

# Artists & ILLUSTRATORS

TIPS • TECHNIQUES • IDEAS • INSPIRATION

July 2016 £4.25



## PAINTING

# Light

Bill Jacklin RA on  
creating bright crowd scenes

### HOW TO...

- Paint pet portraits
- Draw without curves
- Create light in oils

## Brush CONTROL

Your 11-step guide to  
better watercolours

# BE INSPIRED

WHAT YOU CAN LEARN FROM FREUD, DEGAS AND MATISSE

Win  
a VIP trip to  
the National  
Gallery



# Stubbs *and the* WILD

25 June to  
2 October 2016

George Stubbs, *Horse frightened by a lion (detail)*,  
1770, oil on canvas © National Museums Liverpool,  
Walker Art Gallery

Principal Sponsor  
**LOWELL  
LIBSON LTD**  
BRITISH ART

Exhibition Supported by  
**The Friends of the Holburne  
Bath Spa University**

**THE  
HOLBURNE  
MUSEUM**

**WWW.HOLBURNE.ORG**  
Great Pulteney Street, Bath





# INSPIRATION IS EVERYWHERE IF YOU KNOW WHERE TO LOOK



As I prepared to edit my first issue of *Artists & Illustrators*, I had the opportunity to read countless copies from cover to cover and take inspiration from each one – much like an artist does when creating a new painting.

When tackling a blank canvas, thoughts of the art you love and want to create can breed hesitation. But that provenance can also be a guiding force for your paintbrush. For this issue, we decided to explore inspiration, what it means to a painter, and the unexpected places it comes from. On page 18, artist Tony Foster tells us how his search for watercolour inspiration took him across the globe, setting up his easel on site to paint subjects like Mount Everest and the Grand Canyon.

Meanwhile, artist Ray Balkwill shares the writings of American painter Robert Henri, and how his words of artistic motivation helped to shape his own career.

And, as always, we have a whole host of practical projects to make that blank canvas seem a little less intimidating, including an 11-step watercolour masterclass and Siân Dudley's guide to painting an authentic dog portrait.

Whatever your source of inspiration, don't be afraid to let it find its way into your artwork.

Katie McCabe, Editor

## Write to us!

Is there a special subject that continues to inspire your artwork? We want to see the results. Share your paintings with us via email or social media...

✉ [info@artistsandillustrators.co.uk](mailto:info@artistsandillustrators.co.uk)

🐦 [@AandImagazine](https://twitter.com/AandImagazine)

📘 [ArtistsAndIllustrators](https://www.facebook.com/ArtistsAndIllustrators)

📌 [AandImagazine](https://www.pinterest.com/AandImagazine)

📷 [AandImagazine](https://www.instagram.com/AandImagazine)

*Artists & Illustrators*, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ. Tel: (020) 7349 3700. [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk)  
**EDITORIAL** Editor Katie McCabe **Deputy Editor** Gemma Taylor **Art Editor** Alicia Fernandes **Contributors** Laura Boswell, Estelle Lovatt, Ray Balkwill, Kevin Breathnach, Aine Divine, Kate Osborne, Al Gury, Hashim Akib, Jake Spicer, Siân Dudley and Rob Dudley **ONLINE ENQUIRIES** [support@artistsandillustrators.co.uk](mailto:support@artistsandillustrators.co.uk)  
**ADVERTISING** Advertisement Manager Jack Shannon (020) 7349 3731 [jack.shannon@chelseamagazines.com](mailto:jack.shannon@chelseamagazines.com)  
 Advertising Production [allpointsmidia.com](http://allpointsmidia.com) [www.allpointsmidia.com](http://www.allpointsmidia.com)  
**MANAGEMENT & PUBLISHING** Managing Director Paul Dobson Deputy Managing Director Steve Ross  
 Publisher Steve Pill Finance 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](mailto:artists@servicehelpline.co.uk) (01795)  
 419838 [artists.subscribeonline.co.uk](http://artists.subscribeonline.co.uk) **BACK ISSUES** [www.chelseamagazines.com/shop](http://www.chelseamagazines.com/shop) **ISSN NO.** 1473-4729

**COVER:** Image by Bill Jacklin from *Bill Jacklin: New York*, Scala Arts & Heritage Publishers, 4. May 2016

independent  
publishing company  
of the year **2015**



# CONTENTS

## JULY 2016

### 7 THE DIARY

Write to us and you could win a £50 voucher

### 10 EXHIBITIONS

Plan your gallery visits for the month ahead

### 25 THE WORKING ARTIST

Columnist Laura Boswell on pricing artwork

### 30 AMERICAN SPIRIT

Ray Balkwill on the words of Robert Henri

### 34 10 MINUTES WITH...

Painter and printmaker Barbara Rae

### 36 ART HISTORY

How Daubigny inspired Impressionism

### 41 COMPETITION

Win a luxurious VIP trip to The National Gallery

### 43 SKETCHBOOK

Your monthly selection of quick tips and advice

### 48 MASTERCLASS

Learn to control wet paint with Kate Osborne

### 52 PALETTE SECRETS

Al Gury on the history of pigment

### 63 YOUR QUESTIONS

All you need to know painting light with oils

### 70 LUCIAN FREUD

The paintings that inspired the master

### 74 MASKING PERFECTED

Rob Dudley on how to use masking fluid

### 82 ARTY FACTS

Five things you never knew about Edvard Munch



### 12 FRESH PAINT

Three great new paintings, hot off the easel



### 18 WILD WATERCOLOURS

Meet the man who painted Everest, Tony Foster



### 26 IN THE STUDIO WITH...

The painter who captured New York, Bill Jacklin



### 28 DON'T GIVE UP THE DAY JOB

Estelle Lovatt on the jobs of famous artists



### 66 PET PORTRAITS

Siân Dudley on painting realistic fur



### 56 PAINTING FACES

Capture character in portraits with Aine Divine



### 60 SKETCHING TECHNIQUES

Hashim Akib on how to paint without curves



# YOUR LETTERS

## LETTER OF THE MONTH

### THE ARTIST'S EYE

I am prompted to respond to 'share your tips', the request in your May issue. My tip is: 'half close your eyes'. This is to enable tones to be far more easily visible – either with my own work or to appreciate painting in general. It is so easy to underestimate tonal contrast as we strive for that magical 3D effect. I have subscribed to *Artists & Illustrators* for so long, it must be the beginning of publishing! Having had a wonderful life in the art world, I am now in my 87th year and I am still able to draw, paint, exhibit and sell.

**Betty Thornton, Huddersfield**

### SUCCESS STORY

Regarding my quite recent letter about older work, which you kindly published, I am writing to let you know that one of my old paintings, which I had repainted over recently, has been chosen to be published in a well known gardening magazine! This floral painting was originally painted years ago and was copied from the book, *Flowers & Designs to Copy*. This book was the inspiration on my painting journey.

**Jean Cooper, via email**

### SCREEN TEST

Having seen David Hockney's wonderful digital paintings I finally purchased my own iPad a few months ago. I downloaded several drawing and painting apps and, while having some success with drawings, I found myself in difficulty

## 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@artists  
andillustrators.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 more than 50,000 art supplies and regular discounts and promotions.

[www.greatart.co.uk](http://www.greatart.co.uk)

**GreatArt**  
Price & Choice

when attempting painting.

Quite by chance, a fellow member of an art group mentioned a book by Diana Seidl called *Drawing and Painting on the iPad*. Being what I call "computer illiterate", this book seems to have been written with me in mind. It has made me wonder, why doesn't *Artists & Illustrators* have articles on iPad art?

**Ron Greaves, Reading**

Hockney has opened many people's eyes to drawing and painting on iPads and we'd certainly be open to featuring this if the demand is there. Would other readers welcome a feature on this new medium? Let us know on social media or via the usual address.

### LOOKING BACK

The June *Artists & Illustrators* is terrific and I should know, as I am a long-time reader of your magazine. I am 93 years-of-age, and I've painted all my life, exhibited at the RA and Mall Galleries, a pure amateur. I sold lots of paintings, and gave the money to Air Ambulance.

I had a heart attack and got cancer, and I am almost blind now, but still trying with collage. I use all mediums and any subject; painting is a passion. Life has been fairly interesting and sometimes exciting. But it is painting that has made it all worthwhile.

**Stan Richards, Burton-on-Trent**



# Subscribe today!

ENJOY 6 ISSUES AND RECEIVE A  
**FREE WELCOME GIFT**

**STAEDTLER Pigment Liners Set, worth £17.50**

Supplied courtesy of **STAEDTLER**

**LIMITED OFFER. ORDER NOW!**

 [www.chelseamagazines.com/artists-P607](http://www.chelseamagazines.com/artists-P607)

 +44 (0) 1795 419 838 and quote P607



**FREE  
GIFT  
WORTH  
£17.50**







# PUNTING IN CAMBRIDGE

Tour the world-famous College Backs



 SCUDAMORESPUNTS

[www.scudamores.com](http://www.scudamores.com)  
01223 359750



## 9 ARTISTIC THINGS TO DO IN

## JULY



1

## THE NATIONAL OPEN ART COMPETITION

Now in its 20th year, and with £60,000 of prizes on offer, The National Open Art (NOA) competition aims to nurture creative talent from emerging and professional artists. This year, there will be a £1,000 graduate award and a new miniatures category. Pictured above is 2015 winner *Asleep*, submitted by then 18-year-old Kaye Song; it was the first A-Level entry to win a top prize at the NOA competition. Each entry is judged anonymously, and the final deadline for submissions is 10 July. This year's finalists will be exhibited in NOA's Winter Exhibition at Mercers' Hall, London, in October where the prizewinners will be announced.

[www.thenationalopenartcompetition.com](http://www.thenationalopenartcompetition.com)





FRANCIS BACON IN HIS STUDIO IN LONDON, 1974

2

## DISCOVER Francis Bacon and Maria Lassnig

### Summer School

Love Francis Bacon? Join Jai Chuhan at the *Invisible Rooms* exhibition at Tate Liverpool and learn to portray figures, looking at themes including death, ageing, and self-portraiture, (8-10 July).  
[www.tate.org.uk](http://www.tate.org.uk)

3 ENTER

### Pintar Rapido

Meaning 'painting quickly' in Spanish, Pintar Rapido is the UK's biggest outdoor painting event (16 July). The challenge is to celebrate London by creating a picture in one day. All work is displayed in an exhibition at Chelsea Old Town Hall on 17 July with a top £1,000 prize.  
[www.pintarrapido.com](http://www.pintarrapido.com)

4

## PAINT Landscape Painting with Louise Balaam

Learn to loosen up on this two-day course (11-12 July) based at The Mall Galleries, London, which focuses on working quickly and directly. Students will draw outside in St James's Park using oil on paper with artist Louise Balaam.  
[www.thenewschoolart.org](http://www.thenewschoolart.org)



5

## VISIT Art in the Open

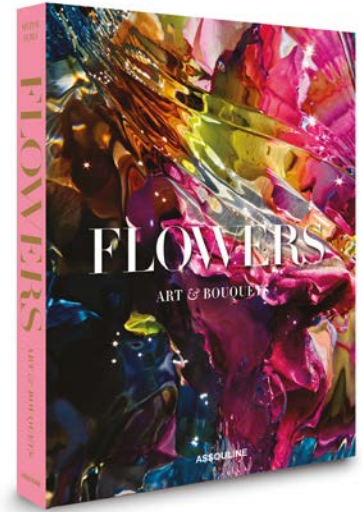
An international plein air painting festival of paint-outs, workshops and exhibitions around Wexford in south east Ireland (24 July to 1 August), Art in the Open attracts visitors from Europe, USA and all over Ireland. There are 18 workshops available this year with a cast of tutors including Grahame Booth and Marc Dalessio.  
[www.artintheopen.org](http://www.artintheopen.org)

DON'T  
MISS!

6 EXPLORE

## Isle of Wight Arts Summer Open Studios

Each July, Isle of Wight artists and crafts-people open their studios, homes or exhibit in public venues over 11 days (15-25 July). Visitors have the opportunity to meet local artists, see their work and find out more about the techniques they use and the passions that inspire their painting, sculptures, printmaking, photography, textiles, drawing, jewellery and ceramics.  
[www.isleofwightarts.com](http://www.isleofwightarts.com)



7

## READ Flowers: Art & Bouquets

Flowers have inspired artists for centuries, from the Dutch masters to botanical illustrators. *Flowers: Art & Bouquets* (Assouline, £58) chronicles the evolution of floral design in this bright and beautiful compendium.  
[www.assouline.com](http://www.assouline.com)

8 LEARN

## Chinese Brush Painting: European Landscapes Recreated in Chinese Style

Always wanted to create a Van Gogh painting in an Eastern style? Artist Suzanne Chong will be exploring how these paintings would look if painted by a Chinese brush-painting artist (2-3 July).  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

9

## ENTER Draw 16

DRAW 16, the 95th annual open exhibition of all things drawing-related, is now open for submission until 22 July. Winners will be included in the Annual Open Exhibition at the Menier Gallery, London, in October.  
[www.sgfa.org.uk](http://www.sgfa.org.uk)





Mermaid Court  
165A Borough High Street  
London  
SE1 1HR

+44 (0) 20 7407 6969  
[info@artacademy.org.uk](mailto:info@artacademy.org.uk)

THE  
ART  
ACADEMY

EVENING CLASSES  
WEEKEND COURSES  
SHORT COURSES  
SUMMER  
SCHOOL

[artacademy.org.uk](http://artacademy.org.uk)



# EXHIBITIONS

## JULY'S BEST ART SHOWS

### LONDON

#### Painting with Light

Until 25 September  
Exploring the relationship between photography and Pre-Raphaelite art.  
Tate Britain.  
[www.tate.org.uk](http://www.tate.org.uk)

#### Georgia O'Keeffe

6 July to 30 October  
A retrospective of an American icon.  
Tate Modern.  
[www.tate.org.uk](http://www.tate.org.uk)

#### David Hockney RA

2 July to 2 October  
82 portraits and 1 still life by the British painter.  
Royal Academy of Arts. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

#### BP Portrait Award

Until 4 September  
Painted faces by artists around the world.  
National Portrait Gallery. [www.npg.org.uk](http://www.npg.org.uk)

#### Seven Halts on the Somme

30 June to 2 October  
Hughie O'Donoghue RA translates the scenes of WW1 into his art.  
Leighton House Museum.  
[www.leightonhouse.co.uk](http://www.leightonhouse.co.uk)

#### The BFG in Pictures

Until 2 October  
Never-before-seen drawings from Quentin Blake.  
The House of Illustration.  
[www.houseofillustration.org.uk](http://www.houseofillustration.org.uk)

#### Dutch Flowers

Until 29 August  
Detailed floral portraits from the Golden Age.  
National Gallery. [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

#### Alex Katz

Until 11 September  
Experimental landscapes from the New York artist.  
Serpentine Gallery. [www.serpentinegalleries.org](http://www.serpentinegalleries.org)

### ENGLAND - NORTH

#### Noble Prospects – Capability Brown and the Yorkshire Landscape

25 June to 11 September  
Celebrating the 300th anniversary of Lancelot 'Capability' Brown's birth.  
Mercer Art Gallery, Harrogate.  
[www.harrogate.gov.uk/mercercartgallery](http://www.harrogate.gov.uk/mercercartgallery)

#### Tony Bevan

16 July to 19 February 2017  
Figurative paintings and prints by the local artist.  
Cartwright Art Gallery, Bradford.  
[www.bradfordmuseums.org](http://www.bradfordmuseums.org)

#### First Ladies: Pioneering Female Artists

Until 7 August  
Works from the first female war artist, Paula Rego and much more.  
The Atkinson, Southport. [www.theatkinson.co.uk](http://www.theatkinson.co.uk)

#### The English Rose

Until 25 September  
Feminine beauty as portrayed by the Old Masters.  
The Bowes Museum, Durham.  
[www.thebowesmuseum.org.uk](http://www.thebowesmuseum.org.uk)

#### Picasso Linocuts

24 June to 8 January 2017  
A bold exhibition of the Spanish artist's early 1960s prints.  
Lady Lever Gallery, Liverpool.  
[www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)

#### Maria Lassnig

Until 18 September  
Powerful self studies in oil.  
Tate Liverpool.  
[www.tate.org.uk](http://www.tate.org.uk)

#### Alice in Wonderland

Until 2 October  
An illustrated tribute to Lewis Carroll's classic tale.  
Laing Art Gallery, Newcastle.  
[www.laingartgallery.org.uk](http://www.laingartgallery.org.uk)

### WINIFRED NICHOLSON IN CUMBERLAND

8 July to 15 October  
The English artist Winifred Nicholson painted prolifically in her lifetime, producing impressionistic flowers and rolling landscapes in a distinctive style. In the 1920s, she married the artist Ben Nicholson. The two worked side by side, painting in Italy, France, Devon and Cornwall, occasionally exhibiting together. Winifred became a respected figure in modern British art, creating works that explored new ideas about colour.

This exhibition, curated by art historian Jovan Nicholson (no relation) explores her work through the paintings made in Cumbria, as well as later prismatic works of the 1960s and 1970s.  
Abbot Hall Gallery, Cumbria.  
[www.abbothall.org.uk](http://www.abbothall.org.uk)





## CHRISTOPHER WOOD

2 July to 2 October

British artist Christopher Wood led a troubled life; he passed away at 29 years of age in 1930, but his unique take on abstraction has endured. Wood's work is, on the surface, self-conscious and naïve, but beyond the simplistic forms, shows the influence of the early 20th-century Modernists, such as Pablo Picasso.

This exhibition of 80 works explores the artist's life through a unique series of paintings, set designs and drawings created between Britain and Paris.

Pallant House Gallery, West Sussex.  
www.pallant.org.uk



## Juliet Goodden

9 July to 14 August

Drawings of Nottingham's ever-changing urban life. Lake Side Arts, Nottingham.  
www.lakesidearts.org.uk

## Truth and Memory

Until 4 September

British art of the First World War. York Art Gallery, York. www.yorkartgallery.org.uk

## ENGLAND - SOUTH

### Seeing Round Corners

Until 25 September

Exploring the significance of the circle in the art of Turner and Hepworth. Turner Contemporary, Margate.  
www.turnercontemporary.org

## Alberto Giacometti: A Line Through Time

Until 29 August

A look at the artist as painter, sculptor and draughtsman. Sainsbury Centre for Visual Arts, Norwich. www.scva.ac.uk

## Bees (and the odd wasp) in my bonnet

Until 29 September

Environmental art from Kurt Jackson. Oxford University Museum of Natural History, Oxford. www.oum.ox.ac.uk

## Stanley Spencer: Visionary Painter of the Natural World

Until 31 October

Floral compositions and garden vistas from the Cookham artist. www.stanleyspencer.org.uk

## A Handful of Dust

Until 18 September

18th-century British portraits in pastel. The Holburne Museum, Bath. www.holburne.org

## Jamaican Pulse: Art and Politics from Jamaica and the Diaspora

25 June to 11 September

A groundbreaking display of Caribbean art. Royal West of England Academy. www.rwa.org.uk

## Wreck and ruin

Until 3 September

Work from the seafaring world featuring Henry Moore. Falmouth Art Gallery, Cornwall. www.falmouthartgallery.com

## SCOTLAND

### Facing the World

16 July to 16 October

Exploring self-portraits from Rembrandt to Ai Weiwei. Scottish National Portrait Gallery, Edinburgh. www.nationalgalleries.org

## Charting New Waters: Recent Acquisitions to the City's Permanent Collection

Until 23 October

Frances Walker's stunning seascapes in a showcase with shipping company DP&L. The McManus, Dundee. www.mcmanus.co.uk

## Renaissance Prints: Mantegna, Marcantonio and Parmigianino

8 July to 22 January 2017

Rare Italian engravings from the masters. Hunterian Art Gallery, Glasgow. www.gla.ac.uk

## Masters of the Everyday

Until 24 July

Spectacular scenes of ordinary life from Vermeer and friends. Queen's Gallery, Edinburgh.  
www.royalcollection.org.uk

## WALES

### Augustus John in Focus

Until 31 October

Inventive portraiture from the Welsh painter. National Museum, Cardiff.  
www.museumwales.ac.uk

## Line and Colour

11 June to 23 July

Semi-abstract Welsh landscapes by artist Jacob Buckland. MoMA Wales, Powys. www.momawales.org.uk

## Constable: Salisbury Cathedral from the Meadows

Until 11 September

18th-century paintings of Wales from the greats. Oriel y Parc, St Davids. www.orielyparc.co.uk

## IRELAND

### Conflicting Visions

30 June to 20 August

Art exploring Ireland's political history, 1900-1916. Crawford Gallery, Cork. www.crawfordartgallery.ie

## Gerard Dillon, 1916-1971

Until 6 November

A centenary exhibition celebrating the Irish portrait artist. Ulster Museum, Belfast.  
www.nmni.com



# FRESH PAINT

INSPIRING NEW ARTWORKS, STRAIGHT  
OFF THE EASEL

## RADKA KIRBY

Living in Zambia for more than five years, oil painter Radka Kirby loved to follow wild paths into nature and paint what she found there. The wonderful light, peaceful atmosphere and the huge jacaranda and eucalyptus trees full of character can be seen in *Flamboyant in Bloom*.

Painting using only a palette knife for 13 years, Radka can achieve an almost stained glass mosaic effect in her paintings. "I first started to use this method to paint the patterns on animals like giraffes and leopards and then tried it on landscapes and portraits. The knife gives me more freedom and faster, varied strokes," she says.

In the beginning, Radka had a hard time creating portrait details with the knife, but overcame these with practice and working with good quality oil colours, and only on canvas. "The quality of evening and early morning light in Africa is very special, so the most challenging aspect of this work was to catch the life and light in the painting, getting the perfect colour of the tree's flowers," she says.

A talented piano player as well as a painter, music is a big part of Radka's life. "I used to listen to music a lot while painting. I had a feeling that the music I listened to influenced the style of painting and my energy."

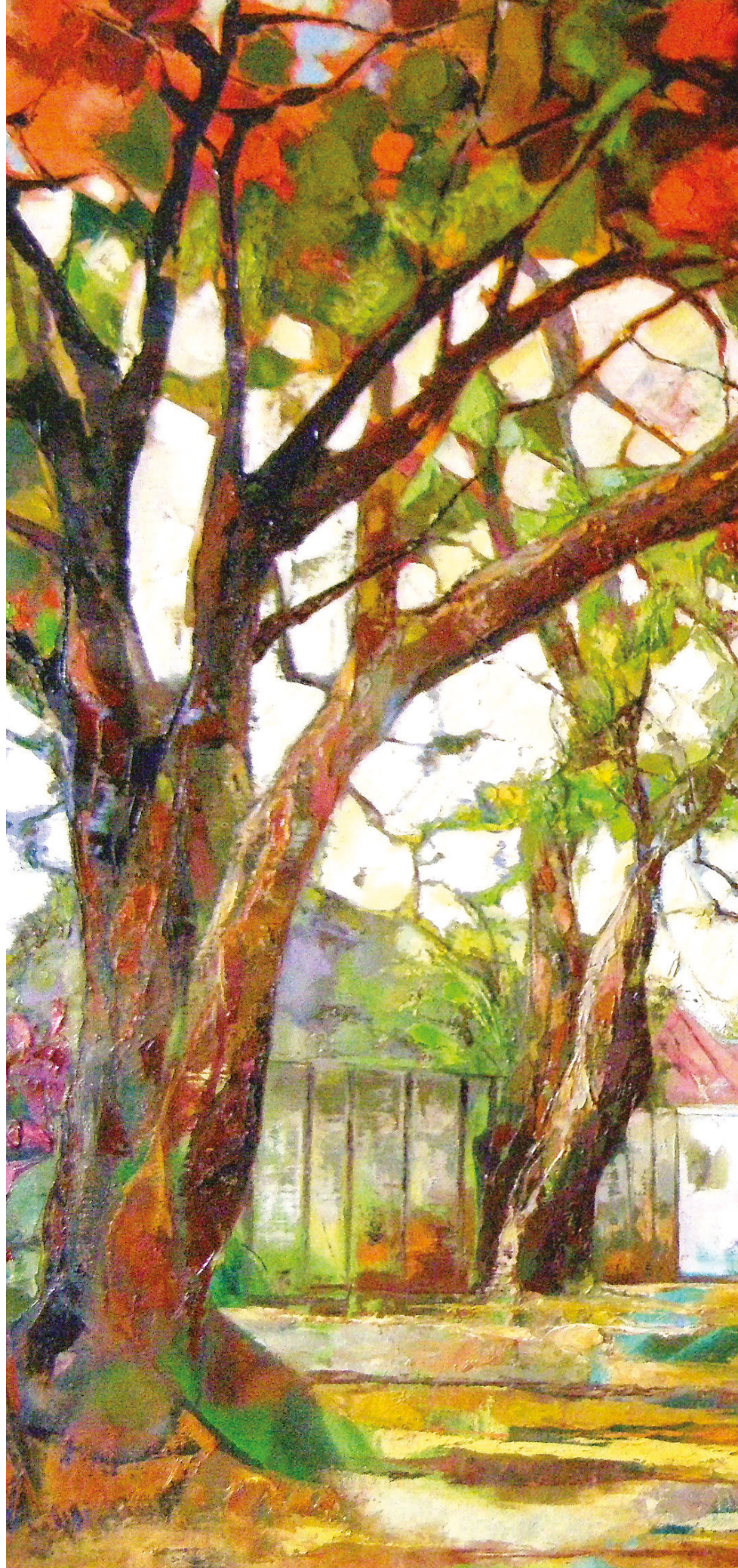
Now living in Prague with her 11-year-old daughter and 11-month-old son, six hours of painting a day has momentarily been reduced, and although Radka is happy to be nearer friends and family, she tries to make a yearly visit back to Zambia. "Africa gave life to my paintings, so I miss it a lot," she says.

Radka's painting will appear in the David Shepherd Wildlife Artist of the Year Exhibition 2016 at Mall Galleries, London, SW1, 28 June to 2 July 2016. [www.radutesaro.com](http://www.radutesaro.com)

### TOP TIP

A palette knife can allow more freedom to experiment on canvas, as seen in Radka's 'mosaic' style

**RIGHT** Radka Kirby, *Flamboyant in Bloom*, oil on canvas, 120x90cm









## Paint some of the most beautiful views of the South Downs



Jessica and all her friendly animals are delighted to invite you to stay at their genuine working farm and B&B, where you check in as guests but leave as friends.

Experience 100 acres of some of the finest views and landscapes in Hampshire. Numerous wonderful viewing points among the fields of grazing sheep are perfect for the sketch book or easel- while the rolling hills of the South Downs are sure to fill you with inspiration.



Enjoy a full hearty breakfast, locally sourced and freshly prepared – including eggs from our own hens! Views and rooms are fully accessible for wheelchairs or walking aids, lovely walks in the Hawkley area with easy access to local pub serving good food. Safe parking, wifi and underfloor heating.

### **SPECIAL READER OFFER\***

stay 3 nights for the price of 2  
for just £240 for 2 people sharing  
(including vat and breakfast!).

Offer subject to availability since we have only 3 B&B rooms

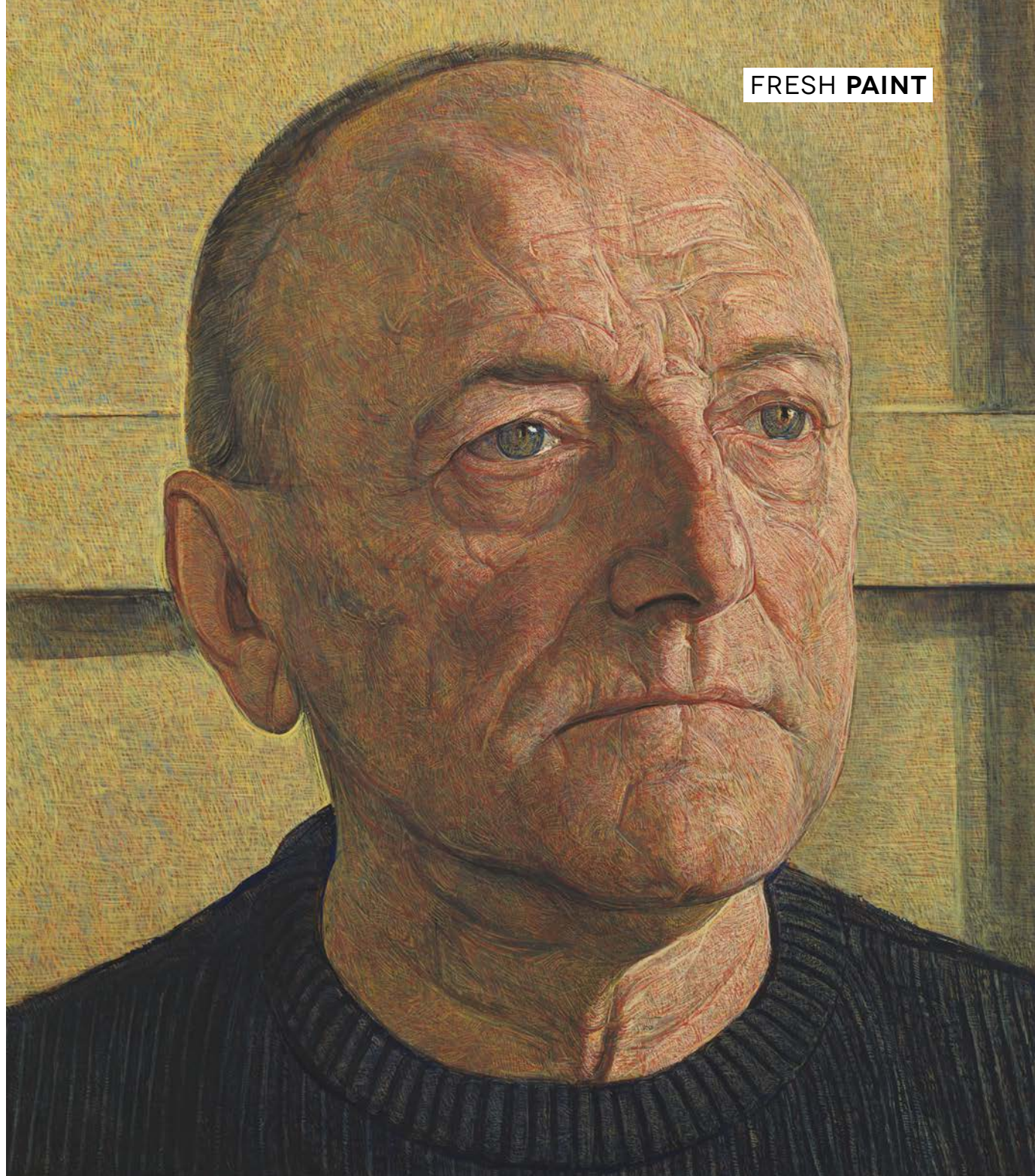
Contact Jessica 01730 827 148

**[www.scotlandfarm.com](http://www.scotlandfarm.com)**

*\*Book before 30 July*







### ANTONY WILLIAMS

Working almost exclusively in egg tempera, Antony Williams captures every hair and wrinkle through a painstakingly exacting method.

Mixing equal parts egg yolk and pigment with a palette knife, Antony's ceramic palette usually contains his core colours of Ivory Black, Yellow Ochre, Genuine Vermillion, Terre Verte, Titanium White, and Cadmium Red Deep. For this portrait, *Barry*, he added Naples Yellow for the background and Ultramarine Blue Dark for the jumper and some aspects of the tones on Barry's face. Antony works on gesso panels, which he also prepares himself.

"By applying the paint in almost pointillist touches with Kolinsky sable brushes, I think what makes my work distinctive is that the backgrounds get the same approach

as a face," he says. He met his subject 10 years ago and has been drawing Barry ever since. "He was a very flamboyant and powerful personality, which I was slightly hesitant about, in the sense of working on a one-to-one basis in my studio where I needed to be in control."

By the end of the process though, Antony felt that he had gained a much deeper understanding of Barry's character, beyond his extrovert personality. "Through long sittings you can build up a mass of small observations concerning the light, the mood of the sitter, your own state of mind, and this all becomes distilled, so to speak, into the final work; it becomes so much more than just a snapshot of one moment in time."

**Antony's solo exhibition will be on display at Messum's Gallery, London 27th June to 15 July. [www.antony-williams.com](http://www.antony-williams.com)**

**ABOVE** Antony Williams, *Barry*, egg tempera, 46x40cm





### TOP TIP

Using a wide range of cuts and marks in your linocuts will help your style appear more painterly

## LOUISE STEBBING

Portfolio Plus member Louise Stebbing has been making linoprints for more than 30 years, carving from her converted barn studio in the Fenland countryside. Her works are most often made with the 'reduction method', a technique that uses one piece of lino to print all the desired colours, cutting the surface away in the process.

She describes *Bubbles at Eros* as "one of the trickiest linocuts I have created. I used about six small rollers to get the different colours I wanted."

Louise normally captures her subjects in a plain air sketch, but spotted this scene whilst rushing back from an exhibition, and used her camera instead. "I was amazed at the people in the rain watching someone blow bubbles, I loved all the umbrellas and reflections," she says.

*Bubbles at Eros* echoes a painterly style, using a wide

range of marks and cuts to add depth to the image. She even manages to convey the wet of the pavement, a difficult task in a linoprint. This technique stands to reason, given that her influences tend to be artists of a painter/printmaker background such as John Piper and Edward Bawden. And yet the artist she is compared to the most is Vincent Van Gogh, whose thick brushstrokes mirror the carved waves of the linocut.

Her advice to amateur lino artists is to start small, and play it safe when cutting, "buy some good lino tools, even if you only get two to begin with and enjoy playing while you learn how it works best for you. And mind your fingers; keep the hand you're not using out of the way!"

Sign up for your own personalised Portfolio Plus today at [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk) or visit Louise's profile at [www.artistsandillustrators.co.uk/louisestebbing](http://www.artistsandillustrators.co.uk/louisestebbing)

ABOVE Louise Stebbing, *Bubbles at Eros*, linocut, 42x54cm





## What makes the **Norfolk Painting School** the UK's leading specialist for oil painting tuition?

- Professional tutors - all of whom are exhibiting artists in their own right.
- Dedicated trained studio assistants
- Three state of the art painting studios each with two 70" HDMI demonstration screens.
- The support of one of the world's leading colourmen.
- All materials supplied on every course.
- High quality printed notes.
- Specialist materials shop onsite
- A dedicated commercial gallery for Diploma graduates.
- The Norfolk Painting School is everything an Art School should be and more..
- New Norfolk Painting School opening soon on Anglesey offering courses for the North West & Wales



*'I have never seen a place like the Norfolk Painting School, nor a painter and teacher as dedicated as Martin, he is without par. Passionate, full of colour and life yet humble and patient'.*

Pete Cole President Gamblin Artist Colours.  
Portland Oregon.

**New 2017 Diploma Prospectus available now see online or call for details**



Glazing & Traditional Oils



Impressionism



Contemporary Oils



Studio Craft

However you want to paint in oils, and whatever your experience we have a course for you

**[WWW.NORFOLKPAINTINGSCHOOL.COM](http://WWW.NORFOLKPAINTINGSCHOOL.COM)**

E: [jane@norfolkpaintingschool.com](mailto:jane@norfolkpaintingschool.com) T: 01485 528588



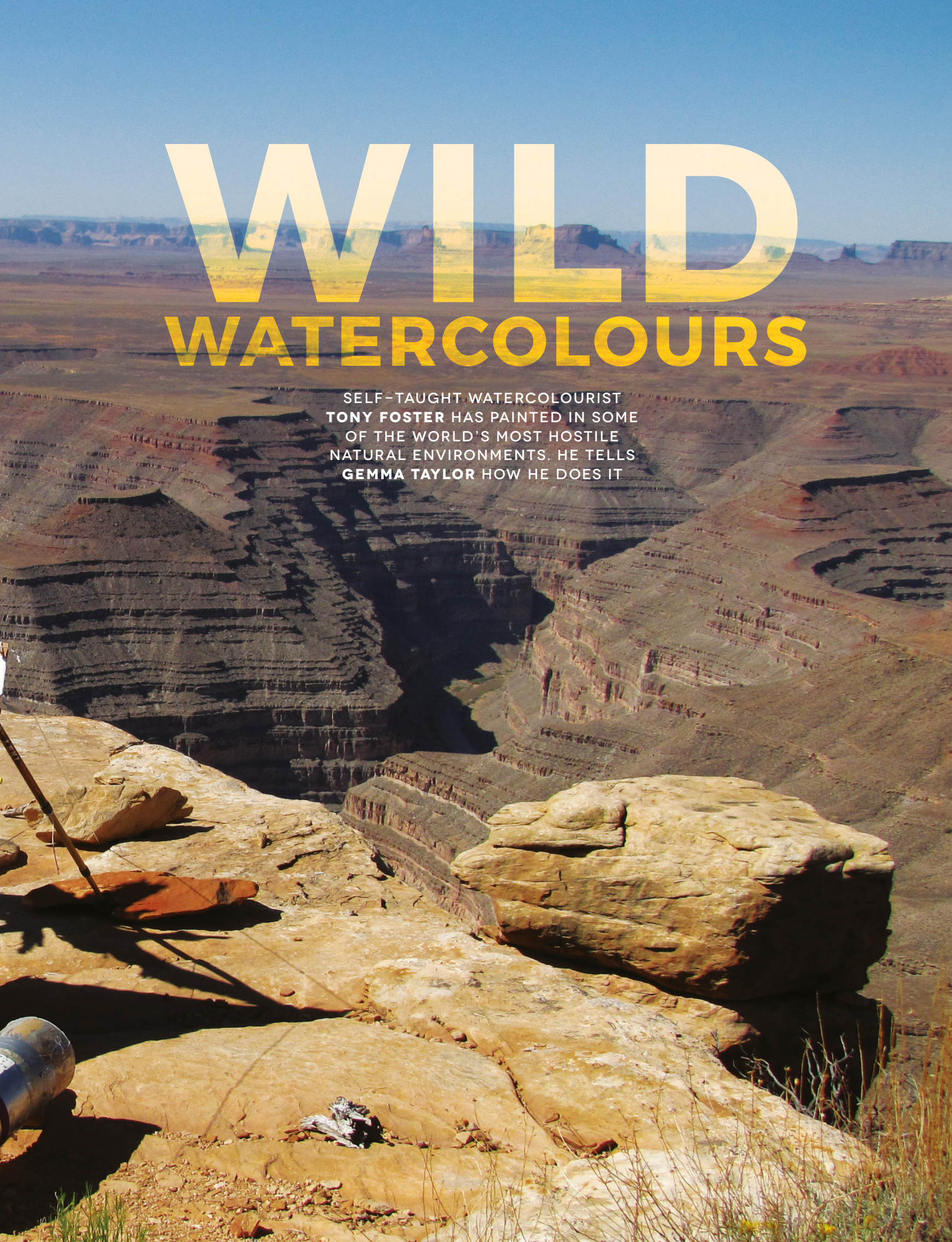


Tony Foster  
painting at Navajo  
Point at the Grand  
Canyon



# WILD WATERCOLOURS

SELF-TAUGHT WATERCOLOURIST  
**TONY FOSTER** HAS PAINTED IN SOME  
OF THE WORLD'S MOST HOSTILE  
NATURAL ENVIRONMENTS. HE TELLS  
**GEMMA TAYLOR** HOW HE DOES IT









**N**ot many living artists can claim to have an art foundation set up in their honour, but that is just what happened to self-taught watercolourist Tony Foster. At 33 years of age, he took the leap and left his job as visual arts officer at South West Arts council to concentrate on developing his painting skills. It is this daring mindset that has seen him go on to paint in some of the world's most dangerous places, from the side of Mount Everest to the arid caverns of the Grand Canyon.

Tony sees himself as a "slightly quirky person who doesn't actually fit" and has three things, which, he says, sets him apart from other watercolourists: he paints on a massive scale; never works from photos and always finishes his paintings in situ. "People dismiss watercolour as a minor art form or as a means of making a more important thing in oil. Part of the point of [my work] is to show that watercolour can be an ambitious thing; you don't have to confine yourself to a little sketchbook. With very economical means, you can do large-scale, strong images."

Tony's studio is in the heart of the Cornish countryside and is covered in bags of souvenirs, organised chronologically, from his travels. Starting in 1984, these include vials of melted icecaps from Greenland, necklaces from tribes in Borneo and leaves from the Massachusetts River in the fall. These curiosities are framed with Tony's paintings along with hand-written descriptions inspired by Tony's passion for conservation. "I never went to art school and I don't think this work would have been allowed when I was there. It was all abstract expressionism going into minimalism and constructivism and latterly, conceptual work, film and photography," he says.

Starting his creative life as a pop artist, Tony soon realised that "painting hot rods, boxing matches and bunny girls" wasn't working for him. "I was reading David Hockney's autobiography and, apparently, when his work wasn't going right at the Royal College, Ron Kitaj said, 'no wonder your work is crap, you're not painting stuff you care about,' that's when I knew I had to find a way out of being a pop artist. I thought, 'I enjoy hiking, camping and travelling, and care about the environment,' so that's what I did."

To create the work for his latest exhibition, *Exploring Beauty: Watercolour Diaries from the Wild*, Tony invited some of the world's leading scientists, explorers, writers, environmentalists, and mountaineers to nominate the most beautiful wild place they had ever seen. Everyone from David Attenborough to volcanologist professor Stephen Sparks, suggested forests, rivers and mountains that were special to them. "It's nerve-racking. What if you travel all the way to Chile and don't like the volcano they have suggested? Luckily, I managed to find something to inspire me at every location," he says.

Armed with just his tent, modest Winsor & Newton Bijou No.2 paint box, sable brushes, foldable drawing board and >

**CLOCKWISE FROM TOP LEFT** Tony painting the Kangia Icefjord, Greenland; artefacts from the artist's travels, work in progress; Kaieteur Falls, Guyana; essential reading; *Looking Out From Deer Cave, Mulu - Six Days*, watercolour on paper





his paper rolled up in a tin on his back, Tony ventured fearlessly to his destination. “People think it’s just a good excuse to go on an adventure, but I think seeing it as an excuse to go travelling completely underestimates what hard work it is,” he says.

## 22 Artists & Illustrators





wind and thunder storms, freezing temperatures at night, it's a bitter place to be for five days. I realised then that what keeps you going is the desire to paint, not money."

And it is no mean feat. Tony fell ill while painting Mount Everest at 17,600ft altitude in 2005 and was placed in a hyperbaric chamber until he recovered. Undeterred, he returned to complete the project and is the only artist to have painted all three faces of the world's tallest mountain.

His love for the Grand Canyon has also seen him return time and again, but there are places he is happy to visit only once, "Greenland is a harsh place I would not wish to return to. Although, it has these enormous icebergs, which

move and alter relative positions; it's compelling to watch. One collapsed in the night and washed a tidal wave ashore turning over a boat and the remains of flint points, bones, teeth, and Chinese porcelain," he says. It is these finds, which give the oversized canvases a journal entry feel.

So what is the secret to Tony's success? "I don't really have any secrets," he says. "I'm not interested in technique, all I'm trying to do is be honest about what I see. People say, 'is that dry brushwork? Is that wet on wet?' And I say, yes, I suppose it is, but I don't really care about technique and I don't really like falling back on mannerisms." Tony's approach is dictated by the composition. "For the Grand Canyon, I started in the distance where it's lightest because I'm building up the density of the paint, but with a rain forest, where everything is very close, I begin at the front and work back," he says.

Tony paints with a mix of instinct and practice and draws inspiration from great American landscape painters Thomas Moran and Friedrich Church. He believes that not training professionally gave him a certain determination. "Some people have a wonderful talent then go to art college and it drains them of the enthusiasm to do it; it's something to do with being channelled into what's acceptable to tutors and lecturers and I've never had that. I have nothing to break away from," he says.

With each project cycle lasting four years, Tony is coy about releasing details about his next trip, but when he talks about a recent visit to downtown Dallas in the US, he gets a glint in his eye that suggests perhaps an urban adventure could be next.

**Exploring Beauty: Watercolour Diaries from the Wild**, Bankside Gallery, London SE1, 8-26 June, 2016, [www.thefoster.org](http://www.thefoster.org). For details on an exclusive **Artists & Illustrators** reader event in collaboration with the exhibition, visit [www.artistsandillustrators.co.uk/tony-foster](http://www.artistsandillustrators.co.uk/tony-foster)



### HOW TO SKETCH UNDERWATER

Tony dove 40ft underwater to paint coral reefs in the Maldives and the Cayman Islands in 2007. The artist uses architects' drafting film and water-soluble pencils to sketch while sitting on the ocean floor for as long as his oxygen tank will last — a maximum of 80 minutes. Tony says: "Clip down your paper, don't loosen your grip on your pencils or they will bob to the surface, if you make a mistake, rub it out with your thumb."

**ABOVE** *Twenty-three Days Painting the Canyon – From West of Navajo Point, watercolour, 117x213cm*



# 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](mailto:office@skyros.com)  
[www.skyros.com](http://www.skyros.com)



# THE WORKING ARTIST

PRICING AN ARTWORK IS NEVER EASY, BUT IT'S IMPORTANT NOT TO SELL YOURSELF SHORT, SAYS COLUMNIST **LAURA BOSWELL**

Recently I have noticed an increase in people asking me for a 'best price' when I am selling work at shows and fairs. I put it down to television's current love affair with competitive shows based around selling antiques where haggling for a price is the order of the day.

How you choose to respond to this approach is entirely up to you. Do have a think about it before it happens, however, so that you have a strategy in place and can respond with polite calm rather than making a spur of the moment decision you might regret later. I stick to my guns and explain that, while I might give a discount for a multiple purchase, my prices are a fair reflection of the work involved and the current market. If pressed, I explain that I have people who collect my work and since they don't demand or get a discount, it seems hardly fair to give one to a new purchaser. It does cost me the odd sale, but I find that more comfortable than feeling I've been unfair to other customers and to myself.

“

To do this, you need to be confident in your own prices.

Pricing is a tricky business, especially when you are starting out, as there are no clear rules. I

found my way by researching my peer group and the kind of local events where I intended to start selling work, such as open studios and art fairs. I then took that information and combined it with some simple sums about costs and came up with starter prices. I review my prices annually and keep them in line with the market, as well as my increasing skills and reputation.

It is best to make the sale price of your work a fixed one wherever the client buys. You may notice in gallery contracts that the gallery asks for some discretion in offering a discount. This often means they want your permission to offer up to 10% to make a sale. Discuss this with the gallery to check their approach. While I am happy to trust a gallery that uses occasional discounting to clinch a sale of a large print or multiples of mine, I would be dismayed by one which discounted my work as a means to sell several works by a mix of artists.

[www.lauraboswell.co.uk](http://www.lauraboswell.co.uk)

**IT IS BEST TO MAKE  
THE SALE PRICE OF  
YOUR WORK A  
FIXED ONE  
WHEREVER THE  
CLIENT BUYS**

”



**RIGHT** Kingfisher  
*Splash*, linocut,  
24x50cm



IN THE STUDIO

# BILL JACKLIN RA

AS HE PREPARES FOR A SOLO EXHIBITION, THE BRITISH PAINTER EXPLAINS HOW NEW YORK BECAME HIS FAITHFUL MUSE. WORDS: KATIE MCCABE PHOTOS: CHRIS CRAYMER

**Where is your studio based, and how long have you been there?**

We've been in Connecticut about two years, prior to that we were living in Newport Rhode Island, and before that, Manhattan, for about 20 years.

**New York is a real muse for you, when did you first discover it as an artist?**

I think it was probably in the 1970s when it was a lot rougher. I enjoyed that edge that it had, as it progressed over the years it has become a different place. It's changed a lot. The nature of Manhattan is that it's always changing; a lot of places I've painted don't exist anymore. Whatever its moral face, it has an energy. I suspect that's the thing that always excites me about it, its ebb and flow of energy. I am



## ART IN MOTION

The metal silhouettes on Bill's desk echo the expressive figures in his New York crowd paintings

probably a closet abstractionist, so I am always painting its pulse.

**The musician, Sting, wrote the foreword for your new book, how did you first meet?**

In the early 1980s. I guess our connection was being Englishmen in New York, so we'll be doing an 'in conversation' here in New York in June. He has been supportive; and is supportive in many things he does, if you read about him. He became interested in my work and came to my studio in London.

**Why do you like painting faceless figures in crowds?**

If I paint crowds, as I have been, the emphasis is on that closet abstractionist that lurks inside me... It's about the movement, the form and the mass of the crowds. The truth of the matter is, I go through periods of interest, and then shift my emphasis.

There are some periods where they are much more figurative, and where I particularise the faces. But something like [my painting] *Audience*, which came about from me following Sting around while he was going to different gigs, I ended up drawing and painting the crowds, because it was this flowing, screaming, manic group. I didn't want to freeze the figures. It's more to do with the intention.





#### PAGE BY PAGE

The artist recently turned a collection of his works into a book, *Bill Jacklin: New York*, Scala Arts Publishers, £19.95

## IF TURNER COULD PAINT BIG SCENES AT HIS KITCHEN TABLE, I CAN DO THE SAME

### What's your approach to light in your paintings now?

I don't sit in front of something and paint alla prima; it's not what I do. I always see it coming out of a European tradition; if Turner could paint big scenes on his kitchen table, I can do the same thing, but it's an emotive force. Light is an emotive force. When people at the Royal Academy asked Turner about light, he said he was a meteorologist to get out of the situation. But it's about the movement of form and light. It's about language, and it's an abstraction.

### With the crowd paintings of New York, is it true that you don't start with a composition?

I usually start with a sense of place. I have to have said, 'I was there'. What I am actually painting about is the relationship. Whoever you meet, what you're aware of is the relationship you had with someone. That is the food that you remember, the emotional food that comes from a discussion with someone or meeting them... From a painting point of view, I couldn't have painted Coney Island unless I actually spent three

months there in the summer, which I did. A sense of place is a powerful resonance.

### Are there any painters you feel an affinity to?

I've liked lots of painters for different reasons, without wanting to be them, and that's about friendship, isn't it? I have a friend who always speaks from her intellectual centre, and I can't do that, but I love that person for thinking that way. Certain painters come from that place. You can get the opposites of Lucian Freud to Howard Hodgkin to RB Kitaj, and they all have something I might want to grab and dissect and say, 'well, you know, how can that be useful to me?' I think all artists do that.

**Bill's solo show runs at the Marlborough Fine Art Gallery, London, until 7 June, and will be followed by an exhibition at the Royal Academy of Arts, 3 June to 28 August 2016. [www.bjacklin.com](http://www.bjacklin.com)**

### SURFACE AREA

Working on a grand scale in his studio, Bill gets through his fair share of palettes









# DON'T GIVE UP THE DAY JOB

MANY PAINTERS DREAM ABOUT GIVING UP A DAY JOB, BUT ART CRITIC **ESTELLE LOVATT** ARGUES THERE IS AN UPSIDE TO THE 9 TO 5. SHE LOOKS AT THE FAMOUS ARTISTS WHO BALANCED ART AND WORK. ILLUSTRATION: **CIARAN MURPHY**

**L**earn how to work like an artist. If you want to become one, don't give up the nine to five day job; there are valuable lessons to be learned from big names who kept their 'regular job' whilst developing as an artist. As Andy Warhol said: "Making money is art, working is art and good business is the best art!"

It's inspiring to know that even the great artists struggled holding down a day job whilst working on their art. Van Gogh's first job was working as an assistant at his uncle's art dealership, Goupil & Cie, a firm of international art dealers in The Hague, which took him to London and Paris. He then took up a job as a teacher, worked in a bookshop and became a preacher and social worker. When he decided to become a full-time artist he received financial support from his brother, Theo. Joining Theo in Paris, Van Gogh had the opportunity to meet the artists that helped shape his artistic outlook, including Degas, Toulouse-Lautrec, Pissarro and Gauguin.

## DREAM BIG

Remember, as Warhol said, "In the future, everyone will be world-famous for 15 minutes." So, begin with the end in mind. Tracey Emin invited her bank manager to see her art college MA show as he financially supported her through being an art student. She sold a few paintings, but not enough to pay her rent. Homeless, she got a job working for Southwark council as a youth tutor, and having paid back all her debts she was able to begin making art again.

Thinking like an entrepreneur, she always sought business opportunities, opening up 'The Shop', with fellow artist, Sarah Lucas. She decorated and sold ashtrays and T-shirts, opened up her own museum and asked people to buy bonds investing in her.

You too can achieve your ambitions in spite of working all day if, as L.S. Lowry once said, "When you're not painting, think about painting". Lowry took a job as a clerk with a firm of chartered accountants, then he became a rent collector for a property company. He didn't tell people about his work as he didn't want anyone to think of him as a part-time painter, but he remained in his job until retirement.

Through his job, he observed, up close and intimately, the face of the city he loved so well, acknowledging, "I saw the industrial scene and I was affected by it. I tried to paint it all the time. I'll always be grateful to rent collection; I've put many of my tenants in my pictures."

Think outside the box, or should I say, outside the

Cube(ist), because the path to being an artist means you have to be proactive as an artist, even whilst you earn a living. Ai Weiwei has made a huge impact on the art world, but before this he struggled with many odd jobs, from construction worker to house-cleaning, carpentry and babysitting. He also worked as a portrait artist, sketching tourists when he lived in New York and he was even a professional poker and blackjack player.

## FIND A BALANCE

Yes, you can be a successful artist if you organise and manage your time so that, whilst you're at work, you can still be artistic. American sculptor Alexander Calder supported himself whilst making art by drawing illustrations for newspapers and magazines. He later worked as an engineer on a ship, where he used his time to observe the world around him. He "saw the beginning of a red sunrise on one side, and the moon, like a silver dollar on the other. Leaving a lasting sensation of the solar system." This, as we know, influenced his mobiles.

When abstract artist Mark Rothko emigrated from Russia to America, he supported himself by working in one of his uncle's textile warehouses. He was also a bookkeeper, sold newspapers, and painted theatre sets. He then became an art teacher. Rothko believed teaching children how to paint allowed him to realise how they worked through their observations of the world as a series of simple visual images.

When Johannes Vermeer's father died, he inherited the family business. Before his death, he was a part-time inn keeper and art dealer. This created great opportunities for Vermeer to discover one of his favourite genres – painting people drinking in pubs. He decided to combine both ventures, so whilst painting himself, he set himself up as art dealer and hung art up in his inn, selling it straight off the walls, like a modern day art fair.

Enjoy your job, even if you don't, because it'll take you one step closer to being an artist. You don't have to starve to make it as a sculptor or painter. Your future as a working artist is about investing in your own success. And it's never too late to start.

**Estelle Lovatt FRSA is an art critic and Art History lecturer at the Hampstead School of Art, London. [www.estellelovatt.com](http://www.estellelovatt.com)**

**AS L.S. LOWRY  
ONCE SAID,  
'WHEN YOU'RE  
NOT PAINTING,  
THINK ABOUT  
PAINTING'**





## ROBERT HENRI (1865 – 1929)

Robert Henri (pronounced Hen-rye) was born in Cincinnati, Ohio and was one of the most influential teachers of art in the USA at the beginning of the 20th-century. He had an extraordinary gift for verbal communication, with the personality and prophetic fire that transformed pupils into idolaters.

During an extremely active life as an artist, Henri exercised considerable influence as a portrait painter. His portrait paintings embodied the use of a colourful palette, facile brushwork, as well as an ability to catch a fleeting expression. He also painted landscapes and made several trips to Ireland's west coast.

Later he painted in Santa Fe, New Mexico where he found the locale as inspirational as the Irish countryside. Henri's paintings feature in many prominent American Museums and art galleries.

made quite an impression on me, so I ordered my own copy. Since then it has been a constant companion beside my easel and has influenced my way of working at various stages of my professional career. *The Art Spirit* by Robert Henri was originally published in 1923 and was compiled by Margery Ryerson. Henri's classic is often referred to as the 'Bible for artists', and it certainly lives up to its reputation.

Henri's words are as relevant today as when they were written and speak to the artist inside us all. The book is primarily a compilation of notes, articles and fragments of letters critiquing his student's work. With his teaching, he gave his students, not a style, but an attitude to painting. It transcends technical lessons and strikes at the core of what it means to be an artist. I've found his insightful observations about the nature of seeing, of art and of beauty both motivating and inspiring. Henri believed that all great art was the expression of an individual's innermost spirit; a spirit lived fully and passionately.

Although much of the writing is focused on portrait and figure work, I believe any artist will find it enlightening and will certainly help you to connect to your own 'spirit'. So the next time you are looking to feed your creativity, I recommend not just dipping into your paints, but also into this gem of a book too. Robert Henri once said: "In certain books – some way in the first few paragraphs, you know that you have met a brother". I know that in my case, *The Art Spirit* provided the perfect creative soulmate.

[www.raybalkwill.co.uk](http://www.raybalkwill.co.uk)

# AMERICAN SPIRIT

RAY BALKWILL REVEALS WHY THE WRITINGS OF AMERICAN PAINTER **ROBERT HENRI** NEVER CEASE TO INSPIRE HIS WORK

**ABOVE** Robert Henri, *Mary Fanton Roberts*, 1917, oil on canvas, 81x66cm, bequest of Mary Fanton Roberts

**TOP RIGHT** Ray Balkwill, *Passing Shower over the Skelligs*, oil on board, 38x38cm

**BOTTOM RIGHT** *The Art Spirit* is an essential part of Ray's painting armour

Over the years I've always found it useful to keep a notebook with me to record, amongst other things, quotes from great artists and other inspirational people. These words of wisdom are little bite-sized nuggets that stimulate and inspire creativity. They have been extremely useful in shaping my own views about painting, and I also share them with my students in my teaching capacity.

It was whilst I was running one of my painting courses that I was introduced to *The Art Spirit* by one of my students. This modest paperback



# RAY ON THE BEST OF ROBERT HENRI



## Enjoyment

“Pretend you are dancing or singing a picture. A worker or painter should enjoy his work, else the observer will not enjoy it. It is not good to wear lace that was a drudgery to someone to make. The lace, as well as the picture, should be made in joy. His works are full of the beauty of his enthusiastic interest in life. All real works of art look as though they were done in joy.”

When I first read this some years ago, it had a big impact on me. It highlighted the fact that technique without feeling offers little more than a temporary attraction. True success means appreciating and relishing the creative process, following your own path, at your own pace, and staying true to your vision. You cannot control whether or not the market place embraces your work, but you can certainly control your enjoyment of creating it, which shows in the finished work.

## Sketching

“People say, ‘It is only a sketch’. It takes the genius of a real artist to make a good sketch – to express the most important things in life – the fairness of a face – to represent air and light and to do it all with such simple shorthand means... Pictures that have had months of labour expended on them may be more incomplete than a sketch.”

There is much truth in Henri's words. Drawing is first and foremost about awareness – letting your hand draw what you see, what you think and what you feel. I found sketching the landscape in monochrome with pens and charcoal helped sort out vital priorities such as tonal values and composition. But I also found it a thoroughly enjoyable practice. There is no pressure to produce a masterpiece. It is, after all, only a sketch! >







## Attitude

“I find nature ‘as is’ a very wonderful romance and no man-made concoctions have ever beaten it either in romance or sweetness. Everything depends on the attitude of the artist toward his subject. It is the one great essential. It is on this attitude of the artist toward his subject that the real quality of the picture, its significance, and the nature and distinction of its technique depends. If your attitude is negligent, if you are not awake to the possibilities you will not see them. Nature does not reveal herself to the negligent.”

As a landscape painter, Henri's passionate words resonated with me. I have always been a strong advocate of working en plein air and believe that the sensitivity between the artist and the landscape is the vital ingredient, if you wish to paint with integrity.

LEFT: Ray Balkwill, *Reflections, Thames Barges, Pin Mill*, mixed media, 33x44cm

BELOW Ray Balkwill, *Late Afternoon Light, Rio de San Barnaba, Venice*, oil on board, 25x35cm

## Simplicity

“Try to reduce everything you see to the utmost simplicity... The more simply you see, the more simply you will render. People see too much, scatteringly. A landscape has got to mean a great deal to anyone before it can be painted in any worthwhile way. It is harder to see a landscape than to paint it. This is true because there are lots of clever people who can paint anything, but lacking the seeing power, paint nothing worth while.”

Learning how to ‘simplify’, as Henri suggests, is not as easy as it sounds. It requires creative distillation, extracting the most basic elements of the landscape and organising them into a coherent whole. Great art is not merely made by description and it isn’t enough to go into the landscape and set up an easel. One needs to really get ‘under the skin’ of the place, learning something of its people, its culture and its history.







**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  
Sue Bradley**

**Keiko Tanabe  
Viktoria Preschedko  
Pablo Ruben  
Antonio Giacomini  
Claire Warner**

**Anna Ivanova  
Paul Weaver  
Roger Dellar  
Anne Kerr  
Robert Dutton.....**

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

**www.dalvaro.co.uk**

Are we the best painting holiday?  
Probably not.

## **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 are PROUD to offer you some fantastic extras with *no hidden charges!*

**Dalvaro = free airport transfers.**

**Dalvaro = free use of easels, stools, folding chairs, sunshades and drawing boards, as well as, sufficient quality paper and paints to complete the course.**

**Dalvaro = stay in our own private villa.**

**Dalvaro = three FREE meals and snacks every day throughout your stay.**

**Dalvaro = FREE drinks all day every day, between and during meals including tea, coffee, wine, beer or aperitifs.**

**Dalvaro = Daily cleaning of rooms and change of bedding.**

**Dalvaro = best tutors to tutor and the best demonstrators to demonstrate throughout your painting week with professional tutors from around the world!**

For peace of mind we know where to get immediate 24/7 medical assistance, if required. Or how to prepare the food to suit your own personal requirements.

***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.***





**“A LOT OF WHAT  
HAPPENS IN  
PRINT TEACHES  
ME ABOUT WHAT  
MIGHT HAPPEN  
IN A PAINTING,  
THERE’S A  
RANDOM  
NATURE TO IT”**





10 MINUTES WITH...

# BARBARA RAE

THE ROYAL ACADEMICIAN SHARES HER THOUGHTS ON THE FLUID RELATIONSHIP BETWEEN PAINTING AND PRINTMAKING, AND WHY SHE CAN'T ABIDE THE SIGHT OF CANVAS: WORDS: **KATIE MCCABE**. PHOTO: **ANNE-KATRIN PURKISS**

## What's the focus of your latest exhibition?

It's mainly to do with Ireland, Co. Mayo. I discovered Mayo 15 years ago and I've based my work around there, in the Céide Fields [an archaeological site]... But I don't just paint topography; I have to be interested in the history and the evolution of the landscape and the people.

## What did you discover about Co. Mayo?

A lot of the images have evolved over a number of years. Like Cézanne and his Mont Sainte Victoire, a lot of artists return to familiar images, and they don't repeat them, but they allow them to evolve. It's almost like my icon, the area around the Céide fields, and every time I go, I see something different.

## Why is rural life so of interest to you?

I grew up in rural Perthshire, so I worked on farms from quite a young age, picking potatoes and planting potatoes. I really wanted to be a farmer as I was just so fascinated by the land. The landscape of Perthshire is very seductive. My great passions at school were geography, history, and art, obviously. I was really quite passionately interested in geography; the way maps were made, the way geological maps differed from other maps. Today, they are still a fascination for me, and I use collage elements of maps in my work.

## You move between different materials in your work, do you feel there is a particular medium that is distinctive to you?

Well, I gave up painting in oils a long time ago. I only use acrylic medium now, but I'd be open to changing if it was relevant to what I was doing. I probably spend about half my time printmaking, making etchings, collagraphs, carborundum prints... A lot of what happens in a print teaches me about what might happen in a painting. There's a random nature about what might happen. It's a discovery, a process of invention. And sometimes, all you do is paint large canvases, or on paper, and you perhaps don't experiment enough. I find printmaking teaches me to be very aware of surface.

## So printing can take you further than painting?

It does in a way, but one feeds into the other. Sometimes I'll go out and do drawings, then I'll come back and do prints,

then I'll do paintings from the prints, then I might do prints from the paintings!

## How important is sketching to you now?

I've always done it and I always will... I use mixed media. So they are not sketches, they are really mixed media studies. I am out there and I record something, whether it's a ruined building or window... The sketches give me the structure within which to work, it's the template, the game plan.

## What's a day in the studio like for you and how do you set the scene before you start a painting?

I will start with an image: a print, or a drawing of a developed painting, and I will use collage. I apply collage to the canvas and put sufficient collage on so that I never see a piece of the canvas again. I hate canvas actually. The canvas is only used as a support for the paper. I don't like the texture.

## What's the next big project?

Last year I was in the Arctic and I am going back this year, but that's not just because I like ice. I am doing a study... My namesake, Dr John Rae, discovered the Northwest passage, but did so as a consequence of being sent on the Franklin expedition. When I was at school, I felt so connected in some curious way to the Northwest passage. I have got to do that, and it's only recently people have been able to do that, because of the melting of the ice, it's incredible. I have done a lot of research that will form the basis of the next major exhibition.

## Are there any particular artists that have influenced you throughout your career?

No. I am very interested in artists, and I think when you're a young student, it's really good to be influenced by artists. For example, when we were at college in Edinburgh, we got money to go to Paris and go to London, so I was totally inspired for a time by Pierre Bonnard. I loved the Goya exhibition, and I came back and eliminated all colour. I think Goya is responsible for all [my] black paintings! That's fine, when you're learning. But an old friend said to me one time: 'you have to absorb your influences, you can't have them up front'.

**A solo exhibition of Barbara's work will run at the Portland Gallery, London SW1 from 2-17 June. [www.portlandgallery.com](http://www.portlandgallery.com)**





BOJMAN'S MUSEUM, ROTTERDAM





# FIRST IMPRESSIONS

THE NAME **CHARLES-FRANÇOIS DAUBIGNY** IS NOT OFTEN HEARD IN ART CIRCLES, BUT TO SOME, HE IS A TRUE FOREFATHER OF IMPRESSIONISM. **KEVIN BREATHNACH** REMEMBERS THE PAINTER WHO INSPIRED **MONET** AND **VAN GOGH**



GIFT OF MR. AND MRS. LOUIS V. KEELER, CLASS OF 1911 THACK, NY, JOHNSON MUSEUM OF ART, CORNELL UNIVERSITY

On 21 May 1890, not long after moving to Auvers-sur-Oise, Vincent Van Gogh wrote a letter to his brother, Theo, expressing his certainty – for he had heard it said around the town – that Madame Sophie Daubigny, 12 years the widow of the landscape painter Charles-François Daubigny, was ‘still living here’.

Though at one time so favoured by the Salon establishment in Paris that he had sat on several of its juries, by the time he died in 1878, Charles-François Daubigny’s landscapes and river scenes were likely more highly regarded by the Impressionist vanguard. The Salon where he had been so respected was also where his later work was criticised for appearing ‘unfinished’.

“By the time he finishes his career, he’s painting in a quite different manner,” comments Lynne Ambrosini, curator of European Art at the Taft Museum and co-author of *Inspiring Impressionism: Daubigny, Monet, Van Gogh*. “Starting out, he used small brushes and well-blended paints, building up layers over a great deal of time. Now, he’s working wet-into-wet, around areas already laid in, lightly laying down a little colour over an already painted

area, not letting the paint dry. It appears a much more spontaneous approach.”

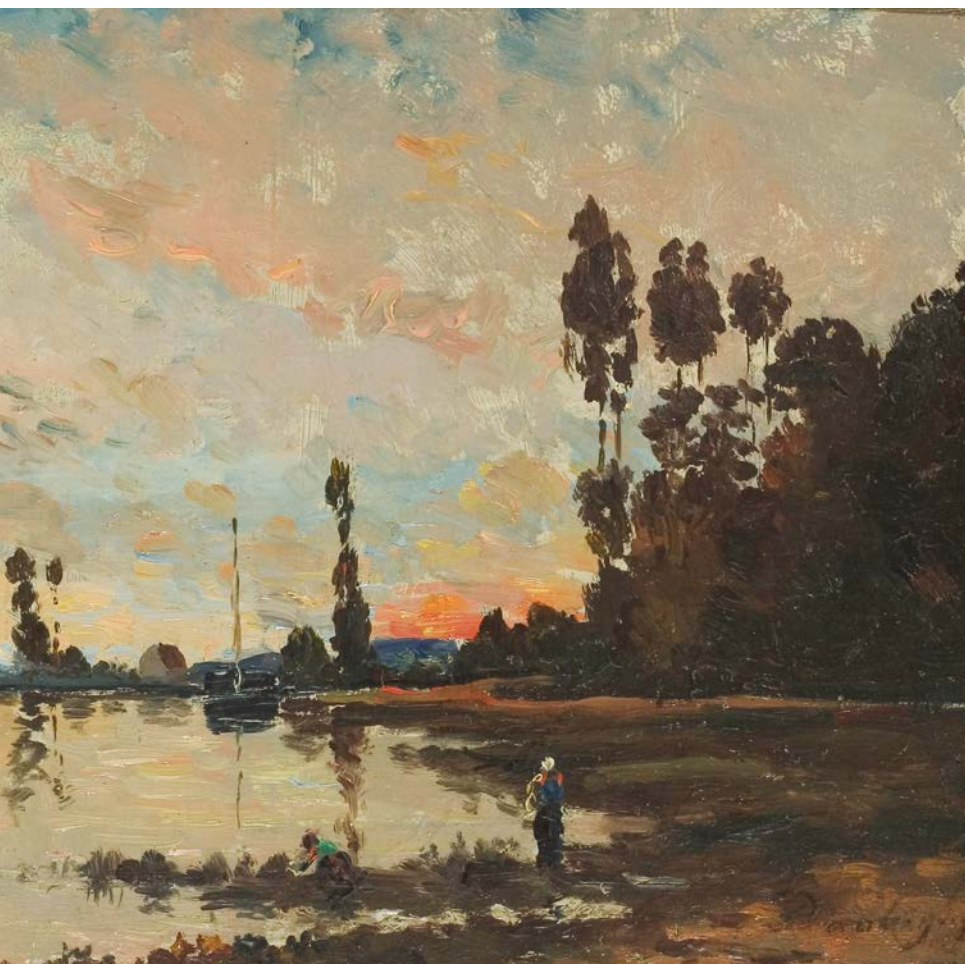
At the beginning of his career, in the late-1830s, Daubigny had achieved modest success for a couple of conventional neoclassical landscapes. But it was not until he moved to Barbizon in 1843, where he began to work outdoors, that he established his own distinct vernacular and style. “He took a different route,” notes Lynne, “he began to focus on the observable landscape of the French countryside, no longer trying to include figures from the Bible or mythology or ancient history. He began to describe himself as realist.”

In 1872, Claude Monet settled in Argenteuil where, following the example of Daubigny, he acquired a small studio boat from which to paint river scenes, many of these – including *The Seine at Lavacourt* (1880) – are thematically and compositionally indebted to the work Daubigny produced in the 1860s, while working on his own converted studio boat, *Le Botin*. This obsessive return to the countryside is not without its own prodigal quality, this after all was the landscape of Daubigny’s childhood.

On the advice of painter Jean-Baptiste-Camille Corot, he bought a plot of land in Auvers. Here he developed his middle and late style, which emphasised a sketchy, ‘unfinished’ quality over the precision of the academic tradition. It was one that informed, and was later informed by, the Impressionists who lived near the area.

Daubigny’s influence reached beyond Monet and the troubled Dutch painter. To the keen eye, Camille Pissarro’s *The Marne at Chennevière* (1865) is a clear homage to his work: a dreamy riverscape which, from an oblique mid-river vantage point, depicts the bank on the right-side of the river and the clouds directly above it, all doubled in the water, arranged more or less as a Daubigny.

And what of his travelling admirer, Van Gogh? Not until almost a month after that first letter on the 21 May to brother Theo does the painter offer anything further on the subject of Mme Daubigny. In the first weeks of June, he went looking for her house. Finally he writes to Theo, and >



COLLECTION DUJON, MUSÉE DES BEAUX-ARTS, FRANCE

## CLOCKWISE FROM

### TOP LEFT:

Charles François-Daubigny, *Fields in the month of June*, 1874, oil on canvas, 135x224cm

Charles François-Daubigny, *Soleil couchant sur l'Oise*, oil on panel, 23x33cm

Claude Monet, *Champs de coquelicots*, 1881, oil on canvas, 58 x79cm





## WHAT VAN GOGH ADMIRIED IN DAUBIGNY WAS THE STRENGTH OF HIS CONNECTION TO THE SOIL AND HONESTY OF HIS RESPONSE TO NATURE

explains that a study of her garden has already been painted and that an idea for 'a more important canvas of Daubigny's house and garden' is being prepared. What the letter doesn't indicate, however, is a sense of how Mme Daubigny received her visitor, a scruffy Dutchman, an unsuccessful painter and a heavy drinker, recently released from an asylum in the south.

What we know is that at some point in June of 1890, Van Gogh received permission to paint in the garden of Mme Daubigny. But, how was that permission granted? In June the previous year, the artist had described Daubigny's landscapes as 'so heartbreaking, so personal'. Did Van Gogh explain to Mme Daubigny exactly what her husband's landscapes had meant to him? When, 15 years before, in 1873, the period when Van Gogh was working in Paris, he would often go to the Musée du Luxembourg to admire Daubigny's *Spring*, one of the paintings in the gallery to really make an impression on him.

First exhibited in Paris in 1857, *Spring* depicts a young woman sitting on a donkey, which stands in a diagonal

pathway of flattened wheat. This path invites the viewer's gaze into the picture, leading towards two figures – the young woman's lovers, it is speculated – who lie half-concealed in the grass beyond her.

Described at the time as 'an idyll of renewal in all its green and greenery', works such as *Spring* – relying not only on the meticulous control of tonal values, but also on discreet compositional structuring – had earned Daubigny a reputation as one of France's finest landscapists. But what Van Gogh admired in Daubigny – almost as much as in Jean-François Millet – was the strength of his connection to the soil and the honesty of his response to nature. "Van Gogh's work is of course highly expressive," argues Frances Fowle, curator of *Inspiring Impressionism* at the National Gallery of Scotland, "but to him he was actually trying to develop on that primitive response to the landscape, which he admired in those earlier painters."

There had been times in the past when certain landscapes had provided him with solace insofar as they reminded him of Daubigny. In 1883, a year after moving to

**ABOVE** Vincent Van Gogh, *Daubigny's Garden*, 1890 oil on canvas, 50x101.5cm

**TOP RIGHT** Charles François Daubigny, *Landscape by Moonlight*, oil on panel, 35x57.3cm

**BOTTOM RIGHT** Charles François Daubigny, *Ferryboat near Bonnières-sur-Seine*, 1861, Oil on canvas, 57.2x93.3cm





the Hague following an argument with his father, Van Gogh wrote about a walk he had taken, 'alone at a remote spot in the dunes', during which he had been comforted by the 'feeling that one had not been alone but had talked to one of the old figures from the time of the beginning, Daubigny'. This walk, he wrote, had made him feel 'much calmer'.

When *Spring* was sold during the Paris Salon exhibition in 1857 to the Emperor Napoleon III, Daubigny was 46-years-old; only a few years older than Van Gogh was when, in the summer of 1890, he showed up at the home of Daubigny's long-grieving widow. At 37, Van Gogh was racked with worries about his future, his lack of success, and 'the persistence of turmoil' in his life.

On 13 June, around the time of his pilgrimage to Daubigny's home, he told his brother that for him, 'life might well remain solitary. I have not perceived those to whom I've been most attached other than through a glass, darkly.' Van Gogh, you sense, had come looking for the garden so that he might feel less alone in the company of Daubigny's very soil. But when it came down to it, face-to-face on the doorstep, all this was probably left unsaid.

Working on double-square canvases, a practice Daubigny had pioneered as a landscapist, Van Gogh made two paintings that afternoon entitled *Daubigny's Garden*, in which the figure of Mme Daubigny stands at the bottom of her garden, a small black smudge of a woman dressed in mourning clothes, beside an empty garden chair in which, it is suggested, her husband used to sit.



That Mme Daubigny probably didn't pose for Van Gogh is beside the point; that her husband had actually died months before in his treasured home beside this garden is, perhaps, less so. Within three weeks, in any case, her peculiar guest had also passed on.

**Inspiring Impressionism: Daubigny, Monet and Van Gogh runs at the Scottish National Gallery from 25 June to 2 October 2016.**  
[www.nationalgalleries.org](http://www.nationalgalleries.org)



## 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](http://WWW.PREMIUMARTBRANDS.COM)**





## COMPETITION

# WIN A VIP ART WEEKEND

EXPLORE THE CONNECTIONS BETWEEN PAINTERS AND THE PAINTINGS THEY POSSESSED IN AN EXHIBITION SPANNING OVER 500 YEARS OF ART HISTORY AT THE NATIONAL GALLERY

*Painters' Paintings* takes its inspiration from works in the National Gallery Collection once owned by painters, revealing the private acquisitions of Freud, Matisse, Degas, Leighton, Watts, Lawrence, Reynolds, and Van Dyck.

The exhibition investigates why these painters acquired other painters' works – for artistic inspiration, to support their fellow artists, as status symbols or investments, even out of obsession.

It also considers the fascinating relationships painters had with the paintings they possessed, and how their acquisitions more widely impacted on public collections.

*Painters' Paintings* runs from 23 June to 4 September at the National Gallery, London, W1. [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

### THE PRIZE

One lucky winner chosen at random from the prize draw will win:

- A pair of tickets to *Painters' Paintings* at

the National Gallery.

- A private introduction from a member of the National Gallery's curatorial team.
- An exhibition catalogue.
- An overnight stay for two at the luxury One Aldwych hotel, Covent Garden, including full English breakfast.

One Aldwych hotel is a luxury retreat conveniently located in the heart of London's Covent Garden with easy access to theatres, shopping and museums. It features the Indigo restaurant and buzzing Lobby Bar, guests-only Lounge At One, and an 18 metre chlorine-free swimming pool and spa.

### HOW TO ENTER

For your chance to win, enter online at [www.artistsandillustrators.co.uk/competitions](http://www.artistsandillustrators.co.uk/competitions) by 30 June 2016.

### TERMS AND CONDITIONS

- Prize includes: 2 tickets to *Painters' Paintings* at the National Gallery, 1 exhibition

catalogue, a private introduction from a member of the National Gallery's curatorial team, an overnight stay for two at One Aldwych hotel, Covent Garden, including full English breakfast.

- Tickets to the exhibition, *Painters' Paintings*, are valid 23 June to 4 September, 2016. 10am–6pm daily (last admission 5.15pm), 10am–9pm Fridays (last admission 8.15pm), subject to availability.

• Introduction from a member of the National Gallery curatorial team is valid 10am–4pm Mon to Fri. Must be booked in advance, and is subject to availability.

- Hotel stay is valid one weekend night (Fri, Sat or Sun), one room for two people maximum, including full English breakfast, subject to availability.

• Prize is non-refundable and non-exchangeable.

- No cash alternative.

For full terms and conditions visit [www.chelseamagazines.com/terms](http://www.chelseamagazines.com/terms)



# 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](http://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](mailto:info@premiumartbrands.com) • web: [www.premiumartbrands.com](http://www.premiumartbrands.com)



## JULY

TIPS • ADVICE • IDEAS



## HOW TO PAINT A SELF-PORTRAIT WITH STILL LIFE

**GLEN SCOULLER** SHOWS US HOW TO CREATE A QUICK BUT VIBRANT PAINTING IN WATERCOLOUR

This painting was a bit of an experiment, as I had recently acquired some Lascaux watercolours, which come in small plastic bottles with the colours inside resembling very runny cream. Let me say, first of all, that I don't think these are for the purist watercolour artist. They have a slightly greasy feel to them and if applied without enough water, they leave a pronounced brushmark.

Having said that, I rather liked them, especially their intensity of colour. Plus, if you are covering a large area, it's easy to mix large quantities of colour. You also need to be aware that a palette with deep wells may

be required, because they will run into each other if not separated by some means.

**STAGE 1**

I started this painting by roughly sketching in the basic big shapes with a no. 16 sable loaded with Ultramarine Blue. Then, using a large mop brush, I covered the background with the same colour. Blue is a good colour to use for drawing a basic composition as it is easy to 'lose' it in a painting.

**STAGE 2**

I then introduced some thin colour washes

into the main foreground objects.

**STAGE 3**

Finally, I drew into the whole painting with a water-soluble pencil and quickly added stronger and more intense washes throughout while keeping the blue as a strong element in the painting. With a no. 12 brush, I worked fine lines into the patterned jug, owl and lantern.

**This is an extract from Glen's upcoming book *Colour and Line in Watercolour*, published by Batsford, £19.99, available in all good bookshops from July 2016**



# ARTE UMBRIA



THE LEADING PAINTING HOLIDAY DESTINATION

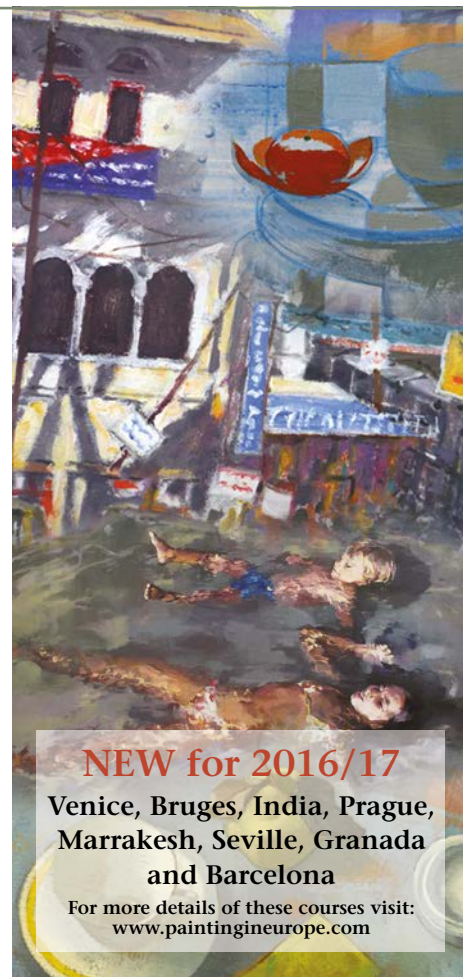
## *Inspirational courses for both beginners and serious artists in Umbria with exceptional tutors*

Situated in the idyllic Umbrian hills, the 'green heart of Italy', our private 220 acre estate is the stunning backdrop for our painting, printmaking, drawing and stone carving courses. These residential holidays include seven days' accommodation in our home, an 18th century manor house, where the atmosphere is relaxed and stress-free, offering the perfect setting for you to enjoy and develop your creative skills under expert tuition from leading artists and tutors such as Antony Williams, Yara Damian, Grahame Booth, Paul Alcock, Mitchell Albala, Kelly Medford, Caroline Bays, Patrick Cullen, Adele Wagstaff, Simon Keeley, Francesco Fontana, Belinda Biggs and Claudia Tulifero!

Prices start from £985 for a general course and £1,285 for a Master Class, fully inclusive of tuition, all art materials, complimentary accommodation, superb local cuisine, wine, free bar and local tours. All one-week courses offer incredible value for money!

For more details of all 2016 courses email: [info@arteumbria.com](mailto:info@arteumbria.com), call Italy: 0039 0763 837347, cellphone: 0039 345 876 8311 or visit: [www.arteumbria.com](http://www.arteumbria.com)

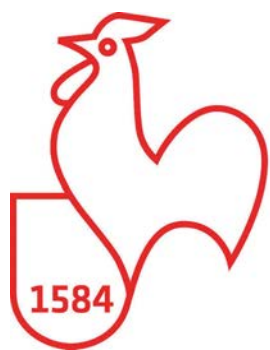
Follow us on Twitter @ArteUmbria and our Facebook page Arte Umbria



**NEW for 2016/17**

Venice, Bruges, India, Prague,  
Marrakesh, Seville, Granada  
and Barcelona

For more details of these courses visit:  
[www.paintingineurope.com](http://www.paintingineurope.com)



# Hahnemühle

13th - 19th June 2016

## Pop-Up Shop

## Old Street Station, London

Your chance to experience our traditional fine art papers

Hahnemühle FineArt UK 08453 300 129 [uksales@hahnemuehle.com](mailto:uksales@hahnemuehle.com)





## BOOK OF THE MONTH

***Oil Painting Essentials: Mastering Portraits, Figures, Still Lives, Landscapes and Interiors* by Gregg Kreutz**

There are so many oil painting tutorial books out there, but finding one with demonstrations across a broad range of subjects is a different story. This beautifully-produced new book by New York art instructor Gregg Kreutz tackles a range of studies, and outlines his 'essentials' for the medium: accuracy, design, depth and drama. The step-by-steps are brief and ideal for beginners, but seasoned artists may just find some ideas for new paintings here too.

**Watson-Guption Publications, £16.99**



## PICK OF THE CROP

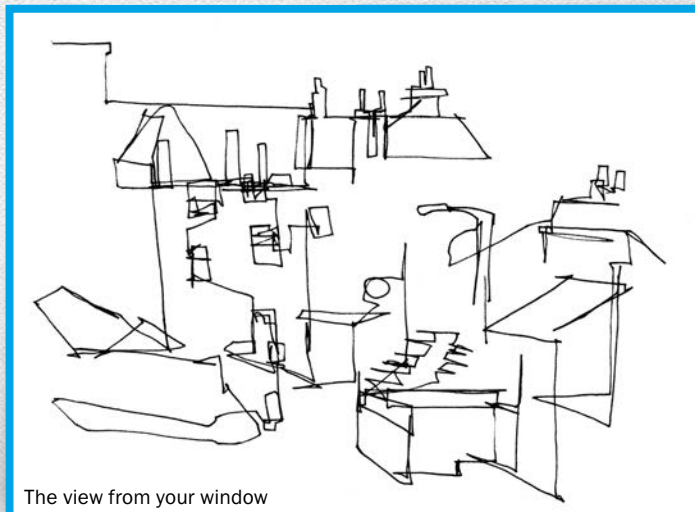
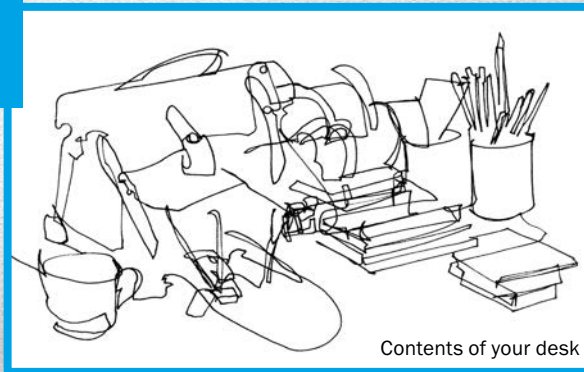
Congratulations to Julia Rigby, who won a six-month illustration contract with our sister magazine, *The English Garden*, after entering a competition in our April issue. Using a mix of black ink, watercolour and digital techniques, Julia impressed the judges with her lighthearted style. [www.juliarigby.com](http://www.juliarigby.com)

## HOW TO DRAW

### BLIND CONTOUR DRAWINGS

JAKE SPICER ON FINDING YOUR LINE WITHOUT LOOKING AT THE PAGE

**Materials:** 2B pencil, eraser, sharpener, cartridge paper



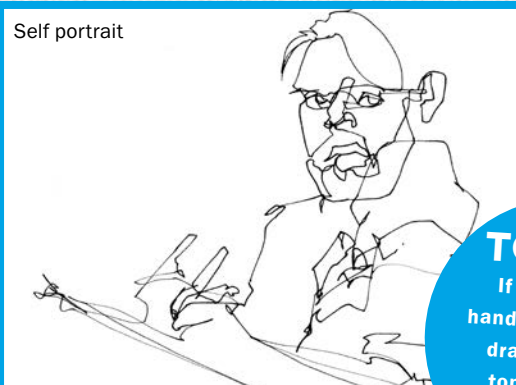
Blind contour drawing is a staple of introductory drawing classes, and for good reason. It is a quick exercise that encourages you to focus on process, not outcome.

You could pick anything as your subject: your surroundings, a model in a life class, yourself. Time three minutes, or draw for the length of a song. Settle down comfortably and rest your eye on your subject as if the point of your focus was your pen-tip.

Without looking down, touch your pen to the blank page. Slowly trace your eye over the edges of your subject and as you do so, let your pen trace the journey of your eye on the page. Keep your eye fixed on your subject, drawing with a continuous flowing line. When the time is up, stop and take a look at the page. The drawing will look peculiar, but it will be made with a confident flowing mark – the result of hard observation.

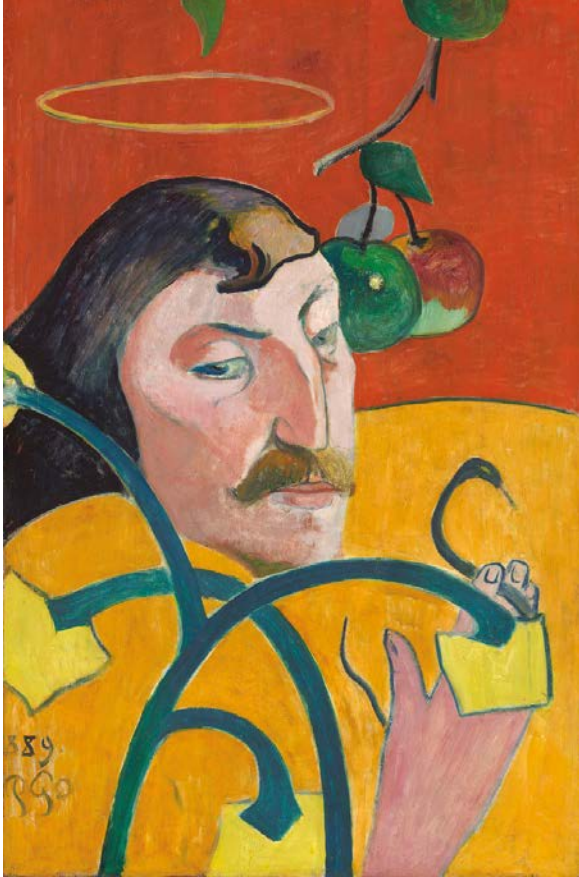
Jake Spicer's book 'DRAW' is published by Ilex Press RRP, £17.99. [www.jakespicerart.co.uk](http://www.jakespicerart.co.uk)

Self portrait



**TOP TIP**  
If you are left handed, begin your drawing on the top right hand corner of the page





### MASTER TIPS: PAUL GAUGUIN

#### DISCOVER THE PAINTING TECHNIQUES OF THE WORLD'S BEST ARTISTS

Originally educated in the artistic language of Impressionism, Gauguin was considered something of a radical when he broke away to develop a new style of painting, Symbolism. It was a movement associated with form and feeling that allowed Gauguin to experiment with intense new colour theories. In *Self Portrait* (also known as *Self Portrait with Halo and Snake*) we see the influence of Japanese wood-block prints and cloisonnism, a Post-Impressionist approach that uses bold, flat forms separated by dark outlines. Gauguin paints himself almost as a caricature, surrounded by exaggerated religious symbols. Like Van Gogh, he manipulated the boundaries of colour and line, but unlike the Dutch painter, he applied the paint thinly in smooth, flat patches of colour.

SELF PORTRAIT, PAUL GAUGUIN, OIL ON WOOD, 70x51CM, 1889, CHESTER DALE COLLECTION



### 5 TOP SKETCHBOOK TIPS

#### ILLUSTRATOR MARTIN URSELL'S GUIDE TO BEGINNING A SKETCHBOOK

The most important thing about keeping a sketchbook is to do it in a way that suits you. Here are five ideas that might help you start and more importantly, keep going with it.

- 1** Make the commitment to do something in your sketchbook, every day. This takes discipline, and there's always a reason not to, but sticking to this plan will really help. It need not be an epic image; a simple doodle, or a two minute drawing will do.
- 2** Always carry your sketchbook with you, you never know when inspiration might strike.
- 3** Prepare your sketchbook pages in advance by covering each double page spread with washes of pale colour of ink stain. This helps make a new sketchbook much less intimidating.
- 4** Look at editions of those sketchbooks that are published. It is inspiring and encouraging looking at other artists' books and a good way of broadening your own approach.
- 5** Try not to tear out the pages when a drawing goes badly. One often changes one's mind about a drawing after a period of time and anyway, it is a sketchbook, it can accommodate mistakes, this is the whole point. Good Luck!

Martin Ursell is the author of *Keeping Sketchbooks*, Crowood, £16.99. [www.crowood.com](http://www.crowood.com)

### STUDIO IDEAS

Watercolourist Wil Freeborn is known for sharing his 'works in progress' on social media and he has an eye for great materials too. In our interview with Wil in issue 363, he explained that he likes to adapt his watercolour sets by chopping and changing the colours. He recently posted his latest invention on twitter, a new set created by cutting an IKEA shelf in half, turning it upside down and gluing on his watercolour pans of choice. [www.wilfreeborn.co.uk](http://www.wilfreeborn.co.uk)





**AMSTERDAM**

**ALL  
ACRYLICS**

*dream × create*

**UNIQUE  
ACRYLICS  
FROM THE  
NETHERLANDS**



ROYAL  TALENS

[www.royaltalens.com](http://www.royaltalens.com)

# ART IN THE ALGARVE

Watercolour • Oil painting • Oil & Acrylic • Specialist courses



Call us on: 0203 287 7140



[info@artinthealgarve.com](mailto:info@artinthealgarve.com)

[www.artinthealgarve.com](http://www.artinthealgarve.com)





MASTERCLASS

# CONTROLLING *wet paint*

WATERCOLOUR BLEEDS CAN BE A NIGHTMARE, BUT AS **KATE OSBORNE** DEMONSTRATES, WET PAINT CAN BE USED TO TRANSFORM AN ARTWORK, YOU JUST NEED TO SHOW IT WHO IS BOSS



If you are working with very wet watercolour washes, you may run into problems when using a light tone against a deep one; it requires some timing and here I'll be demonstrating how to control these washes and get the timing right.

Impatience is the enemy, as it nearly always is with watercolour used in this way; you can't afford to get too distracted and miss that magic moment when your painting is just wet enough for the next brushstroke. Nevertheless hanging over it – like the proverbial watched pot that never boils – can lead to premature intervention, and we all know what a cup of tea made with tepid water is like!

Little test strips done on scraps of paper are invaluable for learning to gauge those optimum moments and to see how different pigments interact.

Here I have set up a still life of an aubergine, a lemon and a chilli pepper to give a range of tones from the lightest (yellow) through mid tones (red) to the deepest ones

(dark purple), deliberately juxtaposing the lemon and the aubergine as the two ends of this spectrum.

I'm working on Saunders Waterford off-white 850gsm paper, you can use a lighter weight but it may be best to stretch it, as working so wet will cause a fair amount of buckling. Anything lighter than 300gsm will buckle even when stretched, leading to 'channels' of paint across the page (though it will dry flat) and this may not be the effect you want.

[www.kateosborneart.com](http://www.kateosborneart.com)



### KATE'S TOOLS

#### • BRUSHES

Size 12 round sable from Rosemary & Co, Chinese weasel hair brush from Oriental Arts in Brighton (one extra large, one large and one medium) and a Prolene Sword Brush

#### • COLOURS

I have used a palette of ten colours:

Winsor & Newton Phthalocyanine Blue (green shade), Schminke Hansa Yellow and Hansa Yellow Deep, Daniel Smith Quinacridone Magenta, Opera Pink, Perylene Scarlet and transparent Pyrrole Orange, Graham's Cerulean Blue and Qor Permanent Alizarin Crimson

#### • PAPER

Saunders Waterford off-white 850gsm paper



### 1 START WITH A SKETCH

After a light pencil sketch to place my lemon, I begin with the aubergine. Using a mix of Phthalocyanine Blue and Magenta, I drop in more paint by loading the brush and lightly touching it across the already wet paper. You can then liven up this area by dropping in your constituent pigments both pure and in various ratios once the main shape is blocked in.



### 2 INTRODUCE WATER

I drop in clean water from a dropper bottle in areas I want to be a little lighter; this has the effect of pushing away the wet pigment which leaves the area lighter and creates interesting textures as it dries. There's the possibility of 'cauliflowers' here (an effect that occurs when water, or wetter paint, is added to a semi-dry area of paint).



### 3 PUT THE PAINT IN MOTION

Avoiding the lemon at this stage, I move onto the chilli pepper, using transparent Pyrrole Orange to block in the shape and a large sable brush loaded with very liquid pigment. In the early stages of this style of painting, The paint should be in motion, and again, for more depth of tone, I drop in pigment with a brush, this time loaded with Perylene Scarlet.

>





#### 4 ASSESS THE DAMPNESS

I introduce water with the dropper bottle along the top edge of the chilli to add some lighter areas, and I paint in the green stalk when the paper has gone from being a puddle to 'pretty damp'. The dampness you're looking for at this stage is a soft sheen, rather than a shiny puddle. As red and green are so close in tone, I tend not to worry about some bleed going on between them.



#### 5 EXPECT AN UNEVEN SURFACE

Now the aubergine is also 'going over' from sopping wet to damp, I add its stalk too. Your painting will dry unevenly, meaning that some parts still bleed into the newly painted area while others keep their definition. You can see this here, where the top side of the calyx is defined and the bottom flows into the purple of the aubergine body.



#### 6 CONTROL THE BLEED

Areas of the aubergine and the chilli are now beginning to dry out, (you're looking for a 'sheen' not a 'shine' as explained in step 4) and dropping water in creates more 'controlled' bleeds. The bleeds don't travel as far and push the paint away from the areas that water is added to, creating lovely textures as they go.



#### 7 LET YOUR COLOURS MEET

At this stage, the bottom edge of the aubergine, where it meets the lemon, has begun to dry somewhat unevenly as some areas were wetter than others. I'm unwilling to wait until it's completely dry as I do want a little bit of bleed between these two elements. Using Hansa Yellow, I paint in the lemon. You can see that where the aubergine is still wet, it starts to bleed into the yellow.

#### 8 FLOODING THE ELEMENTS

I add the deeper tone to the lemon where it meets the chilli, and because this top edge is still wet, there is bleed from yellow into red. The wetter paint will flood into the less wet paint, and I like the addition of yellow to the red chilli. I decide to flood the lemon with wet pigment at its top edge too at the risk of more bleeding into the aubergine; I want it to look as saturated and 'lemony' as possible.







### 9 BLOT AS YOU GO

The yellow starts to flood into the aubergine and a little corrective action with a piece of kitchen towel mops up the unwanted yellow paint. I then drop water into the lemon to keep the purple 'pushed back'. Because of its mobile nature, watercolour is going to be unpredictable and throw up unwanted effects from time to time, which is when kitchen towel can prove useful.



### 10 DEFINE THE IMAGE

The chilli has now dried with some of its folds and highlights 'drawn' by those additions of water earlier on. I use Alizarin Crimson to find the shadows and define its shape a little more, keeping the shadow shapes pretty crisp, but still using the paint very wet and dropping more water in where needed.



*Top tip*

TESTING PAINTS ON  
SCRAPS OF PAPER  
WILL HELP YOU SEE  
HOW PIGMENTS  
INTERACT



### 11 ADD IN THE FINAL DETAILS

Finally I paint a little detail onto the dry stalks of the aubergine and chilli and add the calyx to the lemon with a sword brush. At no point am I using dry paint; as long as you are painting onto a dry surface, your paint and water will be contained within the painted (wet) area. I want to create contrast in colour, tone, size and mark, and these final details add a sharper drawn quality to the area.





LEFT Al Gury, *Lilac and Peonie*, oil on panel, 35x28cm

IN-DEPTH

# 1. THE HISTORY OF COLOUR

CHAIR OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, **AL GURY** BEGINS HIS TWO-PART EXPLORATION INTO THE HISTORY OF COLOUR PALETTES AND PRACTICES IN PAINTING



With more than 30,000 years of artefacts and related archaeological research, we have a good view of the evolution of theories and practices of colour in art. The earliest forms of paints found in prehistoric cave paintings form the basis of what we still use today, materially and aesthetically.

Coloured clays provided ochres and browns, carbon was used to make black and chalk, and ground seashells created whites. These basic ingredients provided the earliest pigments for depicting animals and humans in an elegant mixture of fact and symbol, storytelling and religion. Surprisingly, these earth colours have remained the basis for most artists' palettes throughout history.

By the time the peoples of the ancient Near East and the Mediterranean had developed stable cultures, the use of colour had blossomed into a wide range of functional, decorative, social and religious uses. A typical palette in use in the ancient Near East and Egypt might include black, ochre, red oxide, vermillion, blue, yellow and green. The bright blues and greens were derived from lapis lazuli and the green stone malachite. Copper oxides were used in the making of blues and iron oxides provided earth reds. This very concise range of colours, often called a 'classic palette', has provided the core pigments for artists throughout most of western history.

Aristotle, the great Greek philosopher, born in 384 BC, wrote at length on the physical sciences. *De Coloribus* (or "On Colours") features his attempts to explain colour in the physical sense, as well as discussing the palette. Aristotle recommended that, in addition to the colours of the 'classic palette' listed above, purple be added to the list. Ancient purples were made from combinations of red and blue pigments, such as hematite and manganese.

Largely, that same classic palette remained the basis for artists and artisans for years to come. Medieval book illuminations, icons and altarpieces, portraits and the decorative arts all relied on the stable colours of the ancient earth palette and the addition of a few expensive bright colours for richness and beauty.

Artists and their apprentices continued to make their palette colours through the time-honoured methods passed down from ancient times: hand grinding pigments in 'vehicles' of egg, water or oil.

The new medium of oil painting developed in the 15th-century paved the way for a new era of colour usage and theories. Colour in painting had generally been subject to use in visualising images that were highly conceptualised and attempted to perfect nature rather than document it.

During this period, Leonardo da Vinci's observations and notes on atmosphere and



Coloured clays offered a source of ochre

Ground up seashells were a source of white



Dry pigments form a basis for artists' colours



Charcoal could be used to paint with earth colour

colour helped to open up a new way of seeing nature and depicting it in painting. 'Atmospheric colour', also known as the way forms and the atmosphere affects colours and light they exist in and which surrounds them, became the visual watershed for painters of the next 500 years.

Da Vinci once famously observed a bonfire in a farmer's field and noted that, as it rose past the brown hills, the smoke looked very blue in comparison. In contrast, however, when that same plume of smoke rose past the clear blue sky, it appeared a dirty grey. Such observations of colour interaction are typical of Da Vinci and his move toward a more observational and scientific attitude to colour.

As the natural world, rather than just the spiritual world of the medieval period, became more influential upon western culture, artists' palettes followed suit.

By the 17th-century, painters as diverse as Frans Hals and Nicolas Poussin were influenced by these concepts and theories that descended from Aristotle and Da Vinci. Even so, artists' >



### CLASSIC PALETTE

Historically, painters have laid out their colours in very simple, practical manners. Some arranged them from lightest to darkest around the rim of the palette. Others arranged them in hue groups, such as reds, yellows and blues. Some separated the earth colours from the bright colours, forming two distinct groups or arranged them in mixed gradations of each colour.

Whatever the chosen arrangement, the placement of the colours on the palette should suit the working methods and aesthetics of the painter.

**Recommended Classic Palette:** Titanium White, Cadmium Yellow Light, Cadmium Red Medium, Permanent Rose, Ultramarine Blue, Yellow Ochre, Raw Umber, Burnt Umber, Burnt Sienna, Venetian Red, Indian Red and Ivory Black.





LEFT Al Gury's oil study of Peter Paul Rubens' *Portrait of a Gentleman*

presented the first modern palette of brilliant primary and secondary colours: red, yellow, blue, purple, orange and green, and the many complex gradations in between. The term prismatic colour came into use to describe the bright colours seen through a crystal prism that soon found their way onto the artist's palette and balanced those earth colours.

A more affluent, trade-based European culture had access to many more colours. The academies of art had now largely replaced the artists' workshop as the scene of aesthetic debate. Also, colour theorists now might easily be scientists or academics rather than painters. Artists themselves followed these debates, but continued to produce paintings based on the classic colours of time-honoured palettes and formal elements of light and shade, line and form development.

Colour continued to be dependent upon the subject as it always had been, as well as on the simple gradations of colour, from lighter and brighter to darker and duller. Rembrandt and his deep tonalities could represent open form colour and painting methods, while the German painter Hans Holbein might represent closed form painting and its elegant polished line edges. Nevertheless, the artists' palettes remained surprisingly simple and reliable, based on the ancient models.

Next month: Al investigates the colour theories of the 18th-century and their influence on modern paint palettes. [www.algury.com](http://www.algury.com)

## LEONARDO DA VINCI PAVED THE WAY FOR A NEW ERA OF COLOUR USAGE AND THEORIES

palettes were still very much rooted in the ancient classic palette balanced on the one hand by the earth colours and extended on the other by the brighter colours. Materials such as ground lapis and malachite, lead, and madder root continued to be in use and were still to be replaced in a later era by chemical dyes and other modern materials.

Sir Isaac Newton provided the first modern theories of the nature of colour. He also



### COLOUR IDENTITY TINT TEST

- Once you decide on your colours and arrangement, place a swatch on the test surface in your chosen order. This swatch should be a thick 'chip' of oil paint.
- Drag out a bit of each swatch with a little linseed oil. This swatch is called a 'transparency.' Do this in turn for all the colours on your test surface. You should now have two rows: one row of thick samples of tube colour and one swatch of each that is transparent.
- Mix a light tint from each colour, making sure to clean your brush thoroughly between each mixture. These tints should be no darker than 2 or 3 on a value scale of 1 to 10, with 1 being the lightest, or pure white, and 10 being the darkest. To do this, have a lot of Titanium White available on your mixing surface.
- The result should be three rows: from the tube, the transparency and the tint of each colour.
- Compare the qualities of each. You will see that the 'identity' of each tint is quite different from the next in temperature, intensity, and hue.



# Art in Action

14 – 17 JULY

40 YEARS OF DEMONSTRATING  
FINE ART AND CRAFTSMANSHIP



WATERPERRY GARDENS, NEAR WHEATLEY, OXFORDSHIRE  
[WWW.ARTINACTION.ORG.UK](http://WWW.ARTINACTION.ORG.UK)



EARLY BIRD TICKET OFFER

**10% OFF ENTRY PRICE**

OFFER CLOSING 12 JUNE





PORTRAITS IN DETAIL

## 2. THE MOUTH

SKY ARTS PORTRAIT  
ARTIST OF THE YEAR  
FINALIST **AINE DIVINE**  
OFFERS THE SECOND  
INSTALMENT OF HER  
FOUR-PART GUIDE TO  
THE PERFECT PORTRAIT



As John Singer Sargent said, “a portrait is a picture in which there is something not quite right about the mouth.” In this article, I’m going to explain how I paint the mouth in watercolour, but from a variety of viewpoints, and hopefully the mouths in your paintings will end up just right.

As always when painting a portrait, I recommend bringing everything up together, rather than painting one feature in isolation. It’s helpful to half-close your eyes and see the general darks and lights in the whole area of the face. Before locating the mouth, I like to find the shape of the face in which it sits.

I identify the edge where the hair meets the skin of the forehead and find the particular turn of the chin. Between these two edges, a shadow runs down the left side of the face. Once the general face shape is established, I place the nose in relation to the forehead and the chin.

By half closing my eyes, I can identify and paint down the shadow shape attached to the underside of the nose, and cast by the nose. Then I am ready to place the mouth, estimating where it is in relation to the nose and the chin.

In most cases the upper lip is darker than the lower lip as it’s sloping in and doesn’t catch the light in the way that the bottom lip does. If you find the warm dark shape of the upper lip, the general light shape on the lower lip and then the shadow beneath the lower lip, you will go a long way to explaining the form in the area in just a few moves.

I find it helpful to look at the line dividing the lips as a starting point. Whether you’re looking straight on or from another angle, see if you can estimate which corner of the mouth is lower. It’s also useful to estimate the length of each change of angle along the dividing line.

In my oil portrait, *Jill*, the placement of the mouth is



## BY HALF CLOSING MY EYES, I CAN IDENTIFY AND PAINT DOWN THE SHADOW SHAPE ATTACHED TO THE UNDERSIDE OF THE NOSE. THEN I AM READY TO PLACE THE MOUTH

helped by the clear, sculpted shape of the light that sits above the lip. This patch of light runs parallel to the bridge of the nose and provides one edge of the triangle of darker skin in the cheek beyond.

When you’re painting the mouth, see if you can find shapes that look like triangles, rectangles and squares, and then relate those in size and shape to one another, like jigsaw pieces that fit together. Whether I’m working in watercolour or oil, I avoid tinkering, and prefer to lay the colour down and leave it alone until the next layer explains it further.

Above all, observe each part closely and believe your eyes, rather than what you think a mouth looks like. Once you’ve noticed an angle or a shape, commit the mark to paper, and keep moving. Remember, it’s possible to shift and change things even when the paint is dry, so there are no mistakes, only the finding of lines and marks; these are evidence of your unique painting process.

>

### OPPOSITE PAGE

Aine Divine, *Lake*, watercolour, 45x35cm

ABOVE Aine Divine, *Jill*, oil on board, 45x35cm

LEFT Aine began with a mix of Sap Green and Cadmium Red for her guide to painting the mouth





## HOW TO PAINT... THE MOUTH

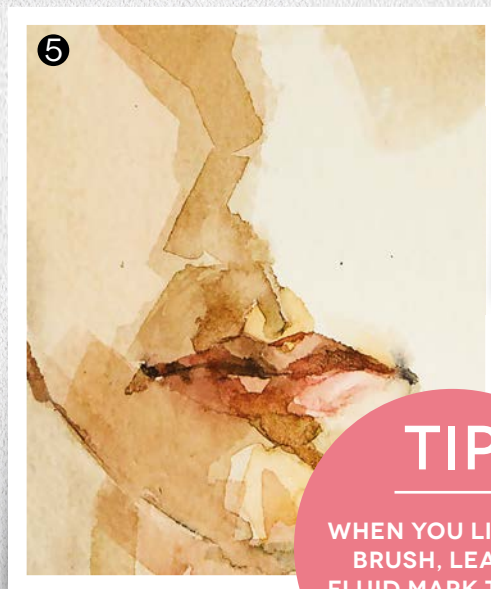
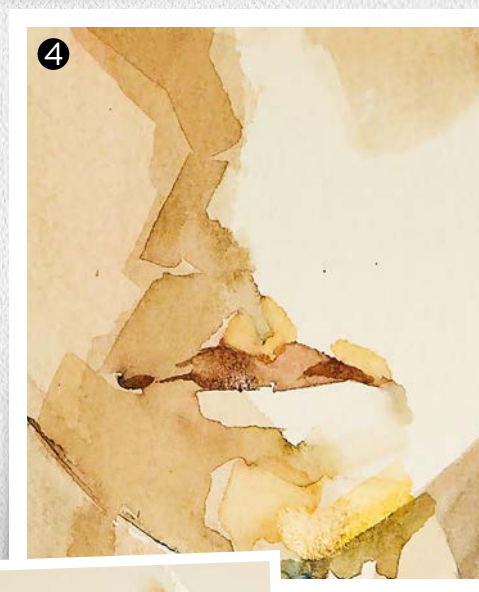
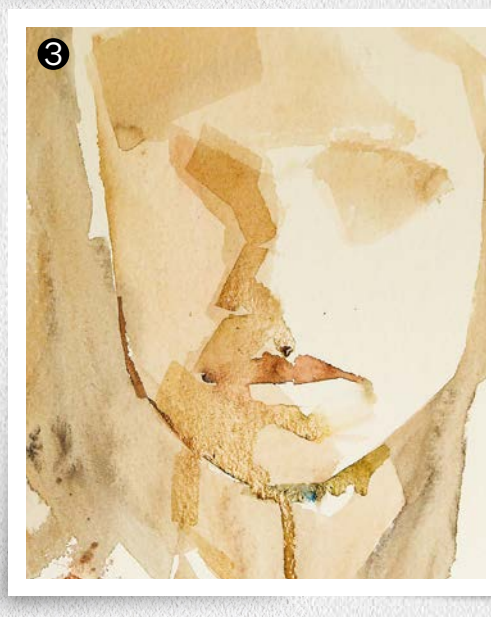
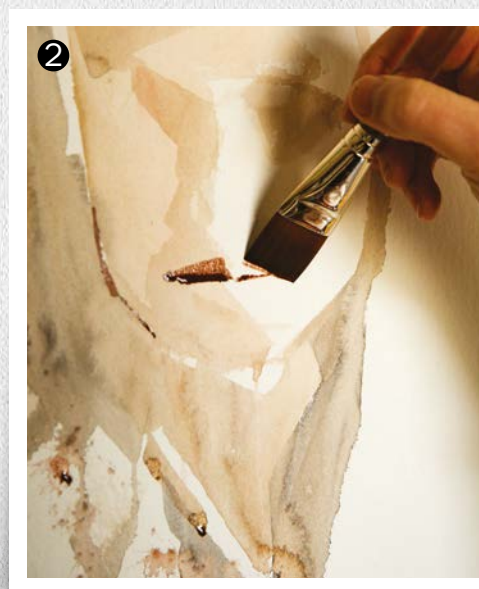
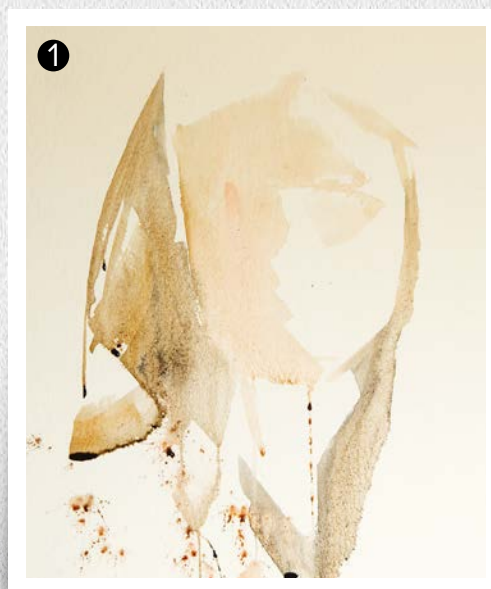
**1** I've used a 2" flat brush here to make the first big shadow shapes. One layer of paint fills the left side of the face, and the eye socket on the right. I've made this colour by mixing Sap Green and Cadmium Red. I added a little Ultramarine Blue and Van Dyke Brown to paint the darker hair shape.

**2** Before painting the lips, I put a second layer of Cadmium Red mixed with Sap Green over the eye sockets and down the shadow side of the nose. As it's drying, I add some Alizarin Crimson to the mix and use this warm dark to print the line of the edge of the face and the line dividing the lips. When painting the lips, I use the 1" flat brush and pull up the warmer colour to make the triangular shadow shape on either side of the upper lip. As you pull up the brush, the fluid paint will flow into the corner.

**3** Next, I tackle the all-important shadow beneath the lower lip, and then the underside of the jaw. The Sap Green added to the lip colour makes a good tone, and I've added a touch of Ultramarine Blue for extra punch under the chin. In the next move, I mix Sap Green and Cadmium Red again and paint the shadow running down to the jaw on the left. The lip bleeds into it a little; this is OK as soft edges on the shadow side are helpful.

**4** I mix Yellow Ochre with a touch of Cadmium Red to make a warm skin tone painted with a 1/4" flat brush which gives a value to the light side. I'm also mixing Alizarin Crimson and Viridian Green to make a dark tone that will re-establish the broken line dividing the lips. The skin around the mouth was quite wet after the last move, so I take my time mixing colour to allow it to dry. These marks are placed when the under-layer is dry.

**5** I fill in a warm light red on the lower lip made with a mix of Alizarin and Cadmium Red. Once the lip is dry I add a touch of Viridian Green to the lip colour and paint the shadows on the left of the mouth to further sculpt the form of the lips. I add some Sap Green and re-establish



## TIP

WHEN YOU LIFT THE BRUSH, LEAVE A FLUID MARK THAT IS THE SHAPE YOU ARE AIMING FOR

the shadow beneath the lower lip, the shadow above and to the left of the upper lip, and in the philtrum. When there is more activity in the light side, it helps to reinstate the darks.

## SIDE PROFILE

The main concern here is to find the slope of the upper lip. Look at the shape of the space of skin between the upper lip and the nostril. The lower lip tends to sit back from the upper lip, and there is a triangular background space between them. Consider how far out the chin comes in relation to the mouth. It helps to visualise a vertical line dropping from the tip of the nose or the lip and consider how far that line is from the chin.

**Next month: Aine shares her tips for painting the nose.**

[www.ainedivinepaintings.co.uk](http://www.ainedivinepaintings.co.uk)



# The Airbrush Company Ltd

Quality airbrushes for any budget



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](http://www.Airbrushes.com)

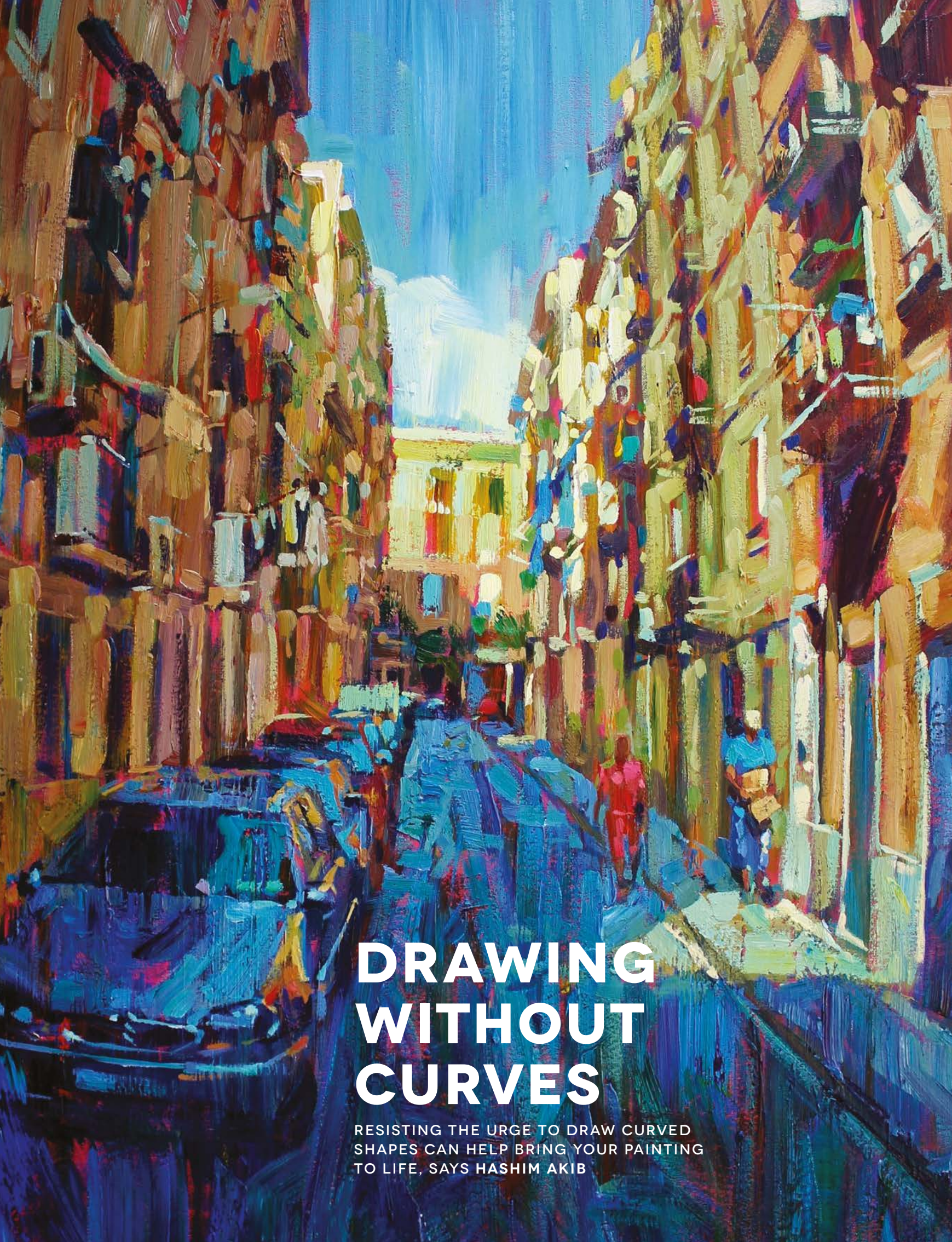
01903 767800

@AirbrushCompany



[sales@airbrushes.com](mailto:sales@airbrushes.com)





# DRAWING WITHOUT CURVES

RESISTING THE URGE TO DRAW CURVED  
SHAPES CAN HELP BRING YOUR PAINTING  
TO LIFE, SAYS HASHIM AKIB





**TIP**  
CURVES ARE USED TO BREAK BLOCKY CONSISTENCY OR TO CREATE MINI FOCAL POINTS

**D**rawing without curves: it sounds easy, doesn't it? Just try drawing or painting for five minutes without using curves or circles and the compulsion to add them becomes irresistible. We tend to examine everything at first glance in all its intricacy and produce drawings or paintings that can be very literal copies.

One of the things to consider in art is how we go about portraying something and questioning the common perceptions or approaches in order to find that little touch of originality.

When you look at a curve or circles, you glide from one edge to the other or follow the spiralling shape; it's all very rhythmical. As a viewer this can make your journey a bit too comfortable and less dramatic. Something with a slightly more jagged or blocky edge provides a more interesting line for the eye to travel as you reach various peaks or drops. A refined circular line has none of those jerky ridges and becomes a little too perfect. To me, this reinforces the idea that imperfections can creatively make something more interesting and relatable.

There are practical advantages to this concept as well. After all, it's a lot easier drawing a few straight lines than an accurate circle, semi-circle or ellipsis.

## HOW TO PAINT AN ORANGE

Here's a simple step-by-step of a peeled orange to demonstrate the 'curve-less' concept. I am using a couple of flat head brushes as this produces a much blockier mark than a roundtable or filbert. My palette consists of: Cadmium Red, Yellow, Orange, Magenta, Violet, Yellow Ochre, Burnt Sienna, Cerulean and Cobalt Blue, Sap Green and Titanium White.

**1** I apply a base colour of white and Phthalo Green to my canvas and begin sketching the orange with straight lines, avoiding any curves. You'll end up with a boxy-looking orange that is oddly interesting. Next I combine lots of red, yellow, magenta, and orange to my 1½" flat and block the

colours in with various downward and diagonal strokes. I also use the straight edge of the brush for variation.

**2** Continue the process until you've filled in the orange shape. Green is added to the mix for contrast in a couple of areas and a mixture of violet, green and sienna is used for shots of dark. The background is filled in with similar downward and angled strokes. The colours contrast against the warms mainly with blues, sienna and ochre.

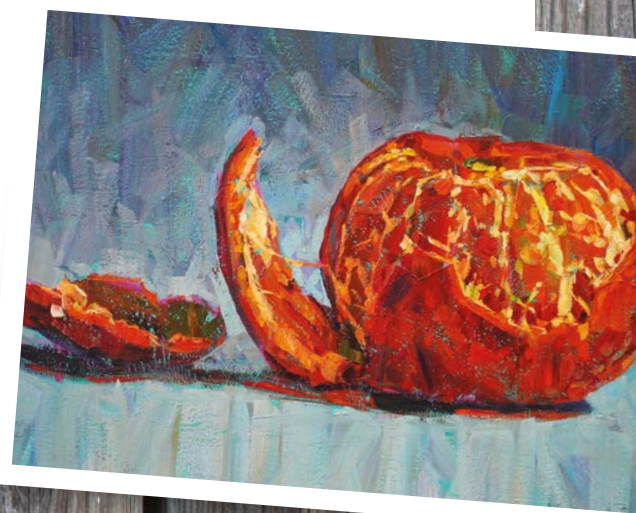
**3** White is finally included in the blue and ochre mix to soften the foreground colour. The urgency and energy of the strokes elevate the painting process and flecks of the green base colour fizz against the reds.

**4** I go down a brush size to a ¾" flat and begin to apply lighter tints of white, yellow, and a hint of green and orange to define details. The strokes are singular marks using the tip of the brush. It is interesting to note that even without the perfectly curved edges, our perception adjusts accordingly and we read the shape as a rounded orange.

**5** I add a few more refinements and strengthen the shape of the orange with more colour and tone. It is with the last handful of strokes that any curved edges are introduced. I particularly concentrate on the right hand side of the orange as this can contrast with the more ragged edge on the left. Once you try this with slightly more busy themes, you'll find there will be less emphasis on refining each and every element.

[www.hashimakib.com](http://www.hashimakib.com)

**OPPOSITE PAGE**  
*For Barcelona Side Street, touches on the front of the main car, the figures and on a couple of the window blinds go some way to create a curvy contrast*





VISIT

WWW.THE-PINK-PIG.CO.UK

SKETCHBOOKS | NOTEBOOKS | PAPERS | PERSONALISED



Watercolour  
Books

QUALITY | BRITISH | HAND MADE  
USED BY ARTISTS WORLDWIDE



Japanese Watercolour by Jonathan Edwards | www.jonathan-e.com

14 June - 6 November 2016  
New exhibition



CLOSE UP & PERSONAL  
VICTORIANS & THEIR PHOTOGRAPHS



W. & D. Downey (fl. 1855-1940), 'Famous "Four Generations" Queen Victoria, Edward VII, George V, and Edward VIII, Duke of Windsor, 1894, Watts Gallery Collection

Watts Gallery - Artists' Village  
Galleries • Chapel • Artists' Home & Studios  
GU3 1DQ, ⇨ Guildford  
wattsgallery.org.uk • 01483 810235

ArtFund  
50% Off

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.

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.

**Ampersand**  
Extraordinary surfaces for your art.



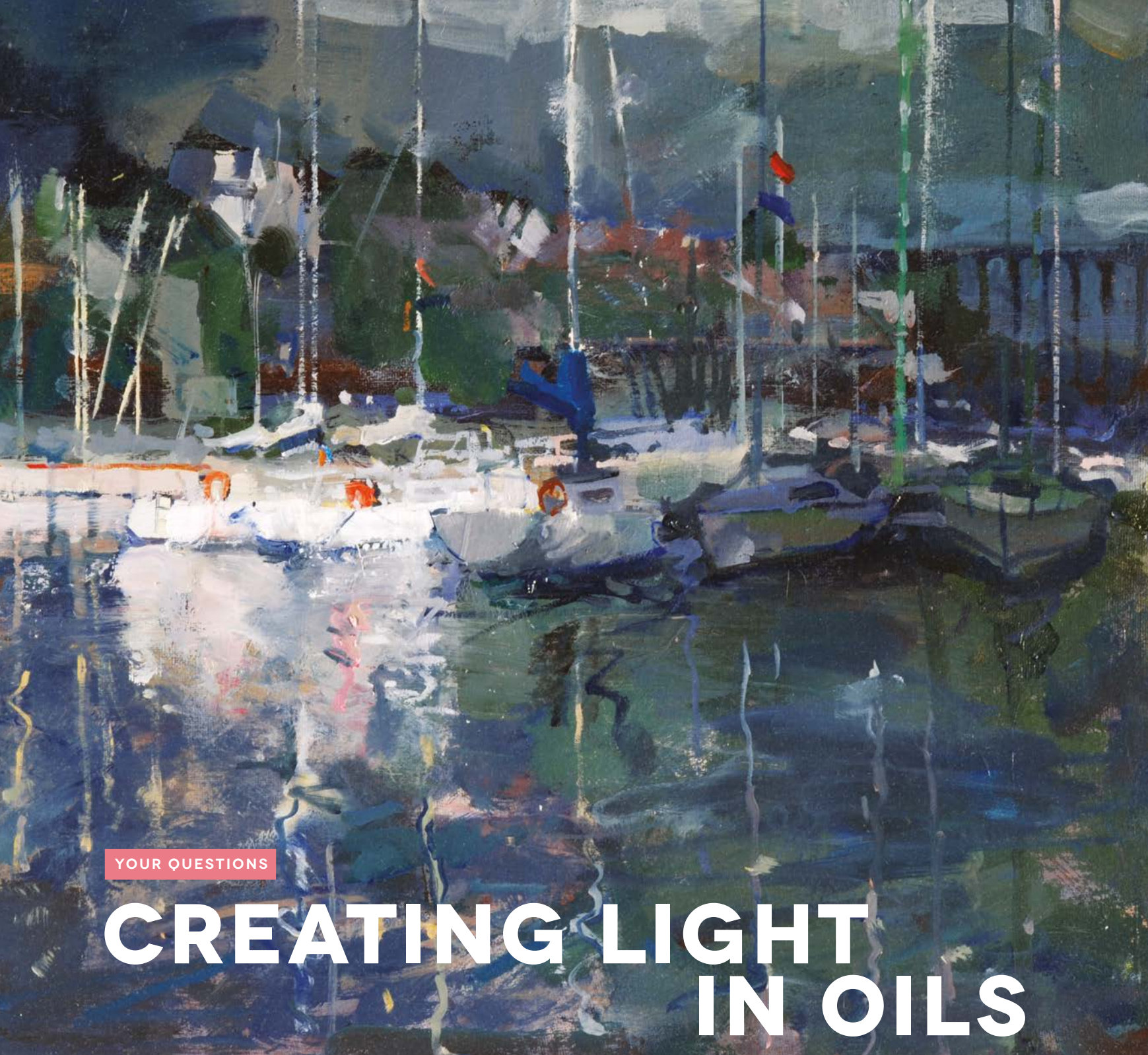
**premium  
art brands**  
bringing together the world's best brands



PANPASTEL®

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





YOUR QUESTIONS

# CREATING LIGHT IN OILS

MEMBER OF THE NEW ENGLISH ART CLUB **RICHARD PIKESLEY** ANSWERS YOUR  
QUERIES ABOUT INTRODUCING LIGHT INTO AN OIL LANDSCAPE

ABOVE

Morlaix,  
*Light Comes and  
Goes*, oil on board,  
30x33cm

**When creating a landscape painting in which light is the primary subject, what are the first things you are looking to establish on the canvas?**

Usually I start with a few drawing marks to establish where I am on the canvas and begin to get a sense of the scale of things. It's very easy to get this wrong, especially if I'm making a big adjustment from sight size, but a few carefully

plotted drawing marks can be very helpful. Once this is out of the way, I can begin to block in tonally. Curiously, at this point when I see the image emerging in terms of tonal blocks, I'll make adjustments to the drawing and how the subject fits on the canvas. This sort of shuffling process will continue to some extent through the early stages so nothing gets nailed down too early. >

**I keep seeing unexpected colours reflected in the light, should I add these, or ignore them?**

Light bounces around within the subject and developing a sensitivity to this is a real milestone in your growth as an observational painter. Recording these colour reflections will give a strong sense of spatial unity to your work.





**The light in the landscape changes quickly – how can I keep things consistent across the entire painting?**

Find a comfortable size to work on that will allow rapid re-painting; too big and you won't keep up with changes, too small and you'll feel clumsy and cramped. A lot of the legwork is done on the palette. Have a big enough surface to mix on and don't be too mean with the amount of colour you squeeze out. Try to preserve the puddles of colour as they develop on the palette, mix family groups of colour to dip into and adjust as the scene before you changes. Don't telescope your vision into small events but instead keep a wide angle view using your peripheral vision. This way, you'll stay aware of how the whole view changes and will have a better chance of responding quickly.

**I've never painted en plein air before. What are the easiest times and subjects to tackle first?**

When I left art school I taught full time for some years, however I still painted every day by having my gear in the back of my car and grabbing whatever time I could on my

**What's your advice for painting contre-jour?**

Having painted looking towards the sun for years I know there are pitfalls. There's a tendency to assume everything is black and white with great contrast. The opposite is often the case with adjacent lights and darks being closer in tone than one might think.

drive to and from work. I didn't realise it at the time but often I'd be painting in the half-light of morning or evening when things tend to be simpler in terms of tone and colour. When painting landscape, one is often tempted to try to do it all, resulting in paintings that are overstretched with too many conflicting points of focus. Just keep it simple.

**Can it help to use a limited palette?**

My own palette has settled down to about 12 colours, which I always lay out in the same order so that if I'm painting into darkness, my memory and experience of how

**BOTTOM RIGHT**

*Queuing for Chips, West Bay, oil on board, 30x102cm*





LEFT *Dinghies coming in*, oil on board, 25x30cm  
RIGHT *Verona*, oil on board, 23x30cm



those colours behave will buy me a few more minutes when I can't really see what I'm doing. This intimate knowledge of how paints behave, their opacity and transparency, colour temperature and so on can be learned quicker with fewer well-chosen colours. The apparent range of what three colours and white can produce is astonishing. Fewer pigments will also give a stronger sense of coherent colour across the painting.

**I've seen other artists create small paintings on location to make larger studio works. What information should I try to record in the initial studies?**

I've spent my life trying to learn how to do this but I do know a few things. A big painting isn't a big *small* painting but an entirely different creature. A little piece of observational painting, made quickly on the spot will have a natural sense of unity about it that stems from being painted in one mood and a single impulse. It will also be knitted together by the relationship between the size of the brush and the modest dimensions of the painting.

You might step across the whole image in just ten brushstrokes. Painting bigger is done at a different pace, often in many wets building up layer by layer. I'll need more information to complete the big picture and will probably

make several visits to a location and gradually accumulate a mix of quickly-painted little studies together with some bigger drawings, both linear and tonal, which will really make me look. Back in the studio, decisions can be made about how best to use all this material. The trick is to try to keep the painting fresh and not let it become too earnest. I don't mind if things go wrong and I can re-paint quite broadly, even if I've invested a lot of time and effort in getting a painting to near completion.

**How do the seasons affect the quality of the light?**

Don't wait for 'good' light. Mid-summer colour can be a bit strident and flat compared with the subtleties of painting through the winter. Partly helped by a low sun, there's a richness in the landscape colour of bare earth and trees and the milky colour of a winter sky which can be quite haunting. The veiled quality of springtime trees before the leaves close the view produces a landscape of great transparency, and the slow burn of a fiery autumn is something else to celebrate in paint.

**Richard will be exhibiting at the New English Art Club Open Exhibition, 16-25 June, Mall Galleries, London SW1.**  
[www.newenglishartclub.co.uk](http://www.newenglishartclub.co.uk)









## DEMONSTRATION

# CREATURE COMFORTS

PETS CAN MAKE GREAT SUBJECTS, BUT PAINTING THE DETAILED TEXTURE OF FUR IN WATERCOLOUR CAN BE COMPLEX; HERE ARTIST **SIÂN DUDLEY** SHOWS US HOW IT'S DONE IN EIGHT STEPS

**W**e Brits love our pets, and for many of us who love to paint, a pet portrait seems the perfect fit. For watercolourists, however, painting hair or fur is a daunting prospect; capturing the texture and highlights of hair and fur when working from light to dark is tricky, to say the least. With the help of Molly-Mou, and her delightful mix of doggy wool and hair, I hope this demonstration will give you the confidence to try it for yourself, assuming you can get your pet to 'sit' for long enough!

Start by choosing materials that will work with you to achieve the effect you want, NOT or rough watercolour paper will help enormously.

The techniques used in this step-by-step are based heavily on understanding which brushes to use, and how to use them to produce marks that can be interpreted as hair or fur. If you are not confident in this, take time to experiment. Try working on both wet and dry paper, holding the brush at different points on the handle, at different angles, and twisting and turning the brush as you paint. You could even try standing up and using your whole arm; to produce flowing hair – you'll need to use flowing brushstrokes.

**1** Draw up your image using as few marks as possible; the danger in drawing in too much detail is that you will be tempted to tighten up as you paint.

Mask any essential highlights, such as dots of light in the eye, or the odd individual hair. Use a lining pen, tightened as far as possible, to create very fine lines. Draw thoughtfully with the masking fluid as if you were applying white paint, making creative, expressive marks.

Use a toothbrush to finely spray masking fluid in areas of fuzzy fur; not only will this reserve tiny white dots, it will affect the way the paint moves across these areas.

**2** The first area to be tackled was the fuzzy edge along the dog's back. Using the fine tip of the sword I painted tiny fine lines, criss-crossing them and changing both colour and tone as I went.

I then sprayed the wet lines with a fine mist, spraying outwards (you may notice some of the finely-sprayed masking fluid here too).

**3** Continuing while the paper is still damp, work wet-in-wet across the body, laying down the first textural layer of the fuzzy fur on her chest. Work in the direction that the fur grows in – use your reference photo, there might be >

## SIÂN'S MATERIALS

- DA VINCI SERIES 35, SIZE 4
- A SWORD LINER
- A DAGGER BRUSH

For this piece I have chosen colours that I know will granulate: Burnt Sienna, French Ultramarine, Cobalt Blue and Mars Black.



Molly-Mou's curly fur made for a challenging portrait subject





**LONDON ART COLLEGE**  
DISTANCE LEARNING

**Home Study Courses**  
Study in the comfort and convenience of your own home  
All ages/all stages - learn at your own speed  
London Art College Diploma and Certificate courses  
Flexible timetable - excellent tutors

**Courses include:**  
Pet Portraits  
Beginners' Drawing/Painting  
History of Art  
Illustrating Childrens' Books  
Coloured Pencils  
Botanical Painting  
Photography



To request a brochure please call 0800 328 0465 or write to  
London Art College, PO Box 719, Lancaster, LA1 2WT  
For a full list of our courses, please visit our website  
**www.LondonArtCollege.co.uk**

## SLADE SUMMER SCHOOL

Slade School of Fine Art  
UCL, Gower Street  
London WC1E 6BT  
[www.ucl.ac.uk/slade](http://www.ucl.ac.uk/slade)

27 June - 2 September

Foundation  
Drawing  
Etching  
Low-Tech Casting  
Contemporary Portraiture  
Low-Tech Photography  
Life Painting  
& more



# ARTISTS' VALUE BRUSHES

Available through a select group of stockists  
**www.artistsbrushes.co.uk**  
for full information on ranges, sets, prices.  
Great value! big savings!



## Intaglio printmaker

**The Specialist Suppliers of Equipment & Materials to Artist Printmakers**



Intaglio Printmaker supplies an unparalleled range of printmaking materials sourced worldwide, and continue to research and provide new products. We are a team of practising painter printmakers offering a reliable mail order service and advice to artists from our Central London shop.

We are open Monday to Friday 10am to 6pm and Saturday 11am to 4pm  
Free catalogue available on request  
Visit us in our London Shop or order online at:  
**www.intaglioprintmaker.com** email [info@intaglioprintmaker.com](mailto:info@intaglioprintmaker.com)  
9 Playhouse Court 62 Southwark Bridge Road London SE1 0AT  
Tel: 0207 928 2633 Fax: 020 7928 2711

Artist Quality  
Oil-based Etching and Relief Inks that you can wash up with soap and water





some surprises. Make appropriate use of the variety of marks each brush produces, varying tone and colour. Watch the surface as it dries and add paint or water at just the right moment to produce 'cauliflowers'. Allow time for the paint to granulate. In this first layer it all adds texture. Think 'fur' and don't be afraid to be bold.

## TIP

TAKE TIME TO STAND BACK AND ASSESS THE PAINTING, BUT TRY TO KEEP IT LOOSE

**4** Shape the head, ears and eyes by considering the tones you need to achieve in the final painting. Keep highlights light, and add more paint to areas that will be mid-tone or dark.

Keeping the textural qualities in mind, choose your paint strokes carefully, this area is more hair-like as the fur is less fuzzy. Here brushstrokes are longer and more sweeping. While waiting for this to dry, work another layer of textural marks on the body.

**5** Since painting the hair on the head will involve loose and expressive strokes, which may cross the eyes and nose, it is a good idea to paint these features next. As the eyes will be the focal point, it is worth spending time painting them in detail, using small, pointed, round and precise brushwork. Treat the eyes as part of the whole, and work outwards into the eye socket.

Use negative painting to form very fine hairs around the eyes and along the left side of the nose, this laborious method is worth it at this stage, over the rest of the painting it is too tight and restrictive. As you paint the nose, pay close attention to the juxtaposition of light and dark tones, as this is what will give the impression of shine.

**6** Keeping your hand and brush moving in the direction that the hair falls, apply loose brushstrokes onto the dry surface of the first layer. Let the strokes cross each other, and allow the paint to flow. Drop in extra paint or water (according to the tone needed). Dampen small areas if you feel it needs a softer mark.

Use colour creatively; base it on your subject, but don't be afraid to use Neat Blue or Burnt Sienna. Placing these complementary colours next to each other will increase the visual excitement and enhance the feeling of movement.

**7** Continue to work over the whole image in this way.

**8** When you think you have almost finished, remove the masking fluid. Use a damp brush to soften any hard white lines by pulling paint from the surrounding area across the reserved marks.

Continue to add texture, colour and tone until you feel satisfied. Keep it loose and maintain that sense of flowing hair or fuzzy fur.

Finally, add some highlights by using a craft knife to scratch some fine lines.

[www.moortoseaarts.co.uk](http://www.moortoseaarts.co.uk)







© LFA/BRIDGMAN IMAGES PHOTO COURTESY OF THE OWNER

# COLLECTIVE INFLUENCE

AHEAD OF A NEW EXHIBITION OF PAINTERS' PAINTINGS AT THE NATIONAL GALLERY IN LONDON, WE EXPLORE HOW THE ART COLLECTIONS OF **FREUD, MATISSE AND DEGAS** IMPACTED ON THEIR WORK. WORDS: **KATIE MCCABE**

**ABOVE** Lucian Freud, *Self Portrait: Reflection*, 2002, oil on canvas, 66x50cm

What do the paintings owned by artists say about the work they created? In the case of Lucian Freud, the content of his art collection is one of the few windows into the painter's process, beyond his own work. Freud, unlike his contemporary, Francis Bacon, was famously cagey about naming his influences, at times denying he had

any. His earlier paintings, created in painstaking detail with small sable brushes, were regularly compared with those of the New Objectivity, a theory Freud often rebuked. And yet the techniques of historical painters, particularly those of 19th-century artists, were crucial to his work. He travelled the world to visit Goyas and Velazquez's *Las Meninas*; he haunted the halls of the



## OPPOSITE

Birthday card from Frank Auerbach to Lucian Freud

**TOP RIGHT** Jean-Baptiste-Camille Corot,

*Italian Woman*

or *Woman with Yellow*

*Sleeve (L'Italianne)*,

about 1870,

oil on canvas,

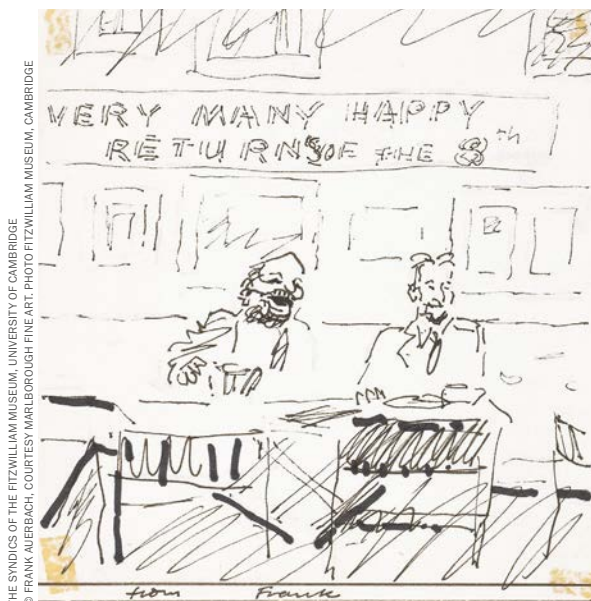
73x59cm

**BELOW** Paul Cézanne,

*Three Bathers*, 1879-1882,

oil on canvas,

55x52 cm



THE SYNDICS OF THE FITZWILLIAM MUSEUM, UNIVERSITY OF CAMBRIDGE

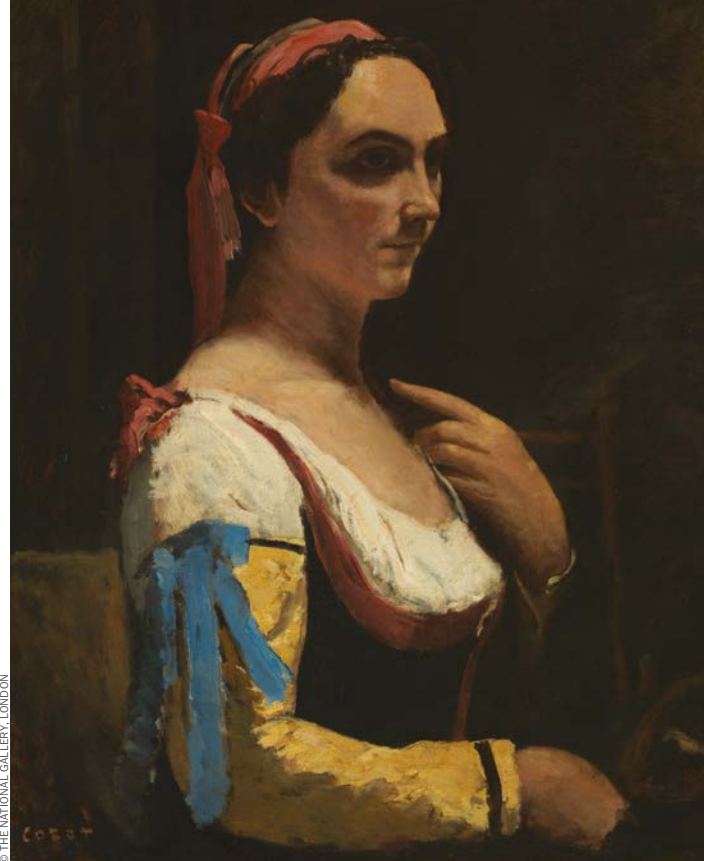
© FRANK AUERBACH, COURTESY MARLBOROUGH FINE ART, PHOTO FITZWILLIAM MUSEUM, CAMBRIDGE

National Gallery in spare moments, a ritual he once described as, “going to the doctor”. He would scrutinise the details of these paintings in search of a means to improve his own work, and yet he wanted to remain outside the boundaries of tradition.

In 1987, when he was asked to select a series of his favourite works for the National Gallery exhibition, *The Artist's Eye*, he was reticent about discussing their significance to him, claiming, “just as the language of the art is silent, so is the beauty of the painting that renders the spectator speechless.”

A selection of the paintings Lucian Freud not only admired, but owned, is about to go on display at the National Gallery, as part of the exhibition *Painters' Paintings: From Freud to Van Dyck*. The show presents a collection of works once owned by fellow artists.

The starting point for the exhibition came with a donation from the estate of Lucian Freud after the artist's death, that of Jean-Baptiste-Camille Corot's 1870 portrait, *Italian Woman*. It was given to the National Gallery in lieu of inheritance tax, but also as a



© THE NATIONAL GALLERY, LONDON

‘thank you’ gesture to Britain for offering his family refuge when they fled Germany in 1933. “This is really what got us thinking about the extra level of interest conferred to a painting when it has been in the collection of a great artist,” explained the exhibition's curator, Anne Robbins. She continued, “we think we know Freud, Degas, Matisse, and looking at the pictures they chose to surround themselves with adds a new dimension.”

The walls of Freud's west London studio were sparse, save a few of the carefully selected artworks. The *Italian Woman* hung there for 10 years, and sat above the fireplace next to a birthday card to Freud drawn by Frank Auerbach. This was a pairing that perfectly represented Freud's own portraits, which sat somewhere between traditional art and rebellious contemporary painting. The Corot was a rare find for Freud, as the French painter is generally better known for his landscapes. “It's quite arresting, the way that it >



PETIT PALAIS, MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS © PETIT PALAIS / ROGER VIOLETT

## MATISSE'S TREASURES

Not only a revolutionary Post-Impressionist painter, colourist Henri Matisse was also a keen art collector, a habit he began by swapping pieces with fellow artists. The works of Picasso came and went from his walls as the tempestuous rivalry between the two played out. At one time, he owned two portraits of Picasso's lover, Dora Maar.

Most notably, he was the proud owner of perhaps the finest Cézanne, *Three Bathers* (1879-1882), an expense he could not afford, but as he considered Cézanne to be “a sort of god of painting,” he couldn't afford not to.

Matisse returned to the work again and again, allowing it to inform his bold painting style as he moved closer to abstraction. “It had this tremendous influence on his own work; at the end of his life he said that painting had been absolutely essential,” explains Anne Robbins, curator of the *Painters' Paintings* exhibition.





**LEFT** Paul Cézanne,  
*L'Après-Midi à Naples*,  
1876-1877, oil on canvas,  
30x40 cm

**BELOW** Hilaire-Germain-  
Edgar Degas *Self Portrait*,  
1857-1858, oil on paper,  
47x32cm

PRIVATE COLLECTION © PHOTO COURTESY OF THE OWNER

## FREUD HAD GREAT ADMIRATION FOR DEGAS AND HIS TECHNICAL VERSATILITY

is painted, which is not typical for Corot,” says Anne, “there’s a robustness of the touch, it’s tactile, and has a strong presence. And if you think of Freud’s own work, it makes perfect sense; the reason why he would have been attracted to this painting is obvious.”

Freud may have shirked discussion about influence, but he openly explored the techniques of the masters in his practice. He even made studies of existing works. Shortly after purchasing Paul Cézanne’s *L’Après-Midi à Naples* (An Afternoon in Naples), he painted *After Cézanne* (1999-2000), a ‘cousin’ to the original. Freud’s version, a composition of three nude figures, is almost theatrical, depicting what appears to be a trio of alienated lovers in a dark, bare room. Like most of

Freud’s later works, it was first sketched out in charcoal on canvas, and then completed in paint.

Another artist who made it into Freud’s collection and to whom he constantly returned was Degas. In photographs of Freud’s studio, books about the French artist lined the shelves. “Freud has great admiration for Degas, because of the themes,” explains Anne. “This sense of intimacy; these pictures of women in their interiors, bathing themselves, engaged in this private ritual. Also what interested Freud about Degas was his technical versatility. The fact that he was always trying to re-invent the way in which he painted pictures.”

Degas, like Freud, was experimental and gestural in his strokes, creating figures that were often perceived as unflattering by the audience. Later in his career, when he’d moved on to hog-bristle brushes loaded with paint, Freud found the brutal, loose brushstrokes that came to define his style. His portrayal of his sitters could be unforgiving, using corporeal colours for the flesh, painting clear veins and irregularities on the skin. Nevertheless, his subjects would often become part of his household for 18 months or more through regular sittings (Freud was a notoriously slow painter), and so the raw intimacy of these portraits shone through.

One of the most arresting works in Freud’s section of *Painters’ Paintings* is his own, *Self Portrait: Reflection*, (2002). In it, the artist emphasises his deteriorating physical state, wearing a suit jacket without a shirt that hangs from his depleted frame. He stands in front of the ‘wall of paint’ in his studio, built up from years of flicking pigment from brushes and dried paint tubes as he worked. It’s layered with his process and memories of his influences, hardened into a perfect impasto.

***Painters’ Paintings From Freud to Van Dyck runs from 22 June to 4 September 2016 at the National Gallery, London.***  
[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)



## EDGAR DEGAS

Degas was a prolific art buyer, surrounding himself with the work of artists he admired. As a friend of the painter put it, “in the evening he asks himself how he will pay for what he bought that day, and the next morning he starts again.”

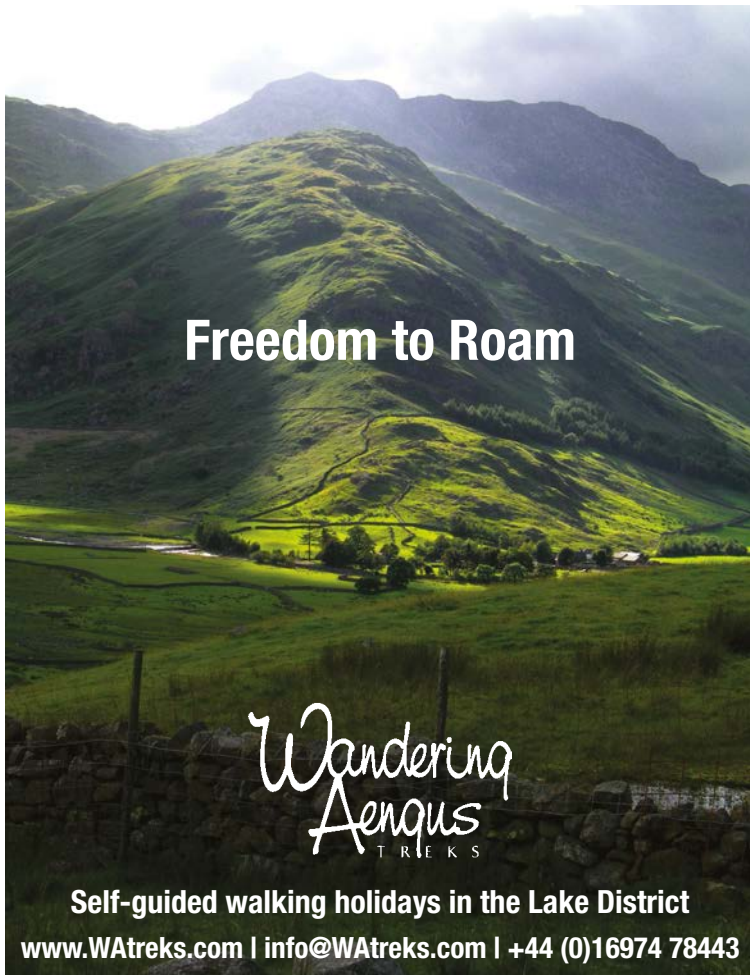
He acquired a gallery-room’s worth of Old Masters, from Delacroix to Ingres; the portraits of the latter had the most significant impact on Degas’ style.

He also made a point of supporting struggling artists, such as Paul Gauguin and English painter Alfred Sisley.

Degas pursued works in homage to the painters he loved, such as Manet’s *The Execution of Maximilian* (1867–8), which he tracked down after Manet’s death, a tribute to one of his key influences.

THE TIA COLLECTION © JAMES HART PHOTOGRAPHY, SANTA FE, NM





# Freedom to Roam

*Wandering  
Aengus*  
TREKS

Self-guided walking holidays in the Lake District  
[www.WAtreks.com](http://www.WAtreks.com) | [info@WAtreks.com](mailto:info@WAtreks.com) | +44 (0)16974 78443




*Jackson's*

JACKSONSART.COM

*Little Sark - Ideal Honeymoon Destination* [reservations@sablonneriesark.com](mailto:reservations@sablonneriesark.com)

*'That rare blend of simplicity and sophistication'*  
**LA SABLONNERIE HOTEL**  
 LITTLE SARK  
*'The place to stay in the Channel Islands'*






Awarded Johansens  
Small Hotel of the Year



*This delightful hotel and tea garden on the beautiful island of Sark promises you a truly magical stay. The hotel is a restored 16th-century farmhouse and has 22 individually-designed rooms and suites full of rustic charm, plus cosy public rooms and beautiful gardens. La Sablonnerie is noted throughout the Channel Islands for its excellent cuisine. Enjoy a delicious gourmet lunch or superb Sark cream tea – or dine romantically by candlelight. La Sablonnerie is like Sark itself – small, friendly and utterly enchanting. Come and find out for yourself.*

For further details and reservations call Elizabeth Perrée on (01481) 832061 or Fax (01481) 832408 [www.sablonneriesark.com](http://www.sablonneriesark.com)  
*Don't leave the Channel Islands without visiting Sark and Little Sark. 'It will be an experience that will live with you forever'.*





Rob Dudley,  
*Springtime:*  
*Lukesland Farm,*  
watercolour,  
25x25cm

# MASKS & MASKING

**ROB DUDLEY** TALKS US THROUGH THE DELICATE ART OF APPLYING MASKING FLUID, AND HOW THIS TRICKY TECHNIQUE CAN BE YOUR PAINTING'S SAVIOUR

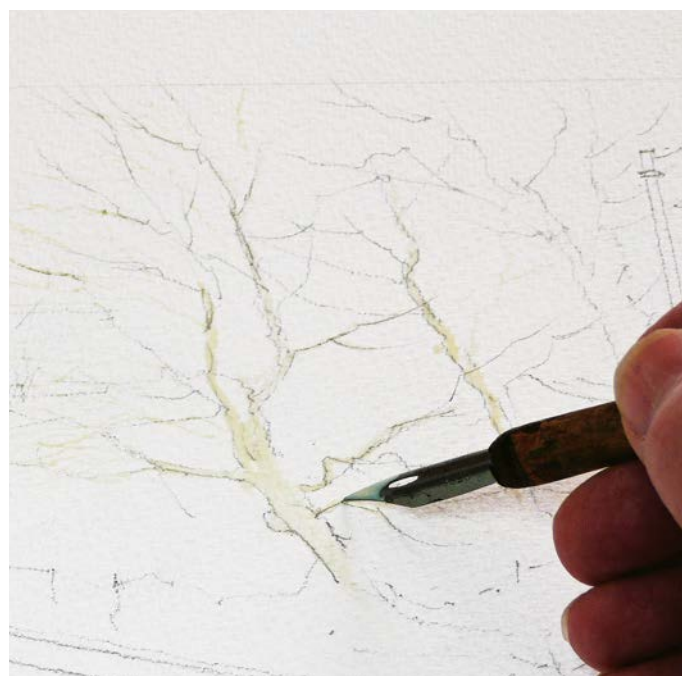
For many watercolour artists, keeping light in their work is essential to the overall success of the painting. One way to do this is to keep the white of the paper free from unwanted paint. With careful, delicate brushwork the white might be left, but for many painters a looser, more direct style of painting is preferred. At times like this, masks and masking might be the answer. The use of masks offers both protection and the opportunity for a looser execution.

Any substance that protects an area from paint and is removable is known as a 'mask'. Resists, such as wax or oil pastel, serve a similar purpose but cannot be removed from the final painting and for that reason, should always be carefully considered before being used.

## MASKING FLUID

Masking fluid is commonly used by the watercolour artist.

Masking fluid can be applied to the area to be protected with a brush or a dip pen for the finer lines





It can be applied with a variety of implements from brushes to colour shapers, and dip pens to cocktail sticks. With the masking fluid dry, layers of paint can be freely added and the protected and masked areas will stay 'unpainted'. With the painting finished and the paint dry, the masking fluid can be carefully rubbed away with a clean finger or soft rubber revealing the unpainted white of the paper.

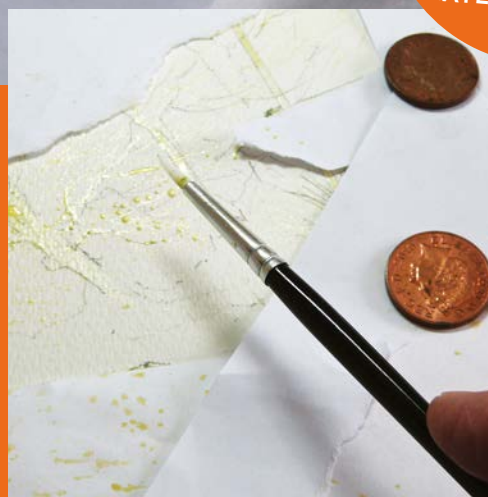
In my watercolour, *Springtime, Lukesland Farm*, (pictured left) the fine tracery of the sunlit branches, the tree trunks, roofs and foreground plant stems have all been picked out in masking fluid; the branches with a dip pen and the remainder with a fine nylon masking brush. Knowing that the 'whites' would be reserved, washes of colour were freely applied until the required effect was achieved. Upon removing the masking fluid from the tree trunks I was able to add detail and structure to the trees with the addition of more paint. I left the fine branches unpainted to convey the bright spring light hitting them, with the white of the paper doing the job for me.

Before using a masking brush with masking fluid, it's a good idea to dip it into a solution of water and washing up liquid. This helps to prevent the masking fluid from building up on the brush, allows for finer lines when applying it to the watercolour paper and makes cleaning much easier. Please don't try this with your favourite sable brush, as it will only end in tears and a ruined sable.



Here areas of the painting were masked with paper where paint wasn't wanted

With parts of the painting protected, a fine layer of masking fluid can be confidently applied



## PAPER MASKS

Paper masks are very useful to the watercolour painter – they are quick to apply, cheap, and versatile. Old envelopes, photocopy paper and even 'junk mail' can all double up as paper masks. Kitchen roll can be used but be careful not to get it too wet with paint, as this is likely to seep onto the painting surface.

A paper mask can be used to isolate areas of the painting when splattering colour. In one of my landscape works, *A Corner of a Foreign Field*, I built up the texture of the trees and the grasses by using a paper mask and simply applying layers of splattered paint to create the desired effect. The same technique was employed in *Springtime, Lukesland Farm* to add detail to the tree area. As with kitchen roll, care should be given to how wet the mask becomes; if it's too wet, paint might be transferred to the area you are trying to protect.

To create the effect of sunlit leaves in *Springtime, Lukesland Farm* I used a paper mask to protect the surrounding areas whilst splattering masking fluid over the required sections, thereby protecting the white of the paper. This would enable me to apply washes freely. When dry and the masking fluid removed, the reserved white highlights would give the appearance of the bright leaves.

Paper masks can also be used as a form of stencil. A paper doily used as a stencil can create the impression of a voile or net curtain in a still life. Hold the doily firmly down onto the paper, and with a stencil type brush or by splattering the colour from a toothbrush, apply the colour carefully to the masked area. When sufficient paint has been applied, carefully lift the doily. A palette knife is useful for lifting the mask cleanly and crisply, as any movement might lead to the paint smudging and compromising the protected area.



When applying colour through a stencil, don't move the mask during application or on removal





## MASKS & MASKING

### MASKING TAPE

As the name suggests, masking tape can be used to good effect as a 'mask', however, care should be taken when using it. If it's too sticky, a tape can result in damaged or torn paper on its removal, which might make painting difficult. I always buy the low tack version and test it before use. Pay particular attention to the contact that the edge of the tape makes to the paper. A smooth paper allows for greater contact between tape and paper, whereas a rough paper, by its very nature, provides less contact with the possibility of colour creeping under the tape.

To create the effect of breaking waves or light on the distant sea, tear some masking tape along a length. The tearing creates a less precise and more natural edge that becomes apparent at the painting stage. Carefully stick the tape to the watercolour paper in the correct position. With a colour shaper or brush, apply the masking fluid around and over it. Then, crucially, remove the tape before the masking fluid dries. If you allow it to dry before removing the tape, it will lift some of the masking fluid from the paper, leaving it completely unprotected.

Once the masking fluid is completely dry, washes can be added and the unmasked areas flooded with colour.

It is essential to remove the masking tape before the masking fluid is dry; a delay could cause the masking fluid to lift off the paper

A combination of masking tape and masking fluid can give some interesting results to a finished painting



**TIP**

PROTECT PARTS OF YOUR PAINTING FROM UNWANTED WATERCOLOUR BY KEEPING THAT AREA DRY

Rob Dudley,  
*Sparkling Water*,  
in progress,  
watercolour,  
23x30cm

In turn, once the washes are dry, the masking fluid can be rubbed away, revealing the white of the paper and creating the impression of light and waves.

Broad areas of a painting that might be too large an area to be covered by masking fluid can often be successfully masked by using masking tape.

### TRACING PAPER

Tracing paper is always useful to have in the artist's studio and allows for a more precise, accurate mask to be produced. The area to be protected can be seen through the thin paper, making placement easier. Trace the required shape through the paper using a soft pencil, don't press too hard, cut to shape and lay carefully over the defined area. Place a couple of coins on top to hold the paper down and you are ready to go.

### WATER MASKS AND DRY MASKS

If a mask is something that protects an area from paint and can be removed when finished with, then water can (if somewhat loosely) also be considered a 'mask' when used in a specific way. As most painters know watercolour paint will go to where water is, and an artist can use this knowledge to introduce paint into passages of the painting by creating a path or web of water for it to follow. To 'protect' parts of the painting from unwanted colour, simply keep that area dry. This is particularly useful in landscape painting when expressing a tangle of branches or grasses.

[www.moortoseaarts.co.uk](http://www.moortoseaarts.co.uk)





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

**Ken Bromley**  
Art Supplies

Sponsored by  **WINSOR & NEWTON**

## KEN BROMLEY ART SUPPLIES COVER COMPETITION 2016

Winner will feature on the  
cover of our next catalogue

£250 worth of Winsor & Newton  
Art Materials to be won

Deadline: Friday 8th July 2016



**CALL FOR ENTRIES**

ARTSUPPLIES.CO.UK/COVERCOMP

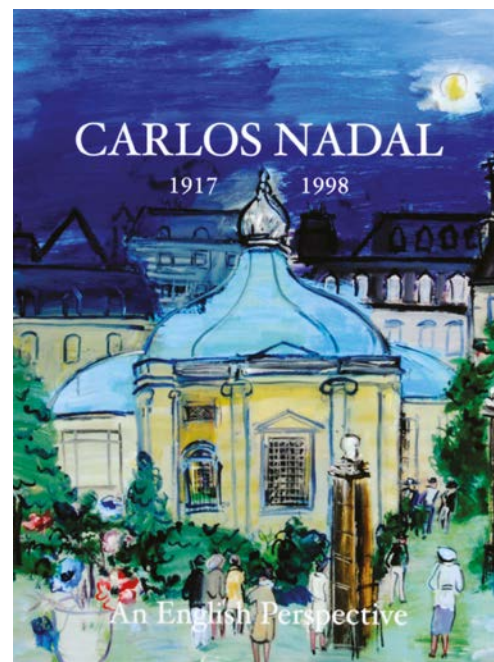
**lara**

Portrait Drawing by Radoslaw Topalov

## summer school 2016

Study with the 'London Atelier of Representational Art' (LARA) tutors  
and learn professional drawing and painting techniques during the sum-  
mer holidays. For more information please visit: [www.drawpaintsculpt.com](http://www.drawpaintsculpt.com)

Twitter: @LondonAtelier • Facebook: [www.facebook.com/londonatelier](http://www.facebook.com/londonatelier)  
Instagram: @LondonAtelier • Pinterest: [www.pinterest.com/londonatelier](http://www.pinterest.com/londonatelier)



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](http://www.tillingtonpress.com)  
[www.amazon.co.uk](http://www.amazon.co.uk)



# 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](http://www.rosemaryandco.com) [enquiries@rosemaryandco.com](mailto:enquiries@rosemaryandco.com)

**Pegasus Art Shop**  
[info@pegasusart.co.uk](mailto:info@pegasusart.co.uk)  
[www.pegasusart.co.uk](http://www.pegasusart.co.uk)

**FREE CATALOGUE**  
01453 886560  
Griffin Mill, London Rd  
Stroud, GL5 2AZ

**Suppliers of the finest art materials**

**Sidewinder Studio**  
Chinese Brush Painting Supplies  
[www.sidewinderstudio.co.uk](http://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](mailto:sidewinderstudio@btinternet.com)  
01243 552186 9-5 Monday - Friday

**Grafix**  
Grafix... Your source for creative plastic film!  
[www.grafixarts.com](http://www.grafixarts.com)

## ANCESTRY & TITLES

**Ancestors**  
Discover Your Ancestors  
Let our professional genealogists trace your family history nationally and internationally.  
**Money back guarantee!**  
For the best, most economical services write to:  
**11 Crosbie Road, Harborne, Birmingham, B17 9BG (Al)**  
Visit: [ancestorsgenealogy.co.uk](http://ancestorsgenealogy.co.uk)  
**0121 2464260**

## ART FOR SALE

**Artistic Flare**  
Affordable art for the home and office  
T: 020 7736 7921  
M: 07854 734 290  
[www.jacquelinemidgen.wordpress.com](http://www.jacquelinemidgen.wordpress.com)  
E: [jackiemidgen@hotmail.co.uk](mailto:jackiemidgen@hotmail.co.uk)  
Visits to studio by appointment only

## SCULPTURE TUITION

**The Sculpture School**

The best sculpture tuition in the UK

**Discover the sculptor within you.**

Whatever your ability, our courses are designed to suit everyone whether you're a beginner, experienced, or a professional. Choose from 2 or 4 day workshops with one of the UK's leading sculptors Andrew Sinclair.

[www.thesculptureschool.co.uk](http://www.thesculptureschool.co.uk)  
Tel. 01837 82879  
North Tawton, Devon EX20 2AP

## HERRING PRODUCTS

Artists Watercolour Palettes and Easels  
Designed by Artists for Artists

The Herring Versatile Easel  
lightweight aluminium, can be adjusted to a variety of positions. Tray, bag and extensions available separately.

Crescent Palette  
Liz Deakin Palette  
Compact Palette Half Pan  
Compact Palette Whole Pan  
Dorchester Palette

Send for our art catalogue which includes an extensive range of art products

**FRANK HERRING & SONS**  
27 High West St, Dorchester, DT1 1UP  
01305 264449 / 01305 267917  
[www.frankherringandsons.com](http://www.frankherringandsons.com)  
[info@frankherringandsons.com](mailto:info@frankherringandsons.com)

**Artists Canvases**  
Made to Measure By  
**Harris Moore**  
Call 0121 6333687  
[www.harrismoore.com](http://www.harrismoore.com)

**Mason & Jones Group.**  
**SCRIM**  
Cotton and Hessian.  
(Tel: 01527 577123)  
[www.masonandjones.com](http://www.masonandjones.com)

## COURSES & TUITION

**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](http://www.inspiredpaintingholidays.co.uk) 01398 332094

[www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk)



## COURSES & TUITION

### STILL LIFE in OILS

Weekend workshops in the Cotswolds for all levels - materials supplied



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

### PORTRAITS in OILS

Weekend workshops in the Cotswolds for all levels - materials supplied



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

#### JONATHAN NEWHEY

Pearmans Glade, Shinfield Road Reading RG2 9BE

Tel: 0118 931 4155 Email: jnewey210@gmail.com

Web: www.jonathannewhey.com

Distance: 75 Miles Media: Watercolour, Acrylic, Pencils

Special subjects: Landscapes, Architecture, Wildlife

## 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 Clare'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



#### Call for Artists "A BRUSH with the BROADS"

4 day Plein Air Festival  
Year 3

22-26 September 2016

abrushwiththebroad.co.uk



Inspiring, Educating  
Socialising, Competing



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

## HOLIDAYS

### FRANCE

#### 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



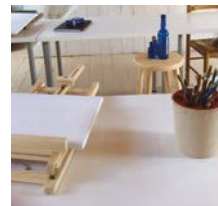
#### ArtLimousin.com

Art holidays in rural France from £200 per week.

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

Tel: 07923062291

jane@artlimousin.com



### UK & BEYOND

#### Sue Ford Painting Holidays

Higham Hall Cumbria - pastel

Cober Hill Hotel and

Red Lea Hotel in Scarborough

- mixed media

Various dates

SPAIN - July -

Dalvaro Arts £795

www.sueford.co.uk

Email suefordartist@icloud.com

Tel 01642 712926

#### 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

### 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



# THE CLASSIFIED DIRECTORY

## PORTRAIT WORKSHOP

Wildlife Painting Workshops with  
**Cate Wetherall**



Individual Tuition &  
Small Group Workshops  
In Oils or Pastels

Friendly & Confidence Building  
Beginners, Intermediate and Advanced

All Materials provided, lunch & refreshments included

Available dates on my website - [www.wildandtame.co.uk](http://www.wildandtame.co.uk)  
phone 07702 060113 or email Cate for more details - [cate@wildandtame.co.uk](mailto:cate@wildandtame.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](mailto:prism.proofing@ntlworld.com)**

## PRINTING

[www.eyeswidedigital.com](http://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](mailto:info@eyeswidedigital.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.geminidigitalcolour.co.uk](http://www.geminidigitalcolour.co.uk)

## PRINTING SERVICES



*"As well as quality, artists need their prints to capture the spirit of their art, that's my specialisation"*

John Roland - **ArtSure** Accredited Printer

[www.salt-of-the-earth.biz](http://www.salt-of-the-earth.biz) 'Digital Printer of the Year - 2015'

## WANTED

**RANDOLPH KELLMAN.** Contemporary artist. Visit my online gallery at [www.rakeart.co.uk](http://www.rakeart.co.uk). All enquiries and commissions welcome.  
Telephone 020 8889 4714. Mobile 07979842456

[www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk)

## THE ART SHOP DIRECTORY

### DEVON

#### THE BLUE GALLERY

16 Joy Street, Barnstaple EX31 1BS  
Tel: 01271 343536  
[roy@bluegallery.co.uk](mailto:roy@bluegallery.co.uk)  
[www.bluegallery.co.uk](http://www.bluegallery.co.uk)

#### SOUTH WEST ART

Old Fore Street,  
Sidmouth EX10 8LP  
Tel: 01395 514717  
[info@southwestartmaterials.co.uk](mailto:info@southwestartmaterials.co.uk)  
[www.southwestartmaterials.co.uk](http://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](mailto:perrysart@btinternet.com)  
[www.perrysart.co.uk](http://www.perrysart.co.uk)

### HERTFORDSHIRE

#### TIM'S ART SUPPLIES

17 Churchgate, Hitchin,  
Hertfordshire, SG5 1DN  
Tel: 01462 455376  
[info@timsartsupplies.co.uk](mailto:info@timsartsupplies.co.uk)  
[www.timsartsupplies.co.uk](http://www.timsartsupplies.co.uk)  
An Aladin's cave of art and craft supplies

### 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](mailto:info@pegasusart.co.uk)  
[www.pegasusart.co.uk](http://www.pegasusart.co.uk)

### GWENT

#### THE ART SHOP & CHAPEL

8 Cross Street  
Abergavenny NP7 5EH  
Tel: 01873852690  
[admin@artshopandchapel.co.uk](mailto:admin@artshopandchapel.co.uk)  
[www.artshopandchapel.co.uk](http://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](http://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](mailto:info@londonart-shop.co.uk)  
[www.londonart-shop.co.uk](http://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](http://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](http://www.cornelissen.com)

#### STUART R. STEVENSON

**Artists & Gilding Materials**  
68 Clerkenwell Road  
London EC1M 5QA  
Tel: 020 7253 1693  
[info@stuartstevenson.co.uk](mailto:info@stuartstevenson.co.uk)  
[www.stuartstevenson.co.uk](http://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](mailto:info@intaglioprintmaker.com)  
[www.intaglioprintmaker.com](http://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](mailto:TheArtTradingCo@btinternet.com)  
[www.thearttradingcompany.co.uk](http://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](mailto:sales@harrismoorecanvases.co.uk)  
[www.harrismoore.co.uk](http://www.harrismoore.co.uk)  
Specialists in Artists Canvases and Professional Painting Supplies.



# Subscribe & receive a free gift

Subscribe for just  
£39.50 and save 40%

Receive a year's worth of  
The English Home (12 issues) and save  
over £25 off the full price (usually £66)

Celebrating the essence of English style,  
each issue is filled with beautiful homes,  
decorating inspiration and  
insights from top  
interior designers

TOTAL  
VALUE  
£90



FREE GIFT  
Apron worth £24

Subscribe by Direct Debit and receive this beautiful  
Thornback & Peel apron in its iconic jellies design

## TO ORDER

[www.chelseamagazines.com/CENHP607](http://www.chelseamagazines.com/CENHP607)  
or call (0)1858 438 854 quoting CENHP607

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





PRIVATE COLLECTION © MUNCH MUSEUM, OSLO

#### ARTY FACTS

# EDVARD MUNCH

GEMMA TAYLOR EXPLORES THE WORK OF THE IRREVERENT NORWEGIAN EXPRESSIONIST

# 1

## HE USED TEMPERA ON UNPRIMED CANVAS

Munch's most important innovation in developing his frieze pictures was his novel technique of using tempera on unprimed canvas. It gave a deep, luminous glow to the colours, so that beneath the matte surface, the pictures convey an evocative impression of the intense light of the Norwegian midsummer night.

# 2

## HE HAD A HUGE CAPACITY FOR PSYCHODRAMA

By 1889, at the age of 26, Munch's mother, father and sister had all passed away. This lifetime of trauma is reflected in his painted studies of *The Sick Child*. Munch once said, "I am convinced that there is hardly a painter among them who drained his subject to the very last bitter drop as I did in *The Sick Child*."

**ABOVE** *Two Human Beings, The Lonely Ones* 1905, oil on canvas, 80x110cm

# 3

## HE REFUSED TO PAINT REALISTIC BACKGROUNDS

Munch's rejection of detailed backdrops in his portraits suggests he only painted what he saw as essential. Often subjects are seen emerging from an unfathomable depth created using thinned oil paint, hastily applied in patches. This contrast between the extreme precision of his faces and the almost abstract setting gives his painting a vivid immediacy.

# 4

## HE WAS SEEN AS A MORAL THREAT

The 19th-century public took exception to the fact that Munch's subjects went beyond the bounds of 'good taste'. To make his paintings more accessible, he started to present them in series, explaining that they dealt with love and death. In 1902, the Berlin Secession gallery showed his pictures in systemic sequence for the first time.

# 5

## HE CHALLENGED THE VALUE OF PHOTOGRAPHY

Munch was fond of photography and dabbled in experimental camera work. Yet his sense of the difference between photography and painting was acute: "The camera cannot compete with the painter as long as it cannot be used in Heaven or Hell."

**Munch: Images of life and Death** is published by Taschen, £10. [www.taschen.com](http://www.taschen.com)





# Paint in Croatia this Summer



Rovinj

The Istrian peninsular, Croatia, is the setting for our newest painting adventure.

Historic coastal towns, aquamarine waters, hilltop villages, olive groves and vineyards.

Only 40 minutes from Pula airport.

Walking and Sightseeing holidays are running in parallel for partners.

Why not enjoy a boat trip across the Adriatic to Venice on your free day.

24 September – 1 October 2016



Hotel Vista, Vrsar

**INTRO OFFER**  
Not travelled with  
us before?  
**£100 off**  
Quote "my first holiday 2016"  
new 2016 bookings only

The majority of our guests are solo travellers – it's a perfect way to enjoy an adventure through the joy of shared interests.

We have been running holidays since 1997 – we know what makes a holiday really special.

We are ATOL bonded and can supply flights.

*The painting tuition and help from the guide was beyond what I expected, hotel was lovely and central yet quiet. I cannot recommend Authentic Adventures enough.*

**Jackie Park-Smith**

## Holidays with places still available in 2016

September	02	Amalfi, Italy
September	03	Tuscany, Italy
September	10	Bay of Kotor, Montenegro
September	17	Umbria, Italy
September	24	Istria, Croatia
October	06	Jersey, Channel Islands
November	12	La Gomera, Canary Islands

For more information and to secure your place:

**01453 823328** **authenticadventures.co.uk**



**Authentic  
ADVENTURES**

**SPECIAL INTEREST HOLIDAYS**



# NOA.

NATIONAL OPEN ART

**“Best Open Art  
Competition in UK”**

Gavin Turk

**NOW  
Open for  
Entries**

**Closes  
July 12th**



**and**

**NOA**  
**children**  
NATIONAL OPEN ART FOR CHILDREN

**enter online**

**[www.thenationalopenartcompetition.com](http://www.thenationalopenartcompetition.com)**