62 Southwark Bridge Road,
London SE1 0AT
Tel: 020 7928 2633
Fax: 020 7928 2711
info@intaglioprintmaker.com
www.intaglioprintmaker.com
Wide range of tools available to try in our store (near Tate Modern).

SUFFOLK / NORFOLK

GOSLINGS

50 Station Road, Sudbury
Suffolk CO10 2SP
Tel: 01787 371932
A family run business specialising in Bespoke Picture Framing and Artist Materials

THE ART TRADING COMPANY

55 Earsham Street,
Bungay NR35 1AF
Tel: 01986 897939
TheArtTradingCo@btinternet.com
www.thearttradingcompany.co.uk

WEST MIDLANDS

HARRIS MOORE

Fine Art Supplies
Unit 12 Minerva Works,
158 Fazeley St,
Birmingham B5 5RT
Tel: 0121 633 3687
sales@harrismoorecanvases.co.uk
www.harrismoore.co.uk
Specialists in Artists Canvases and Professional Painting Supplies.

To advertise in Artists & Illustrators
Classified Directory please call 020 7349 3731



ARTY FACTS

GEORGE STUBBS

© NATIONAL MUSEUM LIVERPOOL, WALKER ART GALLERY

STEVE PILL LOOKS AT THE LIFE AND WORK OF THE GREAT ANIMAL ARTIST

1

HE LOVED HORSES...

Born in Liverpool in 1724, George Stubbs is widely regarded as Britain's greatest equestrian artist – thanks in no small part to *Whistlejacket*, his 1762 portrait of a chestnut stallion which is now part of the National Gallery in London's permanent collection.

2

...BUT NOT ALWAYS

As well as championing the humble horse, he also painted a series of works showing lions attacking or devouring them. While they offered the artist the opportunity to showcase his wildlife painting skills, the works are widely interpreted as a metaphor for the sublime. Regardless, they proved popular conversation pieces for his 18th-century patrons.

5

HE WAS KEEN TO EXPERIMENT

In his late 40s, Stubbs began to try different media and supports in a bid to advance his practice. He developed his own enamel paint colours that were more durable than traditional oils and he experimented with painting them on both copper plates and ceramic tablets. He even spent two years studying the chemical effects of high temperatures on colour pigments.

***Stubbs and the Wild* runs from 25 June to 2 October at the Holburne Museum, Bath. www.holburne.org**

ABOVE George Stubbs, *Horse Frightened by a Lion*, 1770, oil on canvas, 100.1x126.1cm

4

HE HAD A LIGHT TOUCH

Across his career, Stubbs always displayed a lightness of touch in his paintings. Oil or enamel paint was applied in just a few simple, thin layers. Fluid brushstrokes were used to create a feathering of the edges, working wet-in-wet to follow the contours of the animals. To add a sense of atmospheric perspective, he chose muted opaque colours for the backdrops to his powerful animal portraits.

3

HE WAS INTERESTED IN ANATOMY

In the 1740s, Stubbs studied anatomy at York County Hospital, where he performed dissections, sketched the bodies and even illustrated a book on midwifery. He later dissected several thoroughbreds and made etchings of them for his 1766 book, *The Anatomy of the Horse*. Many of his later works included exotic animals, from leopards to monkeys, often based on studies made from taxidermy brought back from abroad by his wealthy clients.

Ampersand™

Extraordinary surfaces for your art.

NOW
AVAILABLE
IN THE UK

Why choose an Ampersand™ panel?

It's not just an ordinary surface. **There is a difference.**



Archiva-Seal™ Barrier

Only Ampersand Museum Series™ panels have a special sealing layer between the hardboard and the painting ground to ensure that your painting will not yellow over time.

Superior Painting Grounds

Experience amazing techniques and incredible luminosity only possible on an Ampersand panel. Our ready to paint, acid-free painting grounds are developed to inspire your art.

Solid Support

Only Ampersand Museum Series™ panels are made with true artists' hardboard™ that has a highly dense solid core for superior stability and resistance to warping.

Conservators

Agree

Paintings done on Ampersand panels are proven to outlast those on flexible supports or any other panels.



EXCLUSIVE DISTRIBUTOR OF AMPERSAND
PRODUCTS FOR THE UK.

FOR YOUR NEAREST STOCKIST,
VISIT WWW.PREMIUMARTBRANDS.COM

 Ampersand
Extraordinary surfaces for your art.



 premium
art brands
bringing together the world's best brands



PANPASTEL®

tel: +44 (0)1926 492213 • email: info@premiumartbrands.com • web: www.premiumartbrands.com

Schmincke

HORADAM[®] AQUARELL

Finest artists' water-colours

- Fully reusable paint when dried on a palette
- High control of paint flow, even on soft water-colour papers
- Each colour has its own individually optimized formula
- Same formula for tube and pan colours
- Pans poured 4 times in liquid state

