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'How I illustrated her unfinished book, *The Tale of Kitty-in-Boots*'

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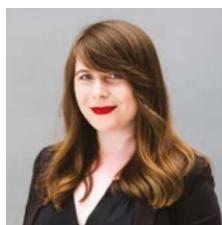
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SEEING THINGS FROM A DIFFERENT ANGLE



Nothing makes a painter's eyes roll quite like the platitude, 'I don't like art, but I know what I like.' But the truth is, art lovers can be stubborn creatures of habit too. When looking up the latest exhibitions, we scan for the names we recognise; and those of us who cover our walls with paintings and prints (guilty) tend to have at least two works by the same artist. But what are we missing outside the cosy nest of the comfort zone?

To find out, we asked UK artist Joe Dowden to open our eyes, and introduce us to some of the most talented watercolourists around the world. On page 33, he takes us on a whistle-stop tour of painters from Ghana to Belarus. While some artistic language is universal, the diversity of these works shows how much we can learn about the medium by looking beyond the UK.

Also in this issue, we speak to illustrator Quentin Blake, a man with so little regard for the comfort zone, he draws standing up. On page 18, he tells us about one of his most challenging projects yet: stepping into the shoes of Beatrix Potter to illustrate her recently discovered book, *The Tale of Kitty-in-Boots*.

Next month, look out for a very special birthday edition of *Artists & Illustrators*, on sale 9 September.

Katie McCabe, Editor

Write to us!

Have you been painting overseas? Share your work and your story with us via email or social media...

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EDITORIAL Editor Katie McCabe **Digital Editor** Natalie Milner **Art Editor** Alicia Fernandes **Contributors** Laura Boswell, Jake Spicer, Joe Dowden, Lin Souliere, Rob Dudley, Siân Dudley, Gerry Dudgeon, Adèle Wagstaff, Matthew Jeanes, James Hobbs and Grahame Booth **ONLINE ENQUIRIES** support@artistsandillustrators.co.uk
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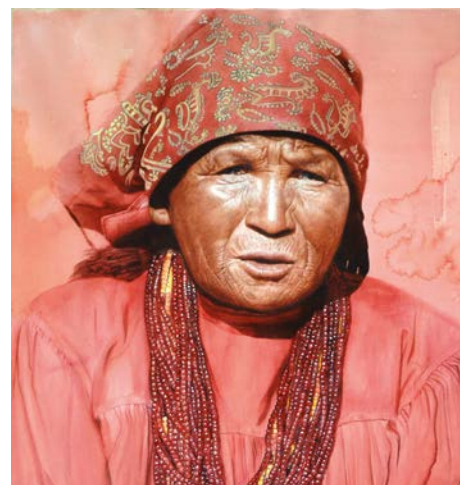
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YOUR LETTERS

LETTER OF THE MONTH

LIGHTNING ROUND

We have just returned from our family holiday to Northern Spain where I enjoyed sketching the landscapes and towns for future paintings. When I was packing to go, I threw in your artist's sketch pad from last year and we had great fun taking it in turns to sketch each other or our fellow ferry passengers on the long trip home. We were lucky enough to go to the fabulous (and free!) museum in Pontevedra which had a vast exhibition of Alfonso R. Castelao, a Galician artist I had not come across, who specialised in pen and ink drawings of people in the run up to the Spanish Civil War.

We tried to channel his spirit of lightning-quick sketches and capture the essence of our subjects although, obviously, not as good as Castelao, we relished the challenge. Here is a sketch of my daughter, Charlie (pictured). And what should I find on my return to Scotland? Another sketchbook. Thank you!
Kate Langley, via email



write to us

Send your letter or email to the addresses below:

POST:

Your Letters
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Company Ltd.
Jubilee House
2 Jubilee Place
London SW3 3TQ

EMAIL: info@artists
andillustrators.co.uk

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

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has given me access to loads of special wildlife spots. The hides provide protection from the elements without having to lug chairs or brollies, and the other birdwatchers have without exception been supportive.

I just wish I had the nerve to paint from life before. It is such an addition to my enjoyment of my art. I felt compelled to write and recommend it to other readers, maybe I will have fellow artists with me next time I visit the Avocet hide.
Angela Gilbert, via email

STARTING SMALL

RE: One Day at a Time, issue 368

I so enjoyed Penny German's article *One Day at a Time*. I found it very motivating and I'm now encouraged to pursue my wish to paint. It's a hobby I took up late in life and for a few years I've floundered, attended various art classes, studied the theory, watched the videos etc., but it always comes down to the fact that you have to get and do it.

I think Penny's idea of applying self-discipline and doing a small-scale painting every day is more achievable than battling with a large composition, especially when one is still learning.

It is the practise, practise, practise element that will help improve technique.

Betty Taylor, via email

OUT WITH THE OLD

RE: Your Letters, Issue 368

I read Rachel Hartland's letter of the month in your August issue with interest. I too have a storage issue with an accumulation of framed and unframed paintings I have produced and exhibited in the last five years since becoming a full-time artist.

I am currently undertaking a ruthless sift of the older work which I plan to destroy, which is not satisfactory but I need the space if I am to continue producing new work. I would be very interested to know

any helpful answers about selling paintings at discount rates that you receive on Rachel's behalf.

Annette Dall'Oglio, via email

Thank you Annette. Be sure to keep an eye out for upcoming issues of *Artists & Illustrators*, we'll soon be running an article on how to deal with a mountain of old artworks!


WILD AT HEART

I have discovered the joy of painting from life in my local wildlife reserve, in the hides. I joined the Worcestershire Wildlife Trust, which

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9 ARTISTIC THINGS TO DO IN

SEPTEMBER



JILL PRESTON, SUMMER LANDSCAPE, MIXED MEDIA

1

SOMERSET OPEN STUDIOS

See Somerset artists in their natural habitat at the annual open studios event (17 September to 2 October). Watch as work is made before your eyes, and meet local printmakers, painters and sculptors in person. If you're not familiar with the area, you'll be able to find an interactive map of participating artists on the Somerset Open Studios website. Look out for the lively contemporary still lifes of Marissa Weatherhead, see Jane Brossard's abstract landscapes in her Taunton studio, and make time for Jill Preston's vivid mixed media paintings in Yeovil. www.somersetartworks.org.uk



2

READ**After Caravaggio**

Caravaggio's legacy is undeniable, and endures not only as a result of his own paintings, but from the art of those who imitated his style in the 20 years after his death. In his book *After Caravaggio* art historian Michael Fried explores the artist's revolutionary provenance and influence on the works of painters like Bartolomeo Manfredi and Nicolas Tournier.

www.yalebooks.com

3 EXPLORE**A Brush with the Broads**

The four-day plein air art festival returns to Norfolk (22-26 September), offering a dedicated community of outdoor painters a chance to share their work. This year will see live painting demonstrations from plein air aficionados Lea Nixon, Mo Teeuw and Louise Bourgourd.

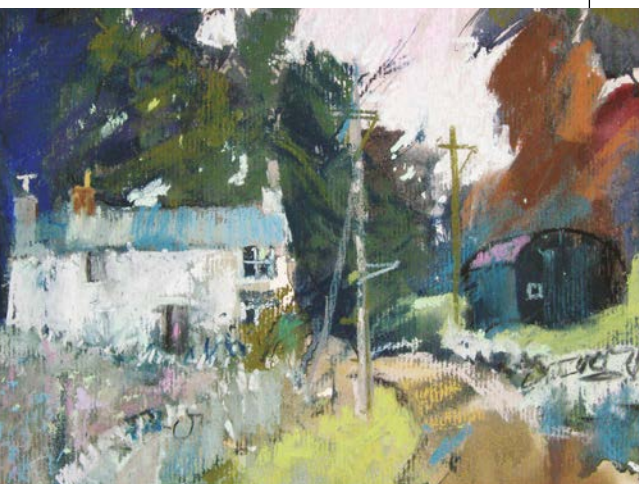
www.abrushwiththebroads.co.uk

4

ENTER**Pastel Society Exhibition**

Can you smudge and blend colours to perfection? Why not put your work in the running for the 2017 *Pastel Society Annual Exhibition* at the Mall Galleries in London. Submit your artwork by the 4 November 2016 for a chance to win the top prize of £5,000.

www.thepastelsociety.org.uk



5

VISIT**Enchanted Forrest, SSBA**

Don't know your dahlias from your alliums? Try a visit to the Scottish Society of Botanical Artists's exhibition *Enchanted Forrest* at the Park Gallery in Falkirk, with paintings inspired by the work of botanist George Forrest (10 September to 16 October).

www.thesgba.org

**6 TRAVEL****Painting in Italy**

Join *BP Portrait Award*-shortlistee Fiona Graham-Mackay on an artful sojourn to La Ghirlanda, Saragano. This week-long holiday commencing on 4 September 2016 is open to artists at all levels, and includes painting tuition five mornings a week in the stunning hills of Umbria.

www.paintinginitaly.com



7

PRINT**Cambridge Original Printmakers Biennale**

Follow the latest in printmaking at Cambridge Original Printmakers Biennale (22-28 September). Enjoy talks from established artists, or join a workshop, such as drypoint printing on the 22 September. The event will take place at The Pitt Building in Cambridge. www.cambridgeoriginalprintmakers.com

8 EXPERIMENT**Acrylic/Mixed Media****Workshop**

Artist Janet Mayled trained in textile design before turning to art and creating mixed media works. At her workshop in The Sandpiper Studio in South Wirral (3 September), learn to create a figurative market scene in acrylic, collage, and fabrics.

www.thesandpiperstudio.co.uk

9

LEARN**Stanley Spencer's Palette: Acrylic****Painting Workshop**

Practise the meticulous painting techniques of Stanley Spencer at The Hepworth Wakefield gallery, West Yorkshire (24 September). Attendees will experiment with ground layers and impasto painting in the spirit of Spencer's work.

www.hepworthwakefield.org





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EXHIBITIONS

SEPTEMBER'S BEST ART SHOWS

ENGLAND - LONDON

The Ey Exhibition: Wifredo Lam

14 September to 8 January 2017

A retrospective of the Cuban painter and heavyweight in modernist art.

Tate Modern. www.tate.org.uk

David Hockney RA

Until 2 October

82 Portraits and one still life by the British painter.

Royal Academy of Arts.

www.royalacademy.org.uk

Flora Japonica at Kew Gardens

17 September to 5 March 2017

Paintings of native flora from eminent Japanese botanical artists. The Shirley Sherwood Gallery of Botanical Art

www.kew.org

Regarding Trees

Until 25 September 2016

16th to 19th century drawings exploring the tree as an artistic trope.

The Courtauld Gallery.

www.courtauld.ac.uk

Visions of War Above and Below

Until 25 September

A look at the creativity inspired by conflict.

Imperial War Museum.

www.iwm.org.uk

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

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

The BFG in Pictures

Until 30 September

Showing Quentin Blake's original illustrations, on tour from the House of Illustration.

The Bowes Museum, Barnard Castle.

www.thebowesmuseum.org.uk

Winifred Nicholson in Cumberland

Until 15 October

Vibrant landscapes of Cumbria from one of the foremost British painters of the 1920s.

Abbot Hall Art Gallery, Kendal.

www.abbothall.org.uk

David Hepher - Paintings

Until 23 November

A survey of Hepher's gritty, urban painting.

Cartwright Hall Art Gallery, Bradford.

www.bradfordmuseums.org

Tinted Stream & Liquid Light: Watercolour Paintings from Turner to Sargent

Until 6 November

Outstanding examples of watercolour, including Turner, Constable, and John Singer Sargent.

The Atkinson, Southport.

www.theatkinson.co.uk

The Age of Abstraction

Until 29 October

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

Graves Gallery Museums, Sheffield.

www.museums-sheffield.org.uk

Leonardo Da Vinci:

Ten Drawings from the Royal Collection

Until 9 October

10 of the finest drawings from the Royal Collection show the scope of Da Vinci's work.

Nottingham Castle Art Gallery.

www.nottinghamcastle.org.uk

ENGLAND - SOUTH

Japanese Ghosts and Demons

14 September to 20 December

Woodblock prints depicting stories from Japanese folklore. Expect fantastical images of giant spiders, goblins and ghostly warriors from 19th-century artists.

Broadway Museum and Art Gallery.

www.ashmoleanbroadway.org

Imran Qureshi: See How the Dark of Night is Red

Until 8 October

Quiet and reflective, new and existing Mughal miniature paintings from this award-winning Pakistani artist.

Newlyn Art Gallery, Penzance.

www.newlynartgallery.co.uk



FLESH: SKIN AND SURFACE

23 September to 19 March 2017

A more intimate and invasive take on the human form, this exhibition will explore how artists represent 'flesh' in their work, raising questions about the body, ageing, race and gender, touch and texture, surface and skin. Paintings on display will include those by artists such as Rembrandt, Peter Paul Rubens, Edgar Degas, Jean-Baptiste Siméon Chardin, Francis Bacon and Lucian Freud, alongside contemporary works by Bruce Nauman, Jenny Saville and others.

York Art Gallery, York

www.yorkartgallery.org.uk



ADELA BRETON: ANCIENT MEXICO IN COLOUR

Until 14 May 2017

For the first time since the 1940s, Adela Breton's large watercolours depicting copies of wall paintings in temples and buildings in Chichén Itzá, Teotihuacan and Acanceh, will be on display. This exhibition is a celebration of an artist and traveller, and of ancient Mexico, showing the only full record of the murals from the 1900s – allowing today's academics to interpret the images and their history. Bristol Museum and Art Gallery, Bristol www.bristolmuseums.org.uk

Wilhelmina Barns-Graham: A Scottish Artist in St Ives

10 September to 19 November

A comprehensive collection of this Scottish painter's work. Penlee House Gallery and Museum, Penzance. www.penleehouse.org.uk

The Painted Garden

Until 4 September

Evocative oil landscapes from Norfolk School of Painting's head tutor Martin Kinnear. New British Art Gallery, Norfolk. www.newbritishart.com

Lines of Thought

3 September to 6 November

Work from Leonardo, Michelangelo, Cézanne, Picasso, Bridget Riley and others come together to highlight the role that drawing has played in the history of art. Poole Museum, Dorset. www.boroughofpoole.com/museums

Cloughton Pellow

Until 15 January 2017

On the 50th anniversary of the artist's death, rediscover his drawings and prints. Norwich Castle Museum and Art Gallery. www.museums.norfolk.gov.uk

Colour: The Art and Science of Illuminated Manuscripts

Until 30 October

150 manuscripts charting over 500 years of the technology and craft behind the creation of art. Fitzwilliam Museum, Cambridge. www.fitzmuseum.cam.ac.uk

A Handful of Dust

Until 6 November

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

Edward Bawden: The Early Watercolours

Until 30 October

Early watercolours from the 20th-century printmaker and painter. The Fry Gallery, Saffron Walden. www.fryartgallery.org

SCOTLAND

Inspiring Impressionism:

Daubigny, Monet and Van Gogh

Until 2 October

An ambitious display of over 100 masterpieces, focusing on the underappreciated work of Charles-François Daubigny. Scottish National Gallery, Edinburgh. www.nationalgalleries.org

William Hunter to Damien Hirst: The Dead Teach the Living

Until 5 March 2017

Exploring the historical and contemporary connections between art and science. Hunterian Art Gallery, Glasgow. www.gla.ac.uk/hunterian

WALES

Gladys Vasey

17 September to 29 October 2016

Portraits from The Tabernacle Collection. MoMA Wales, Powys. www.moma.machynlleth.org.uk

Augustus John in Focus

Until 30 September

A collection of paintings, watercolours, drawings and prints from this Welsh colourist and draughtsman. National Museum Cardiff. www.museumwales.ac.uk

IRELAND

Gerard Dillon, 1916-1971

Until 6 November

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

A Weed is a Plant Out of Place

Until 30 September

New art referencing Dürer and Da Vinci featuring detailed plant studies in different mediums. Lismore Castle Arts, Co. Waterford. www.lismorecastlearts.ie

FRESH PAINT

INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

IRYNA YERMOLOVA

Ukrainian artist Iryna Yermolova could never be accused of 'painting by numbers', but there was a time in the artist's life when rigid planning and spreadsheets were commonplace. At just 20 years of age, Iryna achieved an impossible feat for a new art college graduate, and started her own advertising firm, offering graphic design services to big-name companies. She even studied Brand Management at the University of Economics and Management in Kharkov, Ukraine to try and keep up with the demands of her expanding business. In 2005, she moved to England for a fresh start, and found herself in front of the canvas once again. Still, her days in graphic design stay with her. "I always make pen or pencil sketches for my future paintings... I used to do the same sketches for my graphic design projects. No matter if it is a design of packing for biscuits or the design of an election flyer for a political party, composition comes first!" she says.

The passionate, kinetic and even decorative nature of Iryna's current work conjures obvious thoughts of Degas' dancers, but has a distinctive style all of its own. She captures female bodies in vivid colours that hit right to the senses. Using a palette knife, the artist applies oils generously, creating anatomically proportioned figures that move through a cloud of expressionist paintstrokes.

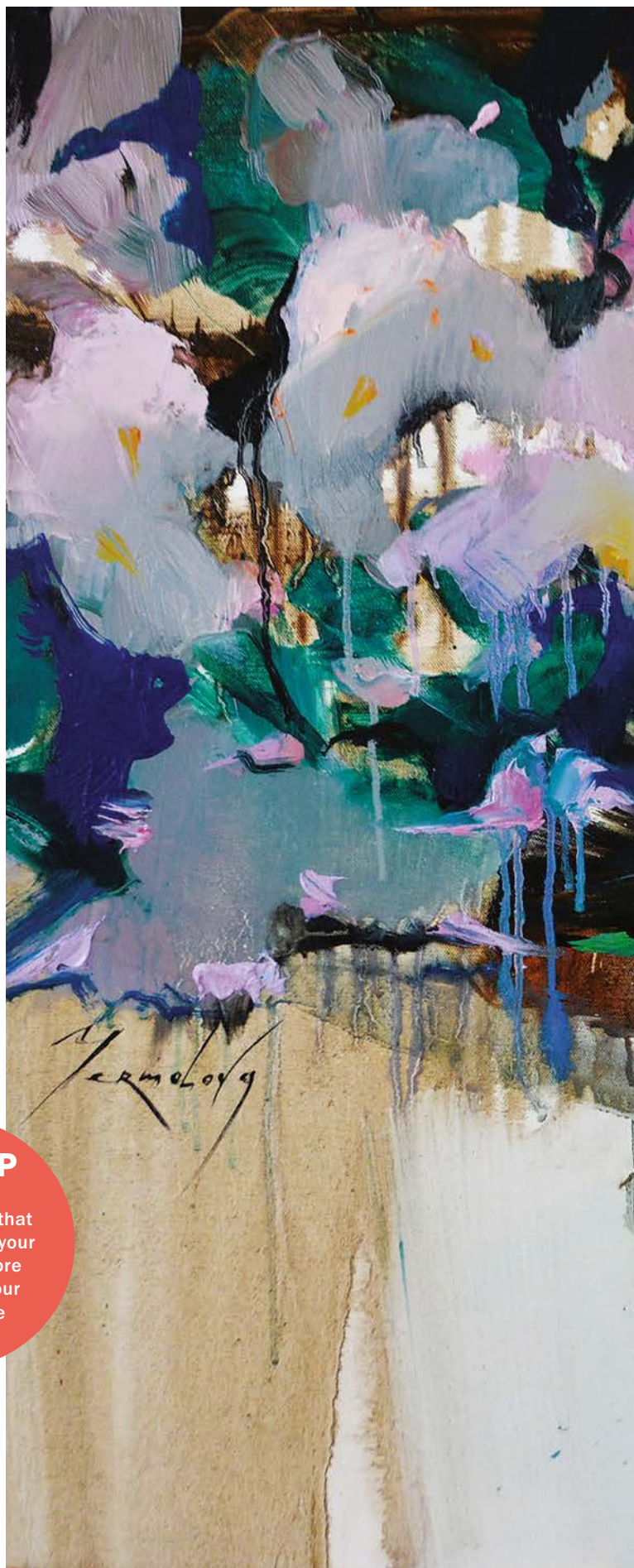
Her work *In Rhododendron Shadows* is part of a series of paintings she made after a visit to Forde Abbey Gardens in Dorset. Here, she juxtaposes warm colours against cool, leaves areas almost untouched and brings a rich, unpredictable texture to the surface. Whether by spontaneity or design, all these elements come together to bring a painterly beauty to an otherwise simplistic scene.

Iryna's solo exhibition will run at Bath Contemporary Gallery, Bath from 15-27 August. www.bathcontemporary.com

TOP TIP

You might find that a cloth or even your fingers are more useful than your palette knife or brush

RIGHT *In Rhododendron Shadows*, oil on canvas, 73x100cm





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TOP TIP

Do not let bits of your image 'jump', striking additions can spoil the unity of your painting

JOHN DOYLE

There's a certain breed of English artist with a dogged commitment to plein air painting. They can be found perched on camping stools in quieter corners of European cities, often well-dressed in a scarf and trilby, working on the same drawing board they've used for decades.

Watercolourist John Doyle is a key member of this tribe. He claims his earliest memories are of the Kent landscape, an area where he now resides, and has painted many times since. His art has taken him all over the world, painting Jerusalem, Syria and Mount Athos in Greece, in search of untouched views and ecclesiastical architecture.

Once, he received a commission from the Archbishop of Canterbury to paint Canterbury Cathedral as a gift for the Pope, and was consequently invited to take on the role of President at the Royal Watercolour Society, a post he held for four years. Had it not been for the encouragement of the late British artist John Ward RA, however, he may never have pursued this life. They met more than 60 years ago, when John Doyle was completely unknown. The two became fast friends, Ward even invited him to Venice.

Writing for Ward's obituary in 2007, he described the painter's unique style of mentorship during their Venice trip, "At 5am on the first morning, there was a bang on the door, 'Come on, we're just leaving.' Never have I dressed so quickly. I knew John wouldn't wait. He put me right under

Santa Maria della Salute and said: 'Paint that!'. The best advice Ward ever gave him, he says, was to never let bits of the picture jump out, "for that spoils the unity". The tough love paid off; at 88, John's output remains prolific; for his upcoming solo exhibition, he's produced almost 60 plein air paintings in just 18 months.

John's work has an almost illustrative quality. In *Red Square Moscow*, he hones in on small architectural details in some areas, yet uses rough pencil marks and loose paint daubs in others, "I use a hot box and a cool box, and have no chosen palette but I do use a lot of black and Naples Yellow," he says. When starting out, John was intensely self-deprecating about his painting ability, but age has brought the artist a new kind of confidence, "I loosen up. I now find I can express myself with more freedom and less fuss."

He makes no preliminary sketches, preferring instead to "sit down and get on with it". The set up is simple: once he finds the right viewpoint, John sticks his paper down and works with a light drawing board balanced on his knees. "I get irritated if people take no notice of what I'm doing, I can talk and paint; I react to what is in front of me without much thought," he says.

John's solo exhibition of watercolours will run at The Osborne Studio Gallery in London, SW1 from 21 September to 1 October. www.johndoyleart.com

ABOVE
Red Square
Moscow,
watercolour
on paper,
25x38cm



TOP TIP

It's the shadows and highlights that really help to bring a painting to life

PAULA OAKLEY

"It is a magical place like no other," says Portfolio Plus member Paula Oakley of the destination captured in her painting *Where the River Meets the Sea*. "It's where nature rules and the views take your breath away."

It all started with a walk – as most of her paintings do – from the beach to the cliff top of Seaford Head, East Sussex, where the striking Seven Sisters cliffs command the scene and "the River Cuckmere makes its snake-like path into the sea and the old coast guard cottages stand defiantly on the edge". The house in the painting is, quite aptly, used for art courses.

When Paula returned to East Sussex, after 30 years living elsewhere, her childhood home resonated more than ever before and she sees her artwork as "creating a memory, a moment, a keepsake". After her three-decade absence, she shares that "all the views that I took for granted now seem brighter, more interesting and colourful [...] and there's a never-ending list of things that I want to capture on canvas". This is evident in her artwork, seen in the way that she makes use of vibrant layers of acrylic to create a brighter-than-life reflection of the landscape.

The quick-drying and waterproof nature of acrylic allows her to build up the layers and glazes, a technique honed in her former silk screenprinting days.

Paula prefers to work from reference photos in her studio and likes to keep iconic destinations true to life. Here, away from the unpredictable weather, she can indulge in working with very fine brushes, it takes "many hours of concentration, there are no short cuts, but it becomes an enjoyable challenge that I find very satisfying and rewarding," she explains. To add texture to natural details such as pebbles and foliage, Paula applies the paint quite thick, wet-on-wet, again with very small brushes.

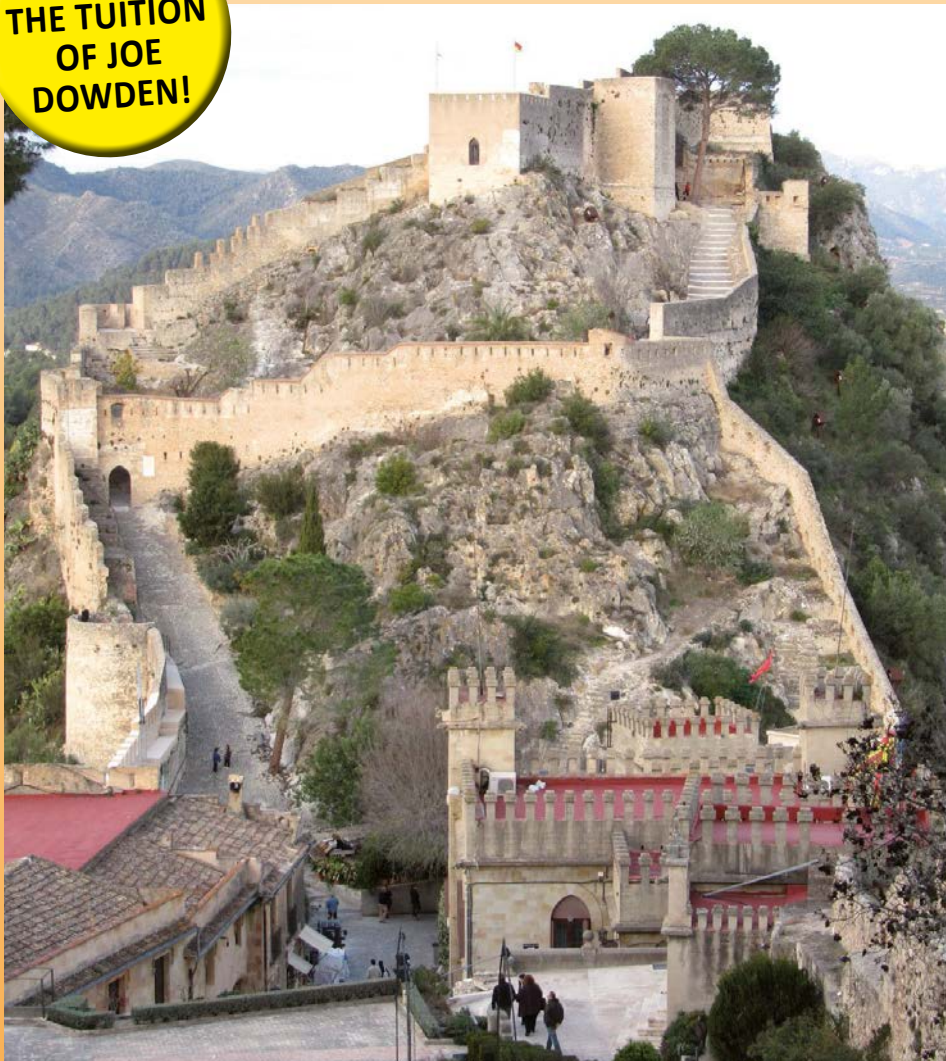
There's an independent, and somewhat stubborn, approach to Paula's creative process. At art college, she felt restricted and admits that she doesn't take much inspiration from other artists' works. "I see things I like and things I don't like. I don't want to be influenced or replicate another's creation; I want to experiment, explore, play, learn and create in my own way."

Sign up for your own personalised Portfolio Plus today at www.artistsandillustrators.co.uk/register or visit Paula's profile at www.artistsandillustrators.co.uk/paula-oakley

ABOVE *Where the River Meets the Sea*, acrylic on canvas, 60x45cm



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A TALE OF *two artists*

QUENTIN BLAKE HAS JUST COMPLETED ONE OF HIS BIGGEST CHALLENGES YET: THE ILLUSTRATION OF AN UNFINISHED **BEATRIX POTTER** BOOK, THE TALE OF KITTY-IN-BOOTS. HE REVEALS WHAT IT WAS LIKE TO STEP INTO HER SHOES. WORDS: **KATIE MCCABE**





Not all tributes are met with gratitude, no matter how well-intended. In 1933, *Brighton Rock* author Graham Greene learned this lesson all too well after submitting an essay dedicated to the writings of Beatrix Potter. In it, he compared her to the likes of Henry James and praised her for creating 'great comedies, and great near-tragedies,' that never sacrificed the truth for an effective gesture. He observed the dark turn taken in her later 'tales' and deduced that the sombre tone of her book *The Tale of Mr Tod* must have been the result of some emotional ordeal on her part. Potter responded with what Greene called an "acid letter", shutting down his Freudian interpretations of her work.

When analysing Potter's world of storytelling, those 23 'little books' that have entertained children (and adults) for more than a century, it's easy to get it wrong. So how can an illustrator, tasked with a job of providing the pictures for an unfinished Potter book, know where to start? That was the challenge set for Quentin Blake.

Beatrix Potter's unpublished manuscript for *The Tale of Kitty-in-Boots* was discovered in 2013 at the Potter archive in the V&A Museum, when Penguin publisher Jo Hanks discovered a letter written by the author that referenced a book about "a well-behaved black Kitty cat, who leads rather a double life, and goes out hunting with a little gun on moonlight nights, dressed up like Puss in Boots".

At the beginning of this year, it was announced the book was to be released with illustration from Quentin,



coinciding with the 150th anniversary of Potter's birth. It became a bestseller in pre-orders within days.

The news was a surprise to some, given that the two artists could not be further apart in style. Potter was devoted to naturalism, painting her characters in drybrush watercolour with near-perfect anatomical accuracy. The painter John Millais, a friend of her wealthy Unitarian parents, recognised her power of observation when she was just a child. At eight years of age, she was cataloguing birds and insects in her sketchbook; all her life, she was surrounded by a menagerie of animals that often made it into her tales.

Quentin's drawings, meanwhile, don't so much take a line for a walk as on an obstacle course. His illustrations, scratchy and untamed, could never be mistaken for Potter's; and that is exactly the point. "There was never a chance of doing anything that would look faintly like Beatrix Potter," he tells me down the phone, "She was a skilled natural history artist... I never wanted to work like that, but I always admired the way she did it." Before Quentin got his hands on the story, there was in fact one existing drawing of this >

OPPOSITE PAGE *Kitty-in-Boots'* owner is drawn in Potter's likeness. Illustration © Quentin Blake

ABOVE LEFT Beatrix Potter at Hill Top, near Sawrey, 1913. Courtesy National Trust.

ABOVE RIGHT Potter's original illustration for the book, image courtesy Frederick Warne & Co. and the V&A Museum

There was never a chance
OF DOING ANYTHING THAT WOULD
LOOK FAINTLY LIKE POTTER'S WORK



ABOVE LEFT Beatrix Potter, Illustration for *The Tale of Peter Rabbit*, 1902 (c) V&A with permission of Frederick Warne & Co.

ABOVE RIGHT Peter Rabbit's 50p coin

BELOW An illustration from *Kitty-in-Boots*, © Quentin Blake

'Kitty in Boots', but it appears unfinished, and curiously uncharacteristic of her usual style. "We don't know why she didn't illustrate it except it was during the First World War and she probably had a lot of other problems," he explains, "I couldn't help wondering whether perhaps she wasn't quite at home with what she'd written for herself." Potter once wrote with some consternation, "I don't draw cats well," but it's not a criticism that Quentin shares, "Actually she was quite good at drawing cats, but in a rather naturalistic way. A lot of the animals are very good at being both well-observed creatures but behaving like humans."

Potter's latest anthropomorphic character will



MIKAEL BUCK/REX/SHUTTERSTOCK

be unveiled with the book's release this September. This joins a series of events celebrating the author's work, including a V&A exhibition, *Beatrix Potter's London* (on until 28 April 2017), and a display of Quentin Blake's *Kitty-in-Boots* drawings at the House of Illustration in London's King's Cross (2 September to 5 February 2017).

Her pocket-sized blue books are an entrenched part of British tourism, as well as its literature. Every year, visitors flock to her final home in the Lake District (apparently, she's big in Japan). And the interest lies far beyond the page – along with the other mountains of merchandise, Peter Rabbit now has his own 50p coin. Beatrix created the original Potter-mania, decades before JK Rowling had even learned to read.

Potter was one of the first British writers to show a powerful command of both words and art in her books. She agonised over language and word-play as carefully as she scrutinised her paint washes. Just as Roald Dahl's stories are inseparable from Quentin Blake's images, Potter's tales are intrinsic to her art.

Growing up in a Victorian household, she endured a long period of youth, failing to gain any real sort of independence from her strict, controlling parents until her thirties. They disapproved of her engagement to her publisher, Norman Warne, who died before they could marry, and later tried to prevent her wedding country solicitor William Heelis. Potter eventually succeeded in doing so.



She was a dutiful daughter, but in her writing, she displayed a desire to disobey the rules. In *The Tale of Kitty-in-Boots*, just like the classic tales of Peter Rabbit, her sympathy is with the transgressor. Potter knows a cat like Tom Kitten will wriggle out of his clothes despite being told not to, and that Peter Rabbit will steal carrots from Mr McGregor's garden, because that is just the stuff animals are made of. And she, a grown woman, should not have been kept under close watch.

If there's one thing she and Quentin share, it's an ability to venture into uncharted territory. Quentin effortlessly captured the undercurrent of darkness in Dahl's work, just as Potter did in her own. There are few childhood experiences as harrowing as the first time you see Squirrel Nutkin trapped beneath the talons of Brown Owl, right before he bites off his prized bushy tail.

A Potter pastiche was never on the agenda for *The Tale of Kitty-in-Boots*, but Quentin has played homage in his own way, by drawing the book's character, Kitty's owner, in Potter's likeness, "There are good photos of her, and of course she tells it in her own voice you see, so I thought it was better to have her there," he says.

With no author available to discuss and collaborate with, he was free from compromise; instead, he read the thing a thousand times, getting lost in the story. "If you just have the text, you realise that she is very shrewd about it," he says, "being a good reader is important, you have to try and create the atmosphere in your mind. Then you start quite soon after, you start drawing to find it."

Quentin was a latecomer to Potter; he was 30 when he purchased his favourite of her books, *The Tale of Two Bad Mice*. It tells the story of two impertinent rodents that move into a doll's house, only to destroy it when they discover the food on the table is made of plaster. So what can we expect from *Kitty-in-Boots*? "Bad behaviour! She's introduced as a serious well-behaved cat, and of course what we find out is she wants to do... Dress up as a chap and go poaching and so on," he says. The cat even goes by a pseudonym, the apt 'Catherine St Quentin'.

In his South Kensington studio, just a short walk from the Bolton Gardens townhouse where Beatrix Potter was born, Quentin still draws daily at the age of 83. Is there anything he can't put to paper? "A shining Rolls Royce... I am not very good at getting the lines to join up, you see." He works standing up at a light box, just as he has always done. "It keeps you on your toes!



To me it makes a contribution to spontaneity. I draw for a few minutes, and I walk away." We'll never really know what Potter would have made of Quentin's tribute, but as a champion of the loveable non-conformist, I suspect she would have approved.

The Tale of Kitty-in-Boots by Beatrix Potter, illustrated by Quentin Blake, will be published on 1 September by Frederick Warne & Co., Potter's original publisher, now an imprint of Penguin Random House, hardback £12.99. www.quentinblake.com

ABOVE Miss Catherine St Quentin, aka Kitty-in-Boots. Illustration © Quentin Blake

Why draw standing up?

IT KEEPS YOU ON YOUR TOES,
AND CONTRIBUTES TO SPONTANEITY

THE WORKING ARTIST

THESE DAYS EVERYTHING IS MOVING ONLINE, INCLUDING REGULAR ART SALES, SAYS OUR COLUMNIST

LAURA BOSWELL



“
**A SIMPLE WEBSITE WITH
PHOTOGRAPHS OF WORK
AVAILABLE, DIMENSIONS, PRICES
AND CONTACT DETAILS CAN
MAKE ALL THE DIFFERENCE**
”

ABOVE *Windfalls*,
linocut, 22x25cm

I've just finished my Open Studios fortnight and it's confirmed my suspicions that people are changing the way they buy art at these events. When I first began selling my work, it was very much face to face, with all sales being made on the day. Gradually, I am seeing these sales mixed with more orders online after the show. As well as holding your nerve and waiting for the sales, there are a few things you can do to make this process easier for you and the buyer.

With the growing use of online shopping, it really does pay to make it easy for visitors to go home and look at your work online. At least half my buyers this year wanted to think about wall space and confirm their choices online before committing.

A simple website with photographs of work available, dimensions, prices and contact details can make all the difference. Once you have that resource available, make sure your clients know about it. I have a leaflet with a short paragraph bio, photos of my work plus my web and email address and I hand them out at every opportunity.

If your client wants to order work without visiting you in person again, you'll need to be able to take payment. The easiest payment methods I am aware of are bank transfer or through PayPal, if you have an account. Failing that, a cheque through the post will do the trick, as long as you allow it to clear into your account before sending work. I have a standard email I copy and paste with various payment options which I send to the client along with my invoice.

If you need to deliver the work, make sure you establish the cost of delivery and include it for payment before sending your artwork. I charge for sending framed work as it needs careful packing, insuring and sending via a reputable courier. Unframed work I send free of charge, absorbing the cost of a stout tube and special delivery post. A final tip is to check for any specific delivery instructions and write them on your parcel. As a one-time courier myself, I can promise it helps.

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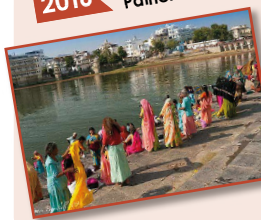
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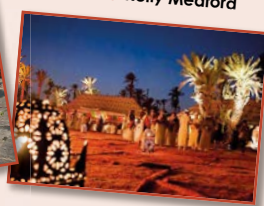
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ART ON WHEELS

George and Nettle in their live/work studio



IN THE STUDIO

GEORGE LLOYD-JONES

TWO YOUNG ARTISTS CREATED A TRAVELLING 'BOONRIG STUDIO' TO COPE WITH UNAFFORDABLE RENTS, NOW IT'S BECOME A VEHICLE FOR INSPIRATION AND SPONTANEOUS SHOWS ON THE ROAD. WORDS:

KATIE MCCABE. PHOTOS: KATYA BARTON

How did the Boonrig Studio come about?

I graduated from Brighton University two years ago, and I was trying to figure out how I was going to rent a studio and a house, which is obviously quite hard to do, and still find enough time to make paintings. The original idea was to get a van to live in. Then the van idea grew and grew in my head, and I ended up [converting] a lorry into a studio I could take anywhere. I was working on a building site at the time, saving money for the year; I learned a lot of tricks for the conversion. I ended up buying the lorry in August last year, and started the work, which took four months. Then it was time to set off!

How many people are involved in the project?

It's just [my girlfriend] Nettle and I, but we try and incorporate other people into it. That's something we

TIGHT SQUEEZE

George and Nettle paint side by side in the studio; pictured here is Nettle's work, *Personages*



want to do more of, to make it available for other people's use. We did a studio sale in December, and we had three other artists using it as a kind of shop front. It was nice to share what we have.

What state was the lorry in before you started the renovations?

It was just an aluminium box. The engine is good, but it was basically a huge box with a lot of leaks and bits of floor we needed to replace. The Internet was a fantastic resource, which is why I made a page on my own website with a run through of what we did. I found a lot of free information, and I wanted to put some back out there from what I had learned.

You did much of the work yourself, learning as you went. Were there any major incidents?

It was quite scary cutting the holes for the windows, because you're cutting this great big hole on the side of the lorry and wondering whether it's going to fit or not! One morning it was very stormy and the storm blew the door off its hinges. That was a pretty bad day. But now we've made it to Spain.

Would you recommend creating a 'travelling studio' to other artists?

Yeah, I think so. Everyone can do it in their own way, even if it's just for living, or maybe just for a studio space. It's possible, and it's nothing you can't learn



“
WE PRINT WOODCUTS BY DRIVING OVER
THEM WITH THE TRUCK, IT'S LIKE A
PORTABLE ETCHING PRESS
”



PRIZED WORK

George's Round Tables (2)
is now on display at the John
Moore's Painting Prize show,
Walker Art Gallery, Liverpool

to do. We've found it a great experience so far, and I don't think it is coming to an end anytime soon.

Does it help you meet and collaborate with other artists on the road?

Definitely. Just being able to go to another town and do an exhibition with current work at minimal cost is pretty amazing. I don't think I would have been able to do a show in Barcelona without flying everything there and back. You can follow your nose a bit more when you're mobile.

What advice would you give to someone who is attempting a similar project?

Don't be scared of larger vehicles. A lot of people said to me, 'why don't you start with something small and if you like it you can go for something bigger?' But I think, just go big to begin with. Figure out what you want it for. You sometimes see these half-finished projects online. Maybe they didn't have such a purpose. So make sure you have a purpose, and it should come together. If it's for a live/work studio, it's important that it is as spacious as possible. Try and keep it clear, it can get messy pretty quickly, especially if two people are working there.

What style of work are you producing from the Boonrig?

I do a lot of smaller stuff with

MIX IT UP

Blending oil colours is a task best tackled when the Boonrig is safely parked



crayons, woodcuts and printmaking. We print the woodcuts by driving over them with the truck: it's like a portable etching press. I also work in oil on canvas; anything we can get our hands on really.

What's it like for you as a painter, essentially sleeping beside your latest work?

For me, I don't find that such a problem, I see the truck as an extension of my brain; all of my things are all around me. I think Nettle finds it difficult; she turns her paintings around in the evenings sometimes. If you're having dinner and still looking at the painting, you can saturate yourself. You have to be careful not to get caught out and run down, as that can happen quite quickly if you don't keep on top of things. But it's a small price to pay to be able to move my studio.

Find out more about George and Nettle's travels at www.boonrig.weebly.com

Artists & ILLUSTRATORS ARTISTS OF THE YEAR 2017

PAINTED A MASTERPIECE? ENTER OUR NINTH ANNUAL COMPETITION FOR THE CHANCE TO WIN GALLERY REPRESENTATION AND £10,000 OF PRIZES



Now in its ninth year, the annual Artists of the Year competition gives readers of *Artists & Illustrators* the chance to gain national exposure for their art.

The overall winner will take home £1,000 cash and also receive gallery representation from Thackeray Gallery. Situated in London's Kensington, this prestigious institution will offer one artist the chance to join their portfolio of contemporary British talents and potentially work towards a solo exhibition.

This year we have over £9,000 worth of extra prizes up for grabs (with more to be announced), giving you dozens of chances to win. All 50 shortlisted artworks will also be displayed at a special Artists of the Year exhibition held at Mall Galleries, London SW1, from 23-28 January 2017.

Remember, if you are a member of Portfolio Plus, you can enter unlimited artworks free of charge. Not signed up? Visit www.artistsandillustrators.co.uk/register and join from as little as £2.49 per month.

ABOVE LEFT AND RIGHT Visitors admire the shortlisted works at last year's Mall Galleries show
OPPOSITE PAGE Tiffany Panter of Panter & Hall with 2016's Artist of the Year, Ian Hargreaves

PRIZES

The overall winner will be crowned our Artist of the Year and receive a £1,000 cash prize and gallery representation courtesy of Thackeray Gallery. Other prizes will include:

- £2,000 of gift vouchers to spend with Derwent, GreatArt, Pegasus Art and West Dean College
- £660 worth of masterclasses at The New School of Art
- £600 worth of masterclasses at The Academy of Realist Art
- £500 towards a course at the St Ives School of Painting
- £500 worth of art classes and art materials from the London Atelier of Representational Art
- £500 of art and craft materials from STAEDTLER
- £500 worth of one-to-one tuition with Wild & Tame
- £500 worth of paper from Canson
- Rembrandt Oil Colour Box Master Set from Royal Talens
- 10-week part-time course at The Art Academy
- £500 brush bouquet from Rosemary & Co



JUDGING

Submissions close at midday on 3 November 2016. A shortlist of artworks will be drawn up by our panel of judges, Sarah Macdonald-Brown and Beaty Thalmann of Thackeray Gallery and *Artists & Illustrators* editor Katie McCabe. Readers will have the chance to vote for shortlisted works at www.artistsandillustrators.co.uk.

HOW TO ENTER

You can enter the competition in one of two ways:

1. ONLINE

Take a digital photo of your artwork(s). Go to our website at www.artistsandillustrators.co.uk/2017. Entry is £5 per artwork, unless you are a member of Portfolio Plus – if so, entry is free! Complete the form, taking care to fill in all requested fields, attach your artworks (up to nine per form) and complete your payment information (if applicable). Select the 'Submit' button to send us your entries.

2. BY POST

Complete the form opposite and post it, along with a photo or print of your artwork (and cheque if applicable), to:

**Artists of the Year 2017, *Artists & Illustrators*,
The Chelsea Magazine Company Ltd.,
Jubilee House, 2 Jubilee Place, London SW3 3TQ**

Please do not send your original artwork at this time – instead send prints of your work, no larger than A4 in size. Originals must be available for the exhibition in 23-28 January 2017, otherwise the work will be disqualified. The closing date for all entries is noon on 3 November 2016.

Entries will only be accepted in one or more of the following mediums: all water-based mediums (including watercolours), oils, acrylics, gouache, all drawing mediums (including pastels and charcoal), collage and all forms of printmaking. Digital art is not accepted. If your artwork is based on photographic reference material, you must either own the copyright to the image(s) or be able to produce written permission from the copyright holder. You may enter multiple times, but please complete a separate form for each entry. Photocopies of the form are accepted.

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The closing date for all entries is 3 November 2016 at midday. Terms and conditions apply. For full details, go to www.chelseamagazines.com/terms-and-conditions. Please tick here if you would prefer not to be contacted by *Artists & Illustrators* ☐ the competition's prize donors ☐ or carefully selected third parties ☐.



THE RUDMAN TRUST © SPO WIFREDO LAM

Discovering WIFREDO LAM

LAM WAS ONE OF THE GREAT INNOVATORS OF 20TH-CENTURY CUBIST ART. SO WHY HAVE SO FEW HEARD HIS NAME? AHEAD OF HIS RESTROSPECTIVE AT TATE MODERN, **KATIE MCCABE** LOOKS AT THE RICH AND COMPLEX LIFE OF THE UNDERAPPRECIATED CUBAN PAINTER

Mention the name Wifredo Lam in a crowded room and, more often than not, you'll be met with a sea of quizzical faces. Or, best-case scenario, you'll receive one of these reductive bits of information: that he was of mixed heritage, that he painted voodoo symbols, or, most commonly, that he was a friend of Pablo Picasso.

All three of the above may be true, but the paucity of general knowledge on Lam does a disservice to his groundbreaking body of work. Throughout his 60-year career, this 20th-century Cuban painter traversed the globe – sometimes by choice, other times in exile – borrowing and lending ideas to art movements as he went. Yet, during his lifetime, Lam's work was met with an emphasis on its 'otherness', owing to his background and race. Even now, his oeuvre is frequently mentioned in 'association' with his intellectual and artistic peers of the 30s and 40s, instead of on its own merit. Now, thanks to a travelling retrospective of Lam's paintings, making its way from the Reina Sofía in Madrid to the Tate Modern this September, this is set to change.

Wifredo Lam was born and raised in Sagua La Grande, a city in the sugar farming province of Villa Clara, Cuba. Showing great intellectual promise as an adolescent, Lam's close-knit community banded together to help fund his studies, pushing him first to read law in Havana, before he found his talent in painting. In 1923, he left for Madrid to study under Álvarez de Sotomayor at the Academy of Fine Arts, who was, at that time, director of the Prado Museum. There he was steeped in the works of Goya, Hieronymus Bosch and Pieter Bruegel, but it would be a few years before the scholar would develop his own deconstructive brand of syncretic visual language.

His early works of representational portraits were often completed on commission, and while they showed his obvious technical ability, he was constrained by academic conservatism. It was a combination of the loss of his wife and child to tuberculosis in 1931, and his involvement in the republican cause during the Spanish Civil War, that began to transform his process. He was a part of the military insurrection, creating propaganda poster art and dealing with munitions; a task which later ended up poisoning him from the contact with chemical products.

During this time, he continued to experiment with fauvist, cubist and surrealist styles, moving further and further from academic convention. In *Self Portrait*, 1938, created in his Barcelona studio, his experimental line and decorative background reveals his interest in the works of Henri Matisse. Just months after the painting was made, Lam was displaced to Paris following a Francoist victory. It was here he met Picasso, forming a friendship that would both support and cloud European perceptions of his art.

The myth of Lam as Picasso's pupil has been a difficult one to shake, regardless of the fact that they shared a similar educational background. Lam was mixed race – his mother had Congolese and Cuban heritage, and his father was Cantonese. As a child, he was exposed to the Santería religion (an Afro-Cuban faith, mixed with Yoruba and Catholic beliefs), thanks to his godmother, a 'high priestess' in his village. The fixation on Lam's racial



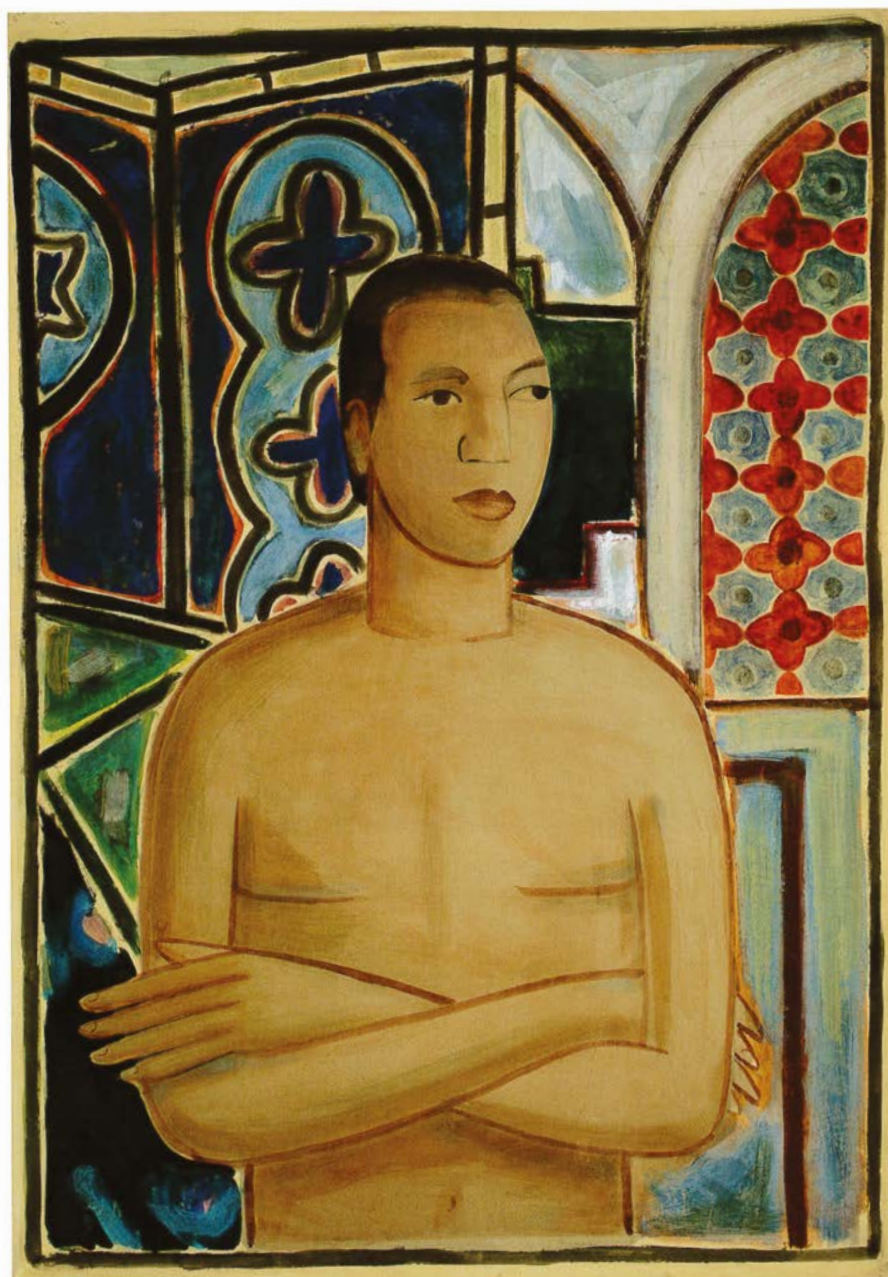
THE RUDMAN TRUST © SDO WIFREDO LAM

IN PARIS, HE MET PICASSO,
FORMING A FRIENDSHIP
THAT WENT ON TO CLOUD
PERCEPTIONS OF HIS ART



THE RUDMAN TRUST © SDO WIFREDO LAM

OPPOSITE PAGE
Wifredo Lam, *The Sombre Malembo*,
God of the Crossroads, 1943,
oil on canvas,
153x126cm
TOP RIGHT Wifredo
Lam, *Untitled*,
1939, oil on
canvas, 115x80cm
BOTTOM RIGHT
Wifredo Lam,
Horse-Headed Woman, 1950,
oil on canvas,
123x108cm



© SDO WIFREDO LAM PRIVATE COLLECTION, PARIS

**“I DECIDED THAT MY PAINTING
WOULD NEVER BE THE EQUIVALENT
OF THAT PSEUDO-CUBAN MUSIC”**

background has led to superficial and ethnographic interpretations of his work over the years, detracting from his obvious painterly skill.

In Paris, the artist advanced his explorations of cubism, painting female figures in flat perspective with geometric shapes, and faces formed in the style of African masks and baule sculptures. These figures appear pained, as though waking up from a nightmare, perhaps mirroring Lam's sense of loss over the political upheaval in Spain.

Viewed by the critics of the day as 'primitivist', his art was seen as an expression of direct personal identity. In reality, he was exploring a similar path to Picasso, albeit in a different direction: Picasso used African images to stand out from his contemporaries, while Lam used cubism as a platform on which to elevate them. The artist explained it best when he said: “It irritated me that in Paris African masks and idols were sold like jewellery. In *La Jungle* and

in other works I have tried to relocate black cultural objects in terms of their own landscape and in relation to their own world. My painting is an act of decolonisation not in a physical sense, but in a mental one.”

Following another displacement – this time to Marseille – he became a regular at the Villa Air-Bel, a sort of HQ for intellectuals in hiding from the Nazis, and developed a close friendship with surrealist André Breton.

Eventually, he returned 'home' to Cuba in 1941, and was horrified by the changed landscape; his homeland had become a debauched playground for affluent Americans. Shocking as this realisation was, it provoked the greatest paintings of Lam's career. Seeking to reclaim the authenticity of Cuba, he began making sonorous plein air images of topical scenes, such as *Papaya Fruit*, 1944. Created on paper, these thin-layered oil and gouache paintings are almost like coloured etchings, filled with the vibrancy and fecundity of Cuban vegetation. “I decided that my painting would never be the equivalent of that pseudo-Cuban music for nightclubs,” Lam once said, “I refused to paint cha-cha-cha. I wanted with all my heart to paint the drama of my country, but by thoroughly expressing the negro spirit, the beauty of the plastic art of the blacks.”

Works like *The Jungle* and *The Sombre Malembo*, *God of Dreams* demonstrate a coming together of Lam's experiences; the geometric shapes of cubism, the hybrid creatures of Bosch and the Santería ceremonies all presented with an ecstatic luminosity of colour inspired by the Afro-Cuban spirit.

He was not presenting icons of a single racial identity, but a complex cross-cultural hybrid. The image of the femme cheval or 'horse-headed' woman in particular has great significance in Lam's work; in Santería belief, the creature is emblematic of a religious ceremony, when a god is summoned forth to 'ride' the worshipper as a horse. This figure appears again and again, in varying forms, throughout his later paintings. Entering the late 1940s, this Afro-Cuban imagery became more visceral, presented flat on canvases of dark earth colours that invite the viewer to examine a manic tableau of anthropomorphic creatures.

Through his myriad influences, Lam reminds us that the history of any given place is not just written by those who remain there. Speaking of the blending of cultures between Spaniards, Africans, Chinese and more, Lam said “I claim all this past as my own, I believe that transculturation has made something new of all these peoples, something of incontestable human value.”

Lam succeeded in creating a new language for modernist art, one that he uttered in many different forms from abstraction to ceramics and cast metal sculptures, right up to his death at the age of 79, in Paris, 1982.

At a time when border divisions are palpable, and the multiculturalism we take for granted is under threat, Lam's work is relevant as ever. Perhaps we're finally ready to look beyond Picasso, and get to know him on his own terms.

The EY Exhibition: Wifredo Lam will run at Tate Modern, London from 14 September 2016 to 8 January 2017. www.tate.org.uk

ABOVE Wifredo Lam, *Self-Portrait, III*, 1938, gouache on paper, 192x123cm

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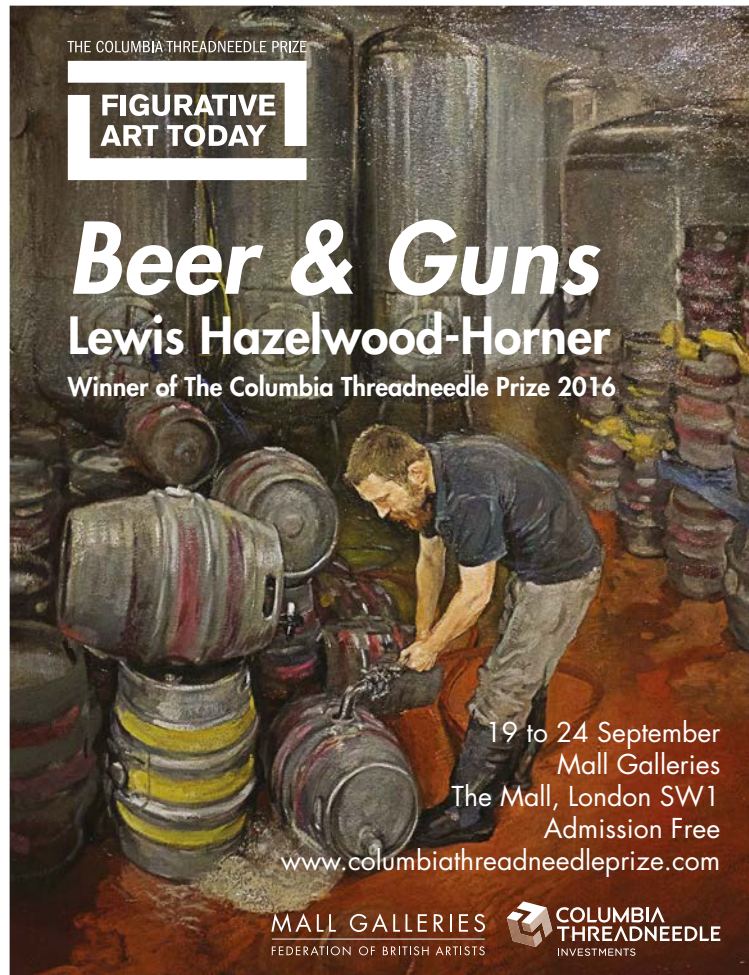
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WORLD OF WATERCOLOUR

ARTIST **JOE DOWDEN** OFFERS AN INTRODUCTION TO SOME OF HIS FAVOURITE WATERCOLOURISTS AROUND THE GLOBE, FROM GHANA TO JAPAN, AND BEYOND

Joe Dowden's watercolours have taken him on some impressive adventures over the years. He's painted across the Middle East, capturing the great wadis and vast canyons of Arabia.

He has travelled with his canvas from East Asia to Russia. In the last year alone, he has appeared in international exhibitions in Moscow, St Petersburg, Seoul,

Bangkok, Hong Kong and Fabriano. But the best part of it all? Witnessing the skill of the international artists whose work we so rarely get to see in UK galleries.

Over the next six pages, Joe offers a personal whistle-stop tour of his favourite watercolour artists around the world, exploring the unique styles, techniques, and painting secrets that have yet to reach our shores. >

Sweden STANISLAW ZOLADZ

Joe Dowden: “When I show someone an image of a Stanislaw Zoladz painting for the first time, I see that silent ‘wow!’ in their face. Yet Stanislaw’s modest persona and intense interest in the work of his peers is possibly what prevents him from reaching a plateau.

The artist was born in the small village of Ilkowice in Southern Poland in 1952, and began painting in early childhood. In 1978, he moved to Sweden, and made his living by driving a bus and working on the subway, buying materials to paint whenever he could.

Speaking about his process, Stanislaw explains, “before I start to paint, I have ideas of how I should go about it... I consciously use a set of subtle tools. Calm, soft and flowing areas should contrast to sharp decisive shapes. Details should be ordered according to priority, and important ones sharpened and accentuated, while others should merely be implied.”

To create his realist images of rocks and shallow water, he occasionally paints from an outboard dinghy, and is capable of executing a beautiful painting in just one hour.”

www.facebook.com/stanislawzoladz

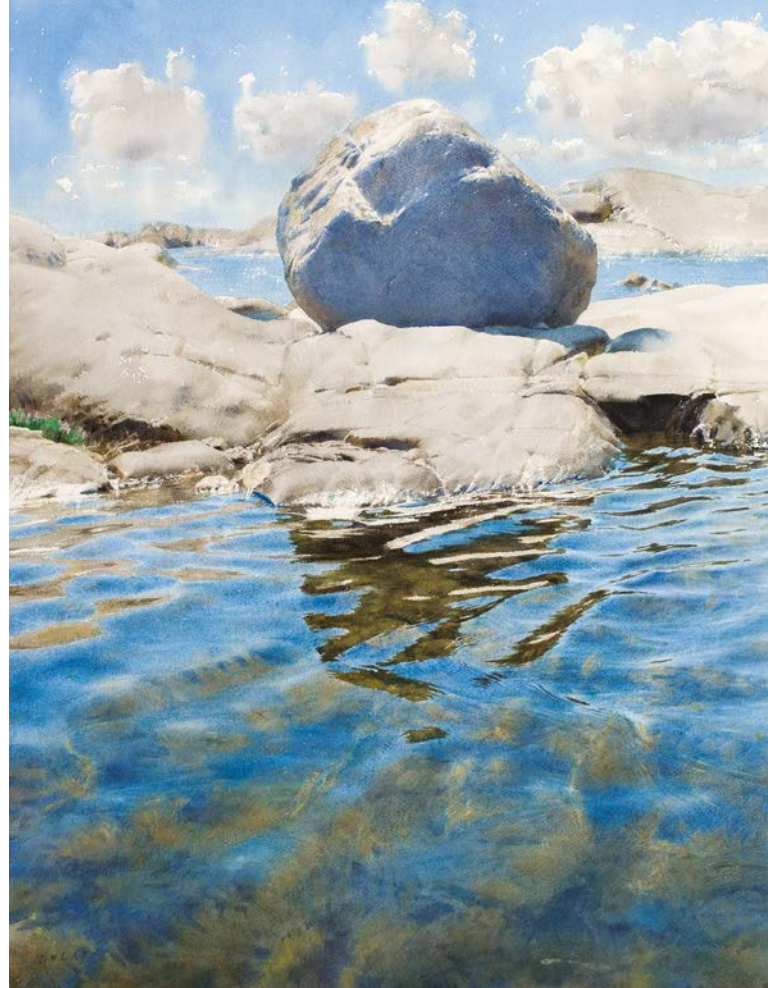
RIGHT Stanislaw Zoladz, *Morning Breeze*,

watercolour on paper, 76x56cm

BELOW LEFT

Michal Jasiewicz, *La musique*,

watercolour on paper, 55x35cm



Poland MICHAL JASIEWICZ

JD: “Michal Jasiewicz has a Masters degree in architecture and a keen sense of space and structure that allows his paintings to stand alongside the best in contemporary global watercolour. His arrival on the international scene has been sudden, but with his strong back catalogue of works, it seems likely to endure.

His paintings reveal a love for international travel, including some beautiful Venetian watercolours. In 2011, his talent was recognised by the Polish Watercolour Association, of which he is a proud member. Michal explains he has a love for watercolour “because of its

“LIGHT CAN BE EXPRESSED IN A WAY THAT IS INCOMPARABLE WITH MOST OTHER TECHNIQUES”

simplicity and almost unlimited possibilities of creation. What’s more, to paint watercolour, you don’t really need a separate studio – just a table and a few tools. But the most important thing is the light, which can be expressed in a way that is incomparable with other techniques”.

Each of Michal’s paintings are infused with a different light, and a different overall hue or ‘mother colour’.

With Michal, it’s all about space. He works with fundamentals, creating spaces first, rather than the architecture, and his drawing is impeccable. Yet, on the other hand, he is prepared to flood the painting with colour and leave it to perform at the risk of a little ‘distress’. As seen in his work, the flowing paint yields great rewards.”

www.jasiewicz.weebly.com

Australia DAVID TAYLOR

JD: “This Aussie painter started out at the Melbourne School of Printing and Graphic Arts, and became a colour etcher, picking up valuable skills in colour knowledge, and a keen dexterity with sables when brushing acid resist. His influences can be seen in the work of younger painters around the globe.

David believes in good drawing, treats nature as a teacher, and advocates working on one personal painting problem before moving on and nailing the next.

Broadly speaking, his paintings are started wet and finished dry, without overworking. “I often use the brush for drawing to keep the freedom happening in the painting. I preserve the white of paper where necessary to maintain the freshness,” David tells me, adding, “good work thrives on positive energy. I maintain this attitude and pass it on. I’ve received so much from my art; I shared the journey and gave what I could back to help others.”

Australia has been a great art meritocracy, a country which has cultivated great painters. David is one in that group who has emerged onto the world stage. This year alone, he was made an honorary member of the Victorian Artists Society Australia for his services to art.”

www.daviddavidtaylorartist.com

“AUSTRALIA HAS CULTIVATED GREAT PAINTERS, DAVID IS ONE WHO HAS EMERGED ONTO THE WORLD STAGE”



RIGHT Konstantin Sterkhov, *Afternoon nap in mother armchair*, watercolour on paper, 53x40cm
BELOW LEFT David Taylor, *Morning frost Bang Bang Creek Australia*, 36x24cm



Russia KONSTANTIN STERKHOV

JD: “Konstantin was born in 1968, in Izhevsk, in the Udmurt Republic; today, he is based in St Petersburg. A master of watercolour, Konstantin’s apparent lightness of touch and ease of rendition in watercolour is underpinned by integrity to the medium, which is commonly used among Russian painters. His painting conveys beauty with truth and depth, expressing the essence of form and movement.

Behind the artist’s pensive countenance is someone who is a mover and shaker on the global watercolour scene. He has put much energy into promoting international exhibitions and interfacing with artists, especially in mainland China, where he has spent much time teaching. But Konstantin is always eager to point to the many other artists involved in this unfolding globalization of art – such as La Fe in Thailand and George Politis in Greece.

Waxing lyrical about his medium of choice, he says, “water is the main component of all living things and also the main part of watercolours. To paint water subjects is the most rewarding thing in this technique. Here, you can use the full of power the qualities of fluidity, transparency, and spontaneity of water.

“For me, as a not-very-strong colourist, it is easier to find harmony in the cold grey-blue shades of the sky and the water. This is also interesting from a commercial point of view – everybody likes subjects with boats, sky and reflections. It is like meditation – very soothing.”

Konstantin is a consummate figure painter, and a painter of light with a sense of design. His work reminds me of the excitement I felt as a child when I saw a projected film and experienced the thrill of a living light seen for the first time.”

www.sterkhovart.com



India AMIT KAPOOR

JD: “‘Stop at 70 per cent!’ is one of Amit Kapoor’s sayings. His paintings start wet, continue rapidly, and conclude early, with 45 minutes of painting time for large, detailed pieces.

With a slight tilt, they can be worked in one wash. Colour is applied to damp paper, while avoiding structured white spaces. Few artists can judge the moment to stop as well as Amit. His rapid plein air demonstrations in front of interested crowds around the world have helped hone his painting.

The soul of Amit’s paintings always convey the subject’s pulse, and somehow float with vibrant optimism. In his work, he captures profoundly simple yet multilayered scenes:

ragged infrastructure, brightly painted vehicles, traffic and tram lines electric wires and the energy at street level all rushing through. This mass of information is presented more efficiently than anything short of moving film. This is fitting, given that Amit is co-founder and principal of Anitoons, the School Of Art And Animation in New Deli. But for Amit, painting will always hold a special significance. “Painting with watercolours is one of my greatest delights and has now become an addiction too. It is a way for me to visually express my creativity within an environment of great tranquility... I truly believe in the saying that ‘the practice of art isn’t to make a living, but to make your soul grow’,” he says.”

www.amitkapoorwatercolor.com

“JONATHAN STARTED OUT PAINTING LETTERS ON BILLBOARDS AS AN 11-YEAR-OLD APPRENTICE”

Ghana JONATHAN KWEGYIR AGGREY

JD: “Born 1984, Jonathan was the youngest in a family of ten, in the large city of Greater Accra, Ghana. Family and friends who saw his flair for painting encouraged him, but had little means to help him pursue it. He went on to study under professional painter Enoch Yaw Mensah and exhibited all over the world, and has been featured on national television in Ghana and Nigeria and independent television stations globally.

Jonathan started out as a sign writer, painting letters on billboards by roadsides as an 11-year-old apprentice, “I earned my own money to help support my education. I completed high school in 2002 and moved to the city where Enoch Yaw Mensah taught me fine art; but I taught myself watercolour,” he says. “[That year] I visited a Christian missionary ship, the Tema Port, which holds a fair for free distribution of Christian publications, and sale of cheap books. Using my roadside lunch money, I bought two art books which changed my life; one on watercolour the other on oil. These books prepared me for a global career and international recognition, though sometimes I still can’t get hold of art materials here”.

Jonathan begins each painting by picturing the image “in the mind’s eye” before developing initial sketches. He explains, “I start with the big shapes in simple block-ins, small shapes as my supporting elements, and then my focal point or centre of interest which will holds the viewer’s eye.” If there’s one thing Aggrey’s work is more than capable of, it’s an ability to hold an art lover’s gaze.”

www.jonathanaggrey.blogspot.com





Corsica JEAN-LUC MOSSION

JD: “When pilot Jean-Luc Moission is not flying the sky-lanes of Europe at the controls of an Airbus A320, he is making the paint fly at a speed which rivals his day job.

Jean-Luc has a way of reminding us of those times when we see something for *un moment*, an instant imprint on the visual mind. His floating fogs of watercolour give the illusion of space. With their lucidity, speed and restricted palette, brevity is at the heart of his paintings.

Having practiced drawing and watercolour from adolescence, he’s entirely self-taught, but the demands of becoming a young pilot curtailed his painting. Born in the small South Western town of Saintes, France, he was ‘hubbed’ at Napoleon Bonaparte Airport, where he became inspired by the island landscape of Corsica.

In 2008, he began painting again, as he says, “for the pleasure of expression”. Jean-Luc paints ‘alla prima’, with much applied in one go and works on rough Arches paper 300gsm. Explaining his approach to colour, Jean-Luc tells me, “I apply a first wash for the global implementation of colour, then other washes to perfect values and modify colours. Much is covered with only a single wash... If I am slow, my painting loses its spontaneity.”

Jean Luc interacts with each environment he paints. He “negotiates with the scene”, and engages with passersby. Painting “on the motive” (meaning ‘to paint direct’) is another happy turn of phrase of his, a Jean Luc-ism which should be placed in the international language of watercolour; a language Jean-Luc speaks fluently.”

www.jlmoission.com

Japan ABE TOSHIYUKI

LEFT Jean-Luc

Mossion,
Bologna,
watercolour
on paper,
51x35.5cm

BELOW RIGHT

Abe Toshiyuki,
In the calm light,
watercolour on
paper, 31x41cm

OPPOSITE PAGE FROM

TOP Amit Kapoor,
Beauty of light,
watercolour on
paper, 56x38cm;

Jonathan Kwegyir
Aggrey, *The
Fisherman's
Wife*, watercolour
on paper,
59x76cm

JD: “The moment I first saw Abe’s work, I was struck by this calm in his paintings. The values pale in fine layers, and the reflections in his water are sometimes barely distinguishable from reflections in the glass frame. The paintings are essays in restraint, modest suggestions of the subject. The colours and values sit close to each other, with pale translucence lit by soft light. Careful contemplation characterises his choice of material. Abe Toshiyuki does not allow subject to shout down presentation of visual ideas. Base responses are controlled to allow rarer ones to be expressed. This is the calm and quiet light of Abe Toshiyuki’s watercolours.

Born in Sakata City, Japan in 1959, Abe studied art education at the National University of Japan and initially made a living as an art teacher. Since 2011 Abe has held 15 solo shows and has published three books on the subject of watercolour.

“My work tends to focus on the finer points of nature that surround us. Japanese people have always held a deep love and respect for nature,” says Abe, “When I paint a particular scene, I am always careful not to choose a

famous place, or a place that can be easily identified. The reason for this is so that a feeling of *déjà vu* can be evoked by the viewer. I believe that for an artwork to be truly effective, it needs to touch deep emotions from the bottom of the viewer’s heart.”

www.abety-art.com

>

**“WHEN PILOT
JEAN-LUC IS NOT
AT THE CONTROLS
OF A PLANE, HE’S
MAKING PAINT FLY
AT GREAT SPEED”**





Mexico

PATRICIA GUZMAN

JD: “A powerful statement from Patricia Guzman: “Let technique be a bridge, not a jail,” says much about who she is, and how she expresses herself. Her painting is a means of communicating a view of the world brought into focus by what is happening to people and cultures of Mexico.

She is on the workface of watercolour, using the transparent, textural, and atmospheric qualities of the medium to express the global condition of humanity through her viewpoint as a woman, and as a Mexican.

She says, “I believe that painting is an extra language we artists have. It is a language so strong that it can communicate with people of different countries, ages, social backgrounds, languages, even times and epochs.”

Patricia was raised in an artistic family and absorbed art, rather than learning it, “I figured out how some watercolours of the permanent collection at the National

Watercolor Museum here in Mexico City were made. I read books about watercolour techniques, and pretty much experimented. Now my home is my studio and vice versa.” Patricia paints on Arches 300gsm rough or NOT paper, using synthetic brushes to produce realistic artworks that are filled with power and passion.”

www.patriciaguzman.org

“PATRICIA WAS RAISED IN AN ARTISTIC FAMILY AND ABSORBED ART, RATHER THAN LEARNING IT”



Malaysia

LOK KERK HWANG

JD: “Lok Kerk Hwang’s paintings seem to depict humanity through its abandoned detritus, featuring old bicycles, boxes and forgotten shoes. Transparent, even in their shade, they have a strong, simple scale of values.

Along with his technical skill, he is a shining example of how contemporary artists should strive to promote their art. Aspiring watercolourists would do well to follow his advice: “traditionally, art galleries and agents were the only way for an artist to sell his paintings and promote himself, however, times have changed. We have entered an era of self-promotion via personal websites and social media,” he tells me, continuing, “I think it is important for watercolour artists to join worldwide watercolour societies and actively participate in international juried exhibitions and competitions to benchmark their artistic skills.”

Born in Malaysia in 1973, Kerk Hwang is a signature member of the Canadian Society of Painters in Watercolour. He received a Bachelor of Arts in Creative Advertising in RMIT University, Melbourne. In 1999 he was a top five winner of the Winsor & Newton Worldwide Millennium Painting Competition and won a First Grand Prize in the Societe Canadienne de l’Aquarelle show, Quebec in 2013.

Lok Kerk Hwang’s success demonstrates how reaching out globally can help artists invest commercially in their talent, and scale the heights of watercolour excellence.”

www.lokkerkhwang.com

TOP LEFT Patricia Guzman, *Sukurúame*, watercolour on paper, 76x56cm
BOTTOM LEFT Lok Kerk Hwang, *Morning Song No.7*, watercolour on paper, 56x38cm

America JOHN SALMINEN

JD: “John Salminen from Duluth, Minnesota, has won more than 230 awards in national and international exhibitions. His work sprawls across museum, corporate and private collections around the world and he is a signature member of so many societies it could make your eyes water.

In John’s cityscapes, tower blocks seem clad in silver. Cars, sky and architecture gleam. His beautifully executed details defy the ‘simplify’ mantra. When face to face with his paintings, you can almost hear the car and truck horns.

This is difficult to do in watercolour. His intricate patterns of light have to be planned at the outset. Once you have observed his interpretation, you begin to see it in reality. John creates a dazzle pattern, a fragmented world of broken light and line, and yet the observer’s mind has no trouble assembling it all. It functions for San Francisco, Washington, Rome, Paris or just about any other place.

The paintings hum with sounds of street life, and somehow the sound of jazz, in watercolour. These are big paintings in every sense – in subject, size and scope. They are full of light, but the light seems to come from within the city, or perhaps from within John himself.”

www.johnsalminen.com



ABOVE Ekaterina Ziuzina, *Still Life*, watercolour on paper, 56x38cm

BELOW John Salminen, *Yellow Jersey*, 91x91cm

“JOHN CREATES A DAZZLE PATTERN IN WATERCOLOUR, A FRAGMENTED WORLD OF BROKEN LIGHT AND LINE”



Belarus EKATERINA ZIUZINA

JD: “Ekaterina ‘Kate’ Ziuzina has painted from childhood. Recognising her talent early on, the artist’s family sought to provide her with artistic tuition across different mediums from the age of 11. She fell into architecture, studying at the Belarusian National Technical University. This exposure to disciplines of graphic design, sculpture, art history, pictorial art, composition and chromatics gave her a solid base in aesthetics. “My main teacher was practice”, she says, echoing what most of us experience globally. She moved toward watercolour for “its ease, beauty, complexity, and its ‘soul’”. Ekaterina painted daily for a few years, trying techniques, concepts, and materials, and began, as she states with typical modesty, “to get some good results”. “I worked as an architect, but I came to understand that watercolour is my life,” she explains. “One day I just stopped, walked away, and opened a studio. When I was positive about my watercolour ‘level’, I started teaching. At first things were difficult, but my knowledge from university made me a problem solver”.

Ekaterina often paints monochrome field studies, followed by complete colour sketches. It decodes value for strong well-lit paintings – a process often recommended but rarely applied. She can sketch quick colour studies in minutes, enough time to convey shimmering heat. She is a master of shadow, and her judgement of washes is precise, as can be seen her expressive still lifes.

With each work, Ekaterina controls water quantity and pigment balance, and knows exactly when to stop. These are her off-paper ‘pre-flight checks’, so her ‘flight’, on the paper, can be executed rapidly.

Beyond her watercolour control, she has an ability to draw transition curves in perspective, which is a key marker of solid draughtsmanship. No one achieves this by accident; only with talent underpinned by great discipline. Ekaterina Ziuzina, as we say in Britain, knows her stuff.”

www.facebook.com/kate.ziuzina

**"I REACTED
AGAINST MY
MOTHER IN SOME
WAYS, I LOOKED
AT MATISSE, AND
LET THE COLOUR
COME THROUGH"**





10 MINUTES WITH...

ANTHONY EYTON RA

IN 1929, ANTHONY EYTON'S MOTHER, A RISING STAR IN THE ART WORLD, WAS ACCEPTED INTO THE ROYAL ACADEMY SUMMER SHOW, BUT SADLY PASSED AWAY THE SAME YEAR. NOW THE BRITISH PAINTER HONOURS HER TALENT WITH A JOINT EXHIBITION OF THEIR WORKS. WORDS: **KATIE MCCABE**. PHOTO: **TOM DUNKLEY**

You were quite young when your mother, Phyllis Eyton, passed away, do you have any early memories of her painting at home?

I was six [when she passed away]. I do remember her, there was a veranda around our home, and she would sit there [painting]. It must have been in the summer before she died. She was pleased with my drawings. She kept them, and she kept a diary about me right from year one. Both my parents were very literary, really. My father wrote books about India. She painted in India with him.

Did her paintings shape your idea of the art world?

Very much so. In my bedroom, there were of her two pictures, including one called the *Bee-Loud Glade*, and then my father gave me her paint box, which had a wonderful smell when you opened it of all the brushes and the paints and the palette.

She used to work 16x12, and her paintings would have been done sitting on a camp stool, en plein air, as they say. Her work was a talisman really, when I did start painting at school... I used to go out, rather like she did, at weekends, and paint. I had to paint as well as her. My father was very good; encouraging. But I never painted better than her, she's always ahead, somehow, [her work] is remarkable. It's on a level with Michelangelo and Titian, for me.

Her work was praised by Augustus John and accepted into the Royal Academy Summer Show...

Yes. I must read you a passage from my father's diary. It's quite a tome. Getting into the Royal Academy is quite a thing, and you have to wait for the news that you've been rejected, and she was rejected for a number of years. [In his diary] my father wrote: 'at dinner came the glad news on the telephone that Phyllis had the *Apple Tree* picture accepted by the Royal Academy, I do hope this is true. She was wild with joy, danced up and down, and I should have been more demonstrative, only I dread rejoicing before I see it in print.' She was a great dancer; she loved dancing.

Do you see a similarity between your two styles?

I do recognise myself in the 'touch' but there's a huge difference there. She went straight for it, she did a charcoal drawing on the board, and so it was decided, in the same way that Stanley Spencer always had it all worked out.

I'm a different kettle of fish really. My responses are very like my mother's, although she probably got more emotionally excited than I do. I suppose I am more hesitant. She did it in a very thrilling way of exactitude. Because I was reacting against her in some ways, I looked at Matisse and that sort of thing, and let the colour come through first in quite an abstract style. As I go along, I discover more and more about the subject, and it changes from the original idea.

What medium do you identify with most as an artist?

Not watercolours! I find them difficult. You have to kowtow to the fact that you've got white paper, and anything dark on it will show right from the beginning; unless you're Russell Flint, or someone like that, and you have great fluency, it's a difficult game. I leave out watercolours for the moment but I do like them sometimes, they can be marvellous. Oil is preferable, it's more manoeuvrable. You can get more deeply involved in oil painting.

What is it that you like about combining oils and pastels?

I don't do it very often. Those paintings are done from drawings and photographs, an amalgam of things; then they cease to be about their original photograph. Pastel is a very immediate thing; my brain says, "put a red there" and I immediately pick up a red and put it on. Then I put that on as a shape; maybe it'll turn into a dress or a sari later on. I do a lot of work outside from pastel. It's more decisive than painting; you get straight to the point.

What has the experience of putting your latest exhibition together taught you about your mother?

How very good she is. Having had her pictures restored... the lights and the darks have been brought out and they look particularly fresh. She was a born artist, a born painter, I think. Us 'painterly' painters, we love to get the stuff out there, to respond to our 'touch'. Both of us are not 'arty' in the sense that we change nature, we want to get the experience of nature to be as direct as possible. What comes through for both of us is the honesty and excitement of that thought: 'we must get there'.

Anthony and Phyllis Eyton's exhibition *Capturing Light* will run at the Browse & Darby Gallery, London W1S, from 14 September to 7 October. www.browseanddarby.co.uk

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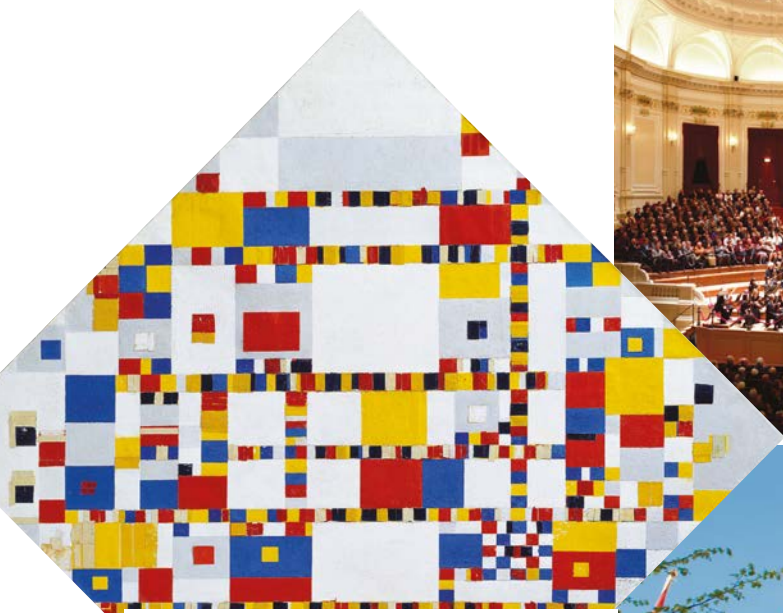


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HOLLAND'S HIGHLIGHTS

HET NOORDBRABANTS MUSEUM, DEN BOSCH

A great place to start your tour; this museum displays the rich artistic and cultural history

of Brabant from the past six centuries including some of Van Gogh's earliest work. 2016 is also the year of Hieronymus Bosch (the city's most famous son) and there are events and exhibitions taking place to pay tribute to him and mark the 500th anniversary of his death. www.hetnoordbrabantsmuseum.nl/english

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For music lovers, Amsterdam's Concertgebouw is the ultimate destination which holds more than 700 concerts annually. The concert hall offers a superb and varied programme that includes world-famous musicians, conductors and orchestras playing a range of musical genres from classical masterpieces to modern jazz standards. Visit www.concertgebouw.nl/en

ESCHER IN THE PALACE, THE HAGUE

A visit to The Hague is not complete without an encounter with Dutch royalty. At the former Royal Palace – now a fantastic museum – you can discover the work of M.C. Escher. *Belvedere*, *Drawing Hands* and *Waterfall* are just some of the highlights on display. Visit www.escherinthepalace.com

GEMEENTEMUSEUM: HOME OF PIET MONDRIAN, THE HAGUE

Home to the world's largest collection of works by Piet Mondrian, this museum is not to be missed on your arts tour. You can see many of Mondrian's early figurative painted landscapes through to the abstract works he is most famous for including his last painting *Victory Boogie Woogie*. For more information visit www.gemeentemuseum.nl/en/mondrian2017

MAURITSHUIS, THE HAGUE

Located in the heart of The Hague, the Mauritshuis is home to some of the best art from the Dutch Golden Age. This collection is world-renowned; you'll see the permanent display of masterpieces including Rembrandt's *The Anatomy Lesson of Dr. Nicolaes Tulp*, *The Goldfinch* by Fabritius, and Potter's *The Young Bull*. Perhaps most famous of all is Vermeer's *Girl with a Pearl Earring* – a wonderful way to conclude your tour of Holland. For more information visit www.mauritshuis.nl/en

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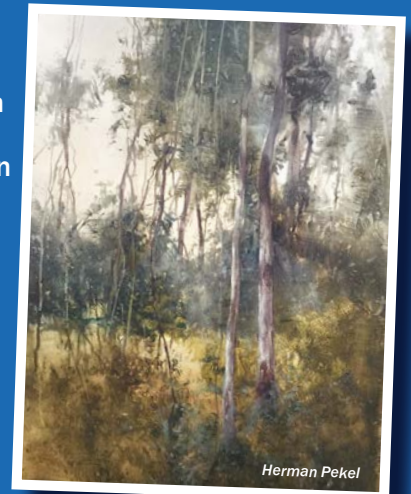
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SEPTEMBER

TIPS • ADVICE • IDEAS

MATERIALS

CANVAS

30x40cm medium-grain canvas

BRUSHES

No. 6 Filbert bristle brush

COLOURS

Titanium White, Naples Yellow
Cadmium Yellow, Cadmium Red
Alizarin Crimson, French
Ultramarine, Cerulean Blue
and Burnt Sienna



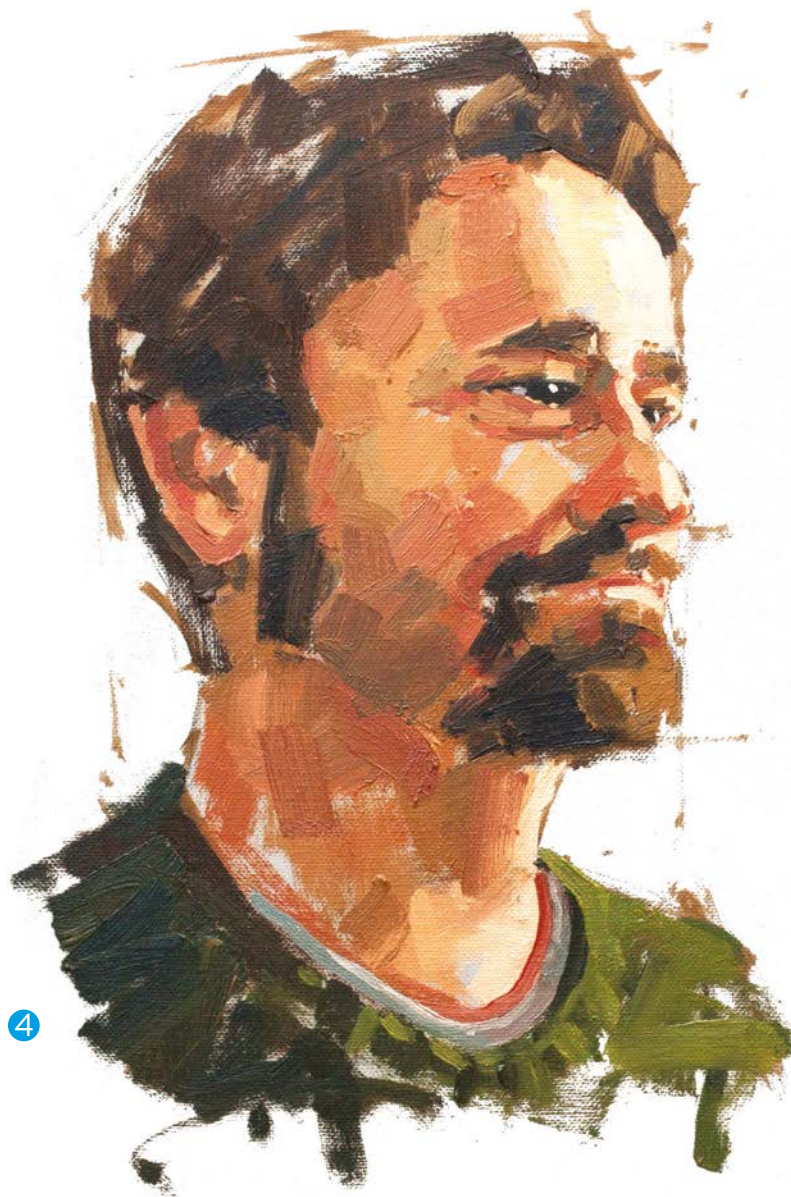
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2



3



4

SET THE TONE

ARTIST **GRAHAM WEBBER** SHOWS YOU HOW TO BALANCE LIGHT AND SHADOW IN A PORTRAIT

This self-portrait uses a range of colours and tones to convey the contrast between strongly lit parts of the face and those in shadow. Darker tones are established first, followed by mid and light tones. Blocks of colour describe facial contours.

1 SKETCH THE FEATURES

Draw the face with a pencil, ensuring all proportions are correct. Then use a number 6 filbert to sketch in the basic contours of the face using a thinned mix of Burnt Sienna and French Ultramarine.

2 SHADOWS

Work from dark to light. With the same brush, paint the skin in shadow with a mix of Burnt Sienna, French Ultramarine, Alizarin Crimson, and a little Naples Yellow. Vary the mix with more Alizarin nearer the cheeks, eyes, and nose. Add hair and eyes at this stage too.

3 MID TONES

Mix Burnt Sienna and Naples Yellow, adding a little Cadmium Red and Cadmium Yellow to achieve the correct colour. Reduce the intensity by adding small amounts of

Cerulean Blue and block in the mid tones. Add more blue to shadows and more Naples Yellow to highlights.

4 HIGHLIGHTS

This self-portrait uses a range of colours and tones to convey the contrast between strongly lit parts of the face and those in shadow. Darker tones are established first, followed by mid and light tones. Blocks of colour describe facial contours.

This project is an extract from *Artist's Painting Techniques*, published by DK, £20, www.dk.com

GEORGE CALEB BINGHAM: THE JOLLY FLATBOATMEN, 1846, OIL ON CANVAS, 96.8X123.2CM
NATIONAL GALLERY OF ART, WASHINGTON, PATRONS' PERMANENT FUND.



MASTER TIPS: GEORGE CALEB BINGHAM

DISCOVER THE PAINTING TECHNIQUES OF THE WORLD'S BEST ARTISTS

In the mid 19th-century, Missouri painter George Caleb Bingham created one of the most celebrated American genre paintings of his era, *The Jolly Flatboatmen*. Though made in a pre-photography society, the image gained enormous popularity across the country through lithographs and mezzotints.

Bingham depicts eight workers, languishing joyously on a flatboat after a long day's work. By the time the image was unveiled in 1846, the vehicle was already out of fashion. Steamboats were in use, and so the painting is tinged with a sense of nostalgia for time's past. At the base of the painting, two still life elements are painted into the scene in careful detail: a blue shirt drying on the boat's side, and a coil of rope. Bingham places his figures in the foreground to form an isosceles triangle, peppering the work with narrative. The artist relied on precise figurative drawings, made in preparation for each painting, to help inform his compositions.

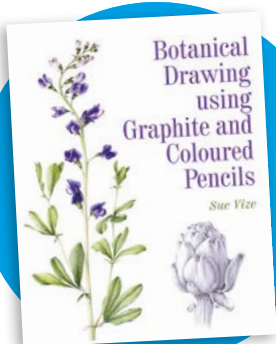
BOOK OF THE MONTH

Botanical Art Using Graphite and Coloured Pencils, Sue Vize

There's no shortage of botanical art books for watercolourists, but for the pencil artists? That advice is a little trickier to come by. Sue Vize's book

is a welcome boon for the budding botanical illustrator, and is filled with detailed drawing demonstrations. She gets to the nitty gritty of botanicals, offering technical advice on how to perfect tendrils, roots and storage organs, as well as delicate flower petals.

Crowood, £18.99



HOW TO DRAW A CONTINUOUS LINE

JAKE SPICER SHOWS YOU HOW TO TAKE A LINE FOR A WALK

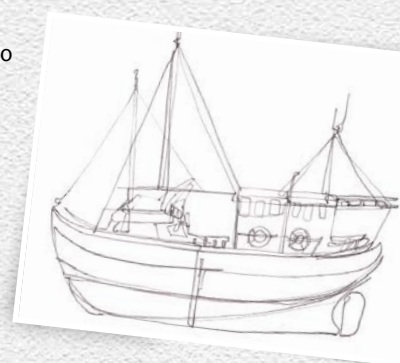
When you draw from observation, you are required to constantly flick your eyes back and forth between your subject and an ever-evolving drawing, translating what you see into marks on a page. The elusive moment of flow, where what you see seems to be channeled through your hand directly onto the page, can only be achieved through a constant visual conversation with your subject.

The three exercises suggested below make ideal warm ups to encourage you to look at your subject more critically and to get your eye working together with your hand. When you make a line drawing, you are often looking for edges within or around your subject or the edges of shadow-shapes.

HALF-BLIND

A blind contour drawing requires you to draw your subject with a single continuous line without looking back at the page – a half blind drawing allows you an occasional peak!

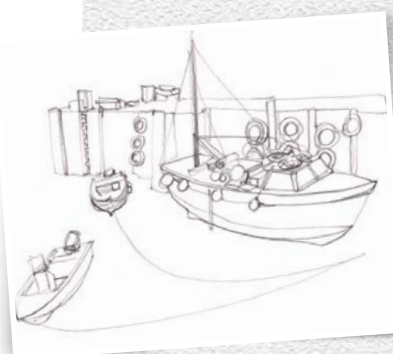
Make your whole drawing with a single flowing line, spending most of the drawing looking at your subject. Your eye should trace the edges of your subject as your hand follows the same journey on your page – what comes out will be misproportioned but with a strong and expressive quality of line.



CONTINUOUS LINE

Making continuous line drawings will help you develop your observational skills and make strong, confident lines. Once you've put your pen or pencil on the page, don't take it off –

you'll need to look and draw at the same time. Flick your eyes back and forth between subject and drawing as your hand describes a flowing, unbroken mark on the page. Vary your line weight, exploring edges with light playful marks before pinning them down with a heavier line. Don't stop to erase anything.



CONTINUOUS TONE

Continuous tonal drawings help you see the shapes of light and dark that make up the visual world in front of you. Use quick, parallel lines to build up areas of tone without pause, flicking between subject and paper. Begin with a controlled scribble, changing direction to describe planes and surfaces and building up dark done with increased pressure.

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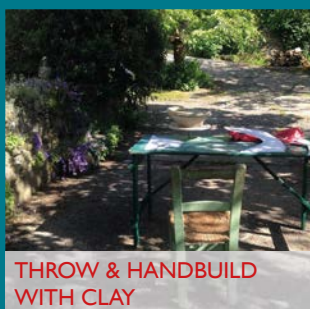
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TIPS FOR OPTICAL COLOUR MIXING

POSITIONING TWO OR MORE COLOURS IN CLOSE PROXIMITY ON A CANVAS CREATES A COLOUR ILLUSION THAT WILL BRING A WHOLE NEW DIMENSION TO YOUR PAINTING

- Place dabs of paint side by side to create a mosaic effect and give the illusion of a new colour on the painting's surface.
- Try experimenting with oil pastels. These will allow you to experiment with colour combinations. Once you feel comfortable, you can graduate to oil paint.
- Analogous colours sit next to one another on the colour wheel. Try using these colours as a substitute for tones. When you place the paint strokes beside each other, they will create a scale of light and dark.
- Space your paint dabs close together, this will allow you to create focal points in the image.
- Introduce small flecks of colour around the image to help unify the picture and prevent colours clashing.
- Use complementary colour pairings of red and green or blue and orange for a vivid effect.
- Don't be afraid to use muted hues, these bring subtlety to a painting.



Hashim Akib's painting *Rain Away* uses optical colour mixing to create a dynamic scene

HOW TO...USE TEXTURE GEL

ACRYLIC PAINTER GLYN MACEY USES THIS MEDIUM TO ENLIVEN HIS SEASCAPES

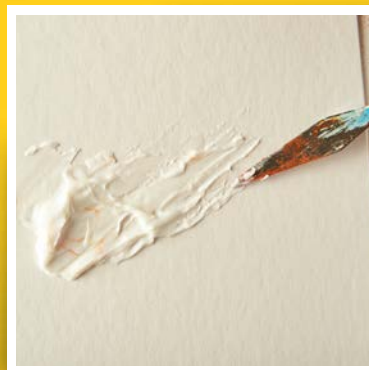
Acrylic mediums are all basically acrylic paint without any colour added. They are used to alter the qualities of the paint – by slowing the drying time, for example.

Texture gels, are a type of acrylic medium that can be used to add or alter the texture of the paint. They are available in various densities, from relatively liquid to heavy and thick. Thicker texture gels can be applied straight from the pot and painted over when dry or they can be mixed with acrylic colour before being applied to the surface.

Texture gels really come into their own when painting rough seas. All of those random peaks and troughs can easily be translated with a scoop of texture gel and a painting knife. Try to 'feel' those sea shapes as you apply the texture paste. Think through how the movement is made before painting with confident strokes.

1 Dip the painting knife into the texture gel to pick up a fair amount.

2 Use the knife to apply the gel to the surface, smearing it about with the flat and blade of the brush to create the texture you want. Allow it to dry thoroughly, and then you can paint over it.

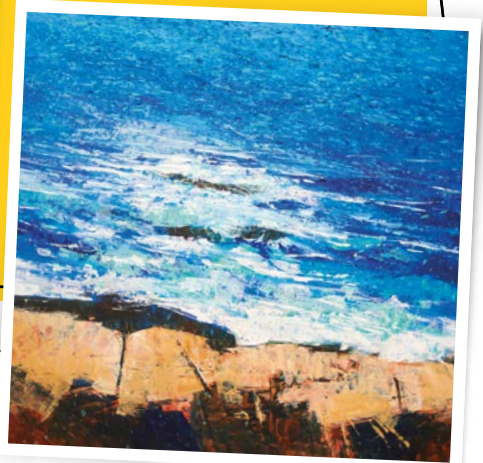


ATLANTIC SWELL

Incorporating part of the shoreline into this painting allowed me to introduce striking textural contrasts to the rough, dominant sea. The shoreline is painted with smoother, straighter strokes and dryer paint.

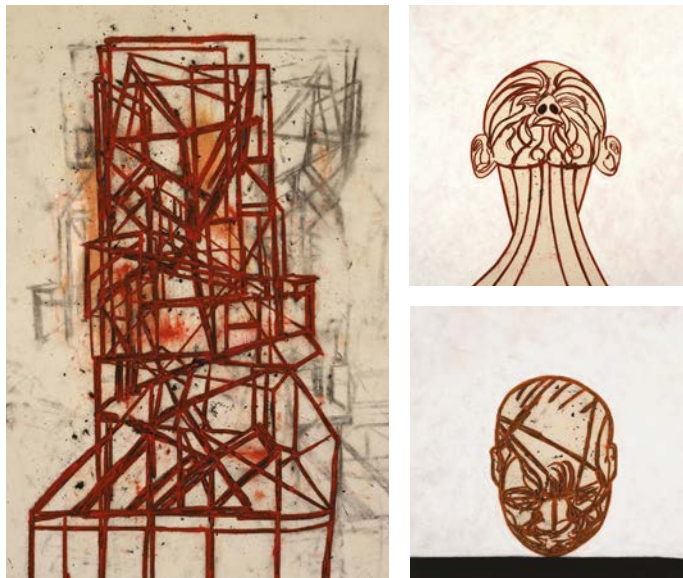
A palette knife was used to convey the choppy, staccato movement of the sea breaking over rocks in this painting.

This is an edited extract from *Glyn Macey's World of Acrylics*, published by Search Press, £15.99, www.searchpress.com



TONY BEVAN

EXHIBITION



Tony Bevan was born in Bradford and studied painting and sculpture at Bradford School of Art, then in London at Goldsmiths College and the Slade School of Fine Art. Bevan is internationally recognised as one of Britain's most distinguished and distinctive contemporary artists.

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MASTERCLASS

COASTAL PAINTING

GROTTO'S AREN'T JUST FOR CHRISTMAS; HERE CANADIAN WATERCOLOURIST **LIN SOULIERE** DEMONSTRATES HOW TO CAPTURE THE LIGHTS AND DARKS OF A ROCKY COASTLINE



The Grotto, a favourite destination for people who travel up the Bruce Peninsula to the Georgian Bay coastline in Ontario where I live, displays the most brilliant turquoise waters and limestone rock. Formed during the Ice Age, the rocks are layered, craggy, with natural caves along the water's edge.

To get to the spot where I wanted to paint, I had to hike out a few kilometres through forest, climb up and along the escarpment cliffs and out to the edge where I had an amazing view of the cave below. I made several field sketches and took notes and photographs for reference. I also took time to watch how the waves hit the rocks and swirled up into the cave, turning sea green and yellow in the light.

Vegetation on the escarpment cliffs consists mostly

of cedar and spruce trees, clinging to the rocks with roots winding into any crevice they can find. The Grotto is part of my painting series *Escarpment Spirits*, which I have been working on for 20 years now.

In this masterclass, I will show you how to start a watercolour by pouring on saturated colour to create the light that will glow through at the end of the painting. Working with brushes in a traditional manner, I use negative space to sculpt and mould the rocks and details of the cave and water. Leaving details to the last, always making sure the glow of the initial poured pigments give the work its light, I use abstracted shapes, layers of texture and glazing. As always, the subject is about the light.

www.dragonflyridge.ca



LIN'S TOOLS:

- PAPER
Arches 300gsm, Cold Press NOT, Natural White 56x76 cm
- COLOURS
I use transparent artist quality watercolour in tubes in following colours:
French Ultramarine
Burnt Sienna
Raw Sienna
Alizarin Crimson
Cobalt Blue
Hansa Yellow Deep
Hooker's Green
Quinacridone Rust
Manganese Blue
Cobalt Turquoise
- BRUSHES
Hake number 2, 1" synthetic flat chisel, Escoda Kolinsky sable round numbers 12, 8 and 4



1 PLOT YOUR COMPOSITION

Based on my field sketches and reference photo, I place a lot of importance on a good drawing so I know my composition is well planned, plotted out and strong. I never copy one photo as that can lead to a stiff, lifeless painting. I use a HB pencil to draw with so, when I pour my pigments, the graphite does not move, which would grey up my colours. I work upright using bulldog clips to secure my paper to a sheet of corrugated plastic that was mounted on an easel.



2 PREPARE FOR THE POUR

Pouring the initial colours creates a wonderful quality of light, giving a glow to the work. I mix saturated watercolour in small jars, usually four to five colours. For this painting I use Raw Sienna, Quinacridone Rust, Manganese Blue, and French Ultramarine. The washes must be saturated so they don't disappear when dry. Beware of the Quinacridone colours, these can really dominate if not used carefully.

Having everything prepared before I start to pour is important, there'll be no time to run and fetch paper towels from the other room.

3 LET THERE BE LIGHT

Laying my painting flat over a large tray, I wet the entire paper then pour paint directly from the jars onto the wet surface. I start with yellow and add the blues followed by the Quinacridone Rust. By allowing the paint to run and mix, I can control it, occasionally running my fingers through the paint to achieve motion or blotting a few places where I want a highlight to appear. >

Top tip

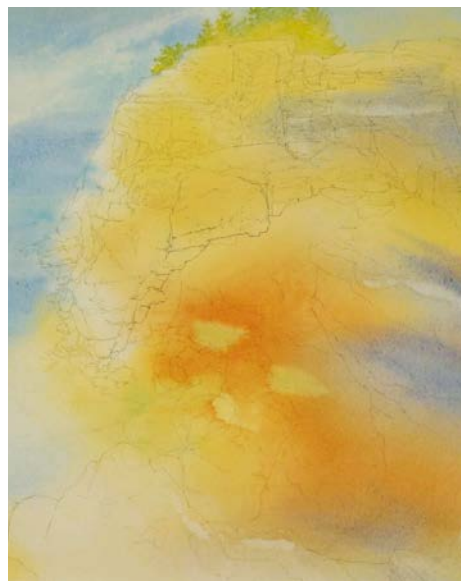
Once you have applied the first paint layer, make sure that you allow the paper to dry completely flat





4 REVIEW THE POUR

When dry, I can assess my pour and see if it has the light and excitement I am after. If I want to enhance an area, I can try a second pour once the first is completely dry. It's like extreme glazing, so be sure not to overdo this stage. Now, I am ready to pick up my brush. I secure the painting back onto my easel and get my palette laid out with fresh colour.



5 INTRODUCE YOUR BRUSH

Looking for areas of negative space where I can begin painting, I use light to mid values of grey mixed with French Ultramarine and Burnt Sienna, sometimes adding a bit of red to create a violet. Avoid creating mud with this mix. I have the colours separate on my palette and let them mix on the paper. Keep it luminous and clear.



6 VARY YOUR COLOUR TONES

Now I want to begin to define the rocks and the patterns created by crevices and shadows. I continue with the same colours, letting them change slightly in colour and tone with whichever hue dominates the wash. I work with cool and warm colours, i.e. light and dark.



7 SCULPT WITH NEGATIVES

In this detail of the cliff, I paid attention to the negatives, using them to define shape, form and shadow. I also begin to define the cavity of the cave. I soften edges on some brushmarks so I have both 'found' and 'lost' edges. I paint in the trees in the background and add some of the cedars that cling to the rocks using Hansa Yellow, Hooker's Green and French Ultramarine.



8 DEFINE THE THE CLIFF

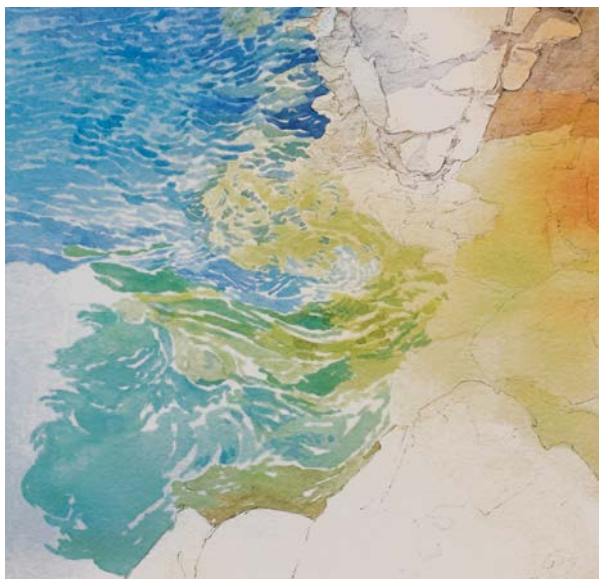
Using a mid value violet grey, I begin to define areas of the escarpment cliff and cave. I want to begin finding the rocks in the cave, so I look for negative space I can use to give them form. I place importance on the edges of the cave and rock ridges using various values to help divide the background, middleground and foreground. The shapes must create a sense of flow.



9 INTRODUCE WATER PATTERNS

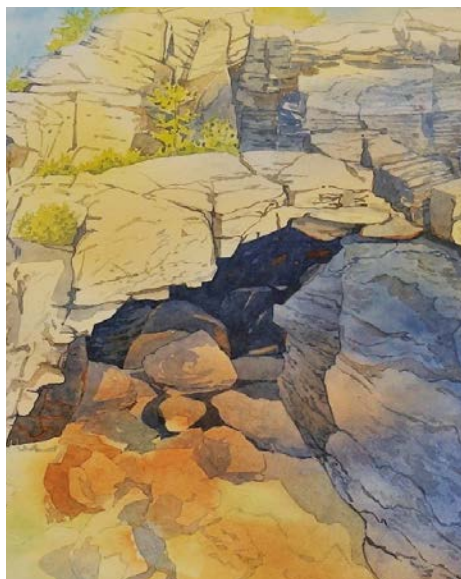
Georgian Bay water is both turbulent and calm at the same time. It rushes in against the rock shoreline and creates wonderful swirling patterns.

I take my time to create interesting and exciting patterns in the water, changing from cool blues to greens to warm turquoise, letting the water flow into the cave, changing colour again. I paint wet-on-dry for this step.



10 CONNECT WATER TO ROCK

It is time to step back and assess the painting to make sure the water is connected to the rock. I want the eye to be drawn up and onto the cliff, along the jagged rock, and through the patterns of crevices and light and shadow. I adjust any areas that need darker values to make them work.



11 ESTABLISH THE DARKS

Using darker values of my neutral mixes, and charging them with strong colour while wet, I establish the darkest areas of the cave. I work soft edges into hard edges, cool areas into warm, negative into positive shapes. I keep my shadows quite cool and violet grey. I don't want to lose the existing warm areas of Quinacridone Rust and Raw Sienna.



12 NOTE THE CAVE'S DETAILS

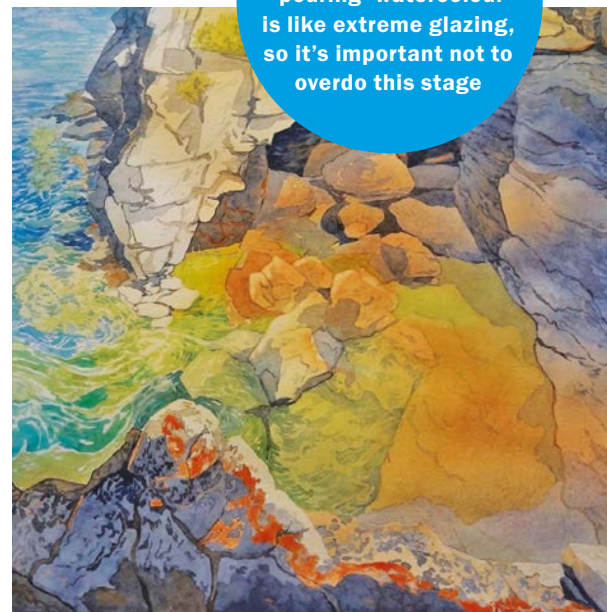
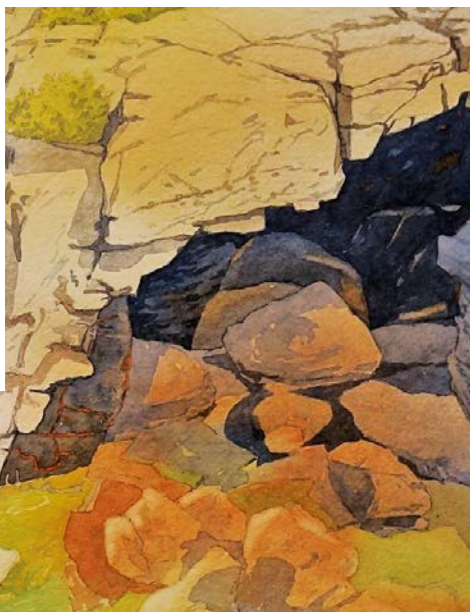
Allowing the initial poured colours to glow through the glazes and washes I apply, I begin to work a bit of the Hooker's Green and Hansa Yellow into the water at the cave's entrance.

Top tip

The technique of 'pouring' watercolour is like extreme glazing, so it's important not to overdo this stage

13 ADD TO THE FOREGROUND

I want the rock ridge that I am standing on to be at the viewer's feet, as if peering over the edge. I use darker values here with stronger colour. I work with shapes that are interesting and jagged, spatter on texture, using short expressive brush strokes. I maintain the highlighted edge along the ridge for contrast. For the water, I use Cobalt Turquoise, French Ultramarine, Cobalt Blue and Hooker's Green.



14 BRING THE IMAGE TOGETHER

The last details are added, with saturated colour contrasting against the darks of the shadows and lighter highlights. I liked the rhythm that was created by the colours and light, so now I double check that the final painting has retained that same rhythm. A bit of lifting of highlights and a dark brushstroke along an edge, and The Grotto is complete.

DEMONSTRATION

IN SEARCH OF SHADOWS

SHADOWS CAN HELP BRING HARMONY TO A PAINTING'S COMPOSITION, BUT FOR AN AUTHENTIC LOOK, CAREFUL COLOUR MIXING IS KEY, SAYS ARTIST **ROB DUDLEY**

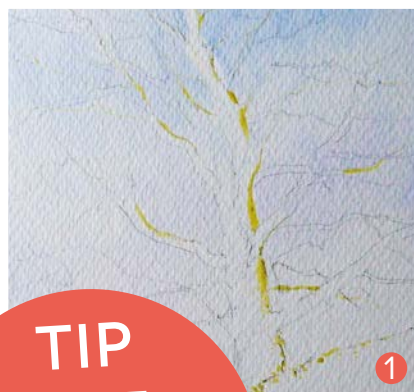


We all feel better when the sun's shining and I'm no exception. But while some might favour a spot of sunbathing when it gets warm, I go in search of shadows.

Shadows cast by the sun quite often turn the ordinary into the unexpected. Patches of dappled light falling across a manicured lawn or an old wall casting a long shadow across a field can be so useful to the painter in describing the shape and fall of the land; people, animals, buildings and even clouds can offer some interesting subjects.

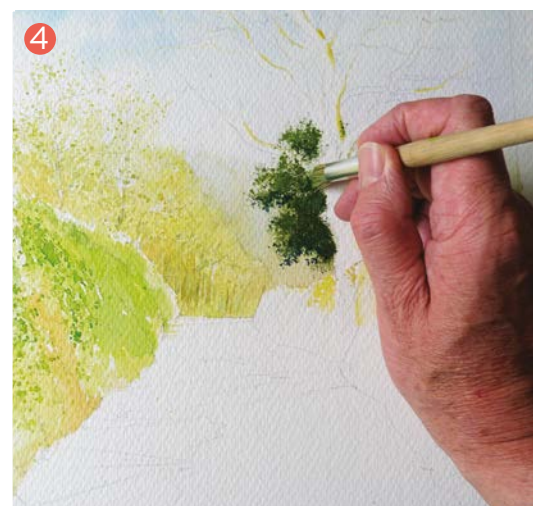
One of the most obvious uses shadows can offer the landscape painter is to indicate how bright the sunlight is; the deeper and sharper the shadow, the brighter the light. They can add interest to an area of the painting that might otherwise appear empty, or 'link' both sides of a country lane, pulling the two sides of the composition together.

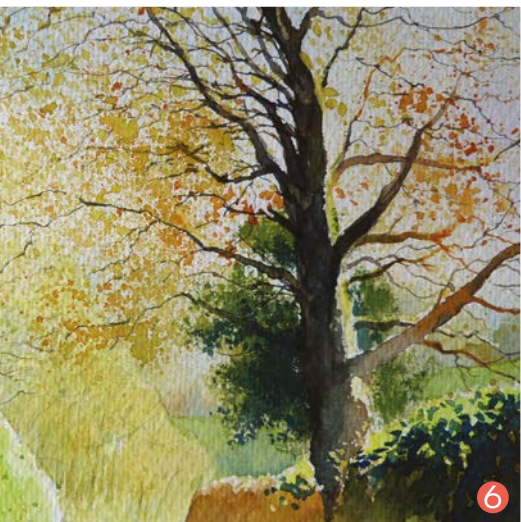
Shadows are seldom black; they are full of subtle colours that can bring life to the shadowed areas. My 'shadow' wash mixes tend to be a mixture of complementary colours. These are dictated by the overall colour bias of the painting and the colour of the light source. In this step-by-step for my painting *Towards Autumn*, the bias is towards yellow-orange and my light source is the sun, so my shadow mix is a mixture of the complementaries purple-blue.



TIP

The amount of paint on a brush will lessen as you end a stroke, this broken brushmark can add texture to trees





ROB'S TOOLS

- PAPER
- Stretched bockingford rough 300gsm Rough
- 2B PENCIL
- COLOURS
 - Sap Green
 - Transparent Oxide Brown
 - Cobalt Blue
 - Ultramarine Blue
 - Winsor Blue Green Shade
 - Viridian
 - Quinacridone Gold
 - Permanent Rose
 - Lemon Yellow
 - Vivid Green
 - White Gouache
- POINTED COLOUR SHAPER
- BRUSHES
 - Sables sizes 4, 8 and 10, a size 2 rigger and a small stencil brush
- DIP PEN

3 With a size 8 sable and a weak mix of Viridian and Lemon Yellow, pull some colour across the trees in the mid-ground from right to left. With this dry, use scrap paper to mask around the trees and spatter a watery mix of Cobalt Blue, Lemon Yellow and Viridian. Vary the strength as you spatter and join some of the marks together to create trunks and branches.

4 When dry, use a size 10 brush to add washes of Quinacridone Gold, Lemon Yellow and Viridian to the bank. Again, when dry, build up the colour and texture with washes of Lemon Yellow, Viridian and Sap Green as required. With the same mix, use a stencil brush to 'print' the foliage of the tree behind the main trunk. Strengthen the mix with Ultramarine Blue and add darker areas. Paint the leaves on the hedge with Lemon Yellow and Sap Green. Add a wash of Viridian with Lemon Yellow above representing a field. When dry, dampen above the field and drop in Cobalt Blue, Viridian and Transparent Oxide Brown.

5 Using a size 10 sable with a varying mix of Transparent Oxide Brown and Sap Green, paint in the hedge on the right. When dry, add some Ultramarine Blue and paint loosely over the previous wash leaving some leaf-like shapes in the hedge nearest to the viewer. With a mix of Transparent Oxide Brown and Permanent Rose, drybrush some marks at the side and middle of the lane. Add some darker marks to the leaves on the right hand hedge top.

6 Now it's time to paint in the main trunk, boughs and some of the finer branches. With prepared mixes of Transparent Oxide Brown and Ultramarine Blue or Transparent Oxide Brown and Cobalt Blue paint these in, keeping the sunlit side lighter. Use size 10, 8 and 4 sables, dependent on the width of the mark being painted. For the fine tracery of the thinner branches, use a dip pen, testing its flow on scrap paper. After checking that everything is dry, flick some mixes of Lemon Yellow, Quinacridone Gold and Viridian onto the branches for the foliage.

7 The hedge must be absolutely dry when painting the shadow to avoid runs. Mix up plenty of Ultramarine and Permanent Rose and paint the shadow area quickly. Wash over the hedge, being careful not to disturb the under layer and continue over the lane. Take the shadows up the bank to touch the other tree, creating a linking shadow. Ensure that the shadow is sitting on the same plane as the lane.

8 Remove all the masking fluid, softening hard edges where needed with a damp brush. Strengthen the bank on the left with flicks, spatters and painted marks. To brighten up the bank in the middle, I added a wash of vivid green. I strengthened the marks to the side and in the middle of the lane with Transparent Oxide Brown and Permanent Rose. Finally, I flicked on a mix of watercolour and gouache; Lemon Yellow, Vivid Green and Quinacridone Gold to create more leaves in the trees.

Learn Rob Dudley's techniques in person on the Alpha Painting Holidays course *Paint the Amazing Light & Colour of the Western Algarve*, from 15-22 October.

www.alphapaintingholidays.com; www.moortoseaarts.co.uk

1 With your drawing completed, add masking fluid to the sunlit side of the main tree using a colour shaper.

Add spattered masking fluid to the bank on the left and pick out a few sunlit areas at the end of the lane. Allow to dry fully. Dampen the sky area with clean water with the board at a slight angle, using a size 10 sable. Drop in a fairly weak wash of Cobalt Blue with a touch of Permanent Rose at the skyline.

2 With the sky area fully dry, paint in the distant trees with mixes of Quinacridone Gold, Cobalt Blue and Viridian. Allow the colours to mix softly together on the paper. This lack of definition will add to the impression of distance in the final painting. Allow to dry. Dampen the top left of the sky area and touch in a little Winsor Blue Green shade.

DEMONSTRATION

CAPTURING SUNLIGHT

SUNLIGHT IS AN ELUSIVE SUBJECT TO CAPTURE ON CANVAS: ARTIST **SIÂN DUDLEY** PAINTS A SCENE FROM HER TRAVELS IN ANDALUCIA TO SHOW US HOW

Earlier this year, I tutored an Art Safari holiday in Andalucia. One afternoon, despite stunning panoramic views, the entire group was captivated by a village church. Knowing that making an image of the scene would be a far more efficient *aide-mémoire* than photos, everyone settled down to paint it while I wandered around helping and offering advice.

My own painting began by doing a very quick demo sketch in watercolour for the group, before taking photographs of what I had sketched.

Capturing more than just the scene, in the making of the painting you can also include mood, atmosphere and colour, and in my sketch, despite it lacking finesse, I managed to capture what for me were the salient points.

Working from my sketch, the photos and my memories of the afternoon, I designed the painting to include these things. I decided to keep the painting small to reflect the intimacy of the scene, and the techniques I have chosen.

1 I was fascinated by the silver-purple colour of the fig branches where the sun hit them and the contrast of the illuminated leaves of the fig as the sun streamed through them against deep, rich shadows. Rather than simplifying a complicated scene by deciding what to leave out, I chose to include these elements and arranged them accordingly.

I took care to place the leaves and stems in directions which lead the eye into the painting and frame the church, and the darks to emphasis the sunlit areas.

2 The design was drawn onto watercolour paper using the minimum of marks. I applied masking fluid to the leaves so that I could paint the background freely, without risking losing the highlights and shapes. I also reserved highlights on the church and a few leaves in the bushes.

When the masking fluid was dry, I laid down a very wet wash of Cerulean Blue and Winsor Blue over the sky, using my brush to manipulate the paint into patches.

3 The hills in the distance were added in blueish-purples. I then added loose washes over the foreground and mid ground. Keeping an eye on the design to ensure that I had yellow in areas to be sunlit, and purple in areas to be





shadow, I allowed the colour to mix on the page. I worked slowly, using a size 4 brush, adding paint or water to achieve colour and tonal variation. This was a moment to enjoy watching paint dry, deliberately causing 'cauliflowers' to develop to start building texture.

4 While waiting for the greens to dry, I began building up the colour and texture of the tiles on the roof using Translucent Orange and Cerulean Blue.

When the foliage was dry, I added more masking fluid with a mapping pen, taking time to draw appropriately-shaped marks. These were applied across the edge of the grass at the top of the lawn, and to reserve some bright yellows and greens on the sun-kissed edges of the bushes.

5 Next I built up the texture of the foliage, using the sketch as a guide; the photo might cause me to include more detail than is necessary. I was also mindful of the texture already achieved in the first washes.

I added blobs of very dark colour to the shadow areas. Immediately I bounced a small brush loaded with clean water over the adjacent area, making an area of mixed wet and dry paper. I carefully pulled the thick paint across this patch of paper to create leaf-like marks. Using the bouncing technique I added more 'leaves' in different tones. I then rolled a damp brush over some areas to soften the texture.

6 The shadows on the church and the lower garden wall were painted in two layers. In the first layer I added a warm, but pale, yellow to the shaded areas; this would help the church to glow in the sun. In the second layer I used

SIÂN'S TOP TIPS FOR PAINTING IN THE SUN

1. Do not wear sunglasses; they will affect your perception of colour and prevent you mixing colour accurately. Instead wear a wide brim hat.
2. White paper can glare painfully in sunshine. Keep your painting in the shade.
3. The sun moves constantly. Capture the position of shadows when you see them in the 'right' place, either with a quick sketch or a photograph.
4. Tonal contrasts are exaggerated in bright sunlight. Sketch what you see; if information is lost in dark shadows do not include it. Use rich darks to blend one feature into another for lost edges.
5. Adjust your painting technique to the heat. Washes can dry very quickly in the sun, so compensate by either painting smaller images or use bigger brushes and more water.
6. Wear white. Brightly-coloured clothes reflect coloured light onto your paper in sunlight.



almost every colour in the palette to mix assorted greys. I saw reflected green from the trees, and a blue glow to the shadow next to the roof (perhaps an optical illusion next to the orange tiles, or simply a device to enliven the image with contrasting colours). It is the tone that matters, not the colour; shadows are invariably darker than you think, especially in bright sunlight.

7 I added the very rich, deep darks of the cypress trees, using thick creamy paint, and enhanced some of the darks in the mid-ground foliage to adjust the balance.

The mountains in the distance needed strengthening, so I removed all the masking fluid, and painted the fig leaves, being careful to keep my mind on my intention and design so as not to become carried away with inessential detail.

Finally, I added the finishing touches to the church. The cross with the Star of David indicates its varied use over the centuries, and adds enormously to its charm.

Siân Dudley hosts workshops with Art Safari,
www.artsafari.co.uk. See more of her work at
www.moortoseaarts.co.uk





DEMONSTRATION

ABSTRACT EXPRESSIONISM

CREATE A BRIGHT, GESTURAL ABSTRACT LANDSCAPE IN THE STYLE OF THE 1950S AMERICAN AVANT-GARDE WITH A LITTLE HELP FROM DORSET PAINTER **GERRY DUDGEON**

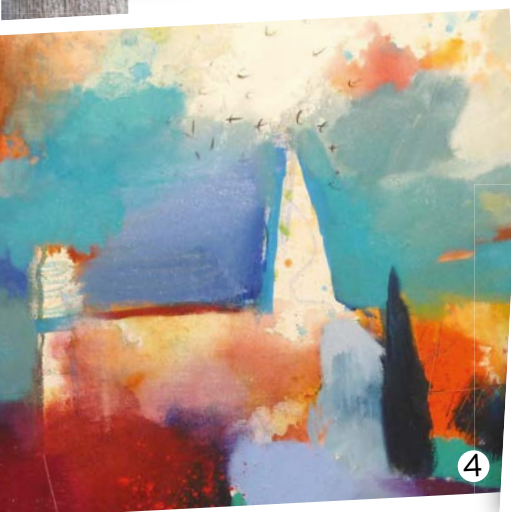
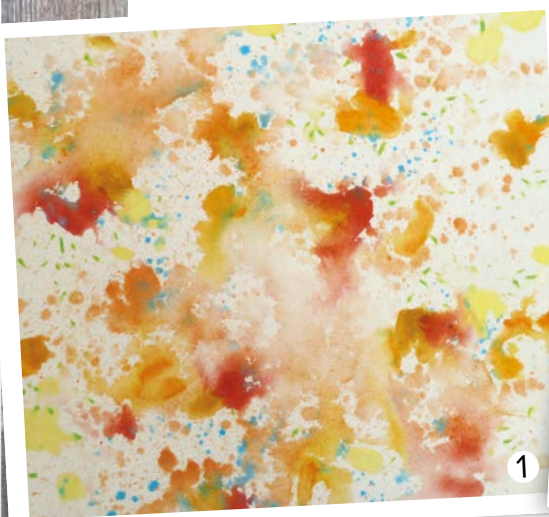
The Abstract Expressionism movement, which came to prominence in the 1950s in New York and San Francisco, is characterised by gestural brushmarks, and an all-over treatment of the picture surface in which free expression is key. The Royal Academy in London will soon pay tribute to the pioneers of this period in contemporary art history with its exhibition *Abstract Expressionism*, 24 September to 2 January.

Though apparently haphazard in approach, painters such as Willem de Kooning and Jackson Pollock exercised great control, and were acutely aware of the need for balance when making marks across the canvas. Jackson Pollock invented an innovative drip technique, using household enamel paint dribbled from sticks over the canvas whilst on the floor. He abandoned traditional easel painting and treated the canvas as an arena in which to operate.

Willem de Kooning liked to load large brushes with oil paint and drag and swirl them through the canvas, contrasting them with smaller marks. His ability to build up a thick impasto while keeping the surface fresh, influenced British painters such as Peter Lanyon and Ivon Hitchens.

In my work, I use an Abstract Expressionist approach by throwing and spattering wet acrylic onto the primed canvas on the floor, which I leave to dry overnight. I normally have recent sketches and photos on a table as an *aide-mémoire*, and I focus on a core idea in my head. This will influence my choice of colours after the initial stage, but I don't like to plan things too much, preferring an improvised approach. The painting shown in this demonstration was based on swifts circling around the church of Monestiés in the Tarn area of southwest France.

www.gerrydudgeon.com



4 I develop the sky and include small arcs, drawn with a size 4 sable brush, to suggest swifts circling around the church spire. I use this brush to draw tinted white lines in other areas. I do more sgraffito work and add dark colours to give tonal contrast. At this point, major axes start to appear in the composition, giving it greater structure.

5 I decide to remove the interrupting pale blue shape below the church, and change the tilted horizontal band from red to deep blue. I paint out the ochre shape near the bottom, so that the complexion of the painting now leans towards peppermint green, blues and burnt orange. I introduce more cypress trees to echo the shape of the church spire.

6 Some adjustments are needed, so I add a continuous skyline of hills behind the church, enrich the dark blue horizontal band and adjust the magenta strip on the right and the curved hill shape on the left. The burnt orange trees in front of the church were too broken up, so I make them into a continuous passage of colour.



GERRY'S TOOLS

- Golden acrylic paints ('heavy body' for impasto and 'fluid' acrylic for spattering and flicking the paint). These are kept in 500ml screwtop pots of 40 colours in warm and cool shades and light and dark tones.
- Inscribe chalk pastels (fixed by spreading Golden acrylic gel over them with a palette knife)
- Liquid Leaf gold lacquer (spirit based) for throwing into wet acrylic while the canvas is on the floor
- **BRUSHES**
Jackson's series 334 long flat black hog bristle brushes (sizes 4, 6, 8, 10, 12); Omega S.43 hog bristle brushes, 40mm wide, for broad marks and throwing the paint; Jackson's series 333 round black hog bristle brushes (size 2) for linear marks; Da Vinci long-handled black sable brushes (sizes 4 and 6) for fine linear marks; 40mm decorator's brushes

HOW TO... CREATE AN ABSTRACT LANDSCAPE PAINTING

1 I throw thinned terracotta acrylic onto the floor-based canvas, followed by clear water, using a 40mm decorator's brush. Using a size 10 long flat brush (Jackson's series work well here), I add more warm colours: Deep Yellow, Ochre and Lemon Yellow. I paint pale green flecks with a size 2 round brush, and sprinkle spots of pale blue onto the wet canvas.

2 The canvas has dried overnight and now hangs on the studio wall. I draw coloured lines with Inscribe chalk pastels and blocks of pastel colour rubbed with a kitchen towel to give soft, hazy shapes. These are fixed by spreading Golden acrylic gel over them with a palette knife. Parts of the white primed canvas are left visible.

3 I block in thicker paint areas with heavy body acrylic, using 40mm decorators' brushes and long flats. I score into wet paint with a screwdriver to give sgraffito marks, revealing the underpainted colours. Fluid blue, red and green paint is spattered onto the canvas with size 6 long flats. The shape of the Monestiés church spire starts to emerge, echoed by needle-sharp cypress trees.



YOUR QUESTIONS

FORM PAINTING

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ATELIER AT THE GAGE ACADEMY
OF ART IN SEATTLE, **JULIETTE
ARISTIDES** EXPLAINS HOW YOU
CAN CAPTURE FORM IN THE
STYLE OF THE OLD MASTERS



What exactly is 'form painting'?

Form painting means creating the illusion of volume, through light and shade. The secret to making something, or someone, look 'real' lies in the halftones, which reveals the angle and intensity of the light falling across the surface of an object. Form painting, or tiling, can also refer to the way you apply paint on the surface to create a sculptural, rather than impressionistic, effect and give the illusion of light wrapping around an object.

What's the best subject to start with when studying form in this way?

Still life painting is an excellent way to study the illusion of volume. Household objects spray painted a matte white is a great subject matter to start with. You could use cups, eggs, teapots, shapes such as cylinders and spheres, bottles – whatever you want as long as the shapes are big and relatively simple. Set a single object, or simple arrangement of objects, in a still life composition under a single light source and practise painting them.

How should I light a still life to best explore form in my work?

The best light for practising form painting is the simplest: a single light source coming from above, generally shining from the upper left so the painting can be read like a page of a book. Some place the light source on the right, this is called the 'sinister diagonal' (meaning left handed, a derivative of *sinistra* in Italian). Light from a window, a desk

lamp or overhead lamp is fine. If you need to block out other light from the room, create a shadow box (a large shoe box with the open top facing towards you) to put your still life in and protect it from bouncing light.

I want to explore how light hits tapering forms in my work, where should I begin?

Curved surfaces can be studied in figures and still life objects. For example, some people recommend painting a bowling pin painted white to study how forms taper and flare.

What exactly is a 'core shadow' and how should I explain it in portrait painting?

A core shadow is the clearest demarcation between the shadow and light on your object. It is essentially the edge of the shadow before your object starts turning toward the light and dissolving into halftone. It is a useful tool in describing the character of your object as, under good light situations, it reveals surface character and texture. If your object swells, the core shadow will arc; if the surface is pockmarked the core shadow will be jagged; if the skin is stretched the core shadow will wrinkle.

What are the key things to keep in mind when attempting tenebrism (i.e. painting in predominantly dark tones)?

Tenebrist painting celebrates an extreme range of values from obscure and darkened shadows into brilliantly sculptural lights. When creating a painting in this style,

OPPOSITE PAGE

The Artist, oil on canvas, 91x66cm

ABOVE *Evening*, oil on panel, 30x96cm

I find painting reflected light in portraits extremely challenging. How can I overcome this?

The amount of reflected light bouncing onto your objects is a matter of taste. Some painters treat the shadows as flat. Others put coloured gels on lamps and shoot lots of brightly coloured light into the shadows. If you're struggling with reflected lights, try painting your shadows with a flat colour note, and just darken the core shadow. If the core shadow is dark enough, this will give the illusion of a light filled shadow without actually painting it. Keep the lightest values in your shadows darker than anything in your lights and then your reflected light will sit properly.



What is grisaille, and why is it useful in portraiture?

A grisaille is a painting in grey monochrome. People use it to provide a solid foundation on which to build subsequent layers of colour. By using grisaille, the complex act of painting is broken down so that you're drawing and general values are explored in advance – leaving the artist free to concentrate on colour at leisure. You can build up the lights for greater impact. Past masters also did grisaille underpaintings for more practical reasons: oil paint yellows and darkens and becomes more transparent as it ages. The underpainting can become more visible, increasing the luminosity of the picture. For this reason, it is traditional to go one value step lighter in the grisaille than you expect the final painting to be.

What's the best way to approach the painting of a value sphere in an atelier style?

Spheres, or eggs, are commonly used to practise form painting. When starting your value sphere painting, it is easiest to paint the background, ground plane and the shadow shapes covering most of the canvas. Once these large areas of background and foreground are covered, you will have only the lit area of the sphere unpainted. This part of the painting is where all the effort comes into play. Carefully turn the halftones from the core shadow to the light; these halftones are where all the girth and sense of volume are found.

Juliette's new book, *Lessons in Classical Painting: Essential Techniques from Inside the Atelier*, is out now, published by Penguin Random House, £20. www.aristidesarts.com

it helps to use a dark painting ground such as an umber that has been prepared and, once dried, can be used to build up the lights in your work. In tenebrist work, your shadow shapes tend to link up with the background and reflected light is rarely used, so the core shadow merges into the background.

How can I create realistic highlights when I am painting metallic objects?

Highlights on metal objects are 'glare spots' mirroring the light-source. Rather than build up a gentle gradation of tone up to the area of lightest light, here values are darker when closer to the light and are broadly placed to achieve a greater impact.

Since we can match the darks of nature (black) but not recreate the illumination of real light, we have to trick the eye by darkening the values leading up to the light.

Also, keep your paint in more distinct planes; think of oil beading up in water rather than the diffuse blending of tones seen on velvet.

ABOVE *Bather*, oil on canvas, 91x66cm

RIGHT *Yellow*, oil on panel, 61x61cm



Tuscany in the Frame

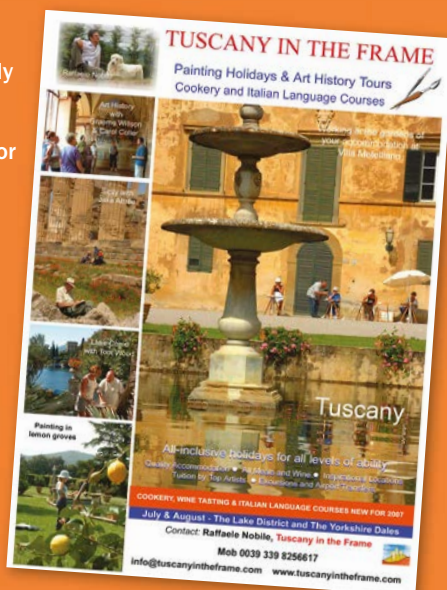
Now in its 15th year of organising painting workshops throughout Italy has built up a portfolio of some of the best international artists to tutor our workshops. Many of our artists have been featured in and demonstrated in Artists & Illustrators magazine over the years.

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DEMONSTRATION

DRYPOINT PRINTING

THIS CLASSIC TECHNIQUE FAVOURED BY **WHISTLER** OFFERS A MEANS OF CREATING BEAUTIFUL, SOFT PRINTS SAYS **ADÈLE WAGSTAFF**

Drypoint etching involves drawing on and printing from a metal plate without using acid, and it is a wonderfully delicate and expressive medium. Whereas traditional etching relies on acid to bite into the surface of a metal plate to create an image which has been scratched through a thin layer of wax, drypoint involves drawing directly into the surface of the plate with a metal stylus. It is an immediate and direct process of mark-making.

The beautiful softness that is seen in drypoint is a result of the 'burr' which holds ink. A burr is created when metal is displaced as a mark is made on the plate.

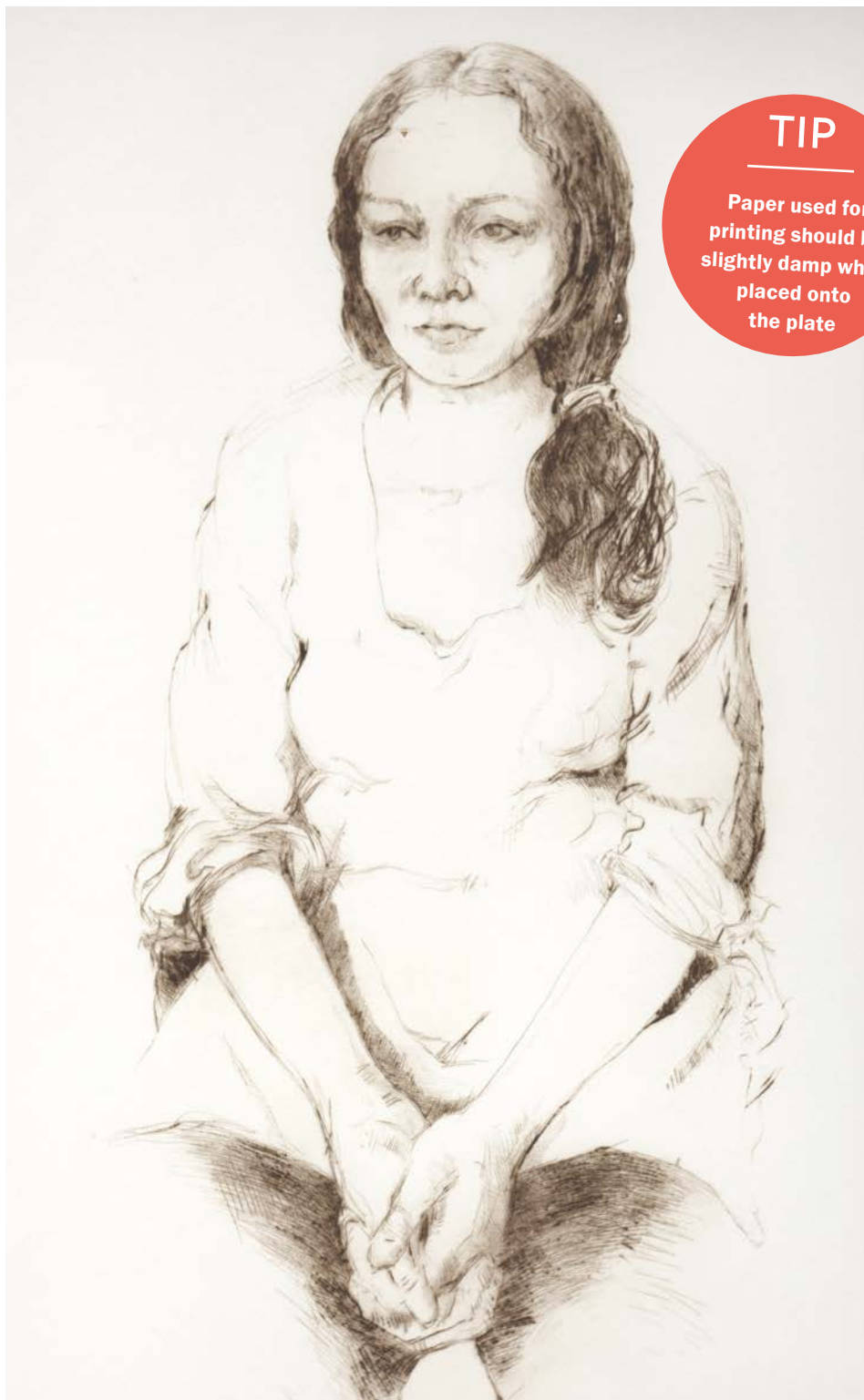
After many years of etching using acid and aquatint as part of the printmaking process, I began to experiment with drypoint alone. I discovered that the delicacy of the medium suited my drawing, and I found the softness of the line particularly pleasing when working on a small series of portraits on copper plate.

When I first began to experiment with drypoint, I found the prints of Mary Cassatt and James McNeill Whistler to be particularly inspiring and I learned a great deal by studying their delicate qualities.

There are many surfaces that are suitable for drypoint printing: Perspex, aluminium, steel, zinc and copper can all be used and will give different qualities of mark. Copper plate suits my drawing as its softness allows for the build up of very fine delicate lines.

This series of images, taken during a drypoint course last summer at Arte Umbria, demonstrates the technique as artist Richard Tomlin works on his first drypoint plate.

www.adelewagstaff.co.uk



TIP

Paper used for printing should be slightly damp when placed onto the plate

Create your own drypoint print



1 A metal stylus is being used to draw into the zinc plate. Richard is working from a drawing of a still life he had made earlier. Drypoint is akin to drawing in the way that, if you require a dark mark, you use more pressure whereas with a light mark, you will use less.

2 A thin layer of ink has been applied over all the surface of the plate. If the plate is warm, the ink will soften and it can be easily pushed into the most delicate of lines or into



deeper etched marks. If you don't have a hot plate, putting your plate on a radiator before inking up will have the same result.

A small piece of card can be used to apply the ink first of all and then a pad of scrim is used. When beginning to use scrim [a coarse fabric], the movement pushes the ink into the plate at the same time as removing excess ink from the plate. Here you can see where the ink has lifted away from areas of the plate with no drawing quite easily.

3 Scrim is used to wipe the ink from the plate; be careful that not to remove too much. If in doubt, it is better to leave too much and then using small squares of tissue paper, begin to polish areas of the plate between the drawn areas with small circular movements. Alternatively, try holding tissue along the side of your palm and carefully polish larger areas with a sweeping motion. Don't forget to clean the sides of your plate.

4 The plate is placed onto a sheet of newsprint on the bed of the press ready

to print. Soak paper in a water bath before use; different types of printing papers will require different timings. Once the paper has been removed from the water bath, blot both sides of the paper, making sure that there are no patches wetter than others.

Paper used for printing should be slightly damp when placed onto the plate. Ideally the paper won't be too wet or ink won't adhere to the surface. If it is too dry, it won't print properly either. It may take a few attempts to begin to gauge how damp the paper needs to be. When using Somerset papers, for example, I leave them to soak in the water bath for a minimum of two hours.

With the inked side of the plate facing upwards, carefully lower your paper onto the top face of the plate, the paper sitting squarely on top. You may add a sheet or two of tissue on top to further cushion the paper before lowering the blankets of the press over the top, making sure that the paper doesn't move as you do this.

5 Once the plate has been through the press, carefully pull back the blankets and any additional tissue you placed on top of the paper. This is the exciting moment of pulling your first print and rolling back the paper to see what has happened. The image will be seen in reverse, the opposite way round to how you will have seen your drawing, so it can take a while to get used to viewing your image in this way.

BELOW

Richard Tomlin's drypoint etching,
From an Umbrian Garden





Salty Bob...and his Old DogTails (...of the sea)

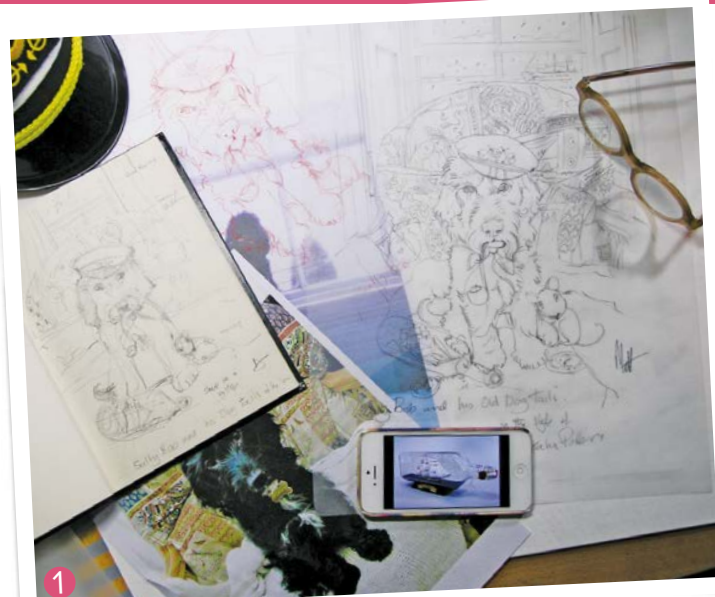
DEMONSTRATION

PAINT LIKE POTTER

LEARN TO CAPTURE **BEATRIX POTTER'S** ANIMATED PAINTING STYLE WITH **MATTHEW JEANES'** PLAYFUL HOMAGE TO THE GREAT BRITISH ILLUSTRATOR

MATT'S TOOLS:

- 2H/HB PENCILS
 - SKETCHBOOK
 - FABRIANO HOT PRESSED 300GSM WATERCOLOUR BLOCK PAPER 35X50CM
 - WINSOR & NEWTON COLOURLESS MASKING FLUID (OPTIONAL)
 - DIP PEN AND A RANGE OF FINE NIBS
 - PELIKAN SEPIA DRAWING INK
- BRUSHES
Pro-Arte Prolene Plus, sizes: 0, 2, 7, 10 and 14
 - METAL EDGED RULER
 - COLOURS Winsor & Newton Artists' Watercolours: Paynes Grey, Indigo, Antwerp Blue, French Ultramarine, Naples Yellow, Cadmium Red, Raw Umber, Burnt Umber, Burnt Sienna, Vandyke Brown, Brown Madder, Neutral Tint and Winsor & Newton Designer Gouache Titanium White



Having illustrated characters as the main part of my career for many years, I've recreated classic brands including Winnie the Pooh, The Muppets and Beatrix Potter images. Part of my job was to take characters and revise their look for whatever product was needed (greeting cards, games or clothing). Each poses their own challenges but once you've worked them out, they are a joy to do.

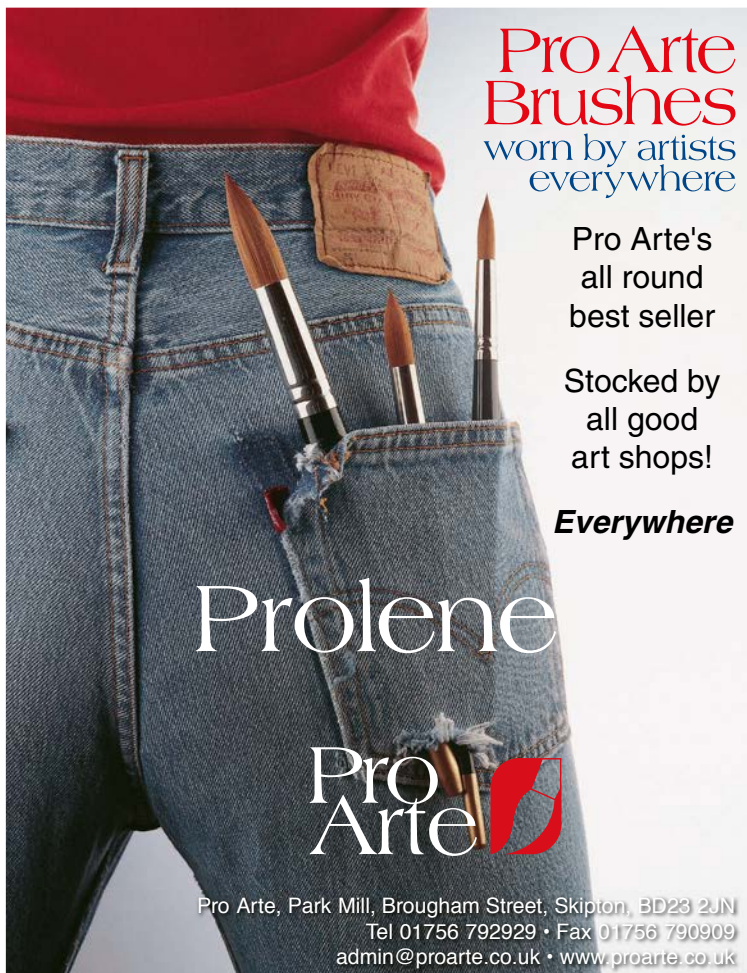
If we take Beatrix Potter, the style is presented as a delicate watercolour with a sepia line, drawn with a dip pen or quill. The paintings were incredibly small with meticulous attention to detail. Key to her genius were her sketchbooks and the notes of her country surroundings. When you look into her work, you see a fairly limited colour palette and a style that grows in confidence with her advancing years. The line work for the monotone illustrations is particularly lovely and that line is applied to the watercolours. Looking at her originals and the delicacy of colour, I imagine the paper was quite fine as the colour hasn't bled out and the line work is sharp, something you won't get from a NOT or Rough paper.

In this piece, I attempt to create an homage to Beatrix Potter. To start, I look at my surroundings and pets and try to imagine them as characters in my own story. I take my dog (Poppy) and turn her into 'Salty Bob and his Dog Tails (from the sea)'. As this is giving the impression of an 'adventure' I add in an audience for the story in the form of a mouse called Mr Tamworth Teal (suitably 'pottery!'). With the scene set, it's time to begin.



1 Preparation is key to your illustration. Make notes, find reference photographs and props and you are ready to start. Sketch out your initial idea and then refine it, this gives you a chance to have ideas along the way and get the character and drawing just where you want it. I am working on a larger scale for this lesson than Beatrix Potter would have done, but this is for ease of instruction.

2 When I am happy with my drawing, I redraw it onto my watercolour paper; I am using a fine grain paper/hot pressed as I want the paint to remain light and delicate (the paint doesn't bleed into this paper but sits on the top). Using a rounded wash brush (Prolene size 14) I block in a light wash of Naples Yellow; this will give a 'vintage' feel to my illustration and take away the harsh white of the paper. I mask out some of the elaborate patterns in my painting with Winsor & Newton Colourless Masking fluid. This is a >



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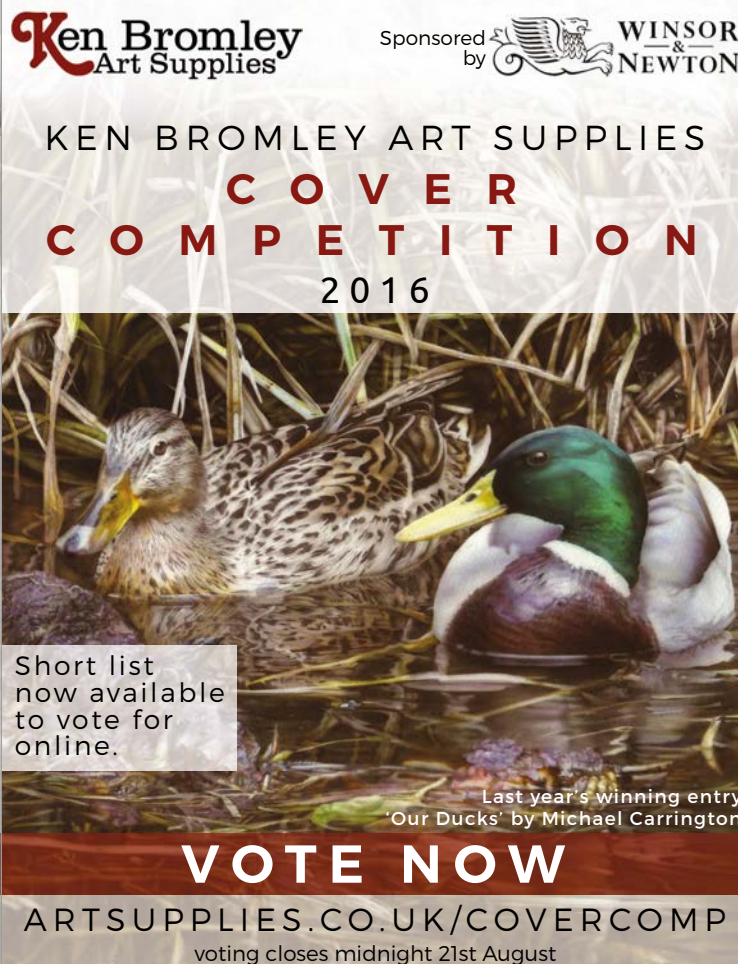
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DEMONSTRATION

and textiles backgrounds. Here I am adding a stripe to the wallpaper. To achieve this, hold a metal-edged ruler in your left hand and angle it away from you, with your right hand, rest the ferrule of the brush along the edge and paint a straight line. Do not overload your brush with paint or you could get a puddle.

5 Here I start painting 'Salty Bob'. One of the great things about Potter's work is her attention to detail on the animals. Today's artists often re-envision animal characters as extreme versions with over-the-top qualities and try to make them 'cute'. Potter never did that; her characters are all rooted into the actual look of the original creatures, albeit clothed! As Bob is a black dog, I want to build up the colours so I can concentrate on the texture of the fur later, I also add in a slight blue blush to give him some interest.

6 This step illustrates how we start to get the 'Potter' look, if we study Peter Rabbit for example, we can see that the fur is built up with gentle layers of colour. The direction and texture of the fur is also important; look at your reference for your animal and try to get the angle and formation of the fur correct. Use 'little' strokes to suggest fur. I use a neutral tint on the dog first as this is a very warm tone, then I add in shades of black for the texture.

7 After delicate consideration of the patterns and detail, I remove any masking fluid and prepare to start the line work. Working with a Dip Pen holds its own particular challenges. In this instance, I am using a medium/fine nib and a Sepia ink. Most of Beatrix Potter's colour illustrations use a brown-based ink, such as Burnt Sienna or Sepia. I suggest practising this on paper first (similar to that used for your painting). Be careful not to overload the nib – one false move and you can add a puddle of ink to your picture. Begin 'drawing' from the top of the painting rather than the bottom, as this avoids smudging the ink. I recommend papering over your painting to protect it.

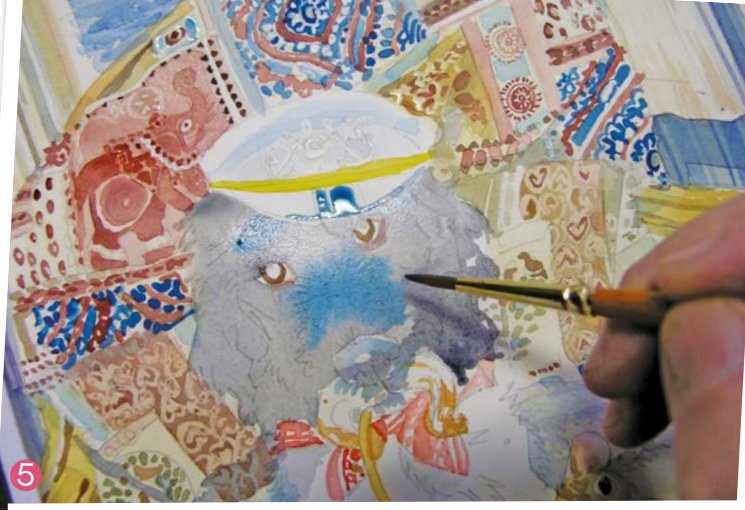
8 The final stage is to add in any highlights or detail to the animals and patterns you may have missed; to do this I use Winsor & Newton White Gouache (an opaque paint). Once you have finished your illustration, you can start to invent the stories to go with your character; you will have truly entered into the magical world of Beatrix Potter.

www.matthewjeanes.co.uk

modern shortcut as Potter would not have had this luxury, although, if she had, I am sure she would have liked it.

3 A lot of the charm in Beatrix Potter's paintings is in the delicacy of the colours, I am sure her palette would have been a fairly limited one, but she achieves a lot with a layering-on of the colour. This is a technique where you build up your colour washes very gently, so start by putting a pale wash down, let that dry, add a further wash and then another each time, blending into the shadows and pattern. This is a little time-consuming, but by adding washes that are smaller, the drying time is less.

4 Adding patterns and detail is a very important part of a Potter painting. Look at the finer details, the flowers





DEMONSTRATION

PEN & INK... *on the go*

FORMER EDITOR OF ARTISTS & ILLUSTRATORS MAGAZINE AND URBAN SKETCHER
JAMES HOBBS SHOWS YOU HOW TO USE PEN AND INK ON THE MOVE

Part of the allure of working with pen and ink is just how wonderfully simple it can be. If you are heading out to work on location, the equipment you take with you doesn't need to weigh you down or break the bank: at its simplest, it need be no more than a sketchbook and a fineliner pen; just that is enough for a lifetime's work. And yet you can take it much further, into coloured inks, liquid inks, fountain pens, thick markers, brush pens, twigs or bamboo pens. Inks dry quickly, and generally stay fixed. This may seem a disadvantage, but it is a boon if you're on the move, and it

leads you to be bold and take chances in the way you work. I would encourage people to skip any preliminary pencil marks. Head straight into a scene with ink and trust yourself. The results will have more energy because of it, even if things don't always succeed.

These exercises include the gradual layering of ink washes, a composition constructed with simple monochrome lines, and quick pen studies of the rapidly changing landscape as seen from a train. Give them a go if you are travelling with pen and ink.



LAYERED WASHES

An advantage of working with waterproof ink is the way in which it can, when used in a diluted form, be gradually built up in layers with glazing-style technique. Ink's permanence can seem a drawback, but the approach adopted in this exercise uses it to positive effect.

Materials: Winsor & Newton black Indian ink, Winsor & Newton Apple Green ink, Pentel Aquash Waterbrush and A5 Schoellershammer No.10 200gsm paper.

1 Layering diluted washes of waterproof ink creates a doubling-up effect, darkening each layer below it. These first, loose waterbrush marks are the foundation, picking out the main tonal areas of the scene. There is no need for any refinement at this stage. I don't bother with any outline sketch first, as I find that has a restricting effect.

2 Once the first layer of ink has dried, another series of marks can be applied. It can be a good idea to have several works on the go at the same time so you're not watching paint dry, as it were. Be careful here; there is no going back to a lighter tone if an area has become too dark.

3 The process continues: each layer darkens the tone of the layers beneath it, doubling them up. It is a case of working from the general to the more specific. Find your own way of doing this – I work loosely with little attention to detail, but you will find a way that suits your approach.

4 The finishing stages include working on finer points in order to create a variety of marks across the page – and sometimes using darker ink – to show a variety of tonal range, while keeping the overall effect loose. I have also added a few areas of undiluted green ink to bring a fresh dimension among the range of greys.

WORKING QUICKLY

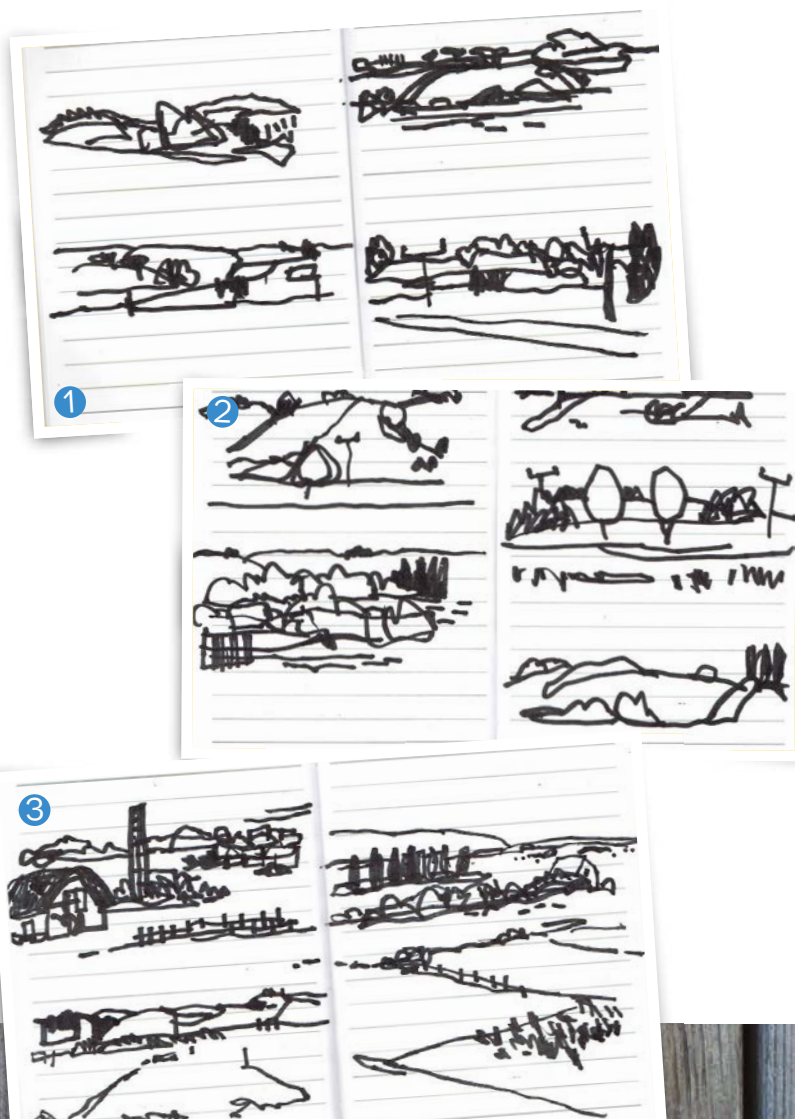
Pen and ink is perfectly suited to drawing quickly from life, and works that take a few seconds can perfectly evoke a time and place. The drawings below show the view through a train window as it speeds towards Cornwall, each taking less than a minute.

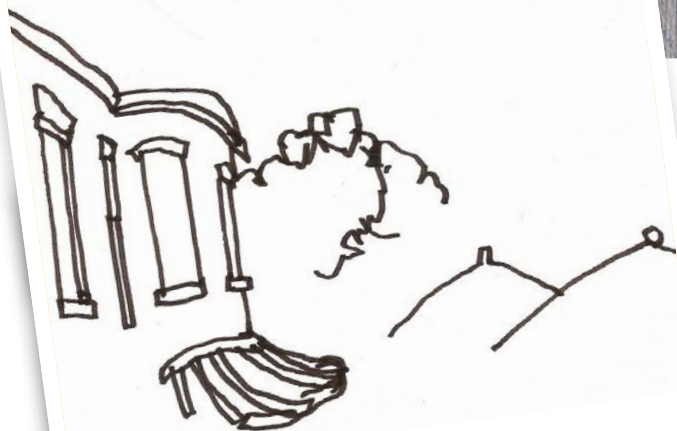
Materials: Lined notebook from Paperchase and a Copic pen (black).

1 Creating a 'perfect' drawing is not the objective here: the benefits may show in drawings done days later. These sketches show the landscape as it reaches the horizon; the scene furthest from the train window appears to move least, while the foreground flashes by.

2 Drawing such a rapidly-changing subject forces you to seize the essentials and show as best you can what flashes across the retina. It is a case of finishing one scene with a few swift lines and going on to the next. Be prepared for tunnels and embankments, which will snatch away your subject before you know it.

3 By using a cheap notebook, there is no pressure about wasting paper. Some images inevitably work better than others when they are drawn so quickly. This sketch, for instance, has grown across the page in a not entirely satisfying way. Embrace failure; it is inevitable from time to time if you are experimenting and trying out new ideas. >





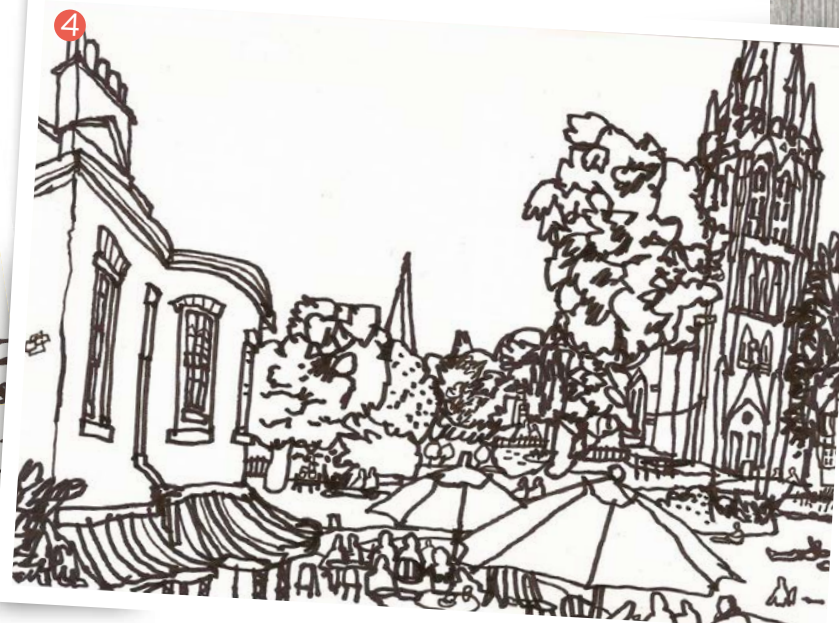
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FINDING YOUR LINE

In contrast to the wash image, this drawing focuses on line, using just a single, thick marker pen. The result is starkly monochrome, and there is plenty of scope to show lively energy in the lines deployed. Lines can take the eye on a journey around the page.

Materials: A5 Seawhite sketchbook and Copic pen (black).

1 In contrast to the wash image, this drawing focuses on line, using just a single, thick marker pen. The result is starkly monochrome, and there is plenty of scope to show lively energy in the lines deployed. Lines can take the eye on a journey around the page.

2 The process continues by placing the main features of the scene on the paper, rather than focusing too closely on any one area. I think everyone may take a different approach as to how they work across the page: the pen I am using doesn't smudge and yet, being right-handed, I am still generally working left to right.

3 By this point I have all the elements of the scene on the paper: working with line in this way makes it a quite rapid process. There is an element of handwriting skill in this approach that can lead things to become quick, slick and stylised.

4 The finishing stages include working on finer points in order to create a variety of marks across the page – and sometimes using darker ink – to show a variety of tonal range, while keeping the overall effect loose. I have also added a few areas of undiluted green ink to bring a fresh dimension among the range of greys.

James Hobbs is the author of *Pen and Ink*, published by Frances Lincoln, £9.99, out now. www.james-hobbs.co.uk



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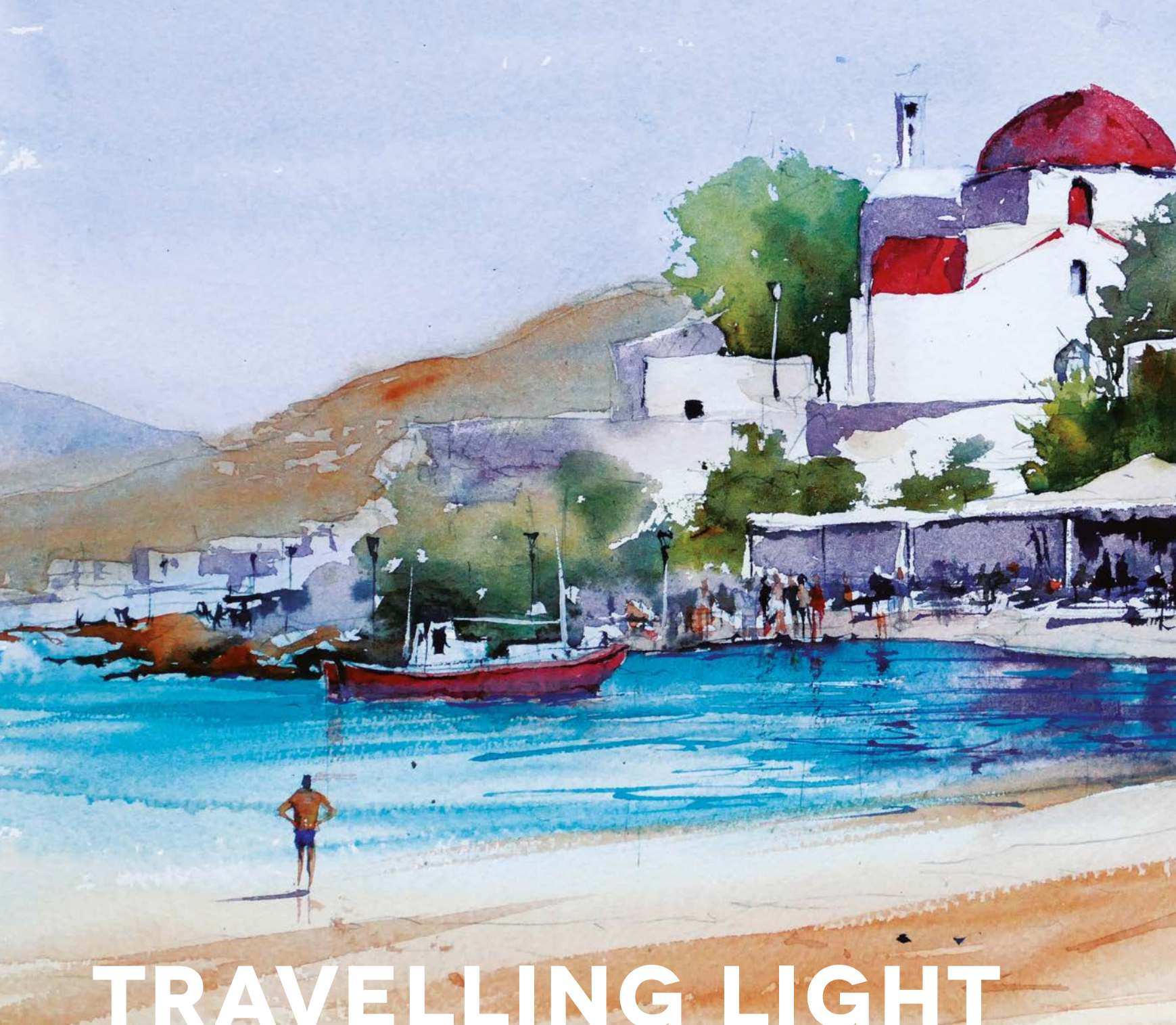


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TRAVELLING LIGHT

PAINTING HOLIDAY TUTOR **GRAHAME BOOTH** OFFERS HIS GUIDE TO SMART ART PACKING, AND DEMONSTRATES HOW YOU CAN CREATE YOUR OWN PLEIN AIR EQUIPMENT

Next year will be my 23rd year of tutoring holiday workshops, so I have my fair share of advice to offer on how best to choose one. Location, location, location may be uppermost in your mind but really it should be: tutor, tutor, tutor. It is absolutely vital that your tutor can fulfil your needs and the obvious initial requirement is that he or she paints in a way that you at least admire and possibly aspire to. Never book a painting holiday unless you have at least seen some of the tutor's own work. Most will have a website or Facebook page and this is the place to start your research. Don't be afraid to ask questions; any tutor should be happy to respond to enquiries. The type of work on the website should also give an indication of the level of experience required.

Most holidays will cater for all levels of ability, but there is no doubt that you will find the teaching to be more

valuable if you have covered the basics. Unless a holiday is specifically for beginners, there is unlikely to be time for the tutor to cover the necessary fundamental techniques. I also feel strongly that the tutor must demonstrate.

Painting is a visual medium. If a tutor is not prepared to demonstrate techniques, the learning potential is vastly reduced. The price of a painting holiday varies widely, so take care to find out what you are getting for your money. The least expensive workshops will probably cover tuition only, with perhaps tea and coffee included, but the price should also reflect the numbers on the course. I have seen workshops advertised with a maximum of six students and I have heard of others where there were 30 or more. I feel that less than 10 can make it less socially interesting and more than 20 dramatically reduces the one to one time with the tutor.

>



TIP

Don't panic if you forget one or two things, in my experience, painters are always eager to help their 'colleagues'

ABOVE Grahame Booth, *Mykonos Town*, watercolour on paper, 36x26cm



BUILDING YOUR OWN EQUIPMENT

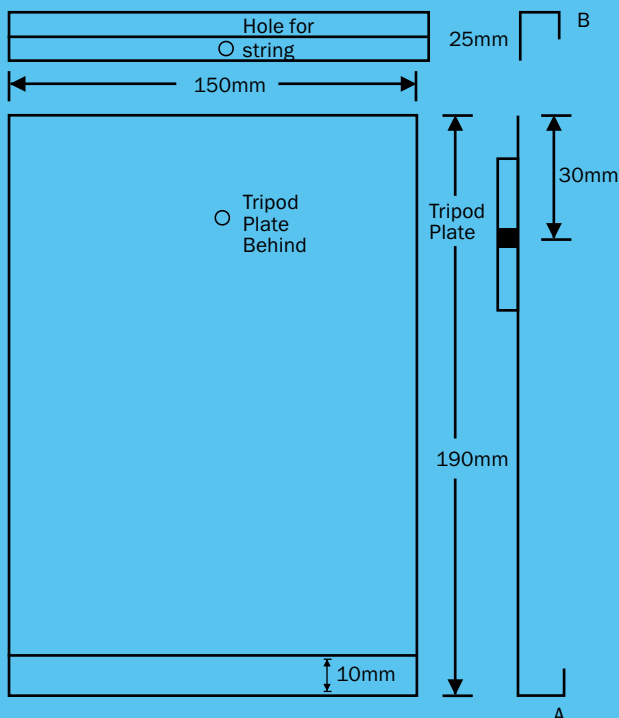
HOW TO ADAPT A CAMERA TRIPOD INTO A PAINTING EASEL

To use a camera tripod, you will need to come up with a method of fitting a board – instead of a camera – to the tripod. Tripod plates can be bought from most art shops. These can simply be screwed to the back of a wooden board and they will then accept a standard 1/4" tripod screw, but I prefer to use a separate board holder or pad up to half imperial size (45x60cm), which is a practical maximum size for painting outdoors.

The big advantage of a small camera tripod is that they are generally lighter, more compact, and

less expensive than painting easels. Mine is based on a Manfrotto 785B, which is no longer made but there are many similar models available. It closes to a length of 440mm and extends to 1500mm, much higher than I have ever needed.

It also has a central pillar where I have fitted a hook made from a wire coat hanger to the bottom end. This allows me to hang my bag, helping to prevent the wind blowing everything over. If it is very windy, weighing down your bag with a heavy rock works even better.



GRAHAME'S EASEL PLAN

Here the letter 'A' = thickness of your thickest board or pad plus a few mm. I used a piece of 15mm timber and bent the aluminium round this. A vice is needed. You will also need a second U-shaped piece (B) at approx. 25mm to secure to the top of the board. A length of string (picture cord is ideal) secures this to a cleat made from the same aluminium sheet on the rear tripod leg.

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ART ABROAD GRAHAME'S TIPS FOR PAINTING ON HOLIDAY

- If there is any equipment you have not used in the last year, then don't bring it.
- Restrict the number of colours in your palette.
- A plastic palette is lighter than a metal version.
- Bring a limited selection of brushes. I have seen people bring a lot of brushes that essentially do the same job. My basic selection is a large and small mop, size 7 and 10 rounds with good points, a swordliner and a 1" flat. A collapsible plastic brush holder is lighter than a canvas or bamboo roll too.
- A pad of paper, glued on all sides, avoids the need for a board and tape.
- If you need a board, consider making one from 5-10mm corrugated plastic which is extremely light and easy to cut using a craft knife.
- Most painting easels are designed to hold larger boards than you will ever use when plein air painting. I use an adapted camera tripod, which is much smaller and lighter.

Grahame uses a DSLR camera backpack to carry everything he needs to paint. There is a zip compartment on the front that carries pencils, pens, and other small items and a compartment on the back that is big enough to hold a quarter sheet pad 38x28cm.



HOW TO BUILD AN EASEL TRAY

My easel tray was made using angle aluminium (which can be purchased in DIY stores). Using a small hacksaw, the material was cut at the angle to allow one side to be bent back around the tripod leg. The excess in the other side was then cut off. The tray itself was the lid of a metal box. This was fixed to the aluminium angle using pop rivets.

An earlier plastic tray was stuck to

the aluminium using double-sided sticky pads. A later modification was to cut a circular hole in the tray to take a 500ml plastic water container, which doubles as a water storage container (it has a snap on lid), as well as a water pot for painting.

My homemade brass brush holder also fixes to the aluminium. The holes in the aluminium were originally used to hold individual brushes. >



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WHAT TO BRING?

If you are considering going on a painting holiday, it is worth checking to see what materials may be provided. Most companies will provide the loan of a chair, easel and board, while others may provide painting materials, but bear in mind that the materials will not necessarily be those you are used to. I would always recommend that, if possible, you should bring your own. So what exactly should you bring? If you are driving to a local workshop you can obviously bring anything, but if you are flying, the weight of equipment really needs to be considered.

At one of my workshops, I offered to carry one of the student's equipment bags and my only explanation for the weight was that they had included the sink in which they planned to clean their palette! I can fit an easel, paints, palette, a quarter sheet pad, brushes, pens and pencils, sketchbook, a water container and a mini loudspeaker (so that the students can hear me) into a small backpack weighing only 5kg. My only extra that doesn't fit is the half sheet Bockingford paper I use for demonstrations.

Even if you are not used to painting outdoors, it is much easier when you are with others. Don't worry about interested locals. For some reason the public never seem to treat painters as strangers. On one occasion when I lost my easel in France, a kind local took me into his workshop and made me a wooden easel that I used for the rest of the holiday. A painting holiday is a great combination of learning from someone you admire, gaining experience of plein air painting and enjoying social evenings with like-minded people. It is one of those experiences where a dozen strangers can become lifelong friends. Dip your toe in the water, you will not regret it.

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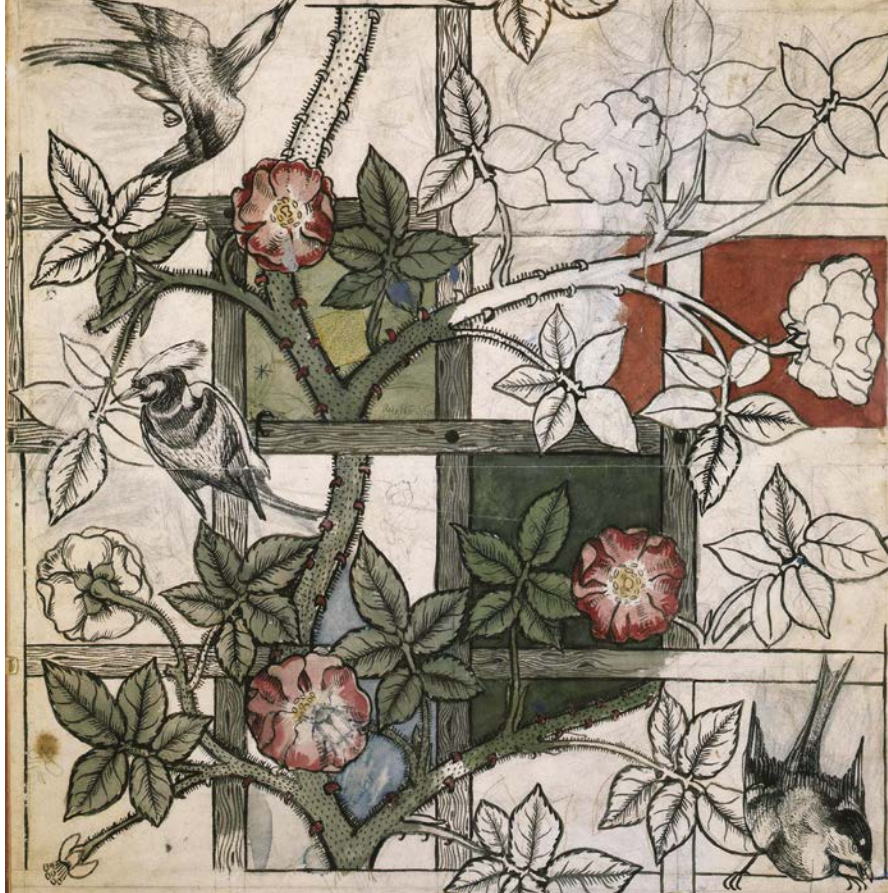
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DESIGN FOR TRELLIS WALLPAPER, 1862. PENCIL, PEN/INK AND WATERCOLOUR. 65x90cm. DESIGNED BY WILLIAM MORRIS AND PHILIP WEBB. IMAGE © WILLIAM MORRIS GALLERY

1

HE CREATED STYLISTED DESIGNS BASED ON DETAILED STUDY

Although William Morris opted for stylised form rather than realistic depictions of nature, he understood how natural forms were constructed. Not only did he source ideas in 16th-century books that described plants and their uses in cooking and medicine, he owned several 16th-century woodcuts depicting nature. Many of Morris' patterns, such as *Trellis* (1862) and *Garden Tulip* (1885) were drawn from plants in his garden. Others, such as *Willow Bough* (1887), were inspired by wild flowers and trees discovered on country walks.

ARTY FACTS

WILLIAM MORRIS

NATALIE MILNER LOOKS BEYOND THE WALLPAPER OF THIS 19TH-CENTURY DESIGNER

3

HIS DESIGN PROCESS INVOLVED COLLABORATIVE DRAWINGS

Morris created intricate drawings on paper, often in one sitting, before they made it onto the printing blocks – but he didn't do it alone. *Fruit* (or *Pomegranate*), produced in 1866, started life as a collaborative drawing in 1862 using pencil, pen and ink, watercolour and body colour. As sections of the design vary in character, it is widely assumed that architect Philip Webb was in fact the one who created the pomegranates. Similarly, in his work *Trellis*, Webb was responsible for the bird drawings.

2

HE WAS A SOCIALIST

Best-known today for his fabric designs, in his own lifetime Morris was equally famous for his socialist writings. He felt uneasy about his comfortable lifestyle in light of the struggles of the working class (emphasised by the fact his wallpapers were too expensive for most to afford) and so he worked to overthrow the system. He joined marches, edited the British Socialist newspaper *Commonweal* and lectured across the country.



LABELLEBOUT 1858. © WILLIAM MORRIS GALLERY LONDON

4

HE BELIEVED A GOOD DESIGN MUST HAVE THREE QUALITIES...

Beauty, imagination and order. The first two were to be achieved by the artist's interpretations of the natural world. Order was to be the framework on which the design was constructed. The use of symmetry in Morris' work is a clear indicator of such order; you can find clear lines or vertical symmetry in his tapestry work, whereas it is more subtle in the wallpapers, so as not to disrupt the overall unity of the pattern.

5

HE WANTED TO BRING BEAUTY BACK TO THE PRINTING PRESS

Morris founded the Kelmscott Press in Hammersmith in 1891 in order to revive the skills and quality of 15th-century hand printing, which mechanisation had destroyed. The Kelmscott Press was the inspiration behind many private presses of the late 19th and early 20th century.

Discover Morris' influence on printing at *The Book Beautiful: William Morris, Hilary Pepler and the Private Press Story* exhibition, 17 September 2016 to 16 April 2017 at Ditchling Museum of Art + Craft. www.ditchlingmuseumartcraft.org.uk

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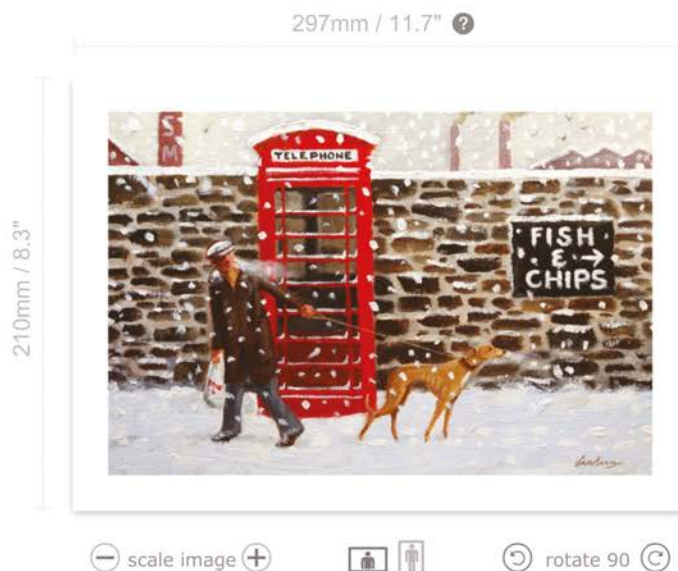
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