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Painter Lydia Corbett remembers her days as a muse

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LOOK TO THE LANDSCAPE



When, like me, you grow up in the verdant surrounds of Ireland's west coast, you're a little spoiled by the scenery. With mountains down one lane and sandy beaches down the other, I took it for granted, and heard London calling instead.

Like a typical country mouse in the big city, it took years before I even thought to explore the British countryside, and it was the works of JMW Turner that helped me see what I was

missing. His stormy, luminous paintings of the Falls of the Clyde, Brighton Beach and Margate captured a supernatural side of the British landscape that was too tempting to ignore. This issue, we decided to explore the master's painting techniques as part of our 16-page landscape special (p.62).

Here, you can learn to loosen up your painting style and avoid the dreaded 'muddy canvas' with artist Hannah Ivory Baker (p.76), make a landscape in monotype (p.75) and turn a rough sketch into a finished oil painting (p.66). Meanwhile, we meet the artist who is trying to recreate all 403 of Bob Ross' artworks from his 1980s series, *The Joy of Painting* (p.70) and investigate the surreal history of British landscape painter, Paul Nash (p.32). Sometimes, when you're in need of inspiration, it helps to take the scenic route.

Katie McCabe, Editor

Write to us!

Is there a part of the British landscape you love to paint? Why not share your work with us via email or social media?

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4 ArtistsAndIllustrators

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independent publishing company of the year 2015

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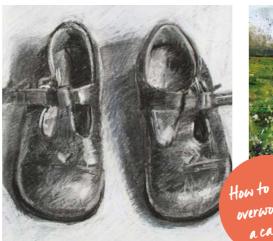


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Yinka Shonibare MBE, ahead of his latest show



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Try a mixed media drawing of a familiar object



76 BREAK FREE

Top tips on loosening up your painting style

YOUR LETTERS

LETTER OF THE MONTH

MONEY SAVER

Most books and articles on acrylic painting warn against allowing paint to dry on brushes, claiming that if it happens the brushes are useless. This simply is not true.

I use a low cost, odourless paint remover bought from one of the DIY chains. If brushes get encrusted, a soaking in this liquid with an occasional twirl of the brush tends to solve the problem, followed by a rinse in warm soapy water.

Once in a while I give all my regular brushes a short soak in order to restore them.

Bernard Stewart-Deane, via email



FINDING THEMES

As the magazine Artists & Illustrators is celebrating 30 years of publication, I thought you would like a recent acrylic work that I painted during the winter of 2015. The scene is a surreal landscape of a forest (above).

The themes that I paint include still life, surreal, abstract and landscape. I have subscribed to the magazine for over 10 years or so. I have to travel over 10 miles to the nearest branch of WHSmiths in order to purchase a copy. Sadly there aren't many artists locally so I am often working on my own.

I am always looking for new themes to paint. During the summer of 2016, I painted landscapes, and mountains were also a theme, as there is never a shortage of mountains in South Wales. Iwan Barnfield, Hengoed

THE FINAL COUNTDOWN

RE: 30 Autumn Projects, Issue 370 Having read Grahame Booth's

articles in your magazine and enjoying his style of painting I have done a few watercolour demonstrations from his website and have since painted a few of my own. I loved the autumn scene from your last magazine and decided to have a go at it (pictured below).

Later that week I had a meeting with a potential client who loved the colours in it and asked me to do my first watercolour commission!

Lisa Kagan, via email Great Art



POST:

Your Letters

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Now we have 30 more challenges, so no excuses. Thank you. Fiona Brookes, via email

This is my attempt at a quince (above). I go to an art class locally and really enjoy painting watercolours. However there seems to be a bit more emphasis on acrylics and water-soluble oils in the class at the moment. I like to try these media too but feel very much out of my comfort zone.

Alana Barrie, vie email

Really enjoying Artist & Illustrators, especially the 30 Autumn Projects. I had a go at number 14, the autumn forest scene (below).

Philip Rycroft, via email



You keep saying 'write to us'. So I am. I look forward every month to Artists & Illustrators dropping through the letterbox, especially for the artistic challenges. I have not been painting all my life, but find it a terrific interest and challenge. And having all sorts of different challenges and instructions makes it a joy. Especially when it works!





Camden Town Group: Art for the Edwardian Era

15 October 2016 - 22 January 2017

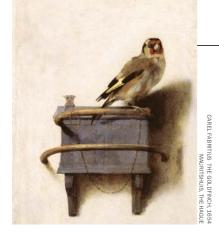
A new exhibition exploring the works of the Camden Town Group, who depicted the changing realities of Edwardian urban life.

The Balcony, Mornington Crescent, 1911 (oil on canvas), Gore, Spencer Frederick (1878-1914) Leeds Museums and Galleries (Leeds Art Gallery) U.K. Bridgeman Images



The Lightbox, Woking, Surrey thelightbox.org.uk | 01483 737800





DISCOVER Flying Visit from The Goldfinch

Carel Fabritius' mysterious trompel'œil bird portrait *The Goldfinch* will soon make its way to Edinburgh this autumn as part of a new programme of exhibitions. This excellent painting from the Golden Age of Dutch art will be on display for a limited time only at the Scottish National Gallery (4 November to 18 December). www.nationalgalleries.org

3 DRAW Autumn Themed Botanical Illustration

Recreate blossoming flowers with botanical artist Sarah Jane Humphrey's Truro Arts Company workshop (7 November). From the Cornwall studio, Sarah will show you how to make botanical art in watercolour and coloured pencil. www.truroartscompany.co.uk

VISIT Leicester Society of Artists (LSA) Annual Exhibition 2016

Get to know Leicester's best at this annual exhibition. On show will be sketches from English society painter Bryan Organ from his

painter Bryan Organ from his portrait of Sir David Attenborough, and works from new LSA members (4 November to 3 December).

www.leicesters ociety of artists.co.uk



ENTER The New English Art Club (NEAC) Annual Open Exhibition 2017

The prestigious NEAC is a group of 90 professional artists whose work celebrates observation of nature and the human figure. The collective's annual exhibition is a key part of London's art calendar, and they are now accepting outside submissions for the 2017 show. The deadline for online entries is 28 November 2016, so now is the time to start working on that canvas.



6 PAINT Art Materials Live

Addicted to new brushes and paintboxes? Then don't miss the Art Materials Live showcase at NEC Birmingham (3 to 6 November).

As well as perusing the latest art supplies, you can take part in painting and drawing workshops throughout the show. One of many highlights on the bill is the SAA World Record Art Challenge exhibition of 32,000 artworks. www.artmaterialslive.co.uk



PRINT Leeds Print Fair

Discover new Yorkshire printmaking talent at the Leeds Print Fair, held at the Corn Exchange (5 to 6 November). There will be works from 50 artists on display, and a series of public printmaking demonstrations where you can try out new techniques on the spot. www.leedsprintfair.wordpress.com

8 EXPLORE Windsor

Contemporary Art Fair

Find affordable art at Windsor's annual fair (12 to 13 November) with the work of 150 painters, sculptors and photographers to choose from. For the hands-on visitor, there will be interactive workshops on offer.

Join former Artist of the Year exhibitor Este MacLeod in her global art project *Letter Gardens*, where participants will make a collaborative flower garden painting made up of their initials.

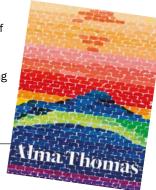
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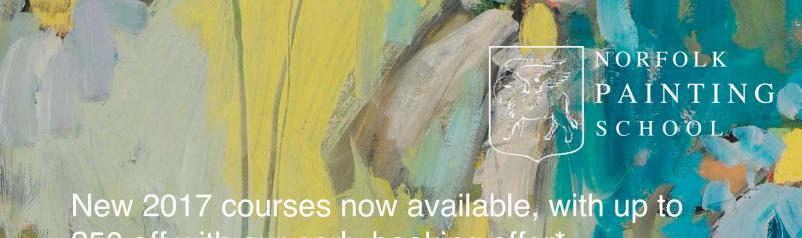
READ Alma Thomas

Her career did not begin until the age of 68, but the colour field paintings of African-American expressionist Alma Thomas have a special place in art history.

If you've never heard her name, this book from Ian Berry and Lauren Haynes (Prestel, £35) is the perfect

place to get acquainted, featuring images of her mosaic-like paintings, and essays from leading American artists. www.prestel.com





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EXHIBITIONS

NOVEMBER'S BEST ART SHOWS

LONDON

Bevond 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

Abstract Expressionism

Until 2 January 2017 A large-scale showcase of this great US art movement, including de Kooning and Pollock. Royal Academy of Arts. www.royalacademy.org.uk

Picasso Portraits

Until 5 February 2017 A look at the artist's portrayal of family, friends and lovers, offering a personal insight into the life and work of this inimitable painter. National Portrait Gallery. www.npg.org.uk

Portrait of the Artist

4 November to 17 April 2017 Self-portraits from the likes of Rembrandt, Freud, Hockney and many more.

The Queen's Gallery, Buckingham Palace. www.royalcollection.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

ING Discerning Eye

17 November to 27 November A collection of small works selected by six prominent figures, including actress Celia Imre and British painter Chris Orr RA.

Mall Galleries. www.discerningeye.org

Paul Nash

26 October to 5 March 2017

Discover the surreal and mystical side of English landscapes through drawings and paintings at this in depth retrospective. Find out more about the painter on page 32.

Tate Britain.

www.tate.org.uk

ENGLAND - NORTH

Angela Harding: Flights of Memory

19 November to 26 February 2017 Prints of the flora and fauna of the British countryside created in a rural Rutland studio. Yorkshire Sculpture Park, Wakefield. www.ysp.co.uk

Victor Pasmore: Towards a New Reality

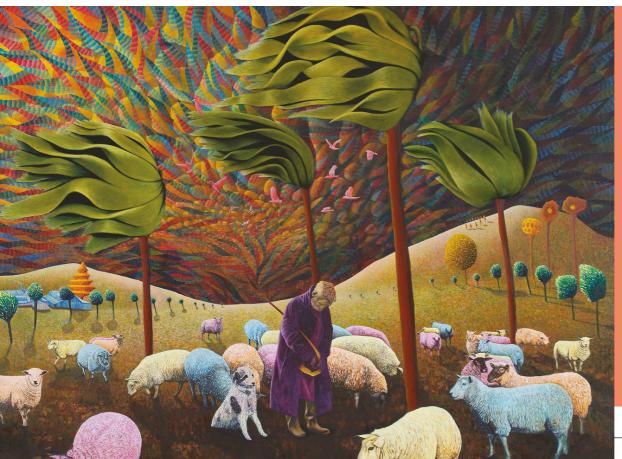
26 November to 19 February 2017 Follow the artist's transition from figurative painting to abstract art in the post-war period. Djanogly Gallery, Nottingham. www.lakesidearts.org.uk

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

John Moores Painting Prize 2016

Until 27 November Contemporary paintings featuring diverse media. Walker Art Gallery, Liverpool. www.liverpoolmuseums.org.uk

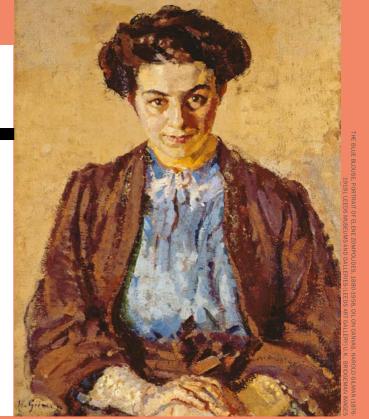


PAINTERS' PAINTERS

30 November to 28 February 2017 Painters' Painters brings together a small group of artists who have no discernible style and don't belong to a particular art movement - they have been selected for their individualistic approach to painting.

The exhibition will feature works from Richard Aldrich, David Brian Smith, Dexter Dalwood, Raffi Kalenderian, Ansel Krut, Martin Maloney, Bjarne Melgaard, Ryan Mosley and David Salle. In a world where painting is being challenged by photography and digital art forms, this collection is testament to the ongoing development of the discipline today. Saatchi Gallery, London.

www.saatchigallery.com



CAMDEN TOWN GROUP: ART FOR THE EDWARDIAN ERA

15 October to 22 January 2017

The Camden Town Group of artists are best known for their depiction of social and cultural life in Britain leading up to the First World War.

Influenced by French Post-Impressionism, the group included notable artist Walter Sickert, who educated other members on continental art based on his time in France and Italy. The Camden Town Group offered a glimpse into the lives of everyday Camden residents of the 20th century. Often using pubs, music halls and boarding houses as a focus, works were typically small in scale in order to avoid spectacle and pretension. Artists on display include Harold Gilman, Walter Sickert and Spencer Gore.

The Lightbox, Woking. www.thelightbox.org.uk

ENGLAND - MIDLANDS

Autumn Exhibition

8 October to 13 November Wolverhampton Society of Artists exhibition returns with a range of style and media. Wolverhampton Art Gallery. www.wolverhamptonart.org.uk

Oliver Jones

Until 20 November Photorealist drawings in chalk pastel. The New Art Gallery, Walsall. www.thenewartgallerywalsall.org.uk

ENGLAND - SOUTH

Picasso and the Masters of Print

15 October to 16 April 2017 View seven prints spanning seven decades of Picasso's career alongside works by Dürer, Rembrandt and Matisse.

The Higgins, Bedford. www.thehigginsbedford.org.uk

The Mythic Method: Classicism in British Art 1920-1950

22 October to 19 February 2017 Evocative works from Henry Moore, Edward Burra and more. Pallant House Gallery, Chichester. www.pallant.org.uk

Constable in Context

Until 25 March 2017
A major exhibition placing Constable's work
Salisbury Cathedral from the Meadows in
historical and artistic content.
The Salisbury Museum.
www.salisburymuseum.org.uk

Turner: Adventures in Colour

Until 8 January 2017
A closer look at JMW Turner's paintings of Margate, featuring over 100 works in oil and watercolour.
Turner Contemporary, Margate.
www.turnercontemporary.org

Paintings of People

15 October to 8 January 2017
Figurative paintings exploring the everyday
theatricality of the body, including Lucian Freud,
David Hockney and Rose Wylie.
Towner Art Gallery, Eastbourne.
www.townereastbourne.org.uk

Century: 100 Modern British Artists

23 October to 8 January 2017
An eclectic mix of modern British artists including painting, works on paper and sculpture.
Jerwood Gallery, Hastings.
www.jerwoodgallery.org

Still Life

Until 28 January 2017
Studies in paint, pencil and ink including works from Edward Wadsworth, Ivon Hitchens and Peter Ferguson.
Swindon Museum and Art Gallery.
www.swindonmuseumandartgallery.org.uk

SCOTLAND

Renaissance Prints

Until 22 January 2017
Late 15th-century prints from three key artists:
Andrea Mantegna, Marcantonio Raimondi and
Parmigianino.
The Hunterian, Glasgow.
www.gla.ac.uk

BP Portrait Award 2016

26 November to 26 March 2017 A travelling exhibition of famous faces, inspiring figures and expressive nudes. Scottish National Portrait Gallery, Edinburgh. www.nationalgalleries.org

WALES

Quentin Blake: Inside Stories

Until 20 November

Many never-seen-before first roughs and storyboards alongside finished artwork from this much-loved illustrator, including works in ink, watercolour and pastels.

National Museum Cardiff.

www.museum.wales/cardiff

Richard Blacklaw-Jones

Until 26 November
The artist creates work from beach-combed,
man-made detritus.
MoMA Wales, Powys.
www.moma.machynlleth.org.uk

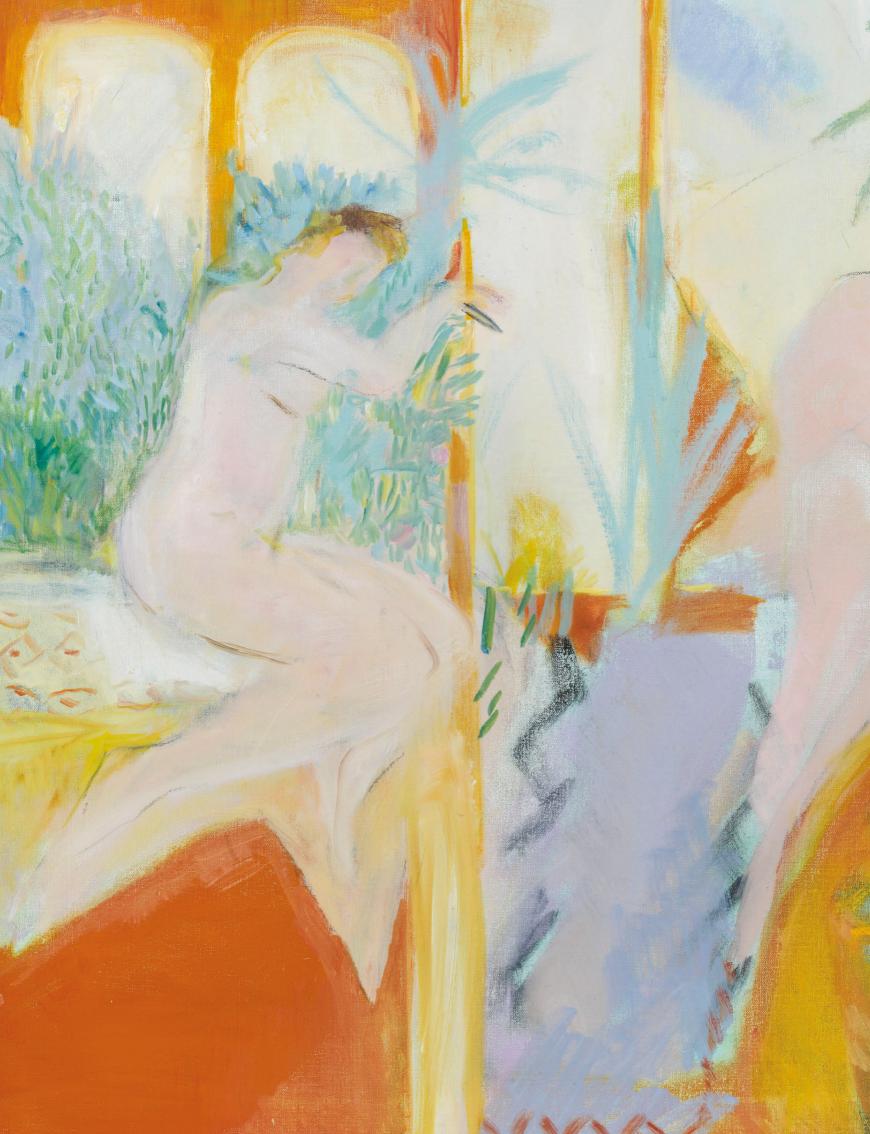
IRELAND

Creating History: Stories of Ireland in Art

Until 15 January 2017 50 paintings from the 17th century to the 1930s depicting episodes in Irish history. National Gallery of Ireland, Dublin. www.nationalgallery.ie

IMMA Collection: Freud Project, 2016 – 2021

21 October to October 2017 A long-term loan of works from Lucian Freud. Irish Museum of Modern Art, Dublin. www.imma.ie





INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

ROSE HILTON

The faceless figures in Rose Hilton's Girls in the Spring have echoes of Greek mythology, as though she were trying to render Aphrodite and Artemis in oil. In reality, these 'forms' were created from one patient model that posed in multiple positions in the artist's conservatory in Newlyn, Cornwall.

At 85 years of age, Rose has found success late in life, but she has always been a painter.

In the 1950s, she attended the Royal College of Art and was a contemporary of Bridget Riley and Peter Blake; she thrived in the school, graduating with today's equivalent of a first.

But Rose was dissuaded from pursuing a career of her own by her late husband, renowned abstract painter Roger Hilton. It wasn't until Roger's death in 1975 that she took up painting again, and it seems she picked up exactly where she left off. The art world immediately warmed to her Post-Impressionist figures and use of colour, and by 2008 she was recognised with a retrospective of her art at Tate St Ives.

The figuration of Matisse resonates through her work, where form and colour take precedence over detail, "one should not be fixed on features and details but go for the body as a whole."

Working in thin oils allows for a loose, gestural quality and soft blend of colours that has become so characteristic of her style.

Although the belated recognition has been more than welcome, Rose claims that it hasn't changed her approach one bit: "I still have the same drive." See more of Rose's work at www.messums.com

TOP TIP

Detail isn't everything, when experimenting with colour, sometimes it's best to focus on the subject's form

> LEFT Girls in the Spring, oil on canvas, 91x91cm

TOP TIP

You don't always
have to be true to the
scene, here the artist
added new figures
informed by previous
drawings

PAUL JANSSENS

University cities have a curious kind of energy; filled with tourists and students tasting independence for the first time, these shire towns look tranquil, and yet they are constantly in motion. In his work, *Market Hill, Cambridge*, created for the *Cambridge Envisaged* exhibition, Paul Janssens perfectly captures this atmosphere with a mixed media crowd scene. The painting has the appearance of an old photograph that has been folded again and again, creating cracks across the surface. He explains that he wanted to paint "the transient nature" of the city, "I was drawn to this scene by the apparent floating quality of the bikes suspended on the market stall and the frenetic energy and colour of the market contrasting with the traditional buildings in the distance," he says.

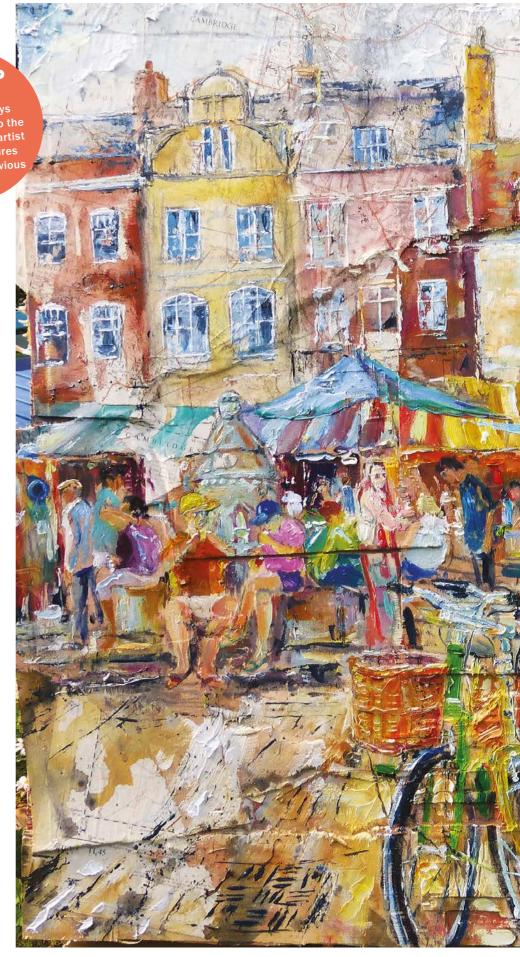
Paul studied at the Chelsea School of Art in London, and has spent his career as an artist painting his travels across Morocco, New Zealand and Malaysia, before settling in a studio in Cambridge. Most of his works begin with on-location sketches and in *Market Hill, Cambridge*, the artist wanted to give the viewer the sense that they are "moving through" the busy space. "The most challenging aspect of the painting was sustaining the spontaneity of the original drawings. Most of the figures were drawn in the original sketchbook study and some additional figures were added from alternative drawings to create a greater sense of movement," he says.

Before finalising the composition in charcoal, the surface was prepared with fragments of wood and collage. Old maps of the city were used to create lighter areas in the foreground, and if you look carefully, you'll find a list of old Cambridge pubs pasted onto the top right-hand corner.

It's a view of Cambridge that could not be further removed from a picturesque university postcard: erratic, unpredictable and rough around the edges.

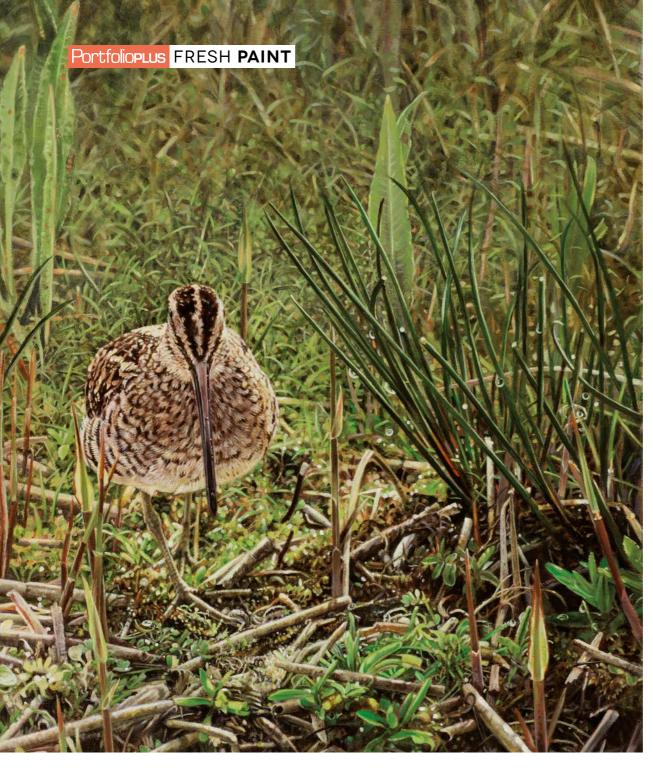
Cambridge Envisaged runs at Michaelhouse Centre, Cambridge, 7 to 19 November. www.pauljanssens.co.uk

RIGHT Market Hill, Cambridge, oil paint and collage on wood, 118x80cm



FRESH **PAINT**





However, his paintings begin in the heart of the countryside, where Robert gathers vital reference material and ideas for his paintings. Each morning you'll find him cycling round his local reserve before returning to his small studio. The inspiration for Stalking Along the Moss came from an early morning fieldtrip in Leighton Moss Nature Reserve as he watched a bird probing the wet ground in search of food. "When the snipe paused mid-stride and looked straight ahead I knew that this was the pose I wanted to capture," he explains.

As birds are not renowned for being the best of 'sitters', Robert sometimes makes a life-size rough model to place in a scene, to gauge scale and also how the light will fall on the subject. In Stalking Along the Moss he started by creating the snipe's form; the complex feather pattern helped to bring out the texture, and spent many hours working with a small brush - his selection includes Pro Arte 'Acrylix' 202 rounds and Winsor & Newton

'Monarch' rounds and filberts, ranging from size 6 to 1.

His works can often take months to complete, and it's not surprising when you combine his extensive research with his traditional methods. He makes use of grisaille – focusing on tone – as an underpainting, before building up opaque layers and translucent glazes. The result is a honed "representational realism" style that carefully balances his love for nature and scientific approach to art.

ROBERT COOK

Portfolio Plus member Robert Cook took an alternative route into illustration that no doubt feeds into his realistic depictions of wildlife today. How many art courses have a full-time biology lecturer on the team? 'Scientific Illustration' at Blackpool & The Fylde College was one such course, offering Robert the opportunity to develop his drawing skills through observation alongside lectures in evolution and ecology.

Since graduating in 1985, Robert has worked as an illustrator specialising in nature and a lecturer in natural history illustration. Now a full-time artist based in Lancashire, Robert continues to nurture his understanding of nature and animal anatomy through visits to museums, gaining access to collections of skins and stuffed specimens to aid the final stages of a composition.

ABOVE Stalking Along the Moss, oil on canvas, 25x30cm

Portfolioplus

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The David Shepherd Wildlife Foundation is a UK registered charity (1106893) working to save endangered wildlife David Shepherd Wildlife Foundation, Saba House, 7 Kings Road, Shalford, Guildford, Surrey GU4 8JU UK Tel: 01483 272323 Email: dswf@davidshepherd.org - Image courtesy of Atsushi Harada - 2016 shortlisted finalist



TING THE DAVID SHEPHERD WILDLIFE FOUNDATION



The NEW website for wildlife art - launches mid-October www.wildlifeart.org.uk





OPPOSITE PAGE
Lydia Corbett,
Delphinium,
Camaret
Courtyard,
pen, ink and
watercolour,
50x40cm
LEFT
Lydia Corbett,
Bremen
Portrait,
pen, ink and
watercolour,
50x40cm

from muse TOARTIST

LYDIA CORBETT WAS JUST A TEENAGER WHEN SHE FIRST SAT FOR PABLO PICASSO, AND BECAME A FRENCH FASHION ICON AS THE SUBJECT OF HIS PORTRAIT, SYLVETTE. NOW AN ESTABLISHED ARTIST, SHE TELLS ROSALIND ORMISTON HOW THE EXPERIENCE CHANGED HER

t the age of 19, Sylvette David became a sensation in the 1950s when Pablo Picasso chose her as the subject of over 60 of his works, from sketches, to paintings and sculptures. Her chance meeting with him in 1954 changed her life, giving her prestige and fame as his young muse, and global recognition as Picasso's 'girl with the ponytail'. Sylvette was feted as the ideal beauty, her looks and style were copied worldwide.

Today, Sylvette is known as the successful artist Lydia Corbett. As I write, she is prepating for two consecutive exhibitions Lydia Corbett: La Danse de la Vie, in London, and Bath. Both shows will tie-in with the National Portrait Gallery show Picasso Portraits, which includes a sculpture of her likeness Sylvette, 1954.

Lydia Corbett has an infectiously warm personality. Her

conversation is as vibrant as her art, which is filled with the narrative of personal memories, of her time with Picasso, of her parents and friends, and the landscapes of France. She paints mainly in her favourite mediums of pen and ink with watercolour.

At first glance, one sees the influence of Chagall and Picasso, which lends an historicism that



ABOVE Sylvette David, aka Lydia Corbett, posing for Picasso in his studio, 1954

sits with the 'joie de vivre' of colour and form.

Far from shying away from her connections with the Spanish painter, Lydia feels it has informed her work, "I am indebted to Picasso", she says. Lydia was born Sylvette David in Paris in November 1934 to the French art dealer Emmanuel David, an influential presence in the art market, who had a gallery, David & Garnier, on the Champs-Élysées in Paris. Her mother was Honor Gell, a notable English painter and potter, who had been an award-winning student at Académie Julian, in Paris. Her parents separated before she was born, but she grew up in a liberal household, enjoying a happy childhood living in a naturist commune with her mother on the Île du Levant, off the Côte d'Azur.

At age 15, she was sent to Summerhill boarding school in England, known for its radical 'do as you please' approach. It was here she met her first husband, artist Toby Jellinek.

After leaving Summerhill, and England, with Toby, it was in the pottery commune of Vallauris, near Antibes, living at her mother's house, that her chance meeting with Picasso took place. Picasso had a studio there too, from 1948 to 1955. "My mother lived in Vallauris, a commune famed for its ceramic tradition, with many potteries. My boyfriend, Toby, had a metalwork studio in the Quartier de Fournas, where Picasso also had a studio, nearby on the Rue du Fournas." Lydia (Sylvette), passed by it each day. When Picasso purchased two chairs from Toby, Lydia helped carry them to his house. Soon afterwards, having coffee with her girlfriends on a terrace overlooking Picasso's outdoor studio, they could see him holding up a work that was of Sylvette. "Picasso put up a sketch of a girl that looked like me. I went to his house with my friends and we knocked on his door." The artist invited them in, and immediately exclaimed that he wanted to paint her.

"He was 73. I thought he was like a father-figure. He was very clean; he didn't smell of tobacco or wine... He was fascinated by me. He liked my hair." Her hairstyle was a ponytail worn high on the crown of the head, which accentuated Sylvette's elegant neck. Her father had suggested she wear it like that, in the style of a classical Greek maiden, after watching the ballet Antigone. "He [Picasso] was easy to sit for... A session would last about three hours. I used to look out onto the hills."

When the paintings were exhibited later in the year, the artworks of Sylvette caused a sensation, creating a fashion craze, 'ponytails à la Picasso', which the young actress Brigitte Bardot, the same age as Sylvette, copied.

Listening to Lydia recall this youthful period of her life is almost like being in Picasso's studio with her all those years ago. She paints the scene enthusiastically and describes him as a meticulous dresser, extremely funny, and immensely kind to her. One gets the feeling it was a heady few months enjoying the attention of a charismatic man while he created the 'Sylvette series', also known as 'Picasso's Ponytail' series. "I never asked for money to pose because I did not want to pose naked," although he did paint two nudes of her from his imagination. Instead of payment, he let her choose a painting and drawing from the series, and gave her a beautiful book.

"PICASSO WAS 73.

I thought he was like a father-figure. HE WAS VERY CLEAN; HE DIDN'T SMELL OF TOBACCO OR WINE.

He was fascinated by me"





After finding fame as Sylvette, the painter explains that her name-change to Lydia was not to distance herself from Picasso. "Sylvette was my little girl's name. I never liked it. Then, in the 1960s I met this man, he was a wise man from Indonesia, a spiritual man from the Subud community, who changed my life. He gave me the name Lydia."

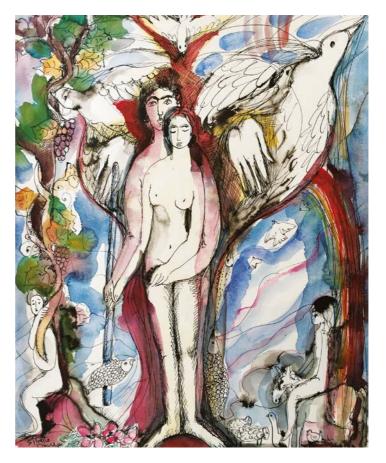
But sitting for Picasso was far from her first encounter with the art world, "[art] was always around the house growing up. My mother was a professional painter until the war... I learned to paint by watching her. My father used to do comic style sketches in ink," both perhaps influencing her preferred mediums today. She considers that her life as Picasso's muse was too short to mar her later career as an artist. Others, such as the photographer and painter Dora Maar, whose role as Picasso's lover and muse dominated media attention, fared less well, leading Maar towards depression during her affair with the artist, and a nervous breakdown. What developed between Sylvette and Picasso, as Lydia has explained in the past, was more like the relationship between 'godfather and god-daughter'.

Lydia feels only gratitude towards him for that chance meeting. Her short time as his muse has left an indelible memory to which she returns to in her art. She has said she will always be grateful to him because he made her feel a like person in her own right, rather than a shy, quiet girl. Lydia feels she helped him too, at a moment of crisis in his life when his girlfriend, Françoise Gilot, had left him.

Lydia moved back to England in 1968. In her early thirties, her marriage and children were the focus of her life, and so her career as a painter really began at the age of 45, when her five-year-old son started school.

Today her life in Devon inspires her work and she is always open to new challenges, "I am very lucky... I feel my life is like a Celtic knot. It is what my book *I was Sylvette:* the Story of Lydia Corbett [Endeavour, London Ltd, October 2016], is about. It's my life story as a Celtic knot, flowing in and out, and up and across and around."

In 2005, Lydia, already a ceramicist, started sculpting in wood and stone. Presently she is near-completion of a



sculpture Madonna and Child, carved in Portland stone, commissioned for the Millennium celebrations of Buckfast Abbey, Devon, taking place in 2018. The artistic background she was born into, her chance meeting with Picasso, and the daily joy she feels whilst painting or sculpting, embodies her life as a successful artist. Her passion ensures that Lydia Corbett, née Sylvette David, will be remembered for being so much more than a muse. Lydia Corbett: La Danse de la Vie runs from 4 to 29 November at David Simon Contemporary Gallery, Bath BA1.

CLOCKWISE FROM
TOP LEFT Lydia
Corbett; Five
Green Pears,
pen, ink and
watercolour,
40x50cm; God
Created Man &
Woman, pen, ink
and watercolour
50x40cm

THE WORKING ARTIST

GIVING AN ART TALK CAN BE AN ENJOYABLE EXPERIENCE, BUT BE SURE TO PLAN AHEAD, SAYS OUR COLUMNIST LAURA BOSWELL



love giving talks about printmaking. Spending time telling a new audience about your art and methods can both be great fun and a rewarding way of spreading the word about your work.

If you're preparing to give a talk, remember that you are the world expert on your work and the audience have gathered for exactly that reason, so just relax. You already have the magic mix for a great talk. Find out about your audience so that you can pitch your talk at the right level. I give a very different talk to fellow printmakers from the one I give to art groups who mostly paint and draw.

I don't use notes when I talk and I suggest you use as few as possible, perhaps a list of words to jog your memory and give the talk structure. The most important thing is to be yourself and to tell your story, warts and all. That way you'll win the audience over and they'll learn about your work along the way. I may talk about my printing experiences in Japan, but people love hearing about the bugs, shopping disasters and my now permanent bowing habit too!

Don't be afraid to be passionate about your work, but remember your audience won't always have your knowledge and may be lost by too much technical detail.

If, like me, you demonstrate your art techniques, make sure the venue can provide facilities and prepare very carefully. Practise the demonstration first and time yourself so you can cut things short or extend the demo a little if needed. Always hit the ground running; the audience want to watch you working, not preparing work. Decide whether or not you are happy to field questions while you work, or would prefer them at the end.

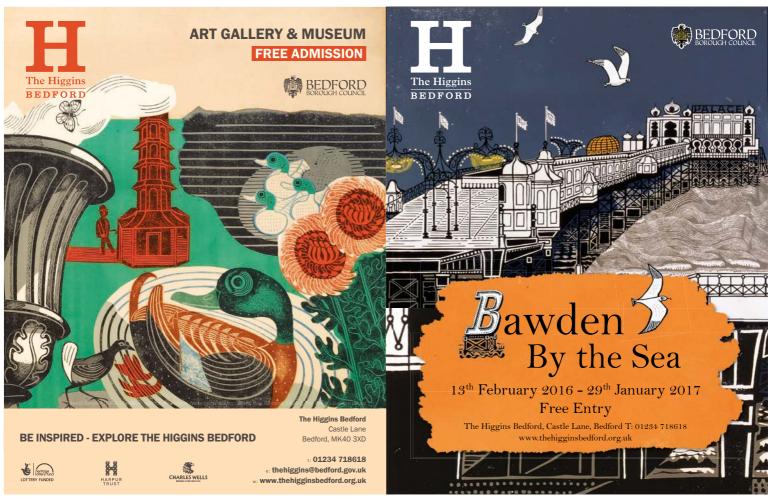
Do take publicity materials and set them out on the seats for your audience. If the venue allows you to sell your work, then take advantage, but keep it low key; your role is speaker, not salesperson. It helps if you have someone with you to take the money and give you time to chat.

When it comes to payment, most art clubs and societies will happily advise on the fee they pay, so ask them as well as your peers when fixing your price. Expect to cover your costs and mileage, but remember talks bring great publicity benefits too. Lastly, take an invoice with you; the club treasurer will thank you for it.

www.lauraboswell.co.uk

66

THE MOST IMPORTANT THING IS TO BE YOURSELF AND TELL YOUR STORY, WARTS AND ALL









IN THE STUDIO

COOPER RA

THE KEEPER AT THE ROYAL ACADEMY OPENS UP HER LONDON STUDIO. WORDS: KATIE MCCABE. PHOTOS: ANNE-KATRIN PURKISS

You were the first female Keeper to be elected at the Royal Academy, how does it impact on your work?

It's certainly a big job, but it's a part-time role. Although I am involved in all aspects of the Royal Academy, my main role there is looking out for the Royal Academy Schools, being involved in the day-to-day planning and being very available to students.

I hear there are some strange traditions at the Royal Academy, like drinking beef tea when selecting pieces from the Summer Exhibition...

That's very true, beef tea and pickled walnuts. The beef tea, I can confirm, is quite disgusting, it's sherry and beef stock served warm. I don't drink that on a regular basis.

In your home studio, given that you work between different mediums, do you divide the space to divide your thinking?

It can get a bit chaotic sometimes, but I am in my 60s now, so I've been going a long time... My painting studio is at home, and in my role at the

An upcon

An upcoming retrospective will focus on Eileen's drawings

Royal Academy, I get a wonderful space. But the place I am really rooted is my home studio. We've been in this house 32 years; I've had both my children since we've moved in. My studio has always been the biggest room and now it's spread into a couple of other spaces, with a new build on the back with my print studio in.

How has the process of drawing changed in your art in recent years, is it still integral to your work?

Yes. It underpins everything I do. I am working in ceramics at the moment, and the drawn line is key to that. In printmaking, which is a rich area for me, I love making prints with different media, I wouldn't know how to start without it. I approach everything in a graphic and linear way. I am not afraid to just draw from imagination, that's a key part of what I do.

You recently judged the Derwent Drawing Prize, what do you look for in a great drawing?

I suppose for me, the intriguing thing about drawings is that they often reveal the artist's thinking process. In a painting where the artist remakes a mark or changes a position of something, it's covered up with paint,

POT LUCK

The artist has begun to experiment with ceramics





Your older work features a lot more nudes, and you once said that you chose not to put clothes on a lot of your figures to avoid them feeling dated...

That was very important. Also, my work at that time, when the figures were naked, was much more primal. The figures were clothed in colour, particularly the paintings, that was a period of my life when creativity, fertility and sexuality were quite fused. But as you get older, those priorities change.



I APPROACH EVERYTHING IN A GRAPHIC WAY, I AM NOT AFRAID TO DRAW FROM IMAGINATION



Your work is often discussed in the context of feminist art, and you're a celebrated female artist, but sometimes the discussion around female art can be a bit tokenistic. How can we change that conversation, and make the stories more universal?

That's such an interesting comment. There are lots of different approaches to women's art, aren't there? A lot of women artists will say 'I am an artist first, and incidentally, I'm a woman'. For me, there is an aspect of that, but I am a storyteller and I work from my own experience, which is very much a female experience. I am also part of a generation where people,

DIRECTOR'S CUT Approving prints

in the studio

particularly male artists, used to say to me, 'you have to choose between a career and a family'. I make a point of saying to men and women that actually, the family has brought so much to me. It makes you great at organising your time.

We've all been educated from a very male

perspective, these celebrated major historical male figures. When I was at art school, art by female students was often dismissed as decorative, sentimental or romantic. But I think the decorative and the romantic can be amazing, and certainly wasn't Matisse decorative? There are great romantic artists.

I think women need to claim that space for themselves, we don't want to curtail women's ambitions by saying 'you mustn't discuss feminism'. Women need the

confidence to tell their own stories.

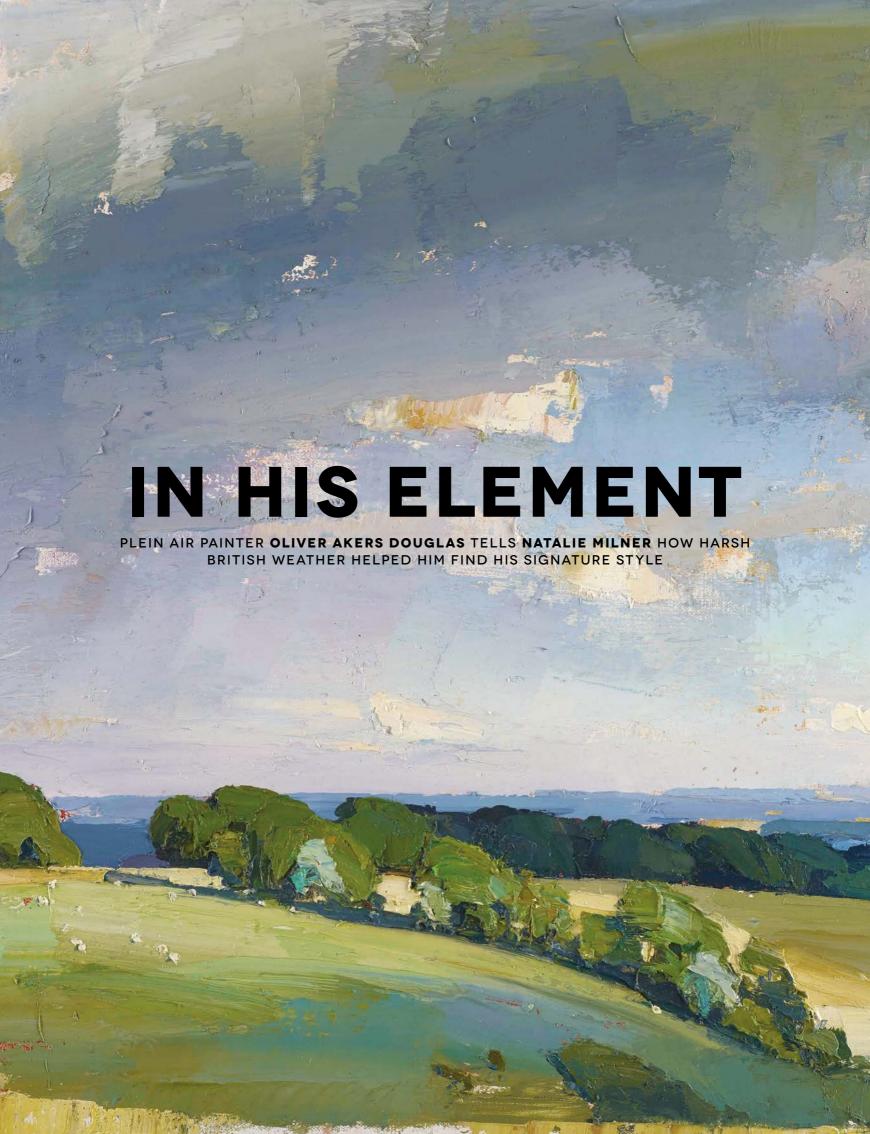


What makes for passionate figuration in art?

Any sort of truthful experience. Someone like Gwen John, for example, whose work is so different to mine. She was always painting from observation. I think there is great depth and passion in her work... Maybe it's easier to say that if somebody paints in a more expressive way then that equals passion, but I don't think so. I think it's to do with truth.

Eileen Cooper RA: Hide and Seek runs until 15 January 2017 at Mercer Art Gallery, Harrogate HG1. www.harrogate.gov.uk/mercerartgallery







t was in the heart of a cityscape, from the top floor of his first studio in an old factory building in Peckham, London, where British landscape artist Oliver Akers Douglas' fascination for skies began. In the paintings that followed, the horizon line slipped down his canvases and the sky dominated his early urban scenes. Today, Oliver has escaped the confines of the city and spends his time in the open air, and undulating hills, of the South Wiltshire countryside. With no formal training other than a foundation course at Camberwell College of Arts, the former journalist takes an experimental and energetic approach to oil painting.

"I like the way you have to climb a peak to get a picture," Oliver tells me, and he's not exaggerating. He invests huge amounts of time staking out scenes for his paintings: walking, studying maps and working out what he wants in terms of composition, palette and structure. From here, it's not simply a case of taking reference photos and cosying up in his studio. Oliver's approach to plein air painting is as raw as you can get – pitching up with his Land Rover in a carefully selected location, he pulls out an old-school blackboard easel, attached to and stabilised by the vehicle, and immediately gets to work.

Oliver's artworks come about "in a bit of a flurry". First he draws a quick sketch in pencil, then taking a big brush, he applies the ground colour in pink, orange or yellow, with an easy, free approach. It is at this point that he abandons brushes in favour of a small selection of palette knives, confident that he can create the same "complexity and finesse" as a brush with these tools – plus they are quicker to mix with and easier to clean. It's been five years since Oliver shunned brushes, in search of his signature style, citing the distinctive mark making of Lucian Freud, Van Gogh and Paul Nash as inspiration. "I'm not the most accurate painter, but where I can excel is in developing my application of paint and mark making," says Oliver. "Freud showed me that I could be figurative but highly experimental with formal procedure."

He mixes on the palette and loads his knife with copious amounts of thick oil paint that he applies in bursts. The dense paint often remains unmixed on the canvas, creating a spectrum of colour and tonal contrasts. This fast and almost haphazard technique creates the luxurious impasto quality of his artworks, as well as providing the

LEFT Isolated Shower, Rushmore, oil on canvas, 61x76cm

"I'M NOT THE MOST
ACCURATE PAINTER,
BUT WHERE I CAN
EXCEL IS IN THE
DEVELOPMENT OF
MY APPLICATION
OF PAINT AND
MARK MAKING"





"I CAN'T TELL YOU HOW HARD IT IS TO KEEP CONTINUITY IN A PICTURE WHEN YOU'RE PAINTING IN DRAMATIC WEATHER"

all-important movement of the sweeping hills and his swirling, moody skies.

If you're imagining an idyllic scene where the artist is at one with nature and the sun casts the perfect light on the easel, think again. Oliver's ideal sky appears in "broken English weather, where there are fun and interesting cloud formations" and this sometimes comes back to bite him. He often has to jump into his Land Rover for shelter while he lets the bad weather pass. This makes for irregular work, and he can wait for days or even weeks for the right weather to return for a particular painting. To cope with these not-so-dry spells, he rotates his 'in-progress' pieces.

There's no doubt that the harsh conditions create a sense of urgency in his paint strokes; the works reveal an instinctive reaction to the environment and connect the viewer with the landscape in a way that a carefully-honed studio study could not. Paraphrasing one of his favourite artists, Oliver tells me, "Frank Auerbach once said that a painting has to have instant impact or it is pointless," and adds that 90 per cent of an artwork's effect is experienced in the first second of seeing it. To get his work noticed in that split second, he uses expressive marks to reflect the transient nature of the landscape.

So how does Oliver go about pinning an ever-changing cloud on canvas? He shares that, surprisingly, it is the continuous evolution of a cloud formation that assists the process. "You have to be adaptable – don't be precious. Everything is provisional," he begins. "It helps to paint when there is quite a bit of wind and the sky keeps changing. Then you can do a 'cut and paste'; you can see one feature here, another there, [and join the two]... The picture has to have its own internal logic."





CLOCKWISE FROM TOP LEFT

Late Light, Old Harry's Rocks, oil on gesso board, 23x30cm; Ridge Farm Road, oil on gesso board, 41x51cm; Oliver with his adapted golf trolley; Hyacinth Jar, oil on gesso board, 31x41cm This adaptability is threaded throughout his process – he admits that, if the weather is severely disrupting his painting, he brings it back to his studio to continue in relative comfort. "I think it is a mistake to be belligerently purist at the expense of practicality... I can't tell you how hard it is to keep continuity on a picture when you're painting in dramatic weather." His workspace, a converted old dairy barn, shields him from the elements without cutting him off from his subject. From the structure's enormous north-facing window, Oliver can look out on to the rural Wiltshire landscape he has come to know so well.

Nevertheless, Oliver's latest selection of works shows a slight shift in theme, as well as featuring his beloved Wiltshire countryside, his upcoming solo exhibition will include several paintings from his travels, including Morocco's Essaouira and a holiday spot closer to home in Devon. Even with limited time to work, Oliver is adamant that he will never begin a painting indoors – excluding his still life works conducted in the winter months – instead he seeks a state of "almost finished" before retreating to his studio. For example, on a recent trip to the island of lona in Scotland, where visitors are not allowed to take cars, Oliver came up with a nifty invention. To act as a 'vehicle' to carry his equipment, he attached his easel and a wooden box for small canvases to a golf trolley.

In windy conditions, he'd tether his field easel with three bungie grips and tent poles and, thankfully, the umbrella he used for shade didn't lift the whole contraption sky high.

It was the white sand of Iona that motivated Oliver to paint the island's landscape, "much like the chalk downlands [in Wiltshire] it has a distinct colour and light that inspired many of the Scottish Colourists," he explains.

Back in his studio, among the stacks of paintings varying in subject and size, I notice a few rogue monochromes. Oliver confesses that if there weren't such a public demand for colour paintings, he'd do more monochromatic pieces. "It is more like scales, if you were a pianist, you could relax into the rhythm of the simple approach," he says.

In the search for individuality, Oliver's position in the British landscape tradition is firmly rooted in his mark making and his urgent impasto style, producing a tangible connection with the landscapes. His adaptability and determination in the face of harsh British weather, even if a little self-inflicted, is one to be admired. There's no better place to capture the soul of England's south west, than the great outdoors.

Oliver Akers Douglas' solo exhibition *Under Hill Over Coombe* runs from 17 November to 2 December at Portland Gallery London SW1, www.portlandgallery.com. To find out more about Oliver's work visit www.olliead.com

YINKA SHONIBARE

PART OF THE YOUNG BRITISH ARTISTS (YBA) GENERATION OF THE 1990S, THE ROYAL ACADEMICIAN TELLS **JENNY WHITE** WHY HIS LATEST EXHIBITION OF ARTWORKS WILL BE UNLIKE ANY OTHER HE HAS DONE IN THE PAST

Tell me about your new show – what can visitors expect to see?

There will be a mixture of work, including a mural, sculptures and a selection of prints on canvas.

Is there a particular theme running through this work?

It primarily sprang from current issues in the media around the way in which different groups of people discriminate against each other because of their religious beliefs or culture. I have amalgamated iconic images from different cultures in the work... The first part of the exhibition looks at iconic classical sculptures and deconstructs and alters them; for example, Michelangelo's famous David sculpture has been recreated and painted with a batik pattern, and its head has become the world globe – the classical European representation of man is diversified so it becomes a universal symbol. Other pieces include images of well-known saints wearing African masks.

How does this fit in with work you have made before?

A lot of my work is about the transformation of iconic western imagery, so in a sense it is a continuation of that, but formally things are different, so it's not like any show I have done in the past.

You are well known for using fabrics printed with African designs in your work, but you have taken a slightly different approach for this show. Why is that?

This is the first time I have made a show without using fabrics. Instead you have representations of the fabrics. I use the designs from the fabrics in prints that I make on my computer. They are then printed on canvas.

Being paralysed on one side of your body means you employ other artists to carry out much of the manual part of creating your work. Do you find this process difficult?

It doesn't present any particular challenges, and the process is no different from that used by people like Damien Hirst or Jeff Koons. I give my production team a brief in our design meetings, present my drawings and designs, and describe what I want done.

How do you design your work?

I use a tablet, which is very helpful in terms of my own physical restriction because I can draw with a pen on my tablet quite easily and don't have to deal with the mess of the paint. The work is then taken to the printer, who deals with the printing process, making the imagery much bigger – it creates the opportunity to work on a larger scale.

What do you aim to convey with your work – is there a central message?

My work is not necessarily didactic – if there is a message, it is that it is better to look at things from different perspectives as opposed to one fixed point of view. It's about ambiguity.

What is the greatest lesson you have learned over the course of your career?

Not to take anything for granted and also I have come to understand fully that you do in fact make your own luck; things don't just happen, you make them happen.

What advice would you give to someone trying to build a career as an artist?

They should understand that they are not the first artist in the world. You have to be open to learning from other people.

Who has influenced you over the years?

There are too many to list really. I like artists who think outside the box and challenge the norm, pushing the boundaries of what they do.

I've been influenced by different people at different stages. In the 70s it was mostly the Surrealists and Impressionists, in the 1980s it was mostly identity politics, feminist art and black art. In art school I was influenced by history, politics and philosophy and I got interested in a lot of artists from the postmodern period who are moving beyond the white male models of art, particularly feminist artists like Barbara Kruger and Cindy Sherman.

How would you describe your approach now?

Now I'm interested in making things that are dark and yet beautiful at the same time – there is always an element of deep thought, and at the same time I enjoy combining that with humour and whimsicality.

What are you planning next?

I am excited about new developments in my work including the public sculpture and also the screen prints.

As a Royal Academician I had my screen prints in the summer show but in my new show it will be the first time they have been printed on canvas – it's very exciting to see the results and I look forward to seeing what the public reaction will be.

Yinka Shonibare MBE... And the Wall Fell Away runs until 4 November at Stephen Friedman Gallery, London W1S. www.stephenfriedman.com









THE MODERN PAINTER

LANDSCAPE PAINTER AND WAR ARTIST **PAUL NASH**HELPED TO CHANGE THE BRITISH ART WORLD IN
THE 1930S, SO WHY ISN'T HE A HOUSEHOLD NAME?

KATIE MCCABE MEETS TATE CURATOR INGA FRASER
AND AUTHOR DAVE MCKEAN TO FIND OUT MORE

ne night in June 1936, in the grand New
Burlington Galleries in London, Welsh poet Dylan
Thomas was moving through the crowds of the
International Surrealist Exhibition with cups of boiled
string, asking people if they'd like their tea "weak or
strong". The French writer André Breton made his entrance
in a bright green suit, arm in arm with his wife Jacqueline
Lamba, who had her hair dyed pen-ink green to match.

Later that week, Salvador Dalí decided to give his lecture for the show in a deep-sea diving suit, but his esoteric mumbles could not be deciphered through the helmet. As the oxygen left his costume, the artist began to suffocate, but was saved by then 19-year-old surrealist poet David Gascoyne, who was promptly sent to fetch a spanner, and release Salvador from his chamber.

Somewhere in the audience was the English artist Paul Nash, presumably beaming with pride as he watched the events unfold. He had been a selector for the show, as well as one of the exhibiting artists, and the *International Surrealist Exhibition* marked the first time these controversial works by Dalí, Miró and Man Ray would be displayed alongside budding UK surrealists. For years, he'd been advocating for the English art world to open its eyes, and its arms, to the modern art movement flourishing in Europe, and it seemed to be finally happening.

In the early 1930s, when figurative art was de rigueur, choosing the path of the avant-gardes meant that you risked being despised by critics and the British public.

in the Trenches,
Ridge Wood,
1917-1918, oil on
canvas,
60.9x50.8cm
LEFT Nocturnal
Landscape,
1938, oil on
canvas, 76.5x
101.5cm

TOP RIGHT Spring



 $\textbf{ABOVE Totes Meer (Dead Sea)}, 1940-41, \text{ oil on canvas}, 101.6x152.4cm; \textbf{BELOW LEFT} \ \textit{Battle of Germany}, 1944, \text{ oil on canvas}, 121.9x182.8cm; \\ \textbf{BELOW RIGHT} \ \textit{Equivalents for the Megaliths}, \text{ oil on canvas}, 45.7x66cm$







Feeling that Britain's art was being left behind, Nash formed Unit One in 1933, a group of modernist artists that included (among others) Barbara Hepworth, Edward Burra and Henry Moore. It was more of a ripple than a movement, but an important development in British art history that's often overlooked.

Born into a well-off family in Buckinghamshire, Nash originally trained in illustration at Chelsea Polytechnic School of Art before moving to the Slade School of Fine Art at the time of Ben Nicholson, Dora Carrington and Stanley Spencer. Unlike his peers, Nash drew little from the work of the Post Impressionists; instead, he looked to the British landscape. He was fascinated by the ancient; overgrown remainders of burial mounds and megaliths.

During the First World War, he was commissioned as a war artist, capturing harrowing scenes in Flanders.

Dave McKean, artist and author of the graphic novel *Black Dog: The Dreams of Paul Nash*, sees this as a key point of development in Nash's handling of the landscape. "It completely changed him as a person and as an artist, although he barely fired a gun. He managed to connect with it, and certainly the ravaged land, in such a potent way, he managed to find a way of making incredibly symbolic images that still mean something now... When you get to the war pictures, I think he saw surrealism happening in front of him. He didn't really have to invent very much."

The war paintings scarcely feature human figures (Nash famously lacked confidence with figure drawing) but his approach to the land offers a visceral take on the impact of combat. In paintings like Spring in the Trenches, Ridge Wood (1917) and We are Making a New World (1918), the decimated ground is bare and gangrenous. In the tradition of surrealism, these bombed out landscapes became psychological spaces, a way to understand what was happening to the world. "But it's not the same as French surrealism, which is all obsessed with dreams and sex, and it's not the same as Spanish surrealism which is angry and hot headed, and it's not the same as Czech surrealism which is very specifically political. It's a strange English surrealism, it's looking at the real world from the inside of his head," says Dave.

In the past, the 'dark side' to Nash's post-war paintings have been analysed and interpreted as a window into his depression. Inga Fraser, co-curator of the upcoming Tate Britain retrospective on the artist, titled *Paul Nash*, finds this an all-too familiar trope, "it's quite a tired idea of a tortured male genius, he wasn't that tortured, he was very middle class." Along with the war paintings and 1930s geometric landscapes, the Tate Britain show is set to explore Nash's involvement in the applied arts, his interest in design, illustration, architecture and textiles.

All his life, Nash was an advocate for the decorative arts. Once, he complained in an article for *The Listener* magazine that when Picasso and Matisse moved to ceramics and textiles, they were considered geniuses, while English artists doing the same were hardly considered at all. "He was constantly trying to sell modern art to the public and vindicate the activities of his friends, and younger people. With Unit One, Nash was the elder, and was agitating that these younger artists be given a platform... There's so much more to him. That's what we

wanted to show," explains Inga. Among the paintings will be a series of found objects, bits of bone, tree trunks and a doll's head that Nash used to inform his work.

Later in his career, in the years after the *International Surrealist Exhibition*, the dreamlike nature to Nash's landscapes became increasingly vivid. In *Nocturnal Landscape* (1938) he paints the standing stones of Avebury as though they were mythic creatures.

Nash was not a plein air painter, partly due to the respiratory problems that plagued his health; instead he would drive through the British countryside with friends, snapping photographs through the car window whenever he found a scene that interested him. His view of the landscape was never about beauty, but a personal response. He would fixate on things like the spacing between trees and the border created by the sealine meeting the shore, "he was trying to create spaces that have a ritualistic meaning to them," says Inga.

When the Second World War arrived, Nash was again commissioned as a war artist, but took the lessons of modernity with him. His declining health would not allow him to travel, and so he painted from the UK. In *Totes Meer (Dead Sea)*, he observes the dumped wreckage of an aircraft at Cowley in Oxfordshire, and paints the fractured wings as though they are struggling for life in the water. Inga notes that "when he was faced with these mangled remains of aeroplanes, he thought about his own mortality. He was ill at that point. It led him into his final series of paintings where he was depicting aerial creatures."

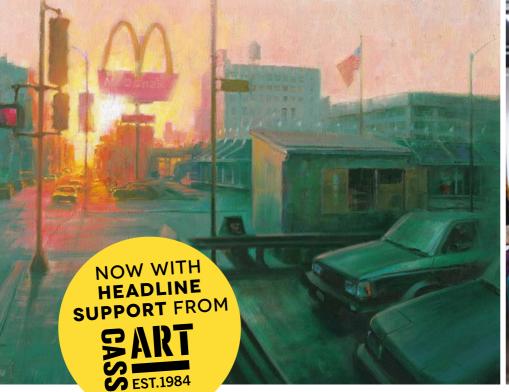
But was Nash a surrealist? It depends who you ask. Like Lewis Carroll and Edward Lear, his work had a curious irreverence, a desire to break from authority, without abandoning it completely. He was just 57 when he passed away from heart failure, and one can't help but wonder if his later years might have seen him cast off painting conventions altogether and jump into full-on abstraction.

Nash's work offered a very British brand of surrealism, one with a small 's'.

Paul Nash runs from 26 October 2016 to 5 March 2017 at Tate Britain, London SW1. www.tate.org.uk

IN THE WAR PICTURES, I THINK HE SAW SURREALISM HAPPENING IN FRONT OF HIM, HE DIDN'T REALLY HAVE TO INVENT VERY MUCH







Last chance Artists & Last chance Artists & Last chance ARTISTS TO RS to enter ARTISTS OF THE YEAR 2017

THERE'S STILL TIME TO ENTER OUR ANNUAL COMPETITION! SUBMIT YOUR WORK NOW FOR YOUR CHANCE TO WIN GALLERY REPRESENTATION AND £10,000 WORTH OF PRIZES

e are pleased to announce that the ninth annual Artists & Illustrators Artists of the Year 2017 competition will be supported by major UK art supplies retailer, Cass Art. Artists of the Year offers you the chance to win £10,000 worth of prizes, as well as national exposure for your art. "We believe it is so important to support artists showcasing their work," says CEO and founder of Cass Art, Mark Cass. The overall winner will receive a £1,000 cash prize, a year's supply of art materials from Cass Art and gallery representation from London's Thackeray Gallery in Kensington, with a 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

Mark Harrison,
Drive Thru,
oil on canvas,
51x41cm
ABOVE RIGHT
Visitors at last
year's AOTY
exhibition
OPPOSITE PAGE

Guests in front of Genevieve French's shortlisted artwork, Rosalie on Blue

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:

- £1,500 of gift vouchers to spend with Derwent, GreatArt and Pegasus Art
- A year's supply of art materials at Cass Art
- £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
- \bullet £500 towards a course at the St Ives School of Painting
- \bullet £500 worth of art classes and art materials from the London Atelier of Representational Art
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- 10-week part-time course at The Art Academy
- £500 brush bouquet from Rosemary & Co
- £500 gift voucher to spent with Cult Pens

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.

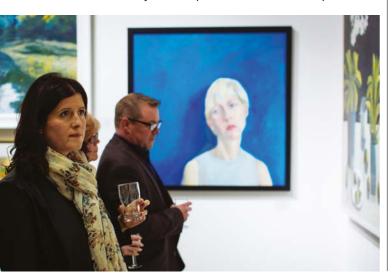
2. BY POST

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 23 to 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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XMASP16

SOMETHING OLD, SOMETHING NEW



FEEL BOGGED DOWN. ALICE WRIGHT ASKS FIVE ARTISTS HOW THEY COPE

WITH UNSOLD ARTWORKS. ILLUSTRATION: MOUNI FEDDAG



Top Fip
Tired of looking at old
artworks sitting
around your studio?
Be bold: paint
over them and
start afresh

rom ceremonial bonfires to trips to the rubbish tip,
the issue of unsold work often leads artists to take
extreme action. Piles of 'unwanted' canvases can
become a burden, taking up emotional energy as well as
precious storage space. But some artists have developed
innovative and creative ways to deal with a build up, and by
exploring their possibilities, they transform unsold work
into exciting new opportunities.

"Whether you're just starting out, or a well-known artist, you will always have 'unsold' work in the studio and it should be well looked after, because it's a crucial part of your practice," says Jen Larkin, artist and Creative Director of Art Eye creative consultancy. The company helps artists reach new markets, such as interior designers and specialises in 'talent spotting' art which hasn't previously been exhibited or has lacked the right promotion.

Jen's top tip is proper storage. "Sturdy, wall-height storage racks are very useful, and these can be one of the best investments for your art, by protecting it from damage," she says. "Think of it as a 'holding area', never look at it as 'stock'. Even if you've moved on, it might be

exactly what a buyer is looking for – unsold paintings are an asset, not a problem, so always be sure to photograph each piece professionally. Even if you end up painting over it, at least you'll have a record."

Pop artist Stephen Quick agrees that it's important to keep a record – part of his practice involves filming almost every painting from start to finish so they always exist in digital form – but other than that, he takes a slightly more pragmatic approach to unsold work. "I'm fortunate to have storage space but I do meticulously clear it out. I see it as a culling of the past. Stuff that doesn't sell isn't necessarily bad work, but if I create something that I like and it stays around me too long, I find myself trying to create that again."

Stephen regularly reassesses his work and his advice is to be clear-headed about unsold pieces, whether it's because an artist is producing too much or pricing them too high. "I'm sure people who keep everything are either not growing or not seeing why something isn't selling," he says. "You've got to become detached from your work otherwise you will drown in canvases and bits of paper."

For Stephen, 'culling' his unsold paintings is a cathartic process, and he is unafraid to paint over them. He often gives the rest away on Facebook, and they are soon snapped up by friends.

Social media is a useful way to find new owners for unsold work and some artists have even turned it into a game. Using the hashtag #freeartfriday, artists deposit work in public spaces and then post clues on Instagram and Twitter encouraging people to seek it out. Those who

"I USUALLY TRY TO REWORK PIECES
WHICH I THINK CAN BE IMPROVED,

I take the kind of risks
THAT I MIGHT NOT WITH A NEW PIECE"

"YOU'VE GOT TO BECOME DETACHED FROM YOUR WORK



can't face giving work away outright could try swapping with artists they admire, potentially a canny move if their work goes on to rocket in value.

And if storage is at a premium, long-running shows at venues such as bars and restaurants can help to free up space, even if it's just for a few months. "There's one at a local wine bar at the moment that's three months long," Stephen says, adding "it's got work that is not what I see as my best or most representative of what I'm doing now, but it's so that I can get it out of the studio for a while. I'm treating it as a storeroom."

London-based artist Paola Minekov has also recognised the storage potential of finding long-term hanging space. She has recently started painting and drawing again after taking time off following the birth of her daughter, and the artwork is beginning to pile up. "I'm producing quite a lot of work all of a sudden but I'm not ready to go back to exhibiting full time," she says.

Paola has always been proactive about marketing herself as an artist and was a keen networker before she had her baby. Interior designers were among the contacts she made at networking events, and Paola is now in discussion with some of them about supplying her paintings for their showhomes. She sees it as a way of getting her paintings out of the studio and potentially reaching new buyers, without the effort required for an exhibition.

As Paola has recognised, successful artists need to be

business-minded as well as talented creatives, and while unsold work isn't necessarily 'bad', it is essential to take stock if it starts to build up. It may be over-priced, in which case holding a studio sale can be a good way to have a clear out. Or it might not have reached the right buyer yet, as watercolour artist Abigail McDougall has found. "Often your unsold work will comprise pieces that are perhaps your most experimental ones, or of a subject matter that doesn't appeal to a wider audience." She suggests saving these for future exhibitions where there might be more "discerning customers".

But sometimes the assessment might be that it simply isn't up to scratch, and for Chris Insoll this represents an exciting opportunity to have another go. "I usually try to rework pieces which I think can be improved," says the Cornwall-based artist. "Indeed in these cases I take the kind of risks which I might not with a new piece." Chris describes how he, and other artists, often 'tighten up' over the course of a painting. But when something doesn't sell he feels free to 'attack' it and has created some of his best work this way.

Ultimately, it's important to remember that unsold paintings don't represent failure. Allow them to pile up unloved and they could become dispiriting, but see them as opportunities to take risks, make new contacts or even just have a bit of fun online, and they can quickly become fresh and exciting once again.

ABOVE

Some artists choose to give their unwanted work away by putting it in a public place for a lucky stranger to find and keep

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arkness, light, and drama – explore the influence of one of art's most infamous and revolutionary figures. Bringing together works by Caravaggio and the Italian, French, Flemish, and Dutch artists he inspired, this major exhibition reveals Caravaggio's lasting impact on European art.

Caravaggio's influence was widespread and diverse. From 1600, artists from across Europe flocked to Rome to see his work, and many went on to imitate his naturalism, dramatic lighting effects and powerful storytelling. These included artists as talented as Gentileschi, Boulogne, Ribera and Honthorst.

Beyond Caravaggio offers a unique opportunity to discover a number of hidden art treasures from around the British Isles. These paintings will demonstrate how Caravaggio's art came to inspire a whole generation of painters. The show will run at the National Gallery from 12 October 2016 to 15 January 2017.

THE PRIZE

Enter online now for your chance to win:

- A pair of tickets to *Beyond Caravaggio* at the National Gallery.
- A private introduction from a member of the National Gallery's curatorial team.
- An exhibition catalogue.
- An overnight stay for two at the five-star boutique St. James's Hotel and Club.

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This five-star boutique hotel in London is located in a quiet cul-de-sac that is only moments from Mayfair, Buckingham Palace and St. James's Palace. Try the restaurant, Seven Park Place, awarded a Michelin star one year after opening where well-known English chef William Drabble's cuisine reflects his love of modern French style food made using the best British produce.

HOW TO ENTER

For your chance to win, enter online at **www. artistsandillustrators.co.uk/competitions** by 4 November 2016.

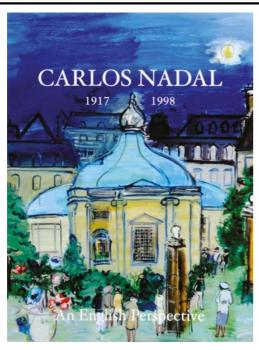
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TERMS AND CONDITIONS

- Tickets to *Beyond Caravaggio* are valid 12 October 2016 to 15 January 2017, 10am-6pm daily (last admission 5.15pm), 10am-9pm Fridays (last admission 8.15pm), subject to availability.
- Introduction from a member of the curatorial team is available Mon-Fri, 10am-4pm. Advance booking is required, and is subject to availability.
- Hotel stay is valid until 17 January 2017 and is strictly based on availability, one room for two people maximum.
- Prize is non-refundable and non-exchangeable.
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- Entrants consent to the lawful processing of their personal information by the National Gallery in accordance with its Online Privacy Policy.

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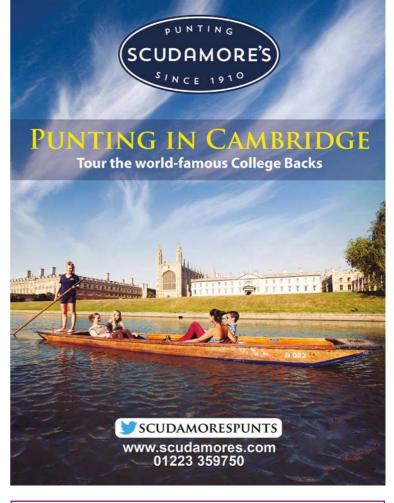
This exhibition is a collaboration between the National Gallery, London, the National Gallery of Ireland, and the National Galleries of Scotland.



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

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Artists & Illustrators 47

TOP TIP

If you don't have a

viewfinder to hand,

grab a mobile phone

and use the screen

to isolate your

composition



MASTER TIPS: ARTEMISIA GENTILESCHI

DISCOVER THE TECHNIQUES OF THE WORLD'S BEST ARTISTS

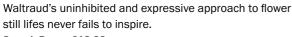
One of the few well-known female painters of 17th-century Italy, Artemisia Gentileschi was a star of the Baroque period. In this self-portrait, she combines her own likeness with an allegorical representation of painting. With a palette in one hand and her brush in the other, draped in iridescent clothes, Artemisia stands in an awkward position, leaning on the stone she used to grind her pigments. It is thought that the artist placed two mirrors on either side of herself to help capture this pose in three-quarter profile.

Using the female form as an allegory for painting was common practice in the 16th-century, and as a masterful female painter, Artemisia was able to instil a powerful symbolism in her self-portrait that her male counterparts could not.

See this painting and more at the *Portrait of the Artist* exhibition, which runs from 4 November to 17 April 2017 at The Queen's Gallery, Buckingham Palace, London SW1. www.royalcollection.org.uk

BOOK OF THE MONTH

Abstract Nature: Painting the natural world with acrylics, watercolour and mixed media by Waltraud Nawratil
Take a free approach to painting foliage with this new instructional book from skilled Austrian artist Waltraud Nawratil. With straightforward painting tutorials across three different mediums, this is ideal for beginners and for the indecisive.



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HOW TO DRAW

JAKE SPICER'S GUIDE TO EVERYDAY COMPOSITION

We all know our drawing skills will develop with daily practice, and that we must relinquish our fear of making marks on the page in order to make many, unselfconscious drawings on the road to more confident draftsmanship. Despite all of this, it can be difficult to find the motivation to draw every day as the weight of personal expectation or lack of an inspiring subject holds us back. Below is an exercise I use to both trial new compositions and to catalyse further drawing.

www.jakespicerart.co.uk

DAILY DRAWING

At the beginning of the week, draw seven boxes of varying dimensions onto a single sketchbook page – sketch them quickly and loosely and slot them in around one another.

These boxes will become the spaces within which you will draw daily compositions. Whenever a

you as an interesting subject for a composition, take out your sketchbook and fill one of the boxes

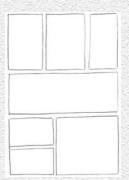
collection of shapes strikes

and fill one of the boxes with a simple sketch.

Composition is the arrangement of contrasting masses within a picture plane and by drawing inside a box, you give due attention to the dimension and shape of that picture plane. When you are developing the composition of a particular view, trial alternatives before committing to an arrangement.

COMPOSITIONS

Fill a sketchbook page with a variety of boxes and experiment with different crops of your subject to work out which arrangement works best for the image.



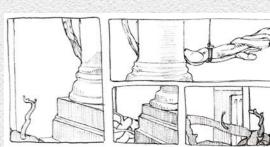




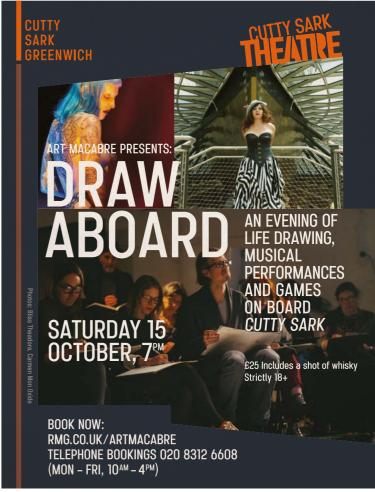
VIEWFINDERS

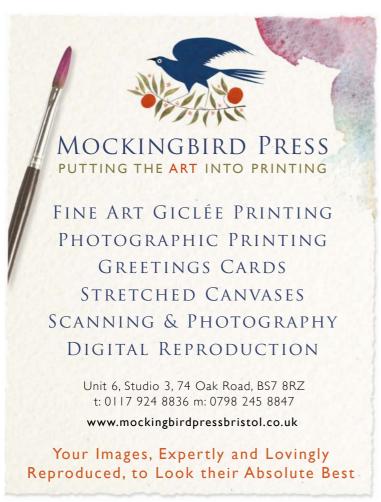
To better isolate your subject, take a piece of cardboard (A5 or smaller) and cut a rectangular aperture in the centre using a craft knife, steel rule and cutting mat. You can keep the shape that you have cut out of the centre and use it to alter the shape of the aperture as needed. Adjust your aperture to the dimensions of the box you plan to draw in

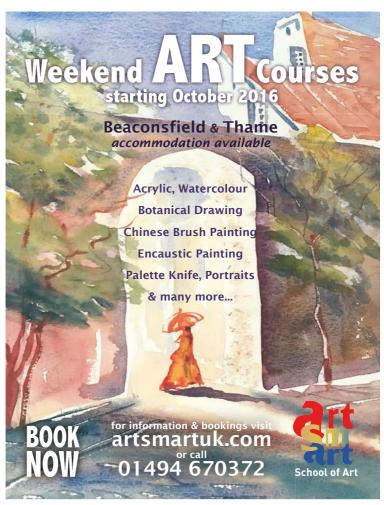
and isolate your composition by looking at your subject through the viewfinder.











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DIVE IN

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When painting, I use Unison Colour Pastels, favouring the Blue Green range to reproduce the bright blues that occur below the surface. The trickiest part is recreating skin tone. I use a lot of blue-violet and purple for a base colour, build it up with warmer colours, and then overlay with yellows and creams for the effect of light on skin. Pastelmat or Canson pastel papers enable enough texture for layering the colours, while also allowing for precise details, like air bubbles." View Michelle's fine art prints at Mockingbird Press, Bristol BS7 or visit www.michellelucking.com

STUDIO IDEA

Are there pencils scattered throughout your workspace? Artist Madeth Escudero found an ecofriendly way to declutter her desk. Using unwanted PVC pipes and some imple DIY, she made 15 individual paint tubes to organise her colours. Instagram: @madethart

WHAT IS... DORSET BLUE?

Developed by artist Marilyn Allis, Dorset Blue is a smooth, vibrant new watercolour paint with a strong tonal range, and is named after the painter's home county.

Marylin advises that the paint be mixed with a "rich sepia" for striking darks and "Lemon Yellow" for a zingy transparent green, or even on its own for a powerful blue wash.

£7.50 for a 14ml tube at www.marilynallis.com



Marilyn's painting Fordington Dorchester was created entirely in a watery wash of Dorset Blue

TOP 5

TIPS FROM GEORGIA MANSUR'S WATERCOLOUR TIPS & TECHNIQUES DVD

To get an interesting effect for the skies in your work, place rock salt onto the surface of the wet paint. This will create unusual patterns in the paint when dry.

Pouring small amounts of ordinary dishwasher rinse aid onto the paint surface can create the illusion of lichens or rock formations on paper. This liquid will push the paint away, producing broken backgrounds.

3 A dry seasponge can be used to 'lift' out areas of paint through stencils and create crisp shapes. Repeating clear shapes can offer a sense of depth to your painting.

Placing crumpled or manipulated strips of cling film over wet paint will introduce curious lines and patterns onto the paint

surface, which is ideal for the shape of craggy rocks.

If the paint looks 'right' when wet, remember that it dries about two tones lighter.

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- · LINEN CANVAS, SIZE 110X90CM
- BRUSHES
 - Fine round brushes, rigger brushes for drawing and larger rounds and filberts for blocking-in larger areas
- PALETTE
- PALETTE KNIFE
- TURPS
- · LINSEED OIL

he subject of musicians has always been a constant theme in my work.
As a violinist myself I have always been interested in the idea of portraying musicians while playing, and sitting in rehearsal (when not playing myself) allows me to observe and analyse the shapes and relationships created between players and their instruments.

Whilst the constantly moving figure is challenging to draw, particular movements and shapes, angles and the negative shapes created are constantly repeated.

The portraits of Yehudi Menuhin by Myfanwy Pavelic in the National Portrait Gallery Collection and Augustus John's powerful and dramatic *Madame Suggia* in the Tate collection both portray the energy and atmosphere of performance.

The painting Mary Iliff's Viola Played by

Electric Light and Drawn by Gas Light by Patrick Symons RA, which was painted over 15 years, is another complex composition, one that takes the motif of the soloist instrumentalist but places her in different positions to suggest a chamber ensemble.

Some time ago I began to think about the different relationships of the players within a string quartet. This small and intimate formation is quite different to that of orchestral musicians. The players face in towards each other, rather than the more formal rows of the orchestra. This began to offer up many different possibilities when considering shape and composition, along with the intensity of the quartet arrangement. Adele will be teaching Drawing & Music: Picturing Movement at the Royal Academy on 10 and 11 December. www.adelewagstaff.co.uk



A few years ago I began to work with a string quartet, and during their rehearsals, I made a series of drawings and oil studies using different techniques and mediums.

The information collected when working from life has been brought together in my painting, *The Quartet*, working solely from the drawings made from direct observation. These pencil drawings (right) were among the first to be made while

PREPARATORY STUDIES

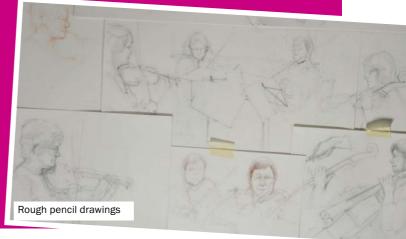
familiarising myself with the people and the shapes created with their instruments.

The next step was to make detailed studies of the four players and their instruments together, both in drawings (left) and paintings (right) in order to establish the composition and proportion of the whole. Small detailed studies were

made of each of the players to collect more information. These drawings were made in pencil on gesso panel, a beautifully smooth surface in which the line glided over the surface.

I had used wooden panels in the past when drawing during these rehearsals, and I enjoyed the way the graphite responded to this surface.







1 PLACE YOUR FIGURES

Here my canvas is a fine quality Belgian linen stretched over a wooden frame. In order to keep the natural tone of the linen, rabbit skin glue was used to prepare the surface rather than working onto a white oil primed finish.

To place the four figures, the initial drawing is made with a dilute Raw Umber and a selection of rigger and small round brushes. Areas of tone were patched in to see how the figures sit within the space.



2 REFINE YOUR SHAPES

This detail shows how the initial sketchingout and positioning of the players is refined. The shape of the cellist with her instrument is of particular interest and this will be used as a study for another painting.



3 USE THE NEGATIVE SPACE

Drawing with brush and paint continues for some time. Here I am analysing shapes, checking relative positions and proportions, anchoring points such as the elbow of a moving arm or the point where head and instrument meet and refining the complex shape of the violin.

The negative spaces throughout the composition are very important to help work out the positions of the moving parts.



4 DECIDE ON YOUR WASH

Dilute washes of paint are used when beginning to patch-in areas of colour and tone over the background.

Working from a number of sources, some made during daylight and others in artificial light, I was undecided about which direction to go in. A limited palette of Titanium White, Burnt Sienna and Ultramarine have been used, which gives a wide range of warm and cool grey mixes for the background area.



5 BLOCK IN THE COLOUR

Patching in with the limited palette continues over the canvas. As the drawing is adjusted, colour is now used rather than the Raw Umber wash. The largest areas of the background have been patched in and one or two layers of thin paint have been applied over the linen.



6 SKETCH IN THE DETAIL

The features of each player are drawn in using mixed colour while the rich tones of each of the instruments are added with mixes of Raw and Burnt Sienna with Cadmium Red. These colours, once mixed, are used throughout the composition to adjust the shape and proportions of the instruments.



7 GET A HANDLE ON THE IMAGE

The positioning of hands that are always on the move is one of the greatest challenges. Look out for repeated shapes and try to simplify the forms and shapes as much as possible. The placing of the bowing hand of the second violin remains undecided.



8 SIMPLIFY YOUR DRAWING

Further work establishes the position of the features of the viola player and sets the position of her hands. Due to her position within the quartet, the instrument is foreshortened and the drawing will therefore be kept as simple as possible to suggest its continual movement.



9 USE FINE LINES

The proportion of the cello is checked as the length of the instrument was too short and it was too narrow across the body. Fine lines using a rigger are used to pinpoint the most important structures.



as more colours have been added to the figures and the instruments have become richer and more saturated. The colours of the garments of the two outermost players are patched in and the shapes simplified to enable further drawing to be made over the top of the flat areas of colour once dry.



11 POSITION THE LEGS

Further changes are made to the left-hand violinist as the block shape of the skirt is used to establish the position of her legs and feet. Her violin is repainted too as the colour had sunk to a dull ochre. Looking through preparatory drawings, I began to examine the position of her bowing arm and the negative shapes around the other drawing.



12 ANCHOR THE IMAGE

The features of the cellist begin to be placed and the position of her hand over the fingerboard is now finalised while the position of her legs and feet have been drawn in, anchoring the cello.



13 LOOK TO THE CENTRE

Up until now, not much has happened in the central section of the canvas Top tip except for layering of colour over the floor. The verticals and Each of the poses of angles of the music stands the moving figure will

be repeated time and

time again, so don't

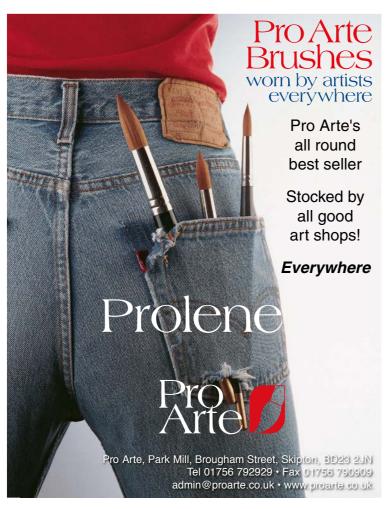
worry if you miss it

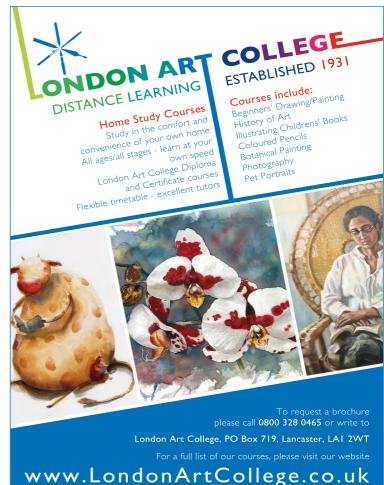
are now added, making the depth of the space between the players more readable.



14 FINALISE YOUR COMPOSITION

The final elements to be added are the bows; here their angles are sketched in. The painting continues to develop and is still very much thought of as a work in progress. There are parts of the painting that remain unresolved and so my work will continue as the piece evolves.







MIXED MEDIA BRAWING

ARTIST **ANNE-MARIE BUTLIN** DEMONSTRATES HOW TO WORK WITH MULTIPLE MEDIUMS USING HER MONOCHROME STILL LIFE, *LITTLE SHOES*



MATERIALS

• PAPER

Thick cartridge paper

- BLACK DRAWING INK
- STAEDTLER MARS
 PLASTIC RUBBER
- PAPER MATE NON-STOP AUTOMATIC PENCIL
- LYRA 9B GRAPHITE STICK
- BRUSHES

Pro Arte Polar 32 3/8" white nylon brush

• UNISON GREY 28 SOFT PASTEL (OR WHITE CHALK)

BELOW

Anne-Marie's piece was inspired the work of Lisa Milroy; Shoes, 1987, oil on canvas 203x259cm

or this piece, I wanted to make an expressive drawing of an object that has emotional significance for me. Inspired by Lisa Milroy's shoe paintings I chose a pair of my daughter's first Mary Jane shoes. Now that she is a teenager, these little items of footwear are laden with memories. It's a common exercise in many a school art department, but drawing and painting boots and shoes has been attempted by many artists over the centuries. Their sense of intimacy and identity, with a connection to the wearer and their personal history, makes them fascinating subject matter.

The surface of this pair is interestingly scuffed and worn; drawing them was less about the end

result than about exploring ways of capturing this variety of textures, creases and signs of wear with the use of different media and mark making. I wanted to sufficiently capture the character of the shoes to create a sort of 'portrait' of them.

I placed the shoes on a white surface for maximum contrast in tone. They were next to the natural light coming from a window, and I stood up in order to see the attractive shapes they made from above. Standing allowed me to draw with energy and a loose, relaxed arm. I tried to keep a sense of vitality in the drawing by keeping my hand in constant movement over the whole drawing.

The intention was to complete the piece in a single session.



HOW TO DRAW A STILL LIFE IN MIXED MEDIA

✓ MAPPING OUT THE COMPOSITION

I roughly mapped out the position of each shoe with a graphite stick, and then with a square-edged brush I used a very thin wash of drawing ink to indicate shadows and some of the tones. I made the pair roughly life size and intended to keep them on a square format.

TIRMING UP THE DRAWING

The ink dried very quickly and I then used a thin piece of charcoal to draw in some firm, energetic lines, constantly looking up and back down to the drawing, adjusting to achieve accuracy and a good sense of the overall shape of the shoes on the table top.

STRENGTHENING TONES

I used my finger to smudge some of the charcoal, trying to establish the sense of them as dark objects on a light surface and get the very deepest tones in place. I also used the sharp edge of my rubber to suggest the lightest areas with brisk, loose and linear marks.

ESTABLISHING A VALUE RANGE

I used a very soft, almost black, graphite pencil to indicate a light texture behind the shoes and loosely drew in a square boundary for the drawing. I also used the finer line of the pencil over the charcoal to define the subtle variations in tone over the shoes and the distinct shadows.

EXPRESSIVE MARK MAKING

Here I tried to keep momentum in the drawing and build up the marks, creating a rhythm over the whole surface. I was using both the rubber and the thin edge of the pencil rubber to remove the pencil in the background.

STRENGTHENING THE SHAPE

O I wanted to get a real sense of solidity in the shoes and further strengthened the shadows with charcoal and graphite pencil and added the detail of the heart motif at the front.

REFINING THE DRAWING

Using the rubber to lift and move around the charcoal, I found the lighter areas of tone on the left-hand shoe and was

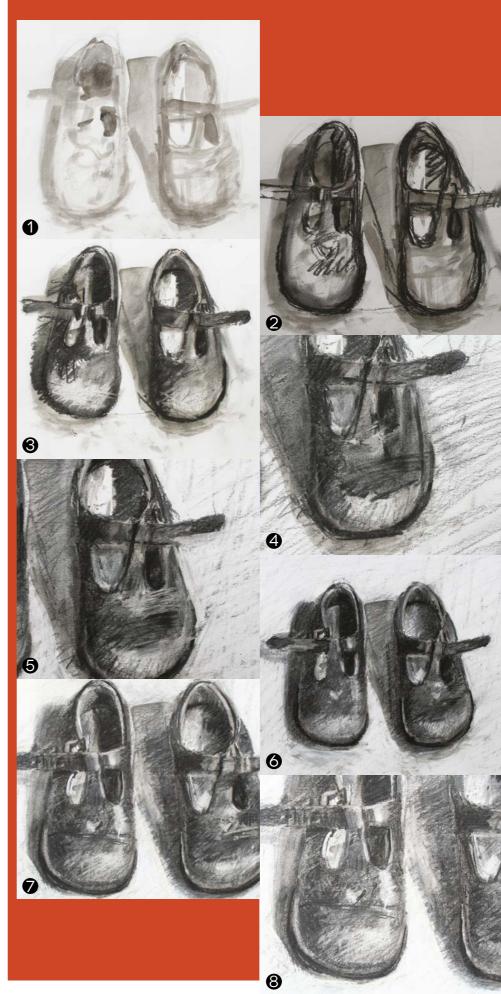
able to refine the shape. I added finer marks with the HB automatic pencil and used slightly smaller marks with graphite, charcoal and the rubber to further refine the tones.

Top tip Use white chalk pastel in the very lightest areas

FINAL STEPS
I concentrated on the forms of the

straps and buckles to improve the accuracy. Finally, I used the chalk pastel to clarify the shape of the shadows in the background and to add the last highlights to the shoes.

I stopped when I felt that I had a good balance between accurately capturing the shape and character of the shoes and the energetic, loose mark making I was aiming for. www.anne-mariebutlin.com





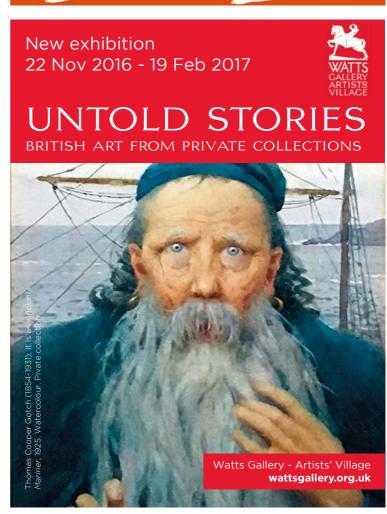
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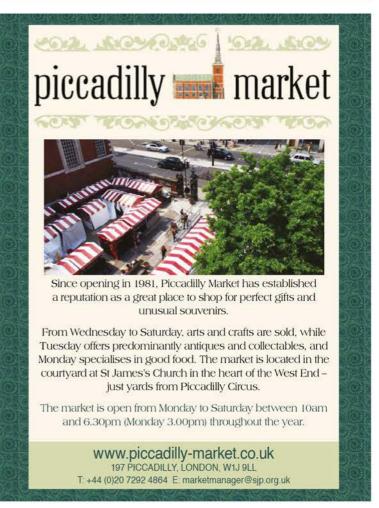
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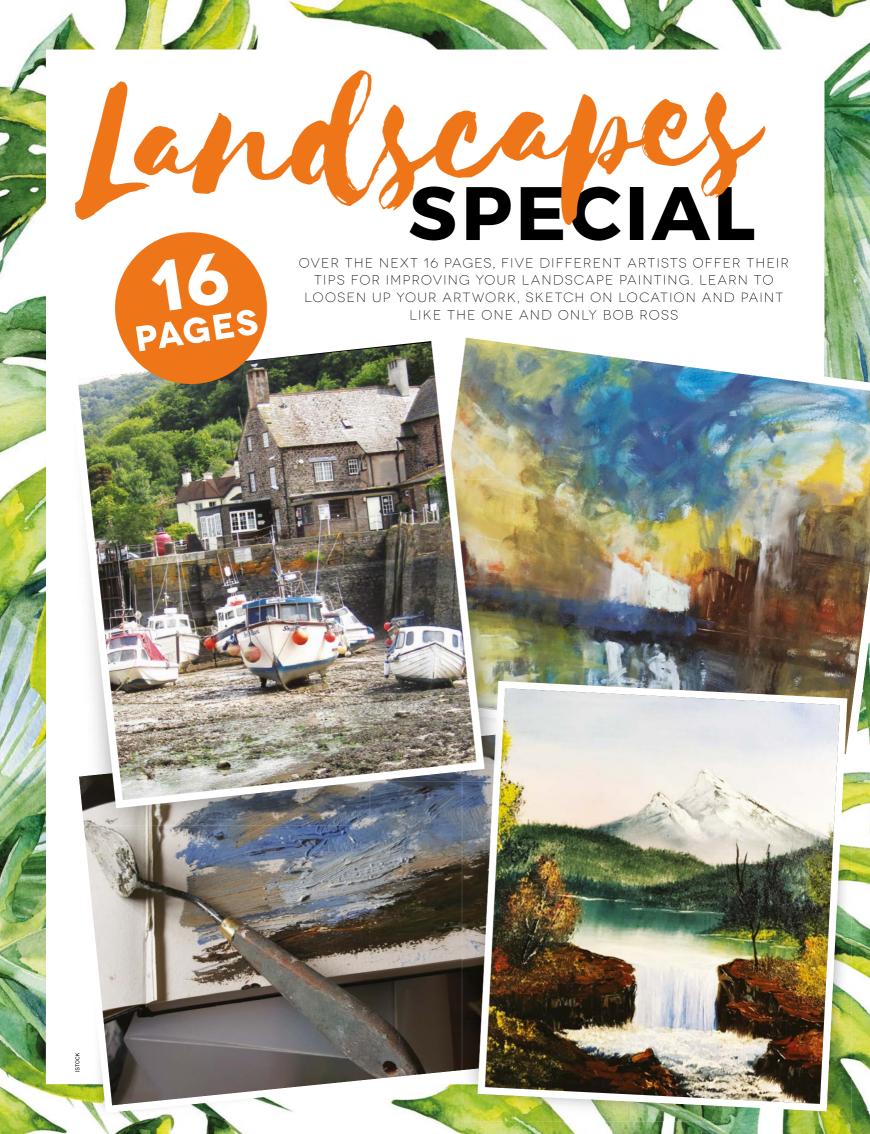
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COURSE DIRECTOR OF THE NORFOLK PAINTING SCHOOL MARTIN KINNEAR EXPLORES A MORE COLOURFUL SIDE TO THE LANDSCAPES OF JMW TURNER

y 1810, JMW Turner was a recognised and celebrated painter in the style of the Old Masters and, as described in the introduction to the Turner Contemporary Gallery's latest exhibition on the artist, Turner 'quickly matched and superseded them'. Many would agree that Turner did surpass the Old Masters, but it is important to ask 'how?'. And, more importantly, how can his techniques be put into action in the studio?

REVOLUTION OR EVOLUTION?

Turner's Old Master technique was essentially a traditional ébauche (a dark liquid glaze placed over a ground), upon which he added more bodied paint, glazes, scumbles and, ultimately, impasto. This is standard baroque painting and Caravaggio, Velázquez or Rembrandt would have instantly understood how any of Turner's early oils were made, which begs the question: how did he supersede these artists?

To find the evidence, just look at the work of 17th-century French landscape painter Claude Lorrain. Any of his paintings will do, but it is perhaps best demonstrated by Claude's Seaport with the Embarkation of the Queen of Sheba. Turner was deeply inspired by the work, and spent years trying to better it. Upon his death, he requested that his landscape Dido building Carthage be displayed alongside it in the National Gallery, where it still hangs today.

Dido building Carthage is very different to the darker more 'Dutch' Turner paintings such as Dutch Boats in a Gale. It's light, luminous and colourful – but is it a different technique?

If you were to gather a selection of Turner prints and put the cool dark ones in one pile, and the colourful >

LEFT
Martin
Kinnear's
moody
homage to
JMW Turner





TURNER REVOLUTIONISED HIS OILS BY TREATING THEM AS HE DID HIS WATERCOLOURS

luminous ones in a second, the first pile will show traditional ébauche pictures in the Dutch manner. Conversely, the brighter ones in the second pile are simply a variance on that technique, preferred by Claude Lorrain. At the Norfolk Painting School we call this second technique 'Italianate' painting. While different to ébauche, it is hardly a revolution. Italianate painting is really just ébauche, but rather than starting on a tinted ground, it's best to work with more chromatic colours over a reflective ground. This is exactly how one might start a loose watercolour, and in fact Turner (an accomplished watercolourist) took to it with a flair that was absent in his early, darker works.

Turner was so taken with this method he called it making 'a colour beginning'. Released from the tonal base of Dutch painting and emboldened by his skill as a watercolourist, his evolution became a revolution.

LIGHT IS THEREFORE COLOUR

If ébauche painting is not something you have attempted before, I highly recommend giving it a try; in my view, it's still the best way to paint in oil. Ébauche is fundamentally about managing the interaction of light within your painting, and to understand this is the key to understanding Turner's technique.

First, you'll need two white boards or bit of card. Paint the first one with red and white mixed up to make a pink. Then, paint the second one with a translucent red paint using a very clean brush.

This will create two pink boards. The first one, made from white and red, will be an opaque pink, and will reflect an even, but dull colour. The second one, which is just washed over with red, will also be pink, but it should be much livelier, and may even seem to 'glow' a bit when compared to the first one. Red and white (or

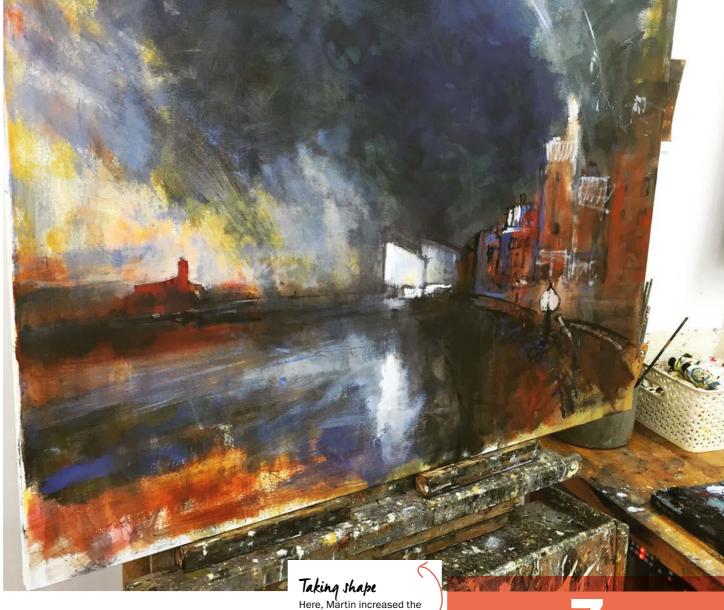
indeed any opaque mix) will create a subtractive colour that blocks the transit of light. Turner's contemporaries would call this application of paint 'body colour'.

Red over (but not mixed with) white will have a glowing effect. This technique creates optical colour. The term for this application of paint in Turner's day would depend upon where it was used in the process, but a modern word for it is glazing. So we have two very different pinks, differentiated only by the way they are prepared to interact with light. As Turner famously remarked, 'light is therefore colour'. None of this would have been news to Rembrandt, Claude Lorrain or any trained painter in Turner's day, so now let's consider how he 'superseded' the Old Masters.

BEGINNINGS AND ENDS

Traditional painting in Turner's time was always about structure; it had to be, because studios were turning out a product which had to be teachable, replicable





value range in the painting;

carefully orchestrating the

work in the style of Turner

and commercial. Always apart from the studio system, a loner, with an aversion to sharing his skills, Turner felt little need to impart anything but the driest of academic lectures, whilst practicing dazzlingly exciting and experimental work for himself.

Yet we are the product of our habits, and while Turner revolutionised his oils, he did so by treating them as he did his watercolours. Starting with loose, luminous and evocative washes, he created glowing ébauche colour beginnings using Italianate tints of yellow, lilac or sienna. Once these were in place, he alternated between body colour (opacity), turbid (semi opacity) and lake (translucent) applications, all intended to make the return of light from this colour beginning more complex, subtle or less direct.

To manage the opacity of his pigments, he turned to modifiers or mediums such as wax, chalk or gelled oil (then known as Megilp). There is no 'secret medium' in a Turner, but a constant and unerring focus on managing opacity, optical colour and the return of light with whatever came to hand.

The complexity and subtlety which one can achieve using Turner's methods was – and is – breathtaking. Was it all new? Not strictly speaking, but he did it with more courage and more commitment than those that came before him. In short, he was a genius.

See more of Martin's work at www.alizarinblog.com;

JMW Turner: Adventures in Colour runs at Turner

Contemporary, Margate CT9 until 8 January 2017

TIPS FOR PAINTING LIKE TURNER

- Start with an ébauche of soft luminescent colours (known as a 'colour beginning').
- Body up areas of the work where you wish to give an appearance of solidity.
- Repeat the colour beginning with a turbid glaze (a milky rather than clear colour).
- Body up any areas where you want to achieve a very direct appearance.
- Work in any 'details', Turner often did this with a small brush for drawing lines.
- 6 Lay in a final layer of glazes either clear with resin or bodied up with a turbid medium.
- Add that extra sparkle with spots of impasto, Turner preferred to use a knife for this.





OUT AND ABOUT Richard creates both pen and watercolour sketches when on location

have painted for decades but recently I have felt more and more of a need to paint the landscapes I have seen in person. In the last few years, I have filled 20 or so sketchbooks and created countless watercolour sketches for reference. Many are taken from rambles around my home in the Derbyshire Dales, but as was the case of the subject shown here, I sketch on holidays as well.

As an artist I feel it's very important to incorporate the connection I feel when confronted with an idea into the final work. Sometimes, a scene almost screams at you, demanding to be painted.

This landscape was created from one of three sketches taken at Porlock Weir in Somerset. I sat and mulled over the sketches before revisiting the scene that worked best. I also chose to crop the area I wanted to work with, offsetting and limiting the boats but also having a clear lead through the painting with the masts pointing inwards. This approach helps keep the viewer 'in' the painting.

I always carry my sketchbook with me, and draw out ideas wherever I go.

I work with a pilot pen to capture instantaneous moments and these tend to be quite rough. I want to capture a degree of this 'looseness' in the final painting. Once the sketch is complete, I will go back out on location to create a very quick watercolour sketch; this will be used as my 'photograph' when putting my studio paintings

MATERIALS

· COLOURS

Pip Seymour Oil Colours:
French Ultramarine Blue
Madder Deep Lake
Raw Sienna
Indigo
Cobalt Blue
Cerulean Blue
Coral Red
Venetian Rose Tint
Naples Yellow Deep
Florentine Golden Flesh
Buff Titanium
Titanium White
Royal Light Blue

Sansepolcro Blue Payne's Grey Burnt Sienna

- · B2 PENCIL
- HEAVY CARVABLE
 MODELLING PASTE
- BRUSHES
 Rosemary & Co short flat
 brushes sizes 5, 10 and 20
- BRUSHES
 1" and 2" natural bristle
 brushes
- PLANT BASED
 OIL THINNER
- · BOARD CANVAS

together. To achieve this, I carry a very simple set of tools: a sketchbook, pen and a board that folds in the middle with a bulldog clip. I keep my Saunders Waterford A5 sketch paper inside the folding boards to prevent the works being damaged in transit. I also carry a small paint box with my basic pans and two paint brushes, a pencil and framers tape to fasten my paper down onto the board.

When creating my watercolour sketch, I gently applied brushstrokes back and forth to blend.

When capturing the moment at Porlock Weir, Somerset, I found the sea had gone out, the boats were perched precariously on the mud flats and the sun was coming from the right. Once back in my studio, as with all of my paintings, I start with a rough scribbled sketch on canvas with a B2 pencil taken from my watercolour study or sketchbook. After that, I apply the modelling paste quite heavily in places such as the foreground, mud flats, mooring stumps and the harbour walls and boats, then a slightly lighter application to the rest of the canvas.





I continue dribbling with the full set of colours, this time using darker hues. I start off by applying brushmarks in the sky, taking care not to lose my original 'dribbles'. The colours used here are Venetian Rose Tint, Royal Light Blue

FINISHING TOUCHES Lines of Buff Titanium are used to add final details

painting the harbour wall and boats into the water using Burnt Sienna, French Ultramarine, Alizarin Crimson, Indigo,

I build up areas with lighter colours using loose and erratic brushmarks, wafting the brush over the paste marks. This helps me with my connectivity, giving softer edges in places like the roof and the harbour walls. Dabbing, scumbling and scraping will help to build up the looseness on the building's walls, harbour walls and floor.

For this I have used Coral Red, Florentine Golden Flesh, Venetian Rose Tint, Buff Titanium all mixed with white. I have selected specific colours to go alongside each other for impact, such as purple shadows against the yellow sand and the red and greens in the harbour walls.

Here I use an old and fairly hard brush to flick paint at the canvas; doing this while the painting is still wet will help the splashes to defuse. Once dry, it will allow the splashes to sit on the surface. Generally, I use only three layers of paint; any more than this tends to look overworked. For the final details of ropes, ladders and masts, I use the edge of an old credit card dipped it in Buff Titanium to carefully place the lines on the canvas. www.richardhollandlandscapeartist.co.uk

Try not to use too soft a pencil when drawing as it smudges when modelling paste is applied

Here, using a plant based oil thinner, I begin to dribble my chosen colours: French

Ultramarine, Alizarin Crimson and Raw Sienna down the canvas, roughly adhering to the highlights, mid tones and shadows on my sketch. These dribbles follow the contours of the paste, giving me a very loose base to work from. It's worth noting that using the paints in this way will make them dry very quickly.



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THE JOURSEPAINTING

AMERICAN ARTIST NICOLE BONNEAU IS ON A MISSION TO PAINT ALL 403 OF BOB ROSS' ARTWORKS FROM HIS LEGENDARY 1980S TV SERIES, THE JOY OF PAINTING. HERE SHE SHOWS US HOW SHE RECREATED NUMBER 24, A GLOSSY MOUNTAIN WATERFALL SCENE



MATERIALS

• COLOURS

Winsor & Newton oil paints:

Titanium White

Phthalo Blue

Prussian Blue

Alizarin Crimson

Van Dyke Brown

Burnt Umber

Cadmium Red

Cadmium Yellow

Sap Green

Bob Ross Liquid White

· CANVAS

SIZE 45X86CM

• BRUSHES

1" and 2" natural bristle brushes, fan brush size 6, script liner

brush size 2

- · LINSEED OIL
- TURPENOID
- IPAD

For watching *The Joy of Painting* on YouTube

his mountain waterfall scene is the 24th painting in my long journey through *The Joy of Painting* with Bob Ross. This journey began around New Years, 2016, and was inspired by a marathon viewing of the series.

Shortly after, I set out to repaint all 31 seasons, recreating the 403 paintings featured in the episodes.

This tutorial will walk you through the painting techniques from *The Joy Of Painting*, Season 2, Episode 12: *Mountain Waterfall*. I thought this was a great example of a classic Bob Ross landscape scene with the fun additional detail of the waterfall.

The instructions below follow the Bob Ross wet-on-wet technique, which allows for the very quick layering of paint, and blending colours directly on the canvas.

Before you start any of these paintings, you need to cover your canvas with a thin layer of oil paint. The base coat can be a variety of colours, as long as the paint is thinned out. In this case, I used liquid white paint, which is a recipe provided by the Bob Ross brand.

HOW TO PAINT LIKE BOB ROSS

The first layer for this painting is the background sky layer. I took a very small amount of Prussian Blue on a 2" brush and started at the top of the canvas, creating criss-cross patterns. The brush will pick up the white from the base coat, and the paint will automatically get lighter as you move lower into the sky.

I then picked up a small amount of Alizarin Crimson, and started criss-cross patterns in the centre of the sky. After the colour is applied, I used a clean, dry brush to blend the brushstrokes out by lightly brushing back and forth until things looked soft and blended. I then added indications of water on the lower half.

I put a small amount of Phthalo Blue on a clean 2" brush and lightly brushed in some colour from the sides. And finally, I reused the crimson brush to add some reflected light in the centre.

I gently applied brushstrokes back and forth to blend. >











5

pop by using thin
layers of paint

The next layer is the mountain. This can be done in three parts. First, I took a dark mix of Prussian Blue and Van Dyke Brown onto a palette knife. I mixed this colour on my palette and scraped off a thin roll of paint onto the knife.

I made the basic mountain shape with the edge of the knife by pushing hard into the canvas and removed the excess paint with a clean dry brush by pushing downward, following the angles of the mountain. At this stage, I added the highlights. I used Titanium White mixed with a very small amount of the Prussian Blue/Van Dyke Brown mix to dull it slightly. I introduced the palette knife and gently added the highlights to one side of the mountain.

Barely touching the knife to the canvas enables the paint to 'break', giving the effect of snow on the mountain. I then added the shadows to the other side and took more of the Prussian Blue/Van Dyke Brown and mixed it into the highlight colour. This colour is darker than the white, but lighter than the base colour.

The final step is to blur the bottom of the mountain to give the illusion of fog. I did this by tapping the bottom of

the mountain with a dry 2" brush and blended gently from side to side.

The next layer includes the landmasses in front of the mountain. I took Sap Green, Phthalo Blue and a small amount of Burnt Umber and mixed it right into a 2" brush.

I created the foothills by tapping the brush firmly into the canvas and then created the water reflections. I took a dry 2" brush and pulled down the paint from the bottom of the foothill into the lake area.

The same brush was used to gently apply horizontal strokes to the reflections, softening them and giving them the appearance of water.

Next I added another small area of land, with evergreen trees. I mixed Sap Green, Prussian Blue and Van Dyke Brown onto a fan brush and I held the brush vertically and firmly tapped the tree shapes into the canvas. I also added a small amount of Cadmium Yellow to the brush and tapped in some grassy areas at the bottom of the trees. I then created reflections of this piece of land.

To complete the reflections, I took a very small layer of

Help your highlights

the liquid white paint on a palette knife and scraped in thin water lines separating the land from the water.

Next, I layered on the background colour to the area where I planned to place the waterfall. I used a bright mix of Prussian and Phthalo Blue and added the general shape where I wanted it to be.

Here I added the white paint on top of the waterfall. I loaded some Titanium White on a fan brush and gently followed the flow of the water. It's important to wipe your brush after each stroke, since the blue overpowers the white paint.

Once the waterfall was flowing nicely, I moved into creating the wild, splashing water below it. I did this by adding more white to the fan brush and pushing the paint into the canvas from the tip of the brush. Then, I moved on to the landmass. I placed Van Dyke Brown on a palette knife and applied a thick base coat. Burnt Umber was added to create the highlights.

6 Here I created the rocky cliffs on the left side of the painting using the same technique from step five.

I added even more detail to this scene by adding a bit of yellow to highlight the rocks, and more foamy, swirling water at the bottom of the fall. I moved onto the trees by adding a dark coloured base to the canvas. I used a mix of Sap Green, Van Dyke Brown, Prussian Blue, and a very small amount of Alizarin Crimson and with a 2" brush, I firmly tapped the general shape of trees into the canvas.

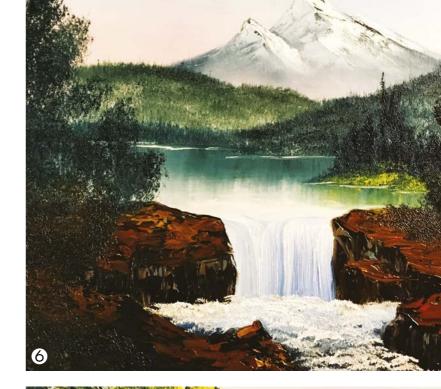
At this stage, I began to add details to the trees, such as trunks and highlights. The tree trunks were created with Van Dyke Brown on a palette knife. I gently applied the paint with small horizontal strokes up the tree, and its limbs. I then applied white paint and used the same technique to add highlights to one side of the trees and created highlights on top of the trunks. I used a variety of colours on a 1" brush.

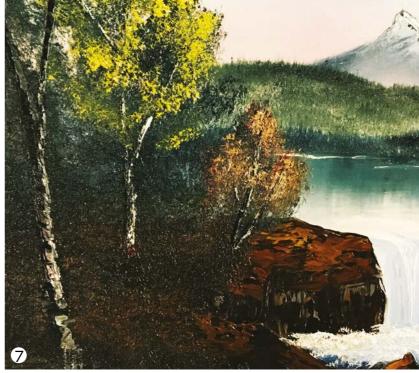
I find the key to making these highlights pop, is to make sure the paint is very thin. You can do this by adding either liquid white paint, or linseed oil to your colour. After gently tapping in the highlights, I added another tree in the foreground on the left side of the painting, creating yet another layer, and even more depth.

In the final step, I finished adding the details to the painting. I continued layering on highlights, tree trunks and sticks until I felt like the painting was finished.

I used another trick to create depth, which is to take the edge of the palette knife and scratch lines into the bushes and trees. This gives the illusion of small sticks and trunks. Then it was time to sign the painting. I did this by adding linseed oil to Cadmium Red paint, and used the thin paint to sign.

Follow Nicole's journey through *The Joy of Painting* at www.twitter.com/almightypaintin









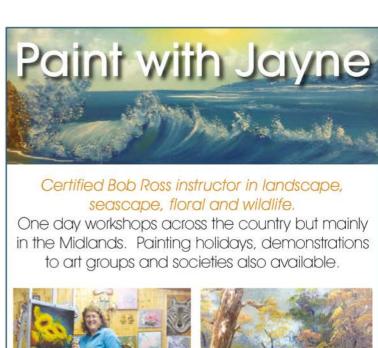
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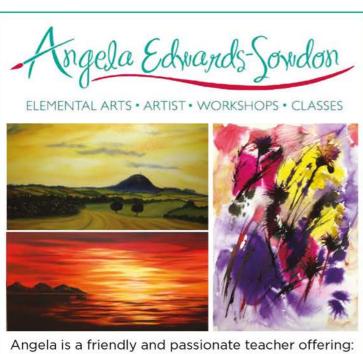






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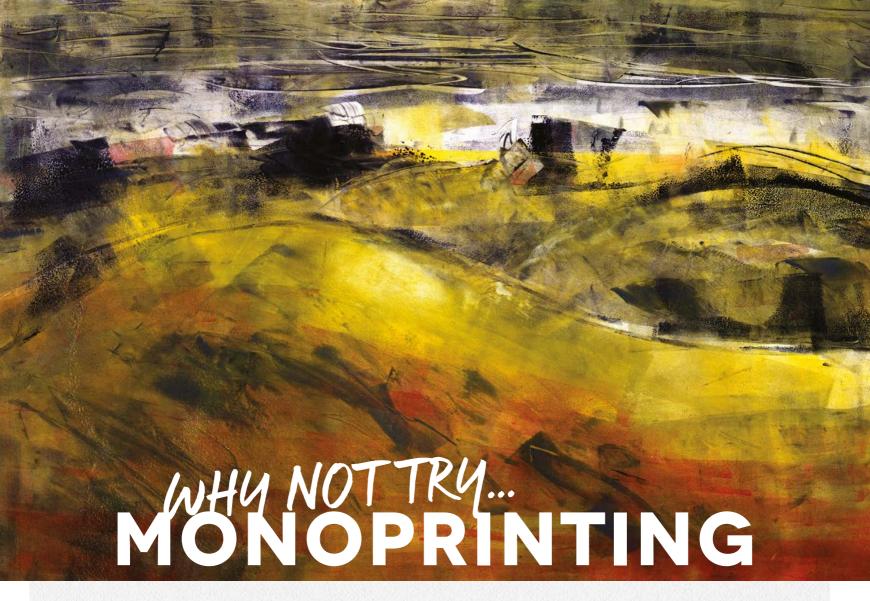
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ARTIST MICHAEL SPARK OFFERS A BEGINNER'S GUIDE TO MAKING MONOTYPES

hen I started painting after working for many years as a graphic designer, many people told me, "your work would really suit monoprinting". It took me a few years before I eventually took their advice and found a one-day monoprinting course. Having no preconceptions I just 'went for it', trying to learn the process by using as many techniques and tools as I could.

For those who have never tried monoprinting, the process starts by applying transparent ink to a base plate (I use plastic) using a roller, brush or a palette knife. Then it is a case of drawing into and layering the colours combined with wiping away areas, to arrive at a finished work.

I prefer using a plastic palette knife as you can both put ink on with it or scrape it off. Paper is then pressed against the inked surface using a printing press. The result is called a monotype – essentially a one off as once the plate has gone through the press, there is no longer enough ink on the plate to produce another print.

From producing my first prints, I was hooked and immediately booked some days

in the print studio armed with drawings I had done on location as a starting point. One lesson I learned early on is that when you put your carefully-produced plate through the press it comes out as a mirror image. Now I scan in my drawings and flip the image on my computer and use the flipped image as the reference for my print – when the final monotype appears, it is the same way round as my original drawing.

Usually, when I start a day's monoprinting, the first prints tend to be fairly monochromatic, I try not to launch into colour too soon. Even when I want to produce more colourful work I try and use a more limited palette, as the inks are transparent the colours mix on the plate and other hues can appear as the inks combine.

One of the challenges is keeping both the colours and the areas with no ink 'clean' as monoprinting can be a messy business. It is also important to prevent smudges and fingerprints from appearing on the print – doing a final check by holding the plate up to the light and wiping it with a clean cloth at the edges is extremely important.

My work is all about finding a way through

HOLD YOUR
PRINTING PLATE
UP TO THE LIGHT
TO CHECK FOR
SMUDGES, THIS WILL
PREVENT THEM FROM
APPEARING IN THE
FINAL PRINT

the landscape and monoprinting has become an essential part of my process – informing both my drawing and painting. It has given me new techniques, some of which I have started to use in my painting, helping to link my work together.

A Way Through, an exhibition of paintings, monotypes and drawings by Michael Spark and Pamela Waugh runs from 15 to 19 November at The Framers Gallery, London W1T. www.michaelspark.com

ABOVE South Downs, monotype



BREAK FREE

ARTIST **HANNAH IVORY BAKER** EXPLAINS HOW YOU CAN LOOSEN UP YOUR PAINTING STYLE AND AVOID THE DREADED 'MUD' OF AN OVERWORKED CANVAS

The idea of 'loosening up' and how to do it is, in my opinion, one of the most challenging aspects of painting. Like others, I try to paint in a manner that has the appearance of freedom and looseness with each mark or brushstroke, like a deep and prolonged exhale. Regardless of how strong or subtle the suggestion of form is within a work, I want each piece to develop intuitively and present emotion, movement and energy with uninhibited, gestural marks. This is a constant battle and a continual work in progress. In fact, I am yet to meet an artist who doesn't constantly struggle with this, so you are not alone.

As a self-taught painter, I have stumbled upon my own 'rules of thumb' that help me work through a number of common challenges. In the article, I share my techniques and tips in the hope that it will help your own practice when despairing at an overworked. mud-coloured canvas.

USE PAINT LIBERALLY

This is something that I cannot stress enough. It is impossible to create loose marks if you are also trying to save paint.

The beauty of applying much larger amounts of colour from the tube onto your palette is that it allows you to be undefined and messy in its application to the painting surface. You can almost splatter it on with each brushstroke, creating interesting areas of unplanned marks which can add energy and movement to your paintings. This is also a great way to build up texture, which is virtually impossible if you are not prepared to load up your brush or palette knife.

Try making spontaneous, sweeping marks in one movement without having to stop and mix up more colour. As oil paint takes a considerable amount of time to dry, it is likely you won't be wasting any of the paint at all. Besides, there is nothing more satisfying than getting a new tube of delicious oil colour and giving it a good squeeze.

WORK QUICKLY AND CONFIDENTLY

Place paint with confidence and be prepared to leave a mark alone the moment it has been applied to the chosen surface.

When using oils, the paint very quickly turns to mud. It becomes grey, dull and lifeless and you also lose the energy and spontaneity of the initial mark, this is something you should try and retain, as it helps to create that sense of looseness. One of the benefits of painting en plein air is that you are working with surrounds that are not



static: the light is constantly changing, the clouds are moving and so too is the wildlife. It almost forces you to work quickly in order to record moments that grab your attention.

When working in my studio from reference photographs or sketches, I always try and approach it with the same attitude, as if trying to capture everything with a sense of urgency before it disappears. This somewhat rushed approach is arguably born out of my general lack of patience when it comes to

MIX & MATCH

Try swapping between brushes and palette knives

As the painting progresses, there is always an element of the unexpected, which is an aspect of the process that I love.

The reality is artistic licence allows us to build up a painting in any way we want. Grass doesn't have to be green and the sky does not need to be blue, so do not worry if it does not look like the typical image that comes to

BE PREPARED TO LEAVE A MARK ALONE THE MOMENT IT HAS BEEN APPLIED TO THE CHOSEN SURFACE

starting and finishing a painting. The results may seem a little messy at first, but with continual practice, you will find there are ways of refining your loose and energetic marks. You can also try using shapers, twigs, rags or knives to gently manipulate the paint or to scratch in areas of detail towards the end of a painting, allowing you to keep this sense of energy while adding areas of texture. Often these final marks end up being key compositional details.

AVOID UNDERPAINTING

Some art teachers and artists may disagree but for me, the more planned I am in my approach, the worse the painting, so I avoid underpainting or precise sketches as I want room to deviate from the original composition.

I always start by painting directly on my chosen surface with a brush or palette knife and build everything else from there, in one sitting.

mind when you think of a landscape. If you get in to a zone, just go with it. Remember that if you are not happy with what you have produced by the end, you can always scrape the paint off and start all over again.

OPPOSITE PAGE A Walk by the River, oil on wood panel. 50x50cm

BELOW Low Cloud Over Wet Ground, oil on canvas board. 20x20cm



PAGE VIEW Experiment with paint colours in your sketchbook





When working with oils, canvas tends to be the go-to surface, but it doesn't suit everyone. For me, canvas doesn't provide enough rigidity and I often find the texture and grain of it off-putting.

I frequently do quick oil sketches on paper or card and generally favour some kind of board, usually ply or MDF board as I can scratch paint away, wipe off paint, achieve lots of texture, and contrast this with smooth areas.

I tend to paint on 'unprepared' surfaces, and I also use my normal sketchbooks with oils. I feel that it is more important to ensure that my time painting is free from the hassle of days spent preparing a surface for a masterpiece. Instead, I make sure I can paint without the fear of having wasted time, a surface and my materials. You might just find that the looseness you were looking for is easier to achieve on a different surface.

USE A LARGE BRUSH

Take a small board and brushes that are much larger than you think you'll need, this way, when loaded with paint you will be able to create all sorts of big sweeping marks. There is nothing looser than recording colour, tone and detail in just a few movements.

I recommend going to the local hardware store and buying some cheap decorating brushes as it doesn't matter if you need to cut the bristles and a 2" to 3" wide hog hair brush is going to be expensive. I have always found that using small tools to develop a painting encourages me to be over fussy and results in an overworked painting.

PLAY WITH MEDIUMS

Using mediums and solvents is daunting at first but you should at least test them out.



Experimenting with different mixes and ratio of medium to paint will allow you achieve a variety of different marks and help to make the most of the paint. Some will add body and texture to your paint, others will make it easier to splatter and flick it, creating interesting areas within your work.

Once happy with a particular mix you will come across methods of working over wet areas of oil paint without disturbing the paint underneath. Nevertheless, a delicate hand is still required. If the smell and toxicity of mediums are an issue, there are some great brands that are non toxic and do not require a mask when they are being used.

ABOVE Cold, Windy January Day, oil on board, 30x60cm

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USE YOUR SKETCHBOOK AND TRY DIFFERENT TOOLS

I'm sure you've heard this a million times before, but it's true, the sketchbook is the most important part of your development as an artist. I do not know where I would be without mine. This is the place where you can try different techniques, subjects, colours and make plenty of carefree mistakes. Mistakes are an integral part of learning, so make as many as you possibly can.

Every so often, despite doing all of the above, I sometimes find that my painting just isn't working and I struggle to achieve the marks and paintings that I want. In which case, I find the best thing to do is to take a break, have a cup of tea and relax with the latest episode of Neighbours. You can revisit things with renewed vigour tomorrow.

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HANNAH'S TOP TIPS

SKETCH QUICKLY
Simplify the composition and sketch as quickly as possible. Record basic shape, line and tone, then develop the rest intuitively.

2 USE A VARIETY OF MATERIALS
Each tool will make a different mark.
For instance, the same image painted with a brush will look different when painted with a palette knife so try using a piece of rubber, sandpaper or even a toothbrush to apply the paint.

WORK WET-IN-WET

Try and complete paintings in
one sitting, this will help to capture an
element of spontaneity within your work.
Oil paint takes a long time to dry so you
will have plenty of time to make small,
gentle alterations to your finished painting
if you wish.

MAKE MISTAKES

Great expressive and abstract
landscapes are full of unintentional marks
and beautiful mistakes. Embrace them.

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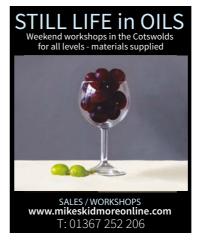
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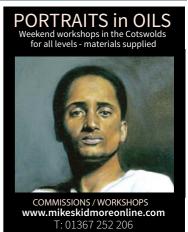
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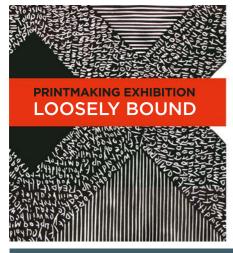
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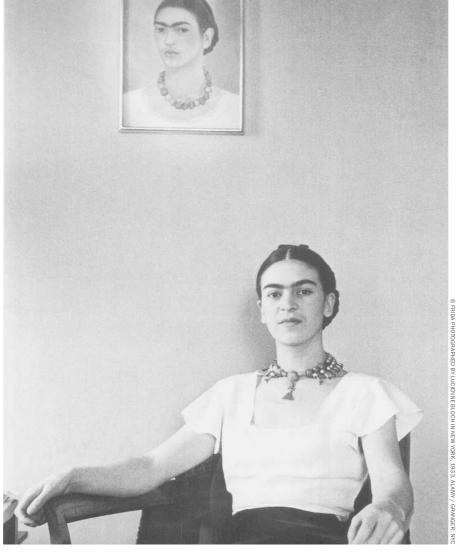
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3

SHE CONSTANTLY REINVENTED HERSELF

Nearly a third of Frida's 200 works are self-portraits; the need to shape her own image was reflected in other, less obvious ways, too. Firstly, Frida claimed that she was born in 1910 rather than 1907 in order to align her birth with the Mexican Revolution. And in the early 1930s, the artist was re-baptised by her friends on a visit to New York.

Her birth certificate read Magdalena Carmen
Frida, but she had always written her name as Frieda
– taken from the German word for peace. In an
attempt to hide her Germanic roots in the lead up to
the Second World War, she chose the name Carmen
Riviera. She later settled on the name that would go
on to be cemented in art history: Frida Kahlo.

4

SHE WAS FASCINATED BY HUMAN ANATOMY

Frida wanted to study medicine but due to her accident she abandoned her studies, however her interest in the human body never waned. In 1932, she suffered a miscarriage – she asked the doctor to show her the fetus. With this request denied, her husband Diego Riviera gave her some textbooks, resulting in a lithograph print in the style of an old anatomy textbook, entitled *Frida and the Miscarriage* (1932).

The work is both graphic and personal, portraying an umbilical cord wrapped around her leg. This subject is also explored in *Henry Ford Hospital* (1932) where she lays on a bed in a desolate landscape, holding red strings leading to symbols of the trauma.

ARTY FACTS

FRIDA KAHLO

NATALIE MILNER EXPLORES THE LIFE OF A LEGENDARY ARTIST

1

2

SHE WAS ONCE CRUELLY

At the age of six, Frida was struck with polio, beginning with a sharp pain in her leg, and she was bedridden for months. She became introverted and invented an imaginary friend who lived on the other side of the window. Frida recovered, but her right leg was now shorter and thinner than her left and children teased her, calling her 'Peg Leg Frida', but this made her all the more daring, doing acrobatic stunts on a bicycle or skates to simply prove she could. She wore long skirts throughout her life to disguise her injury.

NICKNAMED 'PEG LEG FRIDA'

ABOVE Frida photographed by Lucienne Bloch, 1933

A FREAK ACCIDENT INFORMED HER WORK

Frida was impaled by a handrail when her bus collided with a trolley in 1925; the doctor told her she would never be able to bear children. In an effort to cope with the news, she imagined that she was in hospital due to having given birth to a baby boy called Leonardo; she even created a fake birth certificate and godparents.

Recovering at home, her parents gave her paints to keep her amused and attached a mirror to her bed's canopy so she could make self-portraits. Frida never painted the accident, only a sketch depicting the collision and herself lying in a cast, but the loss she felt over the inability to have a child took hold, as alluded to with the use of fetuses in her work.

5

SHE ATTRACTS THE RICH AND FAMOUS

Pop star Madonna owns the Frida paintings Self-Portrait with Monkey (1940) and My Birth (1932) and in a 1990 interview with Vanity Fair the singer claimed to use the latter as a test for new friends, saying: "If somebody doesn't like this painting, then I know they can't be my friend". She had ambitions to produce a biopic of Frida's life but Mexican actress and producer Salma Hayek beat her to it, starring in the 2002 film Frida, which made the artist a household name.

Frida Kahlo at Home by Suzanne Barbezat is out on 27 October in hardback £25, Frances Lincoln

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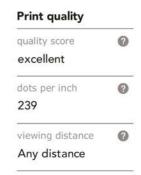
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