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**David Hockney**  
Behind the scenes  
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OF ACRYLIC

- Five animal painting projects to try
- The best bird portraits

**Wildlife Art**





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# WINIFRED KNIGHTS 1899-1947

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Winifred Knights, *The Deluge*, 1920, Oil on canvas, 152.9 x 183.5 cm, Tate: Purchased with assistance from the Friends of the Tate Gallery 1989. © Tate, London 2016. © The Estate of Winifred Knights





# TAKE YOUR ART INTO THE WILD



What is it about animals that makes them so intriguing to paint? For one, they never moan (at least out loud) about having to pose for long sittings or complain about an unflattering likeness in the final result. Whether it's a simple drawing of a pet, or an ambitious study of a wild elephant, the world of wildlife art presents unlimited challenges. To try a few for yourself, visit page 50, where artists Kate Osborne and Pip

McGarry have put together a few wild painting demonstrations. And on page 30, the co-author of *The Book of the Bird* Kendra Wilson explores the majestic avian influence on art, and picks her top five bird paintings.

Meanwhile, at the Royal Academy, David Hockney RA is exploring a very different beast: the human portrait. For his latest exhibition, Hockney has honed in on friends and family, creating a series of works on the same size canvas with his subjects all positioned in the same yellow chair. The show has divided opinion, now it's time to see it for yourself. On page 18, art critic Martin Gayford shares his experience of sitting for Hockney at his LA studio, and the Yorkshire master himself shares a few trade secrets.

Look out for the next issue of *Artists & Illustrators*, on sale 12 August.

Katie McCabe, Editor

## Write to us!

Do you have a great wildlife painting tip or two to share? Let us know via email or social media...



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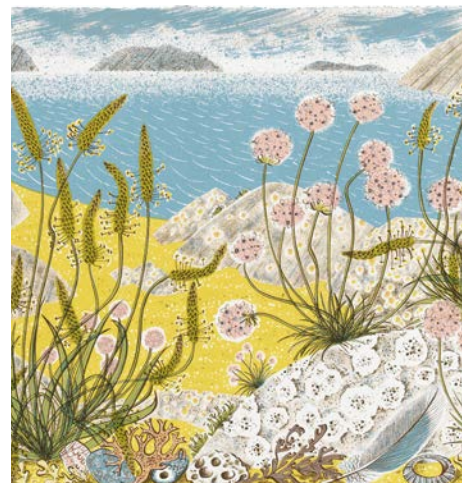
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# YOUR LETTERS

## LETTER OF THE MONTH

### SECOND-HAND ART

As I watched my artwork being rescued from a skip at the refuse dump, I felt a surge of resentment. Looking on the bright side, I should take it as a compliment that someone else could see the value in my paintings, even though they were in poor condition and unfit for exhibition.

Sadly, for all the hours I had spent on them, now someone else was going to reap the benefits. I then made a rule that in future I would completely destroy my work to shreds before putting it in a public skip. However, I now find myself in a quandary. Six years ago I completed a Fine Art Degree and my output was prolific. I was encouraged to do very large mechanical abstracts, all have been exhibited, admired and remain unsold. Because I require the space I need to part with this collection but I cannot bring myself to destroy the work. There must be someone who would like these paintings at a knock-down price. Is there an organisation that deals with this type of situation? I am not famous but my work has been deemed good enough for a prestigious exhibition, and of course my unauthorised 'agents' at the tip. Rachel Hartland, via email

Do you know an organisation that takes pre-loved art at a discount? Send your ideas to [info@artistsandillustrators.co.uk](mailto:info@artistsandillustrators.co.uk) and we'll send them to Rachel.



## write to us

Send your letter or email to the addresses below:

### POST:

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

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

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

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



in Fine Art and was attracted to the iPad after seeing the Hockney exhibition of 2012. After I bought an iPad I realised there was no manual to show you how to use it, so my book came in to being.

The iPad will never replace 'real' painting but I strongly believe that it can be a tool in its own right. For some artists, as they become more infirm, it is a creative lifeline without the hassle of dealing with materials.

I am still painting and selling both iPad prints and real paintings.

**Diana Seidl, via email**

### LONDON'S HIDDEN ART

In London, studios have been bought up for housing and our artists have flocked to Berlin where people are more inclined to buy art and the studios are cheaper. The appreciation of art depends on seeing and hearing about it. We do not see British art; yes, there is fun whether it is Banksy or the YBAs – all part of our culture, but not the whole story. But in London, while there are top galleries for top-of-range work, there's little for really good work that is more affordable.

Now, the BBC has two top critics, they come on once a month if you are lucky, and always talk on foreign masters, Dutch painters or Michelangelo. I would like speakers on art and contemporary artists.

**Teresa Vanneck-Surplice, via email**



### FAMILY PORTRAIT

Here is my latest portrait offering, 'Fraser'. It is a soft pastel painting on Canson Mi Teintes paper, which is taken from a photo of my nephew, Fraser, which I took when he was

sat in a pensive mood. I liked the composition and the way the strong sunlight caught the highlights in his mop of curly hair and beard.

**Rosie Mark, via email**

### YOUR LETTERS: ISSUE 336

In the July issue of your magazine my book was mentioned in a letter from Ron Greaves. I have a degree

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9 ARTISTIC THINGS TO DO IN

## AUGUST



PAUL WRIGHT, WMA, OIL ON BOARD AND 37X30CM

1

## ING DISCERNING EYE EXHIBITION OPEN FOR SUBMISSIONS

The *ING Discerning Eye* is an exhibition of small works chosen by six prominent figures in the art world. *Artists & Illustrators'* former editor had the honour of curating a space at last year's event alongside fellow judges Nicole Farhi and Emma Bridgewater, and was floored by the high standard of works on offer. The show opens a rare window of opportunity for unknown artists to exhibit alongside well-known names, and a chance to win the £5,000 ING Purchase Prize. Submissions will be accepted from now until the 3 September, and the only restriction is the size, which must not exceed 50cm in its largest dimension. Submit your work at Mall Galleries, London SW1 on 2 and 3 September or find details on your nearest collection centre at: [www.parkerharris.co.uk](http://www.parkerharris.co.uk)





WAYNE ATTWOOD, 'AUTUMN LEAVES ON DIGBETH BRANCH CANAL', OIL ON BOARD, 23x23cm

2

## LEARN Sketching and Painting the Canals

**workshop, Birmingham**  
See a different side to the aqueducts of Birmingham with Wayne Attwood, an elected member of the Royal Society of Birmingham Artists, 4 and 5 August.  
[www.rbsa.org.uk](http://www.rbsa.org.uk)

3 ENTER

## Clevedon Art Club Open Exhibition

Submit your art for inclusion at the annual Clevedon exhibition by Sunday 14 August. The showcase of more than 300 artworks across different mediums will take place at the Clevedon School, 20-29 August.  
[www.clevedonartclub.co.uk](http://www.clevedonartclub.co.uk)

4

## JOIN Life Drawing and Painting Summer School

Scottish figure artist Kim Scouller hosts a four-day introduction to 'painting from life' at the Candid Arts Centre in London (15-19 August). The summer school will focus on hands-on tuition for those who want to explore life drawing from scratch.  
[www.candidarts.com](http://www.candidarts.com)



DON'T  
MISS!



OLIVA YLI-PONDINALA, 'ACRYLIC, OIL AND INK ON CANVAS', 70x100cm

6 PRINT

## Monoprinting Workshop

Visit Bristol Folk House on 5 August for a chance to learn how to create beautiful monoprints in this one-day course. Paint or draw your images using oil-based ink on a reprintable block and experiment with mark making. There will also be an Introduction to Linocutting session on 2 August and a Printing onto Fabric workshop on 4 August.  
[www.bristolfolkhouse.co.uk](http://www.bristolfolkhouse.co.uk)

LAP OF LUXURY, MICHAEL CLARE



5

## COMPETE Secret Art Prize

Grab your chance to win a solo show at Moniker Art Fair with the 2016 edition of Secret Art Prize, in collaboration with the Curious Duke Gallery in London. The Secret Art Prize is open to urban and contemporary artists in painting, drawing and sculpture. Deadline for applications is 31 July.  
[www.secretartprize.com](http://www.secretartprize.com)

7

## READ Chagall to Malevich:

### The Russian Avant-Gardes

Those with an interest in Russian art should indulge in this in-depth look at the underexplored work of the Russian Avant-Gardes. The book contains 130 beautifully-reproduced paintings from Wassily Kandinsky, Marc Chagall and many more.  
[www.hirmerverlag.de](http://www.hirmerverlag.de)

8 PAINT

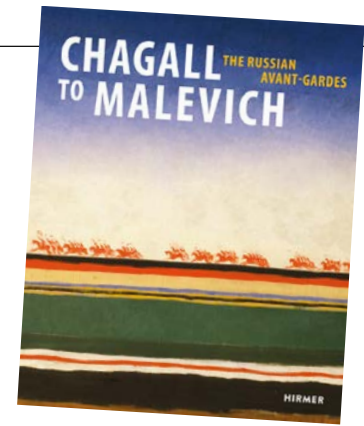
## Watercolour Landscapes Summer School

Use your holidays wisely with the Watercolour Landscapes Summer School at the Arts Alive Wales studio (6-10 August). Gain confidence painting with water-based materials and colour mixing, with instruction from Welsh artist Philip Watkins.  
[www.artsalivewales.org.uk](http://www.artsalivewales.org.uk)

9

## EXPLORE Hampshire Open Studios

With more than 250 studios open to the public, this event (20-29 August) offers a chance to meet the emerging and unknown artists so rarely seen in the media. Make time for a new exhibition at Artsway, a venue located in the New Forest.  
[www.hampshireopenstudios.org.uk](http://www.hampshireopenstudios.org.uk)







# John Moores Painting Prize 2016

9 July - 27 November

[liverpoolmuseums.org.uk/johnmoores](http://liverpoolmuseums.org.uk/johnmoores)

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Liverpool National Museums

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# EXHIBITIONS

## AUGUST'S BEST ART SHOWS

### ENGLAND – LONDON

#### Bhupen Khakhar

Until 6 November

Five decades of work from this key figure in modern figurative Indian art.

Tate Modern.

[www.tate.org.uk](http://www.tate.org.uk)

#### Georgina Houghton: Spirit Drawings

Until 11 September

Abstract watercolours from this 19th-century spiritualist medium who was championed by Sherlock Holmes author Arthur Conan Doyle.

The Courtauld Gallery.

[www.courtauld.ac.uk](http://www.courtauld.ac.uk)

#### Painters' Paintings: From Freud to Van Dyck

Until 4 September

Art once owned by Matisse, Degas and more.

National Gallery.

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

#### 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)

#### Etel Adnan: The Weight of the World

Until 11 September

Paintings, poetry and tapestry from this Lebanese essayist.

Serpentine Gallery.

[www.serpentinegalleries.org](http://www.serpentinegalleries.org)

### Scottish Artists 1750-1900

Until 9 October

Paintings, drawings and miniatures collected by monarchs from George III to Queen Victoria.

The Queen's Gallery, Buckingham Palace.

[www.royalcollection.org.uk](http://www.royalcollection.org.uk)

### ENGLAND – NORTH

#### 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)

#### Boris Nzebo Urban Style

Until 13 November

Nzebo draws inspiration from pop art, street culture and city life.

Manchester Art Gallery.

[www.manchesterartgallery.org](http://www.manchesterartgallery.org)

#### Christiana Soulou

Until 25 September

100 drawings from this Athens-based artist, investigating the nature of being human – from 1982 to the present day.

Baltic Centre for Contemporary Art, Gateshead.

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

#### Kate Whiteford OBE: False Perspectives

Until 18 September

New work that looks at the way Capability Brown manipulated scale and perspective in the English landscape. Mercer Art Gallery, Harrogate.

[www.harrogate.gov.uk](http://www.harrogate.gov.uk)

#### Korabra by Gavin Jantjes

Until 21 August

In partnership with the Black Artists and Modernism project, these paintings explore the transatlantic slave trade and the suffering of those involved.

Herbert Art Gallery & Museum, Coventry.

[www.theherbert.org](http://www.theherbert.org)

#### Tony Bevan

Until 19 February 2017

Figurative paintings and prints by the local artist.

Cartright Gallery, Bradford.

[www.bradfordmuseums.org](http://www.bradfordmuseums.org)

#### The Age of Abstraction

Until 29 October

Females artists who followed in Hilma Af Klint's footsteps in the 1960s and 1970s.

Graves Gallery Museums, Sheffield.

[www.museums-sheffield.org.uk](http://www.museums-sheffield.org.uk)

### ENGLAND – SOUTH

#### Beasts or Best Friends: Animals in Art

Until 14 September

Pet portraits and animal idols.

Southampton City Art Gallery.

[www.southampton.gov.uk](http://www.southampton.gov.uk)

#### Bruegel and His Time

Until 4 September

A collection of landscapes by 17th-century Dutch and Flemish artists. The Fitzwilliam Museum, Cambridge.

[www.fitzmuseum.cam.ac.uk](http://www.fitzmuseum.cam.ac.uk)

### QUENTIN BLAKE: INSIDE STORIES

16 July to 20 November

Best known for his collaboration with author Roald Dahl, this free exhibition celebrates the work of one of the world's most recognised and loved illustrators, sharing the origins of some of Quentin Blake's most popular creations. On show are many never-seen-before first roughs and storyboards alongside finished artwork, so you can follow the evolution of the illustrator/author process through Blake's varying mediums, including inks, watercolours and pastels – depending on the particular mood of the book.

National Museum Cardiff.

[www.museumwales.ac.uk](http://www.museumwales.ac.uk)





## PAINTING PARADISE: THE ART OF THE GARDEN

5 August to 26 February 2017

This exhibition explores the way in which gardens have been celebrated in art across four centuries, bringing together paintings, botanical studies, drawings and decorative arts from the 16th to the early 20th century.

Whether you view your outdoor space as a sanctuary or a place for scientific study, one common factor remains: it is where man and nature can connect. Works from Leonardo da Vinci and Carl Fabergé will be on display. The Queen's Gallery, Palace of Holyroodhouse. [www.royalcollection.org.uk](http://www.royalcollection.org.uk)



### Christopher Wood: Sophisticated Primitive

Until 2 October

80 works celebrating the turbulent life of this British painter, who died at the young age of 29. Pallant House Gallery, West Sussex. [www.pallant.org.uk](http://www.pallant.org.uk)

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

Until 29 September

Science meets art with an environmentalist theme in Kurt Jackson's exhibition. Oxford University Museum of Natural History, Oxford. [www.oum.ox.ac.uk](http://www.oum.ox.ac.uk)

### Cloughton Pellew

Until 15 January 2017

On the 50th anniversary of the artist's death, rediscover drawings and prints inspired by country life. Norwich Castle Museum and Art Gallery. [www.museums.norfolk.gov.uk](http://www.museums.norfolk.gov.uk)

### Imran Qureshi: See How the Dark of Night is Red

Until 8 October

New and existing Mughal Miniature paintings from this award-winning Pakistani artist. Newlyn Art Gallery, Penzance. [www.newlynartgallery.co.uk](http://www.newlynartgallery.co.uk)

### Seeing Round Corners

Until 25 September

Exploring the significance of the circle in the art of JMW Turner, Barbara Hepworth and many more. Turner Contemporary, Margate. [www.turnercontemporary.org](http://www.turnercontemporary.org)

### Stanley Spencer: Visionary Painter of the Natural World

Until 31 October

Floral compositions and garden vistas from the British master. Stanley Spencer Gallery, Cookham. [www.stanleyspencer.org.uk](http://www.stanleyspencer.org.uk)

### Stubbs and the Wild

Until 2 October

The 18th-century artist's most fascinating animal portraits, grand fantasies, prints and drawings. The Holburne Museum, Bath. [www.holburne.org](http://www.holburne.org)

## SCOTLAND

### Facing the World

Until 16 October

Exploring self-portraits, from Rembrandt to Ai Weiwei. Scottish National Portrait Gallery, Edinburgh. [www.nationalgalleries.org](http://www.nationalgalleries.org)

### Inspiring Impressionism: Daubigny, Monet and Van Gogh

Until 2 October

Celebrating an unsung hero of French art, Daubigny, a pioneer of early impressionism. Scottish National Gallery, Edinburgh. [www.nationalgalleries.org](http://www.nationalgalleries.org)

### Draw the Line: Old Masters to The Beano

Until 23 October

Figure studies, portraiture, illustration, sketches, landscape and topography by historic and contemporary artists like Graeme Sutherland and Ian Fleming.

The McManus, Dundee.

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

### Paper Trails: Drawings, Watercolours, Prints

Until 21 May 2017

How artists from the late 18th-century to the present day have created works. City Art Centre, Edinburgh. [www.edinburghmuseums.org.uk](http://www.edinburghmuseums.org.uk)

## WALES

### Wynne Jenkins: Summer Canvases

Until 10 September

Palette knife depictions of Welsh seascapes and mountains. MoMA Wales, Powys. [www.momawales.org.uk](http://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](http://www.orielyparc.co.uk)

## IRELAND

### Conflicting Visions

Until 20 August

Art Exploring Ireland's political history, from 1900 to 1916. Crawford Gallery, Cork. [www.crawfordartgallery.ie](http://www.crawfordartgallery.ie)

### The New Past

Until 5 February 2017

Can art reinvent the past? Artistic reimaginings in Irish history from 1800 to 2016. Ulster Museum, Belfast. [www.nmni.com/um](http://www.nmni.com/um)



# FRESH PAINT

INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

## ANGIE LEWIN

The archipelago of Outer Hebrides, Scotland, is an area rich with coastal flora and fauna. Sometimes referred to as the 'Island of Strangers', its rugged shoreline has a will of its own, producing wild flowers and vegetation. Printmaker and designer Angie Lewin has a fondness for this hardiness in nature, seeking out scenes from the saltmarshes of Norfolk and the Scottish Highlands for her work.

The pink speckled rocks and sea plantain captured in *Summer Shore*, were first spotted on a rare sunny day by the western coast of North Uist. The work is not so much 'straight off the easel' as 'straight off the printing press'. Having drawn the flowers in person, Angie developed a watercolour sketch, which was used as a guide for drawing with Indian ink and waxy lithographic crayons onto textured, transparent True-Grain film. "These films are then exposed directly onto the silkscreen ready for printing," she explains.

Those who have never seen Angie's prints may well recognise her style from a cushion cover or wallpaper sample. In 2005 she and her husband Simon launched St Jude's, an online gallery and fabric company which sells the work of talented British artists such as Emily Sutton, Mark Hearld and Angie herself.

Treading the line between art and design, as of yet, she says, has never proved a challenge, "Whether I'm working on a limited edition print for a gallery wall or a design for a fabric or wallpaper, I aim to make the image or design successful and complete in itself. My sketchbooks are the starting point for everything I do and somehow a drawing indicates to me whether it should be developed as a print, watercolour or commercial design."

***Summer Shore* is now on display at Editions & Objects, an exhibition of works from the St Jude's artists, which runs at the Yorkshire Sculpture Park until 30 October. [www.ysp.co.uk](http://www.ysp.co.uk)** >

**RIGHT** *Summer Shore*, screenprint, 38x50cm











## TOP TIP

Work standing up at an arm's length from the easel, this will encourage more gestural brushwork

ABOVE  
*Piccadilly Falls*,  
oil on canvas,  
90x60cm

## ROB POINTON

The monotony of everyday life rarely seems beautiful in practice. When passing a congested escalator at Manchester Piccadilly train station, there aren't many of us that would stop to think 'that is just like a cascading waterfall'. But that was the thought rippling through the mind of Rob Pointon as he painted that very scene, hidden from the crowd, he says, "like a fish sheltering behind a rock, remaining within the stream and not observing from afar".

The Staffordshire artist has made a name for himself with his 'from life' paintings of railway stations and busy crowds, capturing movement like the flow of liquid in viscous oil paint. The lines and waves of *Piccadilly Falls* blur impressionistically, giving the illusion that these anonymous commuters are constantly in motion.

With no static models to choose from, Rob took his time, starting with one descending figure, then waiting for a similar-looking person to appear so he could build on his marks. "When you see a characteristic with a split second in which to capture it, you become more decisive... Towards the end of the process, the figures have developed to a stage where you can include some quite individual details; certain hairstyles or handbags," Rob notes. The sheen of the painting comes from the use of linseed glazes, introduced later in the process. *Piccadilly Falls* was recently awarded the Haworth Prize at the New English Art Club exhibition, an accolade he describes as "the biggest prize of my career".

Working inside the train station had its perks (lighting and indoor heating being a rarity for the plein air painter), and Rob found that the self-consciousness caused by the crowds helped to energise the piece, along with his kinetic subject matter. "If you want movement to be the subject of a painting, tackle it head on and choose a composition that is packed with it," he says, "There is a great freedom in just piling the paint on and seeing where the experience takes you."

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

>



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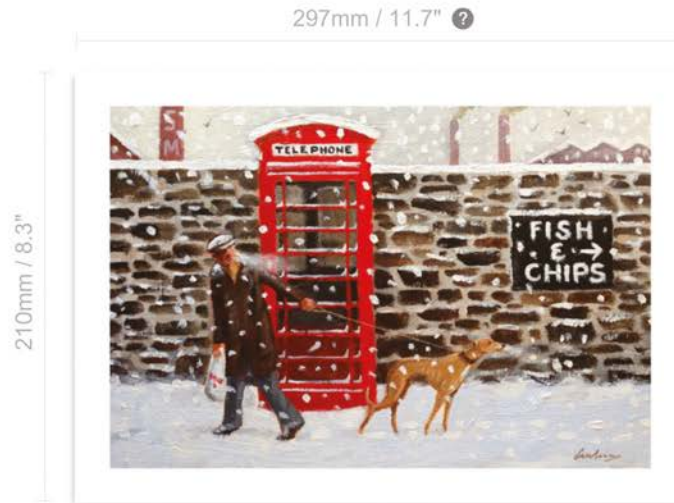
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**TOP TIP**

The best way to capture a landscape is to get out there with your easel and work en plein air

**ELIZABETH WILLIAMS**

The work of Dorset artist and Portfolio Plus member Elizabeth Williams shows a life-long fascination with the coast – which is understandable – given that she lives just five minutes away from the wet sands of Branksome Chine beach in Poole.

Elizabeth originally trained in Architectural Plan Drawing and Interior Design at Inchbald School of Design, Chelsea, to keep one foot in the art world, but found that her watercolours of room settings were rarely seen outside her clients' offices. She has been painting in oils full-time since 2002, translating her local seascapes onto the canvas.

The painting *Coastal Quietness* was made on Branksome Chine en plein air, moments after a deluge of rain hit, “suddenly a window of sun appeared with all its watery reflections gleaming on the sands. I dashed to the beach clutching my field easel and managed to capture the essence of this special moment; being in the moment – it really is the only way. Though not always successful – you

have to take your opportunity and grab it,” Elizabeth explains. This predominantly sandy beach allowed the artist to experiment with semi-abstract painting, free from the burden of details like rocks and vegetation, “in these paintings, I can be expressive and loose. The seaside is at the heart of my paintings, as nearly all my life has been spent close to it. I can ‘tune’ into the sea.”

Instead of a stormy Turner-esque image, Elizabeth hones in on the sea's tranquillity, applying the oils in greens, blues and sparkling yellows with a mix of brushes and a palette knife to create a smooth impasto surface. The luminosity of the paint helps the light shine through from beneath the layers, conjuring the reflections on the water. The viewer is made to feel like a fish poking its head above water, checking the turbulence on the sea's horizon.

**Sign up for your own personalised Portfolio Plus today at [www.artistsandillustrators.co.uk](http://www.artistsandillustrators.co.uk) or visit Elizabeth's profile at [www.artistsandillustrators.co.uk/Elizabeth-Williams](http://www.artistsandillustrators.co.uk/Elizabeth-Williams) [www.elizabeth-williams.co.uk](http://www.elizabeth-williams.co.uk)**

**ABOVE** *Coastal Quietness*, oil on box canvas, 76x61cm



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# A week with Hockney

**MARTIN GAYFORD** TURNED FROM ART CRITIC TO ART SUBJECT WHEN HE SAT FOR **DAVID HOCKNEY** IN HIS LA STUDIO. AS THE ARTIST'S EXHIBITION OF PORTRAITS OPENS AT THE ROYAL ACADEMY, MARTIN LOOKS BACK AT HIS TIME IN THE MODEL'S CHAIR

In the catalogue to his 2013 San Francisco exhibition, there is an essay on Hockney the portraitist by the curator Sarah Howgate. In it she recalls that when she posed for him for a picture in 2005 he told her to give some thought in advance to what she would wear. I hadn't quite done that, but I had packed an old, dark winter suit – partly with the fact in mind that in December even LA can be chilly. When he appeared in the studio, Hockney gave me a careful look. “You're wearing black. Some of the others are in black, [the gallerist] Larry Gagosian is wearing black.” But he seemed a little uncertain. I mentioned that I've also packed an orange pullover – another precaution against the California cold – which I fetched and showed him. “Yes, maybe if you wear that under your jacket, the orange is very rich.” Hockney obviously thinks and composes chromatically.

I was not expected, I later discover, to sit as an LA person would sit, and as it turned out I did not. When I climbed onto the stage and tried to find a pose my instinct was to cross my legs, but Hockney pointed out, “You'll have to sit like that for quite a while.” In the end, we settled on a less extended crossing at the ankles, fingers nestling on thighs.

Hockney began drawing an outline on the canvas (“I do the drawing rather quickly. Half an hour and it's done, and after I've done it I don't alter it much.”) His deep concentration was evident right from the beginning, the expressions – from the sitter's point of view – highly

>

DAVID HOCKNEY PAINTING MARTIN GAYFORD, LOS ANGELES, 5 DECEMBER 2013 © DAVID HOCKNEY PHOTO CREDIT: JEAN-PIERRE GONCALVES DE LIMA





I DO THE DRAWING RATHER QUICKLY, HALF AN HOUR AND  
IT'S DONE, **AFTER I'VE DONE IT, I DON'T ALTER IT MUCH**









## LUCIAN FREUD COULD TALK BECAUSE HE TOOK SO MUCH TIME, I PAINT MUCH FASTER



DAVID HOCKNEY/RICHARD SCHMIDT

reminiscent of his self-portrait drawings and paintings of the 1990s: an open-eyed stare over his glasses, narrowed lips, occasionally a half smile. A long time ago, he wrote about his immersion in the subject. 'To reduce things to line I think is really one of the hardest things. I never talk when I'm drawing a person, especially if I'm making line drawings. I prefer there to be no noise at all so I can concentrate.'

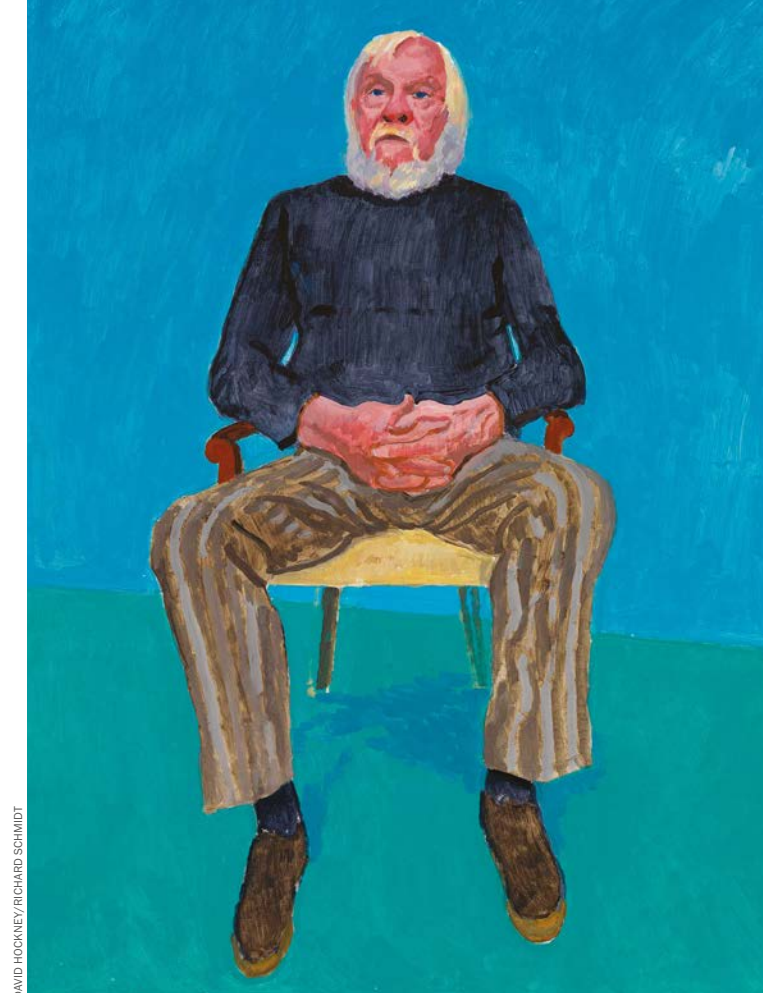
It was much the same while he was painting. The silence was not quite absolute, but nearly. At intervals, in a tone a little like that of a surgeon saying, 'scalpel please', he asked his assistant Jean-Pierre Gonçalves de Lima to squeeze some paint from a tube onto his palette. "Can you give me some Cadmium Yellow?", "A neutral grey, please", "Some Payne's Grey". His colours were laid out and mixed on a couple of long metal palettes, resting on trolleys beside the easel.

For much of the time Hockney was working, Jean-Pierre was standing behind him taking a series of photographs of the picture in progress. Even while J-P was also busy on something else, the camera clicked away every few seconds. As he worked, Hockney said very little. After a long pause: "Could you smile a little, otherwise the mouth goes down?"

**Martin Gayford** Should I talk a bit?

**David Hockney** Yes, but I won't answer much. Lucian [Freud] could talk because he took so much time. I paint much faster.

Hockney was already in the studio when I arrived a little after nine the next day, and had been working on the portrait, not on the actual canvas, but sketching on his iPad. We began and he went into an extremely intense



DAVID HOCKNEY/RICHARD SCHMIDT

phase of working largely on my face, continuing for over an hour. I tried to keep silent contact, meeting his stare, trying not to freeze or drift away mentally but to carry on concentrating hard on him.

After about half an hour he said, "Would you like to take a rest?" And on the canvas it turned out my face was transformed, with a harder stare, one eyebrow raised. Then he paid attention to my hands and feet. At one point Hockney ran a hand over the suede of my shoes as if sampling the texture.

Next, the picture was taken down from the easel and put among the others from the sequence on the wall, while Hockney had a cigarette and took a long look at it. "The first thing I'm going to do", he announced, "is to make that blue quite a bit darker." This he did, then I got back on the stage for an intensive burst of work on my hands, which was less tiring than when he was doing the face as there seemed less need to beam presence back.

When we broke for lunch, he was quite happy with my right hand and right eye. The changes were getting more detailed. At the end of the afternoon he went back and made the blue at the bottom lighter again. This returned it to its original shade, more or less.

It had been a long time since I'd visited this house, more than 15 years, before what now seemed to have been his Bridlington period. Little had changed, however, since the 1990s. The trees around the pools had grown higher, but the ensemble still seemed like a work by Hockney. It was what in the days of Monet at Giverny used to be termed a *maison d'artiste*. Even small details in the garden had been rearranged to accord with Hockney's sensibility. The bricks in the wall around the pool, for example, had been painted a bright red, and the mortar around them picked out sharply so they looked simultaneously like what they were – real bricks – and like a wall in a picture. The household >

**ABOVE** *The Dancers* V, 27 August - 4 September 2014, acrylic on canvas, 121.9x182.8cm

**OPPOSITE PAGE** *Barry Humphries* 26th, 27th, 28th March 2015, acrylic on canvas, 121.9x91.4 cm  
**TOP RIGHT** *John Baldessari* 13th, 16th December 2013, acrylic on canvas, 121.9x91.4cm





**TOP LEFT** *Dagny Corcoran*, 15th, 16th, 17th January 2014, acrylic on canvas, 121.9x91.4cm

**BOTTOM LEFT** *Self Portrait*, 20 March 2012, iPad drawing printed on paper, mounted on Dibond Exhibition Proof 1

**OPPOSITE** *Martin Gayford* 4-7 December, 2013, acrylic on canvas, 121.9x91.4cm

## HOCKNEY SAT IN AN EASY CHAIR, SMOKING AND CONTEMPLATING THE PICTURE

was quieter than the bustling one at Bridlington had been in its heyday. Just Hockney and J-P were living there; Gregory Evans, who lives next door, popped in from time to time, and Jonathan Mills, another assistant, came to the studio most days.

In the mornings, waking up early, I breakfasted alone, then read or wandered around outside, on one occasion getting caught out by the security system. Looking back at the emails and texts I exchanged with Hockney, I found one reading: 'I am locked in the garden!'

One afternoon, just as I was dropping off for a nap, Hockney knocked on the door, immaculately turned out in suit, tie and matching handkerchief. He was off to a bookshop and wanted to know if I'd like to come too. Except for the jet-lag, I probably would have.

The third day of the portrait began with J-P marshalling the paint tubes on the trolley in carefully ordered rows, Payne's Grey there, Burnt Sienna there. Hockney gave instructions about the arrangement of the palette. "Put some Cadmium Red here." Intermittently, he asked for the canvas to be wound up or down as he worked on different areas. When J-P stood behind him the effect was much like the self-portrait of himself at the easel he had painted in 2005 with Charlie Scheips in the background.

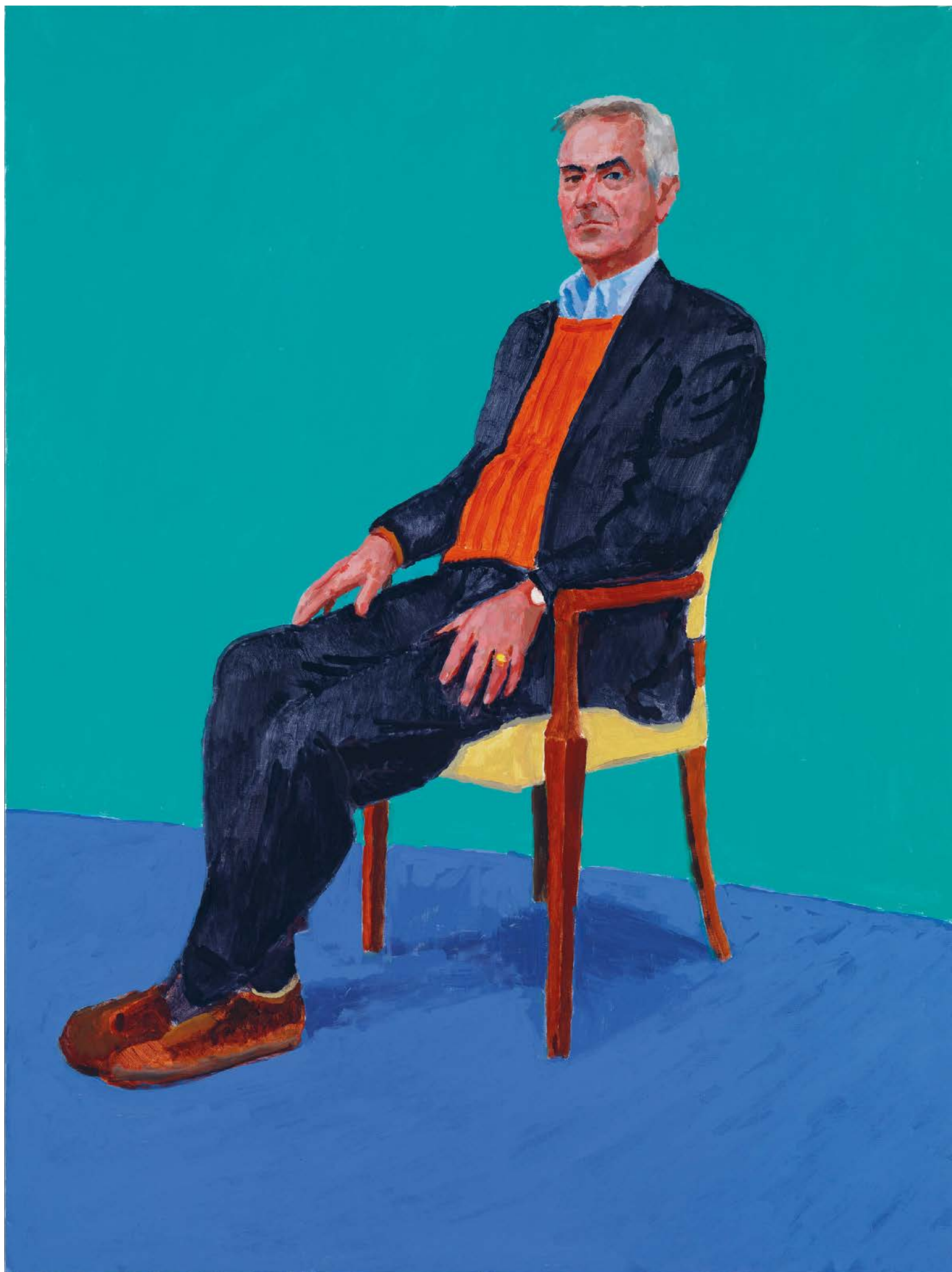
Hockney likes intense colours. He is opposed – on aesthetic and practical grounds – to mixing too much white into other hues.

**DH** I don't use much white paint, I think if you want to make shades light it's better to use any other way. It changes over time; paradoxically it's the white that darkens things. Monet's and Cézanne's paintings are still a pleasure to look at, because those artists put the paint on right and there's not too much white in it. I don't use much black, only occasionally for the shoes. I don't naturally use it.

The pigments Hockney was using were a new, slow-drying acrylic medium that J-P discovered. It has many of the qualities of watercolour – speed, spontaneity, and transparency when he wanted it – together with some of those of oil paint. He could put on layer after layer,









## IN A FULL-LENGTH PORTRAIT, IT'S IMPORTANT HOW THE HANDS INTERACT WITH THE HEAD



reworking areas such as my face and the colours of the floor and background several times.

**DH** I've noticed that paintings that last are thinly painted. If you look at paintings that are old and in quite good condition, they are mainly painted very thinly. Caravaggio used very thin paint. Most Picassos are thin, actually. Even Van Gogh's pictures are not that thick; he put a lot of paint in the brushstroke, but they are not made up of many layers. They are 125 years old and they haven't gone dark. The colours still vibrate.

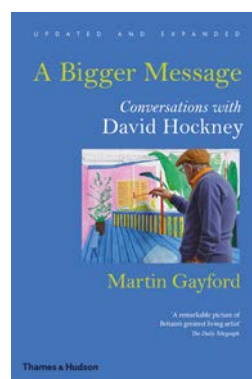
Hockney himself is a thin painter, of course, and one for whom colour is crucial. Once more he started with a long campaign on the face, concentrating intensely. It changed again quite considerably: my right eye opening and the gaze becoming more penetrating. Then the picture was taken down and put on the wall while Hockney sat in an easy chair, smoking and contemplating it. After a while, he decided to make some changes in the shirt collar, where a line of white was popping out too much, and to my left hand. He adjusted these.

**DH** The hands are good now, they make you look at the face. In a full-length portrait it's important how the hands interact with the head. You always move from the head to the hands I think – flesh to flesh – and then you go back to the face, which you do if the hands are right. If they are a bit wrong you stop there.

Looking at me as we sat side-by-side chatting, he suddenly said, "I should have looked at you more before". I think he saw what Lucian used to call 'other possibilities'; he decided to do another head, or maybe a drawing, tomorrow.

In the evening, we all – Gregory Evans, J-P, Hockney and I – went out to the opera. There was a production of *The Magic Flute* that had caught Hockney's attention. In it, Mozart's masterpiece was presented as if it were a silent film with the stage an almost flat screen. At the interval, Hockney was lukewarm about this bold but rather limiting conception. From that point, and for the next couple of days, his views grew more negative. And the more volubly he didn't like the production, the more ideas its badness seemed to give him. The process reminded me of Lucian Freud's remark: 'criticizing something is exhilarating'.

This is an edited extract from ***A Bigger Message: Conversations with David Hockney*** by Martin Gayford. The book is out now, published by Thames & Hudson, £16.95, paperback. [www.thamesandhudson.com](http://www.thamesandhudson.com). Martin Gayford's portrait can be seen at Hockney's exhibition, ***82 Portraits and 1 Still life***, which runs at the Royal Academy, London W1, until 2 October 2016. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)



**ABOVE** David Hockney at the opening of his current Royal Academy exhibition, 2016





### *Venetian Reflections, Italy, 7 - 13 September 2016*

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wildlife from life - 1 day  
Where land meets the sea  
Puffin Island  
Suffolk Scenes  
venetian reflections  
Long time, my friend  
wildlife from life - 1 day  
Carnines & Goliaths  
wildlife from life - 2 days  
From Sketch to Painting - 3 days  
Blue boats, golden ramparts  
Floating landscapes  
Northern Lights  
A dazzle of zebras  
views from the Cape  
My African home  
Rivers, lakes & mountains  
New York, New  
South from Granada  
Butterflies & bears  
Queen of the Hebrides  
Fjords in the midnight sun  
A zoo in my sketchbook  
Birds & people of paradise  
Large, grey & unmistakable  
A hilltop in Tuscany  
Crane migration  
Blue boats, golden ramparts  
Temples, dance & rivers

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April 2017  
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3 - 10 June 2017  
3 - 8 July 2017  
July 2017  
September 2017  
2 - 9 October 2017  
October 2017  
October 2017  
11 - 18 November 2017  
November 2017



# THE WORKING ARTIST

THINK LONG AND HARD ABOUT NAMING YOUR ARTWORK, A TITLE CAN HELP SECURE A SALE, SAYS COLUMNIST  
**LAURA BOSWELL**



What's in a name? Quite a lot, when it comes to thinking of a title for your artwork. When I was a teenager, I thought that picking a title was the most glamorous part of being an artist. Now I see it as a necessary chore. While a choice of title is a very personal decision, there are a few things to bear in mind.

I seldom give my prints a place specific title, though I might use a county to give the viewer a starting point. A friend once did very well with 'Vines, Loire Valley', selling the prints to several couples that each swore it was a different hillside view. Unless you have a reason to be exacting, give people the chance to weave their personal magic around your artwork.

Using the title to highlight a key element can help focus the audience. Vermeer's *Girl with a Pearl Earring* is a classic example: not too specific about the girl, very specific about the jewel. I often use the weather in my landscapes as a source for titles as it draws the viewer's attention to the crucial part of the image.

I tend to shy away from projecting my own emotions onto a print, but a title offering an interpretation can be very

powerful. A pregnant woman with the title *The Millstone* is a very different image from one entitled *Great Expectations* (always check you have permission if you intend to quote someone's words in your title).

You could go to the other extreme and do away with a title altogether, perhaps sticking to a series of numbered works. If so, watch your sequencing with as much care as you would your spelling. Try to avoid 'untitled'; too many of those and you may lose track.

Say your proposed title out loud and experiment with switching word order around. If in doubt, check it with a friend or online to avoid duplicating anything famous and unintentional embarrassment. Finally, choose a title and stick to it: changing the title on a whim is confusing for your viewers, and certainly annoying for galleries.

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

“

**GIVE PEOPLE  
A CHANCE TO  
WEAVE THEIR  
PERSONAL MAGIC  
AROUND YOUR  
ARTWORK**

”

**ABOVE** *Doves in the Willow*, oil-based reduction print, 35x50cm



# CLASS ACT



STARTING A NEW ART CLASS CAN BE ONE OF THE MOST POWERFUL WAYS TO DEVELOP YOUR ARTWORK. WE ASKED STUDENTS OF THE INDEPENDENT ART SCHOOL FOR THEIR TOP TIPS

## TALK WITH OTHER STUDENTS

A central part of becoming an art student is the joy of meeting like-minded people. Friendships grow from being part of a network that fosters creativity, and this can help to build your confidence as well as your skills. Through interaction with other students you can learn a lot from seeing how other people respond to the same project brief.

"There is a very communal atmosphere and the class is very supportive and has a wide range of styles that retains interest," said Alison Scott, who attends the Manchester *Painting for Pleasure* class. "I always get fresh ideas from the sessions. Recently I had a first solo show in Yorkshire, and a number of the class came a long way (140 miles round trip) to support me."

## TAKE INSPIRATION FROM YOUR ENVIRONMENT

Drink in your surroundings, as your environment really can influence your making process. Take a moment to absorb where you are: the beautiful light, space, your tools, the smell of art materials. "I am loving the life drawing", Steve Hudson from the *Life Drawing for Creative Development* course told us, he explains that working in a creative environment "gives two hours where the worries of the

world are shut out whilst I am totally immersed in what I am doing – brilliant!"

Dina Jundi from the Birmingham branch of The Independent Art School explains, "The class was lovely. The space we were in was nice and big and there was lots of light."

## BOND WITH YOUR TUTOR

Antony Clarkson, Tutor for The Independent Art School, recommends building a relationship with your tutor, "Nothing inspires me more as a tutor than discussing a student's work with them; the students may not realise it at first but these kinds of discussions are a two-way street that tutors get a huge amount from too! It's great when students realise that we are not just tutors and students, we are all artists here; they realise that we share their passions and that making and understanding art is fundamental to what we all do."

**The Independent Art School provide fun, friendly and inspirational art classes in London, Birmingham and Manchester for beginners to intermediates. Call 0203 369 0230, email [info@theindependentartschool.com](mailto:info@theindependentartschool.com) or visit [www.theindependentartschool.com](http://www.theindependentartschool.com)**





IN THE STUDIO

# PENELOPE WALFORD

THE ISLE OF WIGHT ARTIST INVITES US ABOARD HER HOUSEBOAT ART STUDIO ON BEMBRIDGE HARBOUR. WORDS: **KATIE MCCABE**. PHOTOS: **HOLLY JOLLIFFE**

**Both your home and your art studio are based on a houseboat, how did you end up here?**

My husband and I bought an old WWII landing craft [on a houseboat site], which had been used as a sort of holiday home, and camped on that for a couple of years while we designed the new one. My husband actually built it with his bare hands. The only thing he didn't do was the plumbing and the electricity. He started off as a sculptor and ended up in the property business. I am very lucky now to have been able to design my studio myself. It's still not completely finished; we probably never will finish it.

**What is it like producing work there?**

People think the houseboat must rock, but the harbour is sheltered so we are protected

from the worst of the elements. It does float, but we rarely feel it, unless it's windy. It's got a spud leg on each corner to anchor it, so we go up and down with the tide.

**You didn't start practising art until you moved to the Isle of Wight, what were you doing before?**

I was a Hypno-Psychotherapist of all things! I had a practice on Harley Street for a few years. I have gone over to art completely now. It does to play into my artwork, I think. Hypnosis is all about the subconscious mind. I've always been fascinated by the subconscious and its role in abstract art – particularly the way it informs the process.

**You've recently switched from acrylic paintings to more abstract charcoals, why the change?**

I hit an artist's block, as we all do, and it was a big one. I had been doing semi-figurative work, of the local sea forts in particular, which I had become more than a little obsessed with. I took on more commissions than I should have done and it took the soul out of it for me. So I went right back to basics.

For a while I got hooked on blind contour drawing. That progressed to becoming much more interested in the lines and the marks themselves, rather than the



## DUST OFF

Using charcoals and a hint of pastels, Penelope has begun to explore new forms of mark making in her work





## IN THE STUDIO

### **MERMAID TALES**

Sea debris left over from the artist's 2013 exhibition *Evidence of Mermaids*



“  
I’LL NOTICE A BEACH FIND  
IN THE STUDIO AND  
REALISE I’VE DRAWN IT,  
IT’S LIKE WAKING UP  
FROM A DREAM  
”

result. Charcoal is so versatile in that respect, and wonderfully expressive. My work now is not consciously sea inspired, but sometimes I’ll look at something I’ve just done, notice a beach find across the studio and think ‘ah, that’s what I’ve just drawn!’ It’s like waking from and dream and suddenly realising what it was all about.

### **I see you incorporate pastels into that too...**

Yes, I am desperately trying to introduce a bit of colour. I am terrified of colour, I always have been. It’s so powerful. I don’t know how to control it, or use it adequately, and I’ve never been happy with the result so far, but I am always dabbling. I am introducing little patches of soft colour into my charcoal work.

### **What advice would you give to someone who is building their own art studio?**

Aside from all the practical considerations about light, space and storage, make it a place that you enjoy just being in, whether you’re working in it or not. The more time you spend in there, the more work you’re likely to do. Having a loo attached to the studio is a good move. It’s one less excuse to get distracted by the washing up.



### **Is there a supportive set up for artists in the Isle of Wight?**

It is brilliant. On my side of the island, there are loads of artists, and it’s a very supportive community. *Open Studios*, which takes place at the end of July, really brings people together. It’s particularly good for bringing new and emerging artists out of the woodwork. It puts them in the public eye in an affordable, non-threatening way.

### **Where do you go for inspiration?**

For me it’s walking along the beach with my head down, just scanning the shingle and the tideline. I am always picking up beach debris; fishing twine, bits of plastic or dried seaweed. I particularly like broken shells where you can see the structure of them. I am a real pain to go for a walk with – always looking at the ‘rubbish’ on the ground rather than the beautiful scenery around me.

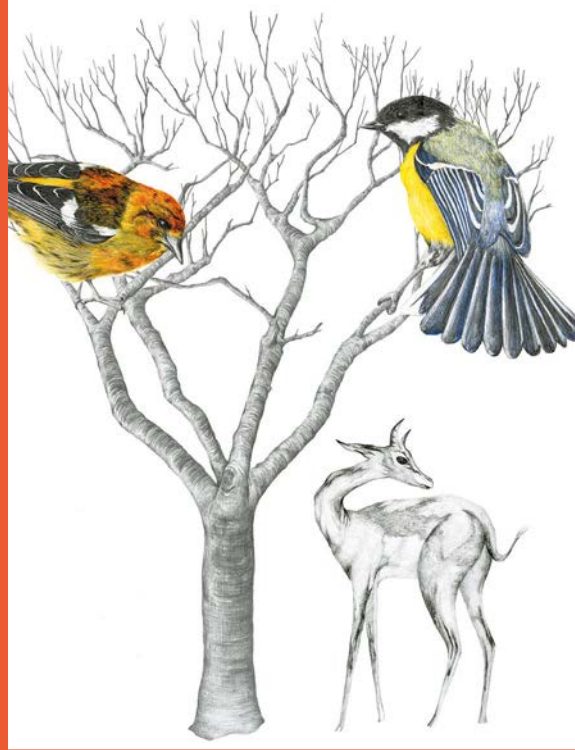
[www.penelopewalford.com](http://www.penelopewalford.com)



### **WORKER’S CABIN**

Penelope’s seafaring studio opens up onto a view of Bembridge Harbour





# Flying HIGH

CO-AUTHOR OF THE BOOK OF  
THE BIRD **KENDRA WILSON**  
SELECTS HER TOP FIVE  
FEATHERY PAINTINGS





CLOCKWISE FROM TOP LEFT: ANGELA MOULTON, CAROLINA WREN NO.35, 2014, OIL ON PANEL, 12X12CM; DAISY FLETCHER, TREE LIFE, 2007, GICLÉE PRINT, 50X60CM; MATT ADRIAN, IN THIS POIGNANT MOMENT OF FINALITY, THE VIBRATION OF ATOMS SOUNDS LIKE SINGING, 2009, CHARMING BAKER, BIRD III, 2013, SCREENPRINT, 83.5X70CM; ROBERT HAVELL JR AFTER JOHN JAMES AUDUBON, CAROLINE PIGEON OR TURTLE DOVE, 1827, HAND-COLORED ETCHING AND AQUATINT ON WHATMAN PAPER, 99.9X67CM; ANDREY FEMNEV, HIGH WATER, 2014, OIL ON CANVAS, 80X45CM; ANGELA MOULTON, CERULEAN WARBLER NO. 42, 2014, OIL ON PANEL, 15X15CM; OHARA KOSON, EGRETS IN SNOW, 1927, WOODBLOCK PRINT, 38.7X26.3CM

**M**ost of us are fairly ignorant about birds. We can't identify them; we forget that birds nest in the hedge we didn't get round to pruning before spring. We only notice geese when they are coming or going, flying urgently and noisily to somewhere better. Ornithologists' enthusiasm for birds seems to give them more finely-tuned hearing and vision. They ask if we just heard the robin's song to its mate, or whether we can also see the interesting things going on in trees (we can't).

Art is the way that most of us connect with the romance of bird life and bird symbolism is as powerful as ever. The gift of flight enables these avian creatures to travel between worlds – like the dove crossing a flooded earth, clutching an olive branch in its beak. Birds of the night attract even more attention: owls are portents of death, when they are not standing in for wisdom and intuition. *The Book of the Bird* brings together all these facets of the avian world, in a series of images, from Dürer's pen and ink studies to bird art.

**ABOVE** Albrecht Dürer, *The Stork*, pen and ink on paper, 1515, 28x19cm



## ALBRECHT DÜRER'S THE STORK,

Part of the intrigue of Dürer's drawings and sketches is their age. *The Stork* was drawn 500 years ago but it's a timeless study. If anything, the expression is a little world-weary. And so it might be; the most popular image of a stork that we have today is that of a flying postman, the bearer of newborn babies.

Dürer's nature studies were a sideline to his religious tableaux, yet his fauna and flora, notably *The Young Hare* and *The Great Piece of Turf* are the images that speak to us today. They are living and breathing, in a way that is more tangible than say, his woodcut of *The Four Horsemen*, from the *Apocalypse*.

Like his friend Leonardo da Vinci, Dürer harnessed his exceptional technical and mathematical talents to an intense study of human proportion. One can almost imagine this stork standing with wings and legs akimbo in the manner of Leonardo's *The Vitruvian Man*. Like Leonardo's sketches of flying machines, this study is a wonderful work of art in its own right.

>





2

## JOHN JAMES AUDUBON'S WARBLERS

John James Audubon's birds of America are exquisite, like highly-detailed Chinoiserie. Audubon is remembered as a naturalist and artist, who set out to document every bird across the continent. His work was not only of zoological importance, it was ravishing to look at. Even the beetles, which are about to be snatched up, are miniature beauties.

The making of his four volumes of *The Birds of America* was precarious, like the pattern of his life. John James is a classic American hero, who wasn't American at all. Born Jean-Jacques, his mother was a servant in Haiti; his father was the plantation owner. Audubon was adopted by his father's wife, in France.

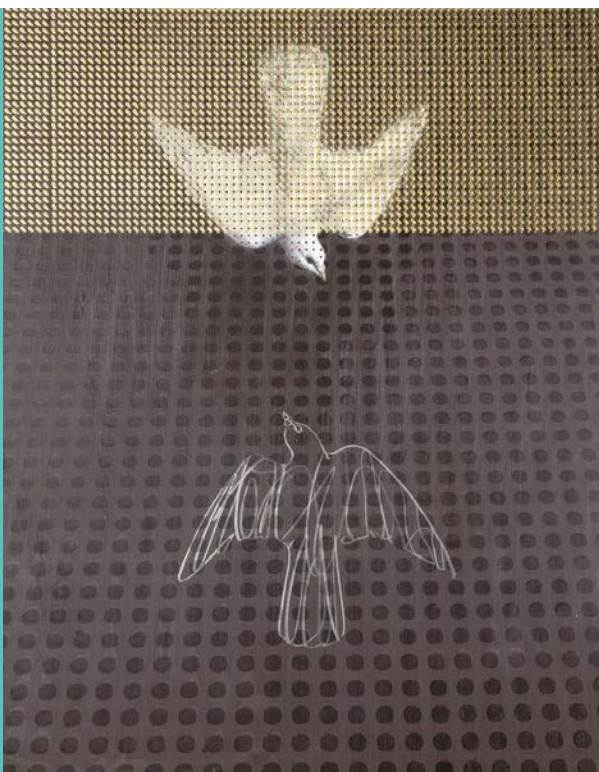
As a young man he travelled all over the United States, never making any money but drawing all the time. He was a bit of a show-off, alienating potential sponsors in the United States, so his first book was eventually published in London. The process of reproducing his original paintings, as copperplate etchings with added watercolour, was so laborious and expensive that fewer than 200 were completed. They are now among the most valuable books in the world.

3

## CHARMING BAKER'S A FALL TO ALMS

Charming Baker's commercial work was so charming that it was some time before he set himself up as a fine artist. In both realms he has drawn animals: horses and dogs, or a kid in a panda mask. He is such a gifted draftsman that drawing beautiful doves like this one is just too easy; a bullet hole is half-expected but instead we are given gold leaf. The image has been made with three-colour silkscreen, a hand-drawn dove providing the reflection underneath. But it's not a reflection and that is not a horizon line. The bird has been stencilled and re-drawn upside down before being filled in with pencil.

The wings could belong to one of Piero della Francesca's angels or the outline on a heraldic banner. Nevertheless, Charming Baker's vision is tender yet sardonic and peculiarly charming.



ABOVE LEFT John James Audubon, *Townsend's Warbler, Mountain Bluebird, Western Bluebird*, 1835-38, engraving, 66x99cm

BELOW LEFT Charming Baker, *A Fall to Arms*, 2014, Archival Inkjet and 3 colour silkscreen with hand-applied 24 carat gold leaf and hand drawn dove, 88x70cm



## 4

## SARAH ESTEJE'S THE GRAND DUKE

The ballpoint pen, invented in Budapest by László Bíró, is the biggest-selling pen in the world, yet it retains a subversive status, both in art circles and classrooms. Art collectors would rather buy something that is not so closely associated with doodling. Despite the biro's tendency, for most people, to blob or run dry at unexpected moments, it is an instrument of rare subtlety in the hands of a skilled practitioner.

Sarah Esteje is a Paris-based artist who, like so many people, began drawing in schoolbooks. She studied art followed by photography, and she brings this training to her hyperreal animal portraits. A biro (almost always blue Bic, in Sarah's case) is effective in simulating texture, from a glassy eye to tufted ears. It can be used like a pencil for shading. Its advantage lies in its ability to create distinct layers of ink, so that paper can be more densely worked.

For those who wish to try it, know that ink blobs can be kept off the work-in-progress by regularly wiping your biro on scratch paper and occasionally switching to a different pen, given that the ink thins as the pen warms up.



BELOW LEFT Sarah Esteje, *Le Grand Duc*, 2011, ballpoint pen on paper, 24x30cm

BELOW RIGHT Matt Adrian, *Looking at Clouds as Achievable Destinations*, 2008

## 5

## MATT ADRIAN'S LOOKING AT CLOUDS AS ACHIEVABLE DESTINATIONS

The absurdly lofty titles which accompany Matt Adrian's bird portraits owe something to the Damien Hirst school of art-naming. Like a Hirst animal, there is a bit of humour. Is that a glint in his eye? We hope so. This particular bird does look thoughtful, contemplating clouds as though they carry the meaning of life. The pose is mock-serious, painted as a three-quarter view portrait, against a soundless paintscape. The centre of detailed activity against a flat plane of neutrality is reminiscent of a fashion portrait; in fact the composition is very similar to a portrait by David Bailey of French actress Catherine Deneuve with a flamingo.

*The Book of the Bird* by Kendra Wilson and Angus Hyland, Laurence King Publishing, 2016, is available to buy at [www.laurenceking.com](http://www.laurenceking.com)





A woman with blonde, wavy hair is looking towards the camera with a slight smile. She is wearing a grey plaid blazer over a black top and a gold necklace with a small circular pendant. The background is a blurred interior space featuring a white shelf with several small, dark, curved objects and a large abstract painting on the wall.

**“AS AN ART-  
LOVER, I’M  
ALWAYS PRETTY  
UPSET WHEN A  
WORK GOES  
MISSING”**





10 MINUTES WITH...

# RIAH PRYOR

FASCINATED BY ART CRIME, **RIAH PRYOR** HAS MADE IT HER BUSINESS TO FIND OUT AS MUCH AS SHE CAN ABOUT THE SHADY WORLD OF SELLING AND BUYING FORGED ARTWORKS. WORDS: **GEMMA TAYLOR**. PHOTO: **GRANT SCOTT**

## How did you become interested in the world of art crime?

I became intrigued by the subject and the work involved in establishing whether a painting was authentic when studying History of Art at UCL. This interest led to a job at the Art & Antiques Unit at New Scotland Yard, where my research on cases and organisation of events to raise awareness of the issue helped me get to grips with how the art market worked and how criminals work within it.

## Which art heist of our lifetime has affected you the most?

As an art-lover, I'm always pretty upset when a work goes missing. I think the most shocking art heist in recent times has to be the theft carried out at the Isabella Stewart Gardner Museum in 1990. Thirteen works of art, including pieces by Rembrandt and Vermeer, are still missing. It's a massive loss.

## You talk about low-level crime on a mass scale in your book, *Crime and the Art Market* – what does this mean?

I think there's a natural tendency to focus on art crimes involving paintings or objects, which are considered particularly significant, in terms of art historical or monetary value. What struck me when working on art crime cases is how examples of art getting caught up in, say, everyday household burglaries (rather than high-profile heists where art is the sole target) can still have a profound impact. The objects involved may not be worth as much in monetary terms, but they can be of huge sentimental value to the victim and are not always acknowledged in discussions and quantifications of art crime.

## What is the biggest problem in the art market today?

There is not a definitive list of questions that should be asked about an item's ownership history, that is, its provenance. This causes problems, partly because it can prove confusing for people buying in the market to reassure themselves that items are what they say they are. It's harder to establish whether someone is breaking the rules, when the 'rules' themselves are so hard to pin down.

## What solutions are available to help change this?

A lot more could be done to raise awareness for buyers around the types of questions that they should be asking, so that they are better equipped to understand when an item's history should be raising alarm bells.

## What major changes do you predict for this area?

There has long been discussion about the art market needing to be watched more closely, but I think pressure

for the sector to become more transparent is going to increase over the next few years.

High-profile criminal cases involving art are being closely watched by the media and there is growing discussion about art's role as an asset or investment, with adjoining debate as to how risks can be reduced for investors. I think all of this growing attention could contribute to calls for more of the market's inner workings to be revealed.

## How can artists help safeguard themselves against exploitation and forgeries?

One of the best ways for any living artist to prevent their reputation from being muddled by forgeries of their work is to keep a close eye on the market. A lot more information about auctions and sales are available online today and that offers a real chance for works coming up for sale to be watched by those who know the artist's oeuvre the best; that is, the artist themselves. I would also recommend keeping paperwork on the sale of works somewhere safe, as well as a solid list of works created and dates, so if any enquiries do come in, the facts are clearly outlined.

## Which techniques are the most difficult to forge?

While different forgers specialise in different types of art, there is a general feeling that works that date back generations, rather than weeks, are going to be more challenging to fake, simply because it is harder to get hold of the exact materials that an original artist was using, say, 100 years ago.

## What have you learned from the case of British artist John Myatt, who was convicted of forgery in 1999?

From my perspective, the interesting lesson about the case of John Myatt and John Drewe was the crucial role that provenance could play in deception involving works of art. It made me realise that the market has to keep an eye out for dodgy paperwork as well as dodgy paintstrokes.

## In your opinion, are there any fakes on the market today?

I suspect there will always be fakes in the art market, as there are in many other markets. It's not possible to say whether there are more or less art fakes circulating today than in previous years, because it's so difficult to quantify the issue; we have no real means to accurately determine or compare figures.

*Crime and the Art Market* by Riah Pryor is published by Lund Humphries, £30. [www.lundhumphries.com](http://www.lundhumphries.com)

Riah was photographed at The Paragon Gallery in Cheltenham. [www.paragongallery.co.uk](http://www.paragongallery.co.uk)



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COMPETITION

# WIN AN EXCLUSIVE ART BREAK



FRANCIS BACON, 1909-1992 PORTRAIT OF ISABEL RAWSTHORNE STANDING IN A STREET IN SOHO 1967 OIL PAINT ON CANVAS 1980X1475MM © THE ESTATE OF FRANCIS BACON. ALL RIGHTS RESERVED. DACS 2016. IMAGE COURTESY TATE

ENJOY A ONE-OF-A-KIND VISIT TO THE FRANCIS BACON EXHIBITION AT TATE LIVERPOOL

Join Tate Liverpool this summer to experience the largest Francis Bacon exhibition ever staged in the North of England. On until 18 September 2016 *Francis Bacon: Invisible Rooms* presents 30 powerful paintings alongside a group of rarely seen drawings and documents.

Tate Liverpool forms part of the iconic Albert Dock Liverpool and is at the heart of the Liverpool Waterfront. There are few places where you can enjoy culture, music and great places to eat and drink, plus stunning architecture and a beautiful waterfront setting all in one location, Albert Dock, the most-visited free tourist attraction in the North West – is one such place.

## THE PRIZE

We've teamed up with Tate Liverpool and Albert Dock to offer one lucky winner and their guest a VIP break to Liverpool, including tickets for a guided tour of the historic exhibition *Francis Bacon: Invisible Rooms*, an overnight stay at Holiday Inn Express, located in the heart of the world-famous Albert Dock and a cheese and wine tasting course at Vinea Albert Dock – Liverpool's leading tasting destination that offers a range of packages to suit all palates and pockets.

Winners will also receive a copy of *British*

*Artists: Francis Bacon* by Andrew Brighton to take home. Also on display at Tate Liverpool this summer is the work of New York-based painter Ella Kruglyanskaya and winners will receive a limited edition poster of Ella Kruglyanskaya's painting *Fruit Picnic* 2011 which is signed and numbered by Ella herself.

## HOW TO ENTER

For your chance to win, enter online at [www.artistsandillustrators.co.uk/competitions](http://www.artistsandillustrators.co.uk/competitions) by 1 August 2016. Alternatively, fill in the entry form below and return it to: **Tate Liverpool Prize Draw, Artists & Illustrators, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ.** Terms and conditions apply. For full details, please visit [www.chelseamagazines.com/terms](http://www.chelseamagazines.com/terms)

## TERMS & CONDITIONS

### Albert Dock

All elements of the prize are subject to availability, transport not included. The prize is for two adults and must be taken by 18 September, 2016. Bookings at Holiday Inn Express must be pre-booked with the hotel reservations team (0844 875 7575). Room sleeps two adults.

### Tate Liverpool

Exhibition and tour tickets should be booked in

advance. Visit to Vinea restaurant must also be booked in advance.

[www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool)

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# AUGUST

TIPS • ADVICE • IDEAS



Helen Elliott's painting *Dreams Take Flight* was created with a triadic colour scheme

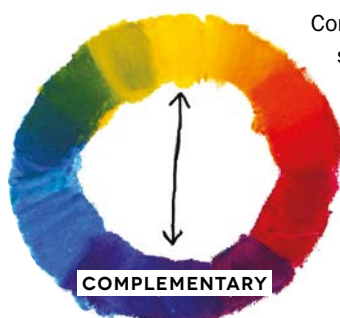
## HOW TO... USE COLOUR SCHEMES

WELSH ARTIST **HELEN ELLIOTT** OFFERS HER GUIDE TO THE THREE CORE METHODS OF BALANCING COLOUR

### COMPLEMENTARY

Complementary colour schemes use colours opposite each other on the colour wheel. Purple with yellow, orange with blue, red with green. Interestingly if you mix two complementary colours you get greys – sometimes useful for shadows and passages of the painting you wish to recede – that's useful to remember.

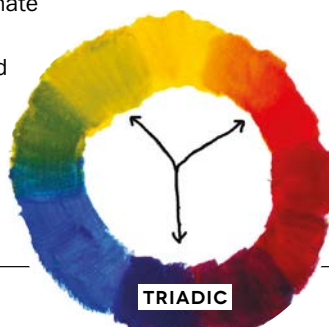
Complementary colour schemes make a very powerful colour statement which can be a little overwhelming.



COMPLEMENTARY

### TRIADIC

Triadic colour schemes tend to be quite vibrant, even if you use pale tints of the colours. The triadic scheme, as the name suggests, refines the painting into three main colours. The illustration shows violet, blue, yellow/orange. Equally you could have red, lime green and green/blue, or green, orange, purple. To use triadic colour schemes successfully, pay attention to balancing the colours – one of your three chosen colours should dominate and the two others should be used for accents.



TRIADIC

### ANALOGOUS

Analogous colour schemes are based very much on what you find in nature. They tend to be harmonious, calm and balanced. They consist of colours from any quarter of the colour wheel. Here you can see the cluster of arrows point to turquoise, through the green hues to yellow, with one arrow pointing directly opposite to the magenta. This opposite 'splash' of colour is what will really fire up this colour scheme. For example, if using the quarter of the wheel from mauves, purples into cyan, adding a splash of orange will make the painting come alive.

This is an extract from *Creative Me: Keys to Creativity* by Helen Elliott, published by Graffeg, £15. [www.graffeg.com](http://www.graffeg.com)



ANALOGOUS





POOLSIDE BY BETT MORRIS

### WHAT IS A GICLÉE PRINT?

The word Giclée is an offshoot of the French word 'gicler' which means to 'squirt or spray' ink. Circa 1990, it came to refer to fine art prints created using inkjet printers. Today, most of the industry understands Giclée as the way to achieve superior, high quality inkjet prints derived from a digital source.

There are three ways you can begin: for medium to small-sized images, these can be put directly into a scanner and copied from there. If they are too large, a high-res photograph is taken and then digitally adjusted to match the original. Or, if a digital copy already exists, you can jump straight to the printing stage. Giclée doesn't use any chemicals, and can be used to reproduce original artwork as faithfully as possible, in any size and style. If your aim is to reproduce a faithful art print from an original piece, it is an unrivalled method.

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## HOW TO DRAW SEASCAPES

DRAWING TUTOR **JAKE SPICER** CONQUERS THE HIGH SEAS ON THE PAGE

As the warm weather draws us beach-ward it is time to break out the sketchbooks. If the reclining poses of sunbathers don't inspire you, the sea itself creates a satisfying challenge. Decide early on what you want the drawing to be about and make sure your approach serves this intention.

### THE HORIZON

The simplest seascapes can be reduced to a single line. Sketch the horizon line straight, level and light; lock your fingers and wrist, and make the line confidently from the elbow. As you establish the relationship between the sky and water, emphasise contrasts at the boundary line, noting whether the sky sits pale against the dark of the ocean, or the reverse.

Clouds cast their shadows on the sea and can add a sculptural element to an otherwise flat drawing.



### THE WATER

The shape of each fleeting wave is unique, but they will break in repeating patterns. Waves appear smaller nearer the horizon; each wave casts a shadow beneath it and catches light on top. Watch the patterns of waves crashing, and make studies of their shapes.



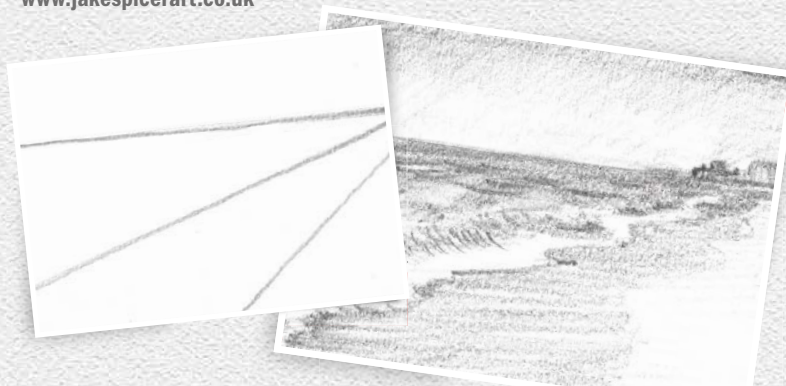
**TOP TIP**  
Objects in the water will give your drawing a sense of scale; include buoys and swimmers, but remain attentive to their size and position.

### THE SHORE

Consider the composition of the drawing early on and decide on the proportion and shape of sky, water and shore in your drawing. The point where the wave meets the shore might shift, receding and extending, so when you see a shape you like, fix it in place with a line and elaborate on its tone and pattern from later waves.

Jake's book **DRAW** is published by Ilex Press, £17.99.

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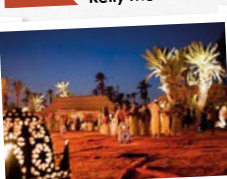
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**1** In fashion drawing, what you leave out is as important as what you choose to include. When rendering woven and print patterns, step away from the swatch. Whatever you can't see from a distance of 1.5 metres does not belong.

**2** When first drawing hands, the inclusion of too much detail about the knuckles can have a gnarly effect; conversely the omission of these anatomical details can result in the appearance of a rubber glove. Instead, first draw the overall outside shape of the hand and then subdivide for

individual fingers. Then create subtle shadows for joints with marker rendering.

**3** Having an assortment of different values for each colour is key for marker rendering.

**4** Draw from life whenever possible; it will help you to understand, and later on predict, the movement of the body and the behavior of different fabrics.



*Fashion Drawing: Illustration Techniques for Fashion Designers (Second Edition)*  
by Michele Wesen Bryant, published by Laurence King Publishing, £38 is out this July. [www.laurenceking.com](http://www.laurenceking.com)

## BOOK OF THE MONTH

*Lessons in Classical Painting: Essential Techniques from Inside the Atelier*  
by Juliette Aristides

Terms like 'grisaille' and 'value composition' may strike fear in the hearts of those unfamiliar with classical art practices, but the writing of Juliette Aristides approaches these techniques in a way that's both interesting and accessible for newcomers to the world of atelier. The book takes a bird's-eye view of painting through a mix of demonstrations and personal insights from her 25 years of experience as an art instructor. Penguin Random House, £20



### MASTER TIPS: CLAUDE MONET

DISCOVER THE PAINTING  
TECHNIQUES OF THE WORLD'S  
BEST ARTISTS

In 1893, Monet pursued his love for horticulturalism by purchasing a plot of land with a pond near his home in Giverny. Here, he cultivated the garden that would fuel his best-known series: the water lilies. He installed a Japanese style bridge, and proceeded to paint 17 views of the motif.

In *Bridge Over a Pond of Lilies* (pictured), the vertical format allowed Monet to give prominence to the striking reflections and fleeting shadows of the floating vegetation. Though his brushstrokes imply spontaneity, in reality he worked with a series of undercoats. French painter André Masson described Monet's technique as "a touch of many accents, criss-crossed, ruffled, speckled. You have to see it in close-up, what a frenzy!" In a new book, author Ross King will explore how the water lilies shaped the artist's story toward the end of his life, and all but drove him to insanity.

*Mad Enchantment: Claude Monet and the Painting of the Water Lilies* by Ross King is out on the 8 September, published by Bloomsbury, £25. [www.bloomsbury.com](http://www.bloomsbury.com)







MASTERCLASS

# SURFACE **TENSION**

ARTIST **TERENCE CLARKE** EXPLORES THE TENSE INTERPLAY BETWEEN A PAINTING'S SURFACE, AND THE WAY IN WHICH A PAINTER INTERPRETS AN IMAGE



The making of a picture is largely a question of organising different abstract elements. This painting was generated from a tiny study of an image that attracted me whilst cycling in Holland. There was something about the abstract structure that struck me, and so I made a very quick drawing of it on the back of an envelope.

There is a moment in the landscape where something 'hits' you. What really grabs one's attention is the visual structure of something, rather than the subject matter.

Of course the drama of a field of crocuses is integral to the painting but it's their visual punch that I wanted to capture, along with the contrast they made with the black and white of the birch trees. Essentially, the problem was one of tone and colour and structure. I departed from the literal colour but maintained the tonal qualities so that the

image becomes a convincing depiction that leads you towards the sensuousness of the colour and paint quality.

When one looks at a painting, any painting, one is constantly flipping between the actuality of the paint surface and the way the marks and tones create an image in your head. The surface of a painting is where this tension is played out: thick paint, thin paint, dashes of colour, splashes, lines and marks all making and unmaking the image right there on the surface of the canvas.

The image is balanced precariously between the abstract painted surface and the painter's interpretation of the image. My painting is holding you on the edge of two readings: the actual, and the imagined.

Terence Clarke's work is available through Thompsons Galleries, London.  
[www.terenceclarke.co.uk](http://www.terenceclarke.co.uk)

### TERENCE'S TOOLS:

- CANVAS  
Gerstaecker Excellence Canvas
- LUKAS FINEST OIL PAINT:  
Prussian Blue  
Ultramarine Blue  
Turquoise  
Vermilion Red  
Magenta  
Lemon Yellow  
Cadmium Yellow Light  
Yellow Ochre  
Viridian Phthalo Green  
Titanium White
- BRUSHES  
Seawhite Professional  
Hog hair filberts sizes 4 to 10



### 1 LOOK BACK

This is a quick sketch with some colour notes I made. The fact that it is cursory allowed me to invent and explore the image back in the studio. It's more of a memoir than a drawing, but it captured my first fleeting impression of the structure.



### 2 DRAW IT IN

This casual 'drawing in' helped me keep the painting open and susceptible to changes so that I could play with the design. A warm under painting and drawing in with Prussian Blue allowed me to establish the composition, but in a relaxed way.



### 3 INTENSIFY THE COLOUR

The first thing to do was establish the most intense area of colour so I could measure the tonal qualities throughout the rest of the picture. The under painting is working hard to unite the paint tonally and the brush is also 'drawing' the crocuses.





#### 4 WORK THE SURFACE

I tried to deal with the complexity of the crocuses by using a kind of loose mark making. Too much detail would over-emphasise the complexity and make the area too focused. Here you can see how the surface is working to suggest the detail and structure.



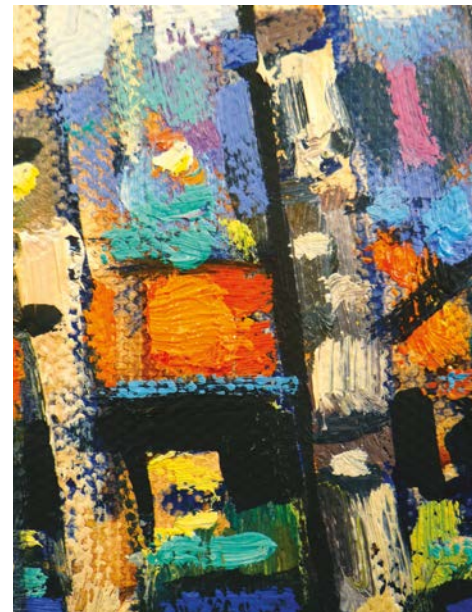
#### 5 TAKE IN THE IMAGE

The surface is what your eye is turning into an image. In a sense, it's an act of creation on the part of the viewer. My own sensibilities are working hard to generate just the right amount of information for you to read the image and yet still 'enjoy' the paint.



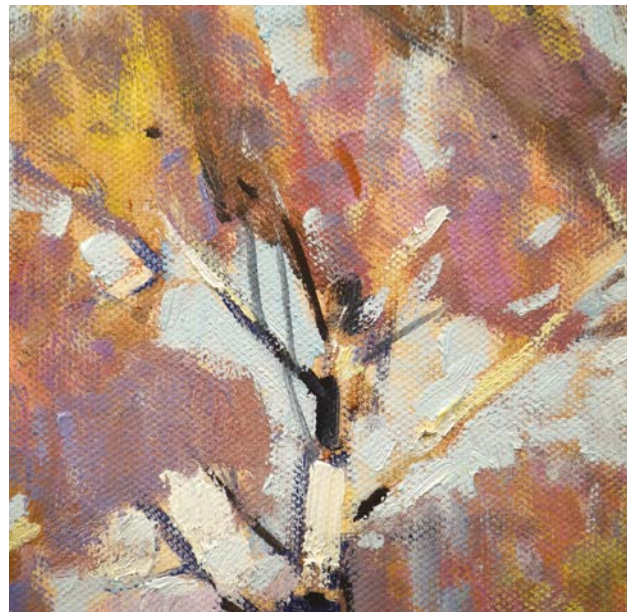
#### 6 CREATE A COLOUR PASSAGE

This image shows you how abstract the information is and how the canvas weave is acting almost like pixels on a screen. What I'm trying to do is create a welter of little abstract colour passages, taking the viewer to the limits of a figurative reading of the paint.



#### 7 FIND YOUR FIRST IMPRESSION

This interplay between the rich surface of thick paint and how you interpret it is a kind of entertainment for the mind and draws you into the felt experience. What I'm trying to do here is creatively reproduce my first impression of the scene. The sheer physicality of the surface adds to the 'painted' impact of the structure.



#### 8 INVITE HAPPY ACCIDENTS

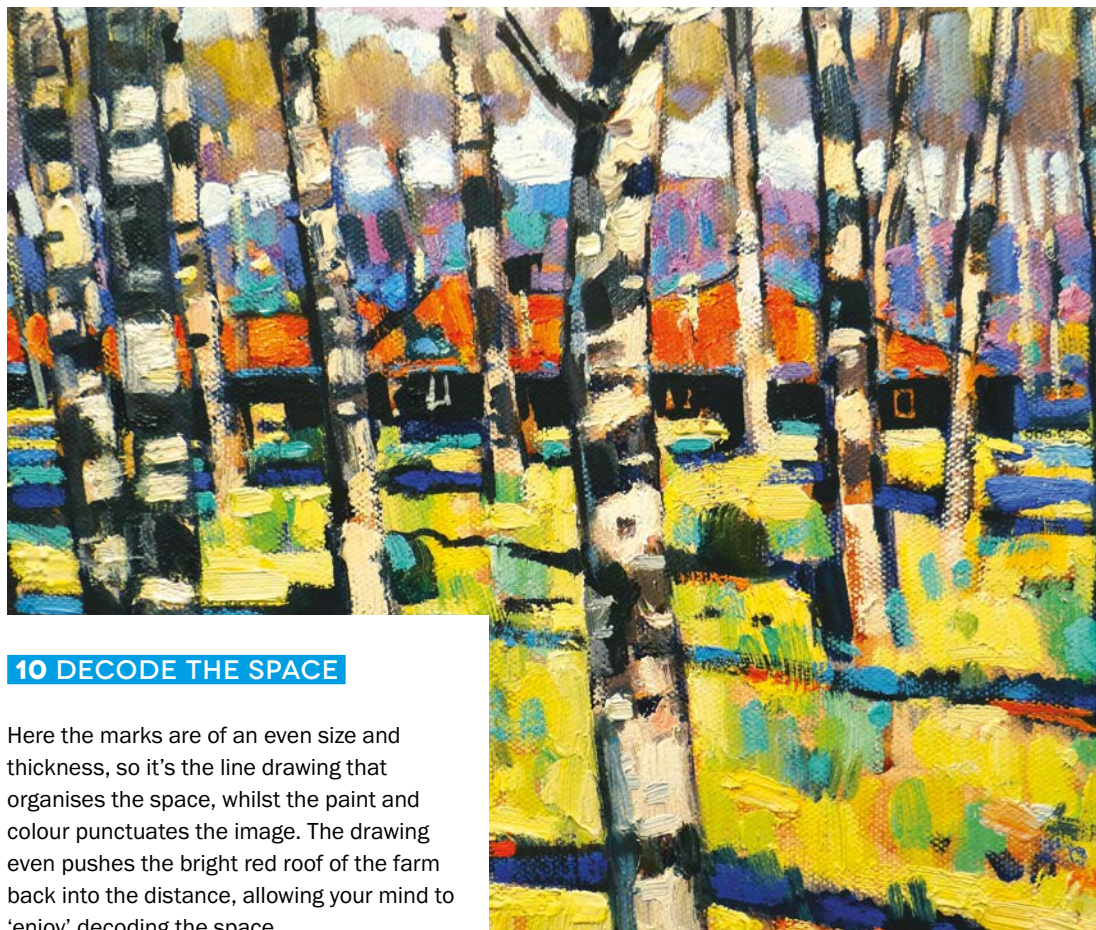
Here you can see the paint surface is thinner and the colour more tonal to suggest the distance of the trees. Again, when you look at the surface of a picture you can get involved in all the 'happy accidents' that the creative process produces. Ask yourself: how much of this is control and how much is just intuitive response?





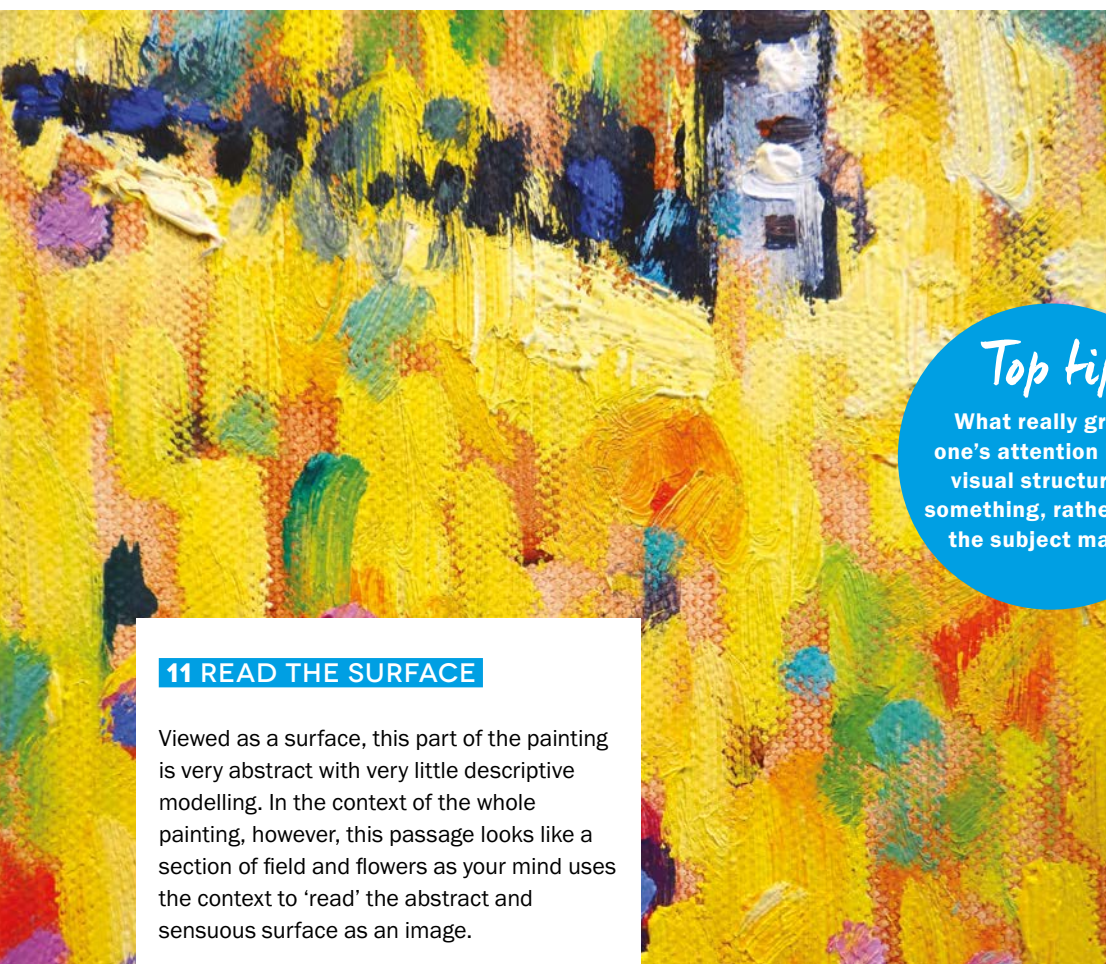
### 9 WORK LEAN TO FAT

Here the white paint is impasto in order to achieve the brilliance of a pure white tone. This follows the 'lean to fat' use of oil paint. Thin 'lean' paint for the darker tones and 'fat' impasto for the lightest tones. The paint surface embodies the physical solidity of the tree trunks.



### 10 DECODE THE SPACE

Here the marks are of an even size and thickness, so it's the line drawing that organises the space, whilst the paint and colour punctuates the image. The drawing even pushes the bright red roof of the farm back into the distance, allowing your mind to 'enjoy' decoding the space.



### 11 READ THE SURFACE

Viewed as a surface, this part of the painting is very abstract with very little descriptive modelling. In the context of the whole painting, however, this passage looks like a section of field and flowers as your mind uses the context to 'read' the abstract and sensuous surface as an image.

### Top tip

What really grabs one's attention is the visual structure of something, rather than the subject matter



### 12 BRING YOUR PAINTING TO A CLOSE

The finished painting is both image and surface. In some areas the abstract language dominates and in others descriptive cues (linear and aerial perspective) explain the landscape image. The messy, richly-worked surface creates both an image and a kind of felt experience. The frame crucially pushes all the elements together and focuses the picture as a unified structure.



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# DOG PORTRAITS IN CLOSE UP

ARTIST **CLAIRE ALLEN BRUNN** SHARES HER UNIQUE METHOD FOR CAPTURING MAN'S BEST FRIEND ON CANVAS

I find the best commissions are the ones where the customer provides a free rein, limitless artistic licence and no deadline, as was the case for me with this study of Henry, a beautiful black Labrador. This black dog, surrounded by a nebulous background, was a fantastic challenge.

## STAGE 1

Divorcing the huge expanse of white was my initial challenge. Thankfully, I have a basket of outgrown socks, courtesy of my teenage son. Placed on the hand like a glove and dipped in the required colour of paint, old socks are an effective way of swiftly applying colour to a background; Mars Black was used here. I then lightly sketched Henry's left side and loosely distributed colour. Mars Black, mixed with Titanium White and black was used to create the grey.

## STAGE 2

Detail was then added to the eye area, sharpening lines using a black biro pen. With the use of a scalpel knife, I scraped areas to create thin lines of fur and whiskers. To break up the dark background and create interest, I flicked Titanium White paint and scratched and scraped with the scalpel.

## STAGE 3

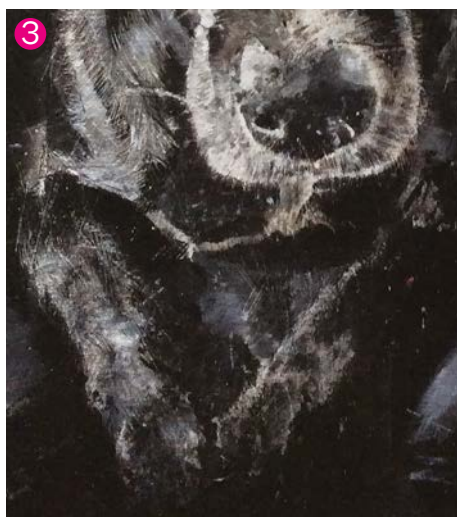
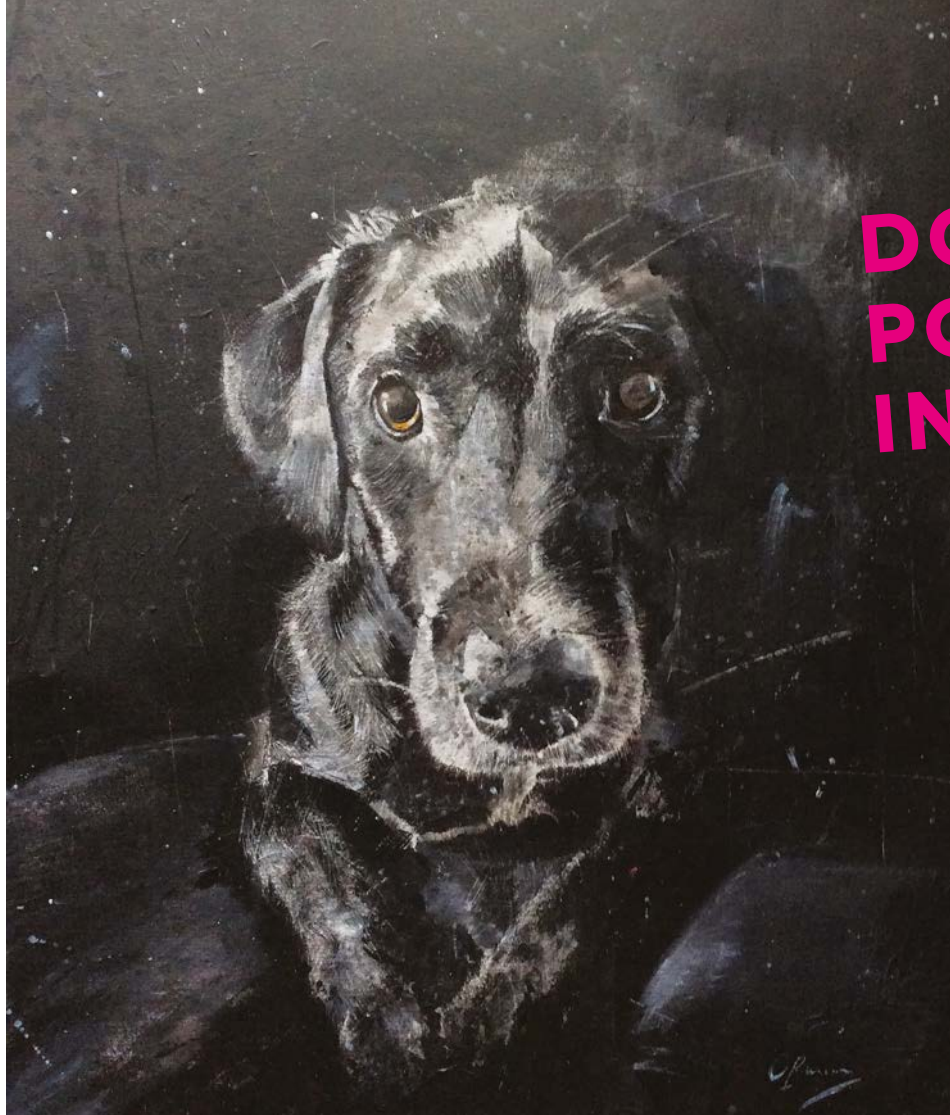
I intended for the primary focus to be the face, and so only wanted a suggestion of the lower legs, paws and sofa.

The lower legs and paws were achieved with a base layer of black, which was allowed to dry and then scratched in multiple directions with the scalpel.

The trusty old socks were used once more, submerged into the paint and swept over to create the sofa on which Henry was seated. Finally, using a black biro, I tightened up the edges and added fine lines to the fur.

A few more flicks of white, and Henry was complete.

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



## MATERIALS

- 50X60CM ACRYLIC BOARD
- COLOURS
  - Winsor & Newton Mars Black Acrylic
  - Winsor & Newton Titanium White Acrylic
  - Reeves Yellow Ochre Acrylic
- BRUSHES
  - Size 0 Winsor Newton Brush
  - Round 'L' brush
- SCALPEL/CRAFT KNIFE
- BLACK BIRO PEN
- PENCIL AND ERASER





## PROJECTS

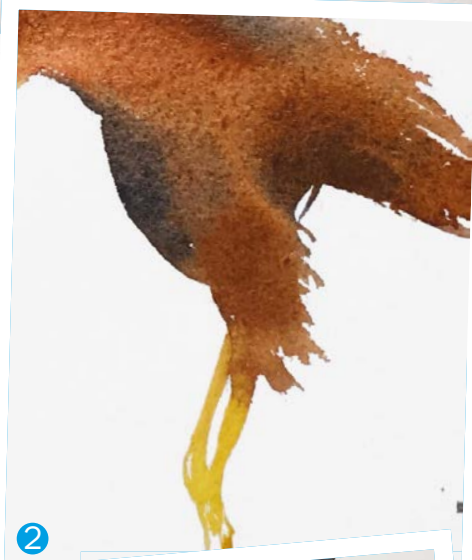
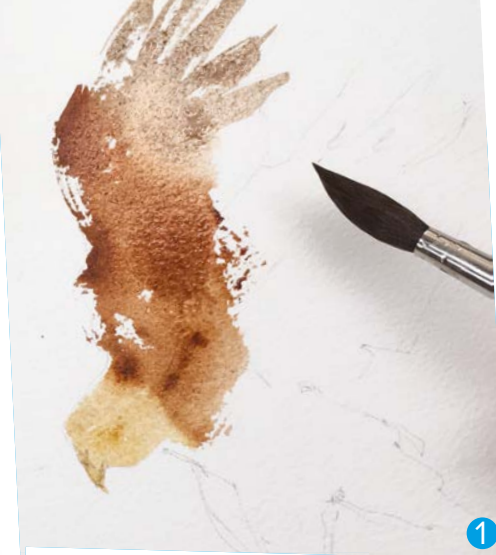
# Wing it

IN THIS STUDY OF EARTH COLOURS AND TONE, WATERCOLOURIST **KATE OSBORNE** SHOWS US HOW TO PAINT A MARSH HARRIER BIRD IN FLIGHT

As its name suggests, the marsh harrier is a wetland bird and a beautiful, medium-sized raptor of subtle greys and browns, which, when painting, offers an opportunity to get out your earth colours and complete a study in tone

as much as colour. I'm a bird lover, but I am no expert, so this piece is not about accuracy as much as it is about a general impression.

Here, I avoid getting bogged down in detail while still suggesting those primaries and secondaries, its long legs, and its elegance.





## MATERIALS

### • PAPER

Saunders Waterford 300gsm rough paper, taped (not stretched) to a board

### • COLOURS

Daniel Smith Permanent Brown, Old Holland Raw Sienna, Daler Rowney Raw Umber, Winsor & Newton Burnt Umber, Burnt Sienna, Cerulean Blue, and Da Vinci Ultramarine Blue.

### • BRUSHES

A size 12 Kolinsky sable from Rosemary & Co, three Chinese brushes of various sizes, and a medium sword brush.

**1** Using a size 12 Kolinsky and pale mix of Raw Sienna, I block in the head and use a mix of Burnt Umber and Burnt Sienna to block in the body, with Raw Umber for the primaries and a mix of Ultramarine Blue and Permanent Brown for the dark edge of the wing in the foreground.

Be sure to keep the 'leading edge' of the painting wet; this means working fairly swiftly and picking a brush large enough to allow you to describe details in a couple of strokes, such as the primary feathers. Don't be tempted to outline carefully, the energy of this kind of painting comes from working quickly. It should have a gestural quality, as seen in traditional Chinese painting.

**2** I add the yellow legs with a middle tone mix of Quinacridone Gold, a lively warm and transparent yellow, applied with my finer Chinese brush (about the equivalent of a size 8 round), but with longer hairs and a long fine point. A high-quality weasel Chinese brush will have a wonderful point and take a good loading of paint; their hairs are coarser than sable but have some of the same spring.

As the painting moves from sopping wet puddle to a sheen of dampness, I drop in more of the paint mix into the darker areas, and clean water into the lighter areas, adding a variety of tone across the piece in this early stage. This will prevent it from drying too flat.

**3** Once this stage is reached, the painting is left to dry. I then go back in with my Chinese brush and a mixture of Burnt Umber and Ultramarine Blue to darken the edge of the nearer wing, deepen the primaries and use this deeper tone to describe the shape of some of the secondaries. It is very tempting at this point to get into more detail, but try to resist. The charm of this kind of watercolour painting is in its power of suggestion – just enough to engage the viewer in the act of 'completing the picture'.

**4** With the same mix of Ultramarine Blue and Burnt Umber (and a little added Permanent Brown) I now deepen the leading edge of the far wing. I use a Burnt Umber mix to describe the shadow on the far wing behind the bird's head; the secondaries close to the body are deepened, as is the flank beneath the tail. The paint, though rich, is still wet and flowing.

When students start painting wet-in-wet, there is a tendency to use thick and dry paint in this second stage of the painting, but using your paint wet gives your watercolour a dynamic look, and you risk losing it with the use of dryer paint. At this point, if you want to deepen a tone, drop in more (wet) paint by touching the tip of your loaded brush to the surface of the paper.

**5** Now the bird's far thigh is blocked in using the same mix of Burnt Umber and Ultramarine Blue, describing the edge of the thigh in front. I also begin to find the shape of the eye and the darker pattern on its head.

**6** Sticking with this detail on the head and using a mix of Burnt Umber on its own, I suggest the pattern around the cheek and the eye, again keeping the paint wet and moving, and adding a drop of clean water.

**7** A minimal description of the far primaries is added using a pale mix of Raw Umber; I want this wing to recede and not to place too much emphasis on it. A few of the covert feathers are added with the Chinese brush in a mix of Burnt Umber and Ultramarine Blue.

**8** I add the shadow under the bird's chin and with a medium tone wash of Cerulean Blue and the side of the Chinese brush, I suggest the sky and clouds. Keeping the wash pale helps the sky to recede.

Using the side of the brush creates lovely broken textures on the rough surface of the paper. Again, keep your leading edges wet and be aware of the cloud shapes while painting the sky behind. To finish, I drop in a little water and paint to vary the tone.

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

## TIP

Using wetter paint will give your watercolour a more dynamic look, so save your dry painting touches until last





# ANIMAL INSTINCTS

WILDLIFE ARTIST **PIP MCGARRY** SHARES THE SECRETS BEHIND TWO OF HIS MOST RECENT PAINTINGS, A DISGRUNTLED BULL ELEPHANT, AND A SHY LEOPARD CUB



## ELEPHANT IN MOTION

LEARN TO COLOUR BLOCK AND CAPTURE THE EFFECT OF AN ELEPHANT WADING THROUGH WATER



1

I witnessed this bull elephant in the Khwai River in the Moremi Game reserve in Northern Botswana – the river is a tributary from the nearby Okavango Delta.

The elephant was rather irritated by our presence and gave us a final headshake and earflap as he left. Elephants look much darker and cleaner when they come out of the water – when on dry land, they assume the colour of the dust and terrain around them.

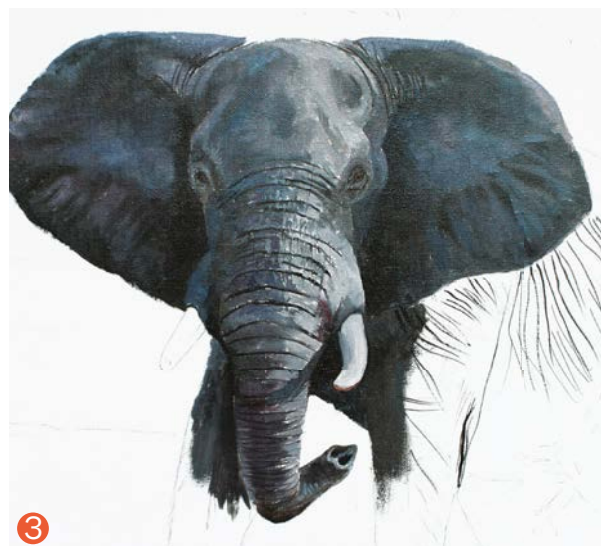
**1** First, it is important to sketch your subject out onto the canvas before you commit to paint. By doing this, it is much easier to correct any inaccuracies in your drawing or the position of your subject, whilst they are still in pencil.



2

**2** Use a medium bristle brush to block in larger areas of colour, correcting and adjusting these with watercolour brushes, such as number 6 and 7 brushes. At this stage, we are only blocking in colours and not looking for any great amount of detail.

Generally speaking, if you are experiencing difficulty in obtaining the effect you want, you are probably using the wrong brush. You cannot get a long thin line with a thick, fat brush and conversely, it will take you too long to cover a large canvas with a small, pointy watercolour brush. Experiment to see what effects you can obtain and then try and use them in the painting.



3

**3** Continue to block in colours using medium size bristle brushes – these allow you to put the oil paint down quickly and easily. Softer brushes should be used to correct existing wet paint, not put down the first layer. Use smaller brushes for more control and accuracy.

### MATERIALS

#### • ELEPHANT COLOURS

Paynes Grey, Ivory Black, Alizarin Crimson, Burnt Umber, Cerulean Blue, Titanium White.

#### • BACKGROUND COLOURS

Burnt Umber, Alizarin Crimson, Prussian Green, Titanium White, Cadmium Green Pale, Transparent Red Ochre.

#### • BRUSHES

Bristle brushes (no 10, 12, and 6), watercolour brushes (0000 through to size 7), riggers and swordliners.

OPPOSITE PAGE: *Delta Elephant*, oil on canvas, 50x40cm

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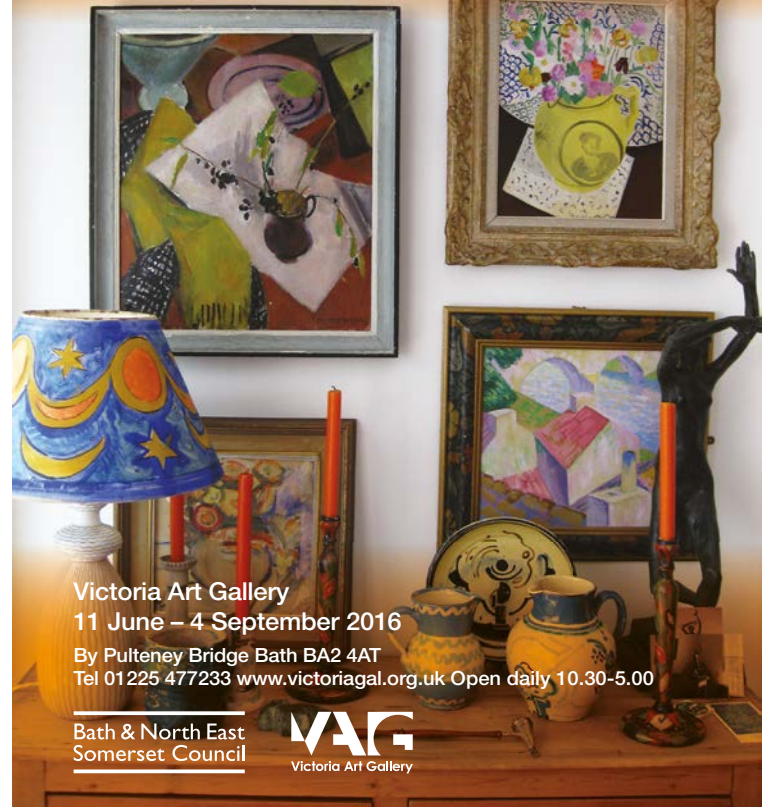
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William Holman Hunt (1827 – 1910) *Asparagus Island, Kynance*, c.1860-2 watercolour 20 x 26 cm, © Private Collection c/o Christie's Images 2004.

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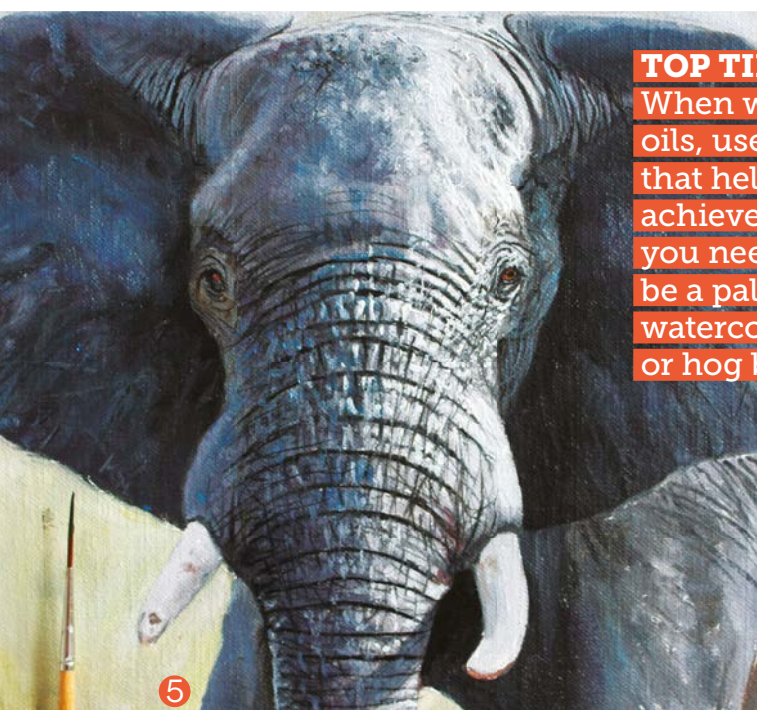
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4



5

**TOP TIP:**  
When working in oils, use any tool that helps you achieve the effect you need, whether it be a palette knife, watercolour brushes or hog bristles

**4** Keep on blocking in the colour with bristle brushes and softer smaller brushes (as described in step 3) until the whole canvas is covered. At this point we are not interested in detail. Allow the paint to dry – usually a few days will suffice.

The colours used for painting a background are usually quite varied. By mixing colours, you can get a mature finish – for example, if you use pure 'green' for grasses, the colours seem to leap off the canvas. Mixing in other colours, such as browns, mauves and blacks can soften the tones and give a better finish.

**5** Once the canvas is dry you can then start putting down a second coat of oil paint in the same way you put the first down. Whilst still wet, you

can start to put in some of the detail, using finer and smaller brushes for the latter (such as a rigger and 0000 watercolour).

When adding details, I qualify them with fine adjustments in neat oil, highlighting areas where the light is the strongest, for example, the side of the elephant's trunk where the light is strongest is laid down in pure Titanium White. The crevice lines on the trunk are mainly painted in ivory black laid down with a rigger brush.

**6** At this stage, we are ready to start on the background, using the same method of painting over the dry undercoat and putting the detail over the top. When painting the water, using a variety of brushes to achieve different effects will allow you to

capture both frothy water and smooth reflections. Riggers, swordliners, bristle brushes and even a palette knife are used to achieve the fine lines of the grasses – you do not want the terrain to look too neat.

**7** The finished painting. Many artists are too eager to get the detail down and start on this aspect too early. The final part of any painting is the detail but do not be afraid to use the paint with thick strokes to get a rich colour, or very thinly for subjects such as the sky.

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7



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## HIDDEN WILDLIFE

**PIP** SHOWS US HOW TO BALANCE TWO SUBJECTS IN HIS PAINTING OF A LEOPARD CUB CONCEALED BEHIND THE WOOD OF A FALLEN TREE

### MATERIALS

- **LEOPARD CUB COLOURS:**  
Transparent Red Ochre, Naples Yellow Deep, Titanium White, Burnt Umber, Ivory Black, Cadmium Yellow Deep, Alizarin Crimson, Purple Lake, Windsor Yellow.
- **BACKGROUND COLOURS:**  
Brown Madder, Tasman Blue, Brown Madder, Ivory Black, Transparent Red ochre, Naples Yellow Deep, Lilac, French Ultramarine.
- **BRUSHES**  
Bristle Brushes (no 10, 12, 6), watercolour brushes (0000 to size seven), riggers, and swordliners.

This African leopard cub was seen in Northern Botswana. Often a picture can have more appeal if the animal is hiding, or peering out from behind an obstacle – remember, less is more.

**1** As with the elephant – first sketch out the subject, then block in the colours. A great deal of detail is not necessary at this stage, as you need to lay down an ‘undercoat’ and allow it to dry before moving to the next stage of the painting.

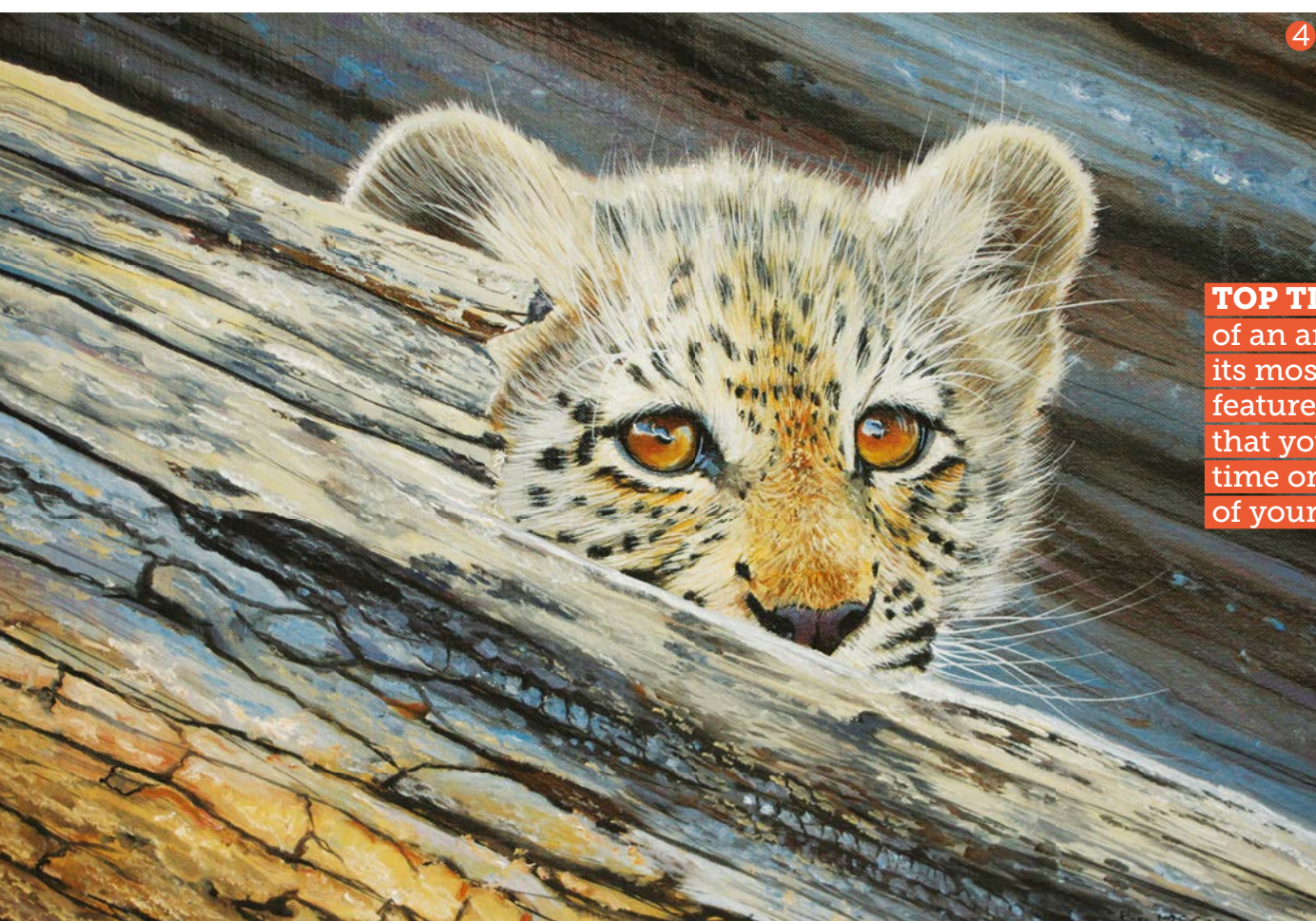
**2** In order to obtain the smooth finish required for the animal’s eyes, you need to use brushes that have a measure of control. Brushes such as riggers or 0000 to size seven watercolour brushes, will allow you to draw the eyelids and small flecks of light necessary for the eye. Remember that the eye is mostly liquid and fluid,

so any reflections are likely to have sharp edges and be clearly defined.

**3** Put down a second coat of oil and begin working in the detail over the top while still wet. Using fine brushes, you can lay down fine lines of fur. A rigger brush will give you long thin lines, ideal for painting the grain on the wood, but the consistency of the paint is important – too dry and it will not flow, too wet and there will be no colour. Paint what you see, not what you think should be there.

**4** Put down another oil coat and begin working the detail in over the wet paint with fine brushes. This way you can achieve a nice result on both the wood and the cub.

Visit the permanent **Pip McGarry Gallery** at **Marwell Zoo, Winchester SO21**.  
[www.pipmcgarry.com](http://www.pipmcgarry.com)



**TOP TIP:** The eyes of an animal are its most important feature, so it is vital that you spend extra time on this aspect of your painting

LEFT: *Hidden Gem*, oil on canvas, 40x30cm





# PILLARS OF ACRYLIC

ACCOMPLISHED LANDSCAPE PAINTER AND AUTHOR OF THE ACRYLIC PAINTER  
**JAMES VAN PATTEN** OFFERS A BEGINNER'S GUIDE TO WORKING WITH THE MEDIUM



Acrylic paint is extremely flexible – so much so that a viewer may not identify an acrylic painting as uniquely 'acrylic' at all. Acrylics can mimic the transparency of watercolour, or the flatness of tempera or gouache. You can use them as glazes that delicately enhance solid colour.

With acrylics, you can create a buttery stroke that can change a painting's surface. You can make works that resemble Renaissance oil paintings – or that have the vigorous delight of abstract expressionism. And – who knows? – acrylics may do things that have never been done until you invent them.

With its ease of use, acrylic paint is a must-try for painters. What follows are the tools, techniques, and processes of coming up with visual ideas to create art with this medium.

**ABOVE** James Van Patten, *Study in Orange and Yellow and Blue*, watercolour and acrylic on synthetic paper, 33x25.4cm

**LEFT** Tom Martin, *Summer Sensations*, acrylic on aluminium panel, 104x150cm

ISTOCK © RANDY DUCHAINE / ALAMY STOCK PHOTO



## 1 ACRYLIC PAINT

Acrylic paint is a mixture of pigment (colour), water, and agents that create different degrees of viscosity, or thickness. The starting point in manufacturing acrylic paint, regardless of the type or amount of pigment, is a fluid polymer emulsion: acrylic resin mixed with agents that make it water-soluble while in a fluid state, but impervious to water when dry.

Acrylic paint is available in a number of different viscosities: heavy body, extra heavy body, light body, fluid, and so on. These designations have little to do with either the quality of the paint, its opacity, or its transparency. The basic state of the acrylic polymer emulsion that holds the pigment is fluid; the differences in body – that is, thickness or viscosity – result from various additives and fillers. The choice of body is up to the artist.

## 2 BRUSHES

The tools you choose will not make your talent suddenly spring into being, but the right tools will aid your progress, discovery, and innovation.

Always keep in mind that there are many ways to achieve an effect. For example, if I want to make a painting with an expanse of sky, I could use a fan brush. Or, I could use a mop with thin washes. I could use a wedge-like paint-shaping tool, spreading several graduated tones ranging from dark to light blue across the canvas. I might even use a roller to create the gradation I want. All this and I haven't even mentioned the possibility of spraying the paint.

## 3 SURFACE

Historically, painting has mostly been done on wood panels, on stretched canvases, and, at times, on pigmented wet plaster that becomes part of the wall to which it is applied (the technique known as fresco).

Acrylics permit artists to break with tradition, however, with the exception of glass and glass-like surfaces, you can paint on almost anything with acrylic paint, making the choice of surface both easy and difficult.

Whatever you choose to paint on, the term for that surface is the 'ground'. The word ground as used by artists has two meanings: it can refer to the object on which you paint (e.g., a canvas) or to a substance (e.g., pumice ground) applied to that object's surface to prepare it to receive the paint.

## 4 COLOUR

When white light is refracted in the water droplets that cause a rainbow, it reveals the range of pure hues, the 'visible spectrum'.

In reality, the visible spectrum is a linear arrangement of hues running from violet to red. But it's possible to join

the two ends of this spectrum to create a continuous, closed circle of colour, and then to divide the circle into discrete hues – an arrangement known as the colour wheel. The colour wheel is an ingenious invention that has many uses for the artist.



## 5 VISION

Choosing how and what to paint seems like a difficult decision, but finding a direction is not always the result of some flash of inspiration. Pop artist Andy Warhol was constantly asking other people, 'What should I paint?'. Once, while visiting the late New York art dealer Ivan Karp at Ivan's upstate New York home, Warhol posed the question to his host, who rather flippantly responded, 'paint cows, Andy' (Ivan happened to be looking at some cows grazing at the time). That was the genesis of Warhol's successful series of cow paintings and prints. Sometimes choosing a subject matter at random can lead you in a productive direction.



## 6 TECHNIQUE

By technique, I simply mean the ways a blank canvas or some other surface can be transformed into the unique expression of

mind and hand we call painting. Artists sometimes want colour to be thin, sometimes heavy, and sometimes so tactile it almost moves off the picture plane. There is a technique to help you realise each of these desires.



## 7 FINISHING AND PRESENTING

An artist often thinks of the end of the painting process as an abandonment of the work rather than actually finishing.

Through presentation, you can mitigate some of this separation anxiety. Whether matting a mixed-media painting like some watercolour-and-acrylic pieces or framing a large acrylic-on-canvas work, presentation provides a kind of punctuation for the eye, functioning not unlike the capital letter at the beginning of a sentence and the full stop at the end. It also gives your work over to the viewer to play his or her part in the art process.

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# EXPRESSIVE Flowers

LONDON ARTIST **ANDREA BYRNE'S** FLOWER PORTRAITS EXPLORE THE UNPREDICTABILITY OF NATURE. HERE SHE DEMONSTRATES HOW TO CAPTURE THAT REBELLIOUS SPIRIT ON CANVAS

**F**lowers make excellent models; they are willing to sit anytime of the day and never complain.

Their conversation is always profound, speaking of life, love and death but always free of cliché. Flowers never outstay their welcome. In the open field engaged with the breeze, they shudder flirtatiously, so easily swayed by the chatter of the wind, and then gone. The challenge of their capture is what interests me, along with the questions they always leave behind.

The 'woman painting flowers' has a long tradition but it is a complicated and sometimes subversive one.

**ABOVE**

*Lushlilaclara*,  
acrylic on canvas,  
107x107cm

I always wanted to paint large-scale flowers that had a watercolour quality, but most of all, I wanted them to be strong in every sense through scale, application and impact.

Georgia O'Keeffe was one of the most intriguing artists of the 20th-century, a woman who foraged her way artistically and personally in a male world. She was a founding figure of American Modernism who was embraced as a pioneer by feminist artists of the 1970s.

For me the work of Georgia O'Keeffe, especially her flowers, are so important because her paintings

are abundantly filled with spirituality, integrity, mystery and power.

In 1925, *Petunias*, her first large-scale flower painting, was exhibited in New York City and marked the beginning of a close-up examination of the flower as a model.

The ruffles and crevices of the petals and stamen portraying reproduction and beauty beckon the viewer to stop and listen intently to the question. In the following painting projects, I will demonstrate how you can create a flower portrait of your own.

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

>



## PROJECT 1: TAKING RISKS

### MATERIALS

- A bunch of blue pansies
- Crawford & Black 100% pure cotton canvas board, 40x50cm
- Golden Absorbent Ground (white)
- Daler-Rowney Designers' Gouache
- Assortment of differing brush widths and styles; typically nylon
- Lots of water
- Varnish (optional)

**1** Position a bunch of blue pansies in front of you to act as your model. Treat the canvas board with one layer of Golden Absorbent Ground and ensure it is fully dry before you commence painting. Mix up all the colours you see in the flowers and that you are hoping to use; on smaller works I tend to use gouache.

I recommend working to loud music so that your brain can focus on singing along rather than interfering with what your eyes, hands and instinct are doing. Next, quickly fill in the basic composition with your lightest colour – this process helps to eliminate the fear of the white canvas. Here I use a mix of Turquoise, Viridian, Prussian Blue and lots of water.

**2** While the gouache is still wet, add in tonal accents, especially the shadows. Relinquish some control here and allow the 'unintentional' to come into play. Keep your eyes on the flowers rather than the painting, this will help to keep everything loose. Too much control will not allow the flower to breathe and speed of application is paramount. Abandon any tendency to be precious.

**3** Once you feel as though you have caught the visual essence of the flower working with shadow and light, you can go back into the painting with a quick hand to emphasise different areas through colour. Wet certain areas if you need to sponge off colour or attain an amount of fluidity when applying further colour on top. If desired, you can vanish the finished work using an applicable solution for gouache.



LEFT *Blue Pansy*,  
gouache on canvas  
board, 40x50cm

**4** Once your painting is complete, there may be further gifts to be gained from the work, but these can only be achieved with a creative risk. Throw your ego out the window by taking your painting into the bathroom and running elements of it under the tap. Watch as the coats of gouache flow away and you will hopefully be rewarded with a beautiful stain that is far more representative of an excitable flower in the breeze.



## PROJECT 2: WORKING ON A LARGE SCALE

**1** As in project 1, treat the canvas with one layer of Golden Absorbent Ground, making sure that it is fully dry before you commence painting. Mix all the colours you see in the flowers and water down the acrylics so that they are very fluid. While the canvas is upright, quickly fill in the basic composition with your lightest colour; ignore the drips, these are to be expected. Once flat on the floor, use lots of water on the canvas, the aim is to create a large painting which has the feel of a watercolour miniature.

When a colour has dried, work another one over the top using lots of watered-down acrylics; keep the layers light and washy at this stage, and maintain a speedy application. The application of paint is quick but the drying times for the layers of paint are lengthy.

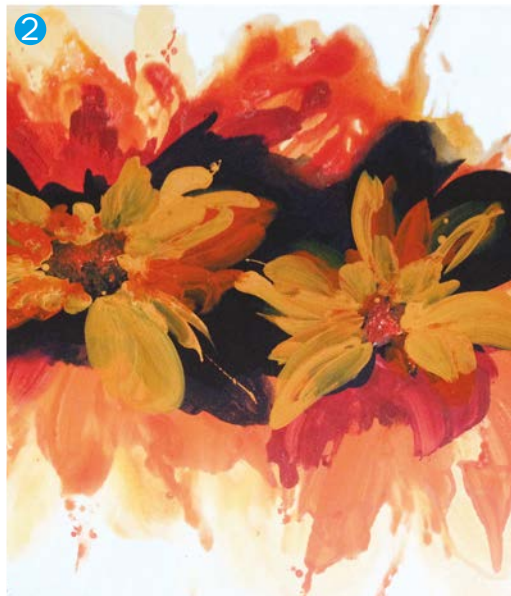
Use rags or sponges (I chose tissue) to soak up areas of excess water; be aware these may leave marks.

**2** Once satisfied with your mix of background washes, a concentration of colour can then be applied to areas that need emphasis – the acrylics should be mixed with less water at this stage to allow for greater intensity where the light falls on the petals.

**3** Work on the stamens with a colour mixture you feel is applicable to the flower, apply with a sponge to create a differing texture to the main body of the flower. All stamens are unique and will require individual treatment.

**4** Apply a layer of gloss over the painting to get a sheen and intensify the colours. At this stage, if there is anything in the background that needs to be omitted, just paint the area with white acrylic, working in the negative space.

**BELOW RIGHT**  
*Burningbells,*  
acrylic on canvas,  
125x125cm



### MATERIALS

- A bunch of orange pansies
- Canvas (125x125cm)
- Golden Gesso Ground (white)
- Golden Absorbent Ground (white)
- Golden Acrylic Paint
- Assortment of brush widths and styles, typically nylon
- Lots of water
- Spectrum Soluble Varnish (gloss)



## YOUR INSPIRING PLACE IN THE GARDEN



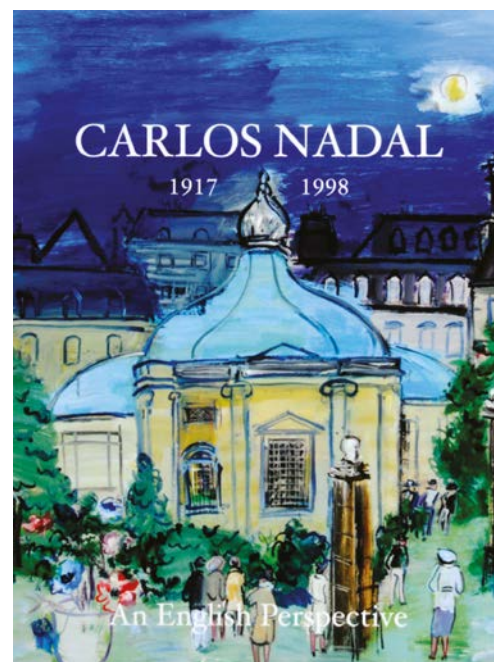
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YOUR QUESTIONS

# PAINTING IPAD PORTRAITS

UK ARTIST **ROZ HALL** SPECIALISES IN PORTRAITURE PAINTED ON MOBILE AND TABLET DEVICES. HERE HE EXPLAINS HOW TO BRING A LITTLE LIFE INTO DIGITAL ART





### What first attracted you to iPad apps as a means of making artwork?

All through school and college, I was a traditional painter working in acrylics. When I went to the University of Chichester for my degree, I transitioned into video art and stopped painting altogether. Nine years passed before I saw some examples of paintings, produced on the iPhone, in a technology magazine. It inspired me to try digital painting, which I immediately loved for its accessibility and flexibility. The phone was too small to be as detailed as I wanted, so I purchased the iPad when it was released.

### Do you work with your hands, or with a stylus?

With the iPad I like to work with my fingers but have tried many different types of styluses. Painting with my fingers reminds me of painting as a child. It's so simple and unfussy. For the iPad I enjoy using the Sensü Brush, which has a rubber tip on one end and a touchscreen-friendly brush on the other. It sounds like a gimmick but is surprisingly effective.

I have tried a few pressure-sensitive styluses on the iPad but didn't get on with any of them. I found that they were clunky to use; they felt unnatural, and would often lose connectivity, breaking your artistic flow. I now paint a lot on Microsoft's Surface Pro, it has a fantastic pen which never lets me down.

### PREVIOUS PAGE

*Self Portrait with*

*yellow glasses,*

2013, painted

using Procreate

iPad app and

Sensü Brush

**ABOVE LEFT** *Tartan*

2013, painted

painted using

Procreate iPad app

and Pogo Sketch

### Your portraits have a 'blended' look, how do you achieve that effect?

When I paint, I try to use the same brush throughout, starting with the largest size to block out and slowly move to smaller and smaller sizes. I never use the smudge tool, I just don't like the soft effect it gives the piece. I enjoy being able to see the strokes on a painting, it gives insight to the creative process.

### What apps would you recommend for producing art on the iPad?

There are loads of great painting apps on the iPad, and each work slightly differently, meaning that you should be able to find one that suits your style and workflow. My favourite by far is called Procreate. It has a very simple user interface and is lightening-quick. There are loads of different brushes, including some that perfectly recreate the look and feel of traditional mediums, if that's what you're after.

### How do people tend to respond to digital art when it comes to sales? Where do you sell work?

The worth of digital art is always being questioned in the traditional art world. I sell prints of my artwork in very limited numbers (of 10 max) but portraits aren't something that sell well. I also paint one-off commissions, for these I use the diasec printing technique, which is printing onto a sheet of clear acrylic. Painting on consumer technology, iPad and Surface, is still a novelty and I often get asked to paint portraits live at events.

### What's the benefit of working with an iPad app to create a portrait over the classic paintbrush on canvas?

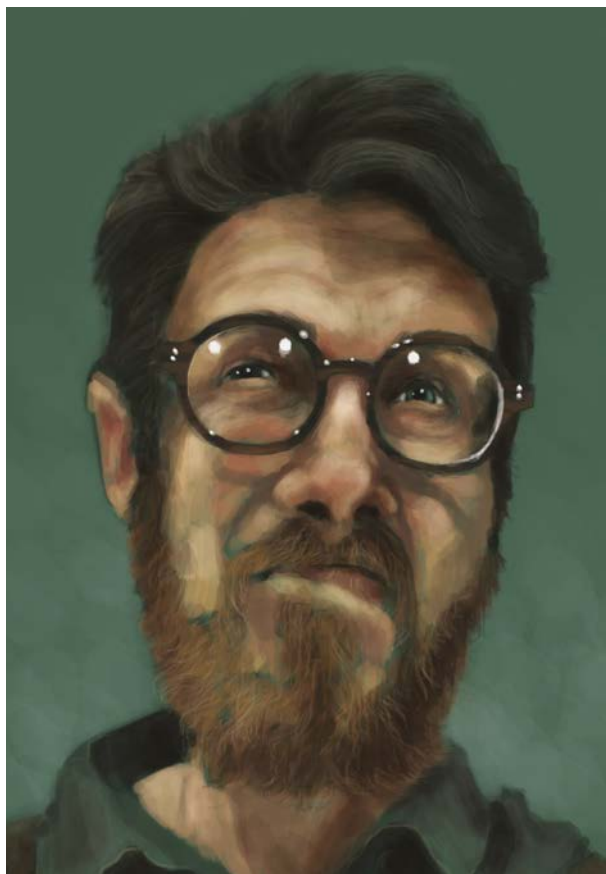
For me, painting traditionally just isn't an option. I work full-time and have a young family. I have neither the time nor space to set up an easel and have paints and chemicals lying around. I need something portable, something which can be set up quickly for me to paint when the moment takes me. This could be in my lunch break at work, sitting on a train, or usually on the sofa in front of the TV in the evening.

### What are your favourite features on the Procreate app for painting portraits?

The best thing about Procreate are the brushes available. They are all customisable, but I tend not to play around with those things. There are a few in particular that I've used in the past; old brush, gesinski ink and more recently, wet acrylic. These all feel different to use and create a wonderfully natural painting experience.

Procreate offers the ability to watch your painting





process back. This is particularly useful if you're trying to pin-point where you went wrong.

**I find it difficult to get that sense of 'life' in the eyes of my iPad portraits that you can achieve with paint, how can I improve this?**

When I was young and just starting to paint, I visited Tate Britain and saw one of my favourite Pre-Raphaelite paintings, *The Lady of Shalott* by John William Waterhouse. There is a small bird flying through the scene, and when I was able to walk up close to the painting, I was amazed at how he painted it. Up close it looked like a few flicks of a brush, but when you step back it transforms into a bird. He hadn't painted a bird, just the impression of one. Your eyes fill in the gaps, which brings the image to life.

I find that, especially with eyes, less is more. If you go in too close or too small, then the eyes lose their life. Keep the brushwork loose, start with the darkest areas and work up into the light. Use the colour sparingly and finish it off with moist highlights.

**How should I approach my colour palette when painting on an iPad?**

My paintings, at least my current ones, are quite dark. I don't start with a white canvas, but instead use a mid-tone (blue, green, grey). I then work in the low-lights, and once the likeness is almost there, work in the highlights. Not



until that structure is in place do I add any colour.

When painting portraits, it's important to remember that flesh is made of so many colours, not just pink or brown. There are greens, yellows, greys, purples and blues. These all work together to bring a face to life.

**Aside from iPad art, what entry-level technologies would you recommend for producing digital art?**

I started digital painting on an iPhone, but found the screen size very restrictive. The iPad is great for portability and for battery life. My current paintings are done on a Microsoft Surface Pro 4 using Autodesk SketchBook Pro. This combination allows for huge control over canvas shapes, sizes, resolutions and Sketchbook Pro has some incredible brushes to fall in love with. The Microsoft Surface Pen is very accurate. It never loses connection or slows down, which is something I see a lot with third party pens on the iPad.

I've painted on an 84" touchscreen, the ActivPanel by Promethean, which was really fun. I'd love to mount something like this on its side, in portrait, and paint some figurative pieces. Sadly they are way out of my budget.

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**ABOVE LEFT**  
*The Gurn#2*,  
2015, painted on  
iPad Air 2 using  
Procreate app and  
Sensü Brush  
**ABOVE RIGHT**  
*Jansson*, 2012,  
painted using  
Inkpad Vector-  
illustration and the  
Just Mobile AluPen  
on iPad

**My portraits still have a 'CGI' look, how can I make the skin appear more lifelike?**

I play around with different base colours in my paintings – blue, green and now, currently, grey. I'll paint a grisaille undercoat and then work the colour on top of that. A green or blue base colour works well when painting flesh. An app's colour picker, usually a circle of hues and saturations, makes it quite easy to create a slightly warm (for the nose or cheeks) or cool (for the bony areas) flesh tone, which can bring a portrait to life. I restrict myself to a single brush style and don't allow myself to go too small.





DEMONSTRATION

# WORKING WITH ACRYLIC

**HASHIM AKIB** WALKS US THROUGH TWO KEY PROCESSES FOR WORKING WITH ACRYLIC: MIXING LIGHT COLOURS AND PAINTING WITHOUT WATER

## WORKING NEAT

Heavy Body Acrylics allow for thicker applications of paint without the long wait for layers to dry, creating a much more fluid painting process. Without water to dilute the paint, colours retain their vibrancy and – depending on the brand – will dry to a satin finish. This can also apply to other forms of acrylic, such as fluid or soft-bodied paint.

There are various pastes and gels to enhance the thickness or flow of acrylic paint but using them straight out of the tube ensures their premium colour value.

This may be more costly, but using paint neat means you will not need to apply lots of layers. The painting will be richer for it as the surface quality of the paint becomes an interesting feature. A number of people often comment on the quantity of paint in my palette and how luscious it looks, so it stands to reason to want the same reaction when someone looks at a painting.

For this exercise, I will be using Heavy Body Acrylics, a couple of paddle brushes and traditional flat head brushes for details. For thicker paint, it is best to work on canvas as paper may buckle under the weight.

**ABOVE** Dubrovnik  
Rooftops, acrylic  
on canvas,  
60x80cm  
**RIGHT** Hashim's  
neat acrylic palette





**1** I start by loading my damp 3" paddle brush with a pinch of white, plenty of Yellow Ochre and several other colours to break up the blends including red, violet, greens and blues. A damp brush keeps the paint fresh and helps the momentum of the strokes without diluting the paint.

I use downward strokes for consistency and the heavy neat acrylic creates plenty of impasto marks.

**2** Having applied a varied combination of darks with violet, greens, blues and sienna, I continue with a clean paddle brush loaded with reds, orange, ochre and shots of greens for the rooftops.

Some diagonals are used to break up the strokes. The rule in oil painting of 'fat over lean' is less applicable with acrylics, but it is a good idea to limit the number of very thick layers used. This will prevent colours and paint from looking overworked.

**3** When picking up a number of different neat colours from your palette, just dab the brush into paint and avoid swishing or swirling the brush around, as this can corrupt colour very quickly.

Any spoilt paint in your palette can be skimmed away with a palette knife; this generally only involves the very top layers. Having allowed the rooftop colours to settle down, I start applying light ochre tints with some indication of detail, including windows, using a purple and blue mix.

**4** When using neat, thick acrylic it is best to apply strokes with confidence as your painting process is clearly visible through the marks you make. The final details are applied with smaller flat head brushes and stronger highlights added on the rooftops. Other darks are also applied to strengthen the contrasts.





## MIXING LIGHT COLOURS

When working from photographs, some amateur painters can be very literal about lights and darks; white poodles or spaniels are painted white, with no subtle tints or thought as to how these extremes impact on the overall painting. The image you are working from might be limited, but that does not mean you have to be.

Painting darks and lights in real life will reveal all manner of soft colour which a camera can not pick up on. The overuse of white can lead to chalky, lifeless

colours, with even small quantities knocking colours off balance. Begin to consider white or black as your most precious commodity, one that becomes devalued the more you spread it around. Within your palette, you will have light colours, such as Yellow Ochre or Cerulean Blue, which can be used to generate an idea of lighter tints before the full potential of white is realised.

For this step-by-step, I will be using Heavy Body Acrylics, with 3½" paddle brushes and a ½" traditional flat head brush.





ABOVE Berlin  
Buffalo, acrylic on  
canvas, 52x64cm



**1** I launch in using a damp 3" paddle brush loaded with ochre, sienna, sap, cerulean, magenta, and hints of yellow, violet and orange. A variety of strokes are used to sculpt form and colours to create a base of vibrancy. More blues and greens are applied for the back while reds and orange are used at the front of the animal. Violet and cobalt produce stronger tones, with smaller marks used for features in the face.

**2** Large blocks of dark blues with greens and violet are used behind to shape the head and shoulders and various light greens fill the background. All these rich colours provide some insurance so that, as white and tints are introduced, the colour will still simmer underneath.

White is added to various colours, which are under mixed beforehand. As these tints are applied with downward strokes in the background, streaks of colour come through enriching the blends.

**3** More white is added to the ochre. Depending on the areas, other colours are mixed in small amounts to create some variation. These are applied with both the 3" and 2" brushes to the top of the buffalo. White is also introduced in small quantities to reds, oranges, violet and blues in the shaded parts to temper down some of the rich colour.

Whenever light tints are introduced, the changes are dramatic but care should be taken in underplaying these applications.

**4** The most potent lights are added at the end and these take the form of finer details using the ½" flat brush. Not only do the colours contrast against the tints but also smaller marks contrast with larger ones. It is rare to use pure white and even at the tail end of a painting, white is generally added to lemon yellow for sparks of rich warm lights.

Hashim Akib is a contributor to *Artist's Painting Techniques*, published by Dorling Kindersley, £20, out 1 August. [www.hashimakib.com](http://www.hashimakib.com)





PORTRAITS IN DETAIL

## 4. THE EAR

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



For these three step-by-step paintings, I used my daughter, Hope, as the model. Her hair was irresistible to paint as she had dyed it green; I wasn't using artistic licence!

While the 'side on' view was painted from scratch, the starting point for the 3/4 and front views on the following pages are the result of short demonstrations at my watercolour portrait class. Conveniently, they were ready for me to paint an ear on and allowed me to show how you might paint it over existing layers of dry paint.

The ear is a useful feature in portrait painting; when placed accurately, it can give the feel of the head's form or emphasise a particular turn of the head. I hope this article will encourage you to pay some attention to the ears the next time you paint; they're worth investigating and are a worthy component in a successful portrait.

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

## HOW TO PAINT THE EAR...

### SIDE VIEW

**1** I plot the skin around the ear as a starting point with the 2" flat brush. The watery edge of the paint on the face explains the line of the jaw. I've used Cadmium Red and Sap Green to make this colour.

**2** Here Alizarin Crimson and Viridian Green are dropped in to make the shadows on the skin around the ear. The paint has an inky consistency with enough pigment to sit on the damp underlayer; if it's too watery it washes away the damp paint beneath and ends up lighter than before. I like that the wet-on-wet paint bleeds in an uncontrolled way, allowing an element of surprise to enter in.

**3** In the next few layers, I warm up the skin on the ear with a mixture of Cadmium Red and Yellow Ochre applied with the 1" brush. Ears and noses tend to be warmer in colour than, say, the neck or the forehead; plus it works as a contrast to the Viridian Green hair colour.

**4** At this stage, I introduce some general dark shapes in the area around the ear, using Ultramarine Blue, Viridian Green and Vandyke Brown; this allows me to heighten the tonal contrast in the ear itself without disrupting the balance. Working from the general to the particular, then back to the general again, is a practice that comes naturally to me now, and I recommend it as a way of keeping in the flow. Standing back often is another helpful habit as it allows you to clearly see what needs attention.

**5** To tie in with the dark hair, I bring some shadows into the skin behind the ear with a mix of Cadmium Red, Sap Green and Ultramarine Blue. I 'push' the top of the ear back by applying the dark colour in front of it. This gives the ear its more diagonal direction. Generally, the bottom of the ear connects to the face further forward than the top of the ear. Here, the back edge of the ear is still vertical.

There is real joy in being curious. Each little curve, angle and shape reveals itself, as if for the first time, as we observe. While we work, freshness and life is given to every mark made in response.

## MATERIALS

### • BRUSHES

Rosemary & Co 2" flat brush from the series 222, Royal & Langnickel set of three white Taklon flat brushes (1", 3/4", and 1/4" brushes)

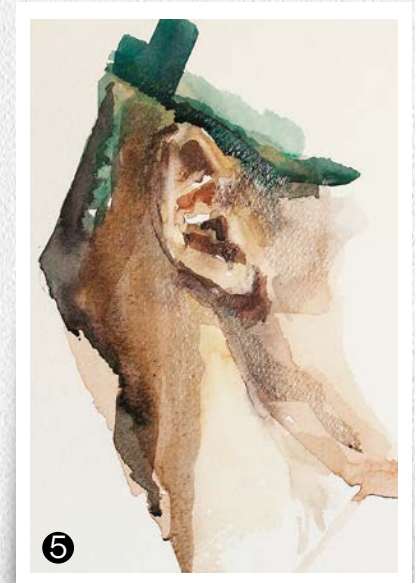
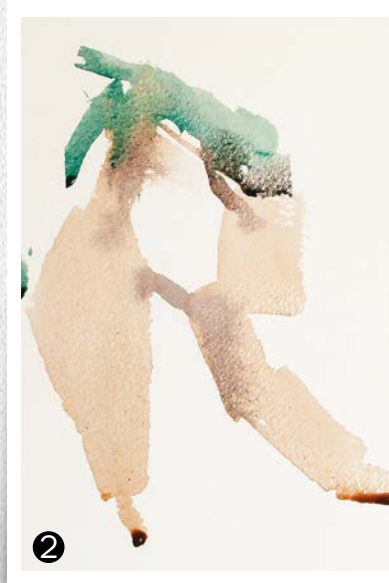
### • PAPER

Bockingford watercolour paper NOT surface 535gsm 250lb

### • COLOURS

Windsor & Newton Professional Watercolours: Cadmium Red, Sap Green, Viridian Green, Alizarin Crimson, Cerulean Blue, Vandyke Brown, Yellow Ochre, Ultramarine Blue

### SIDE VIEW



### OPPOSITE PAGE

Alisdair, watercolour, 76x56cm



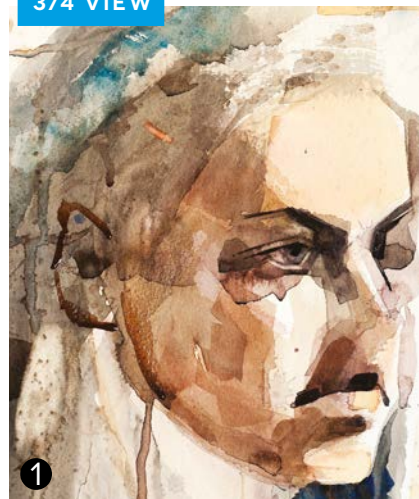
## 3/4 VIEW

**1** I start with a dark colour (Viridian and Cadmium Red) and print the outline of the ear with the 1" flat brush. This is an efficient and clear way to locate the ear in space.

**2** Enhancing the dark in the hair serves to further clarify the area, which means I can bring darker tones into the hollows of the ear and along the jaw line. I carefully observe and place these dark shapes in the ear. This is all I need to do to explain the shape of the ear. As the ear is on the shadow side of the face, I don't want sharp contrasts of light and dark tones.

**3** The final marks involve darkening the back of the neck and filling in more of the hair colour; this time I add Cerulean Blue to it as a satisfying contrast to the warm skin tones. I put some darks in the skin under the nose and mouth. Painting either side of the ear locates it firmly in place and allows it to sit comfortably as an intrinsic part of this particular head.

## 3/4 VIEW

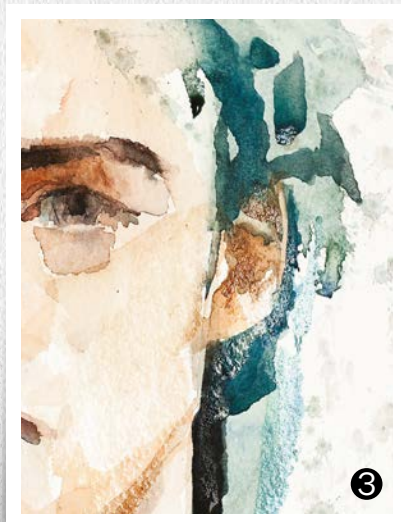


## FRONT VIEW



## TIP

Get into the habit of standing back from your portrait, it will allow you to see the areas in need of attention



## FRONT VIEW

**1** In contrast to the 3/4 view, the paper is still white where the ear will be painted. My first move is to paint the hair up to the edge of the ear, noticing its position in relation to the eyes and nose. The bottom of the ear is roughly in line with the end of the nose.

**2** When I add skin colour to the ear (a mix of Cadmium Red, Sap Green, Yellow Ochre) I include it in the shadow of the neck and jaw; I also bring hair colour down to meet the forehead. This allows me to reconnect with the portrait as a whole and the ear emerges as part of it, rather than reading as an isolated element.

**3** The final moves are to lift out the light on the vertical edge of the ear, and then to retrieve the diagonal light shape within the shadow of the ear. These successfully read as light shapes because of the dark underlayer. I use a damp 1/4" flat brush to lift out the paint here, 'drawing' with the clean brush in the same way as you would draw with a rubber into charcoal.



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DAILY PAINTING

# ONE DAY AT A TIME

DAILY PAINTING HELPED **PENNY GERMAN** EXPLORE A NEW SIDE TO HER ARTWORK AND GAIN CONFIDENCE WITH SMALL, QUICK STUDIES. IT MIGHT JUST DO THE SAME FOR YOU

"I wish I had more time to paint, there's always something else to be done" is a common refrain I hear when speaking to artists. I know only too well how that frustration feels but have discovered that, like most challenges, desire and prioritising are the vital ingredients for regular practice.

Five years ago, I discovered a growing phenomenon in the art world called 'daily painting'. It coincided with a time in my life when I was getting increasingly frustrated with trying to fit in painting time with my part-time teaching job and the myriad duties concerned with running a home and

a family. I seemed to spend a lot of time thinking about painting and less time doing it; unsurprisingly, exhibitions became an increasingly rare occurrence. I decided it was now or never – commitment was the key to moving forward.

From experience, I knew that the best way of improving my painting was through trial and error. I decided to begin with still life and paint whatever was to hand, whether in the supermarket or in the garden. I'd do a quick oil sketch and, much as one would for an exercise regimen, I allotted a set time each day.

**ABOVE** *Hydrangeas*,  
oil on gesso board,  
20x20cm



**“LIKE MOST CHALLENGES, DESIRE AND PRIORITISATION ARE THE VITAL INGREDIENTS FOR REGULAR PRACTICE”**



#### **SMALL FRY**

Try daily painting on a smaller canvas, 20x20cm

#### **TOP IMAGE**

Raspberry Jam, oil on gesso board, 20x20cm

#### **BOTTOM IMAGE**

Avocado and multan tiles, oil on gesso board, 20x20cm

When I felt confident and had gotten into a routine, I set up a website and a blog and posted my paintings on a daily basis, warts and all.

To spread the word, I attended a few well-chosen art fairs and handed out cards containing information about my blog. Social media helps to spread the word; I post paintings on Facebook, Twitter and Instagram. I keep the price affordable as I want to reach people and after all, these are quick studies. Some artists use platforms such as

ebay to auction their work, but I chose to use an e-commerce add-on to my website with a fixed price.

#### **THE DAILY PAINTING MOVEMENT**

The inception of the daily painting movement in 2004 is attributed to Duane Keiser, an American artist who realised that “the internet was going to fundamentally change the relationships between artists, galleries and collectors”. It became a whole new way of connecting with customers. As the internet became more accessible, painters saw it as a way to grow their audiences and have a new kind of relationship with their buyers.

#### **SET-UP AND PROCESS**

I begin my day by choosing something to paint; usually it will be an item I've bought from the greengrocers the day >

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before or picked from the garden. The subject needn't be something bought especially, I've found interest in old tins, toys, shoes... you name it. The subject matter is not my main consideration, as my aim is to try and evaluate and depict the light.

In my studio, I keep a shadow box (a cardboard box works well) placed on a plinth. The box has a hole in one side to direct the light of a daylight bulb, which creates interesting shadows. I play around with the subject until there is something of interest in the way the light falls in or around it. I paint on 3mm hardboard primed with three coats of gesso working for a couple of hours alla prima or wet-in-wet. I rarely go back to a finished sketch.

I start by sketching the entire composition roughly with a brush and a turpentine-diluted wash to observe the composition. Shadows, background and tabletops are all included at this stage and all contribute to the painting.

With the subject mapped out, I block in the main tones for reference and build the painting up with increasingly 'fat' paint, using less and less turpentine. Edges are considered, whether they are hard or soft, or maybe lost in the mass shadows. I spend around two hours on an oil sketch like this, using big brushes and concentrating on the tonal masses rather than too many details.

**ABOVE** *Asparagus and lemon*, oil on gesso board, 20x20cm

## PENNY'S TOP TIPS FOR DAILY PAINTING

- Set up a corner of a room as your studio where you don't have to constantly put your equipment away.
- Use either north light or a daylight bulb to light your subject. Pick up a supermarket cardboard box to set up your stage and paint it black inside to get chiaroscuro lighting. Cut a hole in the side for the light to pour in.
- Grab anything to hand to paint and keep it simple.
- When you feel ready, set up a website (there are many free website design services) and post a painting each day with a few words to help people feel involved.
- Look at ways to promote your blog on social media or join a collective such as [www.dailypaintworks.com](http://www.dailypaintworks.com)

Sometimes, I'll use the same subject two or three days running to work on different areas, such as tonal relationships – it's a great way of discovering for yourself how light works. In essence, it's an intense couple of hours of looking with a bit of painting thrown in. Keeping it short and sharp means I have the afternoon to work on some larger, more finished gallery pieces, most of which will have been inspired, if not drafted up, through a 'daily' oil sketch.

Five years on, the commitment to daily painting can feel daunting, especially when travel or ill health knocks you sideways and there is no option but to down tools. But I still relish getting up every morning and starting a new painting. It's like going to the gym, but that's another story.

To see Penny's daily blog and find details of her workshops, visit [www.pennygerman.com](http://www.pennygerman.com)



**HOME STUDIO**  
Penny's shadow box set up



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J.M.W. TURNER, WAR, THE EXILE AND THE ROCK LIMPET, EXHIBITED 1842, OIL ON CANVAS, 79x73cm, Tate © London, 2015

1

## HE WAS A COMPULSIVE ARTIST

His artistic drive became apparent at an early age. As a child, Turner – born in 1775, son of a barber and wig-maker – was said to have an obligation to record, jot down and sketch, and this obsessive aspect of his character defined him his entire life. It's reported that he was never without a sketchbook or small piece of paper.

### ARTY FACTS

# J.M.W. TURNER

NATALIE MILNER UNCOVERS THE LIFE OF BRITAIN'S MOST FAMOUS LANDSCAPE PAINTER

2

## HIS TALENT FOR COLOUR EMERGED EARLY

In the late 1780s, Turner accepted a commission to colour plates for Henry Boswell's book *Picturesque Views of the Antiquities of England and Wales*. The project opened up a whole new world to the young Turner. Directing his attention to colour and effect, Turner was able to first understand how a landscape can create a narrative. The book put forward a range of subjects that he could return to throughout his life, and make his own.

3

## HE HAD AN ADVENTUROUS STREAK

On his first trip to continental Europe in 1802, in contrast to his contemporaries taking in the sights of Paris, Turner set off to explore the Swiss Alps and carry out an extensive tour before enjoying the capital. Absent of tourism at this time, this pioneering trip provided him with stand-out subject matter, resulting in such paintings as *Passage of Mount St Gothard from the Devil's Bridge* (1804). When he was 66, Turner returned to Switzerland to make a series of watercolours that revealed a new freedom of expression.

5

## HE CELEBRATED THE LEGACY OF 'THE ARTIST'

Towards the end of his life, Turner's belief in the celebrated position of the artist became more evident. In his 1842 RA show, Turner showed *Peace – Burial at Sea* and *War. The Exile and the Rock Limpet* as a pair. The former was a tribute to artist David Wilkie, using a heroic glow on the ocean to mark his death at sea; the latter alludes to Napoleon's diminished grandeur. The pairing suggests the achievement of the artist is "greater and more enduring" than that of an emperor.

*The Extraordinary Life and Momentous Times of J.M.W. Turner* by Franny Moyle is out now, £25, Viking.

4

## HE SAW BEAUTY IN STORMS

According to the son of friend and patron, Walter Fawkes, Turner became entranced by the spectacle of a storm over Otley Chevin one day in 1810, rushing to make notes on the back of a letter, absorbed by "the storm rolling and sweeping and shafting out its lightning over the Yorkshire hills". This scene is said to have inspired *Snow Storm: Hannibal and his Army Crossing the Alps* (1812).



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



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