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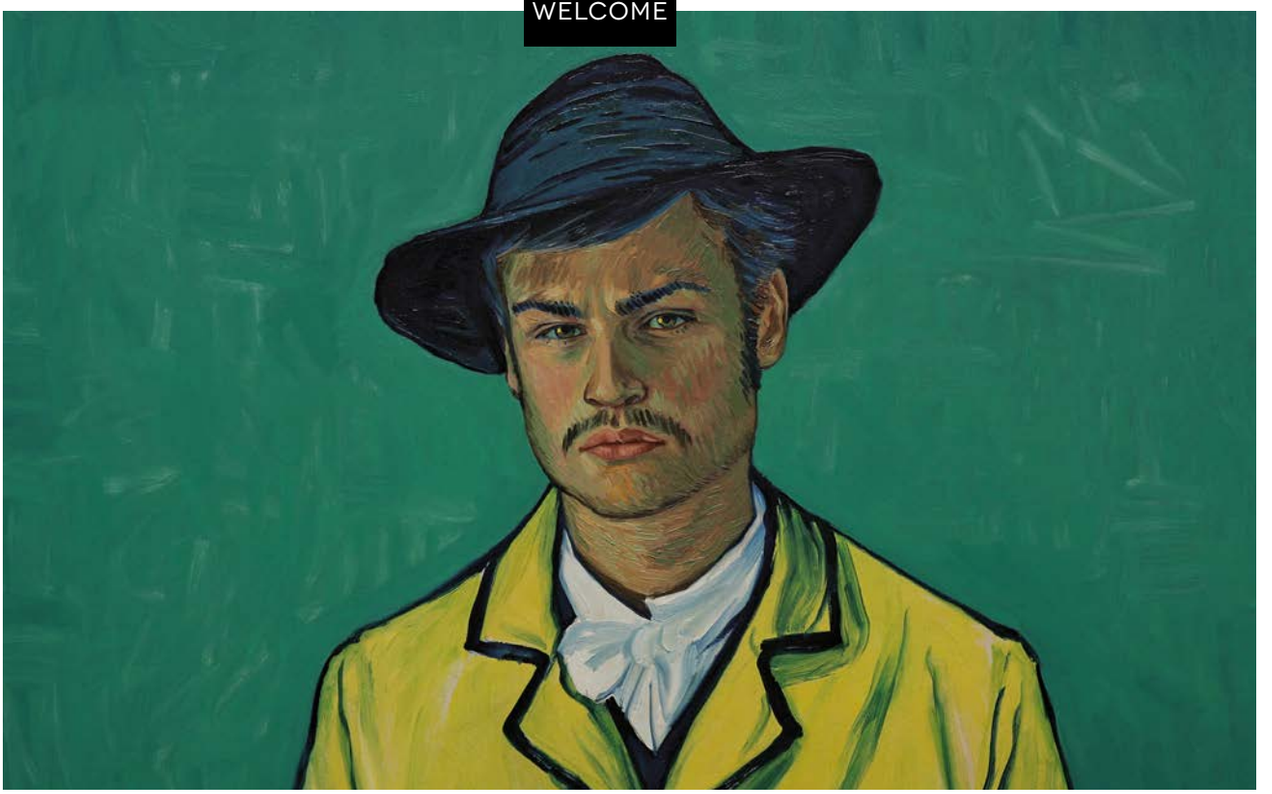

WHAT DO WE REALLY KNOW ABOUT VINCENT VAN GOGH?

Which artist's life would you like to see depicted on the big screen? JMW Turner, Edvard Munch and Frida Kahlo have all been reimagined for the movies, but entertaining as the Hollywood art biopic can be, there always seems to be something missing – the paintings.

Too often the drama and pain of the artist's story puts their work in the back seat. Few painters can lay claim to the drama and anguish experienced by Vincent van Gogh, and so when I heard yet another film about the red-bearded master was being made, I felt a sense of dread.

Taking matters into my own hands, I visited the film's studio in person, and was amazed by what I found. *Loving Vincent* is set to be the first 'fully-painted feature film', which means that dozens of oil painters have been employed to paint every frame, creating an animation through their brushstrokes. Van Gogh's story will be told in the style of the very portraits he created. The film is still in production, and we had a chance to speak to the artists who are making it happen, find out more on page 18. Better yet, you can learn to paint in the artist's remarkable portrait style with the help of Terence Clarke on page 60.

Look out for the next issue of *Artists & Illustrators* on 15 July.

Katie McCabe, Editor

Write to us!

Which artist do you think deserves their turn on the big screen? Let us know via email or social media...

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CONTENTS

SUMMER 2016

YOUR LETTERS

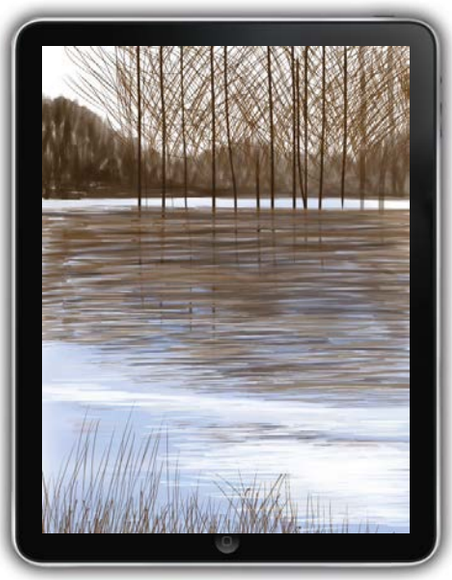
LETTER OF THE MONTH

GENERATION ART

I have drawn and painted for as long as I can remember, mainly for the joy of it but occasionally exhibiting and selling my work. As a child my uncle worked for Winsor & Newton and each year on my birthday I would receive a box of paints. I still have two small oil paintings I did when I was 10 years old.

Now, whenever my grandchildren come over, they retreat to my studio and use my materials. When several years ago I asked my granddaughter: "would you like to be an artist when you grow up?" she answered: "I am an artist," which made perfect sense. Having been sick over the past year I have not had the energy to paint. But with the help of *Artists & Illustrators* I have kept the process going in my imagination and kept my artist's eye alive. I am constantly absorbing for when I am ready to pick up where I left off. Thank you.

Carolyn Smith, via email



IPAD ART

RE: Your Letters, Issue 366

Having read your letters page in the July issue, I am sending two examples of work from my iPad. The picture of *Trentham Lake* (left) is on show in the Open Exhibition of the Newcastle-under-Lyme Museum and Art Gallery. It was done with the Procreate app then printed using my printer and 160gsm paper for colour printing.

The drawing of *Criccieth beach* (pictured above right) in North Wales was created using the ArtRage app and printed at home on 190gsm Bockingford inkjet watercolour paper.

write to us

Send your letter or email to the addresses below:

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

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I would welcome more advice in your excellent magazine.

Many thanks and kind regards.

Anthea Bond, via email

Since visiting David Hockney's exhibition I also have been using my iPad and would very much appreciate articles on this art. I mostly use the Art Set app but I find apps quite complicated and they take a lot of patience.

June Vanbergen, via email

I'm a hobby painter using mainly acrylics and soft pastels but I am interested in digital art too. *Drawing and Painting on the iPad* [by Diana Seidl] looks very interesting and if I had an iPad I would certainly consider buying it. Another very good book, particularly for beginners, is Matthew Palmer's *Painting without Paint: Landscapes On Your Tablet.*

Janis Steele, via email

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SUMMER BLOCKBUSTERS

THIS SEASON IS JAM-PACKED WITH UNMISSABLE ART EXHIBITIONS, SO MAKE SOME TIME TO GET INSPIRED OVER THE HOLIDAYS

STILL LIFE UNDER THE LAMP. © SUCCESSION PICASSO/DACS, LONDON 2016

PICASSO LINOCUTS FROM THE BRITISH MUSEUM

Linocuts form a fairly small part of Picasso's work as a printmaker, however some of his most outstanding compositions were produced using this method in a short burst of activity between 1958 and 1963.

It was a combination of moving too far away from the printmakers who produced his etching and lithographs and curiosity, which drove him, at 78, to experiment further with the technique. The show will include the 'Jacqueline Reading' series, depicting his wife and muse. The prints capture the process of linocutting that Picasso developed, which involved cutting, printing and cleaning just one piece of lino over and over again to gradually build up an image and create the finished article. This dispensed with the need to cut a separate block for each colour, instead, printing from a single block. The technique saved huge amounts of time, but also presented tremendous challenges.

It required that the artist be able to visualise the completed image at an early stage, and made it impossible to reverse any mistakes made during the cutting process. The collection features 17 large linocut prints, displayed for the first time outside the British Museum.

Picasso Linocuts runs from 24 June to 8 January 2017 at the Lady Lever Art Gallery, CH62. www.liverpoolmuseums.org.uk

ABOVE *Still Life with Glass Under the Lamp*, 1962, linoleum cut, 53x64cm

© DAVID HOCKNEY, PHOTO CREDIT: RICHARD SCHMIDT

DAVID HOCKNEY RA: 82 PORTRAITS AND 1 STILL LIFE

In the 1960s, David Hockney found light and freedom in Los Angeles and while studying its azure swimming pools, became one of the city's most famous painters.

Hockney's recent return home to paint in Yorkshire was an interesting experiment for his art; a retreat from the modernity he became famous for. Now he is in LA again and the joyous colours and casual fun of this selection of portraits, suggest he is home again. Vibrant, observant and full of life, these 82 portraits and single still life, which Hockney considers as one body of work, have all been executed over the last two-and-a-half years in the artist's LA studio.

Hockney's subjects – all of whom were invited by the artist to sit for him – include friends, family, acquaintances and staff.

Each portrait was created within the specific time frame of three days, which Hockney described as 'a 20-hour exposure'. The portraits are all painted on the same size canvas (121x91cm) with each of the subjects seated in the same chair against a neutral background.

***David Hockney RA: 82 Portraits and 1 Still Life* runs from 2 July to 2 October at the Royal Academy, London, W1J.**
www.royalacademy.org.uk

LEFT *Rita Pynoos, 1st, 2nd March 2014*, acrylic on canvas, 121x91cm

RIGHT *Jimson Weed/ White Flower No. 1,* 1932, oil on canvas, 121x101cm

GEORGIA O'KEEFFE

The theory that O'Keeffe's flower paintings were close studies of the female anatomy was first put forward in 1919 by Alfred Stieglitz, the photographer who first promoted O'Keeffe's work and later became her husband.

Despite O'Keeffe's six decades of vigorous denial that her paintings were in any way sexual, it remains a commonly held assumption to this day. This exhibition hopes to challenge this clichéd interpretation, perpetuated by male art critics almost 100 years ago, and look at her work with fresh eyes, exploring her relationship with music, photography and the landscape. It will open with the charcoals that O'Keeffe first exhibited in 1915 and end on more abstract river paintings from the early 1960s.

The first major British exhibition of the American modernist's work for more than 20 years, this collection hopes to prove that her seven-decade long career was about so much more than supposedly 'scandalous' flowers.

***Georgia O'Keeffe* runs from 6 July to 30 October at the Tate Modern, London, SE1.**
www.tate.org.uk

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART, ARKANSAS, USA
PHOTOGRAPHY BY EDWARD C. ROBISON III © 2016 GEORGIA O'KEEFFE MUSEUM/DACS, LONDON

JAMAICAN PULSE: ART AND POLITICS FROM JAMAICA AND THE DIASPORA

This major exhibition showcasing Jamaican visual art is the first of its kind ever to be held outside of Jamaica. At a time when Jamaican art is receiving growing international acclaim, *Jamaican Pulse* will celebrate the diversity and legacy of Jamaican art, presenting contemporary work alongside key pieces from Jamaican art history.

The event spans multiple disciplines, including painting, sculpture and moving image and it will be supported by 20th-century artwork from a number of public and private collections, including the Jamaican High Commission, London and The National Gallery of Jamaica, Kingston.

***Jamaican Pulse: Art and Politics from Jamaica and the Diaspora* runs from 25 June to 11 September at the Royal West of England Academy, Bristol, BS8. www.rwa.org.uk**

LEFT *Ebony Patterson*, II Treez, mixed media on paper, 243x274cm

A HANDFUL OF DUST

To celebrate the Holburne Museum's centenary in its current home, this exhibition gathers together the best of the museum's delightful 18th century British portraits in pastel.

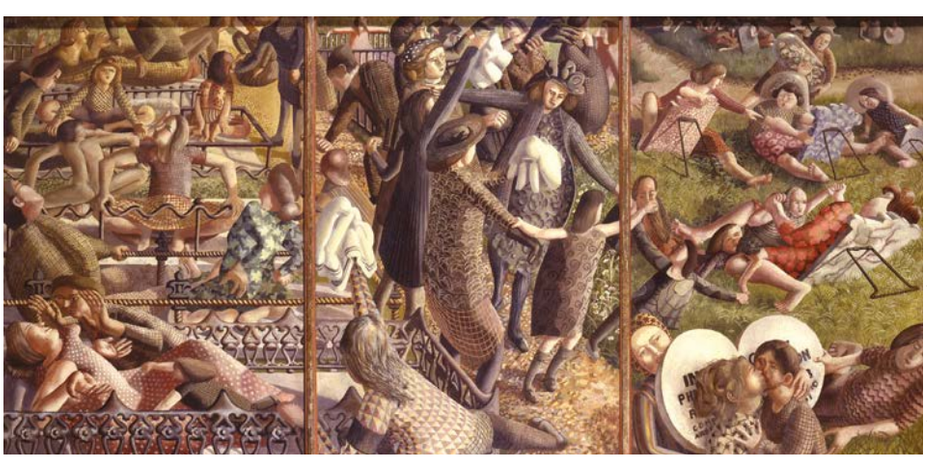
A mixture of china clay, plaster and pigments, pastel is little more than brightly-coloured dust, as fragile as a butterfly's wing, yet when applied to paper can create some bold results. Pastel was a favourite new medium in Britain between about 1730 and 1830, and was restricted almost entirely to portraits, as it silkiness and luminosity were found to be particularly suitable for depicting skin and textiles.

The exhibition includes work by some of the masters of 18th-century pastel painting, Jean-Etienne Liotard and William Hoare.

***A Handful of Dust* runs from 13 February to 6 November at the Holburne Museum, Bath, BA2. www.holburne.org**

© THE HOLBURNE MUSEUM

LEFT Jean-Etienne Liotard (1702-1789), *James Nelthorpe (c. 1718-1767)*, 1738 Pastel on paper, 62x50cm



STANLEY SPENCER, RESURRECTION: REUNION, 1945

STANLEY SPENCER: VISIONARY OF THE NATIONAL WORLD

A stylistic and experimental painter in 20th-century England, Sir Stanley Spencer, CBE, RA's work often expressed his fervent, if unconventional, Christian faith. In this exhibition, his skill with depicting natural subjects is explored through a series of well-executed flower paintings, garden vistas and landscapes, rendered in almost hallucinatory detail.

Amid the flora and fauna are paintings that directly remind us of the spiritual nature of Spencer's work: biblical happenings, emanations of cemeteries, and the emotional resonances of some of Spencer's finest double portraits.

The collection includes Spencer's memorable *Angel, Cookham Churchyard*, 1934, lovingly returned to its home village. The series of Spencer's stunning nature paintings will act as a centrepiece for the show.

***Stanley Spencer: Visionary of the National World* runs from 24 March to 31 October at The Stanley Spencer Gallery, Cookham, SL6. www.stanleyspencer.org.uk**

STAATLICHE KUNSTHALLE KARLSRUHE, KUPFERSTICHKABINETT © BPK / STAATLICHE KUNSTHALLE KARLSRUHE

FACING THE WORLD: SELF PORTRAITS FROM REMBRANDT TO AI WEIWEI

In an age of selfiesticks and Facebook, artists today are just as fixated on their own images as they were 350 years ago. Spanning six centuries, this exhibition features more than 140 works that explore the relationship the artist has with their reflection, in a wide range of media, including drawings, prints, paintings and video.

Highlights include one of Rembrandt's most memorable self-portraits, painted at the age of 51, and works by Gustave Courbet, Edvard Munch, Paul Klee and Andy Warhol. It will also bring together many artworks unfamiliar to British audiences, including self-portraits by the Italian Futurist Gino Severini, and the German Expressionist Ernst Ludwig Kirchner (pictured). The show will feature interactive installations which will allow visitors to make their own self-portraits and experiment with digital imagery. ***Facing the World: Self Portraits from Rembrandt to Ai Weiwei*** **will run from 16 July to 16 October at Scottish National Portrait Gallery, Edinburgh, EH2. www.nationalgalleries.org**

LEFT Ernst Ludwig Kirchner, *The Painter (Self Portrait)*, 1920, linocut, 90x80cm

TOP 3 OUTDOOR ART EVENTS

YOUR CHANCE TO MAKE ART IN THE OPEN AIR THIS SUMMER

PINTAR RAPIDO

Sign up for a plein air speed-painting challenge in London this summer. *Pintar Rapido* calls on artists to work against the clock, and select a part of the city to put to canvas in the open air. The finished artworks must be handed in on the day of the event (16 July), to be hung in the exhibition at the Chelsea Old Town Hall. First prize is £1,000. **16-17 July, Chelsea Old Town Hall, London SW3. www.pintarrapido.com**

ART IN ACTION

The last ever *Art in Action* takes place this year to coincide with the event's 40th anniversary. The festival is loved by amateur and professional artists alike, offering a mix of workshops and practical art classes. More than 400 artists, performers and musicians will be taking part, including our own columnist Laura Boswell. Don't miss it. **14-17 July, Waterperry Gardens, Oxfordshire. www.artinaction.org.uk**

NEW FOREST OPEN ART COMPETITION

Find your inspiration in the Hampshire landscape and create your submission for the New Forest Open Art Competition. Works from all mediums inspired by this unique part of Britain are welcome. First prize is £500. If anything, it's a great excuse to take a trip to the south east with plein air gear in hand. **Submissions 3-4 July. Exhibition: 16 July to 3 September in the New Forest Centre Gallery, Hampshire. www.newforestcentre.org.uk**

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THE PRIZE

We've teamed up with the RA to offer one lucky winner and their guest a VIP art weekend, including tickets to the exhibition, an overnight stay and full English breakfast at The Stafford London – a five star hotel tucked away in the heart of St James's – plus the exhibition catalogue for you to take home. **www.thestaffordlondon.com**

HOW TO ENTER

For your chance to win, enter online at **www.artistsandillustrators.co.uk/competitions** by 30 July 2016. Alternatively, fill in the entry form below and return it to: **Royal Academy of Arts Prize Draw, *Artists & Illustrators*, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ**

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FRESH**PAINT**

INSPIRING NEW ARTWORKS, STRAIGHT OFF THE EASEL

TOP TIP

Allowing one colour to dominate your canvas can be a positive. Here, Sue chose Cadmium Red

ABOVE Sue Jelley, *Mardi Gras – Cuba,* acrylic on canvas, 80x100cm

SUE JELLEY

Sue Jelley's works are always moving. In her painting, *Mardi Gras – Cuba*, the viewer is not privy to a single facial expression, but we still feel the energy of the subjects as they dance with their backs to us, their traditional Cuban dresses swaying with the music.

In the past, Sue has been commissioned to produce jazz-themed paintings for the BBC, and a sense of musicality often finds its way onto her canvases.

In Cuba, the idea of Mardi Gras is open to interpretation, being a New Orleans-style carnival for some, and a religious celebration for others. "I am interested in movement and in all my 'dance' works try to understand the background to any special event. Mardi Gras is a celebration so you don't have to look far for inspiration in the streets themselves," explains Sue.

The fluid composition, though speedily devised, was by no means an accident, "it was there waiting for me – I decided to 'zoom' in rather than have a pleasant little gathering of maybe more figures and detailed background," she says. In the end, she let the heat of the Cadmium Red take over the image, allowing one figure to blend into the next as they move.

The painting will be on display this at this year's *Society of Women Artists* exhibition. As well as being an SWA member, Sue is also the society's president, a role she wears with a tangible pride. "We are a modern tradition and proud to celebrate the work of female artists past and present. Diversity is our strength and as long as we continue to push the boundaries, we see ourselves as an important part of the art scene today."

***The Society of Women Artists* exhibition will run from 28 July to 7 August at Mall Galleries, London SW1.**
www.mallgalleries.org.uk

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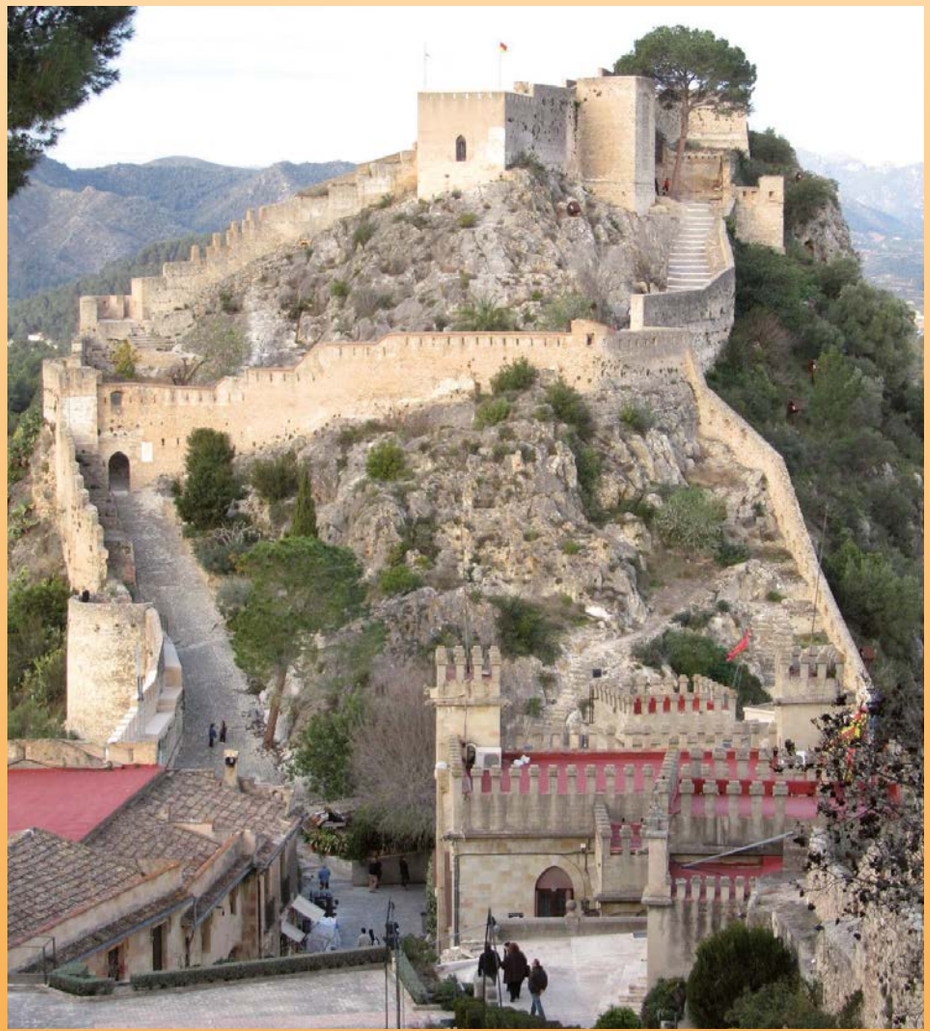

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TOP TIP

Using rags to roughly block in base colours can help keep everything loose and spontaneous

ABOVE Front row: Sara Burn Edwards, Sally Cockburn, Nadine Hanwell; Back row: Cheryl Kennedy, Gilly Hughes, Teri Anne Scoble and Sandra Hempel; *Ladies!,* oil on canvas, 70x70cm

MORGAN PENN

The moment you come face to face with Morgan Penn's latest portrait, his intentions are clear: "I wanted to paint a portrait of a group of prim ladies looking shocked and appalled," he says. Not wanting to alarm the public by propositioning women at the bus stop, Morgan approached the *Richmond and Twickenam Times* newspaper in London to ask if they'd run a story calling out for painting female subjects over the age of 65. "Within hours, I was deluged with so many emails from ladies all over London sending me their photos!" he tells me.

It wasn't until 1970s actress turned artist Teri Anne Scoble stepped in that the painting began to take shape, with her help, he was able to assemble a dream team of women, with a distinctive 'where do I know her from?' look. In the mix are actresses Nadine Hanwell and Cheryl Kenney, who've appeared in *Call the Midwife* and *The Sweeney* respectively.

The painting began life in the artist's garden, "I asked the ladies to imagine David Beckham was walking out of my back door with no clothes on," he says.

A self-taught painter who hadn't so much as picked up a paintbrush until the age of 28, Morgan is meticulous about composition, and carefully planned *Ladies!* in Photoshop to make it sure would work on canvas. Taking inspiration from the everyday absurdity found in the art of Norman Rockwell and Heath Robinson, Morgan has hit his artistic stride with his expressive take on British life. It's easy to see why so many galleries are spilling the tea about his work.

www.morganpenn.com >

YUKI OTAKE

The lush green forest scene in Portfolio Plus member Yuki Otake's oil work *Lost Girls* taps into the heart of an all-too-familiar childhood memory. It's that moment when you venture just a little too far from home, and face the panicking realisation that you're out of your depth.

For Yuki, that moment actually came in a dream where she found herself chasing her cats into the forest, and couldn't find her way home, "the uncertain layering of images in dreams often create a sense of chaos and freedom of expression," she explains.

Hidden in the right-hand corner of the painting, so faint you could almost miss it, is a small feline mask, a calling card that appears in most of Yuki's works. It's a way of inserting herself into the art, without painting in her face, and helps blur the lines between fantasy and reality.

An MFA graduate from the Slade School of Fine Art, Yuki supports her painting by working as a library assistant, rising early every morning to work for four hours at her home in East London before her shift begins.

The biggest challenge when creating *Lost Girls*, she explains, was mixing a wide range of greenish colour to express the depth and volume of the nature scene against the shaded background. Yuki combined oil painting with a mix of textured materials that included sand and synthetic thread to create the semi-abstract landscape she desired for *Lost Girls*. "I tried to focus on capturing a whole movement, not to work on too much detail."

Yuki's work is preoccupied with landscapes and domestic scenes, but it's the beauty of the everyday that interests her most, "I don't believe in creating something new but in inventing new perspectives based on mundane daily life," she says.

Sign up for your own personalised Portfolio Plus today at www.artistsandillustrators.co.uk or visit Yuki''s profile at www.artistsandillustrators.co.uk/yuki

ABOVE *Lost Girls*, oil on hardboard, 89x89cm

ART SAFARI

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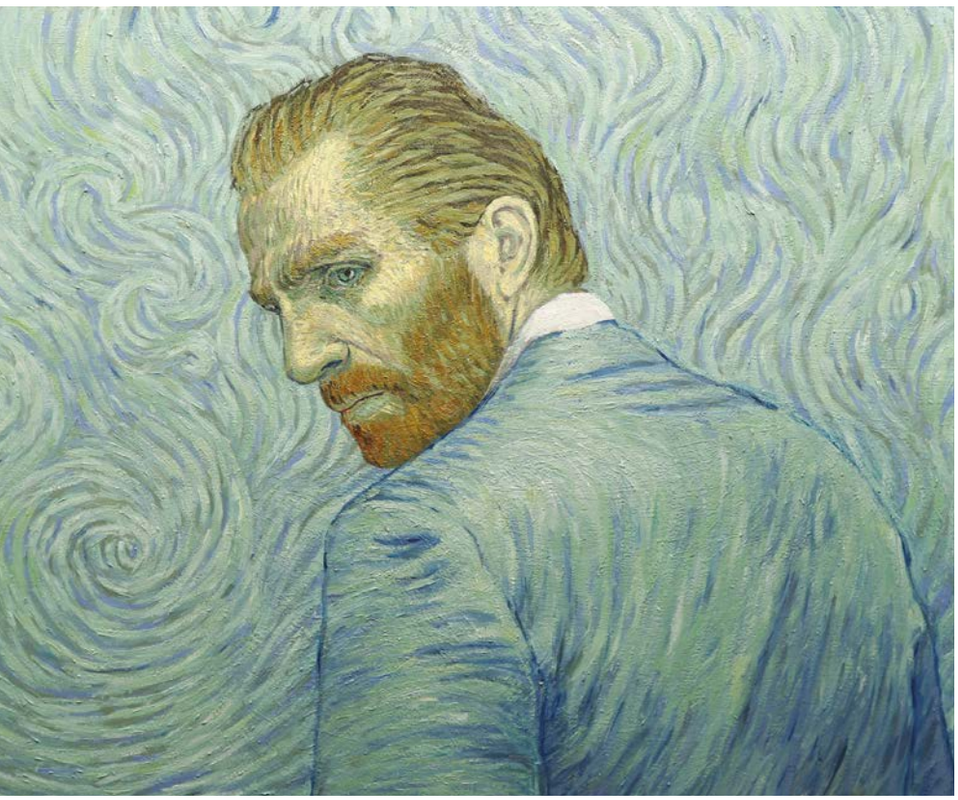
Zambia	My African home	5-12 April 2017
Malawi	Rivers, lakes & mountains	14-27 April 2017
New York, USA	New York, New York	April 2017
Spain	South from Granada	April / May 2016
Slovenia	Butterflies & bears	June 2017
Islay	Queen of the Hebrides	3-10 June 2017
Norway	Fjords in the midnight sun	3-8 July 2017
Jersey	A zoo in my sketchbook	July 2017
Papua New Guinea	Birds & people of paradise	September 2017
Zambia	Large, grey & unmistakable	2-9 October 2017
Italy	A hilltop in Tuscany	October 2017
Hungary	Crane migration	October 2017
Morocco	Blue boats, golden ramparts	11-18 Nov 2017
Cambodia	Temples, dance & rivers	November 2017

REVIVING VINCENT



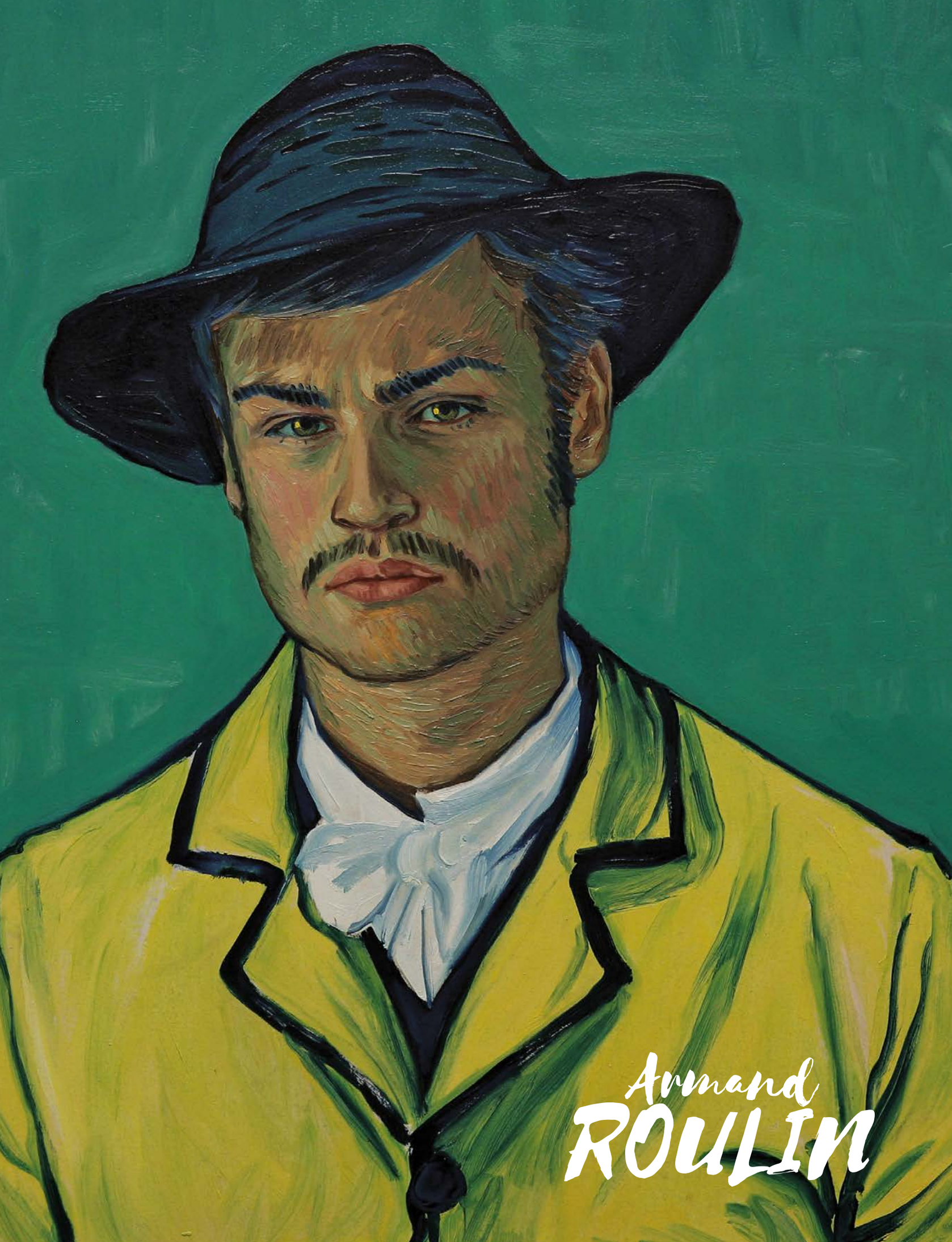
KATIE MCCABE MEETS THE ARTISTS WHO ARE RECREATING **VAN GOGH'S** WORKS FOR THE BIG SCREEN

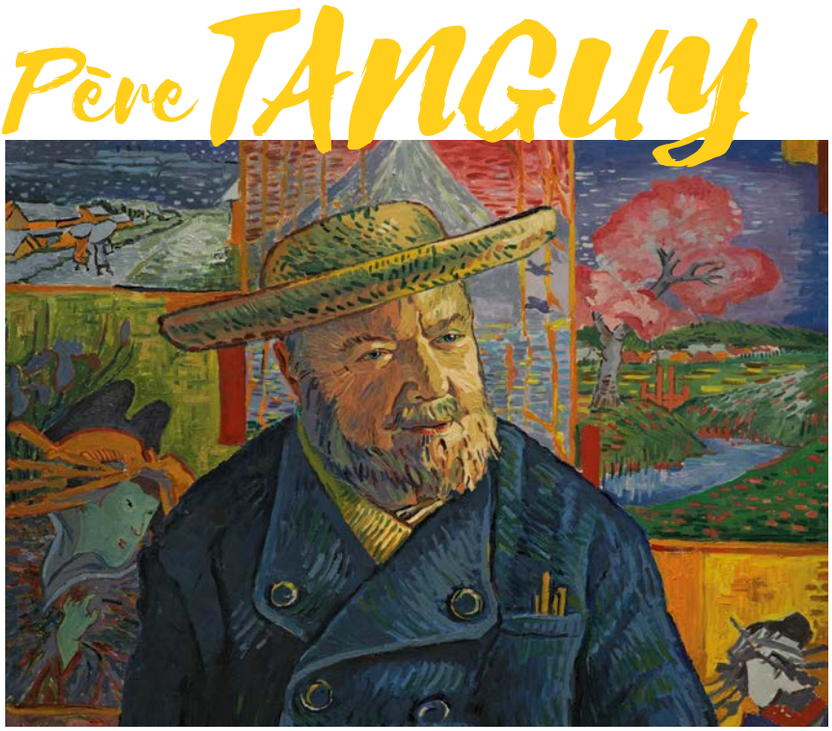
By the side of a motorway in the Polish port town of Gdansk, film history is being made. In an industrial complex that hosts IT companies and travel administrators, there is a unit marked 'Breakthru Films'. Behind it, I find dozens of painters seated row on row, studiously applying oils to their canvases in the style of Van Gogh. They are working on what will be the world's first fully painted feature film, *Loving Vincent*, set to explore the life and enigmatic death of the Dutch artist through his paintings.

The story was originally filmed in live action against a green screen with an impressive cast that includes John Sessions, Saoirse Ronan, Douglas Booth and *Peaky Blinders*' Helen McCrory; but it was when the shoot wrapped that the work really began.

A team of more than 75 oil painters have been enlisted to animate the film with their brushstrokes. >

ABOVE Polish actor Robert Gularczyk captured in oil paint as Vincent van Gogh
RIGHT Douglas Booth reimagined as Van Gogh's portrait of Armand Roulin


Armand
ROULIN



The artists take each frame and transform it into an oil on canvas, photographing it at what is known as a Painted Animation Work Station. Then, they begin the process all over again, building an animated shot. It can take up to 12 oil paintings to make up one second of the footage, and right now, the artists are working to a schedule of around 3,500 paintings per month. By the end of the production, *Loving Vincent* will have amassed 62,450 frames of painting, and used 4,500 litres of oil paint (the brand? Van Gogh Oil Colours, naturally). The technical scale of the project is impressive, and has already gained the attention of news outlets all over the world since a trailer for the unfinished film was leaked online, but when I speak to its director Hugh Welchman, it's clear this is about much more than being 'the first' painted animation.

Waiting in the studio's breakroom, I am kept company by the resident Labrador, and Hugh's golden Oscar statuette, received for producing the animated film *Peter & the Wolf*, which sits unassumingly alongside half-eaten lunches and schedule notes. He arrives with a serious expression and fulsome ginger beard, as though Van Gogh has officially steeped into his soul. "Vincent is the most amazing character. The reason I am doing this is because of him," he begins. "I thought that someone is an artistic genius, and they are just like that, it's in their blood. [Van Gogh] didn't find it, it wasn't there; he worked for thousands of hours. To make yourself a genius in nine years and change the course of art, and for people to feel so passionately about him now, it's mind-blowing."

The idea for *Loving Vincent* began with Hugh's co-director (who also happens to be his wife) Dorota Kobiela. Dorota originally planned to make it as a short film in a bid to return to painting, her first love, after working in animation for five years. Raised in Poland, Dorota trained in fine art from the age of 13, a common practice in Polish high schools. Hugh claims this intensive approach to the study of painting in Eastern Europe gave the two directors access to the highly-skilled oil painters they needed for the production, one of the many factors that led them to setting up their main studio in Gdansk (the film has a second studio operating in Athens).

With the help of the online crowdfunding site Kickstarter, they were able to raise the money to train up the number of artists needed to make the feature film a reality. "It's very painstaking. People are moving each frame with brushstrokes... It's hugely engrossing and time-consuming, but the reason that we thought it was worthwhile is that we didn't believe you could do the same thing in a computer process," explains Hugh.

The footage of *Loving Vincent* completed so far is undeniably mesmerising. In the trailer, we see the signature impasto of Van Gogh flicker on screen, and watch these iconic portraits suddenly come to life, speaking, frowning and smoking before our eyes.

Rather than rehashing a sensationalised version of Van Gogh's story for the film (as has been done several times before) Hugh and Dorota wanted to explore the narrative through the paintings themselves, and

through the characters that inhabit them, taking much of the plot from Van Gogh's letters.

Actor Chris O'Dowd will play Joseph Roulin, the 'postman' from Arles whom Van Gogh described as a 'Socratic' character, owing to his bushy beard and republican politics.

In 1888, Van Gogh painted different members of Roulin's family, including his son Armand Roulin, who is rumoured to play a key part in the film's plot.

Van Gogh had an issue with class, and was drawn to honest working people, but these were much more than portrait models, they were the friends who helped him navigate his way through art, trauma and psychosis. And of course there's Dr Gachet, a "hugely mercurial character" during Van Gogh's time in Auvers, and the subject of one of his most famous portraits. Gachet's daughter, Marguerite, is widely speculated to have been Van Gogh's lover, and will be depicted by Irish actress Saoirse Ronan. Vincent will be portrayed by little-known Polish actor, Robert Gularczyk.

There is not a single surface of the Gdansk studio that has not been influenced by Van Gogh; replicas of >

"ARTISTS ARE MOVING EACH FRAME WITH BRUSHSTROKES, IT'S VERY PAINSTAKING AND TIME CONSUMING"

OPPOSITE PAGE Painted film still of Père Tanguy, a Parisian art supplies dealer who supported Van Gogh's art. He will be played by John Sessions; artists at work in the *Loving Vincent* studio.
ABOVE A painted film still of Saoirse Ronan as Marguerite Gachet, the supposed love interest of Van Gogh

> **“CAPTURING VAN GOGH’S STYLE WAS NOT THAT HARD, IF YOU ARE A GOOD PAINTER, YOU FEEL THE LANGUAGE OF PAINTING, AND SO YOU CAN LEARN IT”**

his Arles bedroom furniture left behind from the shoot sit in the hallway, posters of his works cover office doors. There is a palpable silence, the kind so often found in an art studio when a painter is in full flow, only here, there’s a crowd of them working at once.

I interrupt artist Martyna Wolna as she applies finishing touches to the opening shot of the film, a dusky view with Van Gogh’s characteristic swirls of paint cascading across the canvas.

Martyna is a transmedia artist and painter, and has been working on *Loving Vincent* for the last nine months whilst also studying for her PhD. As a creative with her own story to tell, how does she find painting in the style of another? “Capturing Van Gogh’s style was not that hard, if you are a good painter, you feel the language of painting, so you can learn it,” she says.

The thing that drew her to the film (aside from the regular painting work) is the cultural shift *Loving Vincent* represents; we have been over-saturated with 3D and CGI, and she suspects audiences are yearning for something more tangible, “nowadays I feel like people are over it, and tired by the fact that everything is done on computers. I think the most interesting thing is that this is manual,” she tells me.

Another artist, Monika Marchewka, explains that she joined the *Loving Vincent* team three years ago after seeing the unlikely advertisement for ‘painters needed’ in a magazine. She had only planned on staying five

The POSTMAN

JOSEPH ROULIN

Loving Vincent artists often work on a painting for two weeks to produce just a few seconds of film footage. Pictured opposite is the process behind the creation of the character Joseph ‘the postman’ Roulin, a close friend of Van Gogh, painted in the style of the artist’s original portrait.

weeks, but is now a painting supervisor on the project. She is in talks to make a painted animation feature of her own, this time about Toulouse Lautrec.

The film has given paid employment to artists who trained in painting but struggled to find lucrative work; one employee took a break from his job as a mechanic to paint for *Loving Vincent*, another had been working in a meat factory in the UK when the opportunity arose. It's impossible to know, but one suspects this surreal, poetic set-up is something Van Gogh would have loved, if not been slightly baffled by.

The film is due to be completed by September, with a release date anticipated for December 2016, though the *Loving Vincent* team continue to seek distribution in cinemas across the globe.

In a letter to his little sister Willemien, Vincent Van Gogh wrote, "I would like to do portraits which would look like apparitions to people a century later. So I don't try to do us by photographic resemblance but by our passionate expressions."

Some 126 years on, the ghosts of these portraits are about to come to life.

Follow the progress of *Loving Vincent* online at www.facebook.com/lovingvincentmovie

ABOVE One of Van Gogh's most famous subjects, Dr Gachet will be portrayed by *Game of Thrones* actor Jerome Flynn

THE WORKING ARTIST

WHEN SOMEONE ADMIRES YOUR WORK, DON'T WASTE TIME ON FALSE MODESTY, SAYS **LAURA BOSWELL**

As a teacher, I get to work with lots of people from professionals to complete beginners. Teaching such a wide range of abilities is easy compared to the trouble I have in getting many of my students to accept my compliments about their work. Deflecting compliments with a self-deprecating comment is very common, as a nation we excel at modesty, but I think there are good reasons to break this habit and start valuing other people's opinions.

Setting up a circle of negativity with family and friends is all too easy if you are constantly dismissive of their praise for your artwork. Meet their kindness and enthusiasm with a negative too many times, and everyone will either stop trying or will start to believe your opinion and dismiss your work too. We all need the support of close family and friends in those meltdown moments best hidden from public view. So be respectful of your loved ones' compliments in the good times and they'll be there to pick you up and dust you off in a crisis.

Artists who show their work are likely to receive praise from strangers and learning to take a compliment with grace is all part of the job. People say good things about artwork for all sorts of reasons, ranging from polite panic simply because they are face to face with the artist, to a heartfelt need to share their delight in your work.

> "LEARNING TO TAKE A COMPLIMENT WITH GRACE IS ALL PART OF THE JOB"

Whatever the reason for the praise, it's never a good idea to reply by running your work down or asking for reassurance. I feel the urge to do both at times, but have learned to take compliments with a big smile and a thank you. If you keep it confident and without any negatives, you'll both end up feeling enthusiastic about your work, and that has to be a good thing.

I should also say that there are compliments that can be a challenge to receive with charm. My favourite came from the owner at the opening of his new venture. He turned to me and said: "love your work darling, so fabulous... Which are yours again?" I was still able to say an honest "thank you"; he may not have given me much of a compliment, but he certainly gave me a good laugh!

www.lauraboswell.co.uk

LEFT *Moorhen among dog roses,* reduction linocut, 23x50cm

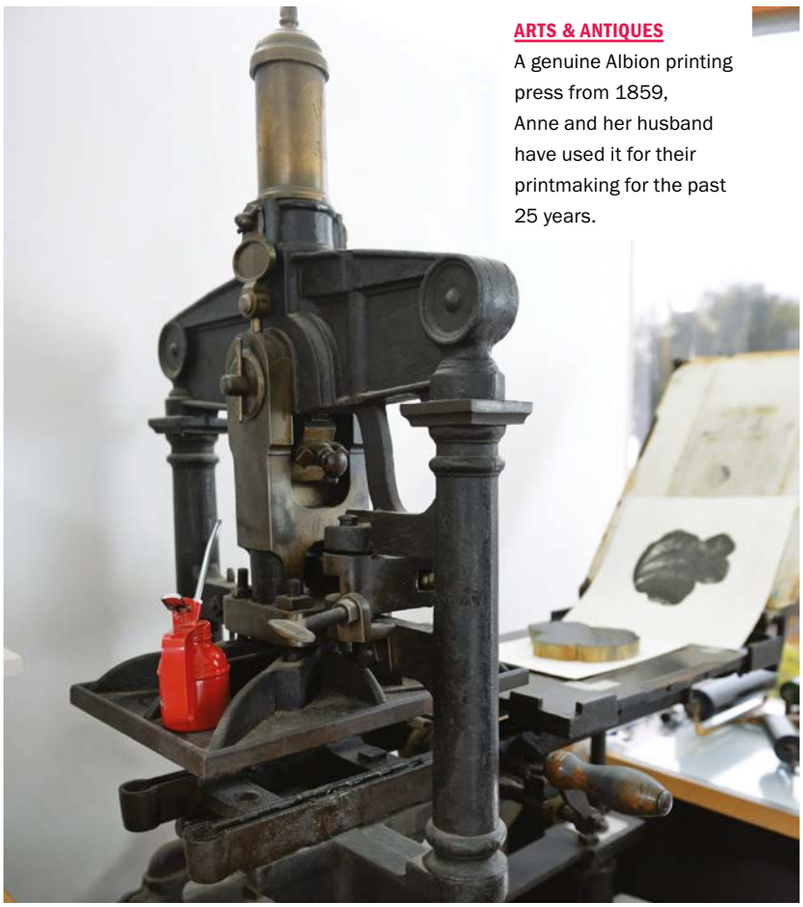
IN THE STUDIO

ANNE DESMET RA

A FULL-TIME ARTIST FOR JUST THREE YEARS, THIS LONDON-BASED PRINTMAKER IS MAKING A MARK FROM HER SNUG LONDON WORKSPACE. WORDS AND PHOTOS: **ANNE KATRIN-PURKISS**

What made you think about printmaking?
In Oxford, at the Ruskin School of Art, a tutor pointed me in that direction. Most of my better works were very detailed drawings. I soon discovered that, with wood engraving, the wide range of tools offer much greater potential for diverse marks and tones than pens or pencils.

You became a Royal Academician in 2011, but you were not a full-time artist at that point...
I've only been a full-time artist in the last three years. I worked part-time in a gallery for nine years before I became editor of *Printmaking Today* for 15 years. Each of those jobs supported my art career.



ARTS & ANTIQUES
A genuine Albion printing press from 1859, Anne and her husband have used it for their printmaking for the past 25 years.

What did you do after finishing at the Ruskin School of Art?
I worked as an art history tutor for a year and built up my portfolio. After that I did a postgraduate diploma in printmaking at London's Central School of Art and then, in 1989, I got a Rome Scholarship and went and lived there for a year. That made the most enormous difference and change in my work. It really was a seminal experience.

You mentioned that you never throw any prints away...
I keep everything I make, often for some experimental purpose later. Even if a print has gone wrong, there is usually some piece of it that I can recycle in a collage. When I make a new print, I often have a second agenda: how can I re-use this in a totally different way in a collage?

HEAVY DUTY
Used wood block engravings sit in Anne Desmet's studio, stacked high in a variety of different sizes

Looking around your studio, there is a vast amount of work squeezed into one room. Why do you not use a larger studio space elsewhere?
I prefer to work from home for practical reasons. Large studios can be cold spaces and my hip hurts when I'm cold. I had a dislocated hip as a baby and numerous operations didn't entirely fix it. I spent years of my childhood in hospital where I occupied my time reading and drawing. That is what got me into drawing. I'm sure I wouldn't be an artist if it hadn't been for that.

PAGE AFTER PAGE
One of the Italian sketchbooks that will form the basis for a new Royal Academy publication

> FOR A LONG TIME PRINTMAKING WAS A POOR RELATION AT THE FEAST OF ART FORMS

Has this childhood experience affected your work in other ways?
I worked on a small scale because that's all I could do in a hospital bed, and working in intense detail was a great way of occupying my time.

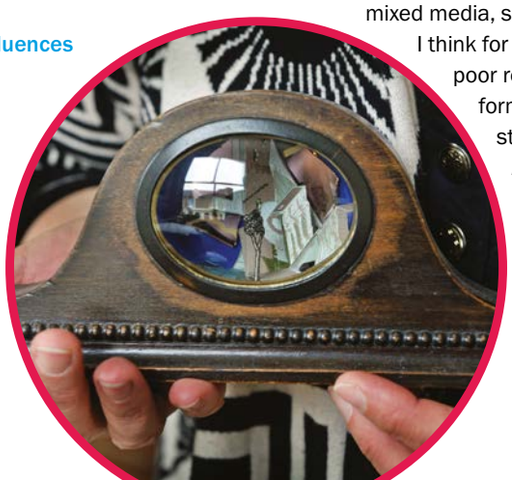
Did the arrival of your own children make a difference to your work?
The act of collecting unusual materials for use in collage arose from having children.

My husband and I used to spend our holidays sketching. With children you can't really do that. So we did much more of what you do with children: the beach holiday. You immediately notice what's all around you. So I accumulated collections of razor and oyster shells and pebbles. Back in London I started to acquire ceramic tile and pot fragments, convex clock glass, mirror shards and other ephemera with potential as bases for collage.

Which artists are the main influences on your work?
Before Rome, all my work was about metamorphosis in one form or another. At school and beyond, Ovid [the Roman poet] and his *Metamorphoses* and also Escher were huge influences. But, during my Rome Scholarship, I came to know and love the architectural etchings of [18th-century Italian artist] Piranesi and the early Renaissance frescoes of Giotto, Piero della Francesca and Fra Angelico.

Prints on seashells and other materials have now become part of your work...
I only ever print on paper but I choose particular printing papers, often Japanese, which will glue most successfully on a particular surface. I use very thin yet strong paper that I can mould around the curve of a razor shell or into the crevices of a piece of slate, so that the paper collage ends up looking like it is part of the shell or stone, rather than something glued on.

Can you see a future for the art of printmaking?
One doesn't have to regard each print as 'the final thing that the block can do'. There are so many things you can make. Many contemporary artists work with mixed media, so printing often plays a part. I think for a long time printmaking was a poor relation at the feast of art forms but now it's enjoying a strong creative renaissance.



Anne Desmet RA is in an exhibition with Ann Christopher RA and Barbara Rae RA at Gustavo Bacarisas Gallery, Casement Barracks, Gibraltar, from 22 June to 15 July. www.annedesmet.com

ABOUT TIME
An antique clock with collage inside – the work had just been finished

TATE'S GREATEST HITS

AS THE NEW TATE MODERN OPENS ITS DOORS, WE ASK THE GALLERY'S HEAD OF DISPLAYS **MATTHEW GALE** TO PICK THE TOP FIVE PAINTINGS FROM THE PERMANENT COLLECTION

It's hard to believe it's just 16 years since the doors of Tate Modern first opened, inviting the British public to peruse the 70,000 works of art inside. Before the turn of the millennium, it led a very different existence as the derelict Bankside Power Station. But with the intervention of Swiss architects Herzog & de Meuron, oil tankards made way for performance art spaces and the industrial building became home to Rothko's squares, Picasso's dancers and Salvador Dali's invertebrate phone. Since its opening, the gallery has attracted 40 million people.

This June, the Tate Modern will reveal its latest transformation, an entirely new building in the form of Switch House. The expanded gallery space will place a greater emphasis on international art, and the works of female artists. The development coincides with a significant rehanging of the gallery's permanent collection, with new displays that will focus on the way artists work – exploring their methods and materials used. When visiting familiar pieces by Matisse and co, visitors will be introduced to new acquisitions from Latin America and Africa.

To mark the beginning of a new era, we asked the Head of Displays at Tate Modern Matthew Gale to pick out five significant paintings from the permanent collection: the Tate's Greatest Hits.

The new Tate Modern opens to the public on 17 June, London, SE1. www.tate.org.uk

TOP 5 AT THE TATE

MATTHEW GALE, HEAD OF DISPLAYS, TATE MODERN

PABLO PICASSO, WEEPING WOMAN, 1937, OIL PAINT ON CANVAS, 60X50CM. ACCEPTED BY HM GOVERNMENT IN LIEU OF TAX WITH ADDITIONAL PAYMENT (GRANT-IN-AID) MADE WITH ASSISTANCE FROM THE NATIONAL HERITAGE MEMORIAL FUND, THE ART FUND AND THE FRIENDS OF THE TATE GALLERY 1987. © SUCCESSION PICASSO/DACS 2016

1

PICASSO'S WEEPING WOMAN

When he created *Weeping Woman*, Picasso had been looking at [the work of] Matthias Grünewald over several years, and the intensity of suffering in *The Isenheim Altarpiece* [a religious artwork, created with sculptor Niclaus of Haguenau] chimes with his shocked reaction to the Spanish Civil War.

He had made the monumental *Guernica* for the Spanish Republican Pavilion in 1937, but this is a more intimate, though arguably equally powerful, work. The colours here are notably acrid, appropriate to the tense subject matter.

It is long associated with Britain, as Roland Penrose, the surrealist artist and collector, bought it directly from Picasso (a long-term friend). On entering the Tate it immediately came to stand for Picasso's extraordinary ability to capture emotion. >

IBRAHIM EL-SALAHI REBORN SOUNDS OF CHILDHOOD DREAMS I 1961-5. ENAMEL PAINT AND OIL PAINT ON COTTON, 258X260CM TATE. PURCHASED FROM THE ARTIST WITH ASSISTANCE FROM THE AFRICA ACQUISITIONS COMMITTEE, THE MIDDLE EAST NORTH AFRICA ACQUISITIONS COMMITTEE, TATE INTERNATIONAL COUNCIL AND TATE MEMBERS 2013 © IBRAHIM SALAHI

ROY LICHTENSTEIN, WHAAM! 1963. ACRYLIC PAINT AND OIL PAINT ON CANVAS, 1.73X4.06 CM. PURCHASED 1966. © ESTATE OF ROY LICHTENSTEIN/DACS 2016

2

IBRAHIM EL-SALAHI, REBORN SOUNDS OF CHILDHOOD DREAMS 1

Ibrahim's *Reborn Sounds of Childhood Dreams* has multiple associations with the figurative forms suggesting women and musicians – though several figures appear to contain others within them.

These elements of calligraphic forms may recall aspects of the Qur'anic school run by El-Salahi's father. The work was made in the period immediately following the establishment of independence in Sudan and is a key work of what became the 'Khartoum school' through which El-Salahi and colleagues sought to establish a distinct modern culture.

The colour range appears at first to be restricted to black and white, but closer inspection reveals accents of brighter colour, sometimes controlled and limited by over-painting. The fact that it was painted on cotton may lend the work a certain fragility of appearance.

The addition of such a significant work by El-Salahi coincided with his exhibition at Tate Modern, so the painting could be seen in the context of his wider output and also seen in the different contexts of the collection. We have shown it alongside Picasso's *Three Dancers*, with which it shares an energetic treatment of the body, and with sculptures by Germaine Richier, for whom memory and transformation were also important.

GWEN JOHN, CHLOË BOUGHTON-LEIGH 1904-8, OIL PAINT ON CANVAS, 59X38CM, TATE, PURCHASED 1925

3 GWEN JOHN, CHLOË BOUGHTON-LEIGH

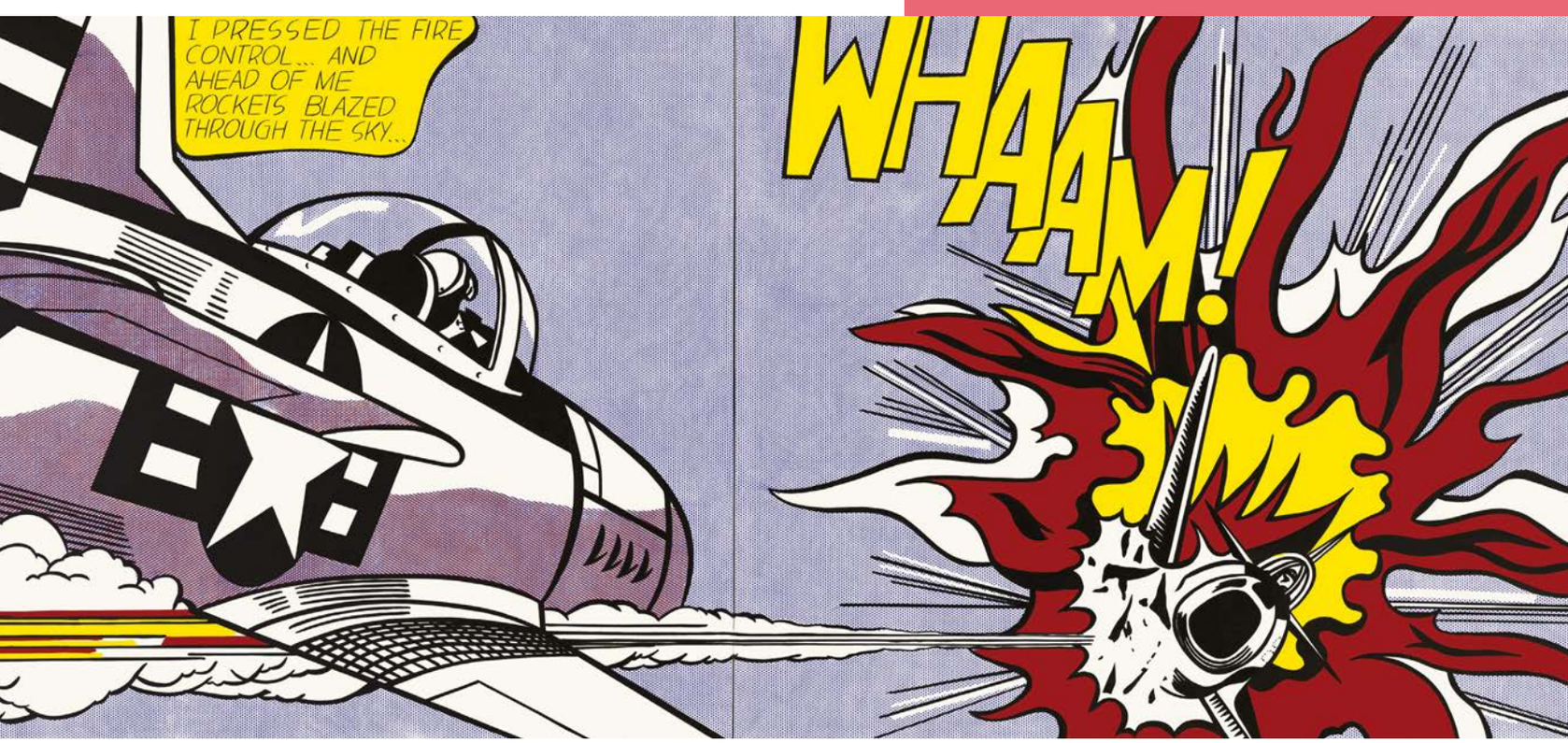
Gwen John's portrait fixes a complex character. With undone hair, Boughton-Leigh appears at ease with the world though her pose against the wall hints at a defensiveness and anxiety. John's colours are realistic, suggestive of a subdued and quiet world. In laying out the portrait she needed to add a strip at the bottom of the composition to accommodate the hands – an adjustment that has, unfortunately, become apparent with time. John is known for the quiet intensity of her works, an intimacy that repays contemplation.

4 ROY LICHTENSTEIN'S WHAAM!

Lichtenstein made detailed preparatory drawings for his compositions and, indeed, Tate owns a drawing for *Whaam!*. Comics, advertising and commercial art were everywhere in the boom of the 1950s and 1960s, but were ignored by 'high' art. Pop artists actively broke those hierarchies by adapting the visual techniques of the everyday world.

Purpose and position sets Lichtenstein apart from the commercial art he drew from: he was not using imagery to advertise a product or service, and he positioned his work within, and in response to, a longer history of art. In this sense *Whaam!* may be seen as contemporary history painting. He used stencils to make his equivalent to the comics' 'ben-day' dots regular, and to lend the work a more impersonal appearance.

Whaam! is one of those works that people seek out, although when it was first acquired its pop aesthetic was considered very controversial. Taste changes. >



WASSILY KANDINSKY, COSSACKS 1910-1, OIL PAINT ON CANVAS, 95X130CM FRAME. TATE. PRESENTED BY MRS HAZEL MCKINLEY 1938

5

WASSILY KANDINSKY, COSSACKS

Kandinsky worked consistently in watercolour during [the *Cossacks*] period and its fluidity was translated here into oils. Monet's late landscapes were an inspiration in this respect. Speed was one of the ways in which Kandinsky sought to break with representation. He felt that it was important for abstract works to convey meaning – hence his theories of how colour and form provoke emotion – to avoid becoming decorative.

***Cossacks* was the first abstract work to enter the Tate collection, 25 years after it was made, when it was donated by collector Hazel McKinley. For a number of years it remained one of the most innovative works in the collection.**

EDITOR'S PICK

MERAUD GUEVARA, SEATED WOMAN WITH SMALL DOG

I've always felt the work of British/Irish painter Meraud Guevara has a habit of getting lost beneath the weight of the famous names that surrounded her during her lifetime. A member of the Guinness family dynasty, she rolled in grand circles, and once fell for painter Christopher Wood.

Meraud was accused of using painting to feed her ego – 'why does she paint, when she is so rich?' – but, in reality, she was a skilled portraitist, capturing female disquiet with great subtlety and skill. *Seated Woman with Small Dog* never fails to draw me in with its warped sense of perspective, and the power of the subject who appears so disinterested in the viewer, staring into the middle distance, wondering what we could possibly be looking for.

SEATED WOMAN WITH SMALL DOG C.1939, OIL PAINT AND GRAPHITE ON CANVAS, 89X65CM TATE. PRESENTED BY SALANDER GALLERIES NEW YORK 1979. © ESTATE OF MERAUD GUEVARA

LYNNE CHAPMAN

THE URBAN SKETCHER ON CREATING ARTWORK IN INKTENSE PENCILS

You illustrate picture books as well as working as an urban sketcher, how does one complement the other?
They are quite separate; the way they complement one another is that I've been doing picture books for many years, and if you're not careful, when you're doing the same thing, you can get very stale. I find urban sketching is a way of keeping it fresh. When I am working on picture books, I'm constrained to a certain style. When I am working in my sketchbook, I'm much freer, I can use the materials of my choice. It has a different rhythm to it.

How do Inktense pencils fit into your urban sketching?
They've been an essential staple in my kit for about four years. Originally I used them to draw people on trains; I do that a lot, and one of the things I found so good about them is that I can be in a place where it's not appropriate to mess about with paint, like a train or plane, where you have very little space. With three or four pencils and a waterbrush, I can paint anywhere.

What's your process like when you're sketching?
I am currently artist in residence at the Morgan Centre at the University of Manchester, as part of a project sponsered by the Leverhulme Trust, and I often sketch in lectures and tutorials. If I've only got three or four minutes, I record the shapes quickly with watercolour. It's difficult to get the gestures, but if someone moves their arms, I can capture that with a flick of watercolour; then I go in with the Inktense Pencils. As they work on wet watercolour, I can deal with it very quickly. The pencils work really well for an organic line; it's kind of like a contour drawing.

What advice would you give to someone who is new to Inktense Pencils?
The strength of Inktense Pencils is that, when you put water on them, you don't lose your original mark, whereas with other pencils, the water often washes them away. With Inktense you can create a vigorous and dynamic drawing, then you can put watercolour over them and get two quite different kinds of mark making. My advice would be to explore that, rather than doing very delicate shading.
www.lynnechapman.blogspot.com

ABOVE *Living the Weather, Hebden Bridge* and *PHD Tutorial, University of Manchester,* both in Inktense Watercolour Pencil

Derwent Inktense pencils are highly versatile, vibrant colours which are permanent once activated by water. Available in a range of 72 beautiful inky shades, in tins of 12, 24, 36 and 72 and a selection of wooden gift boxes. Derwent Inktense 12 Tin, RRP £20.50, telephone: 01900 609590 or visit the Derwent website at www.pencils.co.uk

10 MINUTES WITH...

JAMES GILLICK

THE BRITISH PAINTER ON GROWING UP WITH ARTISTS, USING ANCIENT TECHNIQUES, AND HIS MARGARET THATCHER PORTRAIT. WORDS: **JENNY WHITE**

How did you develop your distinctive style?
I think I was born old fashioned. I was a grumpy old man even when I was four. By the time I was a teenager I was investigating and practicing using ancient materials. One of the important things for me as an artist is to create something that will last for generations.

How would you describe your art technique?
I do use ancient techniques but the paintings have a stripped back, modern feel. My advice for all artists is: don't worry about falling into a trap of any kind; however much you try to emulate a particular period, you are still a modern painter.

You make everything yourself, from panels to mixing pigments. What is the benefit of this approach?
Longevity. I got into making things myself because I couldn't buy anything of the same quality. Also, if you are painting every day, it can drain you, so making your own equipment is a way of kicking back and having a laid-back manufacturing day.

How do your homemade paints perform compared to the shop-bought versions?
By grinding your own pigments, you create paints that are coarser in texture and have much more pigment packed into the same amount of oil than any manufactured paints. It allows you to paint in very strong colours, and also to make very accurately placed impasto.

You have several respected artists in your family and your identical twin brother is a sculptor. Do you think it's significant that you both became artists?
I think it was inevitable. We come from a huge family and most of them are in the arts in one way or the other. Art is just what we have done for generations.

Are there links between your work?
Yes – [my brother and I] make similar marks and our way of looking at the world is similar too.

Do you discuss art together?
We talk about what's hot and not, what's good and what's not, about the ideas behind things, and about which of us works the hardest!

Did your family try to influence your career?
Not really, but they are incredibly critical – there's an attitude that nothing is good enough, and that I could do better. They are good at lighting a fire under me.

What attracted you to equestrian art?
It's insanely difficult – horses are exquisite animals, and when you look at equestrian artists there are some good painters who copy photos verbatim. I am first and foremost a painter so I come to it with a different slant.

How would you describe your process when painting horses?
I take photos for colour and I make page after page of drawings of horses in fields and stables. I decide which poses go together well in a picture and I scale them up, using anatomical books to get everything correct but also bending the animal; some of the most brilliant equestrian paintings ever created are anatomically ridiculous but they work because they make the horse look really dramatic. I transfer it onto a panel or canvas, ink it, and then paint.

What was it like painting Margaret Thatcher?
I was 26, I didn't realise I was painting someone very important. I didn't change my tack when I talked to her, but she was surrounded by very powerful men who acted like babies in her company. She was an unusual character – very fidgety, and certainly not an easy gig. My portrait of her has Exocet missile eyes – she had that "I'm going to get out of my chair and punch you in the head" kind-of look. My painting was a sort of caricature but she liked it.

How do you approach still life painting?
Less is more – every single line has to be nuanced and balanced. Also, the paintings have to be 'bomb proof', because many have to survive being hung in the kitchen.

What attracted you to still life?
For the duration of the painting, you meditate on something very simple. The chance to stop and look is a privilege.

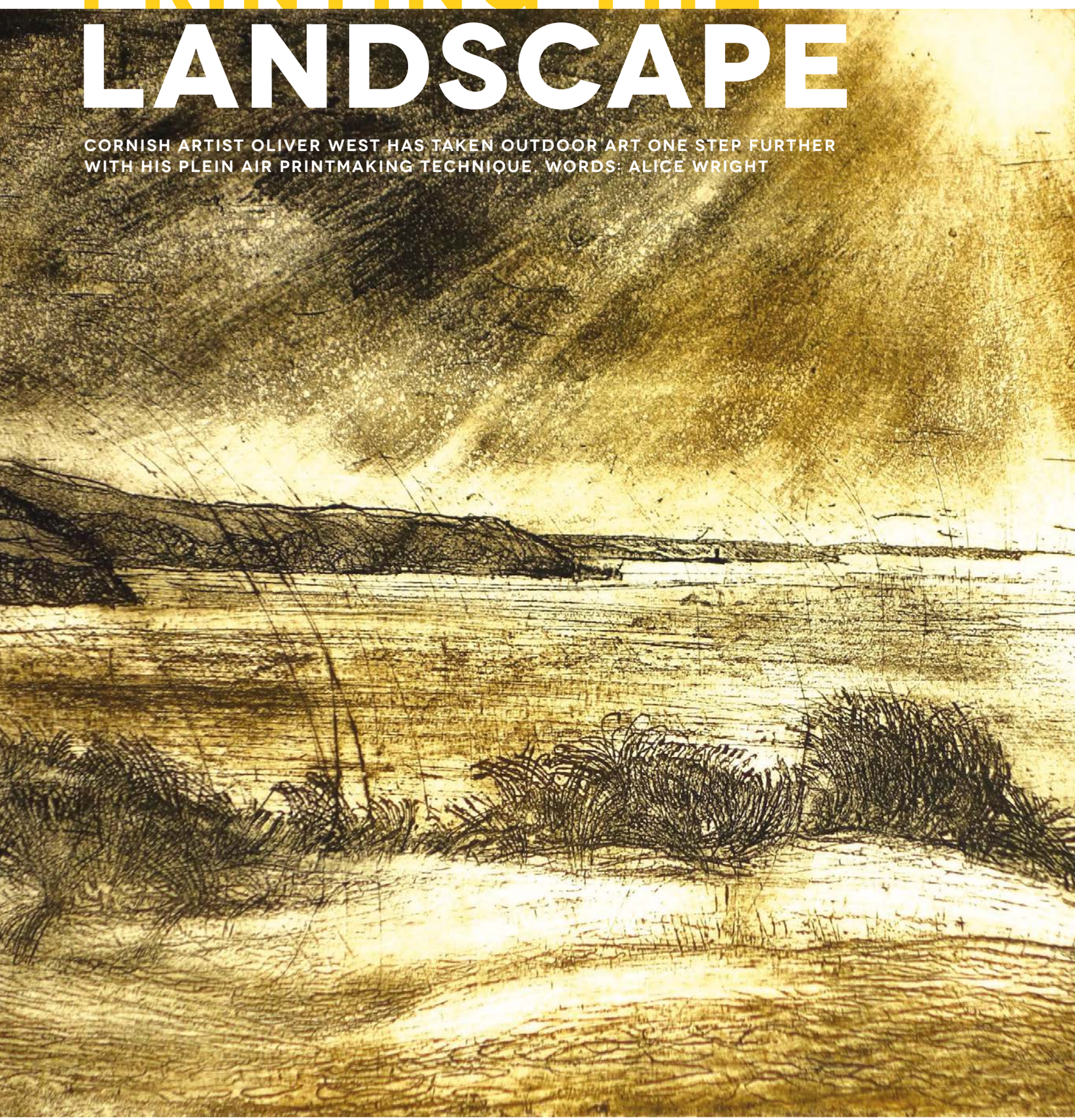
What is the most important lesson you have learned as an artist?
Never overthink your subject matter. If you really enjoy painting, it will come out well and someone else will enjoy it – and the lovely thing about that is the person who enjoys what you enjoy is almost certainly a potential friend as well.

James Gillick's latest exhibition *The Horse* will run at the Sladmore Contemporary Gallery, London W1, until 28 June. www.gillick-artist.com

“WHEN I PAINTED THATCHER, SHE WAS SURROUNDED BY POWERFUL MEN WHO ACTED LIKE BABIES IN HER COMPANY”

PRINTING THE LANDSCAPE

CORNISH ARTIST OLIVER WEST HAS TAKEN OUTDOOR ART ONE STEP FURTHER WITH HIS PLEIN AIR PRINTMAKING TECHNIQUE. WORDS: ALICE WRIGHT

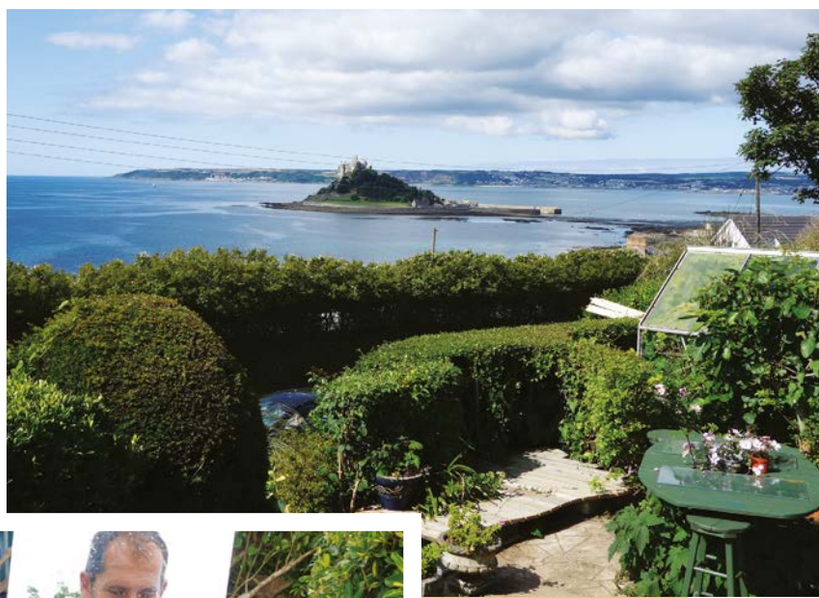


LEFT *On Shore Breeze - Penhale Sands,* etching, 48x33cm
BELOW Oliver West working en plein air using his mirror method in Cornwall

Turner famously had himself tied to a ship's mast in order to paint a storm at sea. Landscape artist Oliver West doesn't go to quite such extreme lengths, but he is almost evangelical about working en plein air and the transformative effect it can have. "I put myself in difficult situations in the landscape and something happens," he says.

Oliver, who is based in Marazion, West Cornwall, is best known for his etchings and engravings produced in situ from his mobile studio. After graduating from Falmouth College of Arts in 1994 he set up a waterside printmaking studio and gallery, but he was soon itching to find a way to work out in the landscape. "I couldn't bear being indoors with an etching press when I wanted it outdoors," he says. "I was just desperate to get a press on wheels."

His first mobile studio was a "tiny little 1960s caravan", which he bought for £100 and renovated. For almost a decade Oliver used the caravan as a studio both for himself and the plein air courses he runs. But attendee numbers grew, he needed something bigger, >



MIRROR MIRROR

Oliver does his prints back to front, working from the reflection in a mirror so when he prints the image it ends up the right way round. The technique means the final image makes more sense to the viewer, and also helps to frame the view.

LEFT *Mounts Bay*, oil pastel resist etching, 20x26cm
RIGHT *Afternoons Light - Logan Rock*, etching, 48x38cm
TOP RIGHT Printmaking on Stepping Stones Beach
BELOW RIGHT Oliver in his mobile studio

IT'S NOT HARD TO SEE WHY PARTICIPANTS WOULD BE SWEPT AWAY BY THE BEAUTY OF THE CORNISH COUNTRYSIDE, WHATEVER THE WEATHER

so he built himself a new mobile studio from a box trailer. "I took a circular saw to the side and created double doors. Put an awning on and you've got a space about the size of a small classroom. It is really easy – just rock up, open the doors and you're ready to go."

Printmaking is Oliver's preferred medium as it enables him to respond to the rapidly changing atmosphere of the landscape. Working with etching means he can prepare a plate in advance and then work very quickly to catch a cloudburst, or the falling

light of dusk. Pointing to an example to St Michael's Mount, a spectacular Cornish landmark that can be seen from Oliver's garden, he says, "St Michael's Mount isn't going anywhere. It can be done the day before from a structural point of view, and when the light's absolutely right I can be honest to that."

Etching materials are also durable enough to take out in all weathers. "There's something about printmaking that gives you the flexibility to move into quite adverse conditions. It can be an absolute storm and as long as you're hugging your bit of metal you're fine," says Oliver.

He adds that the experience of working in the outdoors is his main motivation. "I'm changed by a day's drawing in the landscape, because I've become sensitised to being in the outdoors that I love, being closer to creation. It's why I'm a landscape artist – it isn't for the image, it's for the process I go through."

The greatest compliment he can receive is when someone looks at one of his prints and says they can feel the mizzle or the crisp wind of that day, as though they are there with him.

Oliver's desire to share that sensation of being in the landscape goes beyond exhibiting and selling his atmospheric prints. Using his home as a base, Oliver runs four-day plein air printmaking courses, taking participants out into the Cornish countryside to prepare, make and proof images in situ using a variety of processes such as engraving and drypoint, etching, woodblock and monoprinting.

"What I love about printmaking is you don't have to come with much of an idea of what you want to do. It's better that you don't," says Oliver. "If you're going to drag a printing press across the beach there's no point sitting there and saying, 'I've already decided I'm going to do this'. You need to be willing to be led by the circumstances." He encourages his students to take risks, as "happy accidents" can often produce unexpectedly wonderful results that aren't revealed until the moment of lifting the paper off the printing plate. "The important thing with printmaking is just to try it and see what happens," says Oliver.

It's not hard to see why participants would be swept away by the beauty of the Cornish countryside and infected by Oliver's enthusiasm for experiencing and responding to it through printmaking, whatever the weather. "As long as you're warm and dry it's extremely exhilarating to be out in adverse conditions," he says. "It feels quite James Bond-y." It's that sense of adventure in the landscape that Oliver shares with those who take part in his courses, inspiring them to don their waterproofs and head out into the storm.

HOW TO RECORD AN EXPERIENCE

Oliver recommends keeping a record of how your print has developed throughout the day – either by running off prints as you go if you can, or taking photographs. "Try to capture the the tide changes, temperature changes, the wind direction – these things happen so quickly or so gradually that you don't actually notice that you're in a different situation."

Bring together the changing conditions to evoke the experience as a whole. "When we're drawing we can lose perspective of the 'overall'. The viewer can't join you at all those different stages, they can only join you at the end. How do you tell them about the day?"

www.oliverwestfinearts.com

OLIVER'S TOP TIPS FOR WORKING EN PLEIN AIR:

- Don't set out with too fixed an idea of what you want to do – be open to the circumstances you find yourself in and where they can lead.
- Wrap up well and then go out in all weather conditions.
- It can be hard to decide where to start en plein air – try breaking the landscape down into foreground, mid-ground and distance. You want to think of a composition that slightly restricts your view so the eye can lead from foreground through mid-ground into the distance.
- To get started, try drawing the landscape with your eyes closed. Use your other senses to see what they're saying about the landscape.
- Take risks and challenge yourself. Let the process be as important as the product. Enjoy the process and it can reward you with things that you can't imagine.

GET INSPIRED IN THE SOUTH WEST

FOLLOW THE ARTISTIC PATH OF HEPWORTH AND WALLIS ON THE SOUTH WEST COAST

Britain's South West has been attracting artists for centuries, from the members of The Newlyn School art colony in Cornwall, to the contemporary plein air painters that flock to the Durdle Door in Devon every summer. It is a part of the country that is entrenched in art history, and yet, so many seek inspiration abroad, rather than experience the spectacular landscapes so close to home. Sometimes, the best painting subjects are just a short drive away.

PENLEE HOUSE GALLERY & MUSEUM

Penlee House Gallery & Museum, Penzance, is an elegant gallery set within a Victorian house and park. Changing exhibitions feature the art of the area from 1880 to 1940, usually including the world-renowned Newlyn School artists such as Stanhope and Elizabeth Forbes, Walter Langley, Harold Harvey and Lamorna Birch. The current exhibition, *Marine Painting in Cornwall from Turner to Wallis* runs until 3 September. The museum collections cover the fascinating archaeology and social history of west Cornwall.

Open Monday to Saturday, including Bank Holidays, from 10am to 5pm.
Contact: info@penleehouse.org.uk. www.penleehouse.org.uk

ST IVES SCHOOL OF PAINTING

Looking to fire up your creativity? Haven't picked up a paintbrush since school? Whatever stage you are at, we have courses carefully designed to suit you. Our tutors are highly skilled and we work in small friendly groups in the award winning Porthmeor Studios, "with the best sea views in Britain". This combined with the light and beauty of St Ives with its buzzing shops and restaurants makes this an unrivalled location for a painting retreat.

"Very accepting, unthreatening atmosphere, gentleness of approach and encouragement. I felt supported and gained confidence in my painting." – Tricia

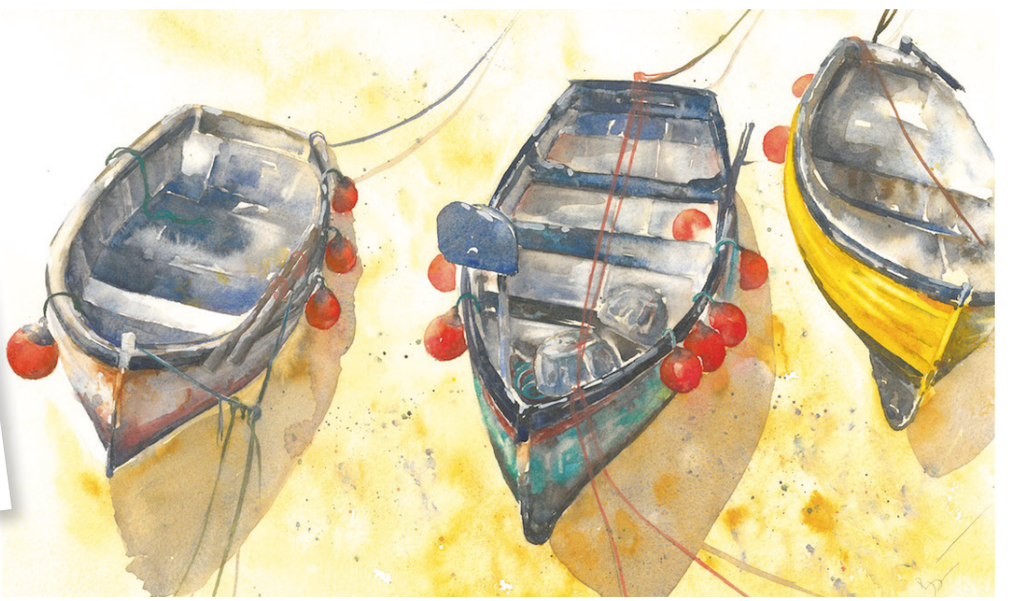
"Fantastic tutors! The space and facilities are amazing and the location is exceptional." – Stuart

Contact 01736 797180. www.schoolofpainting.co.uk

COOMBE FARM STUDIOS

Spend a week in glorious South Devon painting by the River Dart, making pots in a tranquil farm courtyard or drawing in the picturesque village of Dittisham. Coombe Farm Studios is situated in an area of outstanding natural beauty 7 miles from Totnes (direct routes from London Paddington) established for over 30 years, courses are run in a variety of media year-round. Delicious food, stunning locations, accommodation, a large studio, an on-site gallery and our professional artists (including Paul Riley, Gerry Dudgeon, Laurie Steen and Sarah Bee) combine enabling you to develop your creativity in a relaxed and friendly environment.

Contact: 01803 722 352, email: lara@coombefarmstudios.com
www.coombefarmstudios.com



LOUISE BOUGOURD

Artist and tutor Louise Bougourd is renowned for her passion for teaching watercolour and loves to paint in a loose and lively style. She is now is offering popular one-day workshops.

Students will be working in the beautiful spacious studio at TeignFitness, Newton Abbot. Each workshop is suitable for all abilities and tailored to go at your pace. The session will begin with a demonstration tackling composition, tonal values and creating drama in your work. The price includes all materials, a delicious two-course lunch, tea and coffee and biscuits throughout the day.

Contact Louise on: 01626 203859

Louise's upcoming workshops include: 23-24 July *Amazing Animals*, 15-16 October *Autumn Hues*, 5-6 November *Winter Wonderland*

Times: 10am – 4pm. Price £60 for one day or £100 for two days.

www.louise-bougourd.com

CALL FOR ENTRIES

Royal Society of Miniature Painters, Sculptors & Gravers

Annual Art Exhibition 2016
The Mall Galleries, London 12th - 22nd October

MANY PRIZES AND AWARDS

RECEIVING DAY: Sunday 2nd October 10am-5pm

Contact:
www.royal-miniature-society.org.uk

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The Society of Botanical Artists
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Applications being taken now for the 14th course starting in January 2017. Closing date end October this year.

To obtain a prospectus, application form and comprehensive details, visit the website to download a copy or contact the Society on 01747 825718.

Course 11 Diploma work by Diane Marshall DipSBA

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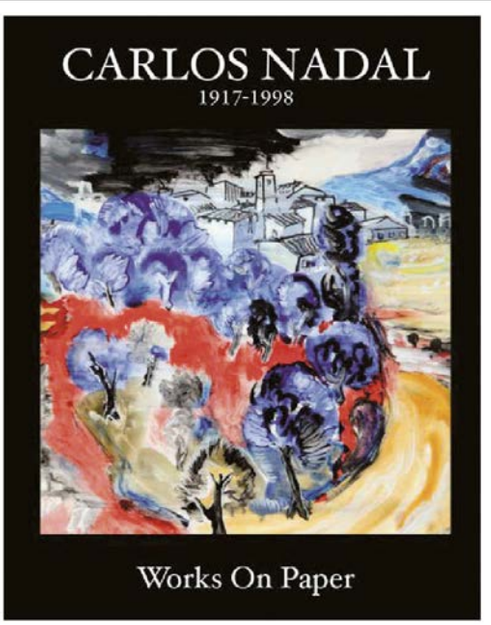

TEXT: John Duncalfe and Dr Hilary Diaper, foreword by Alexandre Nadal
'Works on Paper' shows many of Nadal's preparatory oeuvre, many executed 'en plein air' with updated chronology and exhibition information from the Nadal archive and the authors.
This new publication follows the most successful 2010 book, 'Nadal An English Perspective'

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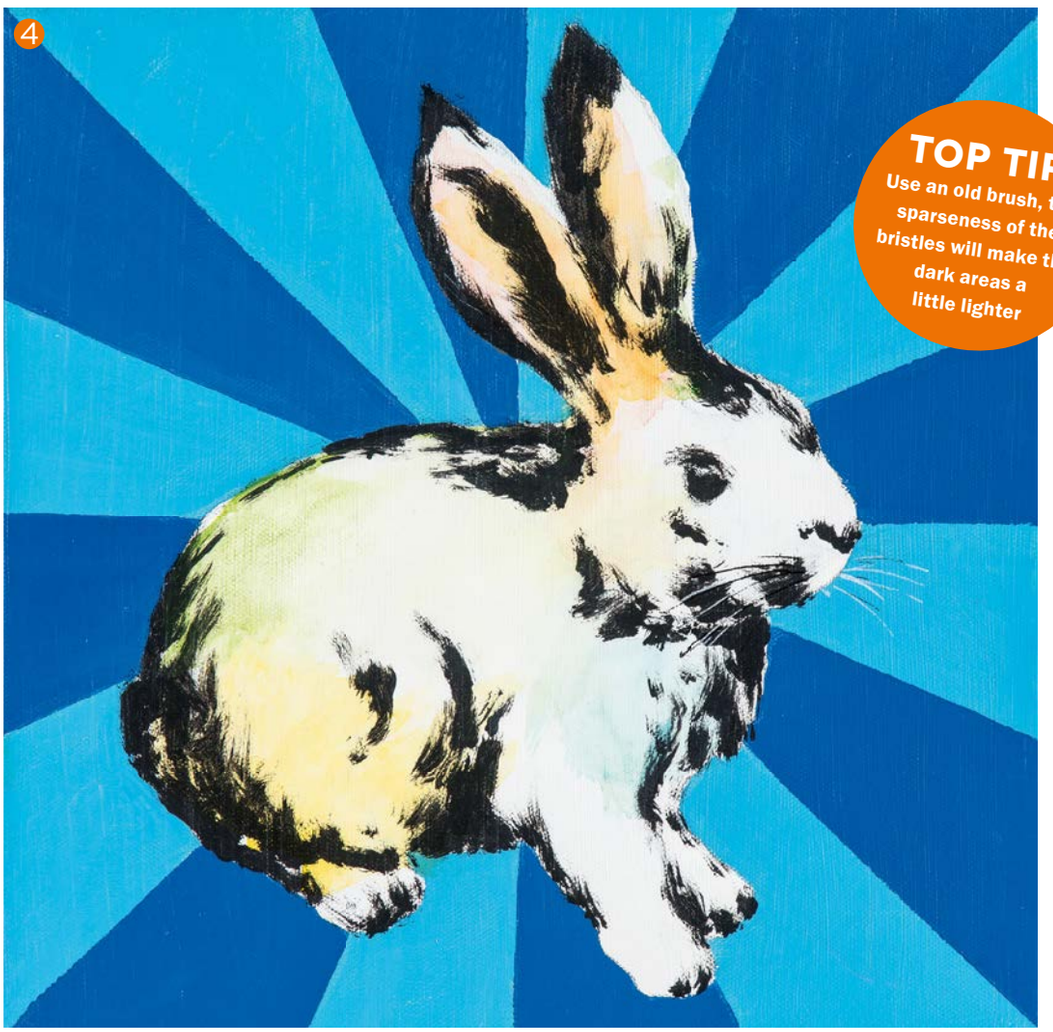
SUMMER

TIPS • ADVICE • IDEAS



TOP TIP
Use an old brush, the sparseness of the bristles will make the dark areas a little lighter

POP GOES THE EASEL

CREATE YOUR OWN POP ART RABBIT WITH **THOMAS BÖHLER**

MATERIALS

- SQUARE STRETCHER FRAME, 30×30CM
- ACRYLIC PAINT
  Titanium White, Cadmium Yellow, Cobalt Blue, Cyan, Orange, Pea Green and Black
- PAINTBRUSH
  Size 12 flat
- OLD BRUSH WITH THIN BRISTLES
- RULER OR BATTEN
- ROUND OBJECT
- PENCIL AND ERASER

1 To make the background rays symmetrical, draw two diagonal lines that intersect at the middle of the stretcher frame. Next, draw around the round object to make a circle around the intersection. Add small marks on the resulting round segments to halve or quarter them (depending on how many rays you want), then use the ruler to draw a line through these dots to join them and create the rays.

2 Draw the rabbit, then use the eraser to rub out as many of the lines as you can. Paint the rays in two alternating colours, adding a little white to each colour so they are not too dark and to improve the coverage.

3 Use the old brush to paint a few shadowy areas in black on the face and ears, nose and eye. Add a little blue so the black is not too strong.

4 Add the shadowy areas on the rabbit's body, such as the belly, making sure that the black brush strokes are not too solid and flat. To finish, place the painting on a flat surface (otherwise the thin paint will run), then add a few patches of very dilute orange, yellow and green.

This is an extract from Thomas Böhler's book *Pop Art: Create Your Own Striking Wall Art*, published by Search Press, £8.99. www.searchpress.com

WHY NOT TRY... FIGURE PAINTING WITH COLLAGE

Rod Judkins' guide to experimental figure studies

Try using collage to understand the building blocks of your image. The artist's eye is often overwhelmed by the amount of visual information it receives when observing the human figure. It helps me if I simplify a complex structure.

Start a figure painting by producing a small, rough collage such as *Change* (pictured). Break the figure down into simple, basic shapes. With *Change* I first prepared sheets of paper by painting the darkest, lightest and then two mid-tones.

I built the composition by tearing up these tones and gluing them in place. If I feel an area has not worked, I simply paste a block of coloured paper over that area to begin again. In this way a complex figure can be created in simple steps.

Rod Judkins is the author of *Figurative Painting in Collage*, published by Crowood, £16.99. www.crowood.com

CLAIRE RUSSELL, FRIZZLE BANTAM, 22CT GOLD LEAF ON GLASS, 8X8CM

WHAT IS... VERRE ÉGLOMISÉ?

Meaning 'gilded glass' in French, verre églomise is a technique which involves applying gold leaf to glass with a gelatine-based adhesive, resulting in a mirror-like finish onto which you can engrave a design. Using this method, artist Claire Russell creates shimmering gold drawings with a unique decorative look. www.russellfineartservices.co.uk

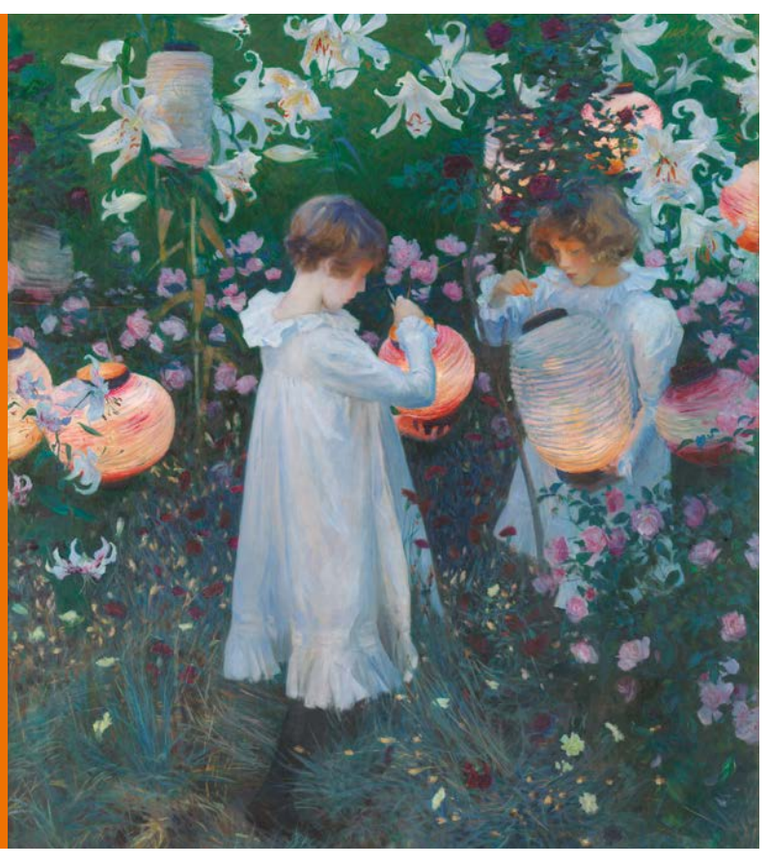
MASTER TIPS: JOHN SINGER SARGENT

DISCOVER THE PAINTING TECHNIQUES OF THE WORLD'S GREATEST ARTISTS

Singer Sargent created one of his best works, *Carantion, Lily, Lily, Rose* during one of the most difficult periods in his life, when he'd fled the Paris Salon in scandal following negative public response to his evocative portrait, *Madame X*. Taking refuge in the artist's colony in Broadway, Worcestershire, he found inspiration for the painting whilst on a boat trip down the Thames at Pangbourne in 1885, and spotted Chinese lanterns hanging from the trees.

Carnation, Lily, Lily, Rose is a rare example of Sargent's extreme plein air technique. The work was created almost entirely outdoors, during the late summers of 1885 and 1886. He positioned his models at the same time each evening to capture the mauve-toned light of dusk. Each time, he had just a few minutes to spare. When autumn arrived, Sargent replaced the wilting flowers with artificial blossoms, and continued on. When the painting was almost complete, he cut two feet off the left hand side of the canvas, leaving it almost square; allowing the viewer to focus on the composition.

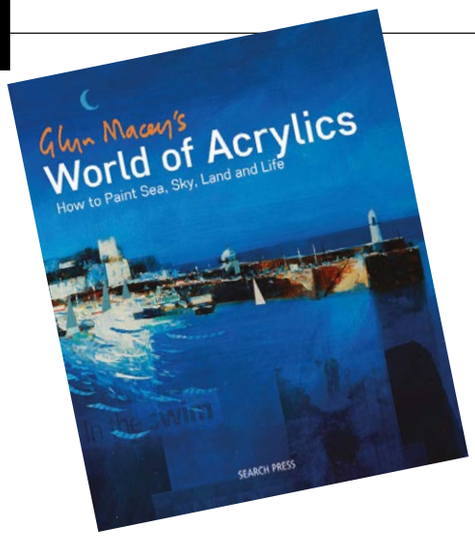
***Carnation, Lily, Lily, Rose* will be on display at the exhibition *Painting with Light Art and Photography from the Pre-Raphaelites to the modern age*, Tate Britain, London SW1, until 25 September. www.tate.org.uk**



CARNATION, LILY, LILY, ROSE 1885-86, OIL PAINT ON CANVAS, 174X153CM TATE. PRESENTED BY THE TRUSTEES OF THE CHANTREY BEQUEST 1887

GOOD AS NEW

Winsor & Newton's Brush Cleaner Derergente Pennelli, £3.15, is a water-miscible solvent that promises to remove dried oil, alkyd and acrylic colour from brushes. To bring oil-encrusted hog-bristles back from the brink, try soaking them in the cleaner overnight. www.winsornewton.com



BOOK OF THE MONTH

Glyn Macey's World of Acrylics
This beautifully produced book from British artist and author Glyn Macey is totally infectious, filled with vibrant demonstrations, many with a seafaring theme. His enthusiasm for acrylics could tempt die-hard oil painters to experiment with the medium. If you're the least bit curious about using acrylics, this one is worth a look.
Search Press, £15.99

HOW TO DRAW
PRACTICAL PERSPECTIVE

JAKE SPICER'S GUIDE TO DEALING WITH DISTANCE

The core principles of linear perspective are well documented. The illustration of the parallel lines of a receding road narrowing until it vanishes at the horizon is now ubiquitous. Although an understanding of linear perspective helps you to structure your observational sketches, you'll achieve the same outcome through faithfully drawing the shapes you see in front of you. Depth in a drawing is about much more than just the apparent convergence of parallel lines.

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

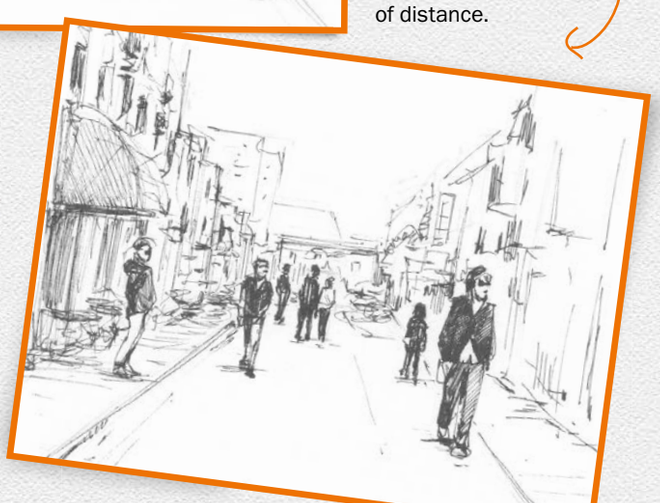
Materials: 2B pencil, eraser, sharpener, cartridge paper, watercolours, fineliner pen.

ATMOSPHERIC PERSPECTIVE

In nearer subjects you will see more vivid colours, brighter lights and darker darks; atmospheric distortions cause distant objects to appear paler, bluer and less tonally distinct. You'll see this emphasised on misty days and it will be your most effective tool for emphasising depth in landscapes, where linear perspective is less easily employed.

DISTANCE & SCALE

The more distant your subject, the smaller it will appear, compare the top and bottom limits of similar sized subjects within a space to gauge their relative scales and create the impression of distance.



MASTERCLASS

SUMMER blooms

BOTANICAL ARTIST **SANDRINE MAUGY** SHOWS YOU HOW TO CAPTURE 'THE VERY SYMBOL OF SUMMER' IN WATERCOLOUR WITH THE RICH YELLOW HUES OF A SUNFLOWER

A field of sunflowers is the very symbol of summer. Capture a glimpse of the strong, bright yellows, the rich green foliage and you can imagine yourself on holiday in a place where you open the shutters every morning greeted by the warmth of sunshine.

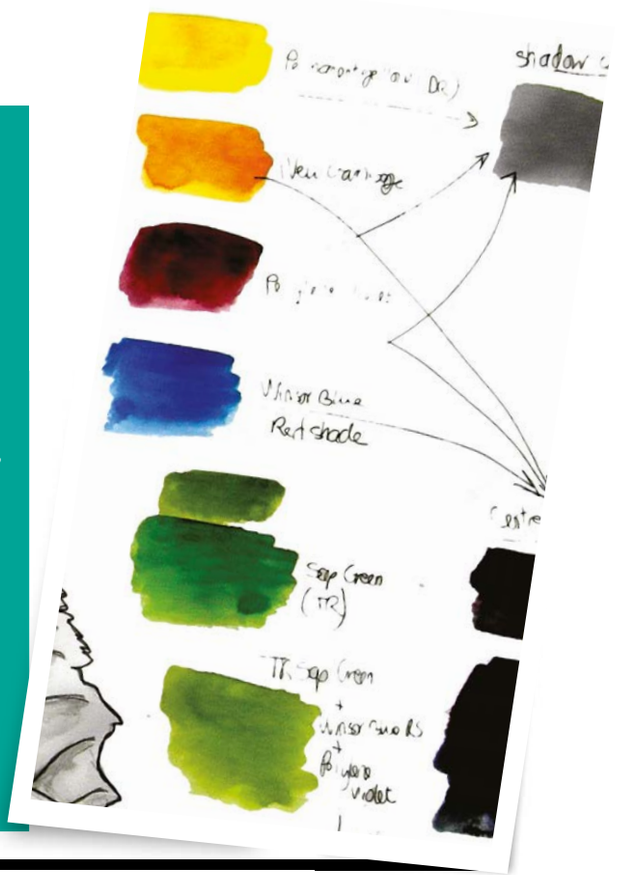
In this masterclass I will show you how to mix the right colours and paint soft washes to recreate the serene splendour of this much-loved summer flower. We will progress from sketch to painting, which will start with a wash of neutral shadows to give form and depth to the subject. This tonal wash will be followed with three or four layers of colour, painted wet-in-wet and often mixed directly onto the paper to allow the pigments to move around and blend in a serendipitous manner.

When all the washes have been laid on the petals and foliage, we can start painting the fine details, first damp-on-dry and finally with a tiny brush and dry strokes for the finishing touches, such as the hairs on the stem.

www.sandrinemaugy.com

SANDRINE'S TOOLS:

- **PAPER**
  Saunders Waterford 640gms Hot Pressed
- **BRUSHES**
  Prolene Plus Series 007 size 12, 8, 5, 2 and size 000
- **COLOUR**
  Daler Rowney Lemon Yellow, Daler Rowney Permanent Yellow, Daniel Smith New Gamboge, Winsor & Newton Winsor Orange, Winsor & Newton Perylene Violet, Winsor & Newton Winsor Blue Red Shade, Talens Rembrandt Sap Green, Winsor & Newton Titanium White
- **MAPED PUTTY RUBBER, PLASTIC RUBBER AND PENCIL**
- **SKETCHBOOK WITH CARTRIDGE PAPER**
- **PORCELAIN PALETTE**
- **COTTON CLOTH**



1 START WITH A SKETCH

I always start with a drawing in my sketchbook. I draw loosely and erase a lot. Using a sketchbook and transferring the drawing saves me from unsightly marks on the finished painting. The sketch includes some colour samples and a quick tone study, providing enough information in case my subject expires before I am done, which happens all too regularly.

2 FIND THE SHADOWS

Working wet-in-wet, I start painting in the shadows, following the tonal map in my sketchbook. I first wet the paper with pure water, making sure the covering is even and very wet, but not enough to form a puddle. I then add the shadow colour, letting the paint spread while guiding it gently with a damp brush.

3 INTRODUCE GREY TONES

I am using the Harmonic Shadows technique. This involves mixing a grey from each of the three primary colours that will be used later in the painting process, thus having a shadow colour that is in harmony with the subject. The same grey is used for the whole flower – petals and foliage. Here I mixed Permanent Yellow (yellow), Winsor Blue Red Shade (blue) and Perylene Violet (red). >

4 PAINT THE PETALS

I work my way around the flower, one petal at a time, making sure that one petal is completely dry before I wet the adjacent one, so that the washes do not overflow across the borders, which would blur the lines and lose the accuracy of the drawing. Notice that the shadows in the centre and the foliage are heavier than on the petals.

5 BRING ON THE YELLOW

I wet the paper and add pure colours, letting them interact on the wet surface. First the Lemon Yellow, then a few drops of Permanent Yellow, followed by New Gamboge along the veins and towards the base of each petal. Before the wash dries, I add a touch of Winsor Orange to the base.

6 SOFTEN THE TEXTURE

Again I paint my way around the flower, covering the shadows and mid-tones with yellow washes applied wet-in-wet, reserving the highlights. All this water keeps the texture soft, with no hard lines within the outline of each petal. Even the veins need to be soft, or they will look like stripes rather than being part of the texture.

7 BE BOLD WITH COLOUR

Some of the colour needs to be strengthened. Making sure everything is thoroughly dry, I apply pure water again on a petal and repeat the process mentioned in step 5, deepening the colour without altering the balance of different yellows. The first wash should be thin enough not to be lifted by the second one, or the third or fourth one, if needed.

8 LEAF BY LEAF

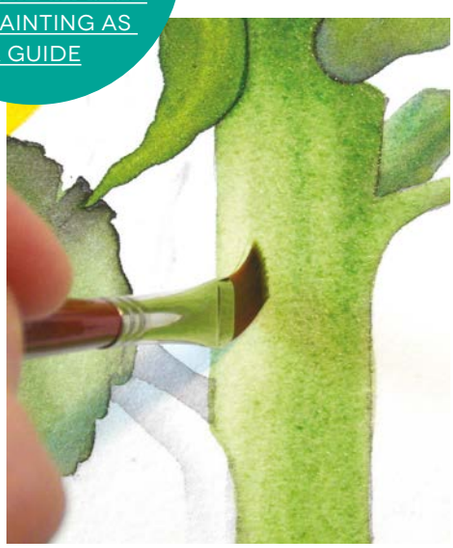
Not all the leaves require the same level of precision. The leaf on the right is in the background; omitting details will make it recede. The leaf on the left has more details, but not as much as the centre right leaf, which is the focus of the foliage, showing more veins and sharper lines.

9 CONTROL YOUR WASHES

Wetting the stem thoroughly first, I apply a mix of Sap Green, Winsor Blue Red Shade and Winsor Orange in the direction of the ridges. Synthetic brushes are stiffer and have more spring than sables, giving a little more control with the wet-in-wet washes. They also carry less paint, reducing the risk of flooding the area with too much colour.

Top tip

TO AVOID GETTING LOST, USE THE SHADOW LINES OF THE PAINTING AS A GUIDE



10 HIGHLIGHT THE STEM

To lift some highlights, I use a synthetic flat brush (adapting the size to the area) just slightly damp, dragging it on its side. On a wet wash, this will lift a soft highlight. On dry paint, it will lift a sharp line, useful for veins on foliage. For the stem I lifted while wet to render the ridges without hard edges.

11 ADD IN THE DETAIL

I use a 000 brush to paint the hairs on the stem. The green mix is the same as the one I used for the foliage, but more concentrated. One by one is the only way to paint the hairs accurately. I introduce Titanium White to make a few hairs stand out on top of the darkest shadows.

12 FINISHING TOUCHES

I paint the little florets in the centre in the same way, using an almost black mix of Perylene Violet, Winsor Blue Red Shade and Lemon Yellow. Again, they are painted one by one; I really observe the subject to make sure that they are in the right place and laid down in the right direction.

Now all you need is a signature and your sunflower is ready to go up on the wall; a pleasant reminder of warm summer days.

HUNGRY EYES

AS SOON AS **SARA ZIN** STARTED PAINTING WHAT SHE LOVED, OPPORTUNITIES FLOODED IN. **GEMMA TAYLOR** DISCOVERS HOW SHAKING OFF THE SHACKLES OF EXPECTATION ALLOWED CREATIVITY TO FLOW

When Sara Zin hit a wall with her art, she was hungry for meaning and hungry for good food. Having never learned to cook, she decided to start a blog of recipes, painting everything she made in watercolours before posting them online. *The Starving Artist Cookbook* is the result of that year's journey. As informative as it is imaginative, Sara's story is a testament to painting what you love and not what you should.

"When I started cooking, I was confused with where I was. I was painting oil portraits and had gone through a lot of different styles. I loved Joe Sorren's distorted figurative paintings and Mark Ryden's cutesy work, which was more illustrative, but I just didn't know who I was. When I stopped thinking about styles and needing to have something that defined me as an artist, that's when I could paint naturally. And now I have a style," says Sara.

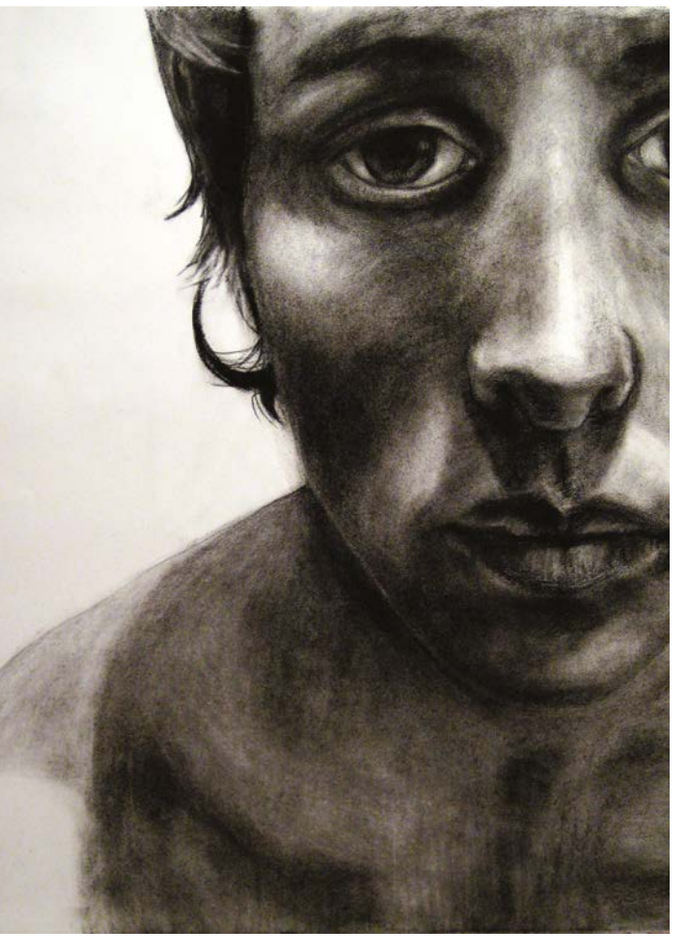
At the time, Sara had taken a break from the pressure and emotional intensity of painting in oil and picked up something she hadn't done since high school, watercolour. "Watercolour is a lot more flexible and it was very freeing. Genuine work comes from enjoying the process and with watercolour, I could be a lot more spontaneous," she explains.

As her blog of recipes gained a following, an oppotunity to produce them as an illustrated cookbook arose. After months of proposals and edits with American publisher Countryman Press, the book finally became a reality.

Sara first began her career by working nine to five in graphic design, painting in the evenings and weekends until she had enough work to send out to galleries. "It's underrated to just sit down and do the work, but you have to [generate work for a gallery]. I do my research on which galleries I think will like my work; you just have to be really proactive. It's like cold calling and you have to be okay with rejection.

Thankfully, a gallery in Seattle liked my portraits and latched on, which I was grateful for," she says. >

CLOCKWISE FOM TOP LEFT
All watercolour on paper, size 22x22cm
Crêpes with Strawberries & Cream, *Tea Party Sandwiches*, *Blueberry Galette, Chocolate Walnut Cake, Simple Carbonara, Vegetable & Sausage Crustless Quiche, Blueberry Pie, Birthday Cake*



WHEN I STOPPED TRYING TO DEFINE MYSELF, THAT'S WHEN I COULD PAINT NATURALLY

Splitting her time between oil portraits, illustrations and design, Sara became a professional at moving between mediums. "Over the years I've realised that I need a lot of different projects going at the same time and it's a matter of knowing myself and what structures I need to create to be productive. I'll have an oil in my studio and some photographs of food that I want to paint and I always have graphic design work to do for clients.

I wake up and decide what to work on based on the energy I have that day. For example, if I know that I'll be distracted during the day, I'll do design or illustrations. The income is split evenly and balancing them is very natural. It's like cooking, I can boil something, chop something [and make something] delicious," she says.

With recent news of a book concession at the Museum of Modern Art in New York, a recipe collection that was originally planned as a creative Christmas gift for her family has proved to be a fruitful experiment. "It took a lot of hard work and a lot of recipes, but I found a way to express myself in the most genuine way I could and didn't expect anything in return. I just hoped for the best. Now I don't even think about cooking, I just have a catalogue of recipes in my head. I'm already thinking about my next project, maybe I will do a storybook." Whatever she does next, it's bound to go down a treat.

***The Starving Artist Cookbook* is published by Countryman Press, £14.99, available on Amazon.**
www.sarazindesign.com

ABOVE LEFT *Charcoal study,* Charcoal on paper, 50x76cm
ABOVE RIGHT *Transformation II,* oil on canvas, 91x60cm

ARTIST'S TOOLBOX

- My palette is originally from Royal Talens. It once belonged to my husband's great grandfather.
- Princeton Artist Brush Series 3750, synthetic art brush, spotter brush (I mostly use this brush and buy in bulk as they only last 2 to 3 weeks).
- Blick Masterstroke Golden Taklon Brushes, Filbert; Utrecht Series 1162 Synthetic Sky Brush for watercolour painting; Utrecht Series 228 Sablette Brush, Round
- 300 gsm cold press watercolour paper

SARA'S GUIDE TO FOOD ILLUSTRATION

Top tip

TRY GLUING THE SIDES OF THE PAPER TO PREVENT IT LIFTING WHEN YOU'RE PAINTING

1 First I take photos of the food on my Canon handheld, phone, or whatever can capture the best light. Having good reference shots is so important, because it's all about the information that is there and you can't create that reality if it's not there.

2 I sketch it out and then paint it on watercolour block paper, cold press, glued on the sides so it doesn't pick up when painting. I've taped it to a board before, but I think that's to much hassle, so I prefer ready-glued paper.

3 Have a medium you feel comfortable with and draw it out. I approach watercolour like oil and am conscious of white space, so I am careful not to overwork them. Traditionally you would do washes, but I think a lot of the way I paint comes from how I paint oil, so I just go from left to right. Occasionally I'll apply a light wash to make it a little easier, but I like to go from one corner to the other, work on a little bit of the middle, and connect them. It's quite a haphazard method.

4 Try different types and sizes of brushes until you find the right one. I use a very tiny 5/0 watercolour brush for the majority of my painting and it took a while to realise this was the brush I needed. I kept trying to use larger brushes to get cleaner washes, but in the end, I really wanted the detail and even though it takes twice as long to paint, it's worth it.

5 I say this from my own experience, but the biggest challenge in painting, regardless of what medium you use, is just doing the work. Not getting held up with fears of what to paint or feelings that you're not good enough. The only way to gain real knowledge is to practise it over and over again. It's inevitable that there will be a rough phase, where the work is not at the level that you want, but push through it and keep going. That's the only way to get better.

PORTRAITS IN DETAIL

3. THE NOSE

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

ABOVE
Helena, watercolour on paper, 76x56cm

The nose is the feature that causes most stress in my portrait drawing classes. It's difficult to know what to select to explain this central feature, when there are no lines around it, and no clear transitions of colour.

My method in painting the nose is the same one I employ when painting anything; I half-close my eyes and seek the darks and lights and where they meet one another. Seeing in this blurry way allows you to eliminate the tones that are less significant and find those that give the nose its shape.

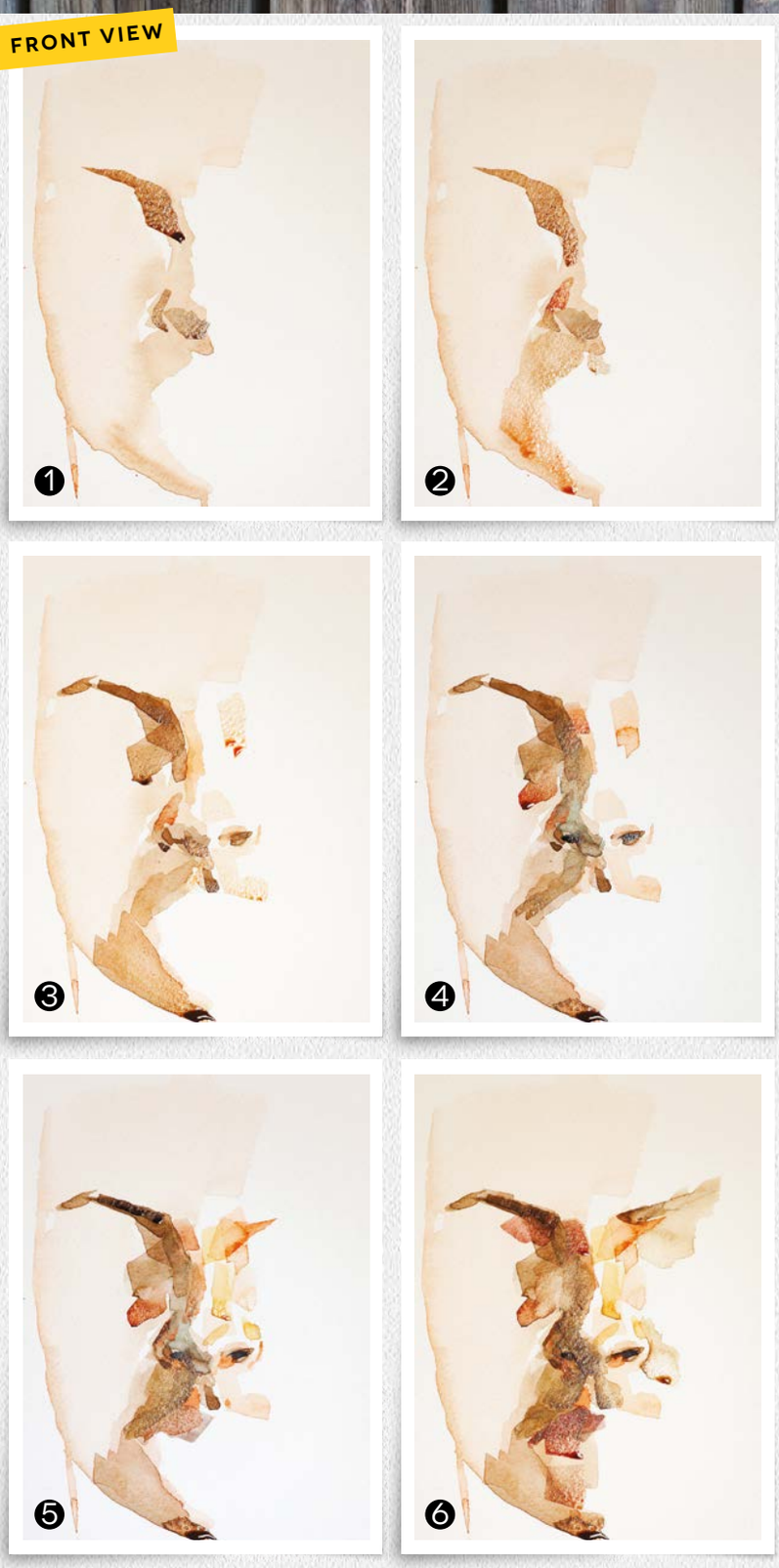
In describing first the shadow where the socket of the eye meets the bridge of the nose, and then the shadow attached to the underside of the nose, you go a long way to explaining its form. What happens in between the top and base of the nose is less significant.

There are other things to note when observing the nose from different angles that help to create its form, such as the size of the spherical end of the nose. It often has more volume than we think. The light will hit the surface of the sphere and when you find that light, you give it volume. Seeing the size of the flesh of the nostrils in relation to say, the iris, helps to make them big enough. Warming up the colour of the flesh here is a good way of setting the nostrils apart from the rest of the face.

As always, I recommend building up the nose as part of the face, allowing it to gradually emerge from the surrounding skin tones.

www.ainedivinepaintings.co.uk

HOW TO PAINT... THE NOSE FRONT VIEW



1 Here I've made a mix of Sap Green and Cadmium Red and found a consistency of paint to water that allows me to make a clear shape in a few moves. I'm gradually finding my way, setting the scene for the nose to emerge. The paint gathers to indicate the line of the jaw.

2 The 'C'-shaped shadow shows where the nostril meets the cheek, on the left. I added Ultramarine Blue to the Cadmium Red and Sap Green to make this darker colour.

3 Here I've re-painted the shape of the shadow cast by the nose onto the face, and the same shadow colour continues to the jaw. Allow the painting to expand and contract as you work; these expanding shadows draw you away from the action and give a bit of breathing space.

4 Now that I've placed the shadow side of the nose clearly, I can begin to more firmly establish the philtrum (the central dip between the nose and mouth) and the tones on the right hand side, including a light skin colour (Yellow Ochre and Cadmium Red) in the eye socket and skin over the top lip. I continue to use the 3/4" flat brush for all these moves, and the corner of the brush to make the smaller shapes.

5 Here I injected some Ultramarine Blue to the dark side of the nose and Ultramarine Blue/Van Dyke Brown mix for the dark nostril cavities. The shape of these darks can help you make sense of all the under layers, and turn it into a nose. Applying Cadmium Orange balances the blue.

6 In this final stage, I've run some Sap Green over the shadow on the left of the nose, and added more Van Dyke Brown to clarify the dark in the eyebrows. Some patches of colour are adjusted as I observe, so part of the orange shadow under the eyebrow on the right is softened to undulate over the bridge of the nose.

The shadow that outlines the flesh of the nostril on the right has a crisp edge, while the other side of this shadow fades gradually across the face. An indication of red lip colour and red under the left eyebrow take our attention up and down the area of the nose.

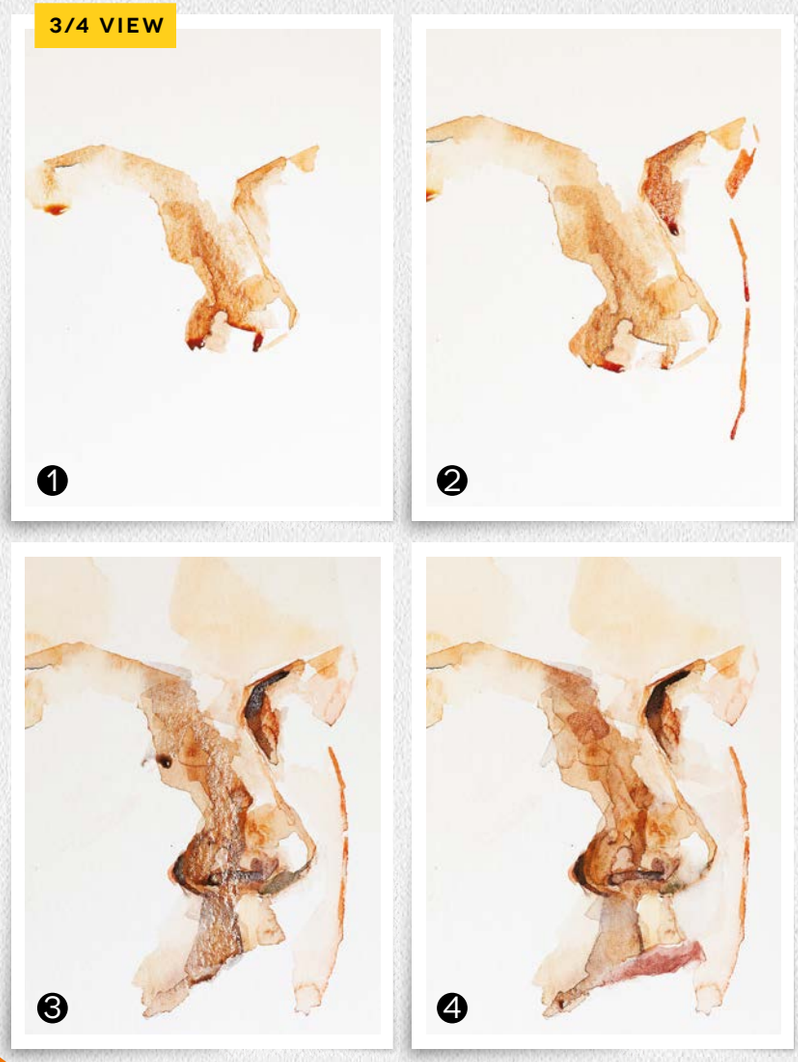
SIDE PROFILE

1 I begin with Sap Green and Cadmium Red to establish the changes of direction along the front edge of the nose and forehead. Then I find the underside of the nose.

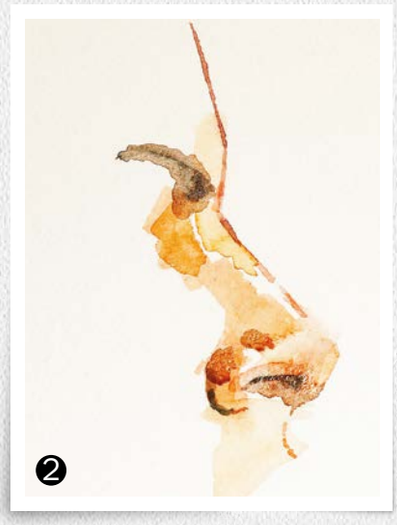
2 I place some mid-tones as I observe them; this skin colour is made from a mix of Yellow Ochre and Cadmium Red, and sets the scene for the darks.

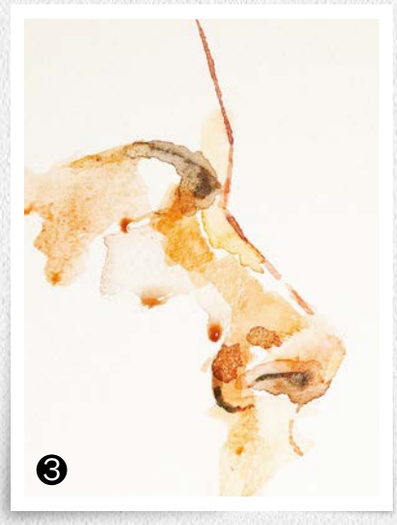
3 Notice the change in direction of the eyebrow; it turns down almost as steeply as the nose, leaving a triangle of skin between the eyebrow and edge of the forehead. The shape of the eyebrow explains the front plane and side plane of the face. The Ultramarine Blue/Van Dyke Brown mix makes the darks in the eyebrow and nostril. Notice the position and length of the nostril cavity, well above the 'C'-shape where the nose meets the face. I use a round size 8 watercolour brush to describe the form of these darks.

3/4 VIEW



SIDE PROFILE





TIP

Build up the nose as part of the face, allowing it to slowly emerge from the skin tone

3/4 VIEW

1 The eyebrow and bulk of the nose are described here with Cadmium Red and Sap Green. The flat plane of the bridge of the nose is captured by the darks on either side.

2 Compare the height of the eyebrows to help find the orientation of the head, the eyebrow lifts up this side of the face and places the nose in context.

3 Now to explain the other side of the face, I've printed the cheek edge with the razor sharp end of the flat 1" brush. I always study with care the shape of the space made between the bridge of the nose, the side of the face and the eyebrow. Notice how close the tip of the nose is to the edge of the face, and the angle of the nose as it sweeps back into the face. There is a small change in direction at the top of the nose where it runs vertical for a centimetre before turning into the eyebrow.

4 I darken the tones where the eye socket meets the bridge of the nose on the right, and in the shadows at the end of the nose. Then to position the nose in relation to the lower half of the face I've painted the upper lip, which allows the line of the lip to support the turn of the head.

Next month: Aine shares her tips for painting the ear

DEMONSTRATION

PAINT LIKE VAN GOGH

THE PORTRAITS OF **VINCENT VAN GOGH** PUSHED THE BOUNDARIES OF LINE AND COLOUR; HERE **TERENCE CLARKE** EMPLOYS THE MASTER'S METHODS

Like his contemporaries Gauguin and Cézanne, Van Gogh was essentially self-taught. This meant that as he developed his mature style, he was in command of a unique approach to painting.

Today, we know that he almost exclusively worked from life. His passionate involvement with the subject is embodied in his direct, sometimes inconsistent, but always dramatic technique. He was a confident drawer and worked boldly onto alla prima canvases to establish the contours of his subjects. Most of his portraits were created in a single sitting and we feel that the person is present to us as we absorb the rich impasto handling and interpret the crescendo of marks modelling the face.

In this demonstration, I worked to reproduce this direct and vigorous use of paint, which is so characteristic of Van Gogh's mature style. He did very little modelling of forms in the conventional sense. There is only paint and light. Form is often re-enforced by bold drawing and then contouring the thick paint to emphasise the flow of a form. In each painting he used large quantities of high-quality artists' oil paint and this in itself presented technical difficulties.

In the midst of all that paint, the clarity of Van Gogh's colour is never diminished by muddiness. The juxtaposition, rather than the blending of hues, keeps the light and the form vivid and legible. The marks, the gestures and the heavy impasto give us a sense of the painting being created before our very eyes.

www.terenceclarke.co.uk

MATERIALS

- LUKAS FINEST OIL PAINTS

Titanium white, Prussian Blue, Vermilion, Ultramarine, Chrome yellow, Lemon Yellow, Phthalo Viridian, Green, Yellow Ochre, Manganese Blue, Blue and Mars Black.

- BRUSHES

Seawhite Hog Hair filberts sizes 4,6,7,8

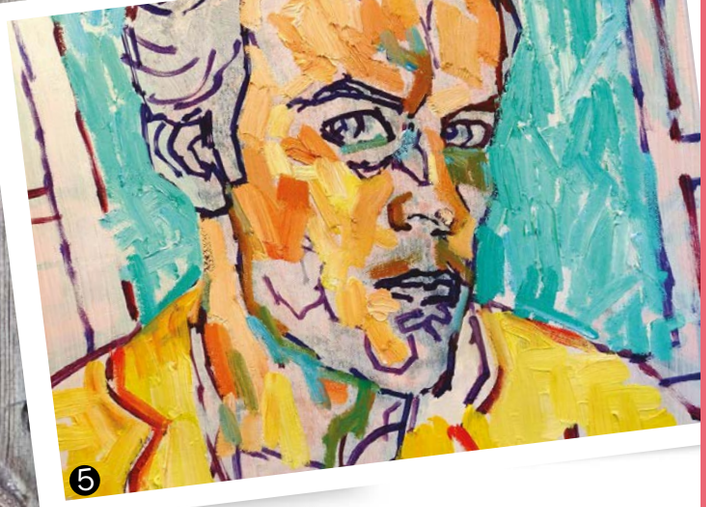
1 Using a white primed canvas I used a combination of Vermilion and Blue to boldly draw in the basic features. Using a small hog hair to do a free drawing, I looked at the model. Van Gogh uses a brown paint but sometimes introduces a pure coloured line at a later stage of redrawing.

2 I continued to develop the line drawing, organising the main structural shapes and the general composition. The expression is beginning to develop even at this early stage. I asked the model, my son, to give me a fairly strong expression.

3 The bold drawing has to hold its own against the impasto start to the painting. Van Gogh never held back even at the start of a painting. His brush tended to 'place' paint onto the canvas rather than brush it over the surface too much. Remember, I'm trying to let the mass of the paint model the forms.

4 The edge of the background creates the edge to the face and like Van Gogh, I am using the thick paint to 'draw' the image. The pace at which Van Gogh worked is often in evidence in the wild gestures he used. Ultimately the background and the face will bond together as one impasto surface.

"VAN GOGH DID VERY LITTLE MODELLING OF FORMS IN THE CONVENTIONAL SENSE; THERE IS ONLY PAINT AND LIGHT"



VAN GOGH'S PALETTE

Van Gogh used large hog hair brushes and no medium. His palette included many of the new 19th-century colours so favoured by the Impressionists: Cobalt Blue, Ultramarine, Prussian Blue, Viridian Green, Chrome Yellow, Lemon Yellow, Vermilion and Ochre. These are the colours I have used here in the portrait of my son, applying the paint generously and directly with mostly large hog hair filberts and working at speed.

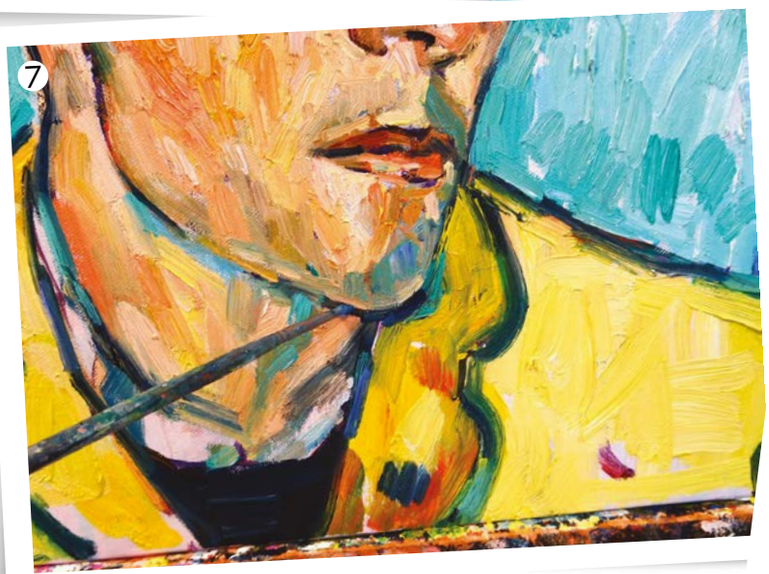
5 Every area of the painting is brought into play as the picture develops. Big slabs of impasto are left to model the forms tonally without blending them together too much. Some modulations of tone will appear later but Van Gogh tends to let the tone of the colour model the forms.

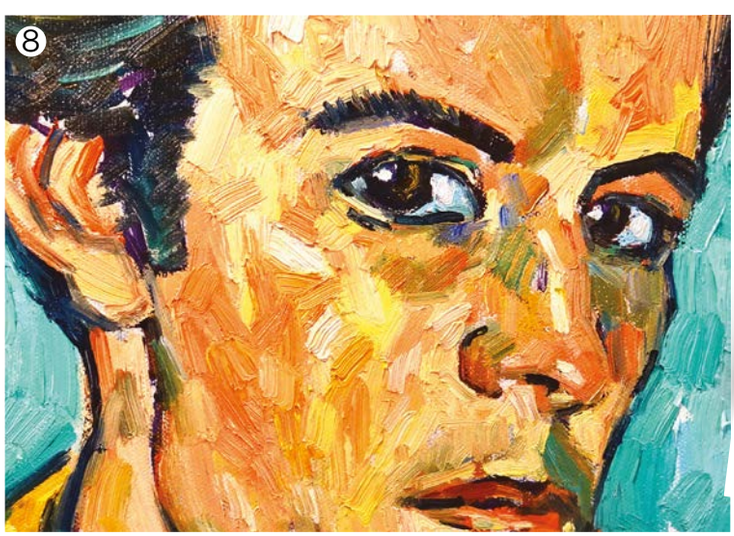
6 Here I am using contours, as Van Gogh did, to model the form around the nose and cheek. This was a radical way of modelling form as it allowed the colour to contrast by juxtaposition, as well as express the form. The coloured paint sits up without being too blended.

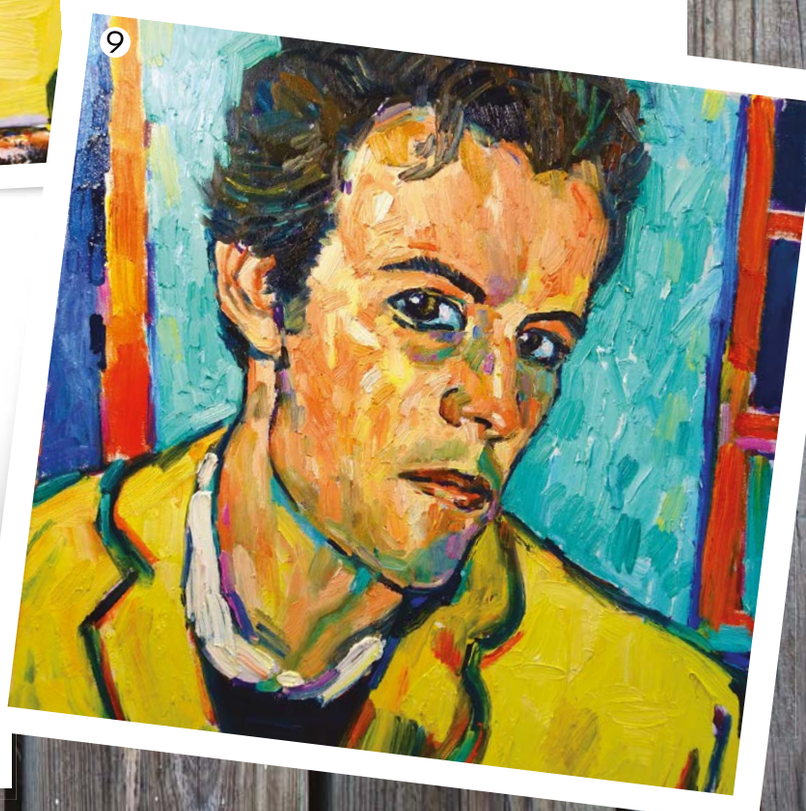
7 All portraits need adjusting as you go along and here I am using a bold line to re-draw the structure of the chin and mouth. Many of Van Gogh's paintings employ a 'last stage' kind of drawing almost as a sheer graphic device for enhancing the structure of the image. Again this was a radical departure from the techniques of Impressionism, where line was absorbed into the picture and disappeared as a graphic element.

8 Despite the bravura of Van Gogh's technique, his portraits have a certain refinement. He takes great care in getting the expression around the eyes. Here I am using smaller hog hairs to create a subtle feel to the eyes, though it is still an impasto technique.

9 There is still time for more thick white paint to give a final tonal bang to the picture. This nearly pure white blob on the collar helps to connect with the white tones in the face and unifies the impasto surface. A few more finishing touches, and the work is complete.







YOUR QUESTIONS

Sketching THE CITY

FRENCH URBAN SKETCHER **LAPIN** EXPLAINS HOW TO BRING NARRATIVE INTO YOUR DRAWINGS

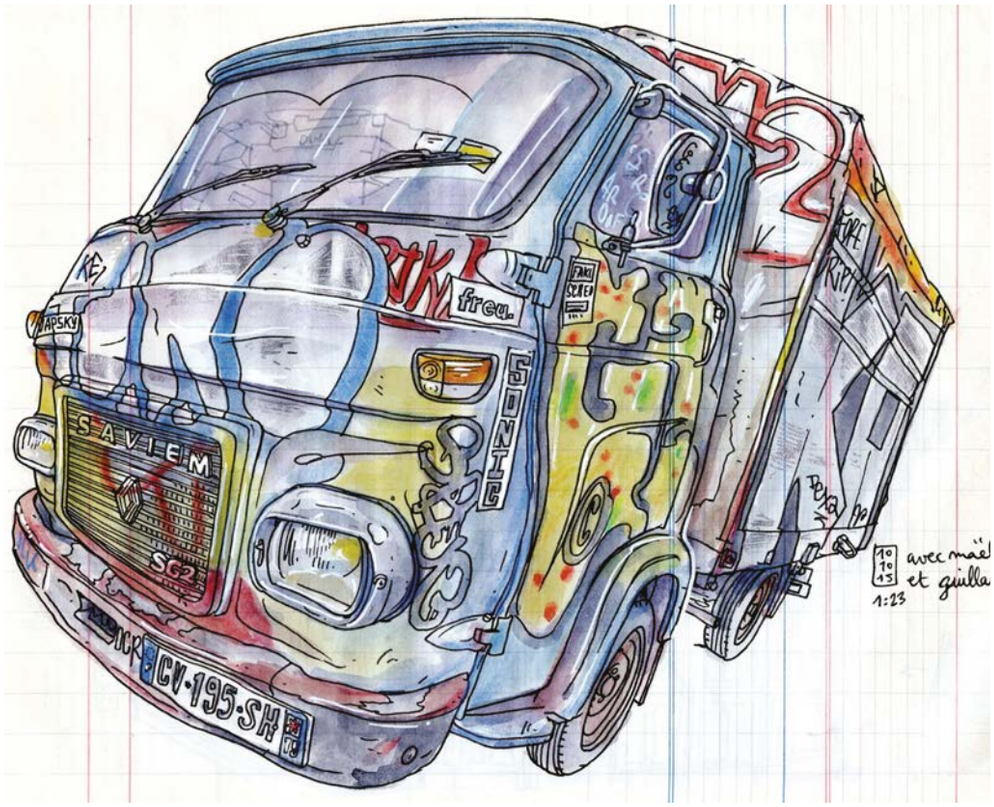
ABOVE
Le Louvre, inkpen, watercolour, colour pencils and gouache, 21x15cm

What skills do you need to be a good urban sketcher?
Exact a regular practice (a daily practice for me). I think that the best skills are curiosity and patience. Curiosity to look for an original point of view and the patience to spend 15 minutes to an hour and a half sketching a subject.

What is the best equipment to take with you?
My equipment is very compact and light, as I'm carrying it all the time in my rucksack. I carry a folding stool, a case on my belt with my inkpens, watercolours, brush pens and colour pencils. The most important things are a couple of sketchbooks: a small one to scribble in on the subway, and a larger one for more elaborate work.

I get put off by people watching me sketch. Have you found a way around this?
You can't avoid people looking at what you're doing while sketching outdoors. In the subway, I'm used to hiding my >

Your use of narrative is engaging. Do you decide the storyline beforehand or afterwards?
I already have a part of my storyline in mind before starting, but I like to keep some places for unexpected meetings and discover things during my process. Even if I plan to sketch a spot I have in mind, I could finish the day with some totally different drawings, and that's part of the fun, to go with the flow and get inspired.



sketchbook behind my bag, which helps. But, most of the time, people are really sweet and are amazed just to see someone drawing, whatever your level.

What's your approach to planning out a new drawing?
While travelling, I first have a quick look at the neighbourhood to see what is most relevant and usually the subject comes naturally. I'm looking for the best perspective, most of the time from very close up. Before I start sketching, I think about how to compose my drawing and what I want to focus on. Then my technique is always the same, I start with a line drawing with a black inkpen (a uni pin 0.02cm), and colour it with watercolour and pencils. All of my illustrations are finished on location.

What's your favourite Paris location to sketch?
Since I was a kid, it has been the Natural History Museum, especially the galleries of Comparative Anatomy and Paleontology. I love dinosaurs, sketching their bones and dreaming about how they must have looked.

How do you choose what kind of palette to use?
I found my palette year after year with practice and talking with some others sketchers during my trips. I carry a very tiny bijou watercolour box, with 14 colours in it, but I mostly paint with three of them: Alizarin Crimson, Prussian Blue and Yellow Ochre, mixing them to get a variety of tones.

What is the secret to good urban sketching?
The storytelling. It's not about painting a nice postcard from an emblematic place, but to find a personal vision to express your feeling in front of a place or a situation.

How can I make money from my sketches?
Get in your mind that what you're doing is valuable, and even if you spend a few minutes on a drawing, this is the result of years of training. So, please, never give a sketch for free to someone who will benefit from it, such as a local restaurant or publisher. You have to adjust your price depending on the commission. You will not ask the same for a local store, doing cards or t-shirts, as for a big

ABOVE
Market Truck, inkpen, watercolour and colour pencils, 21x15cm
BELOW
Le Cyrano Bistrot, inkpen, watercolour and colour pencils, 21x15cm

How do I capture the essence of a city?
It's a big deal to capture the essence of a city, especially Paris. Everybody knows it, and it's impossible to get an exhaustive vision of 'The City of Light'. My method is to tell my own story through drawings of the places where I've lived, worked, had beers with friends, and to capture part of these good memories in my drawings. I include a variety of subjects: portraits, architecture, panoramas and small details. The soundtrack of the city is also key. I'm used to quoting the people around me while sketching.

company asking for a global campaign. Thankfully, I have agents representing me for this. But yes, there is a way to make a living from sketching.

How do you choose the resolution of your online images?
It's a big part of my self-promotion to show my drawings online, such as on my blog, on Facebook, or Instagram. I have had many projects come from these platforms, and it's a risk to assume that people can steal it from the web. I try to not upload bigger files than 820 pixels wide, which means it is pixelated if printed.

What creative exercises can help improve my work?
I recommend blind contour drawing: sketching people without looking at your sketchbook. It's good to forget about making a nice looking drawing and to focus more on the observation. Observation and understanding what you see is the key. Sketching 'well' will come with practice.

Which other urban sketchers would you recommend?
I have met plenty of very gifted urban sketchers over the last eight years. That would be an endless list if I wanted to mention all of them. However, I would recommend some good friends from Barcelona I used to sketch with: Miguel Herranz, Sagar Forniès, Pierre Amoudry, Swasky, Santi or Lluïsot, and some more exotic ones: Marina Grechanik, Nina Johansson, Veronica Lawlor and Joao Catarino.

How long should I spend on a sketch?
There is no rule about how long you have to spend on a subject. I usually spend 15 to 20 minutes on a portrait (people get bored if it takes longer) and up to two hours for a big panorama (I get bored after two hours). Keep it fresh and spontaneous, and don't overwork your sketches.

Lapin's book of sketches, *Paris, je t'aime: An Urban Sketchbook*, Promopress, £15.99, is out this July.
www.lesillustrationsdelapin.com

ABOVE
Le Bazar de l'Hôtel de Ville, inkpen, watercolour and colour pencils, 21x15cm

IN DEPTH

SILVERPOINT DRAWING

ARTIST **ADELE WAGSTAFF** FINDS THE SILVER LINING OF THIS INCREASINGLY POPULAR RENAISSANCE DRAWING TECHNIQUE

Silverpoint is drawing with a piece of silver, or a stylus on to a prepared piece of paper or ground. The touch of metal on the surface of a piece of paper alone will not leave a mark, but once a surface has been prepared you will be able to explore the potential of this beautifully responsive and linear of mediums.

Once your primed surface has dried it will provide enough of a tooth to remove tiny amounts of metal as a stylus strokes the paper. It is this remaining metal that creates your mark. However, once a mark has been made on the surface it is difficult to erase, so it's best to begin to draw so lightly that you can barely see the marks.

Once you have done this, you can slowly increase pressure.

Silverpoint is an incredibly sensitive and delicate medium, and drawing with the lightest and most fluid of touches will make a mark on the page.

In exhibitions of Renaissance drawings you will frequently see the term metalpoint used to describe the technique used. Drawings can be made using all metals: gold, silver and copper, and you can experiment with any bits of metal you can find such as a paper clip or a nail. They will make quite a pleasing range of marks.

Silverpoint is the most commonly used metal for drawing and the beauty of using silver is that as the drawing ages,

RECOMMENDED MATERIALS

PREPARATIONS
A selection of silverpoint preparations, including a zinc white gouache and a traditional bone ash recipe. A paperclip will enable you to explore mark-making possibilities. The wooden handled silver stylus has a good weight while the small metal holder allows you to draw with different thicknesses of metal.

SKETCHBOOK
Here a page of sketchbook is prepared with silverpoint drawing ground. A soft brush will give a smooth coverage but do make sure that all the surface has an equal amount of ground as, if there is a patch with no primer, the metal won't be visible.

SCRAP PAPER
Different types of paper, both smooth and textured have been prepared for doodles and scribbles for experimenting with a silver stylus.

the metal tarnishes and the lines change from the initial soft silver grey to a sepia appearance.

If you wish to experiment with silverpoint, it is easy to get started as you don't need a huge amount of equipment. You do however need to prepare some sheets of paper on which to work before you can begin.

There are various available recipes to help you make your own primers for metalpoint of all types, and there are ready-mixed drawing grounds available to buy that you can then paint directly onto your surface.

The art suppliers L. Cornelissen & Son stock two preparations, a traditional silverpoint drawing ground made by C. Roberson & Co. which is a natural bone ash primer available in both Sanguine Tint and an Off-White Tint and a white silverpoint drawing ground made by Golden. Shake once thoroughly, leave to rest and they'll be ready to paint directly onto your chosen papers.

It is possible to use a dilute wash of zinc white gouache as your primer if you wish to experiment with metalpoint before buying other types of preparation.

Your paper needs to be substantial enough to hold a layer or two of primer but without too much texture as this will swamp the delicacy of the mark-making you can achieve with silverpoint. I find Arches Watercolour hot pressed 300gsm an ideal surface to work on. Alternatively you could try a heavy-weight cartridge or fine card. Each type of surface you choose will subtly influence the finished silverpoint drawing.

Silverpoint is a perfect medium to go out and about with, whether working out in the landscape or drawing in a museum or gallery setting. You can prepare the pages of a small sketchbook with a drawing ground ahead of time, and then all you will need to take with you is a metal stylus.

I have been exploring the possibilities of silverpoint for a number of years now, drawing from sculpture in museums, drawing from reproductions of paintings and portraits and from still life in the studio.

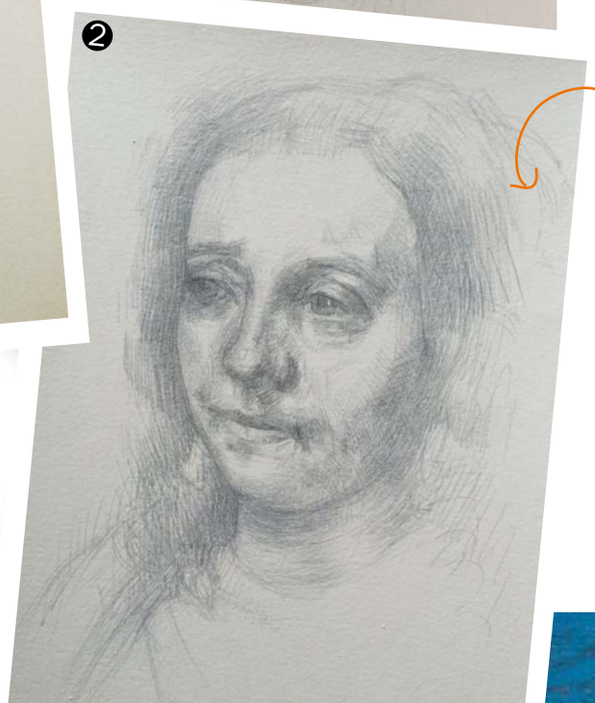
Adèle teaches workshops in painting and drawing with Arte Umbria and The New School of Art, Lewes.
www.adelewagstaff.co.uk

HOW TO DO A SILVERPOINT DRAWING

Drawing from a reproduction of a favourite painting provides an ideal way to study an artists' composition while beginning to explore a new medium. I selected Rembrandt's beautiful and moving portrait, *The Jewish Bride,* a work which has inspired a number of studies using silverpoint.

1. FINE LINES
The first lines are very light and darks are slowly built up with overlaying lines and more pressure being used.

DETAIL STUDY
My drawing *Rembrandt's Hands* is a detail from his work *The Jewish Bride* (c.1667)and is made on paper prepared with Sanguine Tint ground. This prepared tint gives a beautiful warmth and is a pleasing surface to work on.



2. ADDING SHADE
The drawing is added to, little by little. The shapes and darker tones of the head are described with short lines that are placed close to each other, changing direction of the mark-making to follow the direction of the form. It is possible to create rich darks alongside delicate lights.

IN-DEPTH

2. THE EVOLUTION OF COLOUR

IN PART TWO OF HIS EXPLORATION INTO THE HISTORY OF COLOUR, **AL GURY** LOOKS AT THE INFLUENCE OF ARTISTIC MOVEMENTS ON MODERN PAINTERS' PALETTES

In the 18th century, the beginnings of the Industrial Revolution saw the development of a new world of artists' colours, materials and palettes of colours. Progress in the chemical and petroleum industries would, over the next century, not only produce cheaper substitutes for older expensive and fragile colours, but also a host of new hues.

Classic palettes of eight or 10 colours continued to be the basis of painting practice, but new colours such as Cadmiums, Alizurans and Phthalos were added and experimented with. By the middle of the 19th century Chromium Green, Cadmium Yellow, Viridian, Cerulean Blue, Cobalt Blue and many others became economically and readily available as artists' paints. Some painters added so many new colours to their palettes that as many as 40 tube colours crowded their mixing surfaces.

Eugène Delacroix is one such artist who attempted to match colours in nature directly with new tube colours. Exotic pigments like Mummy (made from ground Egyptian mummy wrappings) and asphaltum (made from petroleum and tar) came and went with fashion. An important factor in this development was the prevalence of art supply stores by the end of the 19th century, which began to replace the making of artists' materials. In many ways, the concept of the 'lost secrets of the Old Masters' derives as much from this switch from the studio to the store as anything else. The recipes and practices that were part of the workshop system were replaced by more standardised practices in the art academies, and so the myths and misunderstandings of the practices of earlier masters became part of the romance of art.

English company Winsor & Newton was at the forefront of developing new materials for artists that were consistent in their high quality and permanence.

Then, in 1839, the French scientist and man of letters Michel-Eugène Chevreul wrote the simultaneous contrast of colours based on his studies of colour contrast at the Royal Gobelins tapestry works. Chevruel observed that spots of colour could optically mix to provide illusions of other more subtle colours. For painters, especially landscape artists, this opened up a world of possibility when it came to capturing the effect of different colours. This new approach to both the painting of atmosphere and colour mixing created complex observational illusions in the works of the French painters Monet, Pissarro, Sisley, and others, that would not have been possible without the writings of Chevruel.

ABOVE
Impressionism caused an explosion in the modern world of colour; Adolphe Borie, *Girl,* 1890s, oil, 51x40cm

LEFT
A palette very similar to that used by Rubens was used to create this example of a 17th-century Dutch landscape: Black, Lead White, Red Oxide, Terra Vert and Lapis Glaze

Curiously, it is from this time that we see new myths and misunderstandings enter the canon of colour mixing and practice. Aristotle suggested that absolute black and white were the true absence of colour, and so some Impressionist painters recommended to their students that all blacks should be mixed from complements. Removing black from the palettes of art students became common. The same was true of white. All light colours are tinted by the colour of the atmosphere and light sources, so in reality, there was no such thing as 'pure white'.

The Post-Impressionist painter Georges Seurat utilised a pure, almost abstract, version of the new concepts of colour mixing by limiting his palette to red, yellow and blue. As many painters became more interested in the pure properties of colour and colour expression, the idea of colour itself as a subject took root. Post Impressionist, Fauvist and Modernist painters explored as many avenues of colour expression as there were individual painters. Cézanne, Van Gogh and Gauguin embodied excitement among painters for the new colour possibilities. >

EVOLUTION OF COLOUR

Just as Impressionism had spread rapidly through Europe and America, modern examples of colour expression appeared in salons, galleries and art schools throughout the western world. Coexisting side by side at the advent of World War I, the works of painters such as John Singer Sargent and Thomas Eakins could be seen in the same cities as André Derain and Matisse. The modern world of colour and artists palettes had exploded. On the one hand the classic palette continued to be a standard for many artists, while other artists tailored their palettes to their personal tastes and aesthetics.

The period from the beginning of the 19th century to the start of World War I contained some of the most wide ranging and experimental developments in aesthetics, artists' materials and colour theories of any in western history.

In the first decade of the 20th-century, Albert Munsell, a painter and teacher at the Massachusetts College of Art in the United States, outlined his concepts of 'hue, value and chroma', which became known as the Munsell System. His rational view of organising the experience of colour has become one of the primary modern systems of colour notation both in the fine arts and the colour industry. He suggested that any given colour was a hue (member of a colour family: red, yellow or blue), a value (lighter or darker on a scale from pure white to black with middle values in between) and a chromatic intensity (how bright or dull the colour was).

This comprehensive academic approach to understanding colours added to an array of concepts that painters utilised in organising the experience of colour via their eye and materials. Most manufacturers of artists' oil colours, as well as those of acrylics – developed in the 1950s – use the Munsell System and even note the hue, value and chroma of a colour on the paint tubes.

In the 1920s in Germany, a young artist and teacher at the Bauhaus school was to become one of the most important influences on modern art of the 20th

ABOVE
This Fauvist-style portrait uses Cadmium Lemon, Cadmium Red, Cobalt Violet, Cadmium Green and Cerulean Blue

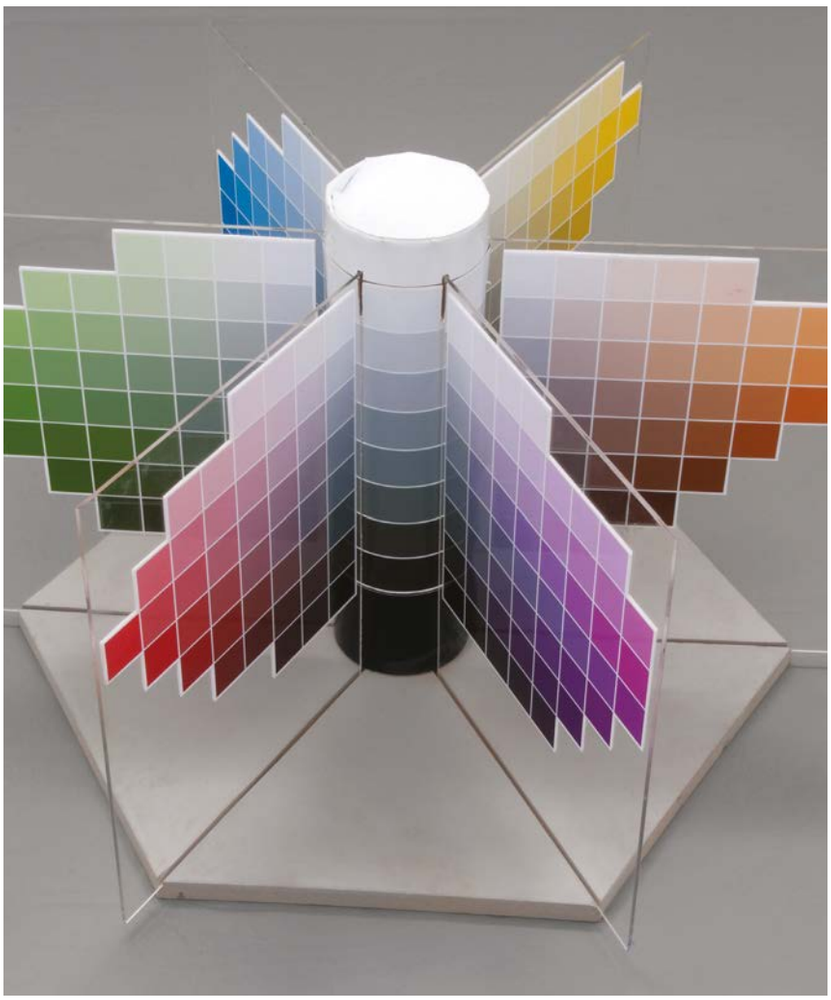
PAINTER'S CHOICE
AL TAKES A LOOK AT THE COLOUR PALETTES OF THE MASTERS

Titian: Lead White, Ultramarine Blue, Red Madder, Burnt Sienna, Malachite Green, Red Ochre, Yellow Ochre, Orpiment (a yellow) and Ivory Black

Camille Pissarro: Lead White, Chrome Yellow, Vermilion, Rose Madder, Ultramarine Blue, Cobalt Blue and Cobalt Violet.

John Constable: Lead White, Yellow Ochre, Umber, Red Earth, Emerald Green, Ultramarine Blue, Prussian Blue and Black.

Peter Paul Rubens: Lead White, Orpiment, Yellow Ochre, Yellow Lake, Vermilion, Red Ochre, Ultramarine Blue, Cobalt Blue, Green Earth, Vert Azur (a blue-green), Malachite Green and of course, Burnt Sienna.



An example of the Munsell Colour System, one of the primary modern systems of colour notation

century. Over the next 50 years, Josef Albers developed concepts of colour organisation that would be outlined in his work *Interaction of Color*. His extensive series of paintings and prints, called *Homage to the Square* presented innumerable subtle interactions between colours of varying hues. Painters from post World War II Abstractionists, to pop artists to Minimalists employed the pure concepts of colour interaction inspired by the work of Josef Albers. In art education, along with the Munsell System, the Albers system of colour interaction became standard in classrooms across Europe and America.

The result of the developments of the many new pigments in the 19th and 20th century, along with experiments in aesthetics and content, has presented the contemporary artist with a number of palette options. The classic palette continues to be a solid, reliable and flexible choice, while limited earth palettes serve many artists by providing attractive neutrals and subtle colour gradations. Palettes of only red, yellow and blue and prismatic palettes all remain very common still today.

The key to understanding the palette choices and their function remains the same: it's about understanding the hue, value and chroma of each colour, and how it mixes with others.

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PAINTING ADVICE

STUDIO MOTIVATION

PROCRASTINATION AFFECTS US ALL, EVEN IN OUR ART STUDIOS, BUT THE KEY TO STAYING CREATIVE IS TO STICK TO A STEADY ROUTINE, SAYS BP PORTRAIT AWARD WINNER, **SUSANNE DU TOIT**

Motivation is a difficult subject, it is so personal and varies greatly from artist to artist. Needless to say, there is no perfect regime or guaranteed recipe for productivity, and this is one of the most interesting things about art. Frank Auerbach famously took one day a year off from painting, but eventually he denied himself even this luxury. Meanwhile, Gerhard Richter has said, "I could spend my life arranging things. Weeks go by, and I don't paint, until finally I can't stand it any longer."

Nevertheless, it can be helpful to discover what works for other people, and so here are some guidelines – practical and psychological – that have helped me over the years.

To be motivated in the studio, you need to be comfortable on your own. Being alone is an integral part of creativity, essential for the development of ideas. This isn't such a problem when you're desperate to paint, but most people find there are still times when being alone in the studio makes them restless. This is why I see painting as a

ABOVE *Ennuie,* oil on canvas, 75x154cm

TOP TIP: When in urgent need of inspiration, try taking a look through your old sketchbooks

LET THE SUN SHINE
If you're lucky enough to have a windowed studio, allow as much natural light into the space as possible

form of meditation, with the aim of becoming totally absorbed, immersed in the moment. Generally a painting is going well when I'm completely lost in it: my mind doesn't wander, I can hear myself breathing, and before I know it, four hours have passed.

Thinking about your practice as a state of mind also helps with that other major psychological challenge – overcoming self-consciousness and the pressure of expectation. As composer John Cage once put it to painter Philip Guston, "when you start working, everybody is in your studio – the past, your friends, enemies, the art world, and above all, your own ideas – all are there. But as you continue painting, they start leaving, one by one, and you are left completely alone. Then, if you're lucky, even you leave."

For me the main question of motivation is how to find this state, or how to persevere when it's just not happening. Most artists will tell you they have certain habits and rituals to help them to ease into a painting.

You can create focus out of familiarity by developing a routine. This is a sort of professionalism – think of Einstein who famously wore the same outfit everyday. Likewise, Pierre Bonnard began each day with a walk, to make notes and gather inspiration. Note-making and sketching are a great way of gaining momentum, as is looking through your sketchbooks. >

STATE OF MIND
Susanne thinks of studio time almost like meditation, a place where you must be completely comfortable on your own for lengthy periods

ABOVE *Thinking deeply,* oil on canvas, 75x154cm

Obviously habits and routines form part of the wider question of discipline. You develop them as part of a long-term, consistent practice. Most artists agree that it's a good idea to treat your work like any other profession and turn up each morning for work. Even if you're not feeling particularly inspired, the act of going into your studio, just to see what happens or to reflect on your work, is good for your sense of resolve.

It is important, though, not to let discipline become an obstacle or a sense of obligation that confines freedom and creativity. You could think of discipline as a commitment to yourself. Furthermore, getting away from the studio at least once a week is important too. This allows you to come back to your work with fresh eyes, new inspiration, and new solutions. Spend a day sketching somewhere else, or visiting galleries.

SUSANNE'S TOP TIPS FOR STUDIO PRODUCTIVITY

- **Get into good habits**

Find a few simple rituals that help you get focused, whether it be putting on a work shirt, listening to a certain piece of music, or collecting your thoughts by making notes. These are like triggers that we associate with being productive.

- **Take a break**

Spend at least one day a week working or researching away from your studio so that you come back with fresh perspective.

- **Keep things moving**

Have more than one painting on the go at any time, so that you don't start to drift when you're stuck or finished with a painting.

- **Trust the process**

Remember that you have worked your way through problems before, and you can do it again.

There are times when paintings take a bad turn, when the euphoria disappears and you feel defeated, like a beginner. This is one of the most difficult parts of the process, but therein lies the answer – it is just part of the process. Remind yourself that you've been here before, and things will come right.

To emphasise this, I make a habit of stacking the finished paintings that I think are successful around me in the studio, so that I can look for inspiration in my own completed work. Before I end a session, I devise a plan for what I want to do next, and find myself mulling this over when I'm elsewhere – in the shower, or while cooking. This breeds a sense of urgency to get back and resolve the painting.

FINISHING A PAINTING CAN BE LIKE FINISHING A GREAT BOOK, YOU'RE NOT QUITE READY TO MOVE ON

Finishing a painting can be like finishing a great book – you're not quite ready to move on. This is when procrastination can set in and, in the absence of a project to work on, procrastination can quickly turn to self-doubt. The simplest and most effective remedy for this is to have more than one painting on the go at any time. This means that when you get stuck you can turn to a different work, and when you finish a painting, you aren't left with the sense of having to start again.

Finally, when struggling to get going or to find inspiration for whatever reason, try to keep a graphic journal about your life, much as writers use a journal to get their thoughts flowing. Doing this is not only highly therapeutic, but lets you reconnect your feelings and your creative hand in a context free from the pressure of serious work. You should value anything that reminds you that the reason you are making art, is because you want to.

www.susannedutoit.com

HIGH RISE

Keep a record of successful works by stacking finished paintings in your studio, this way you can reference them with ease

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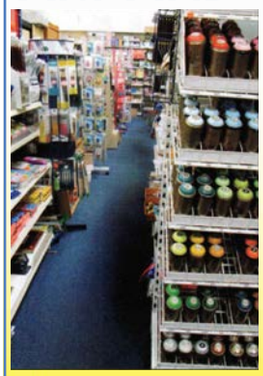

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I am looking for 8 artists to join me 30 September–7 October 2016. The standard of your work doesn't matter as long as you are committed to making the most of the opportunities offered by the setting and the company of other artists, along with plenty of inspiring and helpful conversation.

For more information please email Susanne du Toit
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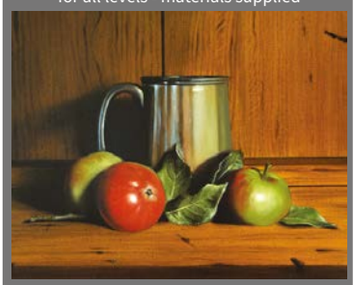

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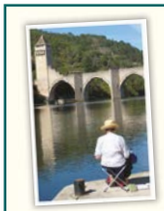

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WINIFRED KNIGHTS, CARTOON FOR THE DELUGE, 1920, PENCIL ON PAPER, SQUARED, 147.3X177.8CM, THE WOLFSONIAN – FLORIDA INTERNATIONAL UNIVERSITY, MIAMI BEACH, FLORIDA, THE MITCHELL WOLFSON, JR COLLECTION. © THE ESTATE OF WINIFRED KNIGHTS

ARTY FACTS

WINIFRED **KNIGHTS**

NATALIE MILNER EXPLORES THE LIFE OF THIS PIONEERING BRITISH PAINTER

1 SHE WAS A HIGHLY PRAISED SCHOLAR

Born in Streatham in 1899, Knights studied at The Slade School of Fine Art (1915-17 and 1918-20) and received a scholarship in her final year. In 1920, she was the first woman to win the Scholarship in Decorative Painting from the British School at Rome. Her prize-winning entry *The Deluge* (1920) was described as "the work of a genius" (*Daily Graphic*, 1921).

2 SHE WAS INSPIRED BY HER OWN IMAGE

One of Knights' early sketchbooks (1912-15) contains drawings copied from dress catalogues and fashion magazines, with Knights transposing her own likeness on to the models. Her self-portraiture was authoritative; in 1920, her close friend Allan Gwynne-Jones teased Knights on her purchase of a full-length mirror: "jumping out of bed in the morning and seeing herself for the first time in a long mirror, [she was] so entranced that all the day she could not leave."

3 SHE WAS METICULOUS ABOUT DETAIL

Knights supported her major works with an intensity of detail on paper, in pen-and-ink, watercolour and oil. On creating *The Deluge* (1920), Knights used a combination of portrait studies; drawings of hands and feet; landscapes; vernacular architecture; and self-portraits to create the final composition.

4 SHE ADORED ITALIAN ART

Having studied at the British School in Rome from 1920-23, Knights returned to London for a brief time, where she felt she could not reflect Italy's "intense beauty" in her work, and so returned to Rome. Here she married fellow Rome Scholar Thomas Monnington in April 1924. To escape the heat of the city in the summer, they travelled to Piediluco where Knights worked en plein air.

5 SHE WAS AN EARLY FEMINIST PAINTER

When Zeppelin airships dropped 32 bombs on Streatham Knights fled to the Worcestershire countryside to stay with relatives. Here she started work on *The Potato Harvest* (1918). This was the first of Knights' compositions to portray women working alongside male workers. This theme can be found in *Leaving the Munitions Works* (1919), depicting the 'munitionettes' who were a prominent face of the wartime female workforce.

WINIFRED KNIGHTS, LANDSCAPE STUDY FOR EDGE OF ABRUZZI: BOATMAN WITH THREE PEOPLE ON A LAKE, 1924, PENCIL AND INK ON TRACING PAPER, 28X38CM, PRIVATE COLLECTION. © THE ESTATE OF WINIFRED KNIGHTS

The *Winifred Knights (1899-1947)* exhibition is showing at Dulwich Picture Gallery from 8 June until 18 September 2016. www.dulwichpicturegallery.org.uk

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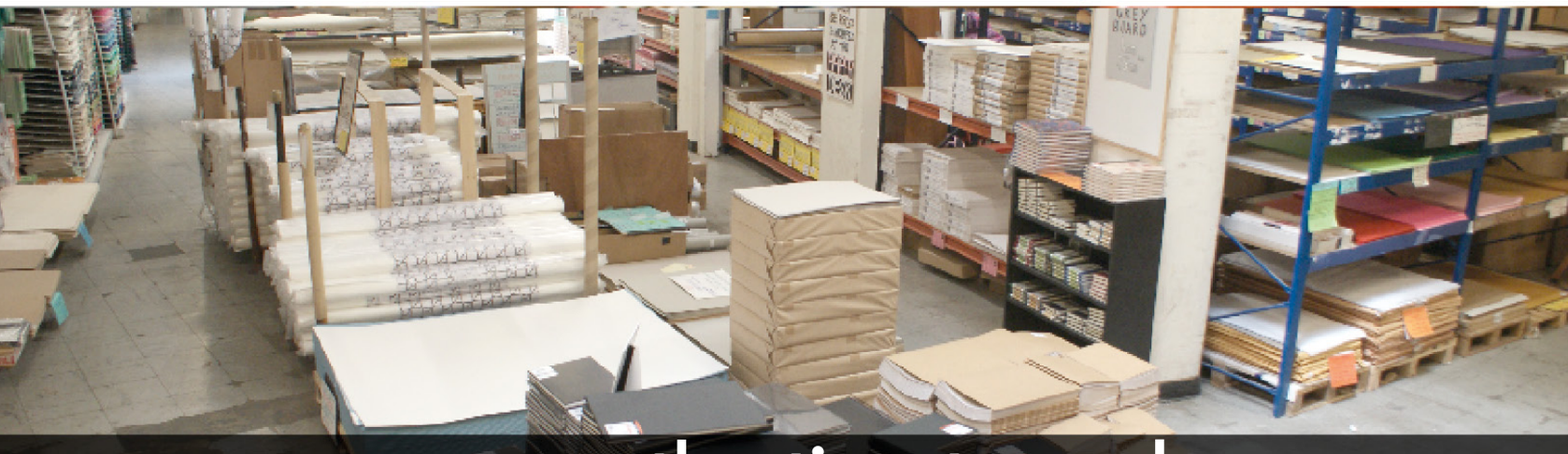

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