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30TH ANNIVERSARY

Souvenir edition

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portrait secrets

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art in pencil

30 PAINTING PROJECTS

Landscape, still life and wildlife art challenges to try this autumn

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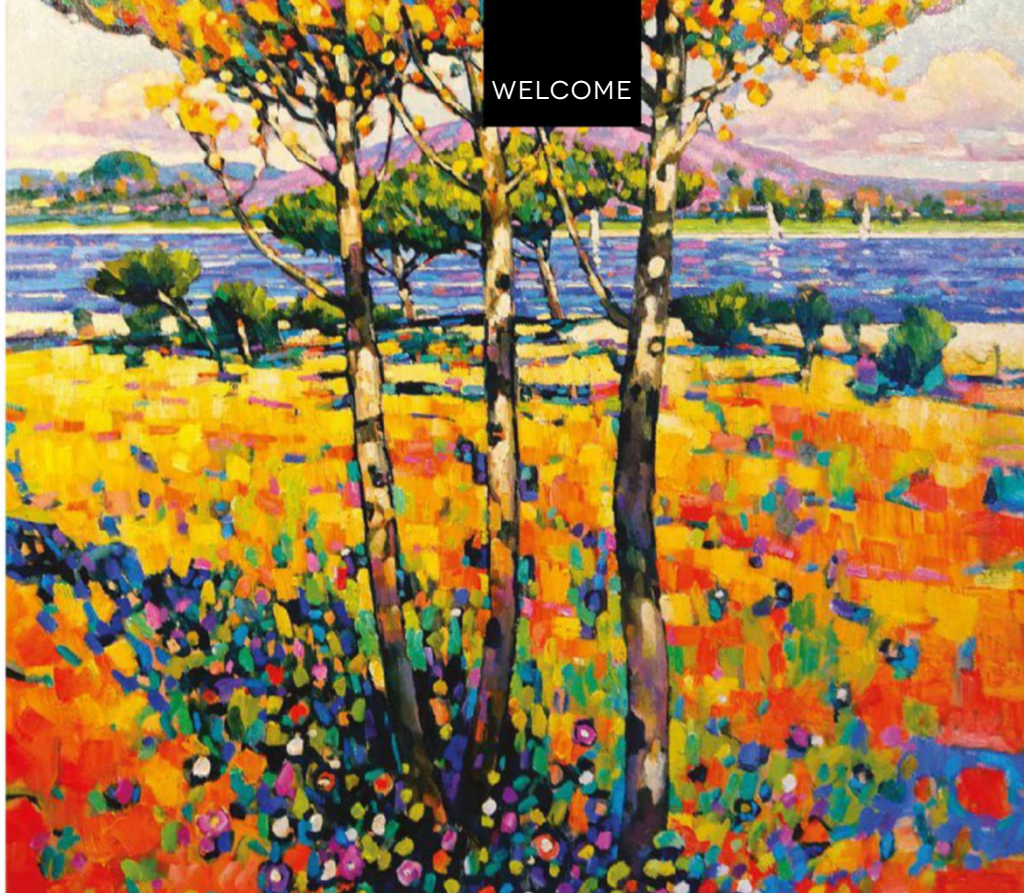


HAPPY *30th* BIRTHDAY
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CELEBRATE 30 YEARS OF ARTISTS & ILLUSTRATORS



Now we're not one for dropping hints, but as you might have gathered from our cover, it just so happens to be our birthday. I know we don't look it, but it's true – *Artists & Illustrators* magazine is a child of the 80s, and we just hit the big 3-0.

To celebrate our anniversary, we have some very special features planned, like our 30 autumn painting projects (see what we did there). Starting on page 50, you'll find a challenge for almost every medium, from watercolour landscapes to botanical drawing. And on page 18, we take a look at Picasso's portraits to explore how he effortlessly moved from one painting genre to another.

On page 38, you can join us for a trip down *Artists & Illustrators*' memory lane, and take a look at our first ever issue from 1986. Meanwhile, we visit the studio of legendary landscape printmaker Norman Ackroyd RA, study the painting techniques of Caravaggio and on page 30, we talk music and art with political cartoonist Gerald Scarfe.

David Hockney was recently quoted saying "when I am working, I feel like Picasso, I feel like I am 30". If it's true that painting can keep you young, then we're off to a good start.

Here's to the next 30 years!

Katie McCabe, Editor

Write to us!

If you try one of our 30 painting challenges, why not share the results with us via email or social media?

info@artistsandillustrators.co.uk

@AandImagazine

ArtistsAndIllustrators

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independent
publishing company
of the year **2015**

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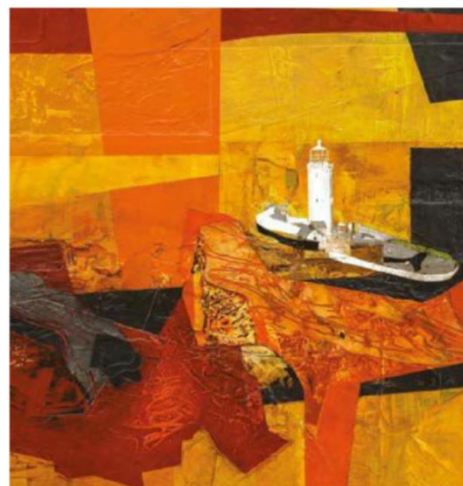
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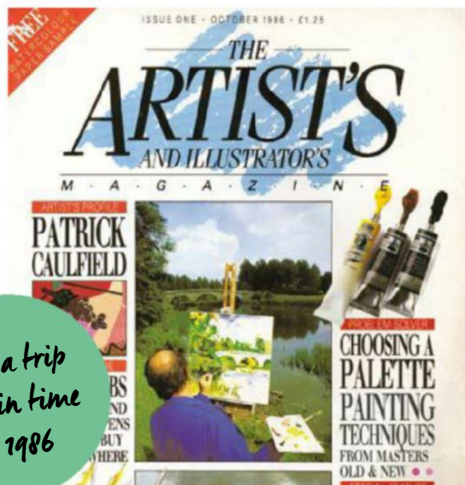


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Take a trip
back in time
to 1986

YOUR LETTERS

LETTER OF THE MONTH

ON TOUR WITH A&I

I have just completed a short teaching programme bringing creativity to a school in Kathmandu, Nepal. I taught three classes where the children created a World Map mosaic using buttons. The children loved this new experience and I took the opportunity to show *Artists & Illustrators* magazine to the schoolchildren. I hope you can publish this letter so I can send it on to them.

Rose Bryan, via email

Sounds like they were naturals! We hope this £50 voucher for GreatArt will fund some fantastic new art materials to send to the class in the post.



LIVE AND LEARN

Your articles on wildlife were a breath of fresh air! I am experimenting and focused on new ideas and learning creatively, I love art and I will be doing a course in art and design in September. Magazines like yours encourage, motivate and inspire.

My dream from childhood is to study, and work. I love creating so to have this passion still alive is a joy. I find all aspects give me a feeling of freedom. I look forward to more creative adventures in the future. Happy learning!

Elaine Hartigan, Limerick

CUT AND PASTE

Re: Your Letters, Issue 368

Here are a few collages (right) I have made from old paintings that I didn't know what to do with. I have found a new way to enjoy all of those hours of painting in a refreshing way. I hope this inspires some of your readers to look at their old paintings in a new light.

Debbie Harris, via email

ARE YOU ADVENTUROUS?

I am a retired amateur artist and recently displayed my work at my local arts centre. I sold some paintings and was more than flattered when I had an email from an art student at the local college who had seen my work.

She asked the usual questions about materials and techniques, but the question that intrigued me most was: 'are you adventurous with your art?'.

I had to be honest and say no. I know what I like to paint and I'm passionate about what I do, but I could see her point. Art can be safe or it can be adventurous but as long as it is 'your art' then, to me, there is no argument to be had.

I enjoy *Artists & Illustrators* magazine because I can look at the most up-to-date work with admiration and look at my own with the same sense of admiration. I hope that young student will feel the same about her work one day.

Mike Budd, via email

write to us

Send your letter or email to the addresses below:

POST:

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

EMAIL: info@artistsandillustrators.co.uk

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

www.greatart.co.uk

GreatArt 

JUST DO IT

Re: Your Letters, Issue 369

I so agree with Betty Taylor's thoughts in her letter *Starting Small* in the September issue that [with painting] you have to go and do it. The vast amount of videos, classes, articles and emails available nowadays in the various media that we can access mean that I've spent far more time reading about how to do it than actually getting on and doing it!

There's also that fear of starting a new painting, like a writer's block.

We have a great idea but self-doubt and intimidation keeps delaying achievement. So a very bold application of paint – acrylic in my case – solves the problem!

Just get something on the paper or canvas, anything at all, then the creative juices start flowing because you can see a way to progress from a stark scary white, through colour, [and you can] imagine a scene, people, buildings – one small step... art!

Sue Tweed, via email





Alphonse Mucha IN QUEST OF BEAUTY

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Children under 16 **FREE**

www.glasgowmuseums.com



CITY PARTNER



9 ARTISTIC THINGS TO DO IN

OCTOBER

1

NOA16
WINTER
EXHIBITION

Themes of Brexit and the death of David Bowie loomed large in the artworks submitted to this year's National Open Art Competition, and the final selection should make for an exciting 2016 exhibition. One of the paintings on display will be this striking portrait from former *Artists of the Year* shortlistee, Joshua Waterhouse.

On the opening night, the final 35 winners will be announced and £60,000 worth of prizes awarded. You can find the *NOA16 Winter Exhibition* at The Mercer's Hall in London from 27 October to 4 November. www.nationalopenart.org

JOSHUA WATERHOUSE, WAKAMBA, OIL ON WOOD PANEL, 45X61CM



HENRY HONDRAQUI, 'THE COWGATE', WINNER OF LYNN PAINTER-STAINERS 2016

5

ENTER Royal Society of British Artists (RBA) Annual

Exhibition Call for Entries

The prestigious *RBA Exhibition* is now accepting submissions for its 2017 showcase, and all works must be submitted online. For your chance to take part, enter your work by 12 noon on 9 December 2016.

www.royalsocietyofbritishartists.org.uk

2

PAINT Lynn Painter-Stainers Prize Call for Entries

Open to any artist over the age of 18 and living in the British Isles, the Lynn Painter-Stainers Prize has been known to launch careers, and comes with hefty cash prizes from £2,000 to £15,000. The 2017 prize is now open, and deadline for entry is 19 December 2016 at 5pm.

www.lynnpainterstainersprize.org.uk

3 DISCOVER

Affordable Art Fair

View the work of more than 1,100 artists at the return of this year's *Affordable Art Fair* in London's Battersea (20 to 23 October). Beyond the gallery stalls, there will be a series of talks and workshops from an exciting range of artists.

www.affordableartfair.com

4

LEARN Drawing From Life: Form and Space

Learn a novel approach to life drawing with artist Tim Morrison in a workshop inspired by the York Art Gallery's *Flesh: Skin and Surface* display (1 October). Looking at the exhibition's pieces from painters such as Francis Bacon and William Etty (left), Tim will discuss new ways

to study the human form.
www.yorkmuseumstrust.org.uk

ABOVE *The Wrestlers*, William Etty

WILLIAM ETTY, YORK MUSEUMS TRUST

6 EXPLORE

East Kent Artists' Open Houses

Over the last decade, coastal towns like Margate and Whitstable have become a breeding ground for contemporary artists, with some of the most impressive seaside studios in the UK. At the *East Kent Art Open Studios* event (15/16, 22/23 and 29/30 October) you'll have the chance to take a peek inside the best ones, and see the artists at work.

www.ekoh.org.uk

PETER WILLEMAN, RETURNING HOME, OIL, 51X60CM

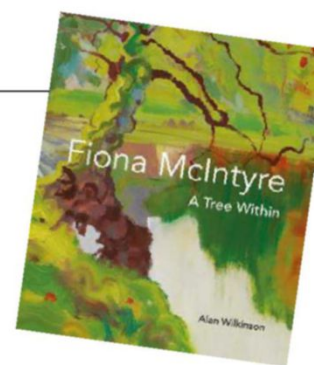
7

READ A Tree Within:

Fiona McIntyre

It's not often you see the release of a monograph for a living artist but this evocative collection of paintings and prints from Fiona McIntyre deserves an early arrival. Fiona is part of The Arborealists group: a new generation of tree painters. *A Tree Within* is out on 14 September, priced at £25 in hardback.

www.sansomandcompany.co.uk



8 VISIT

Bath Children's Literature Festival

Now in its 10th Year, the rich programme of authors and illustrators at *Bath Children's Literature Festival* (1 to 9 October), including artist Chris Riddell and illustrator Liz Pichon, has something for everyone.

www.bathfestivals.org.uk

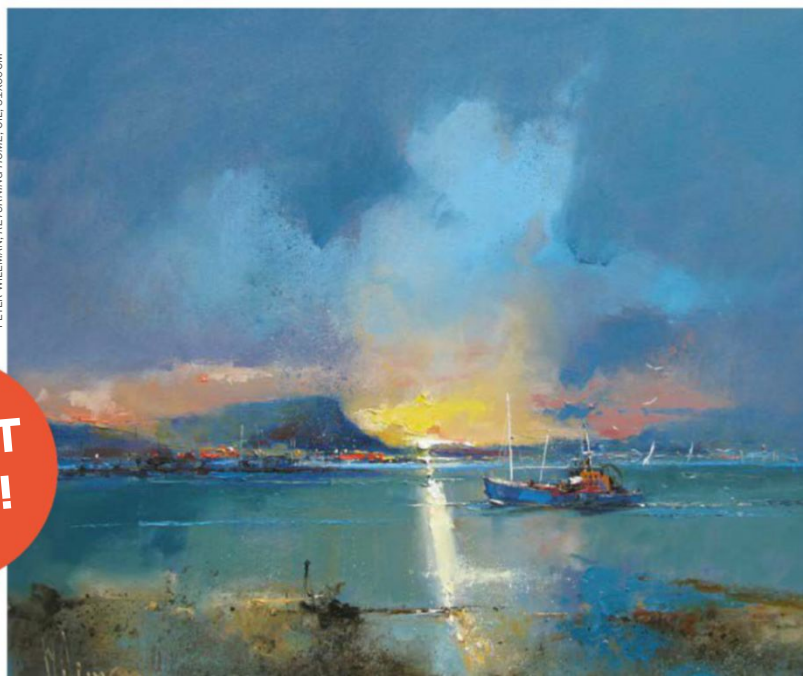
9

EXPERIMENT Marine Painting Demonstrations

Are your boat-rendering skills getting a little rusty? Seek some advice from the members of The Royal Society of Marine Artists, who will be hosting a programme of painting demonstrations (29 September to 6 October) to coincide with the RSMA Mall Galleries exhibition in London. Check the website for details.

www.mallgalleries.org.uk

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EXHIBITIONS

OCTOBER'S BEST ART SHOWS

LONDON

Beyond Caravaggio

12 October to 15 January 2017

A collection of 49 artworks exploring the legendary influence of Michelangelo Merisi da Caravaggio.

The National Gallery.

www.nationalgallery.org.uk

Picasso Portraits

6 October to 5 February 2017

A look at the artist's portrayal of family, friends and lovers, revealing his creative process when moving between drawing from life, caricature and painting from memory.

National Portrait Gallery.

www.npg.org.uk

Paul Nash

26 October to 5 March 2017

Discover the surreal and mystical side of English landscapes through his drawings and paintings.

Tate Britain.

www.tate.org.uk

Flora Japonica at Kew Gardens

Until 5 March 2017

Paintings of native flora from eminent Japanese botanical artists.

The Shirley Sherwood Gallery of Botanical Art.

www.kew.org

The EY Exhibition: Wifredo Lam

14 September to 8 January 2017

A retrospective of the groundbreaking Cuban painter's work. Tate Modern.

www.tate.org.uk

Adriaen van de Velde: Dutch Master of Landscape

12 October to 15 January 2017

An artist of the Dutch Golden Age gets his first ever solo exhibition.

Dulwich Picture Gallery.

www.dulwichpicturegallery.org.uk

ENGLAND – NORTH

Winifred Nicholson: Liberation of Colour

22 October to 12 February 2017

A large exhibition of works from the Cumbrian painter.

Middlesborough Institute of Modern Art.

www.visitmima.com

Out of Chaos

15 October to 26 February 2017

Powerful works from 50 international artists including Frank Auerbach and Marc Chagall.

Laing Art Gallery, Newcastle.

www.laingartgallery.org.uk

Mary Martin Thomas

Until 27 November

An insight into the nature of art training, through Thomas' work and documentary evidence.

Yorkshire Sculpture Park, Wakefield.

www.ysp.co.uk

People on Paper

29 October to 17 December

Bringing together some of the finest figure drawings in the Arts Council Collection.

Abbot Hall Art Gallery, Kendal.

www.abbothall.org.uk

Flesh: Skin and Surface

Until 19 March 2017

An exploration of flesh in art.

York Art Gallery, York.

www.yorkartgallery.org.uk

JMW TURNER:

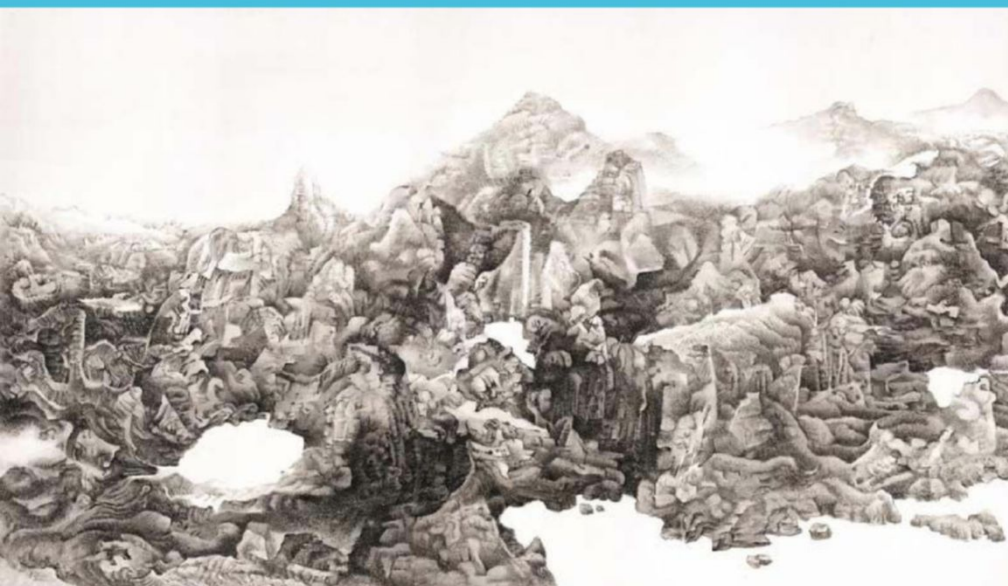
ADVENTURES IN COLOUR

8 October to 8 January 2017

This major exhibition of JMW Turner's work takes a closer look at the artist's paintings of Margate. Featuring over 100 works in oil and watercolour, this show highlights Turner's engagement with developments in colour theory and his use of new materials.

Charting the impact of Turner's experimental techniques, the exhibition examines the distinctive use of vibrant colour that was central to his success and evolution as an artist. Turner Contemporary, Margate. www.turnercontemporary.org

JMW TURNER LANDSCAPE WITH WATER C.1840-5 OIL ON CANVAS © TATE, LONDON 2015



LIU DAN, MINGSHA DIABLO, INK ON PAPER, 122x222CM, XILING SOCIETY

LIU DAN: NEW LANDSCAPES AND OLD MASTERS

20 October to 26 February 2017

Liu Dan will be showing two new ink paintings alongside Raphael drawings from The Ashmolean's collection. Meticulous and often huge in scale, Liu Dan's paintings use techniques derived from 14th-century artists. The Ashmolean, Oxford.
www.ashmolean.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

A Different Way of Working: The Prints of Wilhelmina Barns-Graham

Until 12 November

Exploring the artist's work as a printmaker from her first linocuts of the 1950s to her later work of the 1990s. Beverley Art Gallery, Yorkshire.
www.museums.eastriding.gov.uk

Tony Bevan

Until 19 February 2017

Figurative paintings and prints by the local artist. Cartwright Gallery, Bradford.
www.bradfordmuseums.org

Yves Klein

21 October to 5 March 2017

The first UK exhibition in over 20 years of this major post-war artist. Tate Liverpool.
www.tate.org.uk

ENGLAND - SOUTH

The Mythic Method: Classicism in British Art 1920-1950

22 October to 19 February 2017

Explore the subject of classicism and myth through 80 works and objects; artists include Henry Moore, Edward Burra and Picasso. Pallant House Gallery, Chichester
www.pallant.org.uk

Picasso and The Masters of Print

15 October to 16 April 2017

View seven prints spanning seven decades of

Picasso's career alongside other major artists including Rembrandt, Matisse and Warhol. The Higgins Bedford.
www.thehigginsbedford.org.uk

Grayson Perry

8 October to 4 December

The continuing UK tour of *The Vanity of Small Differences* exhibition. The Beane, Canterbury.
www.canterburymuseums.co.uk/beane

Power and Protection

20 October 2016 to 15 January 2017

Islamic art and the supernatural. The Ashmolean, Oxford.
www.ashmolean.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

164 Annual Open Exhibition

9 October to 27 November

This renowned show returns for its 164th year with work from emerging and established artists. Royal West of England Academy, Bristol.
www.rwa.org.uk

SCOTLAND

William Hunter to Damien Hirst: The Dead Teach the Living

Until 5 March 2017

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

William Gillies and John Maxwell

Until 23 October

Admire the tonal landscapes, watercolours and still lifes of Gillies and dream-like depictions of flowers and nudes from Maxwell. City Art Centre, Edinburgh.
www.edinburghmuseums.org.uk

Drawing Attention

24 September to 3 January 2017

Rare drawing works on paper from 1400 to 1900. Scottish National Gallery, Edinburgh.
www.nationalgalleries.org

Draw the Line: Old Masters to The Beano

Until 23 October

Figure studies and portraiture, illustration, sketches, landscape and topography by historic and contemporary artists. The McManus, Dundee.
www.mcmanus.co.uk

WALES

Quentin Blake: Inside Stories

Until 20 November

Many never-seen-before first roughs and storyboards alongside finished artwork from this much-loved illustrator. National Museum Cardiff.
www.museum.wales/cardiff

Soul of Wales

Until 29 October

A selection of paintings from The Tabernacle Collection that evoke the spirit of Wales. MoMA Wales, Powys.
www.moma.machynlleth.org.uk

IRELAND

IMMA Collection: Freud Project, 2016 - 2021

8 October to October 2021

A long-term loan of works from Lucian Freud. Irish Museum of Modern Art, Dublin.
www.imma.ie

FRESH PAINT

INSPIRING NEW ARTWORKS, STRAIGHT
OFF THE EASEL

JEREMY GARDINER

Solitary, proud and exposed to the elements, lighthouses are a compelling subject for the romantically-inclined artist. Over the years, the likes of Claude Monet, JMW Turner and Edward Hopper have featured these majestic coastal structures in their paintings, not only as a defiant vertical in a composition of endless horizons, but also for the extra symbolic weight that they can bring to an artwork.

Following in that grand tradition, Bath-based artist Jeremy Gardiner's latest collection, *Pillars of Light*, focuses on lighthouses in the south west of England. "They are feats of Victorian engineering, designed to withstand storms and gigantic waves," he explains. "This has given them a reputation for strength and survival – a symbol of man's struggle with nature."

A professor at Ravensbourne college and an ING Discerning Eye 2013 prize winner, Jeremy has been exploring this liminal space between land and sea for many years now, through a string of successful exhibitions that combine academic research and time spent absorbing the landscape in person, with a rigorous approach to line, form and colour.

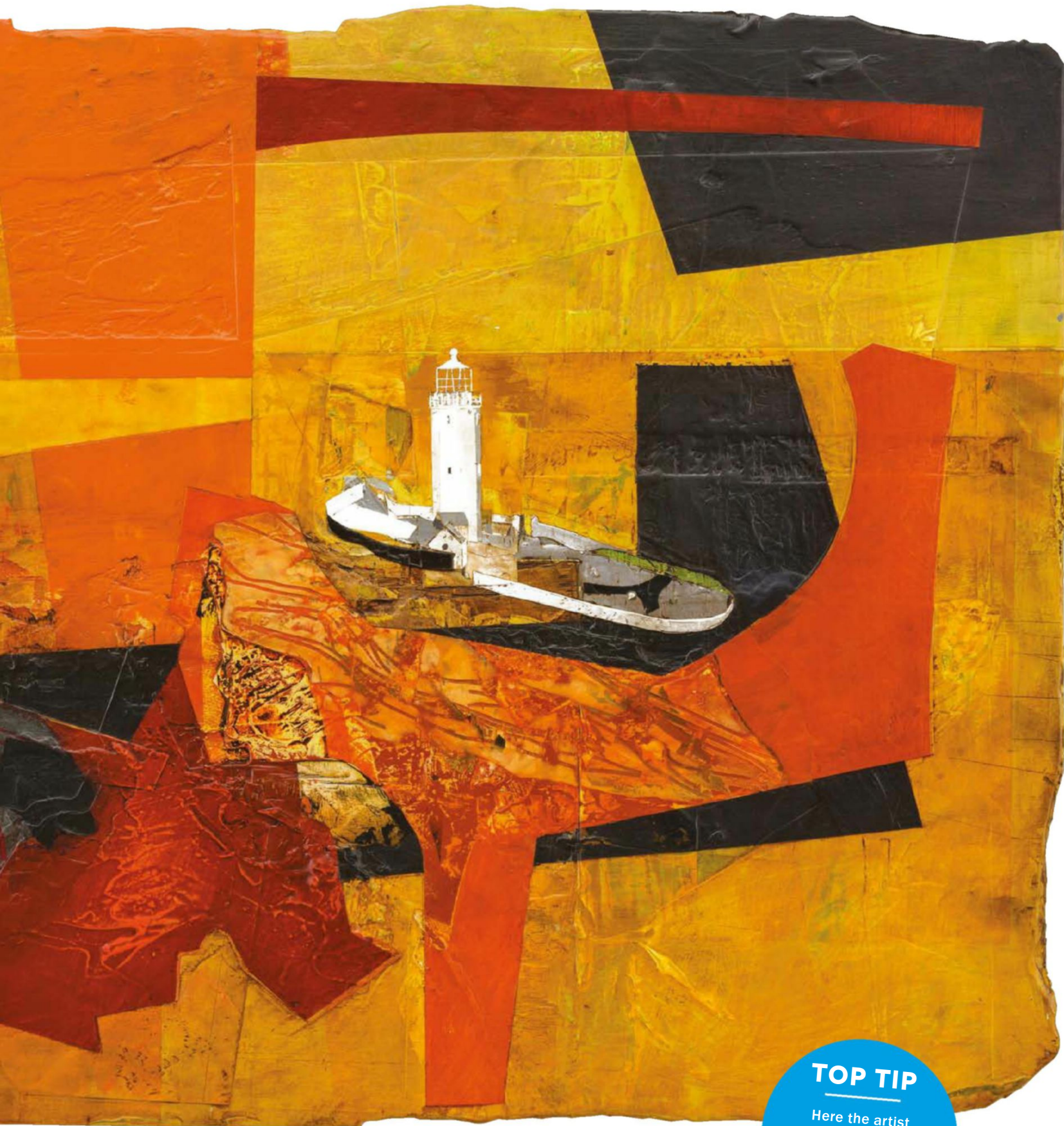
Cadmium Sun is a prime example of this approach. Although it features the famous Godrevy Lighthouse in St Ives – the inspiration for Virginia Woolf's 1927 novel *To The Lighthouse* – it was repeat visits to the harbour itself that sowed the seed for this particular image.

Jeremy begins with line drawings, as a means of making a quick response to the subject. The painting was then a process of revision, developing a golden colour palette mixed with jesmonite – a resin used to cast fossils. By scraping back or working over the three-dimensional layers, the artist is able to create a complex and organic image that cleverly echoes both art history – think Ben Nicholson's Cornish relief landscapes – and the craggy cliff faces themselves.

Jeremy Gardiner – *Pillars of Light* runs from 28 September to 14 October at Paisnel Gallery, London SW1.
www.jeremygardiner.co.uk



ABOVE *Cadmium Sun*, Godrevy Lighthouse Cornwall,
acrylic and jesmonite on poplar panel, 61x91.5cm



TOP TIP

Here the artist developed a golden colour palette using Cadmium Orange, Lemon Yellow and Burnt Sienna

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JENNIFER MCRAE RSA

It's hard to look at the whimsical teaparty setting in Jennifer McRae's *Hinterland* without *Alice's Adventures in Wonderland* springing to mind, but with her detailed backdrop of the London skyline, there's no doubt about where this story is set. She paints two teenage girls, placed as though they are having a staring competition on the city's South Bank, each wearing an earnest expression and identical outfits.

Though the subjects in *Hinterland* both share the long blonde hair of Lewis Carroll's character, the allusion to the tale was not necessarily intended, "Alice is important to me when I look at contemporary youth. She is a conduit for so many things isn't she? But she is more of an undercurrent," Jennifer explains.

Each object on the table is carefully considered, as though operating in its own universe, and treated with a careful illustrator's detail, right down to the ornate frames on the teacups and the coiled wire on the character's iPhone. "I'm interested in all age groups, although I do like troubled teenagers, especially as I

am close to some through family. They have a mysterious privacy all their own," says Jennifer.

The work is due to be exhibited at her solo exhibition of the same name, a collection of narrative paintings made from life, but channelled through her own imagination. The Scottish artist has received countless awards for her portraiture over the years, and her dreamlike compositions are somehow instantly recognisable after one viewing.

Hinterland, one of her most recent works, was created in layers, building slowly to allow the narrative to evolve, "I wouldn't want to paint something I could see before I've gone through a journey. It gives me time to learn visually. Areas affect other areas through their suggestion of form as the work builds," she says.

Much like Carroll's writing, the world Jennifer conjures cannot be understood at first glance, there's always a new detail to be studied, a new symbol to interpret and another story to be told.

***Hinterland* runs until 30 September at Thackeray Gallery, London W8. www.thackeraygallery.com**

ABOVE *Hinterland*, oil on linen, 110x170cm



'One of Britain's
best loved painters'
The Guardian

STANLEY SPENCER: OF ANGELS & DIRT

A major exhibition celebrating
his life and work

THE
HEPWORTH
WAKEFIELD

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Funded by Wakefield Council and Arts Council England. Supported by Audrey & Stanley Burton 1960 Charitable Trust.
The Hepworth Wakefield is a registered charity no. 1138117. Stanley Spencer, *Self Portrait, Adelaide Road, 1939* Private
collection, courtesy Hazlitt Holland-Hibbert © The Estate of Stanley Spencer / Bridgeman Images.

TOP TIP

I started out with the black and white tonal painting to get the values right and then introduced subtle colour

SAMANTHA PARFITT

Favouring real life set-ups to working from photos, Portfolio Plus member Samantha Parfitt spends much of her time waiting for that 'just right' natural light to flow into her studio space (also known as her front lounge).

For her still life *Eggs & Milk*, it was a case of waiting for the brighter days to capture the glass bottle, "I loved the pink and blue reflective light I was getting on it. I had to wait for intermittent sunny patches whilst working on other areas of the painting," she says.

Simplicity is at the heart of this oil study, made as part of a new series of white still life paintings celebrating Samantha's love of minimalism. Her approach is pared down, too, "I try to feel and imagine the textures of each object as I paint them," she explains.

It should come as no surprise that Samantha admires the Old Masters, and takes inspiration from contemporary paintings that make use of these traditional still life techniques, such as the works of artists Jos Van Riswick, Jeffrey T Larson and Katie Whipple. The precision of *Eggs & Milk* shows traces of her training as a graphic designer, however Samantha has spent most of her working life as an executive assistant in advertising. It was only last year that she left her full-time job to dedicate herself to painting and a few advertising projects on the side.

Primarily self-taught, aside from a couple of short

courses at London Atelier of Representational Art (LARA), Samantha finds that she picks up tips and techniques from *Artists & Illustrators* and Instagram. "I'm driven by the desire to be the best that I can at painting and continue to learn. It's all I've ever wanted to do. And hopefully sell a few along the way!" **Sign up for your own personalised Portfolio Plus today at www.artistsandillustrators.co.uk/register or visit Samantha's profile at www.artistsandillustrators.co.uk/Samanthaparfitt**



ABOVE *Eggs & Milk*, oil on canvas, 30x40cm



PICASSO'S PORTRAITS

PABLO PICASSO MOVED EFFORTLESSLY FROM ONE ARTISTIC STYLE TO ANOTHER, AND NOTHING SHOWS THIS BETTER THAN THE EVOLVING PAINTINGS OF THOSE CLOSEST TO HIM. WORDS: **KATIE MCCABE**

What qualifies as a portrait? It's the kind of question that will cause some painters to roll their eyes, shuffle in their seats and tell you that, like most things in art, it's open to interpretation. But when you're dealing with the oeuvre of Pablo Picasso, a man who produced around 50,000 works over a career that spanned 78 years, distilling his paintings into this category takes a certain discipline. Take out the landscapes and still lifes, and almost any of his works could be loosely perceived as a 'portrait'.

Tasked with curating the forthcoming exhibition *Picasso Portraits* at the National Portrait Gallery (NPG), art historian Professor Elizabeth Cowling took a streamlined approach. She decided that exhibition's selection should only include works where we know the identity of the subject, instead of generic figures. They will be works that, in their own way, subscribe to what we think of as 'portrait conventions', figures that are portrayed by showing their head and shoulders, in profile or three-quarter view. The result, hopefully, will be a representation of Picasso's extraordinary versatility, from the conservative representational portraits of his adolescence, to his radical early experiments with Cubism.

Picasso was born in 1881 and it's said that by the age of 13, he could draw like Raphael. His father, José Ruiz y Blasco, a painter and art teacher, was on the lookout for a genius, and once he'd spotted the young Pablo's talent, he was determined to put him into academic training. "In his early teens, Picasso was very much under his father's thumb," says Elizabeth, "He got friends to pose for Picasso; we're talking [when Picasso was] 13 years old. He taught his son to use oils. Normally, young artists will only move to oil and canvas a little bit later, after mastering drawing."

José was not blind to the lucrative potential of portraiture, and so this traditional sense of genre was impressed on Picasso from an early age, which is perhaps why his first portraits date back to 1893, when he was around 12.

On display at the NPG will be a masterful self-portrait he completed aged 15. Painted in a traditional style with muted earth tones, it depicts the boyish artist with oiled hair and a slim youthful face. It is the work of a painter who, while undeniably skilled, has not yet found a style beyond the strict nature of his academic teaching. The painting was made a few years after the Ruiz family moved from La Coruña to Barcelona so that Picasso could attend the city's School of Fine Arts.

However, it wasn't until Picasso enrolled at the Royal Academy of San Fernando in Madrid that he got his first real taste of freedom from his family. Growing restless, he became frustrated with academic instruction, and promptly quit.

Back in Barcelona, he found his own brand of teenage rebellion in El Quatre Gats café (The Four Cats café), where he exchanged drunken ideas with poets and brushed shoulders with prominent modernists like Ramon Casas I Carbó; this was also the site of his first solo exhibition. Shortly after that, he set his sights on the progressive art scene in France. "He went to Paris in 1900, at the time of the International Exhibition... He was exposed to things he'd hitherto only heard about," Elizabeth explains.

Among others, Picasso was exposed to the works of Cézanne, the man he would later refer to as "my one and only master".

A later self-portrait in the NPG exhibition



LEFT Pablo Picasso, *Portrait of Olga*, 1923, oil on canvas, 130x97cm

ABOVE Pablo Picasso, *Self-Portrait with Palette*, 1906, oil on canvas, 92x73cm

PICASSO'S FATHER WAS ON THE LOOK OUT FOR A GENIUS, AND FOUND PABLO

BELOW Pablo Picasso, *Daniel-Henry Kahnweiler*, 1910, oil on canvas, 100.4x72.4cm



PICASSO SHOWED IT WAS POSSIBLE TO PRODUCE A LIKENESS IN ABSTRACT PAINTING

shows Picasso at the age of 25, and is one Elizabeth suspects could well have been made as a tribute to Paul Cézanne, “I think – and I can’t prove this – that it is a painting that was done within days of the death of Cézanne, who died two days before Picasso’s 25th birthday.”

It’s the first self-portrait in which Picasso casts himself in the role of the artist, looking sombre with the weight of provenance on his shoulders, holding his paint palette firmly in hand.

Picasso was an artist with what Elizabeth calls “an extraordinary visual memory” and had a knowledge and awareness of painting heritage that allowed him to transgress and work against tradition. In the portrait *Daniel-Henry Kahnweiler*, from 1910, he flips the notion of representational portraiture on its head. Like Velázquez and Goya before him, he is painting his patron, German art collector Daniel-Henry Kahnweiler, one of the early supporters of Cubism. “It is set up in a very conventional way, front facing portrait of a man sitting in a chair, hands folded in his lap. You could see thousands of portraits that are set up in exactly the same way,” says Elizabeth.

At the time, the anti-realist and anti-photographic nature of Cubism was said to be

utterly incompatible with portraiture, but Picasso showed it was possible to produce a likeness through abstraction.

This move from one genre to another with a sly nod to tradition is something that Elizabeth wanted to emphasise in the exhibition. “[Picasso] was somebody who was quick witted and subject to different influences, he simply isn’t a one-track artist at all. I think this changeability is something that is fundamental to him. If he wasn’t changing style, he was changing technique,” she says. “He was moving between painting, drawing, printmaking, and ceramics. At certain periods they are all going on at once. I think he got bored easily. He’s prolific but has these gifts and wants to use them.”

Few subjects brought out the chameleonic

nature of Picasso’s work quite like his first wife, Ukrainian ballet dancer, Olga Khokhlova. The NPG show will display two of portraits of Olga at two ends of Picasso’s painting spectrum. In *Portrait of Olga*, 1923, created while the couple were married, he paints her in a classical style similar to that of Ingres, and with the ethereal glow seen in the work of French 18th-century pastel artists. At the other end of the spectrum, there’s *Woman in a Hat*, 1935, an abstract and caricatured portrait of Olga made just as the couple were entering a brutal separation. At the time, Picasso’s mistress Marie-Thérèse Walter had become pregnant, the final nail in the coffin for his difficult and fractured relationship with Olga. “It’s sort of grotesque, it would have to be said it’s not unique, there are other heads and faces like that; it’s definitely mockery, but it’s very poignant. I think it is, in its own way, very tragic,” says Elizabeth. In an amalgam of bright geometric shapes, he manages to capture an expression of sadness; the entire essence of portrait is haunted by the bitter feelings their long and troubled romance.

Picasso’s misogynistic treatment of the women will be obvious to anyone who claims to be familiar with his work, but Elizabeth hopes the exhibition might, slightly, help to remove the notion of him as a “complete monster”. “I am hoping it will show a more affectionate, a more humorous, accessible human being,” she says.

Among the more grand portraits, Elizabeth has also chosen to include Picasso’s lesser-known caricatures, naughty cartoonish drawings that are typical of the artist’s bawdy humour. One of these in-jokes is a rough sketch of his friend and administrator Jaime Sabartés Gual imagined as a lusty old man, grabbing at the curves of a magazine pin-up, “we tend to think of [caricatures] as a hostile thing, but it can be done between friends,” says Elizabeth.

The way he continually drew inspiration from those in his life was described perfectly by the artist Dora Maar (who was also Picasso’s muse) when she said: “There were five factors that determined his way of life and likewise his style: the woman with whom he was in love; the poet, or poets, who served as a catalyst; the place where he lived; the circle of friends who provided the admiration and understanding of which he never had enough; and the dog who was his inseparable companion.”

Every inch of material from his canvases acts as a sentence of Picasso’s autobiography, and these portraits could fill every page.

***Picasso Portraits* runs from 6 October to 5 February 2017 at the National Portrait Gallery, London WC2. www.npg.org.uk**

'WOMAN IN A HAT' IS DEFINITELY A MOCKERY, BUT IT IS VERY POIGNANT AND IN ITS OWN WAY, VERY TRAGIC



ABOVE Pablo Picasso, *Woman in a Hat (Olga)*, 1935, oil on canvas, 130x88.8cm

THE WORKING ARTIST

IF YOU'RE THINKING OF TAKING AN ART COURSE, FIRST DECIDE WHAT YOU WANT TO ACHIEVE, SAYS OUR COLUMNIST **LAURA BOSWELL**



do a fair bit of teaching, so I feel well placed to offer a few tips from conversations with my students on getting the most out of art classes.

Firstly, decide on the type of class that suits your needs. Are you looking for a holiday-style class where learning art is part of an enjoyable break, a regular class over a long period to build skills gradually or an intensive one-to-one?

Each one of these will deliver a different pace of study, degree of personal attention and level of learning detail, so think through your goals before you choose.

Do your research; open days hosted by teaching venues or open studios can be a great place to meet the tutor in person. Online photos are always helpful, especially of work by previous students. Be prepared to sign up early as popular tutors will always fill classes quickly and do accept that you may have to book a one-to-one class a couple of months in advance.

When booking, expect to be told exactly what the tutor and the venue will deliver during the course, what skills you'll leave with and whether you can work on it at home, plus all of the costs involved and whether you need to

bring materials, lunch and so on. Clear, friendly and efficient information up front is a good indicator of the experience ahead. If you feel you need more details, just ask, but be fair and don't expect any actual teaching ahead of time. If you have any health issues that could affect your learning, be honest so that the tutor can assist you or advise if the course isn't suitable.

At class, be ready to engage, enjoy the work and do remember that all skills take time and practice. My happiest students are there to learn, have realistic expectations and are upbeat about their efforts.

Do speak up in class; good tutors will welcome questions. Likewise, always be clear if you need more help so that any issues can be resolved quickly for everyone's benefit. Finally, do take the time to give feedback, good or bad, as this is a real help for future courses.

www.lauraboswell.co.uk

“
**BE PREPARED TO
SIGN UP EARLY AS
POPULAR TUTORS
WILL ALWAYS FILL
CLASSES QUICKLY**
”

ABOVE Bullfinch
Autumn, linocut,
50x35cm



*My personal work has been greatly impacted by my learning and continues to progress. I can honestly say that enrolling with the OCA was the **best** decisions I have ever made.* Sandy Kendal



Open
College
of the Arts

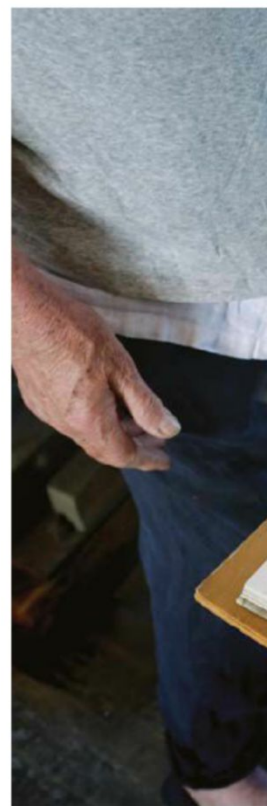
LIVE | LEARN | CREATE





LIKE CLOCKWORK

This printing press was made in 1900, and was once owned by Merlyn Evans



IN THE STUDIO

NORMAN ACKROYD RA

FRESH FROM ONE OF HIS MANY ART EXPEDITIONS IN THE RUGGED SCOTTISH ISLES, BRITAIN'S BEST KNOWN LANDSCAPE PRINTMAKER RECOUNTS HIS ADVENTURES FROM HIS LONDON STUDIO. WORDS: **KATIE MCCABE**. PHOTOS: **ANNE-KATRIN PURKISS**

How does your printing process work within your studio?

The workshop is like a factory on the ground floor, with all the heavy machinery... [It used to be] a leather warehouse and it had been empty for seven years before we moved in. You could see the stars. I moved in with a three year old and a one year old [in the 1980s], but I moved in six months before them because it was uninhabitable... We patched up the roof and about six or seven years later, I'd saved up enough money to get the roof done properly. It was a long process.



Where did you find your printing press?

I've had it since the mid-1970s. It belonged to an artist called Merlyn Evans. He was a real mezzotint printer and he had this massive press in a converted school in

Hampstead... He died tragically in 1971, without making a will. After two years, his executors called me up and said "we've decided that you should have first refusal of the big press because we think it would be a good home for it and we trust you to give us the proper price for it."

It was made in 1900 and was used by Welsh etcher Frank Brangwyn, who did massive plates and the printers didn't really have a press that could cope with it. He was really successful, so no expense was spared, [the printers] commissioned this massive etching press, just to print Frank's plates. At the outbreak of the First World War, the bottom dropped out of the print market, so they just took it to pieces and stored it.

Does the physicality of printmaking change your relationship with the landscapes you create?

Most definitely, it does. When I am on the boat making the watercolours, I'm thinking how I will make an etching in aquatint as well. I have taken the acid plates out and worked with plates direct. Sometimes though, places need to be seen the right way round. I have worked with mirrors, on the boat, but that makes it more complicated, you've got enough problems with vats of acid on a boat that's rocking around. So I tend to just do watercolours [on the boat]. I make my own watercolour books as I like to work on different papers. My watercolours are shorthand drawings; some are just little notes.

You went to the Royal College of Art in the 1960s, was there a pressure to pursue a certain line of art when Pop Art was so big around that time?

There was a lot of Pop Art about. I did take all sorts of tangents. It was a three year course, and at 22, you felt

TREASURE TROVE

Decades worth of landscape prints are archived on the second floor



“
A PRINT IS A KIND OF
POEM, IT HAS TO MAKE
AN IMPACT WITHIN THE
LIMITATIONS OF THE MEDIUM
”

HIGH TECH

The studio's string-pull
doorbell system



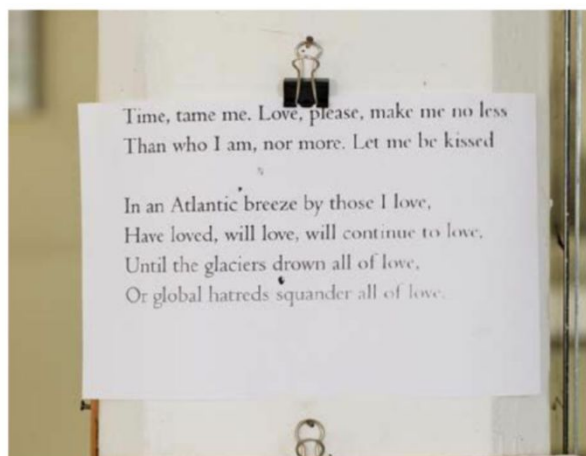
three years was a huge amount of time, even though as you grow up you realise it isn't...

All sorts of people hung around the college from the film and literary world. It was a place to be seen, it became a cultural centre. Paul McCartney was always around, and Albert Finney came to my first ever exhibition.

A guy I shared a flat with, his girlfriend was Julie Christie. She'd be tiptoeing past my bed on the way to his at three in the morning. But you took it as normal, they were all starting; we were all very young. But there was a tremendous work ethic, I was always in the college at eight o'clock in the morning, and [David] Hockney was always in very early. He was an amazingly hard worker, so was Patrick Caulfield.

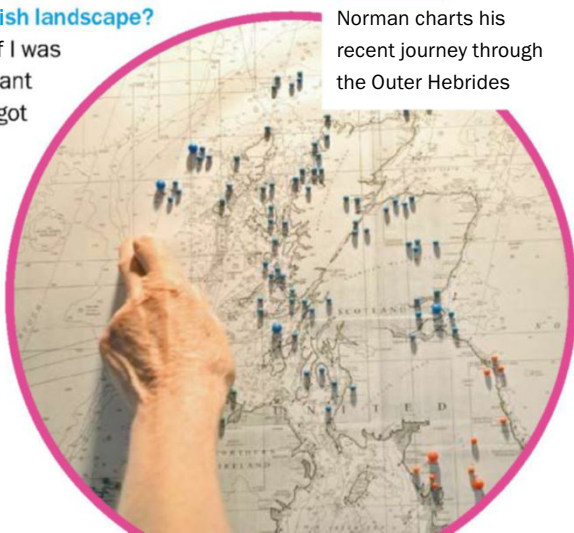
You lived in New York in the 1970s, but decided to come back. Did you need to be around the British landscape?

That really was it. I felt as if I was uprooted. I felt like a pot plant rather than someone who got his roots deep into the earth. I went to America because it was an exciting time, to be in New York in the early 70s... I did live [there], but I found it too hysterical for me. I am quite a calm person inside.



TRUE NORTH

Norman charts his recent journey through the Outer Hebrides



You recently selected a number of prints from the Royal Academy Summer Show to exhibit in a Yorkshire Gallery. What makes a great print?

I am looking for new techniques, but also the old techniques. I think the new techniques have only added to the old. They have not replaced them. I like the idea of doing something that's digital but also wood engraving, or etching, which is a process that's 500 years old.

I think prints are really about drawing,

I don't think you can make prints if you can't draw.

A print is a kind of poem, rather than a big painting. It's got to be something that really makes an impact within the limitation of that particular print medium, that's what I am looking for. It's somehow nice to hear a fiddle playing on its own, or hear a human voice singing solo, they are two different instruments. So a print is that kind of thing, a solo piano. It's an elegant way of thinking and an elegant way of producing, within the limitations of the medium.

The Original Print Show, an exhibition of prints curated by Norman Ackroyd, will run at Zillah Bell Gallery, North Yorkshire until 22 October. www.zillahbellgallery.co.uk



BEYOND THE PAGE

DR SHEZ-COURTENAY SMITH, A STANLEY SPENCER GALLERY TRUSTEE, DESCRIBES WHAT **STANLEY SPENCER'S** WARTIME LETTERS CAN TEACH US ABOUT HIS LATER WORKS

Exactly 100 years ago, Stanley Spencer, one of the greatest artists of the 20th century, was training for military field service at Tweseldown Camp near Farnham, Surrey, and later working with Field Ambulance Units in war-torn Salonika. From both of these locations Spencer wrote letters to his great friend, Desmond Chute – letters which illuminate Spencer's memories of his home village, his personal artistic development and his experiences of the Great War.

A recurring theme in these letters is the way in which they reveal Spencer's individualistic perceptions of the world around him, and his need to visually express his

thoughts. As is the case with many artists, what Spencer saw is not necessarily what you or I would see, but it is intriguing how his gaze so often turned to the 'simple' (but intensely meaningful) in the midst of the 'complex', and how his hasty sketches predicted a life-long preoccupation with particular visual themes which we may trace throughout his works.

Despite his fluent (and often lengthy) use of language, Spencer appears, at times, to be at a loss for certain descriptive words. To compensate, he would cram a compelling sketch into the lines of his letter.

With hindsight, it seems these visual images occurred in



tandem with Spencer's deepest thoughts and 'aligned with the soul of the artist'. In those instances, only the sketch, hasty as it was, could allow him to convey the essence of his observation. In these letters, it was as if Spencer was expressing the inexpressible.

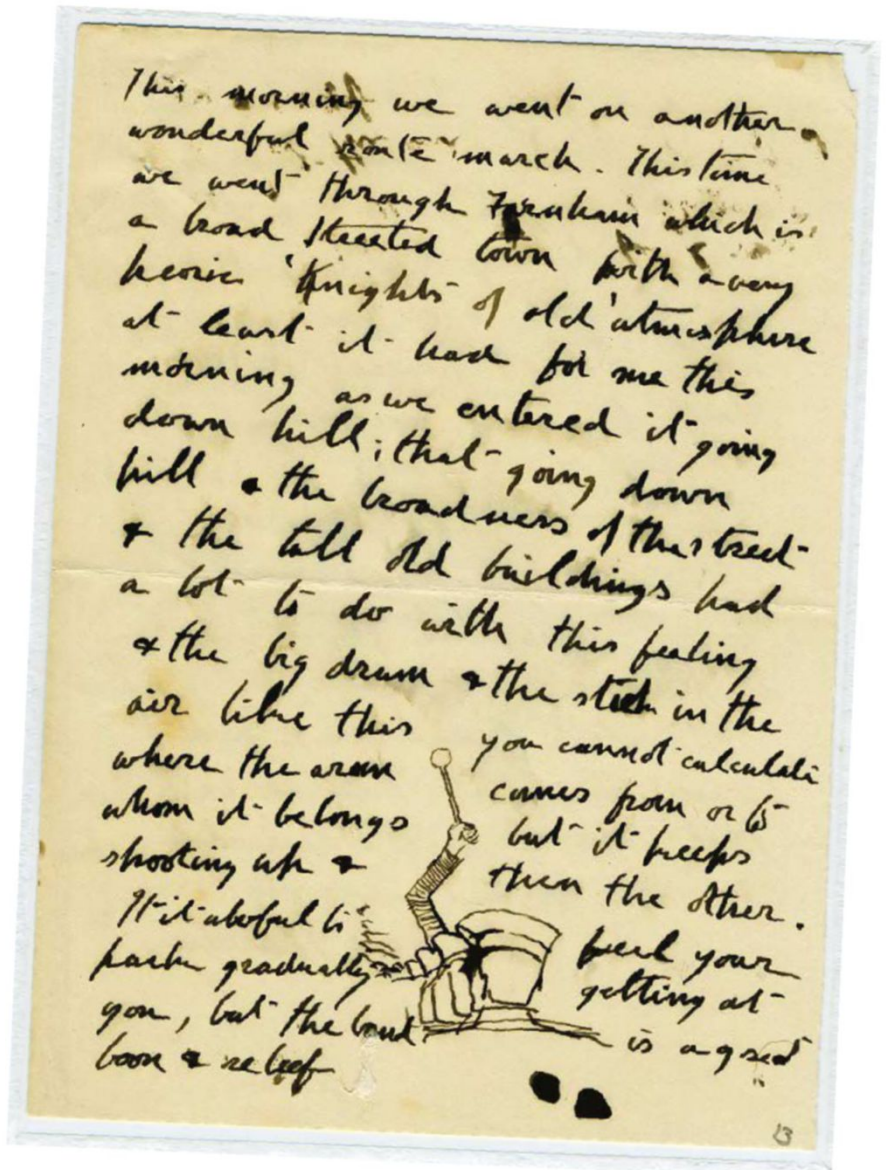
So let's consider the relationship between the simple sketches mentioned here and the enduring preoccupations of Stanley Spencer, as seen in the characteristics of his lifelong works. Just three of the many themes that can be found in his letters and works include: 'joy and exuberance', 'love and tenderness' and finally, 'safety and security'.

In the Stanley Spencer Gallery at Cookham, there hangs a painting where all three of these themes are strikingly present. This triple-panelled work is called *The Resurrection: Reunion* and was created in Port Glasgow in 1945, almost 30 years after Stanley wrote his letters to Desmond Chute. Packed with incident, it shows a reunion, as Spencer called it, 'between the visitors to a cemetery and the dead now rising from it'. Visitors, said Spencer, 'recognise their own', some are waving to resurrecting loved ones, while others are already reunited. By examining Spencer's letters, we observe how these three themes occur in his sketches and then, so many years later, in this complex composition.

JOY AND EXUBERANCE: THE EXTENDED ARMS

Spencer loved talking of joyous events and feelings.

The Resurrection: Reunion, 1945 appears in the current exhibition at the Stanley Spencer Gallery, Cookham, Berks: *Stanley Spencer: Visionary Painter of the Natural World*, until 31 October 2016. It is on loan from Aberdeen Art Gallery & Museums Collection. The letters from Spencer to Desmond Chute are also at the Stanley Spencer Gallery. www.stanleypencer.org.uk



“HIS SKETCHES PREDICTED A PREOCCUPATION WITH PARTICULAR VISUAL THEMES”

One of numerous examples is this quotation from Spencer about one of his early paintings, *The Apple Gatherers*, 1912-13: 'I felt... a sense of almost miraculous power, and arising from the joy of my own circumstances and surroundings... The sons of God shouted for joy, the din of happiness all around me everywhere'.

No wonder Spencer, in a letter dated June 1916 to Desmond Chute, reacted with fascination to an army

ABOVE LEFT *The Resurrection: Reunion*, 1945, oil on canvas, 76x50.2cm
ABOVE RIGHT Spencer writes to Desmond Chute about a military march, 1916

“ONLY A SKETCH,
HASTY AS IT
WAS, COULD
ALLOW SPENCER
TO CONVEY THE
ESSENCE OF HIS
OBSERVATIONS”

RIGHT *Separating
Fighting*

Swans, 1933,
oil on canvas,
91.4x72.5cm

BELOW

A 1916 letter from
Stanley Spencer
to Desmond Chute
featuring rough
sketches of his
fellow soldiers



LENT TO THE STANLEY SPENCER GALLERY, COOKHAM BY LEEDS MUSEUMS AND GALLERIES (LEEDS ART GALLERY)



route march on descent into Farnham, and included a sketch of the swirling stick of the march's leader. Especially intriguing to him was the fact that 'you cannot calculate where the arm comes from or to whom it belongs, but it keeps shooting up and then the other'. As an expression of joy and exuberance, this disembodied arm and stick, beating in time with the 'big drum', could not be surpassed.

Celebratory extended arms appear in numerous Spencer paintings, including *Christ Preaching at Cookham Regatta*, 1952-59, which currently hangs at the Stanley Spencer Gallery in Cookham.

The same theme can be spotted in the centre panel of *The Resurrection: Reunion*, where a young woman stretches her arm fully aloft to wave, whilst other women in the same group open and extend their arms to both sides. The cemetery visitors reach out in joyful and exuberant recognition of their loved ones.

LOVE AND TENDERNESS: THE JUXTAPOSITION OF HEAD AND HANDS

The remarkable way in which Spencer used the juxtaposition of head and hands to capture and express feelings of love and tenderness is a feature of many of his most moving paintings. We find an early example of this in another of Spencer's letters of 1916 to friend, Desmond.

Here the artist's gaze attunes to detail that would surely have escaped anyone else. He states, 'the men are sleeping this afternoon,' and illustrates a man 'who had his head in a wonderful position'. He adds: 'Another man slept with his hand mysteriously appearing behind his head. It is so wonderful to see all these things in actual life'.



The image of two lovers seen in the lower right of *The Resurrection: Reunion*, in turn, is an example of this same theme. Notice the male lover's hand, depicted in childlike proportions, resting between his lover's throat and breast, whilst her hand curves gently around his neck.

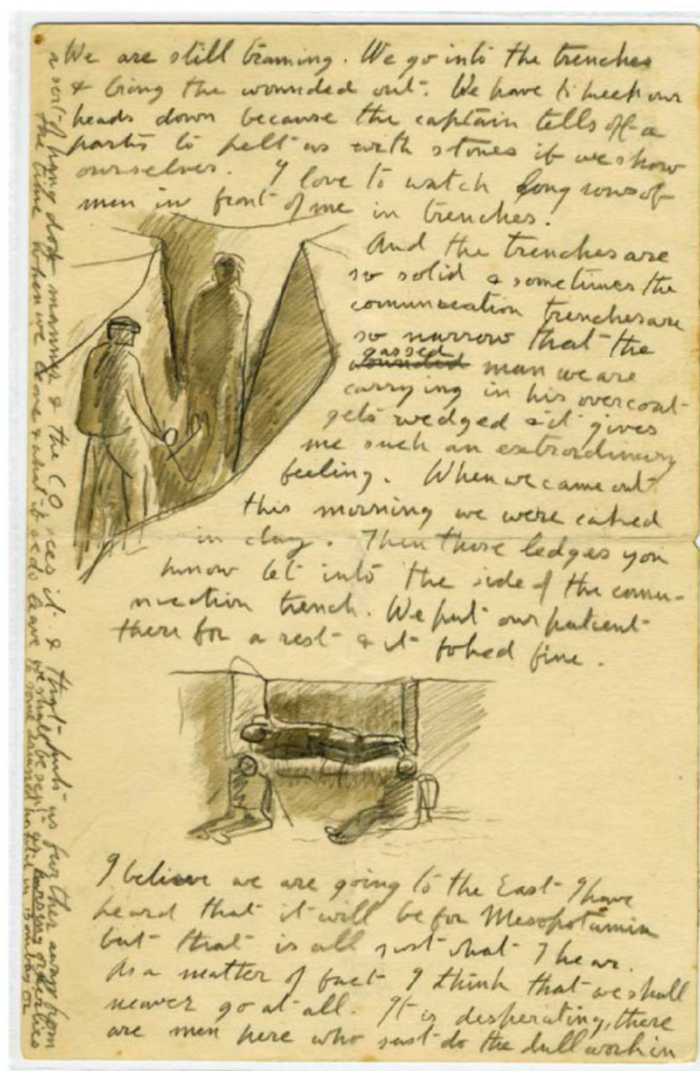
SAFETY AND SECURITY: A REASSURING ENCLOSURE

Spencer possessed an enduring childhood memory of himself as a small boy taking refuge from nightmares in his parents' bed, waking to find himself snug and secure between their protective and comforting bodies. The safety and security created by enclosed spaces continued to appeal to the artist throughout his life. The idea of wartime trenches as 'safe' surrounding spaces had a particular fascination for Spencer. A sketch in another 1916 letter captures the training at Tweseldown Camp, where a task was to 'go into the trenches and bring the wounded out'. Another party was to pelt the rescuers with stones, should they raise their heads above the trenches.

Spencer's sketch draws out the narrowness of the trenches and their solidity. He alludes to the 'extraordinary feeling' that he experiences in this space. Contrasting references occur in paintings at the Sandham Memorial Chapel at Burghclere, Hants. In *Washing Lockers*, 1929, Spencer paints an orderly (himself) scrubbing the floor in the narrow space between two baths, which loom protectively above him. In *The Resurrection of Soldiers*, 1928-9, a dead mule driver awakens between two massive comforting shapes of his animals.

Again in *The Resurrection: Reunion*, we see five graves in the left hand panel with cast iron railings which Spencer described as 'part of a person's home'. He thought of these people as 'grown ups in prams', with all the security of a baby as it peeps at the world beyond its buggy. The dead, in other words, had been safely and securely tucked into their protective graves, from which they resurrected.

Stanley Spencer rarely 'reproduced' the world before him in paintings. Rather, he uncovered elements of deep personal significance and painted powerful 'messages'. Some of these messages were intensely visual from the outset, and remarkably constant, as we have seen here. Some were explained in words only years later. It's what



Spencer would have called 'a wonderful thought' that the sketches in his letters could be mapped directly onto his very mind and soul.

An 'autobiography' featuring Stanley Spencer's letters to Desmond Chute and other extracts of his writing is soon to be released in a series of three volumes. The first, *Stanley Spencer: Looking to Heaven: Vol 1*, edited by John Spencer and published by Unicorn Press, is out on 3 November. www.unicornpress.org

TOP Christ Preaching at Cookham Regatta, 1952-59, pencil and oils on canvas, 207x534cm
BOTTOM Spencer's 1916 letter to Desmond Chute

GERALD SCARFE

HE'S BEST KNOWN FOR HIS BITING POLITICAL SATIRE, BUT A NEW SHOW IS ABOUT TO EXPLORE A MORE MUSICAL SIDE TO THE DRAWINGS OF THIS FORMIDABLE BRITISH CARTOONIST. WORDS: KATIE MCCABE

Your next exhibition will move beyond your political drawings to focus on your illustrations for opera, music and theatre, including your images for Pink Floyd's *The Wall*. What was it like, revisiting that project?

My memories of [*The Wall*] really are thinking, 'what the hell can I do with this!'. I didn't know how to represent Pink Floyd. Their [earlier] album, *The Dark Side of the Moon*, had an ethos I hadn't really dealt with before. When I look back, Roger [Waters] probably wanted me to do what I normally do – the political side of things – because he is very political, and *The Wall* can be seen as political.

I am glad to say is very well known. I get so many emails from all over the world. There's a guy in America who wrote to me and asked if I would send my signature to him, because he'd had my designs tattooed on his body. He sent me this video of him having this signature tattooed on, with the blood running down his arm! He was saying "Mr Scarfe I want to thank you for all you have done for me, you helped me through the Gulf War". Christ, how did I do that, with these horrible images? He said: "your images helped me through, and I want to give you my Gulf War medal". He sent it, and naturally I sent it back, I said: "you're a hero, I am just a jobbing artist".

As an illustrator, how do you get under the skin of a musician's work to produce something like *The Wall*, especially as you weren't a Pink Floyd fan at the time?

It is very difficult, but it soaks in after a while. I think one of the first things I came up with [for *The Wall*] was the marching hammers. I knew Roger was talking about the forces of oppression in the world, and the fascist side of things, so I thought, what is more brutal than a hammer? I came up with the idea of them marching in the Nazi style. Some of the first things I had to design were the characters, as they were actually on the album sleeve.

[*The Wall* animation] started in a slow and amateur way, with four animators in my house here in Chelsea, London. Then we moved to a studio and it grew and grew. Finally we ended up at Pinewood Studios... I am ashamed to say, although I am not a big drinker, I did have a bottle of Jack Daniel's on the passenger seat as I drove into Pinewood in the mornings; I'd have a slug before I'd go in to face it all.

How do you move from the harshness of political satire to drawing for something like an opera or ballet?

It's a relief in a way. I designed the ballet, *The Nutcracker*, for my granddaughter; I had her in mind. I wanted to make it fun and jokey and colourful. Of course that really upset the darling Tchaikovsky-lovers, what had I done to their beautiful Tchaikovsky by having this cartoon *Nutcracker*! The first big one I did was *Orpheus in the Underworld* for

the English National Opera; I did struggle with that at first. I tried to be operatic, but I think what people want from you, is what they know of you.

You still do a weekly cartoon for *The Sunday Times*, and I've read that you draw each one on a huge sheet of paper, what's your process like now?

I still have delusions of grandeur. My *Sunday Times* drawings are about a metre high and a metre wide. My process is, I get up early, 6-ish, and go straight to the studio and hopefully start drawing.

The best thing is if I commence the drawing the night before, I can ease myself into that initial drawing; I haven't got to think of the shape and what the subject is. There's something to coast on, then I must tackle the new thoughts and ideas. I stand at my table, which is waist high, with my huge pieces of paper and I draw straight onto them, because I feel like the energy that I have will come out.

Why do you think you need to work on such a large scale?

It's something that is in me I think. Because I was an asthmatic child, a chronic asthmatic, I missed any art school whatsoever. At a certain point I applied to join the Royal College of Art. I was accepted, but I left after about two weeks, because I realised that all I wanted was the knowledge that I was good enough to get in... I often wonder if I had gone on with the RCA, if I would have become a painter, because I do work very large.

Most cartoonists sit at their desks as though they were writing a letter, and they will work on fairly modest pieces of paper, almost the size that they appear in the newspaper, whereas I stand up. I don't work from the wrist, or even from the elbow – I work from my shoulder. So when I swing my arm, it describes these great big arcs of line. That, I think, is where it comes from.

You seem like such an optimistic person, but your work is obviously very dark, why do you think that is?

I am so bloody lucky to be doing what I am doing. I am so aware of that... Every morning I get up and do what I want to do, it's fantastic; although I am dealing with this ghastly world in many ways, I can help to get rid of it, at least on paper. I feel miserable about Tony Blair and the Iraq war and all that, but I just draw the b*stard, and it helps, it's therapeutic. They say writing your thoughts down can help, therapeutically, to express it, rather than bottling it up.

I guess that's what I do with my drawings. My bottling up, hopefully, comes out on paper.

Scarfe and Music will run at Barbican Music Library, Barbican, London EC2, until 31 October.
www.geraldscarfe.com



**“ALTHOUGH I AM
DEALING WITH
THIS GHASTLY
WORLD, I CAN
HELP TO GET RID
OF IT - AT LEAST
ON PAPER”**



Painting in Italy



Hotel La Ghirlanda, Saragano, Umbria

- Destinations: Florence, Venice, Cortona (Tuscany), Saragano (Umbria), Montefalco (Umbria) and Lake Garda.
- New for 2017: Sicily, Chianti & Gubbio
- Tutors: Chris Forsey, Fiona Graham-Mackay, Jennifer Johnson, Sarah Miatt, Phil Hobbs and Charles Mitchell
- Cooking tuition available for non-painting partners
- Fully organised painting holiday in high standard hotels, excellent food and wine, expert tuition and fabulous guided excursions.
- The Times' choice for "Top holidays for 2016"

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in Florence*



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"I've had a truly, wonderful holiday - a dream come true and made so many delightful new friends" Annie

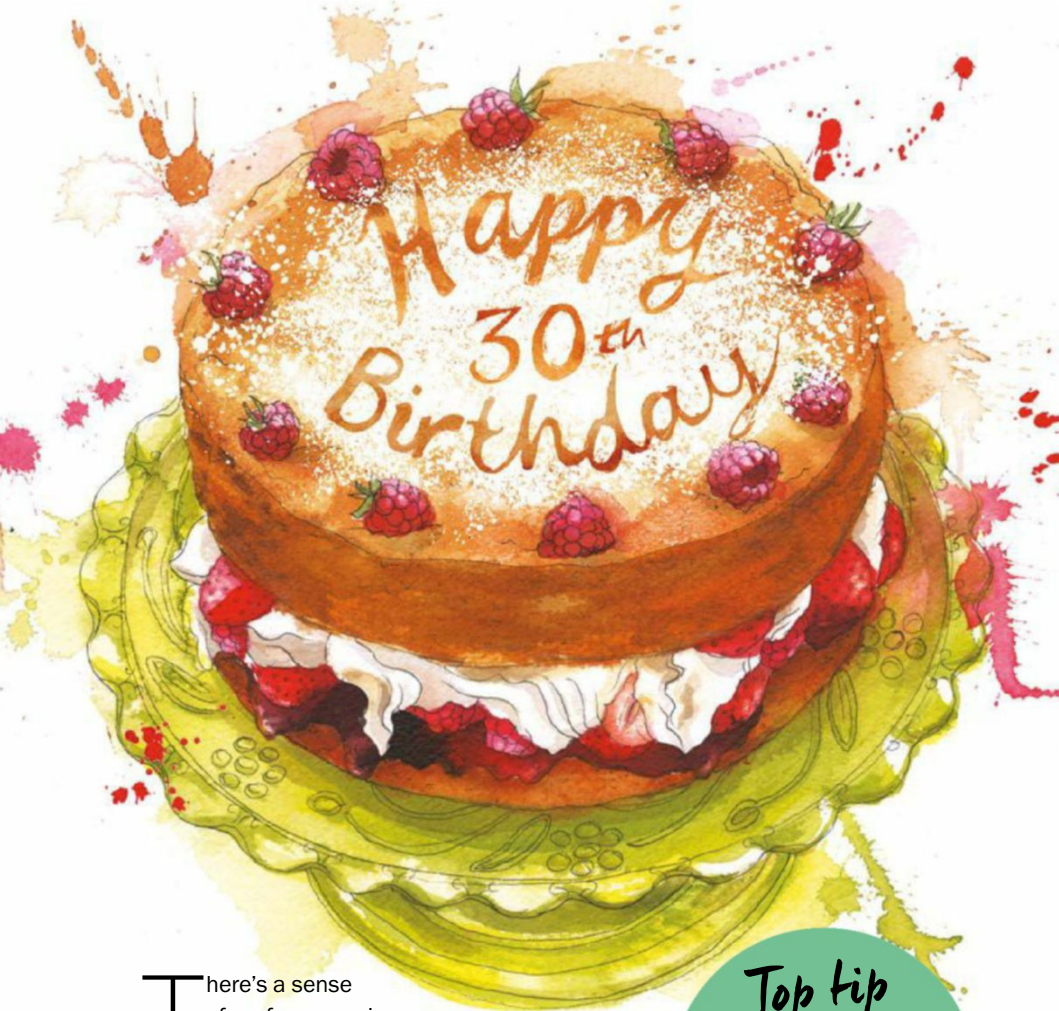
"Just wanted to say a big thank you for the wonderful holiday I have just had". Chris

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Luck OF THE DRAW

CREATOR OF OUR 30TH ANNIVERSARY COVER IMAGE **GEORGINA LUCK** TELLS **NATALIE MILNER** HOW WORKING UNDER PRESSURE CAN BRING LIFE INTO YOUR ILLUSTRATIONS



PIECE OF CAKE

GEORGINA ON CREATING OUR 30TH BIRTHDAY COVER

"To create the cake, I used Schmincke Aero Colour, St Petersburg watercolours and soft sable brushes for most of the illustration, and then larger flat brushes for the splashes and primary light washes.

The green cake stand is my mum's and I really liked the way it contrasted with the warm colours, and looked pretty without being pink, too light or too heavy."

the composition on top of the original sketch. She is less measured with the application of watercolour and ink, creating splashes with large brushes, making flickers of paint that burst out of the main illustration – and when time is of the essence, she often uses a hairdryer in between layers to speed up the process. "I love working like this because the pen and ink gives the structure of the subject, whilst the watercolour gives the movement and an indication rather than a strict representation," she explains.

Acting as a freelance illustrator means working within limits: tight deadlines (sometimes all-nighters), detailed briefs and being at the mercy of a client's needs. But this limitation maintains momentum and, for Georgina, the pressure keeps her alert. "I work best when on deadline, most people do," she explains. "I would >

There's a sense of performance in the 'dancing' cake on the cover of *Artists & Illustrators*' 30th anniversary issue, and not just because it's birthday time. Its creator, Georgina Luck creates vibrant food illustrations that seemingly bounce off the page; but how does she inject such energy into an inanimate object? "I like the idea of bringing still, or 'dead', things to life," says Georgina, "my tutor used to say that you should start an illustration by imagining that you're the set designer, with the play being the illustration. This helps me to distance myself and think about the situation, the set and atmosphere, as well as realising I can make changes – as I'm the director!"

The 'stage directions' vary between Georgina's media. She takes a controlled approach with the pigment liner pen when creating the outline of

Top tip

When time is of the essence, use a hairdryer in-between the application of watercolour layers

ABOVE

Victoria Sponge, acrylic ink, pen and watercolour, 24x30cm

RIGHT "Hey! You're having a baby!", acrylic ink, pen and watercolour, 22x29cm



30TH ANNIVERSARY

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never finish a project if I didn't have a deadline. I tend to feel pretty flat for a few days after having an exciting, manic commission on!"

Georgina 'fell' into illustration, but not without a push. Having started a course in Graphic Design at UWE Bristol, she begged the tutor to let her onto the illustration course. "I had no idea that I could make a career out of drawing until I lived with students on the illustration course."

Her big break came in February 2012, when she was working at a small design studio. On leaving work she found an urgent email brief from *The New York Times Magazine* for a cover illustration with a deadline of 24 hours, she made it – and her illustrations crossed the pond.

She now works from home in Brighton and with a young family in tow, the flexible hours help. "I love the freedom of working for myself," she says, "but it can be a bit lonely". She hopes to set up a studio in the garage and rent a space to other artists or illustrators.

Georgina has ensured that she is not type-

ABOVE LEFT
Portrait of Sarah Lippert, acrylic ink, pen and watercolour, 35x50cm

BELOW *Holly Avil*, acrylic ink, pen and watercolour, 30x50cm

cast by demonstrating that she can tailor her style to portraits, lettering, logos, food packaging (you may recognise her illustrations on M&S' sandwich and smoothie range, Heinz organic baby food or Tesco's Organic produce) as well as magazine and newspaper commissions. "Old-school illustrators were commissioned for their illustration skills, not necessarily style, whereas today illustrators are sought out for their style – and it is expected," she says. Not only does this enable her to maintain her unique style while working to a precise brief, but it offers a varied working week.

"The editorial illustrations are usually much more tightly briefed, and so I will set up a still life or make a cake or photograph myself [depending on the commission], and then work from that," she explains.

"Whereas [when working on] logos it is a closely crafted and carefully considered approach. [Initially] to bounce ideas, there is a lot of back and forth between the client and I. This can often be frustrating and time-consuming, but generally really rewarding at the end!"

While it's good to be busy, Georgina is adamant that an illustrator should be selective. "You have to be choosy about which projects you do, and not take them all on. And also pick which ones you show online!" She is the director of her own show, after all.

www.georginaluck.com



ABOVE *Ketchup*, acrylic ink, pen and watercolour, 50x100cm

I HAD NO IDEA I COULD
make a career out of
DRAWING, UNTIL I LIVED WITH
ILLUSTRATION STUDENTS





Artists & ILLUSTRATORS ARTISTS OF THE YEAR 2017

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

Launching last month, the ninth annual *Artists & Illustrators* Artists of the Year 2017 competition is giving you the chance to win a host of prizes as well as national exposure for your art.

The overall winner of the competition will receive a £1,000 cash prize and gallery representation from London's prestigious Thackeray Gallery, based in Kensington, with the chance to work towards their own solo exhibition.

All 50 shortlisted artists will also be displayed at a special Artists of the Year exhibition held at Mall Galleries, London SW1, from 23 to 28 January 2017.

An exclusive awards evening will see more than £9,000 worth of extra prizes distributed, including masterclasses at renowned art schools, art materials, vouchers and much more.

Remember, if you are a member of Portfolio Plus, you can enter multiple 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

Last year's winning painting *High Rise* – Naples by Ian Hargreaves

ABOVE RIGHT

Visitors at the 2016 show admire Stephen Keating's work, *Swans*

PRIZES

The selected 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 Cult Pens
- £660 worth of masterclasses at The New School of Art
- £600 worth of masterclasses at The Academy of Realist Art
- £500 voucher towards a creative short course only at West Dean College
- £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



LEFT

The Artists of the Year 2017 exhibition will launch at Mall Galleries on 23 January

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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to this year's
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ARTISTS OF THE YEAR 2017

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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 ☐

REELING IN THE YEARS

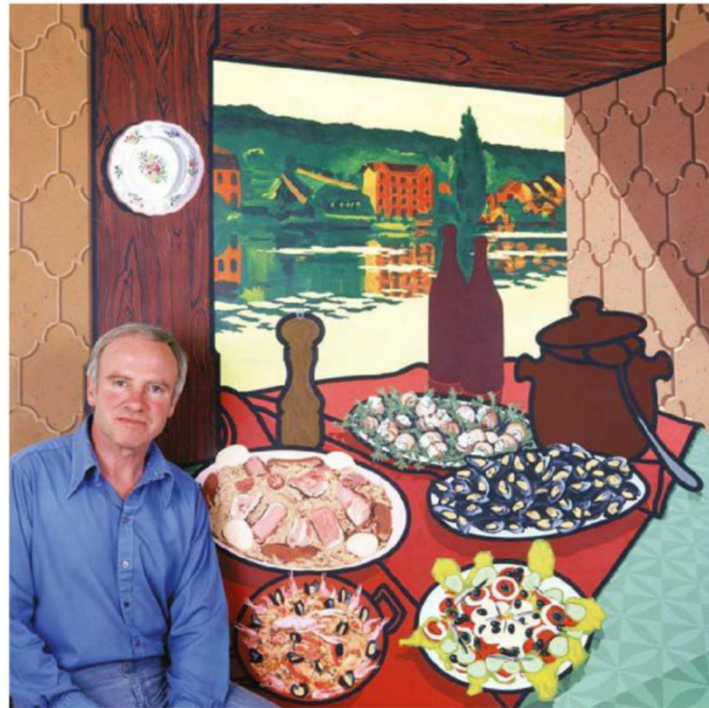
AS *ARTISTS & ILLUSTRATORS* MAGAZINE CELEBRATES ITS 30TH ANNIVERSARY, **KATIE MCCABE** TAKES A LOOK AT HOW THESE PAGES HAVE CHANGED, STARTING WITH THE FIRST ISSUE IN 1986



IN SEPTEMBER 1986,

The Artist's & Illustrator's (sic) magazine announced itself to the world with an inaugural October issue. Inside, a message from the publisher boasted at being the "UK's only full-colour practical art magazine", though many of the advertisements kept it classic in monochrome. The editor was Ros Mitchelmore. Back then, our name was a little heavy on the apostrophes, and had yet to drop the formal 'The' prefix. The cover, littered with as many pen nibs, picture frames and paint blobs as the paper could hold, made it clear that this was a magazine for hands-on artists.

The centrepiece of the magazine is an in-depth article on English painter and printmaker Patrick Caulfield (above right), ruminating on his career in the first person. Witty, insightful and cynical about the art world (see right), many of Caulfield's observations on painting still stand today. He passed away in 2005, but is remembered as one of our leading Pop Artists.



VICTOR MATTS/REX/SHUTTERSTOCK



FROM THE VAULTS

Patrick Caulfield shares his thoughts on the British art scene of the 1980s

"I am not aware of there being much of a role in this country for the painter. The visual arts are not highly considered. Artistically speaking, the British prefer music and literature... I can only really think back to my last painting, but I think there is a gradual change and development [in my work]. If there are changes to come in the future, it will be by introducing arbitrary signs of decay, decay which has to be felt rather than indicated visually. I would like to show the passing of time in my pictures in some sense, but it has to be felt, rather than seen... I do not see myself as a rebel in terms of my art but when I see what is going on these days, I'm rather pleased that I am painting the way I am."

October 1986



TOP TIP

"I have developed my own ways of brightening up some of my watercolour paintings. One of these is using a sharp knife to create the reflections on the water."

Stan Smith,
October 1986



CHANGING TIMES

In the early issues of *A&I*, there is a real sense of hope about the changing British art scene.

On the news page, one writer excitedly announces there will soon be a Tate Gallery in the North, opening in Liverpool "by early summer 1988".

1986

IT WAS IN 1996 that the phrase YBA (Young British Artist) was first coined. The term encapsulated an era when the commodification of the conceptual was at the heart of the British art scene. This was a time when Damien Hirst was making headlines for pickling swine and video art installations were par for the course at every exhibition. Making art with traditional means was becoming less fashionable, but the now-renamed 'Artists & Illustrators' went from strength to strength. Under the editorship of Laura Gascoigne, the title developed a strong identity as a practical art magazine, featuring in-depth interviews with great British painters that the rest of the national media had largely begun to ignore. The covers became simpler, featuring painterly artworks instead of photographs; art tutorials were plentiful and strongly worded reader's letters took pride of place at the front. Highlights from the year include a thoughtful interview with Ken Howard RA and a 'how to' article on something called 'the Internet', featuring a handy list of cyber cafés for those who had yet to purchase a modem.



NET GAINS

ARTISTS & ILLUSTRATORS EXPLAINS THE INTERNET

"Without getting bogged down in technical detail, the Internet is an endless, autonomous, unmoderated network of computers, like a big spider's web, that communicate with each other via telephone lines."

October, 1996

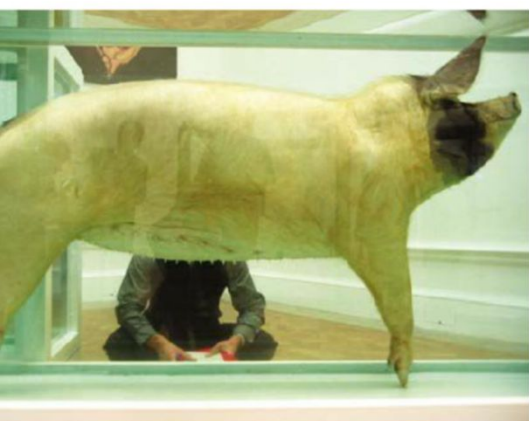


FROM THE VAULTS

Ken Howard RA revisits his experience as the Official War Artist to Northern Ireland in 1973 and 1978

"I suddenly realised that there were all these big blokes going around the streets fighting and shooting each other over religion and politics, but it was the poor kids who were the sufferers. That's what inspired *The Ulster Crucifixion* (above), sympathy with the children in the streets, which made me want to talk from inside."

April 1996



ABOVE
Damien Hirst, *This Little Piggy Stayed at Home*, 1996



Illustration Harry Loots

"If I were stuck on a desert island... I'd be inventive, I'd split soft cane and bamboo to make brushes and use found materials like driftwood and cord - anything that washed up - for collages. I'd experiment with colours by boiling grass and try making paper from leaves."

Peter Blake, October 1996



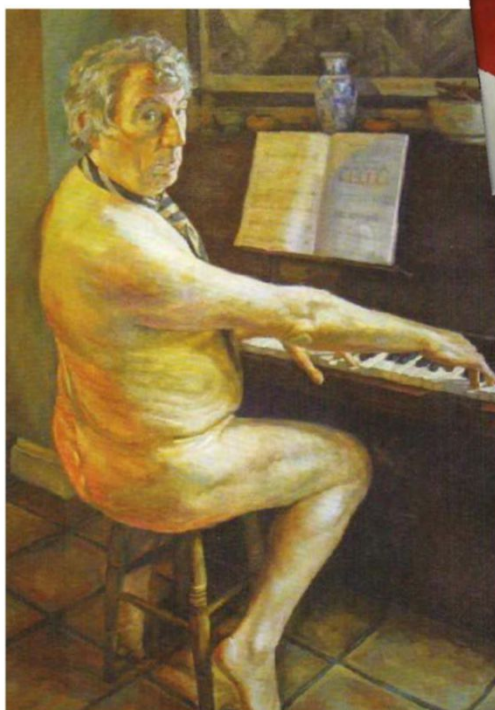
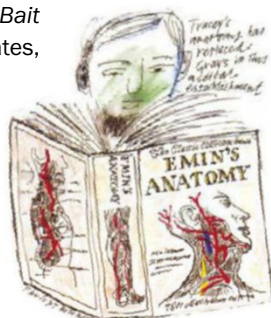
2006

BY THE MID-NOUGHTIES

Artists & Illustrators was a staple of the British newsstand. Editor John Swinfield brought the magazine in a more contemporary direction, introducing interviews with politicians, actors and comedians for the 'Off the Wall' section, a space for famous faces to speak about a painting from their own collection. Covers took a more diverse root with a mix of illustrations and expressionist paintings, and the representation of female artists within the magazine drastically improved. Long term A&I readers may well remember the contentious *Take the Bait* column from Roger Bates, accompanied by the excellent drawings of the late Philip Thompson (right).

Many of the contributing artists that were introduced in 2006 continue to write for the magazine to this

day, such as botanical painting maestro, Sandrine Maugy, whose work can be seen in our 30 autumn projects special on page 52.



FROM THE VAULTS

Monty Python's Terry Jones shares a very cheeky portrait

"[This is] a portrait of me sitting by a piano by Heidi Harrington (above). The artist is trying to get various items in the picture, like the book of Chaucer... and good lord, I appear to be naked!"

August 2006



TOP TIP

"Making cups of tea or building shelves are displacement activities, your mind's way of postponing the moment when you must face the blank canvas."

Stuart Pearson
Wright, January
2006

THEY SAID WHAT?

OUR FAVOURITE QUOTES FROM ARTISTS & ILLUSTRATORS 2006



"All artists have trouble when asked to paint the royal family. Painting Prince Philip was very difficult as I had to make too many compromises."
Artist Stuart Pearson Wright,
January 2006



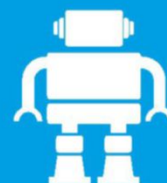
"I rarely dip into galleries... but I have put up quite a few things in the House of Commons. I put up a plaque in a broom cupboard to mark the place where suffragette Emily Wilding Davison hid."
The late MP Tony Benn, March 2006



"A woman director has never won an Academy Award for directing, so we're protesting against this."
Guerrilla Girls, March 2006
This fact didn't change until 2010, when Kathryn Bigelow won an Academy Award for her film, The Hurt Locker



"I have no objection to serious modern art being publicly funded, but when it comes to piles of bricks or Tracey Emin's bed, I think the public are being conned."
Former MP Ann Widdecombe, May 2006



"Picture books are going down the drain, it's real people versus robots. We're breeding a 'press and click' society and bringing up a generation of rude, intolerant robots."
Illustrator Babette Cole, September 2006



"God I am a miserable bugger. I have absolutely no inclination to paint in Italy or in the South of France. I love the British climate."
Painter Peter Brown, February 2006

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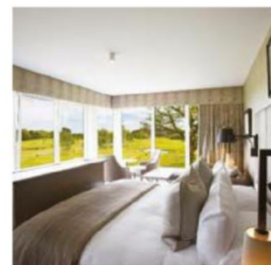
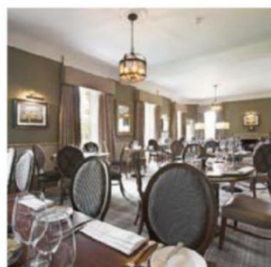


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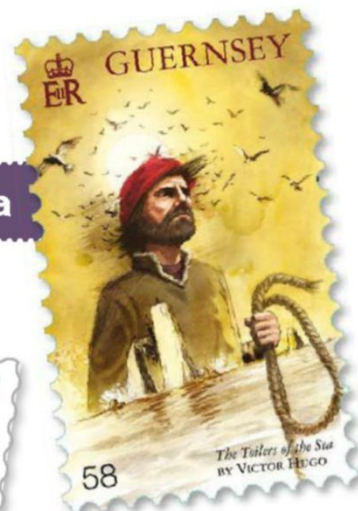
Nick Watton produced our latest issue, a fantastic set for the Battle of Hastings, Joel Kirk illustrates our Endangered Species series, over 11 animals now featured. Robin Cartor (Postal History), Keith Robinson (Toilers of the Sea) and Wendy Bramall (Ramsar Herm) have worked with us on many occasions, these shown are the latest of their contributions.

If you would like to see more of these issues or view our full portfolio visit our website today!

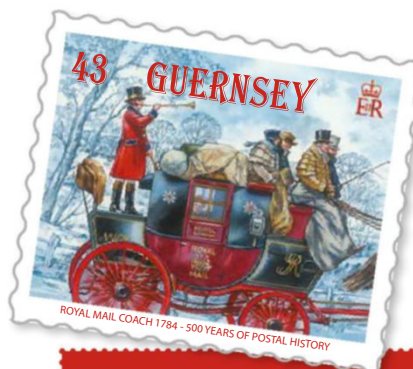
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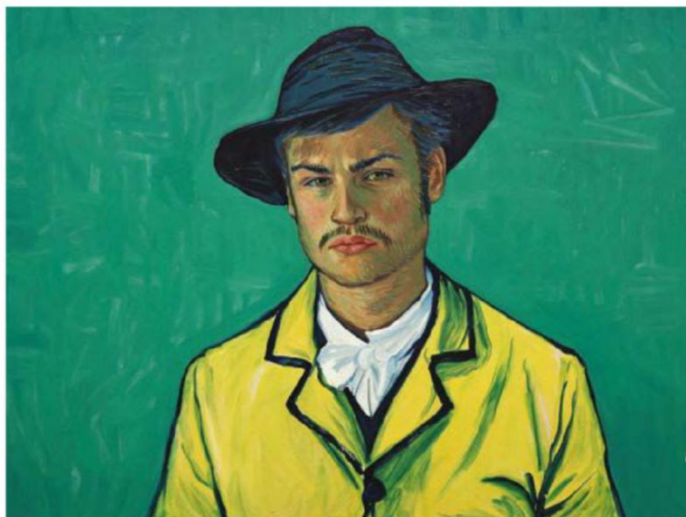
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IT'S FAR FROM OVER, but it's safe to say 2016 has been an eventful year for British art, and for *Artists & Illustrators*. It all began with another successful instalment of our Artists of the Year competition at Mall Galleries, London (submissions are now open for the 2017 prize; find out how to enter, page 36) and soon after, the magazine welcomed a new editor (yours truly) to the helm. Thankfully, there's been no shortage of art news stories either. We've seen the launch of a new building at London's Tate Modern (above, right), the return of David Hockney and an exhibition of Francis Bacon's work in Liverpool. Today, *A&I* continues the 1986-made tradition of packing its pages with practical painting advice from UK and international artists. We're here to explore new techniques, and to learn from the old. Now it's onto the next 30 years!



TOP STORIES

Moving Pictures

In 2016, news broke that the world's first fully-painted feature film was in production: *Loving Vincent*, a biopic on the life of Vincent van Gogh. The story was covered in-depth for *A&I*'s Summer issue.

"Why do I draw standing up? Because it keeps you on your toes!"

Quentin Blake,
September 2016

2016



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OCTOBER

TIPS • ADVICE • IDEAS

TRUE BLUE

KATIE MCCABE TAKES A LOOK AT A NEW BLUE HUE THAT'S ABOUT TO MAKE ITS WAY TO THE ART MARKET

YINMN BLUE

WHAT IS IT?

Accidentally discovered by a professor at Oregon State University in 2009, YInMn Blue is a compound of Yttrium, Indium and Manganese. As part of an assignment that had nothing to do with colours, Professor Mas Subramanian asked his student to mix Yttrium oxide, Indium oxide and black Manganese oxide. The outcome was a strong, electric blue compound. A rich, reddish blue, YInMn is a very dense and opaque pigment that could overpower an artist's palette.

CAN I BUY YINMN BLUE?

The Shepherd Color Company is still in the final stages of licensing YIn Mn Blue colour for commercial use, but it should be available as a limited edition paint colour from American company Gamblin Artists Colors in the near future.

HOW CAN I MIX THIS COLOUR?

According to Scott Gellatly, artist and Product Manager at Gamblin, you can create a YInMn Blue Hue by mixing approximately 20 per cent Ultramarine Blue with 80 per cent Cobalt Blue, but it won't pinpoint the pigment's exact reddish/greyish tint.

For further updates on YInMn Blue's availability, visit www.gamblincolors.com



HOW TO DRAW USING HATCHING

JAKE SPICER

DEMONSTRATES HOW TO
WORK WITH MULTIPLE LINES

Different approaches to mark making can help us to describe different qualities in our subjects – and a clear vocabulary of marks will help you make more confident drawings.

One of the most effective ways to broaden the range of your own mark making is to make transcriptions of other artist's drawings, and then attempt similar drawings, emulating their marks. In this composition (right) I have taken Giorgio Morandi's cross-hatched still life drawings as inspiration for my own observational drawing in fibre-tipped pen.

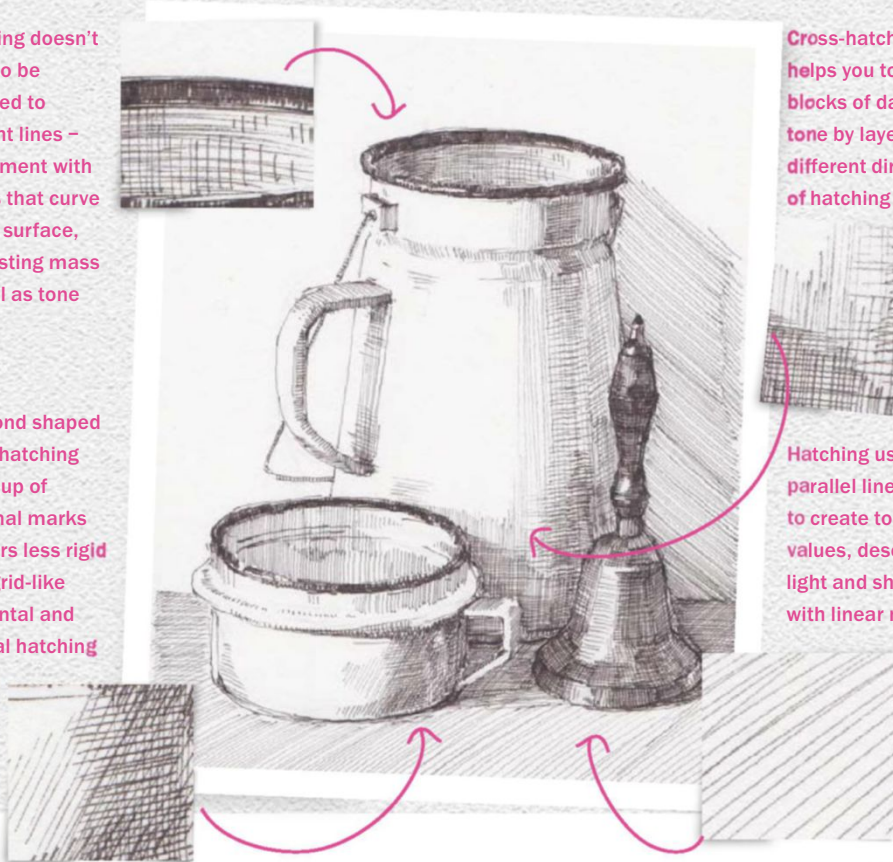
Jake's book *DRAW* is published by Ilex Press, £17.99. www.jakespicerart.co.uk

Hatching doesn't need to be confined to straight lines – experiment with marks that curve with a surface, suggesting mass as well as tone

Diamond shaped cross-hatching made up of diagonal marks appears less rigid than grid-like horizontal and vertical hatching

Cross-hatching helps you to create blocks of darker tone by layering different directions of hatching

Hatching uses parallel lines to create tonal values, describing light and shade with linear marks



TOP TIPS

AWARD-WINNING ILLUSTRATOR **WILLIAM GRILL** OFFERS
ADVICE FOR DRAWING IN COLOURED PENCIL

- Experiment with different types of pencil. There are pencils that are water soluble, waterproof, waxy, oily, thick, fine or vivid in colour, and each type will differ from brand to brand too.
- As shown above by Jake Spicer, pencils can do a lot more than draw thin lines; there is a whole range of marks a pencil can make. Cover a large piece of paper with as many different types of line and mark as you can: thick, thin, heavy, spiky, wispy, aggressive and so on. Then try doing a drawing using one of these lines.

- Draw from life. We all need to look around us to inform what we draw.
- Keep a small sketchbook on you and use it everyday. Even if you're not an illustrator, carrying a sketchbook on you all the time is a great way to stay tuned into the world around you and also gives you space to record ideas. This is where nearly every project starts for me. Try and draw everyday if you can!

The Wolves of Currumpaw by William Grill, £14.99, published by Flying Eye Books, is out now. www.williamgrill.co.uk



HAVE YOU HEARD...

Fashion designer Karl Lagerfeld has taken an unexpected turn into the world of art supplies, designing a limited-edition box of drawing materials for Faber-Castell. Among other things, the KARLBOX contains 120 Albrecht Dürer Artists' Watercolour Pencils, and is priced at a whopping £2,500. For a more affordable option, try the Faber-Castell Gift Box of 36 Albrecht Durer Artists' Watercolour Pencils, £39.95 at CASS Art. www.fabercastell.com



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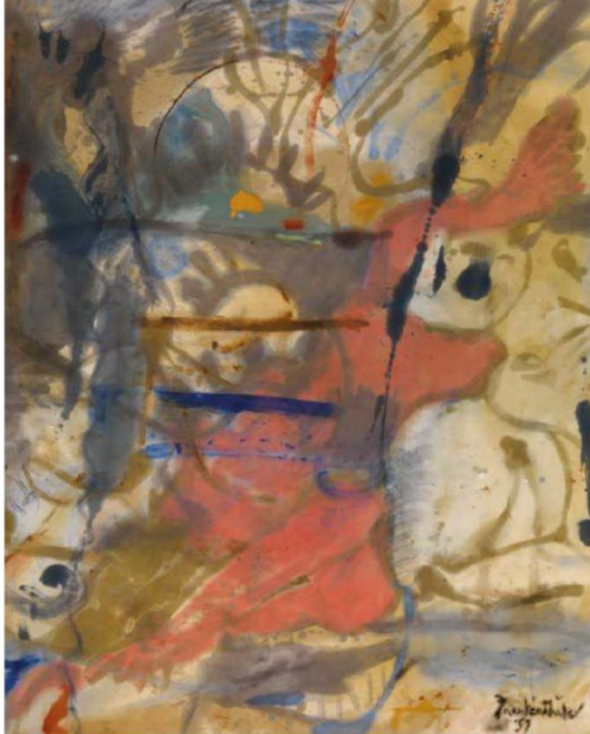
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It was a watershed moment in the evolution of 20th-century art, yet, remarkably, there has been no major survey of the movement in the UK since 1959. But now these radical masterpieces will be brought together in a long-overdue celebration at the Royal Academy of Arts, from 24 September 2016 to 2 January 2017.

Expect to see some of the most iconic works by Pollock, Rothko, Still, de Kooning, Newman, Kline, Smith, Guston and Gorky as they dominate the RA galleries with their scale and vitality.

Also on display will be paintings, sculptures and photographs by the less-familiar artists who also contributed to Abstract Expressionism's vast scope and complexity. www.royalacademy.org.uk

THE PRIZE

To celebrate the landmark exhibition, the RA is offering one lucky winner and their guest the chance to delve into the movement in fascinating detail on their brand new two-day course, *Abstract Expressionism: Expressions of Change*. The pair will also have the chance to attend a VIP morning viewing to enjoy the exhibition away from the crowds, plus they'll receive a copy of the beautifully illustrated exhibition catalogue.

The weekend course chronicles the legacy of Abstract Expressionism, tracing its continuing influence on today's artists. You'll come away with a deeper understanding of this game-changing movement.

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For your chance to win, enter online at www.artistsandillustrators.co.uk/competitions by 7 October 2016. Alternatively, fill in the form and return it to: **Royal Academy Prize Draw, Artists & Illustrators, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ.** For full terms and conditions visit www.chelseamagazines.com/terms

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RA Royal Academy of Arts



30 Autumn projects

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A wooden workbench, likely a painter's palette or a piece of art, is the background. It is heavily splattered with various colors of paint, including blue, yellow, red, and white. Several painting tools are visible: a large brush with a wooden handle and a metal ferrule, a smaller brush with a dark handle, a palette knife with a wooden handle, and a green sponge. Four tubes of paint are lined up at the top, with white bodies and colored bands (yellow, red, purple, and yellow).

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of our painting
challenges?
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social media**

1

THE CHALLENGE Paint a botanical quince

Painting the 'ugly and chunky' beauty of this autumn fruit is a great skill-building task for a budding botanical artist, says **Sandrine Maugy**

MATERIALS

- PENCIL AND RUBBER
- YELLOW COLOURED PENCIL
- PAPER

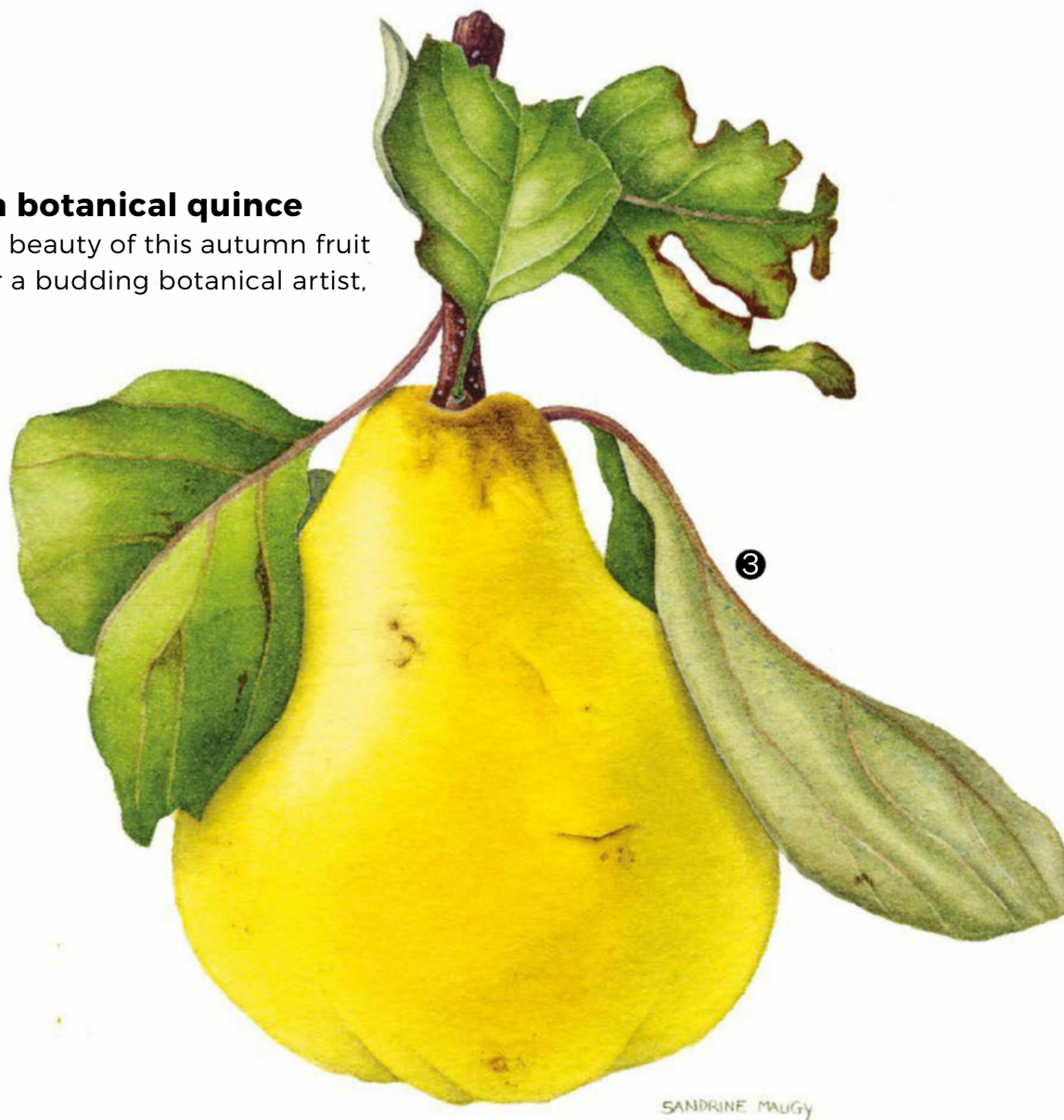
Cartridge paper
Saunders Waterford
NOT watercolour paper
Tracing paper
Tracedown Transfer Paper

• BRUSHES

Watercolour brushes Pro Arte Prolene
Plus 007

• COLOURS

Watercolours: Daler-Rowney Lemon
Yellow, Permanent Yellow and Coeruleum
Blue; Winsor & Newton Perylene Violet,
French Ultramarine and New Gamboge



I planted a quince tree in my garden so that I would have its fruit to paint every year. Quinces are among my favourite subjects to paint. Here's how it's done:

1 MAKE LOOSE STUDIES

A page of loose studies helps to get to know your subject. Using a thick coloured pencil helps to loosen up and create multiple lines until you find the subject amongst the scribbles. You can then use ink to strengthen that line, ready to be traced and transferred.

2 CREATE SHADOWS

When painting a yellow subject, the shadows need to be understated, as the wash of yellow will bring them out. The same shadow mix is used for the fruit and the foliage (French Ultramarine, Perylene Violet and Permanent Yellow) but at different levels of concentration.

3 FINALISE YOUR PAINTING

After all the wet-in-wet washes, a bit of dry brush along the veins and on the blemishes will sharpen the image and bring detail. Quinces are prone to blemishes, so don't forget to include them in your painting for authenticity.

www.sandrinemaugy.com





2 THE CHALLENGE Capture smoke and fire in watercolour

Ray Balkwill offers advice for painting the billowing smoke of a bonfire

3 When the paint was dry, the masking fluid was lifted off. To indicate the smoke, I then used a half-inch filbert brush and applied a wash of Naples Yellow mixed with Indigo. Using Cadmium Red and Cadmium Yellow, I then added the flames. A useful tip to create flickering flames is to apply thicker paint and lightly stroke the paint upwards with your finger.

4 For the smoke rising in the sky, I added a further wash of Naples Yellow and Indigo, but also added a touch of Burnt Sienna to the mix.

If you look carefully, counterchange

can be found everywhere in nature, with the reversals of light and dark providing lively contrasts.

In this instance, I played lighter smoke against the brooding moorland and darker smoke against the lighter sky. Adding white gouache can also be useful in creating smoke in watercolour, but for it to be effective it must be applied thinly.

Remember that, no matter what medium you choose to capture smoke's transient quality, a sensitive treatment is required for it to be effective.

www.raybalkwill.co.uk

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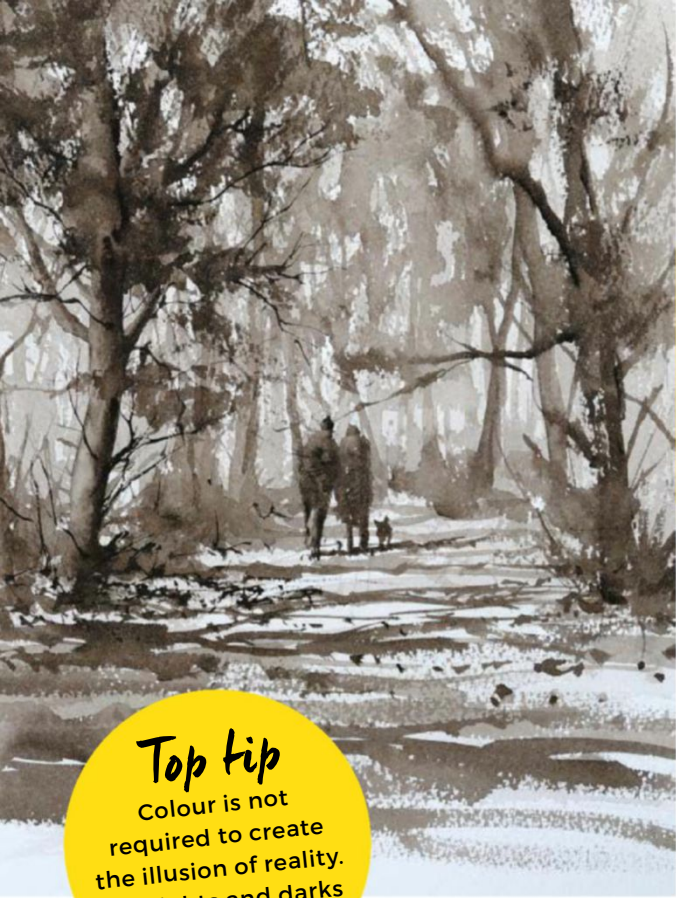
Bonfires and smoke are an integral part of any autumnal landscape, with the subject being characterised by muted colours and indistinct forms. The motif not only gives a focal point to a painting, but also adds life to a scene, suggesting that the landscape is inhabited.

I am fortunate enough to have the wild expanses of Dartmoor National Park on my doorstep and each year 'swaling' takes place here. This is an ancient custom of controlled burning of the gorse and scrub in order to thin out the old vegetation. It makes for an exciting subject to paint.

1 The basic composition was drawn using a 4B pencil. To reserve the white paper for the smoke I used masking fluid, which was applied using an old No.6 Round brush.

2 When the masking fluid was dry, I applied wet-into-wet washes using a No.12 Round brush. Because the highlighted area was reserved, the paint could be applied vigorously. My colours were Naples Yellow, French Ultramarine, Indigo, Sap Green and Burnt Sienna.





3 THE CHALLENGE Work with autumn tones

The colours of autumn are so striking, it is easy to overlook the fact that tone must take centre stage in any fall landscape painting, says **Grahame Booth**

The lightness or darkness of a colour is far more important than the actual hue and it is this tonal variety that creates the impact and drama in a painting. One very easy way to concentrate on tone is to paint in only one colour. This forces us to consider tonal contrasts only, as we no longer have the means to create colour contrasts.

For this painting of a forest lane I used sepia. The actual choice of pigment is up to the painter, but it is important to choose one that, when concentrated, has a very dark tonal value.

In this painting, the distant trees and lighter parts of the foreground were

simply indicated with a light wash, followed after drying by the slightly stronger and more defined middle distance trees. Finally the figures and foreground trees and shadows were applied using almost pure pigment with only just enough water to allow it to flow.

It is also important to create tonal variety within the different areas of the painting, so dark areas should contain some light and light areas should contain some dark. As the picture plane recedes, such tonal differences become less obvious – this creates the illusion that our flat sheet of paper has depth.

www.grahamebooth.com

Top tip
Colour is not required to create the illusion of reality. The lights and darks create the colours

4 THE CHALLENGE Create an artwork in Verre Églomisé

Artist **Claire Russell** explains how she created her delicate artwork *Autumn's Bounty* with this classic technique

Verre Églomisé is a French term meaning 'gilded glass'. Gold leaf is applied to the glass using a gelatine-based adhesive resulting in a mirror-like, reflective finish into which designs are then etched.

I usually gild several glass panels at a time with transfer leaf. This way, I have more choice when matching a suitable gold panel to the image and the two are combined with careful consideration.

How to work with Verre Églomisé:

1 A working sketch is finished and placed onto a light box; the gilded glass panel is placed on top and secured with tape. The outline of the sketch can be traced through the gold using a fine needle tool or hard pencil.

Viewed through a magnifying glass, most of the drawing is done straight onto the gold, using the original sketch and photos as reference.

2 The etched side of the gold is the 'wrong' side, as the image will be viewed through the glass. Once marks are made in the gold it is difficult to correct mistakes, although not entirely impossible, so work carefully.

3 Oil-based paint is applied to the entire glass panel, covering the gold. The colour of the paint only shows through where the design has been etched away, or in any natural gaps of the gold leaf. I prefer to use either red or black paint as it gives definition to the design and complements the gold. The paint must be left to dry overnight and the finished picture will be revealed for the first time from the 'right' side and may then be framed.

This particular medium, for me, is both challenging and enjoyable, with the potential to be developed in so many ways. Gold is the perfect metal with which to make beautiful things.

www.russellfineartservices.co.uk



Gilded glass panel

5

THE CHALLENGE Attempt a flower field study

Need a swift botanical painting challenge? Try

Sandrine Maugy's Japanese Anemone painting project

MATERIALS

- WATERPROOF BLACK INK PENS, 0.3 AND 0.5 MM TIPS
- PENCIL AND RUBBER
- PAPER

Watercolour paper Fabriano Artistico HP
Tracing paper and Tracedown Transfer Paper

• BRUSHES

Watercolour brushes Pro Arte Prolene Plus 007

• COLOURS:

Watercolours: Royal Talens Rembrandt Sap Green and Permanent Red Violet, Winsor & Newton Perylene Violet, Winsor Blue Red Shade, Green Gold and New Gamboge; Daler-Rowney Lemon Yellow

Japanese Anemones are ideal long-flowering staples of the English garden. Although they start flowering in July they are still going strong by October. For this project, I decided to work 'in the field', drawing my studies and painting my colour swatches sitting outside.

1 INITIAL SKETCH

I started with a few sketches, including some buds and foliage. I took notes of the colours I needed, working out the mixes on the cartridge paper. I also made some written notes about aspects of the plant I thought were important.

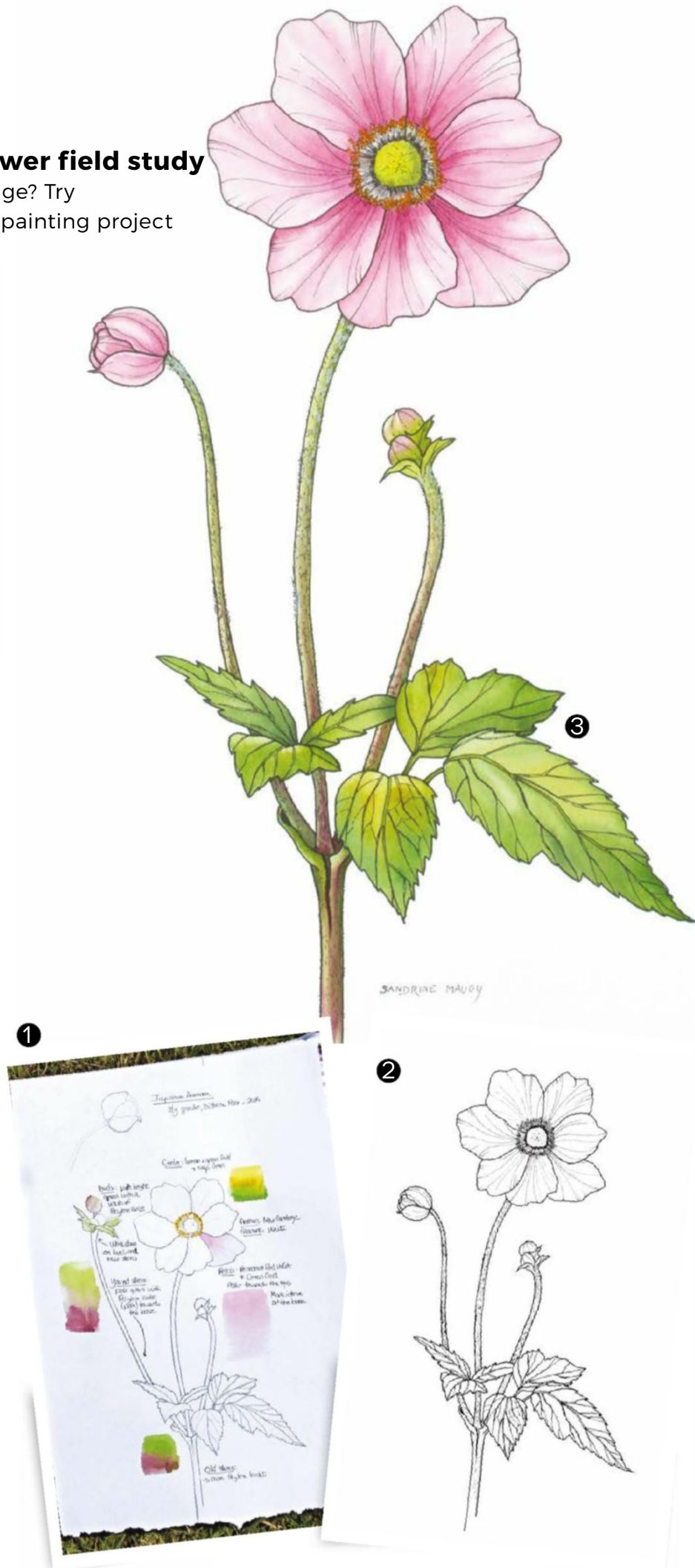
2 THE INK DRAWING

I transferred my image to watercolour paper, integrating several of my sketches into the composition. I then inked the drawing, changing the size of the pens to reflect the delicacy of the stamen in contrast to the thicker foliage. Pressure on the pen also affects the thickness of the line.

3 THE FINAL PRODUCT

The black outline flattens the form so the focus is less on shadows than with a pure watercolour painting. All colours are applied wet-in-wet in a single wash, mixing the paints straight on the paper, painting petals and leaves one by one, and following the colours and instructions of the field study.

www.sandrinemaugy.com



6 THE CHALLENGE Botanical drawing in pencil

Studying nature in graphite is a fantastic way to improve your drawing skills. Here botanical artist **Sue Vize** shows you how to illustrate a pine cone in pencil

Pine cones and other complex subjects require careful drawing that cannot be rushed. Unless you are confident with your outline drawing, it is worth completing the basic outline of any complicated subject, especially pine cones, on layout or cartridge paper first. This will allow for all corrections and erasing to be done during the early stages, thus avoiding damage to the final paper surface. The completed drawing can then be transferred onto watercolour paper or Bristol board.

Drawing a pine cone – three stages. It may be helpful to visualise or to lightly draw the spiral pattern of the scales

How to create an outline drawing of a pine cone:

As always, observation is vital, so study the cone carefully, deciding on its basic shape and size. It could be oval, it may curve, or it may be long and cylindrical. If it has been collected directly from the tree it is helpful to note the growing position, as some cones hang downwards, while others grow upright from the branch, similar to a candle. Study and count the number of spirals, and the number of scales that you can see within each spiral.

Using a sharply pointed H or 2H grade graphite pencil, lightly mark the length and width of the cone onto the paper, and then very lightly draw in just the outline of the basic shape. The outline is for a guide only and will be erased as the drawing is completed so make sure that it is as light as it can be.

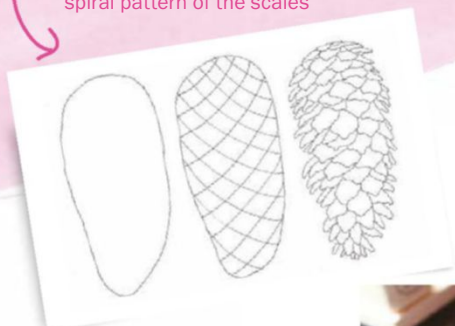
Very, very lightly, draw in the spirals.

This will give diamond-shaped patterns to act as a guide when drawing in the scales. Begin by drawing the most prominent scale that can be seen in the centre of the cone, then place a small piece of sticky tape, or a tiny ball of kneadable or putty eraser, onto the same scale on the actual pine cone to act as a marker. The marker will be the 'anchor point' on which to focus each time you look at the pine cone. Scales can then be more accurately positioned by counting the rows above or below the marker.

When applying colour or graphite to an outline drawing, it can also help to move the marker to the scale next to the one you are working on so that it directs the eye to where it needs to be.

This is an extract from *Botanical Drawing Using Graphite and Coloured Pencils* by Sue Vize, published by Crowood, £18.99. www.crowood.com

Completed cone using a graphite pencil



7 THE CHALLENGE Make your own egg tempera

Artist **Antony Williams** works almost exclusively in egg tempera for his portraits. He shows us how it's made

What you'll need:

- Fresh egg yolks
- Colour pigments
- Distilled water

For me, the appeal of egg tempera resides mainly in the optical qualities of the medium, as its translucency reveals the underlying passages of paint.

Another benefit is that, because it dries almost instantly, you can apply successive layers without having to wait for the previous layer of paint to dry. I also find the matt-to-soft sheen appearance of tempera very appealing.

The obvious downside of the paint

drying very quickly is that you can't manipulate or blend the paint once it's applied to the canvas. It also requires quite a methodical approach.

1 To make egg tempera, I begin with a whole egg which I crack open on the side of a jar. I then separate the yolk from the white of the egg. The white is discarded, but I retain the egg yolk as the medium.

I find the easiest way of separating the yolk from the white is to gently roll the egg between the palms of my hands, using running water to remove any residual traces of the white.

2 I always mix an equal amount of the egg yolk and pigment. The pigment

will have been mixed with distilled water and kept in small glass jars, as it can be kept indefinitely in this state.

3 You can test if you have the correct consistency by scraping off a dried area of mixed paint from the mixing surface with a palette knife. If the consistency is correct, it should come off in a continuous film.

For a day's usage of egg tempera, I fill one of the wells in a ceramic palette with each colour: half pigment and half egg yolk. During the day I might have to refill certain colours such as Titanium White or Yellow Ochre, depending on the sort of colours I'm working with and how they relate to the subject of my painting.

www.antony-williams.com

8

THE CHALLENGE Wildlife screenprinting

Want to change up your animal art? Try a whole new technique this autumn with **Lara Scouller**

My latest series of screenprints and pastel drawings explore sea birds and marine life inspired by 'in situ' drawing visits to coastal spots in Scotland and also by exploring museum collections throughout the UK. The work produced is then assessed and refined to form the final image for my print.

The Cormorant (pictured left) is a powerful bird in flight and a strong swimmer under water – a unique symbol of a creature beautifully designed to survive all that nature throws at it – and it is also a recurring theme in my work. Another mighty warrior of the seas, the lobster with its imposing armoury and delicately contrasting antenna, provides a great opportunity to challenge any artist's draughtsmanship.

Before starting the printing process, I like to have a clear concept of what I want to print. This cue is usually taken from an existing drawing made in a museum or sketchbook study drawn in the field.

Once I have a strong idea, I like to experiment with different materials to create the image. Liquid Tusche, a product similar to ink, can be mixed with water and applied in washes with brushes to create a painterly effect. This mixture is painted directly onto Folex foladraft – a drafting and diffusion film. I also use special lithography pens and crayons to create a variety of thick and thin lines and cut or torn paper, this is very useful when creating large areas of blocked colour.

Each layer is carefully placed and taped onto a stretched silk screen, which has been coated in advance with a thin layer of light sensitive emulsion. Once I'm happy with the arrangement of my images, the screen is exposed in front of an Ultra Violet exposure unit. The exposed screen is placed on a printing bed and is then ready for printing.

The screen is then washed out and dried, revealing the different layers, which will make up the finished print. Part of the great appeal of screenprinting to me is the experimentation it offers in terms of colour mixing and playing around with composition, textural effects and line.

www.larascouller.com

Lara
Scouller,
*Orange
Cormorant*,
screen
print,
63x45cm



1



2



3



4



5



Finished painting

9

THE CHALLENGE Painting movement

Channel the energy of a figure in motion using loose brushstrokes, says artist **Marie Antoniou**

This artwork shows how you can first apply energised marks before introducing the main subject (the cyclist). When adding to the figure, be careful not to overwork it and lose the sense of movement already established by the initial dynamic strokes.

1 Background motion

On a ground colour of Deep Violet and Titanium White, begin by applying a few random directional brushstrokes with a 2" brush. Use a mix of Cerulean Blue, Deep Violet, and Titanium White.

2 Dynamic sketch

Using a 1/2" brush, add a few more directional brushstrokes – using Phthalo Green and Lemon Yellow – to roughly indicate the position of the cyclist's jacket.

3 Outline the subject

Now begin to plot the figure and bike on top of the marks created in the previous step, using a 1" brush with Deep Violet to indicate dark areas. Then apply a mix of Cadmium Red and Raw Sienna for the flesh tones of the figure.

4 Work up the figure

Use a 1/2" brush to pull out dark areas of colour. Establish the figure using Cadmium Orange and Process Cyan. Avoid overworking the image or sharpening it too much.

5 Finishing touches

Use a 1" brush for your final additions to the background, emphasising the directional brushstrokes.

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

www.dk.com

MATERIALS

• CANVAS

Medium grain, 50X40cm

• BRUSHES

1/2", 1" and 2" flat brushes

• COLOURS

Acrylics: Titanium White, Lemon Yellow, Raw Sienna, Cadmium Red, Deep Violet, Process Cyan, Cadmium Orange, Cerulean Blue and Phthalo Green

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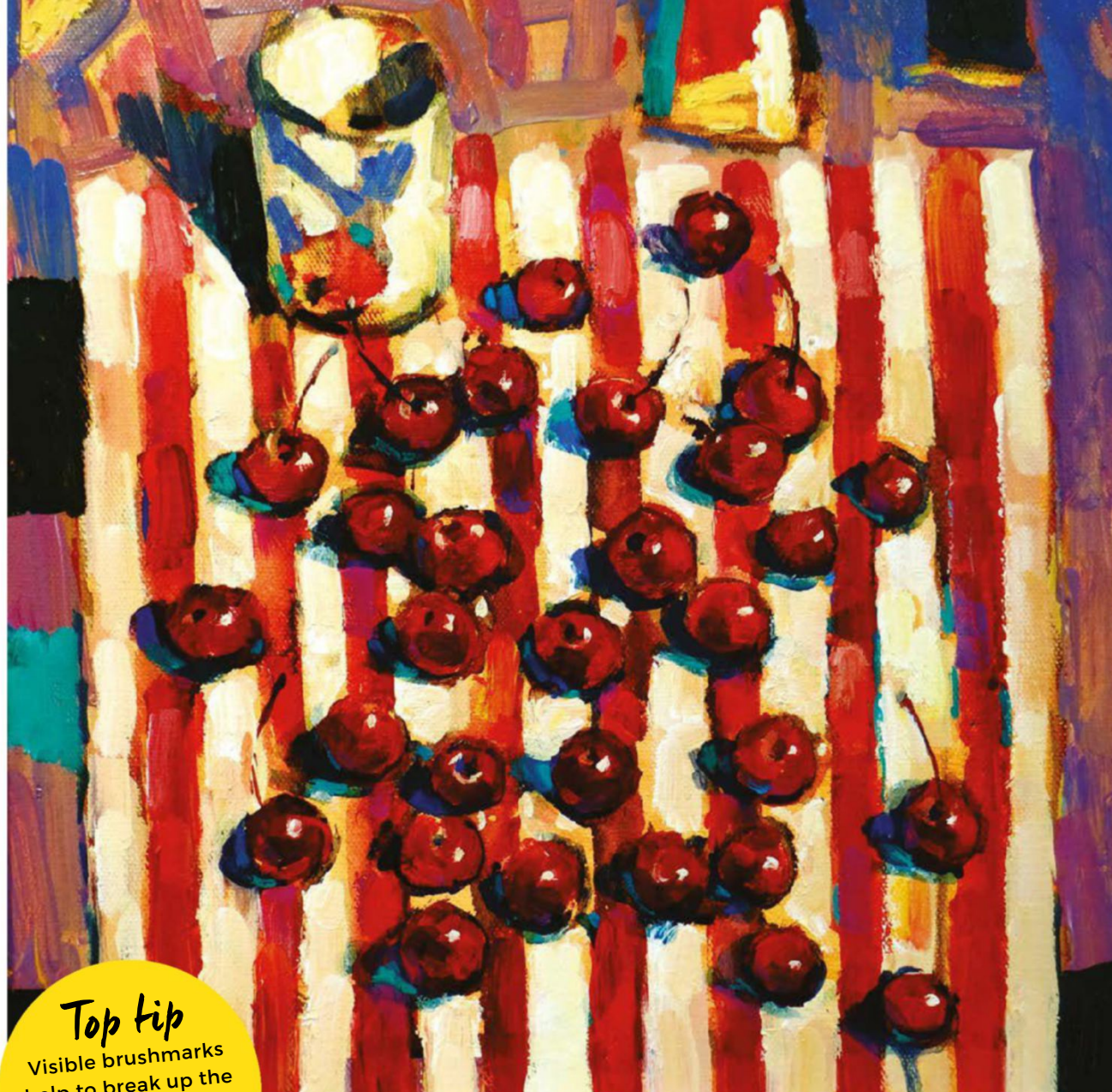


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Top tip

Visible brushmarks help to break up the surface and unify the expressiveness of the picture

10 THE CHALLENGE

Create a studio still life

Terence Clarke shows you how to compose a still life in your workspace as a study of light and shadow

When the weather is dull, cold and miserable, try staying in the studio and doing a little still life. If you paint at 30x30cm, it will feel like less of a responsibility and the scale will give you the opportunity to really let loose with the paint.

Pictured here are a handful of cherries I washed and threw on a tea towel. I put a strong anglepoise lamp on them to kick up the colour. My studio has a mixture of electric and natural light so this gave me hot reds and cooler shadows. The underpainting of warm light ochre is really important here, acting as a colour counterpoint to the top layers of paint.



BALANCE THE COLOURS

It's always important to 'modulate' your colour. The reds of the cherries and the striped cloth move from Cadmium Red and orange to magenta and purple. The shadows too are picked out in a variety of blues. All painted with a small No.4 hog hair filbert brush in Daler-Rowney acrylic, I like to keep the brush marks evident, acting as little statements.



EMPHASISE FORM

The edge of a painting is crucial to the compositional balance of an image. Here the black and green patches of shadows bring out the colour of the cherries. I emphasised the form of the fruit by using a dark red glaze.

The acrylic wash goes on like watercolour over the dry acrylic, developing the tonal contrast and giving another sensuous element to the paint.

www.terenceclarke.co.uk

11

THE CHALLENGE Use oil with a watercolour technique

Bring energy into your picture with thin oil washes, says **Peter Keegan**

Many people think that oil paint is suited for either a tight, realistic blended appearance or a thick, bulky, impasto look. But it can also be used very thinly and you can adopt similar painterly principals to that of watercolour painting.

In this example I started off laying down thin washes with different mixtures of oil paint and low odour white spirit. I allowed the paint to drip and blend in with each other giving a very thin wet base to the painting. Then, using a rag, I rubbed away areas where I wanted white for the daisies and using oil paint without thinning it, started to paint in the buds and petals.

To add more texture to the painting, I flicked small splats of dark paint, balancing out the thicker white brushstrokes of the daisy petals. With the addition of long green leaves sweeping across the picture, you're left with an oil painting that feels like a watercolour, but with the texture and richness of oil.

www.peterkeegan.co.uk



12 THE CHALLENGE Make a landscape in charcoal

Jake Spicer shows you how to convey the long shadows of autumn months

As the shadows lengthen in the autumnal months, the liminal states of the mornings and evenings offer dramatic tonal contrasts and moody skies, ideal for chiaroscuro studies in black and white. I use this exercise on a small scale in my sketchbook for rendering simple studies in the landscape in five to 15 minutes, before my hands get too cold!

If you are working in a sketchbook, leave the opposite page blank to avoid the charcoal transferring onto another drawing when you close the book.

1 Use the masking tape to create a square or rectangle on your paper, helping you to consider the composition of your drawing from the very beginning. With quick, broad strokes of your compressed charcoal, block out the darkest darks in the landscape, avoiding detail at this stage.

2 Using your fingers or a soft cloth, swiftly smudge the charcoal across the page to the edges of the tape – the dense medium will hold its place on the page as you smudge the excess charcoal across the paper.

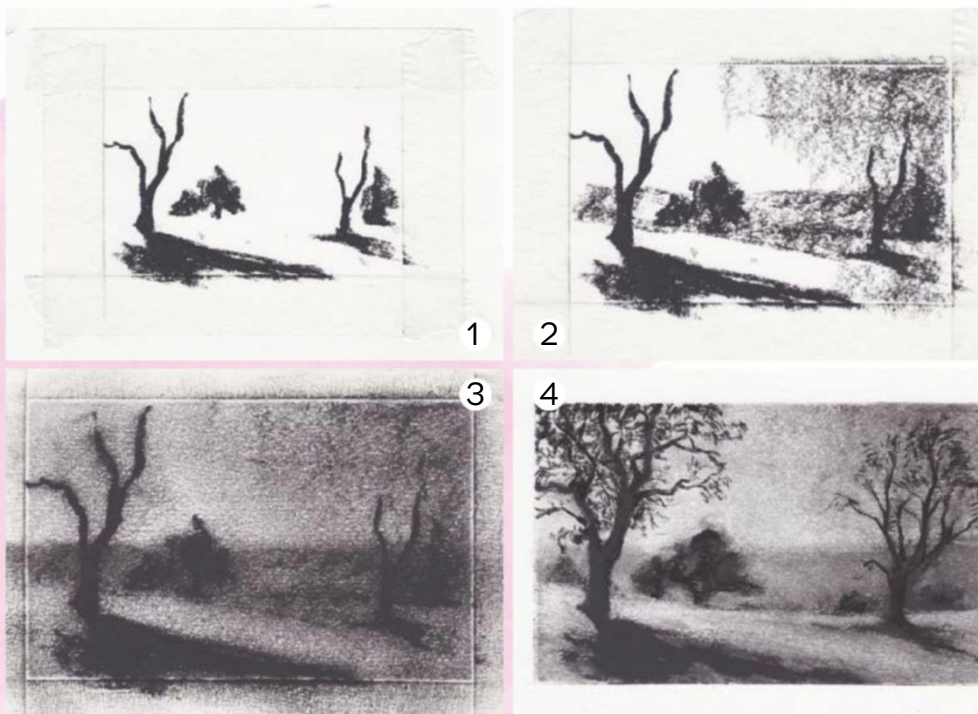
3 This smudged charcoal then creates a midtone and your eraser becomes a drawing tool for erasing light back into the dark.

4 Finish your drawing with fine details added in sharp charcoal and remove the tape carefully to bring crisp edges back to your soft tonal sketch.

www.jakespicerart.co.uk

MATERIALS

- CHARCOAL IN STICK OR PENCIL FORM
- MASKING TAPE
- SMOOTH PAPER
- ERASER
- FIXATIVE SPRAY



13

THE CHALLENGE Recreate your favourite artwork

Japanese animator **Kelly Pieterse** used her newfound skill for watercolour painting to recreate **Yayoi Kusama's** pumpkin sculpture



1



2



3



4

I've recently fallen in love with watercolours and just a few weeks ago, I set off with my paints to Naoshima in Kagawa, also known as 'art island'. There, I finally got to see and paint Yayoi Kusama's iconic yellow pumpkin. I've admired her bold and unapologetic work for years now.

Painting while travelling presented some challenges. I found that the Japanese sun made it unbearable to complete my painting outdoors. I also didn't have access to a scanner, so I made do with a simple photograph.

1 After lightly sketching the pumpkin shape with a 4B pencil, I applied a flat wash with Permanent Yellow Lemon and then defined the shapes with a transparent mix of Permanent Yellow Lemon, Cadmium Yellow Light and a touch of Yellow Ochre.

2 I added the midtones with a slightly more opaque mix of Yellow Ochre

and Cadmium Yellow Light. Once dried, the shadows were painted with a transparent mix of Yellow Ochre and Sepia. I made sure to soften the edges of the shadows inside the pumpkin.

3 The black dots and stalk were added with a black Sakura Micron, PIGMA pen. On certain areas, I painted the ambient light with a transparent Chinese White and then applied an opaque white for hard highlights. I also added the contact shadow.

4 Usually I scan my paintings, but here I settled on taking a photograph and opened it up in Photoshop. It was at this point I adjusted the colour balance as a scan or photo can reduce some of the painting's original vibrancy.

I added a touch of red to the midtones to give the yellows a slightly warmer hue and cooled down the shadows with more blue. Lastly, I painted in a shadow on the ground with a soft round brush.

www.itsakelly.blogspot.co.uk

MATERIALS

• COLOURS

Holbein Artist's Watercolours:
Permanent Yellow Lemon, Cadmium Yellow Light, Yellow Ochre and Sepia

• PAPER

Orion Wirgman original watercolour paper 350gsm

• PENS

Sakura Micron, PIGMA 03

• BRUSHES

Holbein Para Resable brush 350R series



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14

THE CHALLENGE

Paint an autumn forest scene

When it comes to colour mixing, autumn is a challenging time of year for landscape artists, but it's also the most beautiful to paint, says **Terence Clarke**

Autumn is harvest time and it certainly can be for painters interested in colour.

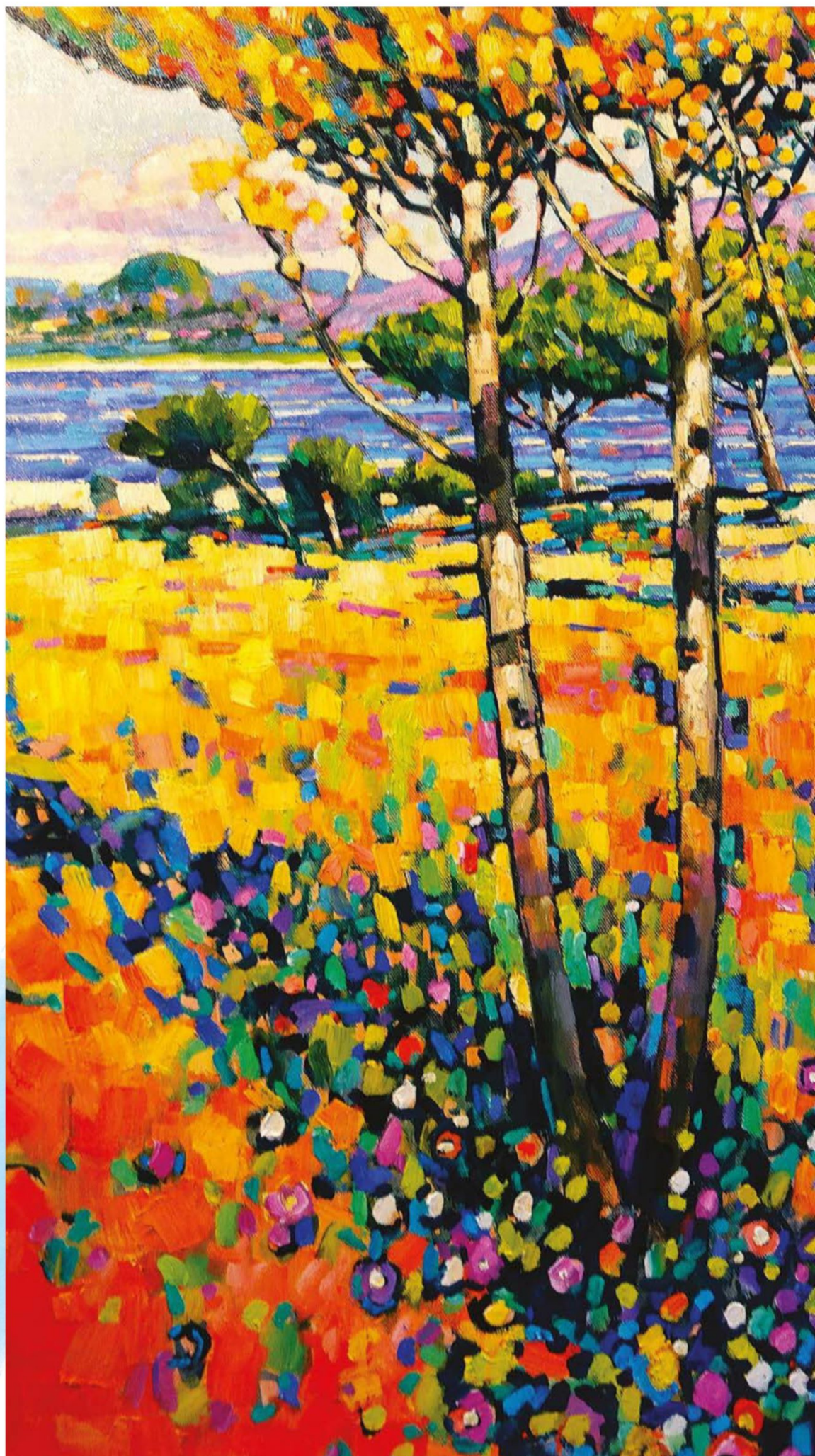
For this picture, I was lucky enough to be in up state New York where there are plenty of autumnal trees in October. Any woodland is interesting at this time of year as the leaves turn and the afternoon light becomes ever warmer.

I make quite a lot of studies in autumn, as it is fantastic source material for studio paintings where I can enhance the colour. These silver birch trees were intensely yellow with some leaf drop around them. Don't forget, even though the colour is intensified, you are really painting tones. If you don't make the colour work tonally it will become garish and out of control.

Colourful autumn studies should express autumn light as well as bright hues. The almost black and white tonality of the birches here is the key to the light in this painting. The bright colour has to work in relation to that main light effect. It's difficult holding the realism and the expressionism together but following the information in the landscape will get you there. Again 'modulated' hues help keep the colours actively working with each other.

Although there is some drama to this picture, the actual scene was not that pre-possessing. It's the structure that got me interested, so I drew it and it was that quick study I used in the studio to create the picture. So, maybe, if you go down in the woods today, you'll find a big surprise... You'll never know until you go and have look!

www.terenceclarke.co.uk



15 **THE CHALLENGE** Sketch an animal in pastel

Capture the speedy movement of a wild hare using soft gestural marks, with a little help from **Lara Scouller**



I love drawing hares in pastel and always seek them out when visiting a museum. Before I start a drawing, I like to take time to consider where I am going to place my subject on the paper – this can be done by making several thumbnail sketches in a sketchbook.

A variety of colours and tones are available in pastel, which allows you to work quickly and not worry too much about mixing. Limiting your palette to five colours and tones will create a more harmonious drawing.

Start by sketching in the main shapes of the hare using willow charcoal, measuring where necessary to ensure the drawing is in proportion. Use loose gestural movements; do not focus on the detail at this point.

Once you're happy with the overall composition, use a mid tone pastel on its long flat side. Blocking in large areas of colour will give the drawing a solid appearance. It's ok to go over the initial charcoal drawing, correcting bits as you go along. Use a darker pastel to block in the shadows and darker areas of fur but steer clear of using black as it will overpower the drawing at this stage.

Use both the flat and tip of the pastel to create the direction and texture of the fur, still keeping your marks fairly loose. Work on top of the mid and dark tones with lighter tones. Use white for the finer detail, including the lighter parts around the nose, highlights in the eyes, paws and tail. I use a mixture of conté pencils and a soft white pastel for the eyes and whiskers.

www.larascouller.com

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16

THE CHALLENGE Mix art with illustration

Artist and illustrator **Caroline Pedler's** 'two-in-one' project demonstrates how loose, creative preparation in mixed media can help you move between two artistic disciplines

These can be quick-fire projects, something that spans a day or a whole practice. The idea is to relax, have fun and think of the pencil, paintbrush or pastel as an extension of your arm, rather than a separate tool. Give yourself room and try using colours and tools you wouldn't normally think to use.

Learn more about Caroline's hands-on approach at her *Illustration for Artists* workshop, which she will run with Georgina Hounscome at the Newlyn School of Art, Cornwall, from 29 to 30 October 2016. www.newlynartschool.co.uk

MATERIALS

• PAINTS

Acrylic paints, inks, enamel paint or anything else you have to hand

• BRUSHES

A variety of brushes, large and small

• COLOURED PENCIL

• CHINA PENCIL

• WAX CRAYONS PASTELS

• KITCHEN ROLL

• WATER

• PAPER

Any white paper or card you have to hand. Old sketchbook images can work well too

GET STARTED

PREPARATION

To prepare for both exercises, create a variety and contrast of textures and pieces of card. i.e. some full pages of colour and texture, and others with lots of different colours or just black and white can work well. Start laying down some soft layers of paint onto your card. It is best at this stage to have a large tabletop with several pieces of paper laid out (use a minimum of three), so you are not feeling precious about one piece. It also gives you the opportunity to experiment with different colours and textures without overdoing it.

When using acrylic, you can let it dry a little and then rub it off with some damp kitchen roll or a wet paintbrush, or scrape card over wet paint, which leaves a great texture. Overlaying colours and not mixing the paint in very well also opens up new colourways. Create as many pages as you can, with different colours, textures and shapes.



Let the paint dry a little and try rubbing the rest of the paint off with a damp cloth. Acrylics are ideal for this

PROJECT 1

CREATE AN ABSTRACT WORK

To start, get some white card or paper and cut it into strips. Tape two pieces together at right angles, so that you create two L shapes. These can act as your framing guides.

Look over your pre-prepared selection of painted paper, pausing where you see a composition you like, or colour combinations you enjoy.

Once you have an area you like, ask yourself: is it ok as it is? Could you add something to make it work better, such as pencil marks or a dab of colour?

If you are undecided, cut your pieces out and lay them all on a table. I quite often place them in old frames to see how they would look. This allows me to see them in a different, more 'finished' light.

Don't worry if you come out with nothing on the first try, carry on to the next exercise and see if that works better, or try again the next day when you have a better idea of your approach and intention.



Using pencil and crayons for varying marks adds contrast, while giving you a little more control

A cropping frame can help you pinpoint the areas that work and envision it as a finished piece.



Experiment with different kinds of mark making on multiple sheets of paper



PROJECT 2

MAKE A COLLAGE

So out of your pieces of painted paper, did anything throw up an image or mark you wanted to respond to? Did you create some textures that looked like the sea, or sky, a hat or a bird? If so, grab a plain piece of card to act as a clean area to arrange your elements on.

When you have an idea of what you are going to make, you can start looking at what you have with more focus. Just lay down a few cut out pieces together and play with the shapes and colours that you like most and see what comes up.

In the example below, I thought one scruff of paper looked like the sea, so I made some boats, and decided to ground it with some coastline before editing it through trial and error. I always try each group of elements out on some plain paper before committing and gluing in place.

This is an enjoyable way of creating work and leaves more to the imagination, with lots of little surprises.



1 Cut up and play around with details of whatever images you feel would enhance your collage.



2 Editing, making new elements and adding details with pencil can be fun and help focus the image.



3 Using glue, start fixing your elements into place on a clean piece of paper or card.



4 Before committing to final details, try them out on a piece of paper or tracing paper first.



5 When finished, clean up any marks with a rubber, or scan and tidy up the image on a computer. >

17 THE CHALLENGE Paint on a black ground

Experiment with surface by creating a portrait on a dark layer of paint, says figurative artist **Kim Scouller**

I enjoy experimenting with different coloured grounds and had the idea of using chalkboard paint as a primer for my wood panel. I wondered what the effect would be to work on something that absorbs light as opposed to reflecting it (such as a white ground).

The particular qualities of this paint make it an interesting surface to work on top of. The chalkboard paint dries to a matt finish not dissimilar to regular chalk gesso. It's an absorbent surface, making the oil paint marks a little scratchy, allowing for dry brushmarks.

Before applying colour, I mixed up my midtones and light tones so I could see what they would look like over the black.

I found this quite difficult at first as every mark I made was in a completely different key from what I thought I was mixing on the palette.

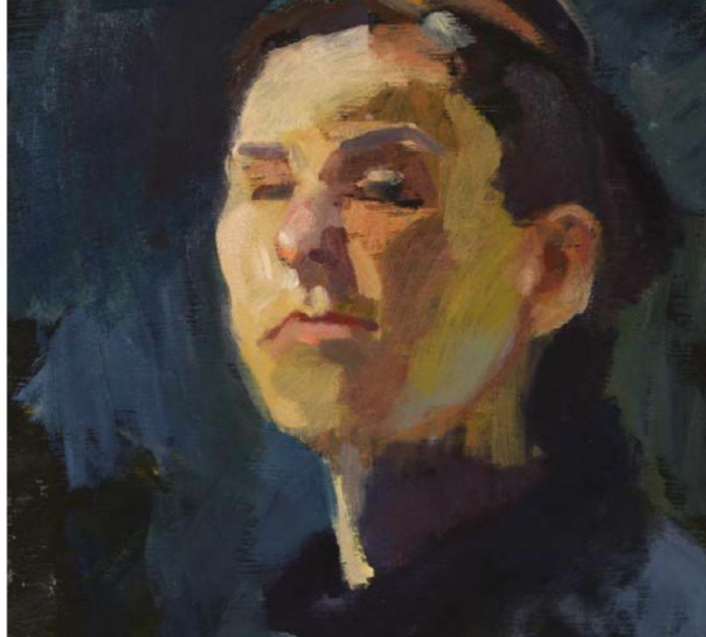
After I applied a few tones, I was able to adjust them accordingly. When applying the darkest tones, I was unsure if you would be able to see them. Surprisingly they were quite clear and the colour temperature of the dark tones became really apparent against the matt black background.

This finished portrait has a chiaroscuro effect with a strong

contrast of warm and cool tones.

This technique is great for a subject with strong lighting and I have even used it to make night paintings, where the glow of street lamps shines out against the dark background.

www.kimscouller.com



18 THE CHALLENGE Mix authentic autumn colours

Follow **Grahame Booth's** step-by-step guide to creating realistic autumnal hues

Autumn is my favourite time of year. The warm light combines with the autumn leaves to create the beautiful ochres, reds, and golds that are so characteristic of the season. The colours are fairly straightforward to mix but it is also important to include some cooler complementary colours in order to provide variety and contrast.

1 I first apply my usual all-over wash, ensuring that I emphasise the warmth of the season in the foreground using Burnt Sienna modified with reds and yellows, as well as including some

contrasting cooler colours in the background. Once this wash was dry, I washed over all of the shaded areas and cast shadows with a purple grey made from Ultramarine and Winsor Red.

2 Here I used Quinacridone Gold, Burnt Sienna, Winsor Red and Quinacridone Orange to create the variety of colours on the trees. Ultramarine was added to these mixes to darken them and create tonal variety. All of these colours were kept warm to emphasise the autumn feel.

I also introduced a little of these

colours to the right side of the painting. Repeating colour creates harmony.

3 To balance the tonality of the trees, the houses and cars on the right were darkened in places and I added some cool blues to the middle distance to create colour contrast. The railings were completed with a few dark strokes and fallen leaves gave interest to the pavement and roadside. Softening the foreground figure avoided a 'cardboard cutout' appearance that would claim too much attention.

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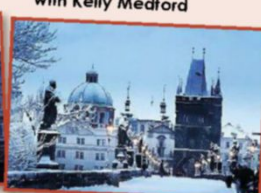
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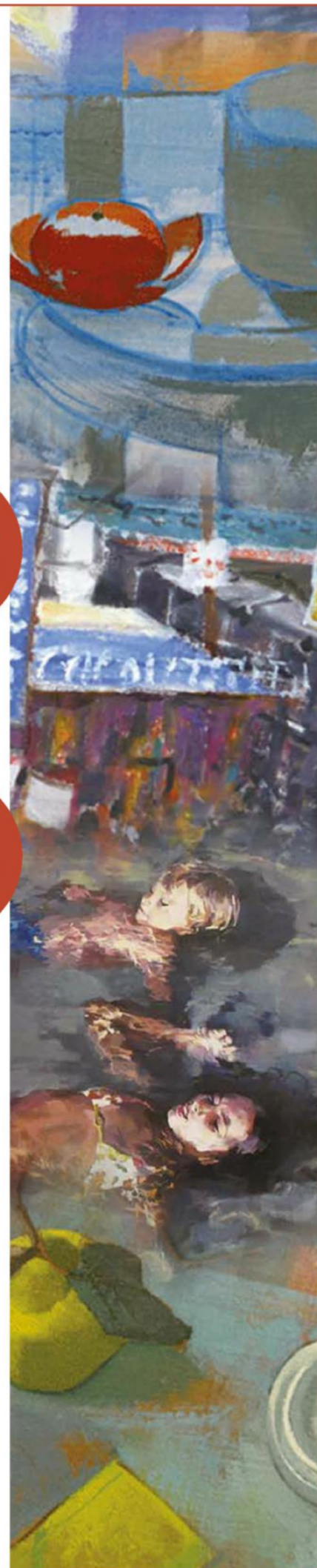


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19 THE CHALLENGE Illustrate a Jack-o'-Lantern

Create a Halloween pumpkin in five steps with **Matthew Jeanes**

There is no better symbol to tell you Halloween is on its way than a Jack-o'-Lantern. I am going to show you how to paint one for your wall to help you celebrate in the warmth of your own home.

MATERIALS

• COLOURS

Winsor & Newton Artist's Watercolours: Golden Ochre, Yellow Ochre, Cadmium Orange, Burnt Orange, Naples Yellow, Cadmium Red, Burnt Umber, Burnt Sienna, Vandyke Brown, Brown Madder, Neutral Tint

• HB PENCIL

• PUTTY RUBBER

• COLOURLESS MASKING FLUID (OPTIONAL)

• DIP PEN AND FINE NIBS

• BLACK DRAWING INK

• PAPER

Fabriano Hot Pressed 300gsm, Watercolour Block 35x76cm

• BRUSHES

Pro Arte Prolene Plus sizes 1, 5, 7, 10 and 14



1 Using a 300gsm hot pressed watercolour paper (which is good for washes and line work), I draw a somewhat squashed circle with a pencil, add in a centre point for a stalk and draw in a ferocious smile and demon eyes. If you have some reference of a real pumpkin, that will make things easier and you can adapt its face to suit.



2 I use a little Artist's Masking Fluid to offer some highlights at the top of the pumpkin and inside the eyes, nose and mouth; this will suggest a light is shining out. I paint on a wash of yellows and oranges; I bleed the colours in but don't 'blend' them. This approach will give me the mottled look of the skin.

20

THE CHALLENGE

Draw a porcupine in charcoal

In order to sketch an animal in charcoal, you must first try to understand its anatomy, says **Lara Scouller**



Choosing an animal to draw from a museum collection of thousands can seem intimidating. I took this porcupine's wave of quills as a personal challenge. Describing quills is a complete contrast to depicting fur, which can be built up using large areas of solid colour. A single quill holds a solidness and weight, which can be described by

several lines. I began this drawing by using thin willow charcoal to sketch in the composition of the mammal, including the shapes of body and quiff of the crest.

Using a limited pallet of compressed charcoal including black, warm and cool greys, creams and whites, I applied a little tone to give it depth and solidity.

Conté pencils were used for finer detail.

It is important when describing the shape of the body to understand a little about the anatomy of the mammal. For example, the direction of the quills follows the shape of the body underneath; remembering this will help to create a solid body shape.

www.larascouller.com



3 I allow the wash to dry and using a selection of yellows to dark oranges and purples, I create a wash around the pumpkin; this will make it look like it's 'glowing'. When dry, I start to add in more washes. If you let the watermarks show and don't blend too much, the result will give you texture and an 'edge' of unease to your 'monster' picture.



You can also add a pattern to the background. The more 'frenetic' the picture, the more unsettling the viewer will find it.

4 When you remove the masking fluid, paint in some washes to soften the white of the paper but remember, you need the highlights and over light to make the pumpkin look round.



5 Finally I am going to create a scary, scratchy line for my pumpkin. I think a dip pen can help create a very Medieval looking drawing. If you draw with a fine nib and either black or sepia ink, you can achieve this. Don't rush it and add in as much detail as you can to finalise the image. Happy Halloween!

www.matthewjeanes.co.uk

>

21

THE CHALLENGE Paint yourself as a zombie

Matthew Jeanes shares his *Zombie Me!* portrait painting technique, a great art activity to try with children

MATERIALS

• COLOURS

Winsor & Newton Artist's Watercolours: Paynes Grey, Golden Ochre, Viridian, Cobalt Turquoise, Green Gold, Winsor Green, Hooker's Green, Naples Yellow, Cadmium Red, Burnt Umber, Burnt Sienna, Vandyke Brown, Brown Madder and Neutral Tint

• HB PENCIL

• PUTTY RUBBER

• PAPER

Fabriano Hot Pressed 300gsm Watercolour Block, 35x76cm

• BLACK SHARPIE MARKER

• BRUSHES

Pro Arte Prolene Plus sizes 7, 10 and 14

Halloween and zombies are a gruesome but staple part of the monstrous fun of 31 October, so I thought I would show you a quick way to add a 'portrait' to your Monster's Ball.

1 Start by using a fine watercolour paper (hot pressed 300gsm), this will give you a smooth surface that retains the paint and gives a good surface for permanent marker pen. Draw a simple 'frame' on your paper and then a basic figure (head and shoulders), make it as simple as possible – oval (head) neck and rectangle (body); add in eyes, nose mouth, your hair shape and your clothes. This will make even the



simplest of shapes look like you. Next you can decorate your frame to be as simple or as 'ghoulish' (spiders, webs, cats, brooms, pumpkins) as you please, then comes the fun part: make up as many monsters and ghouls as you like standing behind you.

When you are happy with your composition, take a bullet pointed Black Sharpie and draw over all of your pencil drawing, refining and adding detail as you go.

2 When you have finished with the pen, take a putty rubber and carefully 'rub' over the whole drawing to remove the pencil, leaving a lovely clean black line. You can paint over permanent pen with watercolour.

Take a size 10 brush and add in some Golden Ochre to the frame; while this is drying you can start painting yourself, I mix some Naples Yellow, Burnt Sienna and Cadmium Red to make my skin tone. When dry, I put a full green (Winsor Green, Viridian, Hooker's Green) wash over the background leaving out eyes and teeth.

3 Adding to the ghouls is fun. Once the previous wash is dry, take a similar green and gently add in some shadow or detail to the monsters. Vary the skin tones and include a little red for added gore.

4 Finally, add in your clothes. Time to make a judgement call, I make my jacket a vibrant Red so it stands out amongst the un-dead. I also add in a brush and pencil into my pocket to show I am an artist. Now the gruesome portrait is complete.

www.matthewjeanes.co.uk



22 THE CHALLENGE

Paint a family photo

Recreate your photo in oils with **Peter Keegan**

I take many photos of my family and every now and then I capture one that lends itself to a painting. This one of my daughter was taken on an iPhone.

Instead of painting everything in great clarity and being overwhelmed with fussy detail, choose just one key focal point to the image. Here I chose to focus on my daughter's face, painting that area more carefully using smaller brushes. As you work away from your focal point, it helps to become looser and broader with your range of brushstrokes. Here the greens and purples are painted in an almost abstract way, yet give the focal point more clarity and strength.

www.peterkeegan.co.uk



23 THE CHALLENGE

Coffee sketching

Skilled café sketcher **Wil Freeborn** walks us through his watercolour of a pumpkin latte

MATERIALS

• COLOURS

Yellow Ochre, Burnt Sienna, Burnt Umber and Cerulean Blue

• A4 SKETCHBOOK (STILLMAN & BIRN GAMMA SERIES)

• 2B PENCIL

• PLATINUM CARBON PEN

• BRUSH PEN

Normally, I would draw the view of the café rather than just the coffee itself but I was happy to accept the challenge of a pumpkin latte. The nature of the drawing doesn't really give you a lot of time to do this, so you have to work fast.

1 I very roughly draw the shape of the glass and saucer out with pencil (this saucer is asymmetrical, which makes this drawing look slightly off). For the ink work, I use a mixture of the Platinum Carbon Pen and the brush-like Pentel Brush Pen to get a good variation of lines. These pens use waterproof ink.

Alternatively, you can use Indian Ink with some dip pens and a brush to achieve the same results.

2 An initial light wash of Burnt Umber and Yellow Ochre is applied for the coffee and Burnt Sienna for the table. For the shadow, I added some Cerulean Blue to give a nice coldness to the shadow and some granulation.

3 Here I quickly add further washes; there's not too much rendering going on after the main colours are added.

Then it's time to enjoy your coffee, if it hasn't already gone cold!

www.wilfreeborn.co.uk

>



THE CHALLENGE Paint a portrait with three colours

In his portrait of a young ruby star, **Morgan Penn** demonstrates the benefits of working with a very restricted palette



MATERIALS

• COLOURS

Michael Harding paints: Ultramarine Blue, Yellow Lake, Alizarin Crimson and Titanium White

• SHEET OF GLASS FOR MIXING PAINT

• GLASS SCRAPER

• PALETTE KNIVES

• BRUSHES

A selection of large and small brushes

• GAMSOL ODOURLESS MINERAL SPIRIT

My portraits are painted using three colours (plus Titanium White). Counterintuitively, it makes my portraits far more colourful and the drying times are consistent; it also ensures my paintings are chromatically balanced. I use Michael Harding paints as they are pure pigment and oil, and contain no fillers or extenders. Pictured here is my painting of Alessandro, a rising star player for the London Irish Rugby youth team. At 13 years of age, he is already proving himself as a formidable sportsman. Alessandro's portrait took seven weeks to complete using the three-colour process.



1 The underpainting is the engine of a painting, so a lot of time is spent working out the best colours to use, before applying the colour with rags to keep things loose and energetic. As the green of the London Irish kit will be the main focus, a base colour of Yellow Lake was chosen to illuminate the top layer of green.

I use the three-colour process for all my portraits with the exception of the skin areas, which are underpainted in a Phthalo Turquoise. This is the only time I add an additional colour to the three-colour technique, because the Phthalo Turquoise is the one hue that is difficult to achieve from Ultramarine Blue.

2 When the base colours had dried, the top colours were added and formed up using palette knives, rags and big brushes. Where the green is scraped thin, the yellow shines through.

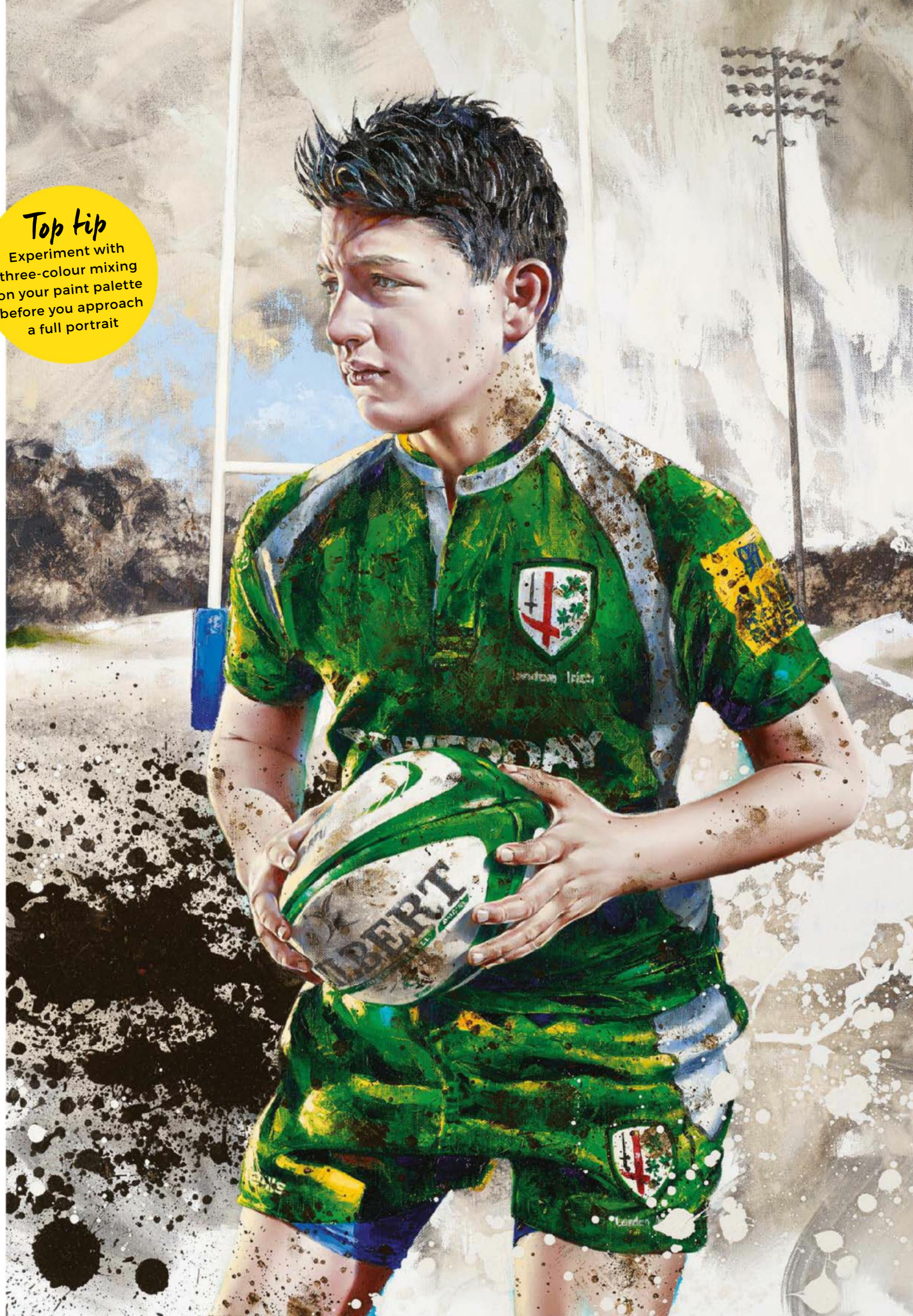
3 The detail is now added and refined. The warm yellow white highlights are added to the cool blue/purple greys. Oranges, yellows, purples and reddish browns are added to the London Irish green; all the colours are perfectly balanced on the colour wheel. The skin is formed up, with the facial portrait added last. Once the painting was complete, the mud splatters were thrown at the canvas to dirty it up and to anchor Alessandro to the background.

www.morganpenn.com

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Top tip

Experiment with three-colour mixing on your paint palette before you approach a full portrait



25 THE CHALLENGE

Work in miniature

Jenny Musker demonstrates how to use stippling technique on a tiny scale

Wildlife is my artistic passion, and I love to paint in detail. As a miniaturist I create works that reflect nature in all its glory as accurately as I can, but on a small scale. A miniature painting should be no larger than 4x6 inches (10x15cm), including the frame!

So if you fancy having a go at something a little different, why not try a miniaturist approach? The technique I use is stippling, which involves painting in dots or with small strokes. My latest butterfly study *Speckled Friends* is painted using this method. I use Winsor & Newton Watercolour tubes and Series 7 sable brushes as their shorter hair holds colour at the tip of the brush for fine work rather than in the body.

A smooth surface is helpful for building fine detail; I tend to work on Polymix or heavy weight paper. A hand-held magnifying glass is handy for checking your work and I always have a scrap of paper for preparatory strokes. I sketch the composition out, wet the brush and dab off excess water, then load with paint.

Before committing to the piece, I stipple on my test paper first to make sure any excess is removed before gradually building up layers to the desired strength on the main painting.

www.jennymusker.co.uk. *The Royal Society of Miniature Artists Annual Exhibition* will run at Mall Galleries, London from 12-22 October. www.royal-miniature-society.org.uk >



1 Jenny uses a hand-held magnifying glass to check her work and scrap paper for testing paint colours.



2 Jenny creates layers by stippling in sepia colour.



3 For the top butterfly, Jenny builds the texture of the wing using stippling technique.



4 Once the preliminary sketch is in place, the paint is worked into the body using the tip of a sable brush.



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26 THE CHALLENGE Paint a realistic autumn leaf

Master the fine details of autumn foliage with botanical artist **Sandrine Maugy**

As the season progresses, autumn leaves become drier and browner, but they still hold many colours in their folds, presenting the painter with a challenging exercise in the use of neutral colours. This one is from the *Magnolia grandiflora* in my front garden.

1 CREATING SHADOWS

Following the principles of Harmonic Shadows, the two colours I used in the shadow mix will be part of the main colour scheme of the painting: French Ultramarine and Burnt Umber. They make a granulating mix that will give texture to the crunchy leaf.

2 APPLYING WASHES

The leaf is painted in two halves throughout the process. This gives a clear border for the central vein. Each half is painted wet-in-wet with a size 10 brush, dropping the different colours in the same wash.

3 COMPLETING THE PAINTING

After three washes of colour, the details are picked out with dry brush technique: the veins are sharpened and the blemishes drawn with paint, using a size 0 brush. Crisp, dark edges will give the leathery texture of the *Magnolia* leaf.

www.sandrinemaugy.com

MATERIALS

• PENCIL

• BROWN

COLOURED PENCIL

• PAPER

Cartridge paper
Watercolour paper,
Saunders Waterford HP
Tracing paper
Tracedown Transfer Paper

• BRUSHES

Watercolour brushes
ProArte Prolene Plus 007

• COLOURS

Daniel Smith Quinacridone Gold, Quinacridone Burnt Orange, Burnt Sienna, Burnt Umber, Raw Umber, French Ultramarine and Titanium White

27 THE CHALLENGE Flower painting in watercolour

Follow **Claire Waite Brown's** simple exercise for creating a bright Dahlia 'Pom Pom' flower

1 Begin painting the flower centre, using a mix of Permanent Rose and Cadmium Yellow, then change to Permanent Rose alone, gradually adding Permanent Magenta. Leave lines of white at the edges of the petals and dab out some colour from the centre.

2 Paint into the centres of the florets on the shaded side with a strong Permanent Rose and Permanent Magenta mix, but leave those at the outside edge as they are.

3 Using the same colour mix but darkened slightly with Permanent Mauve, continue to emphasise the florets, building up the centre with smaller strokes.

4 Use Sap Green on the stem, dropping in olive green for the dark shadow at the top.

This is an extract from *The Watercolour Flower Artist's Bible* by Claire Waite Brown, out 31 October, published by Search Press, £12.99. www.searchpress.com



Top tip

Take some time to step back and look at your painting before deciding on final colour mixes

28

THE CHALLENGE Do an abstract painting

Try shaking up your style with a bright, unpredictable artwork, says **Terence Clarke**

Every now and again, it's good to try something completely different. We all have our tried and tested techniques and subject matter, but it helps to shake things up. So why not try an abstract painting? Here are three things to keep in mind:

1 FIND YOUR COLOURS

I've always liked the work of Franz Kline and this painting is roughly based on his style, although I am using much more colour. It was amazing to see how difficult it is to make something abstract really work. Here I used big 4" hog hair bakers brushes, Daler-Rowney acrylic and some black, water-based, house paint to get the thing going.

2 BE BRAVE

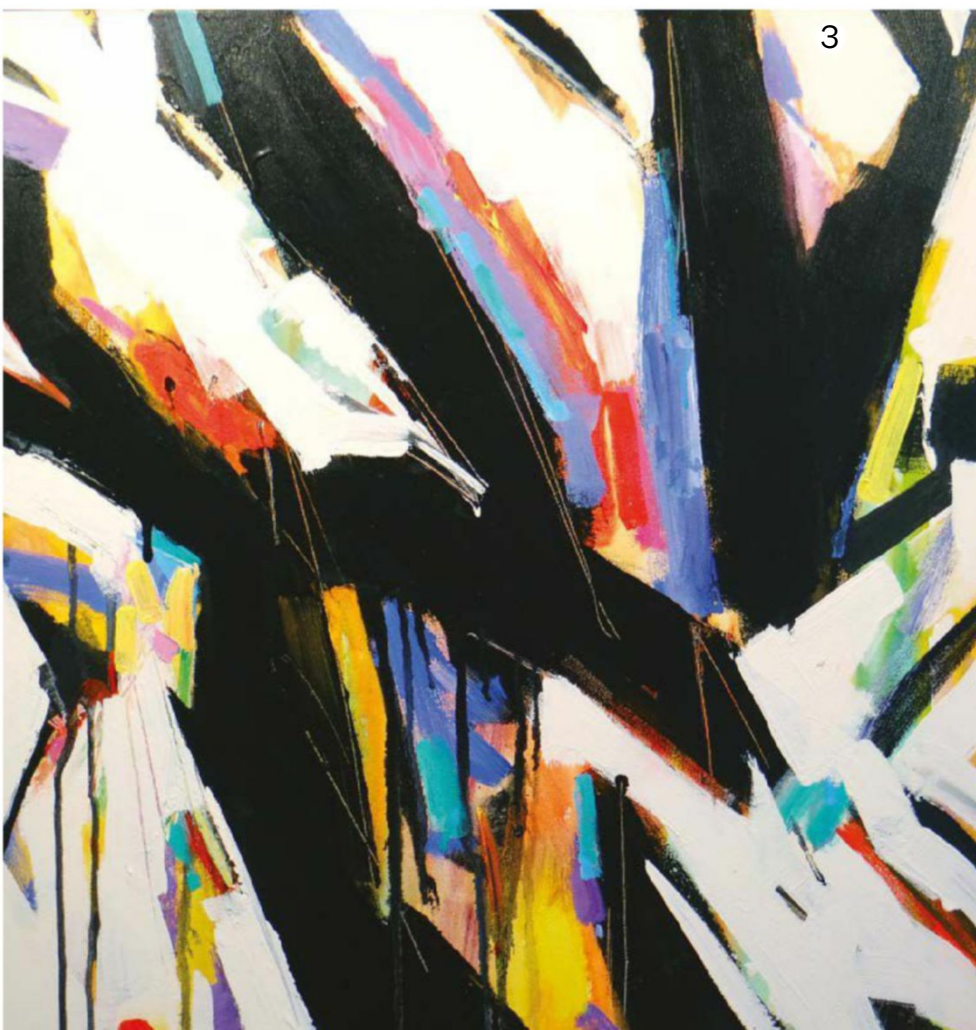
You need to take big risks as you put the big black gestural marks over the top of a thin multicoloured underpainting. Let it rip and let it drip! This is essentially about compositional drawing with white areas painted in over previous marks and rhythms.

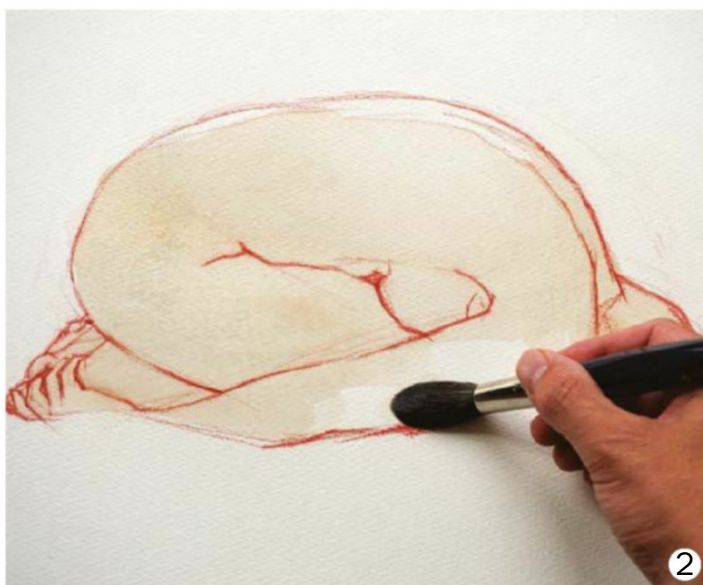
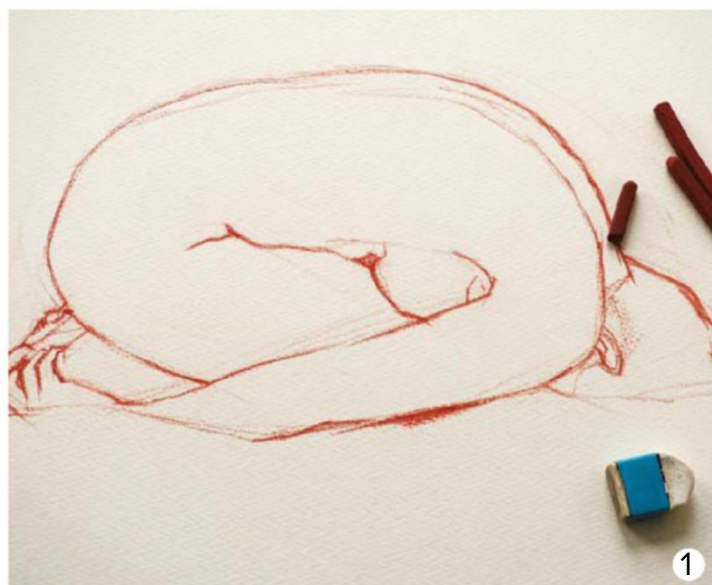
Every mark is important and the painting process itself will tell you what the next move should be. Scratch it, scrape it, wipe it, over-paint, repaint, add small notes of colour and big bold marks. In short, just let the image speak to you.

3 KEEP IT FLAT

Every painting should contain risk and controlled spontaneity and that's what an abstract painting is about. And this kind of free-form painting can help you open out your normal technique. What is a good watercolour if not an exercise in controlled spontaneity? There is a visual grammar here though. It's all about keeping the image flat, so that your eye reads across the surface. The marks and splashes should create a unified whole. Most importantly, the marks shouldn't form any readable image as this will detract from the abstract qualities of balanced structure and mark.

www.terenceclarke.co.uk





29 THE CHALLENGE Life drawing in watercolour

Take a leaf out of **Wil Freeborn's** book and create a nude study in watercolour at your next figure painting class

For this painting, I chose to capture a pose that has more sculptural qualities that will help you focus on form rather than facial features. The model herself calls it a 'pebble pose'.

1 To start with, I stretched a fairly large piece of 300gm NOT watercolour paper (60x50cm) on a big board. I like drawing figures with Conté Crayon and using it with watercolour for quality of the line and for the fact it slightly rejects the paint; though pencil will work just as well.

2 Here, I began with a wash of Yellow Ochre and a touch of Alizarin Crimson and Cerulean Blue. Try and use the biggest brushes you have for the initial washes. I left the lightest part of

the body with the paper showing.

3 Here I slowly began adding more form to the figure. Essentially, I used variations of the same wash in Yellow Ochre/Alizarin Crimson/Cerulean Blue on repeat. It's a combination that works well as you can make it warmer (by adding more Alizarin Crimson) or colder (by adding more Cerulean Blue). The granulation that occurs only adds to the painting's intrigue.

4 For the darkest areas, I used a mix of Burnt Umber and Ultramarine Blue for the hair and the deepest shadows. Now it's just a question of how much you want to define the form or keep some of the earlier more spontaneous brushstrokes.

www.wilfreeborn.co.uk

MATERIALS

• COLOURS

Watercolours: Yellow Ochre, Alizarin Crimson, Cerulean Blue, Burnt Umber and Ultramarine Blue

• PAPER

Saunders Waterford 300gsm NOT

• BRUSHES

Pro Arte Prolene Plus sizes 1, 5, 7, 10 and 14

• CONTÉ CRAYON

30 THE CHALLENGE

Complete a brief 'head sketch' study

Sky Art's Portrait Artist of the Year finalist **Rosalie Watkins** demonstrates how quick portrait studies can help improve your painting technique

This head sketch study was completed in three hours, an exercise in draughting and values (lights and darks). The time limitation adds a sense of energy to the process, a little like landscaping where, in a few hours, the light will change, so you have to be efficient and analytical with how you approach the project, which can mean slowing down to make more thoughtful choices. Quick studies can also encourage you to be more playful; here I exaggerated the background colour – in reality, this was dark grey.

1 This approach is typical of the classical training I have experienced, where the shapes are found in monochrome before adding any colour. The wash is transparent: Ultramarine Blue thinned with Sansodor mineral spirit, which is then wiped over with tissue paper so the canvas isn't too wet. The mark making for the draughting is a slightly thicker, inky mix of Ultramarine and Burnt Umber.

2 It is helpful to use just one light source on the model, as this will give a clean relationship of light to dark; this makes finding the structure much easier. After finding the outline and shadow shapes – where light meets dark – in line, they can then be filled in with the same thin mixture of transparent dark. Keeping it thin will make it easier to make corrections and paint into the shapes later on. Since the hair is black, it made sense to include some at this stage.

3 Here I use a limited palette of Titanium White, Yellow Ochre, Cadmium Red, Ultramarine Blue and Burnt Umber, this prevents being overwhelmed with colour choices.



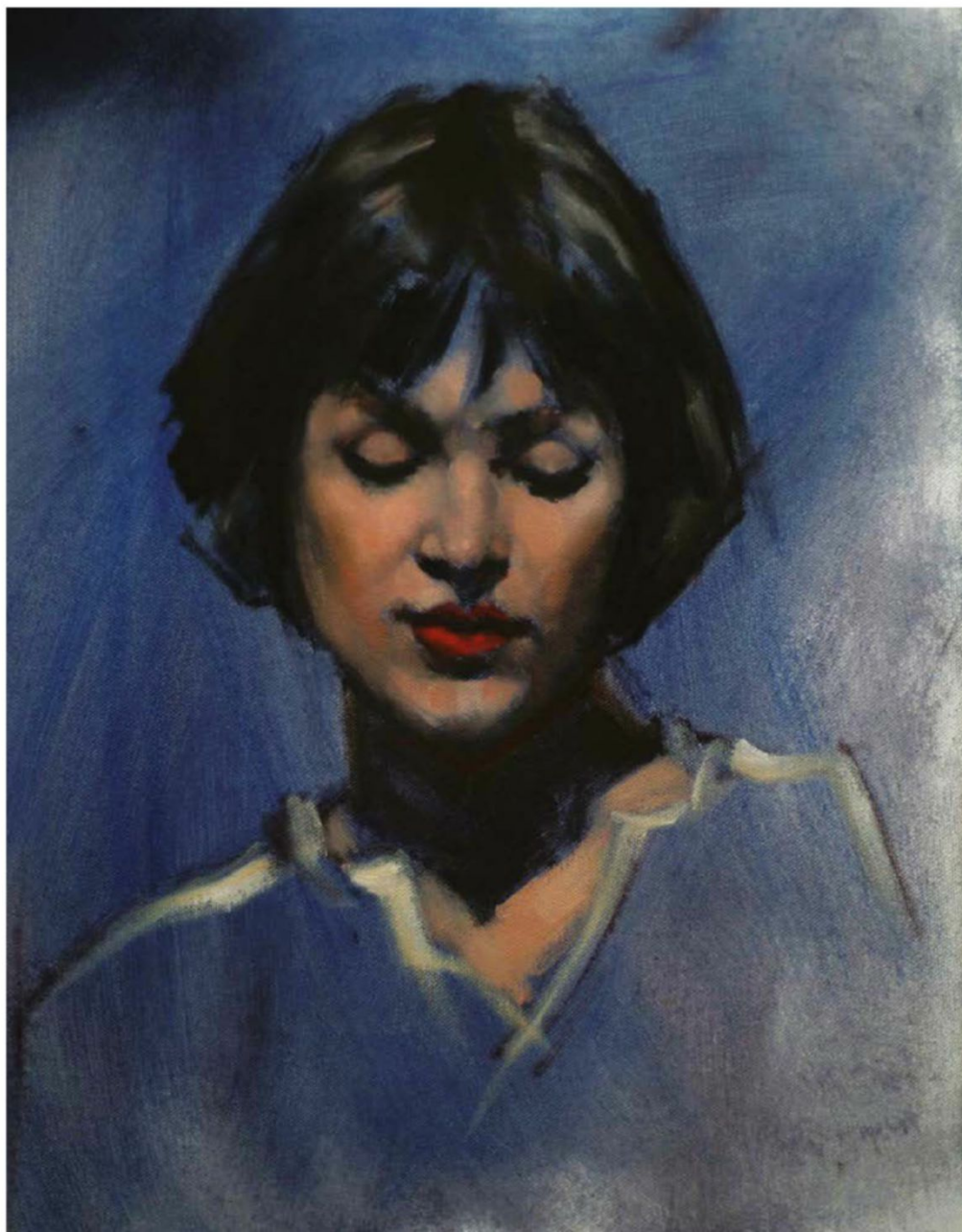
It is helpful to squint at the subject to simplify it, and view it as a collection of shapes of colour that fit together rather than features. I find the largest areas of general colour first e.g. the flesh in the light, and then progress to the smaller shapes when I feel they are accurate.

In the final half hour of your 'head study' exercise, there might be time to

model the form a bit and make it appear to be '3D', which can mean finding tones that sit in between the planes of colour you have found, or softening the edges between them with a brush.

Here they are visible through the darks of the cheeks, and contours of the eye sockets.

www.rosaliewatkins.com





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YOUR QUESTIONS

DRAWING BOTANICALS

MEMBER OF THE SOCIETY OF BOTANICAL ARTISTS **SUE VIZE** ANSWERS YOUR QUERIES ABOUT CAPTURING PLANT LIFE IN GRAPHITE AND COLOURED PENCIL

What's a good starting point for trying out botanical art in pencil – an entry-level challenge?

When new to botanical art, many expect to complete a whole plant or a large cut flower in a couple of hours, quickly 'colouring in' in the same way we did as children.

There is nothing fast about botanical drawing. It takes time and patience to build up many light layers of carefully chosen graphite or coloured pencils to achieve depth and intensity of colour or tone. I run many courses and always encourage new students to work on something small and do it really, really well. It may be a small leaf, a tiny flower bud, a seedpod or berry that catches your eye. Choose to draw something that you know you will enjoy, make an accurate outline, lightly applied in graphite, and then slowly begin to apply your chosen pencils.

What are the benefits of working from life over reference photos?

Photographs are excellent reference material to support any illustration, but when used as the only source of information, many difficulties arise. Unless the photograph is taken in a studio with specific lighting, the flash on the camera or the daylight on the plant can distort natural

What 'shapes' should I practise to improve my flower drawings?

There are four basic geometric shapes that can be considered when drawing plants: the cup, cone, sphere and tube. If you imagine that a light source would be directional from the top left-hand side then all shading would appear on the right-hand side of the outside surface of the geometric shapes, with the brightest highlight appearing nearest to the light source. The inside of the cone, cup and tube however will show shading on the left hand surface with the light hitting the inside on the right-hand surface.

Turn the geometric shapes into plant parts and you have cup and cone shaped flowers; tubular shaped stems, catkins and bean pods; and spherical fruits, seeds and buds.



RIGHT False indigo (*Baptisia australis*), coloured pencil, 34x14cm

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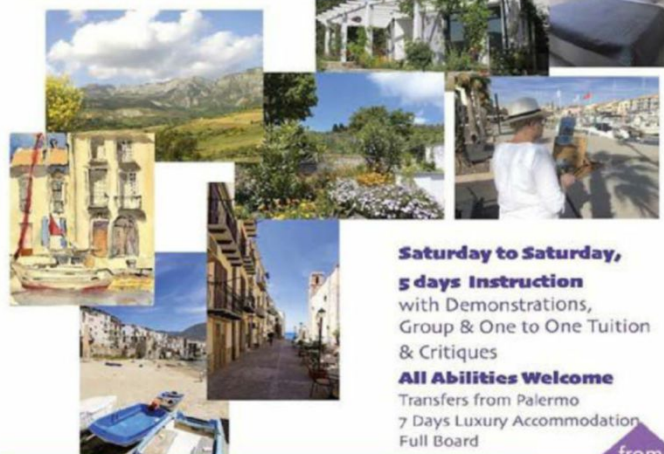
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I find yellow coloured pencils often resist other colours, what's the best way around this?

Yellow coloured pencils and some oranges build up a waxy surface on the paper that can make it difficult to place other colours successfully over the top, especially if applied too heavily. To avoid this, place shading first then apply the yellows or oranges on top, but experiment with shadow colours first in case the application of yellow changes the shades you have put down previously. Some detail over the yellow application at the final stages should still be possible using a very sharp pointed pencil.

shadows, position them in a confusing way, or show none at all. Ultimately the drawing will look flat and lifeless.

If you are right-handed, any light source should come from the top left hand side, vice-versa if you are left handed, and so it is helpful to use the light from an anglepoise desk lamp to position highlights and shadows on the drawing subject in the places that you want them to be, showing the plant to its best advantage. Working from life also enables correct measurements to be taken, for correct colour matching – and most importantly, to enjoy the very essence of the plant that you are illustrating.

RIGHT One-Leaved Nut Pine (*Pinus monophylla*), coloured pencil, 27x21cm

BELOW Cuckoo Pint (*Arum maculatum*), graphite and coloured pencil, 33x23cm



How can I simplify my drawings of petals?

Make a chart of any pencils you have in your collection, whether graphite or colour. Having completed a 'colour'



chart in graphite you will note that there are many shades ranging from dark to light. Having noted the full range, try to see the different shades as colours and consider the H grade range, which are lighter in tone as representing pale colours such as yellow, cream, light green, etc., and the darker shades of the range of B grade pencils as dark blue, dark green, and deep red.

For any pale petals, use the lighter 2H or 3H, darkening any shadows with either additional layers of the same pencil or choosing an F or an HB grade. Darker coloured petals can be worked initially with an HB, increasing the depth by adding touches of 2B or 4B. Use a kneadable eraser to lift out any excess graphite or to create additional highlights.

Once my drawing is outlined in graphite, where should I begin with coloured pencil application?

To avoid graphite outlines becoming locked underneath the coloured pencil application, lightly lift out as much of the graphite as you can (using a kneadable eraser) until you can only just see the line. If you are working on a leaf for example, choose at least three different green shades (a dark, a middle and a light green), plus a shadow colour, perhaps a dark blue or mauve. Use the middle green that you have selected to lightly block in all shadows that you can see over the whole leaf. Do this using either small hatch lines or ellipses, leaving the white of the paper for any highlights or lighter areas.

Once satisfied that the leaf is starting to take shape, apply a second layer using light pressure. Use the darker shade of green to increase shading, alternating with the

>

YOUR QUESTIONS

shadow colour to increase depth with each lightly applied layer. Shading complete, apply the lightest green over the top to blend the underlying layers and give the final colour.

How can I create a sense of shadow in coloured pencil?

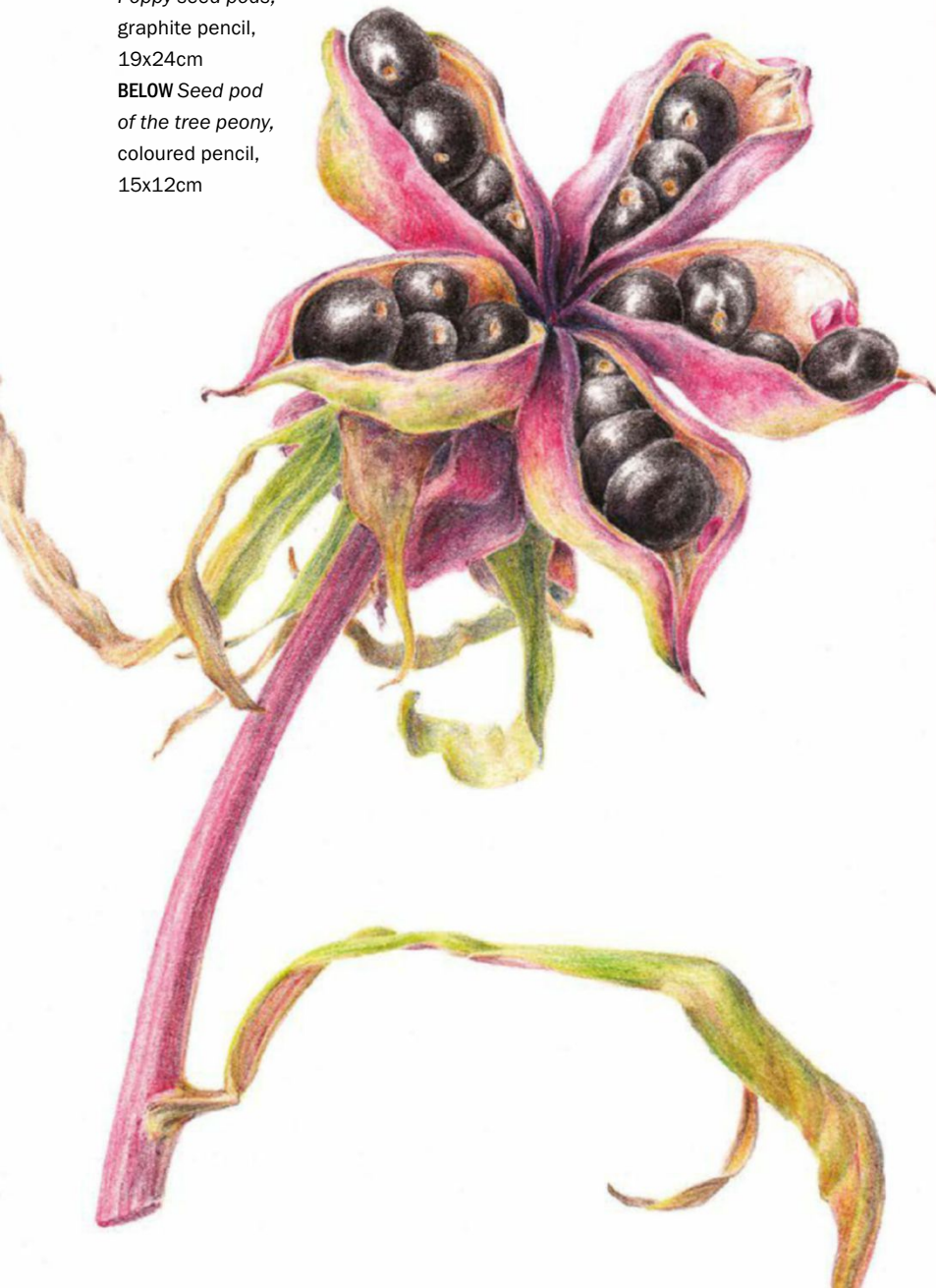
Additional layers of the same pencil can be used to enhance and intensify shadows, but it is much more interesting to add a different colour within the mix. Faber-Castell Dark Indigo is very useful to have within any collection of coloured pencils and is wonderful for darkening greens and browns and even yellows, when used sparingly. A tiny touch mixed within the pencil application increases contrast and intensity of colour.

Other useful pencils which will work well are a dark purple or a mauve. Another alternative is to add a touch of a complementary colour. This works well as an equal amount of two colours that are opposite each other on the colour wheel will cancel each other out and result in a range of neutral shades. For example, you could use a touch of red within green shadows or violet when shading orange subjects. There are also a number of different greys

ABOVE RIGHT

Poppy seed pods,
graphite pencil,
19x24cm

BELOW Seed pod
of the tree peony,
coloured pencil,
15x12cm



What are your top three tips for botanical drawing in graphite?

- Keep your pencils sharp at all times. If you are not achieving the required depth of tone you may need to sharpen the point.
- Place a clean piece of paper or tracing paper over your drawing paper on which to rest your hand. This will avoid any graphite accidentally being transferred from the paper onto your hand.
- To see form more clearly, try looking at the subject with one eye shut and the other half-closed. This will knock out all the half tones, leaving you with only the brightest highlights and the darkest shadows. It is helpful to look at your drawing in the same way to check if the shadows correspond with those on your life plant material.

that can be used successfully for shading, especially when illustrating yellow, white or pink flowers.

When drawing flowers in pencil, I never know where to begin, what would you recommend?

For the outline, it is often best to start by initially placing the stems so that you have the axis for the flower heads. It can also be helpful to lightly draw a line from the flower's centre to the tip of each petal and position each one first before drawing the petal outlines. You are working from life, and your subject may move or wilt; think about the part of the plant that could change first and aim to make a start on it before working on the rest of the composition.

Sue's book, *Botanical Drawing using Graphite and Coloured Pencils*, is published by Crowood, £18.99. Details of courses and workshops tutored by Sue can be found on her website: www.suevize.com



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ABOVE Michelangelo Merisi da Caravaggio, *The Taking of Christ*, 1602, oil on canvas, 133.5x169.5cm

The passion, faith and energy of early 17th-century Europe can be found in the great artworks of the Baroque period that employed tenebrism. Tenebrism, from the Italian word *tenebroso* (dark), is both a descriptive term and a style of painting originating in the 16th-century. The Italian painter Michelangelo Merisi da Caravaggio (1571-1610), more simply called

'Caravaggio', developed his dramatic and emotionally powerful approach to painting that employed intense light and shade contrasts (*chiaroscuro*), to create three-dimensional form.

He also used a very naturalistic realism in the drawing and anatomy of the figures in his paintings to emotionally engage the viewer and to create a more believable experience. >

CARAVAGGIO'S TECHNIQUES

While chiaroscuro was used by other painters, such as the Greek born Spanish painter Domenikos Theotokopoulos, known as El Greco (1541-1614), Caravaggio brought tenebrism and Baroque painting to dramatic new heights. Caravaggio's work, and that of his followers, was a strong departure from the highly stylised painting and sculpture that was typical of the 16th century.

Tenebrism played an important spiritual role in the Catholic Counter Reformation of the 16th century in Europe. The highly naturalistic, closely cropped scenes from the Bible were intended to help the viewers feel as though they were truly in the presence of holy figures.

Theologically, tenebrism was a strong Counter Reformation tool, especially in the hands of the artists who followed Caravaggio, such as the Italian Baroque sculptor Gian Lorenzo Bernini (1598-1680) and the Flemish painter Peter Paul Rubens (1577-1640), who were both deeply devout Catholics.

As a purely descriptive term, tenebrism is characterised by a dramatic use of chiaroscuro, or light and shade. Middle tones are minimised, and the figurative groups, usually saints and biblical figures, are enveloped in a dark, sombre, shallow space filled with deep shadow. A strong shaft of light is usually used to focus the narrative and identify the actors within it.

IN TENEBRISM, A STRONG SHAFT OF LIGHT IS OFTEN USED TO FOCUS THE NARRATIVE OF THE PAINTING, AND IDENTIFY THE ACTORS WITHIN IT





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TIP

Strong tonality, a limited colour palette and a naturalist approach to drawing creates a sense of realism

LEFT

Jusepe de Ribera, *The Martyrdom of Saint Bartholomew*,

1634, oil on canvas, 104x113cm

CLOCKWISE

FROM TOP RIGHT

Michelangelo Merisi da

Caravaggio, *Boy Peeling Fruit*,

1592-3, oil on canvas, 63x53cm;

Al Gry uses tenebrism in his work *Portrait of Sarah*,

oil on canvas, 35x28cm;

Guido Reni, *Lot and his Daughters Leaving Sodom*,

1615-16, oil on canvas,

111.2x149.2cm

The final effect, when properly executed, is one of intensity, immediacy and realism.

As a stylistic, emotional and spiritual approach, tenebrism is a way of creating, composing and narrating a powerful scene meant to strongly effect, and engage the viewer psychologically and spiritually. The deep shadow that envelops the figures is almost an emotional actor in the scene.

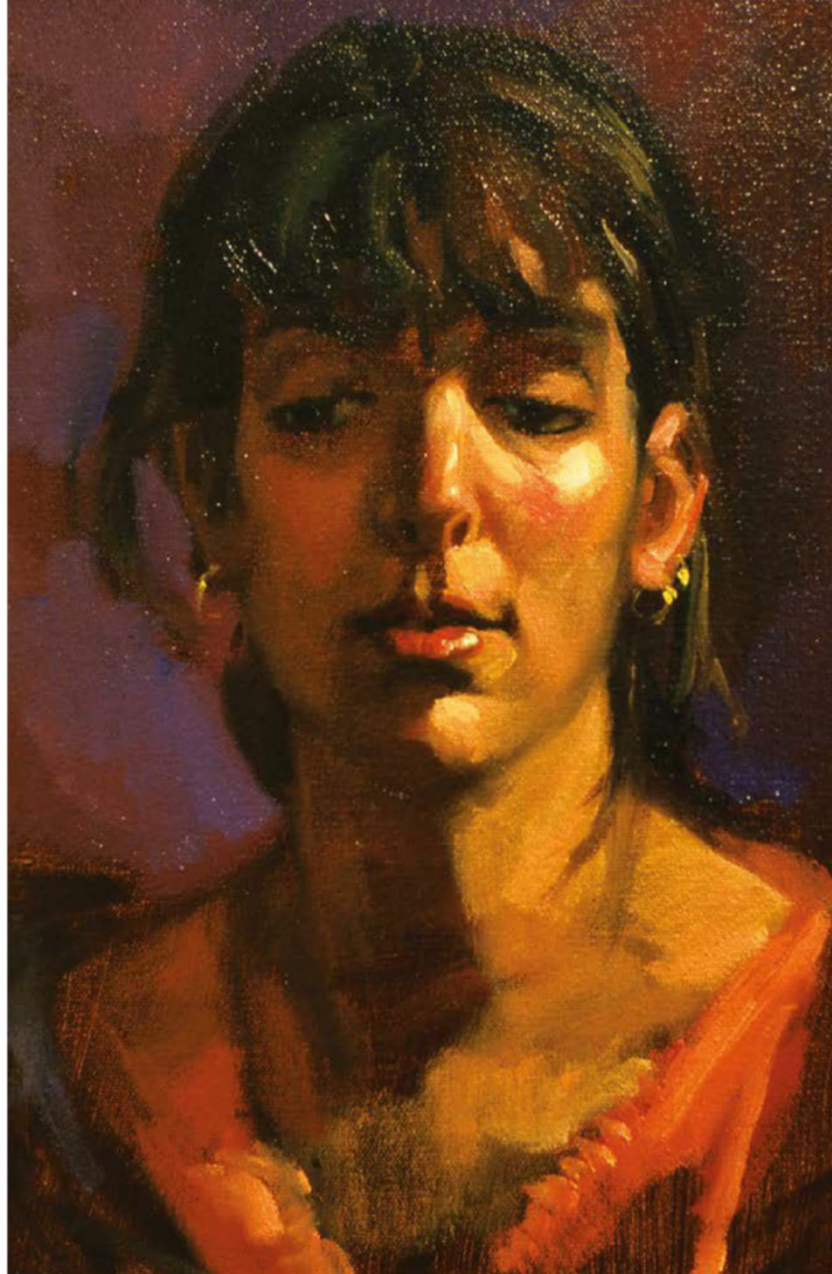
The clouded mood of the shading is also a strong presence that controls the character of the image and the feelings of the viewer. The other equally powerful and dramatic part of the ensemble is the stunning light that reveals the tightly organised figural group and helps create a strong sense of form, realism and spirituality.

Caravaggio used life models for his painted characters. Unlike the figures of the popular 16th-century Mannerist movement, Caravaggio focused on the gritty realism of the people in the biblical stories he illuminated, an approach he was often criticised for. To many, this realism was seen as disrespectful to holy figures.

His painting technique was direct and immediate. Unlike the artists who were rooted in the highly intellectualised processes of the High Renaissance and Mannerist movements, who often worked from drawings in the completion of their works, Caravaggio integrated each one of his life models into the composition. Lay figures, wooden or fabric lifelike mannequins, were used to drape fabrics or costumes on.

Caravaggio's paint surface was often relatively thin, and was scumbled on and modulated over a loose placement drawing in oil on a toned canvas ground. The dark brown tones of the underpainting and brown ground would show through the surface paint and create shadows.

Contrary to the myth of Old Master painting



THE NATIONAL GALLERY, LONDON

being built from many glazes, Caravaggio was a surprisingly direct painter. While his earlier work exhibits more attention to midtones and careful modulation, his later work employs very direct and bold brush work.

These later paintings also reveal more of the brown ground, scumbled paint and direct, alla prima brush work. A superb awareness of observed nature, deft drawing skill, and a

>



practical limited palette that was used to create a strong sense of form, all facilitated Caravaggio's direct approach.

Caravaggio's palette of Ochre, Umber, Red Oxide, Carbon Black, Lead-Tin Yellow, Vermillion, Verdigris and Lead White, was useful in creating strong forms. His approach to colour, in which each object or area is simply changed from a lighter, brighter colour/tono to a duller, darker, more neutral one is one of the most ancient and simplest strategies for creating form, strong tonality and light and shade.

For Caravaggio, this process was useful in creating the tenebrist structures he became known for. It was a colour strategy which remained dominant, in a variety of forms, in European art until the advent of Impressionism. Today it is commonly used by painters who might be more interested in content and powerful, simple tonal forms, as opposed to colourist or Impressionist approaches.

Caravaggio's painting influenced a whole generation of Baroque artists such as the Spanish painters Jusepe de Ribera (1591-1652), Diego Velázquez (1599-1660), and Italian painter Guido Reni (1575-1642).

ABOVE Al Gury, *Copy of Ribera*, oil on panel, 35x28cm;
RIGHT Al Gury, *Caravaggio Copy, The Taking of Christ*, oil on panel, 30x22cm

The legacy of tenebrism, and the work of Caravaggio's followers, also had a profound influence on the visual choices of many 19th-century French painters such as Eugene Delacroix (1798-1863) and Edouard Manet (1832-1883).

Today, tenebrism, the legacy of Caravaggio and the painters that followed, play a vital role in a variety of humanistic, realistic, social and spiritual presentations of the 21st-century human experience in art.

www.algury.com. *Beyond Caravaggio*, an exhibition of works exploring the influence of Caravaggio on the art of his contemporaries, will be on display at the National Gallery, London from 12 October to 15 January 2017. www.nationalgallery.org.uk

TENEBRISM IN ACTION

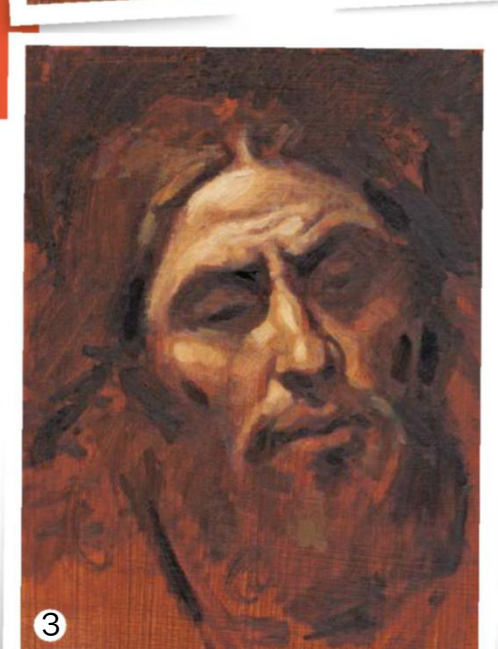
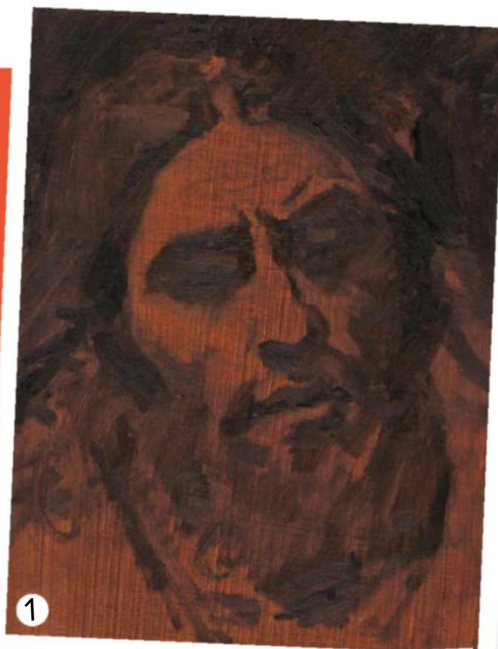
In this painting, I exhibit a tenebrist approach. Strong tonality, a limited colour palette, a naturalist approach to drawing and a close compositional focus creates a strong sense of realism.

1 Brush placement of the face is developed on a toned ground of Burnt Umber wash over light brown gesso layer. The primary tone masses of the face have been placed and described in this step.

2 Light is 'scumbled' into the placement. Here the light is not as light in value or as complex in development as it will be in the final step. Yellow Ochre, Burnt Sienna and a touch black with white has been used.

3 Highlights and final darks are added.

The highest lights, darkest dark touches and modulations of the middle tones complete the dramatic form and light of the face.





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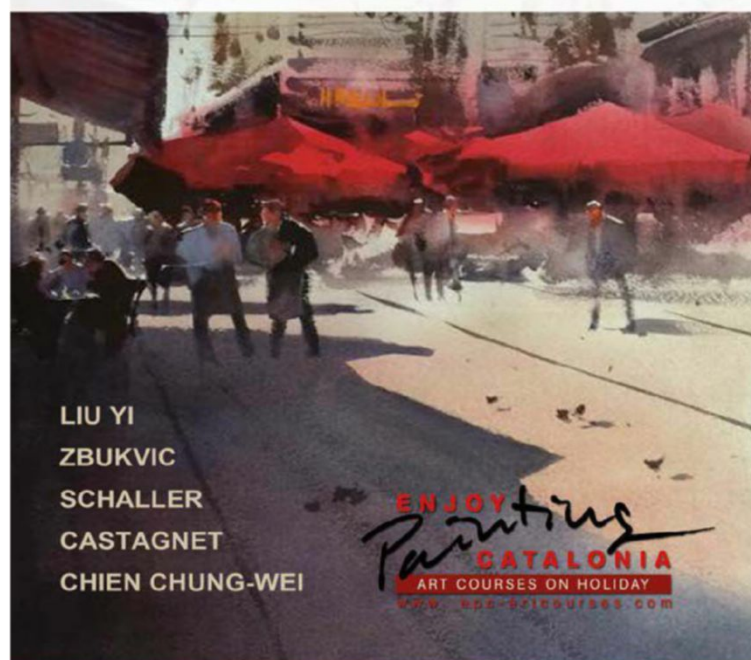
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“For me a picture book always starts with an illustration, it never starts with an idea for a story. I can’t stop illustrating and making characters; when I illustrate one book, I am already working on other ideas and other characters. With my new book, *Oskar Loves...*, the main character has been with me for five or six years, and has been through lots of different stories that didn’t quite work out. They were far too complicated; because he is so simple, the story had to be too, but it took me quite a few years to come to that conclusion.

I normally start work around 8am. My husband has a studio at home that he works from, so we often visit each other in the kitchen for coffee. When putting my books together, I start by printing my textures first. I have a big folder on my computer filled with scanned-in textures.

I used to cut all the shapes up and stick them together, now I do more or less the same in Photoshop with a cutting out tool. It’s like a mix of handmade textures and digital collage. I use Indian inks, oil paints and sometimes acrylics on these textures before I begin putting them together.

In my studio, I keep a table on one side for all the ‘messy’ stuff where I create all my textures, and another with my computer. I often lay out a rough version of my book before I show it to the publisher, all bound and put together.

If you want to make a picture book, try lots of different ways of drawing one character. Before I come up with one, I’ll have gone through 20 or 30 beforehand. It’s important to keep on going, and not be happy with the first design.

When you do something unexpected, something that surprises you, that often means there’s something special ahead. Don’t try and copy anybody, try and find your own voice and stand out by just being you. Lots of people copy, and it can work for a while, but not in the long term.”

Oskar Loves... by Britta Teckentrup is published by Prestel, £9.99. www.brittateckentrup.com

CLOCKWISE FROM TOP LEFT Britta with her son; inside the Berlin studio; illustrations from her latest book, *Oskar Loves...*; a collage from Britta’s picture book, *Before I Wake Up...*

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EDWARD BURRA

NATALIE MILNER EXPLORES THE WORK OF 20TH-CENTURY BRITISH ARTIST **EDWARD BURRA**

1

ILLNESS SHAPED HIS WORK

Rheumatoid arthritis gripped Burra (born 1905) from a young age; he found it hard to stand for long periods, an affliction which influenced his decision to switch from oil to watercolour.

Instead of working vertically on an easel, Burra would lay sheets of paper flat on the table and draw the outline of his subjects, starting in the bottom right-hand corner of the paper and working his way up to the top, adding sheets on where necessary, later filling in the outline with colour.

2

HE WAS INFLUENCED BY WALT DISNEY

Walt Disney Studios produced a short animation called *The Skeleton Dance* as part of their *Silly Symphony* in 1929. As Burra was an avid cinema-goer and often drew on popular culture, many speculated that his *Dancing Skeletons* (1934) painting was influenced by the cartoon. This painting is one example of Burra's ability to merge the macabre with humour in his artwork.

3

HE ADORED THEATRICAL SPECTACLE

It was at London's Chelsea Polytechnic (as it was then known) where he studied life drawing, illustration and architectural drawing, that Burra first came to love jazz and the cinema.

In paintings like *Mae West* (1934-5), Burra depicts Hollywood performers, and highlights the theatricality of everyday life. He ended up working in theatre when he illustrated Humbert Woolf's book *The ABC of the Theatre* (1932) and produced dramatic set designs for Robert Helpmann's ballet *The Miracle in the Gorbals* (1944) and comedy *Simply Heavenly* (1958), based in Harlem.



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HE HAD FRIENDS IN HIGH PLACES

Burra was part of Unit One – a group set up by artist and close friend Paul Nash in 1933 to promote British modern art, including big names like Barbara Hepworth and Henry Moore.

His paintings took inspiration from the techniques of Surrealists Max Ernst, Salvador Dalí and others, though he preferred to remain distinct from any particular movement.

4

5

HE WAS FASCINATED WITH THE MACABRE

Burra was drawn to the dark side of humanity, but his depictions of death are often shrouded with subtle humour.

Haunted by death throughout his life, traces of morbid symbolism can be found throughout his post-1930s work. His own fragile health, the death of his 11-year-old sister Betsy in 1929 and the Spanish Civil War all clouded his later pieces in one way or another.

See Edward Burra's work at *The Mythic Method: Classicism in British Art 1920-1950*, 22 October to 19 February 2017, Pallant House Gallery. www.pallant.org.uk

ABOVE Edward Burra, *Santa Maria in Aracoeli*, 1938-9, watercolour, 155x112cm



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