

ENTER OUR NEW BRITISH ART PRIZE 2021

Artists



ILLUSTRATORS



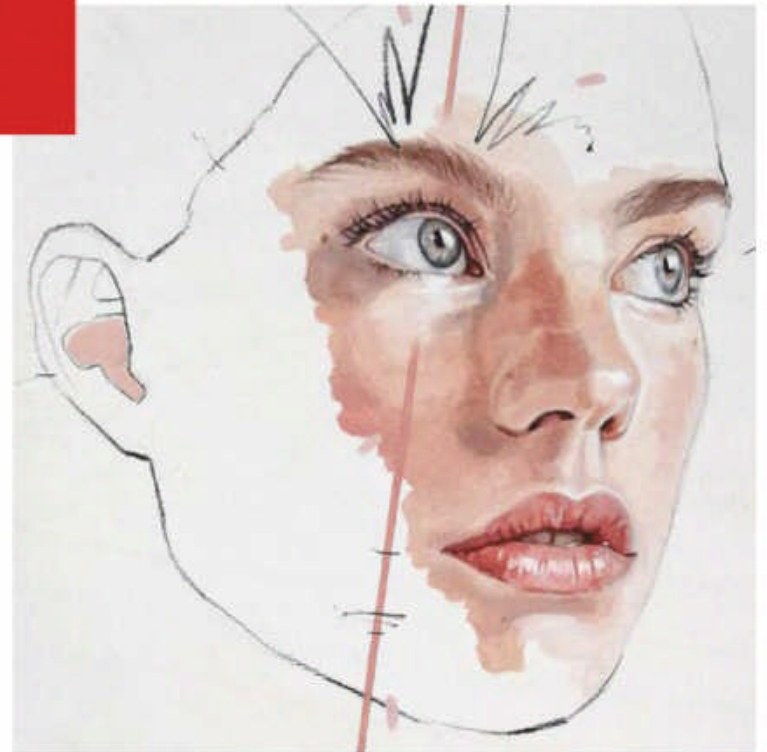
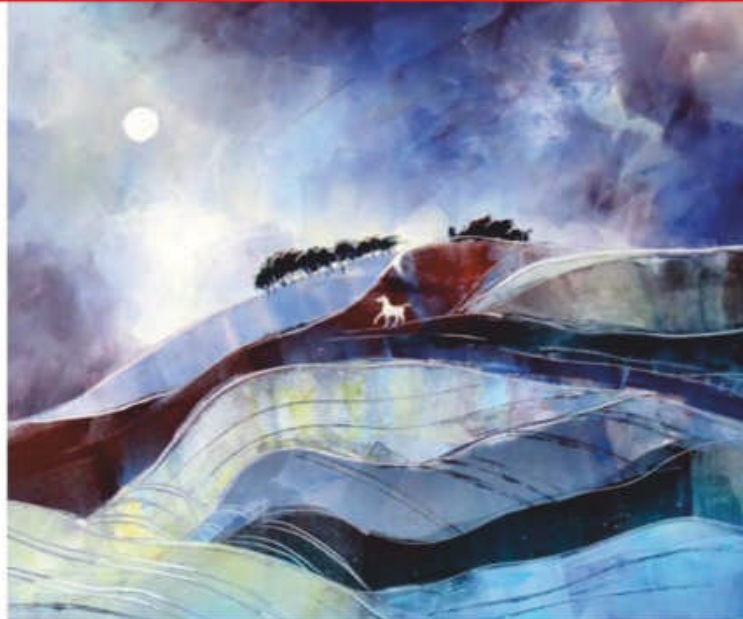
TIPS • TECHNIQUES • IDEAS • INSPIRATION

January 2021 £4.75



2021 SPECIAL

21 creative challenges to try
21 art books to read
21 artists to watch



JANUARY

SALE

londongraphics.co.uk



COVENT GARDEN

Since 1973

The leading retailer for Graphic, Art and Design materials and supplies.
With over 45 years of experience in serving the creative communities.

Artists & Illustrators, The Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ
Tel: (020) 7349 3700
www.artistsandillustrators.co.uk

EDITORIAL

Group Editor Steve Pill
Art Editor Lauren Debono-Elliot
Assistant Editor Rebecca Bradbury
Contributors Hashim Akib, Liz Balkwill, James Bland, Grahame Booth, Laura Boswell, Terence Clarke, Lizet Dingemans, Aine Divine, Rob Dudley, Suzy Fasht, Kim Scouller, Florence Sheward, Jake Spicer and Ann Witheridge

ONLINE ENQUIRIES

support@artistsandillustrators.co.uk

ADVERTISING

Managing Director, Sales & Create
Steve Ross
Advertising Manager David Huntington
(020) 7349 3702
david.huntington@chelseamagazines.com
Advertising Production
www.allpointsmidia.co.uk

MANAGEMENT & PUBLISHING

Managing Director Paul Dobson
Publisher Simon Temlett
Chief Financial Officer Vicki Gavin
Director of Media James Dobson
EA to Chairman Sarah Porter
Subs Marketing Manager Bret Weekes

BACK ISSUES

www.chelseamagazines.com/shop

ISSN NO. 1473-4729



COVER ARTWORKS KIERON WILLIAMSON, JAYSON SINGH, TERENCE CLARKE, CLARE BUCHTA AND LUCY PASS

STAY INSPIRED BY SUBSCRIBING

Artists & Illustrators

Tel: +44 (0)1858 438789

Email:
artists@subscription.co.uk

Online:
www.artistsandillustrators.co.uk/subscribe

Post: *Artists & Illustrators*, Subscriptions Department, Chelsea Magazines, Tower House, Sovereign Park, Lathkill Street, Market Harborough, LE16 9EF

Renew:
www.subscription.co.uk/chelsea/help

ANNUAL SUBSCRIPTION RATES
UK £72, US: \$126, ROW: £84



CLARE BUCHTA

Welcome

LET'S START OFF 2021 AS WE MEAN TO GO ON...



It's fair to say that 2020 wasn't a fine vintage. Putting aside the tragic human costs involved, it will go down as a year of postponed exhibitions, funding cuts and struggles with creative inspiration. Yet with vaccines seemingly on the way, here at *Artists & Illustrators* Towers (or rather more accurately, my kitchen table) we decided to begin the new year on the front foot as well. In that spirit, we have put together an inspiring and rather special January 2021 issue for

you. We begin with a visual feast. Starting on page 14, you will find interviews with 21 painters who we think will be the stars of tomorrow. They are a mixture of graduates, emerging artists and – in the case of one remarkable 18-year-old exception – a seasoned landscape painter with a decade's experience.

After that we invite you to pause for tea and peruse our recommended books list, before getting stuck into the 21 creative challenges that our contributing artists have set for you. Each has been designed with clear benefits laid out at the start, as well as a simple-to-follow process in each case too.

If you find that all of this gets the creative juices flowing, then be sure to enter the British Art Prize 2021. Launched on page 46 and open to everyone, this fantastic new art competition has cash prizes, a solo exhibition and a £7,000 Van Gogh-inspired river cruise up for grabs. 2021, here we come.

Steve Pill, Editor

Write to us!

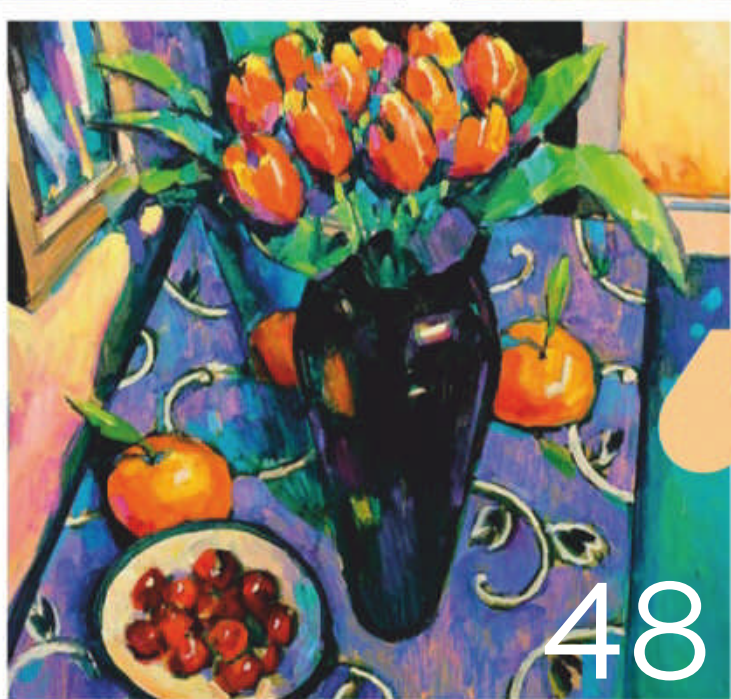
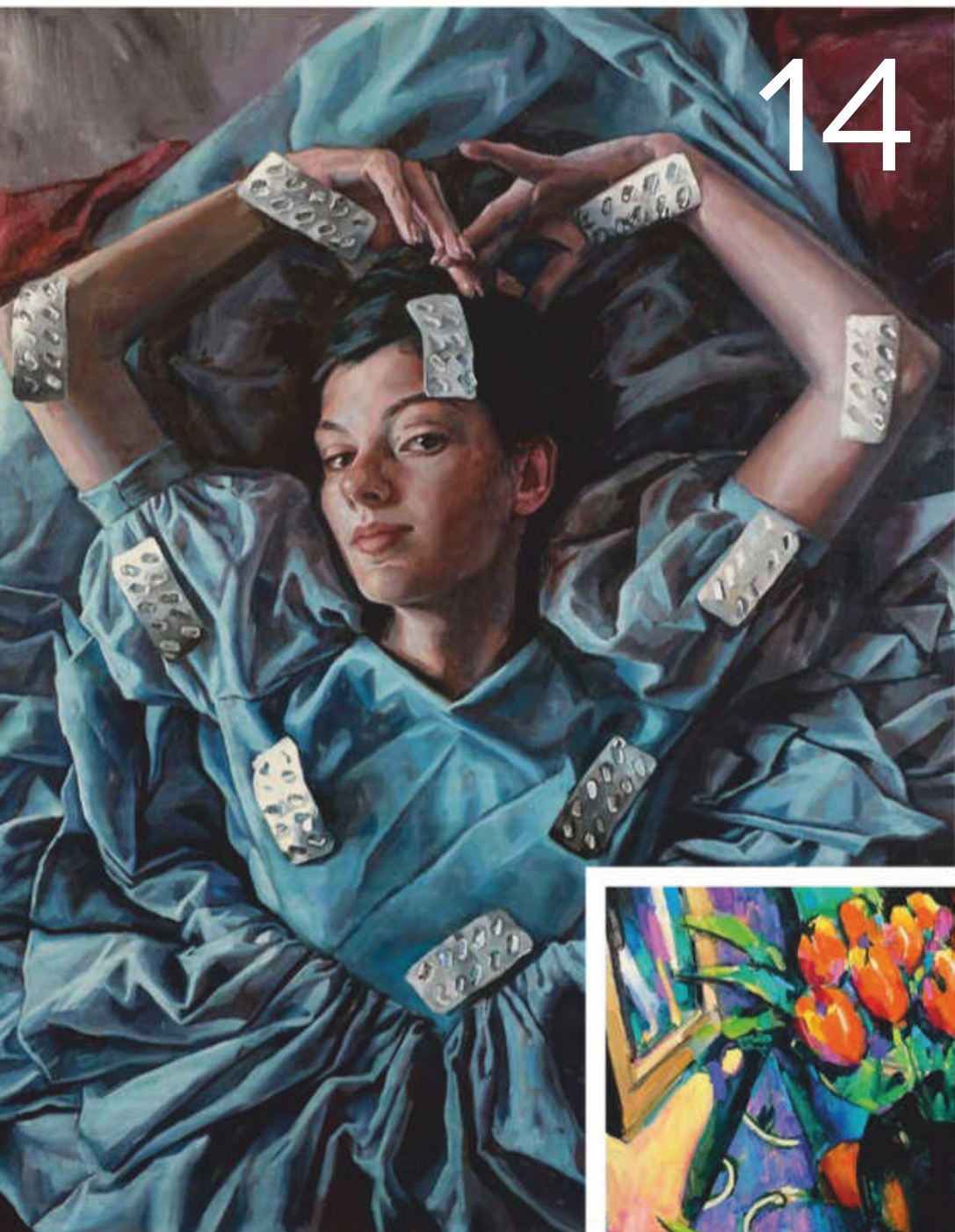
Share your challenge artwork and book recommendations for a chance to win a £50 voucher...

 info@artistsandillustrators.co.uk  @AandImagazine  /ArtistsAndIllustrators

 @AandImagazine  @AandImagazine

Contents

70
It's time to
get to work on
an egg!



REGULARS

5 Letters

Share your art and stories with us

6 Exhibitions

January's best art shows

9 Sketchbook

Quick tips, ideas and inspiration

40 The Working Artist

With our columnist Laura Boswell

41 Prize Draw

Win a painting holiday in Portugal

82 10 Minutes With...

Illustrator Jo Brown on her love of Blackwing pencils and *Labyrinth*

FEATURES

14 21 for 2021

Our New Year special profiles 21 emerging artists you should know

42 Art Books

Painterly fiction and creative texts

46 British Art Prize

The launch of a major new open competition with £11,000 of prizes

4 Artists & Illustrators

CHALLENGES

48 Terence Clarke

Our "Creative Challenges" special begins with a bright still life test

50 Rob Dudley

Two ways to improve your studies

51 Kim Scouller

The importance of reflected colour

52 Suzy Fasht

Try egg tempera with easy recipes

56 Jake Spicer

A layered colour drawing challenge

57 James Bland

Experiment with four colours

58 Lizet Dingemans

Three new palettes to try

62 Kim Scouller

Saturation is the key to this test

63 Grahame Booth

Two watercolour landscape tests

64 Aine Divine

Paint portraits at an angle

68 Jake Spicer

Two quick pencil drawing exercises

69 Grahame Booth

Making the most of damper days

70 Liz Balkwill

Add concepts to pastel paintings

72 Denis John-Naylor

Draw an oak tree in detail

76 Ann Witheridge

A still life challenge to try at home

77 Steve Pill

Pet projects and master copies

78 Rob Dudley

One final divine landscape idea

Does it count as my first solo show if it never opened its doors?

- DANNY LEYLAND, PAGE 36



Draw until you know it like the back of your hand!

- page 68

Letters

LETTER OF THE MONTH

THE ART OF CONVERSATION

My friend and I have been isolated for months now, but we have used our joint love of art as a means of staying happily occupied and inspired. We've achieved this cheerful state of mind through what we call our "Covid Art Challenges".

In the beginning, we both proposed three pieces of art. The challenge was for each of us to choose one of the artworks, find out about it, analyse it and use all of that to inspire some pieces of art of our own.

When we exhausted that challenge and felt we had done enough, we followed these creative pathways towards other inspirations and challenges, other works of art and other approaches in design, all the time coming back to share our thoughts and efforts via email, texts and, later, Covid-friendly walks in our local area.

It has been, and is, a simple idea to feed our search for fun and human contact. A delight in these difficult times. We recommend it, or something like it, to every reader of your magazine.
Lyn Morris, via email



OPEN TO INTERPRETATION

This painting [above] is one I made during lockdown when things were quite strict and everyone was confined to their homes. I did at least three other similar paintings as well. I love to paint quite abstract ideas and this one is sort of futuristic and Pop Art-ish. I'm not sure what any of you at the magazine might think it represents, as people see things in different ways! Anyway, stay safe.
Lynne Church, via email

DRAWING ROLES

I am a former member of West Midlands Ambulance Service NHS Trust and I was delighted to have received a request from The Ambulance Staff Charity (TASC) to support them with my paintings. Their idea was for a storyboard to illustrate the various roles in the service, from students through to Advanced Critical Care Paramedics.

It was a most enjoyable project. I painted 12 illustrations, which I donated to TASC and

will be used to support their publicity and fundraising campaigns. The original artwork will be for sale and a percentage of the sale price will go to TASC. I'm now undertaking similar projects to help support the Midland Air Ambulance Charity (MAAC) and other NHS charities too. I hope you like them.
Stephen Evans, via email

FISH & TIPS

If you want a quick palette, why not use a ready-meal plastic tray? I painted with a fish, chips and peas one from Tesco!
Rodney Jones, via email

A WONDERFUL LIFE

I have been a subscriber to your magazine some 12 years and enjoyed reading and looking at what illustrators are capable of in their paintings. I thought you might be interested to learn of my journey in art.

I have drawn and painted since being a small boy. I enrolled at Bolton School of Art in 1942 and obtained a position with a small agency in Manchester at the age of 16. I then joined the army to do my National Service at 18. When demob came, I got work in Manchester in a studio that covered all forms of artwork from designing toffee wrappers and illustrating children's annuals, through to painting 20-foot murals.

In 1979, I went freelance and decided to go to Italy for a break where I enjoyed some months just sketching and painting and enjoying the country. I started my holiday in Vicenza with trips to Venice and ended up in



Portofino. Most of that time whilst enjoying many new friendships, I painted *en plein air*.

At 92, I still paint daily, which includes maritime subjects and life studies. I guess I'm very lucky to still be enjoying painting.
Edgar Hodges, via email



WE RESERVE THE RIGHT TO EDIT LETTERS FOR PUBLICATION

Write to us!

Send your letter or email to the addresses below:

POST:

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

EMAIL: info@artistsandillustrators.co.uk

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

www.greatart.co.uk

GreatArt 

Share your thoughts and get a daily dose of **Artists & Illustrators** tips, advice and inspiration by following us on our social media channels...

 @AandImagazine

 ArtistsAndIllustrators

 AandImagazine

 AandImagazine

Exhibitions

JANUARY'S BEST ART SHOWS



1

THOMAS LAWRENCE: COMING OF AGE

9 January to 3 May 2021

Thomas Lawrence caused quite a stir when he exhibited at the Royal Academy of Art's 22nd annual exhibition way back in 1790. It was hard to believe that an artist of only 20 could create such exceptional and original works, but then again, the young prodigy had produced saleable art since the age of six.

Coming of Age focuses on the work Lawrence produced between the ages of 10 and 22, giving fresh insight into one of Britain's greatest portrait painters. Among the works on show is a 1782 pastel painting of Georgiana Spencer, the legendary Duchess of Devonshire, an oil self-portrait, and a preparatory sketch [left] for one of his finest artworks, a portrait of Arthur Atherley.

Holburne Museum, Bath.
www.holburne.org

© HOLBURNE MUSEUM / PETER STONE

3

FRANCIS BACON: MAN AND BEAST

30 January to 18 April 2021

Think of Francis Bacon and disturbing images of writhing, raw figures are bound to come to mind. Yet behind his approach to – and distortion of – the human body was an unerring fascination with animals (1969's *Study for Bullfight No. 1*, below) which, for the first time, will be the focus of an exhibition.

From his early biomorphic characters to a series of six Heads calling into question identity and species, the imagery points to a truth Bacon was obsessed with: that all humankind are fundamentally animals.

Also on show is the artist's final finished painting, *Study of a Bull*, which only came to light many years after his death in 1992.

Royal Academy of Arts, London.
www.royalacademy.org.uk

2

RAJNI PERERA: TRAVELLER

Until 14 February 2021

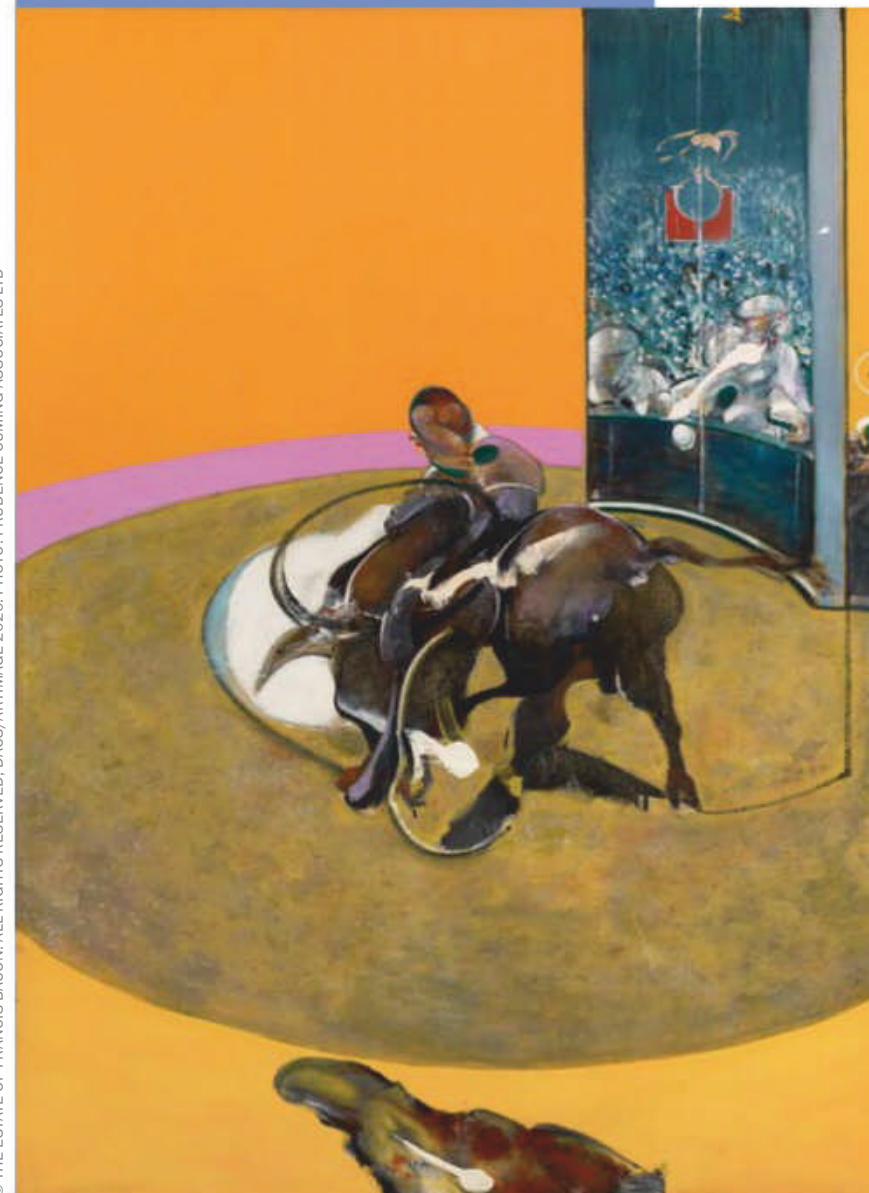
Gender, race and identity are all big issues in today's society. Tackling them head-on through the lens of science fiction with her trademark vibrancy and meticulous attention to detail is Sri Lanka-born, Toronto-based multi-disciplinary artist Raj Perera.

Created in 2019, *Traveller* is a series of mixed media paintings, as well as three elaborately embellished face masks and a large statue, which re-imagine a future where immigrants are the superior and resilient victor of the human race. Moving subjects from repressive modes of being to positions of power, Perera makes an important statement about who society has neglected and how we can push forward.

Tramway, Glasgow. www.glasgowlife.org



RAJNI PERERA



© THE ESTATE OF FRANCIS BACON. ALL RIGHTS RESERVED. DACS/ARTIMAGE 2020. PHOTO: PRUDENCE CUMMING ASSOCIATES LTD

4

GRAYSON'S ART CLUB

Until 18 April 2021

One of lockdown's most joyous TV offerings was the Channel 4 series *Grayson's Art Club*. Viewers got to see a different side to the eccentric ceramicist, as he and his wife Philippa welcomed the nation into their studio, creating new works in response to the pandemic while inviting both other famous creatives and viewers to do the same.

Just as the artist promised, a selection of these responses will go on display, chronicling the changing mood of Britain in isolation, as well as celebrating the joy and solace of making art. Alongside submissions from the public will be works from TV presenters such as Joe Lycett and *Great British Bake Off's* Noel Fielding, as well as artists including Chantal Joffe and Maggi Hambling [March 2020, right].

***Grayson's Art Club: The Exhibition* will air this December on Channel 4. Manchester Art Gallery, Manchester. www.manchesterartgallery.org**



COURTESY OF MARLBOROUGH GALLERY, LONDON

5

TAKE ONE PICTURE 2020

3 December to 31 January 2021

It is crucial that children of all backgrounds get access to a first-class art education and ensuring the next generation of artists is aptly inspired is the National Gallery's *Take One Picture* programme. Throughout 2020 youngsters were challenged to respond creatively to George Bellows's 1912 painting *Men of Docks*. From polluted cityscapes to model ships, the result is a rich showcase of works by children from 37 different primary schools and possibly the catalyst to many a future artist's career too.

The National Gallery, London.
www.nationalgallery.org.uk



© THE NATIONAL GALLERY, LONDON



Embark on the ultimate adventure to the Arctic or Antarctica

Discover the true Arctic on a journey to the top of the world, where polar bears reign and blue ice floats serenely on the horizon. Or explore Antarctica, the Last Continent, that is covered in ice and teeming with penguins, seals and whales.

Our new expedition journeys *Arctic Adventure* and *Antarctic Explorer* reveal a breathtaking view of the planet in its purest state, and take you to pristine landscapes to see wildlife in its natural habitat.

To allow you to best explore these unrivalled destinations, we have assembled a world-class expedition team to lead you on engaging shore landings, and esteemed scientific partnerships to develop enriching onboard programmes.

The expedition ship perfected, *Viking Octantis* and *Viking Polaris* are home to just 378 guests, and build on our legacy of exploration, with many industry firsts. Availability is limited and we are now taking bookings for our 2022 voyages. Join us on the ultimate adventure aboard a ship that offers the ultimate in comfort.

Find out more about our extraordinary expedition ships and our equally extraordinary journeys to the Arctic, Antarctica and the Great Lakes. Call 020 8780 6544 or visit [vikingcruises.co.uk](https://www.vikingcruises.co.uk)

January

TIPS • ADVICE • IDEAS

NEW TEXTURES

Mixing media can add extra interest to your watercolour paintings

1. PASTELS

While a watercolour wash is still wet, carefully scrape the dust off a pastel with a sharp knife blade and let it fall into the pigment. Control the effect by putting more or less in certain areas. This works particularly well if the pastel is a similar colour to the wash underneath.

2. INKS

A permanent artists' ink can be used as a sharp, linear contrast to rich watercolour washes. You might also experiment with applying water from a spray bottle while the ink is still wet. This will cause the ink to bleed, softening harsh lines and lending them a slightly spidery edge.

3. GOUACHE

Remember that watercolour is transparent whereas gouache is opaque. Use the contrast wisely. A gouache foreground in a watercolour landscape will add depth, for example. The effect is lost if both paints are allowed to mix, so ensure each is dry before applying the other.

4. GESSO

Gesso is not just for use with oil paints. Apply a rough layer to your paper or board with a large brush, leaving the strokes visible. Allow it to dry thoroughly before painting as normal on top. Sedimentary colours will settle into the ridges of the gesso strokes, adding interesting textures.



Give a subscription this Christmas
**THE PERFECT GIFT FOR
 FRIENDS AND FAMILY**



FREE
 Worldwide
 Delivery

**SAVE
 UP TO
 32%**

Plus a
FREE
 SET OF 24
**DERWENT ACADEMY
 WATERCOLOURS***
 WORTH £15.50

* Free gift available with UK orders only and subject to availability.

UK	EUR	AUSTRALIA	ROW	USA & CANADA
£41.95	€71.95	AUD \$122.95	£63.95	\$81.95

Order online www.chelseamagazines.com/CAAIXM20
 Call +44 (0)1858 438789 (quote **CAAIXM20**)

Prices displayed are for a 1 year (13 issues) subscription. Gift subscriptions will commence with the first issue to be published after Christmas.

“ORIGINALITY DEPENDS ONLY ON THE CHARACTER OF THE DRAWING AND THE VISION PECULIAR TO EACH ARTIST.” – GEORGES SEURAT



MASTER TIP: CHARLOTTE WAHLSTRÖM

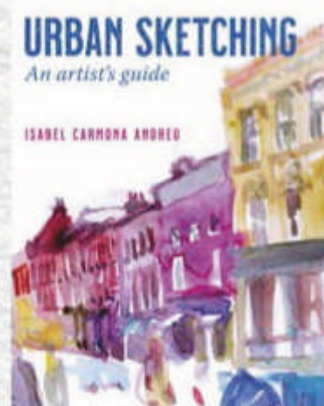
The painting techniques of the world's best artists

Born in 1849, the Swedish master Charlotte Wahlström won awards across the Atlantic for her Scania landscapes. With the wintry weather upon us, there is much to learn from her approach. The scene set in *An Evening in March* could easily be a drab one, with nondescript skies and acres of snowy fields.

Look closely at the range of colours Wahlström has identified and heightened to artistic effect though. “White” snow veers from peach to cyan, the skies are dappled with lavender clouds, and the warmer tones reserved for the trees on the hill not only indicate where the low sun is hitting the landscape, but also acts as a contrast with the cool hues elsewhere to draw our eyes deep into the picture.

© CECILIA HEISSER/NATIONALMUSEUM, STOCKHOLM

BOOK OF THE MONTH



Urban Sketching – An Artist's Guide by Isabel Carmona Andreu

The concept of urban sketching has only been around for about 12 years, yet there is already a wealth of books available on the subject.

Isabel Carmona Andreu's debut is one of the best,

as it shares a wider range of styles and encourages a regular, purposeful approach to drawing everyday life. Projects are brief but encouraging, while complex concepts like curvilinear perspective and negative space are laid out neatly in simple, hand-drawn diagrams.

Crowood, £14.99

Dates for the diary

The Royal Cambrian Academy's *Annual Open Exhibition* will have an online-only selection this year. The deadline is 5pm on 4 January. rcaconwyopen.artopps.co.uk • Noon on 8 January is the last chance to enter the Royal Society of British Artists' Annual Exhibition 2021. There are prizes worth more than £5,000 on offer. mallgalleries.oess1.uk • With lockdown reducing human interaction, next year's Royal Society of Portrait Painters annual exhibition could be an interesting one. Enter before midday on 15 January at therp.artopps.co.uk

PAINTING WITH IMPACT

HASHIM AKIB on the importance of using dominant colours

Whichever medium you work in, choose dominant colours rather than passive ones to give you a greater range from which to mix. As a starting point the primary colours of red, yellow and blue are considered most dominant as they can't be mixed from other colours. However, within these colours there will be variations. It is safer mixing Ultramarine Blue with other colours, as it tends to sit back and allow other colours to meld in. This makes for pleasing neutral and earthy shades. A more dominant Cyan or Phthalo Blue has more depth, saturation and, when mixed with other colours, still tries to dominate. You can create a large range of neutral and earthy shades with them, and they will also offer plenty of light and dark variations.



EXPAND YOUR PALETTE

TERRE VERTE

Discover a new colour every month

THE COLOUR

Literally meaning "green earth", this is a soft, pale green that dates back to Roman times.

THE PROPERTIES

Originally a wholly natural colour whose stocks are largely depleted, modern Terre Vertes are combined with synthetic pigments. They broadly all remain highly permanent, semi-transparent, and with a low tinting strength.

THE USES

As Winsor & Newton notes, Terre Verte was a popular under-painting for flesh tones as it is a perfect complementary to warm reddish-pinks – hence why the faces of many medieval paintings now have a greenish hue as the other colours faded quicker.



TEA-BREAK CHALLENGE

2. DRAW WRONG-HANDED

Here's a nice little test for you. Choose a subject you'd like to draw but place your pencil or other drawing tool in your non-dominant hand (i.e. if you're right-handed, hold it in your left, and vice versa). Spend 15-20 minutes drawing as you otherwise normally would. It will feel difficult and the results won't be as accurate, for sure, but studies have shown that using your non-dominant hand forces you to think differently and stimulates activity in both hemispheres of the brain.

— CLICK ONLINE FOR OVER 600 5-STAR REVIEWS —



Superb quality at an excellent price

EVAN DUNBAR
Merseyside



My new favourite art supplier

TONY COLLINS
Denbigh



Makes painting a real joy again

ANDRÉ VALENTINE
Hendon



NEW! ROLL-UP BRUSH BAG WORTH £16.65

With compartments for up to 30 brushes, this canvas brush bag is ideal for indoors and out. RRP £16.65. FREE with every order over £50 or buy separately for only £9.99.

FREE WITH EVERY ORDER OVER £50

YOURS FREE



— UP TO —
80% OFF
HIGH STREET PRICES*

INTRO OFFER NEW 15x PREMIUM BRUSH SET

Already a bestseller, this Premium Brush Set has a brush for almost every application. Made to exacting professional standards, the high-performance synthetic hair holds its shape perfectly for a clean stroke every time. This fantastic 18-piece set features 15 premium brushes, a sturdy and convenient zip-up carry case, a painter's sponge and handy palette knife. Truly excellent value!

USUAL PRICE ~~£49.99~~ OFFER PRICE **£29.99**



PERFECT GIFT

— MASTERS —
PASTELS



The Masters pastel adopts the latest technology to create vivid, vibrant shades & results that are stunning!

SAVE UP TO £16

SET OF 24 £24.99 NOW ONLY £14.99	SET OF 36 £33.32 NOW ONLY £19.99	SET OF 48 £39.99 NOW ONLY £23.99
--	--	--

— WINSOR & NEWTON —
Save on Watercolours Oils and Acrylics now!



Winsor & Newton is one of the world's leading creators of art materials. With outstanding quality and a sterling reputation for reliability, Winsor & Newton produce a wide range of art supplies including oil, acrylic and watercolour paint. Winsor & Newton paints are world-renowned for their use of high-quality pigments, their vibrancy of colour and their high saturation levels.

WATERCOLOURS

SET OF 18 £24.99 NOW ONLY £17.99	SET OF 24 £33.32 NOW ONLY £22.79
--	--

10ml TUBES

OILS

SET OF 18 £29.99 NOW ONLY £17.99
--

12ml TUBES

ACRYLICS

SET OF 18 £29.99 NOW ONLY £17.99	SET OF 24 £37.99 NOW ONLY £22.79
--	--

10ml TUBES

PLUS 40% OFF THESE NEW ITEMS



Premium Hogs Hair Set Of 12
~~£39.99~~ NOW **£23.99**

PERFECT CHRISTMAS GIFTS

EXCLUSIVE Travel Set of 3
~~£34.99~~ >> NOW **£20.99**

ULTRA FINE SET OF 12
~~£41.59~~ NOW **£24.99**

Tri Colour Fan Brush Set of 3
~~£29.99~~ NOW **£17.99**

SET OF 12 SABLE BRUSHES

STOCK NOW LIMITED

Painting with quality brushes is a joy and sable hair is considered to be the ultimate brush. Yet the high cost puts sable out of reach for most aspiring artists...until now!

In order to drive down our prices, we ordered a huge supply from a prestigious manufacturer. This means we can now offer you a pack of 12 sable hair brushes – in sizes 1 to 12 – at a massive discount! *Our researchers found a single size 12 sable brush for sale at £122.09! Another retailer wanted £78.49 for one similar quality size 10 sable hair brush. Remember, these are premium quality sable brushes. We invite you to compare the quality and price of our sable brushes against those sold in any artists store. If you don't agree ours are the best value by far, simply return them within 28 days for a full refund...guaranteed!

"I wanted them as a gift, but the best price I could find was almost £200. Then I found Fine Art Warehouse... absolutely marvellous!"
Nick H, Sussex



SET OF 12
6 ROUND & 6 FLAT
SABLE HAIR BRUSHES

USUAL PRICE ~~£49.99~~

OFFER PRICE £29.99 +p&p*

200+ 5-STAR REVIEWS

SAVE UP TO £16.64! NOW AVAILABLE IN SETS OF 5 OR 10
Finesse FINE DETAIL BRUSHES

This bestselling Finesse brush is perfect for fine detail and when you need the ultimate in precision. The specialist Taklon synthetic hair is designed to get a consistent line every time. Complements the Sable Brush Set perfectly!



5 BRUSH SET • SAVE £12

SIZES: 5/0, 3/0, 2/0, 1, 3 +p&p*
USUAL PRICE ~~£29.99~~ NOW ONLY **£17.99**

10 BRUSH SET • SAVE £16.55

SIZES: 5/0, 3/0, 2/0, 0, 1, 2, 3, 4, 6, 8
USUAL PRICE ~~£41.59~~ NOW ONLY **£24.95**



*POST & PACKING ONLY £3.95 ON ANY SIZE ORDER

— CALL FREE 24HRS/7 DAYS —

0800 472 5340

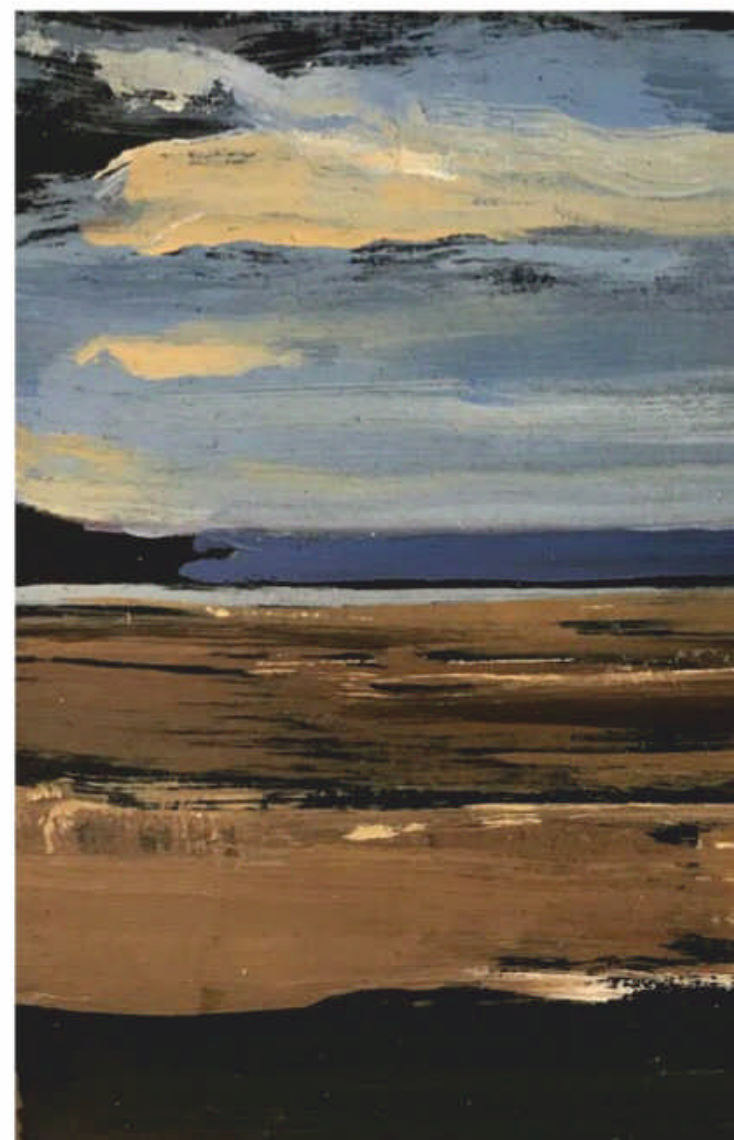
Or visit www.fineartwarehouse.co.uk

DISCOUNT CODE

AT82

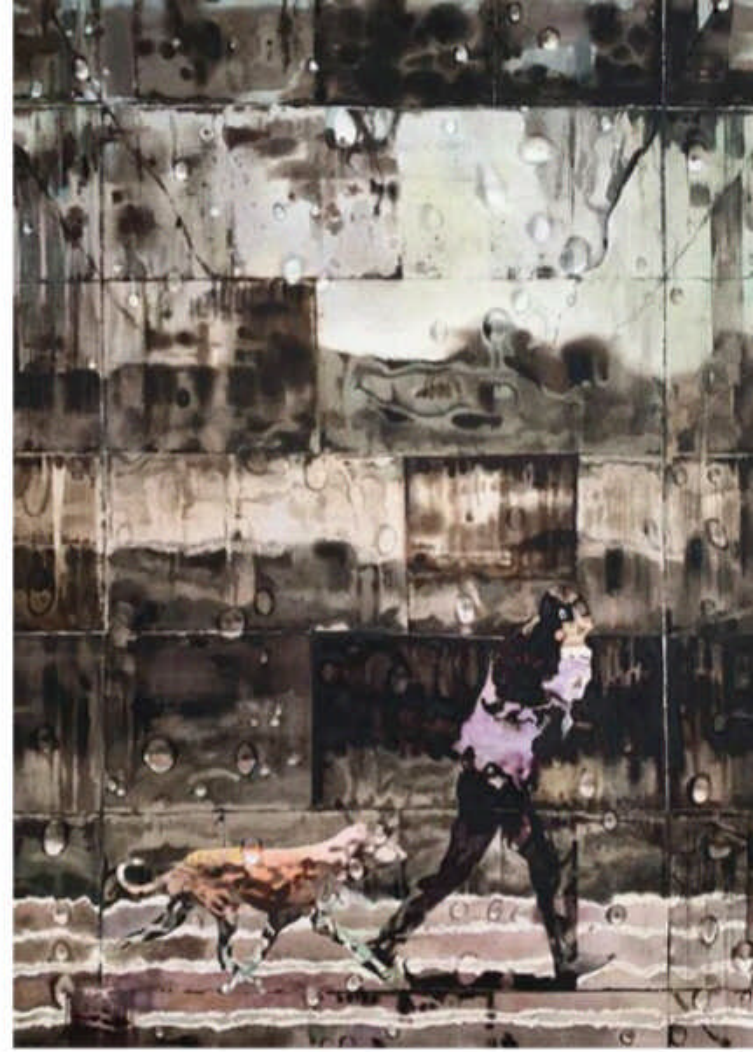
USE IT WHEN YOU CALL OR AT CHECKOUT ONLINE

OR PAY BY CHEQUE TO THE FINE ART WAREHOUSE LTD PLEASE INCLUDE £3.95 P&P & POST YOUR ORDER TO THE FINE ART WAREHOUSE LTD (DEPT AT82), UNIT 7, ZONE A, CHELMSFORD ROAD INDUSTRIAL ESTATE, GREAT DUNMOW, ESSEX, CM6 1HD





21 FOR 2021



To kickstart the new year in inspiring fashion, we've curated a selection of 21 emerging painters who are doing fresh and exciting things within the traditions of figurative art





1 VALERIA DUCA

This globe-trotting 25-year-old painter is set to build on her first London solo show

ABOVE Valeria Duca, *A Hundred Days of Happiness*, oil on canvas, 89x81cm

OPPOSITE Valeria Duca, *Blueberries*, oil on panel, 56x51cm

There are countless artistic responses to the global pandemic being crafted as we enter, at time of writing, a second national lockdown in England. Yet there are perhaps none that tread the delicate line between the personal and the universal as imaginatively or humorously as Valeria Duca's latest body of work. In a series of figurative oil-on-canvas works, the 25-year-old painter positions herself in various scenarios that veer between comedy

and tragedy, dreamy and direct, sensuality and resignation. In doing so, she captures something of the restless energy felt by many during the extended lockdown. We see Valeria's painted alter-ego gorging on confectionery, throwing shapes in front of a mirror or curled up in a ball in a doorway as she is surrounded, rather surreally, by flowers. In *Friday Evening*, she appears simply overwhelmed, lying on the floor with a pillow over her face and surrounded

by new clothes with the tags still on them, as a cat looks on, more intent on finishing dinner than curing her owner's woes.

The works were compiled in Valeria's recent solo exhibition at London's Panter & Hall, *It's the End of the World*, which followed on from a successful turn in the gallery's 2019 group exhibition *Nine New Painters*. The artist had begun the works last spring, while she was living in Oslo with her husband Martin and the

pandemic was beginning to take hold. “Early on I understood that I must use myself as the model, because we were reluctant to see any friends,” she explains. “The most interaction we allowed ourselves in the first two months of the lockdown was waving to people from our balconies. In this setting, I was forced, like everyone else, to look inwards and reflect on my own feelings.”

“I would say that the global lockdown exacerbated a feeling of loneliness, chaos and imminent catastrophe in everyone. I could relate to this feeling I previously knew as depression, and it gave me an impulse to talk about it. Although global lockdown did not mean a global diagnosis of depression, it made people more inclined to understand and relate to it.”

One of the works in which this connection is most explicit is *A Hundred Days of Happiness* in which empty blister packs, perhaps once containing antidepressants, are arranged in a heart shape around the artist’s face. “That was one of those few paintings where the process is very straightforward: an idea appears, I write it down; some time later an image appears in my head – I sketch it; once I have the sketch, I stage it and ask my husband to photograph it; finally, I choose the right composition and paint it. This happens very rarely, and I really love the simplicity of the process, because there is no room for doubt.”

The majority of Valeria’s works develop more organically, as a composition emerges from a combination of photographs and sketches, though she admits the outcome is often “less satisfying because randomness undermines, to some degree, the idea of intention”.

Given her purposeful upbringing, it is perhaps no surprise that the artist shies away from leaving things to chance. Valeria was born in Moldova’s second city, Balti, in 1995 and grew up in the capital, Chisinau. She was a determined child, becoming a black



“DURING THE FIRST TWO MONTHS
OF THE LOCKDOWN, I WAS
FORCED TO LOOK INWARDS AND
REFLECT ON MY OWN FEELINGS”



CLOCKWISE FROM ABOVE All Valeria Duca, *Friday Evening*, oil on canvas, 89x81cm; *Self-Portrait as a Vase*, oil on panel, 56x56cm; *Lethargic*, oil on canvas, 89x99cm

belt 3rd Dan in taekwondo, while also staging her first exhibition of paintings at the age of 12. Though not an artist himself, her father proved particularly supportive of his daughter's talents, so much so that he arranged for Valeria to exhibit at the *54th Venice Biennale* in 2011. It was also the first time Moldova had been represented at the prestigious international exhibition. "I was 15 at the time and I don't think that I truly grasped the magnitude of the event. My father, who applied with the help of a friend, told me that I got accepted. He then found sponsors and a gallery to rent

near San Marco, and managed the printing of the catalogue and promotional materials."

"At the time, my father was just completely obsessed with my art and it became his whole life," she continues. "I still cannot believe he did it, but it is due to him that I exhibited there. I was just a teenager who loved to paint and had this exciting exhibition to look forward to. I remember painting daily, even on New Year's Eve of that year."

The following September, Valeria moved to the UK to study at Cornwall's Truro School for a year.

An award from the Moldovan government followed and it seemed as if the world was at the young artist's feet. However, unable to afford to study in Florence and unwilling to live in Russia, she decided instead to put her practical training on hold and study art history at the University of St Andrews. "I wasn't fully convinced at 18 that I wanted to pursue a career as a painter," she reasons now. "Although I always loved art, my father's obsession with it was overwhelming; it made me question whether I wholeheartedly wanted to pursue this path. I needed distance



to be able to decide on my own.”

Such a single-minded decision perhaps proved the making of her. Valeria met her future husband during her time at St Andrews and, although she continued to paint, she also used the time to fully immerse herself in classical traditions. Dr Stephanie O’Rourke’s module on Romanticism and Visuality in particular left an impression on the artist, while introducing her to the work of Caspar David Friedrich. “In the same image he would simultaneously evoke infinite possibility and an understanding of human limitation. His landscapes are instantly inspiring and apocalyptic, and although I do not paint landscapes, I try to adopt in my paintings this duality that he so beautifully depicted as a whole.”

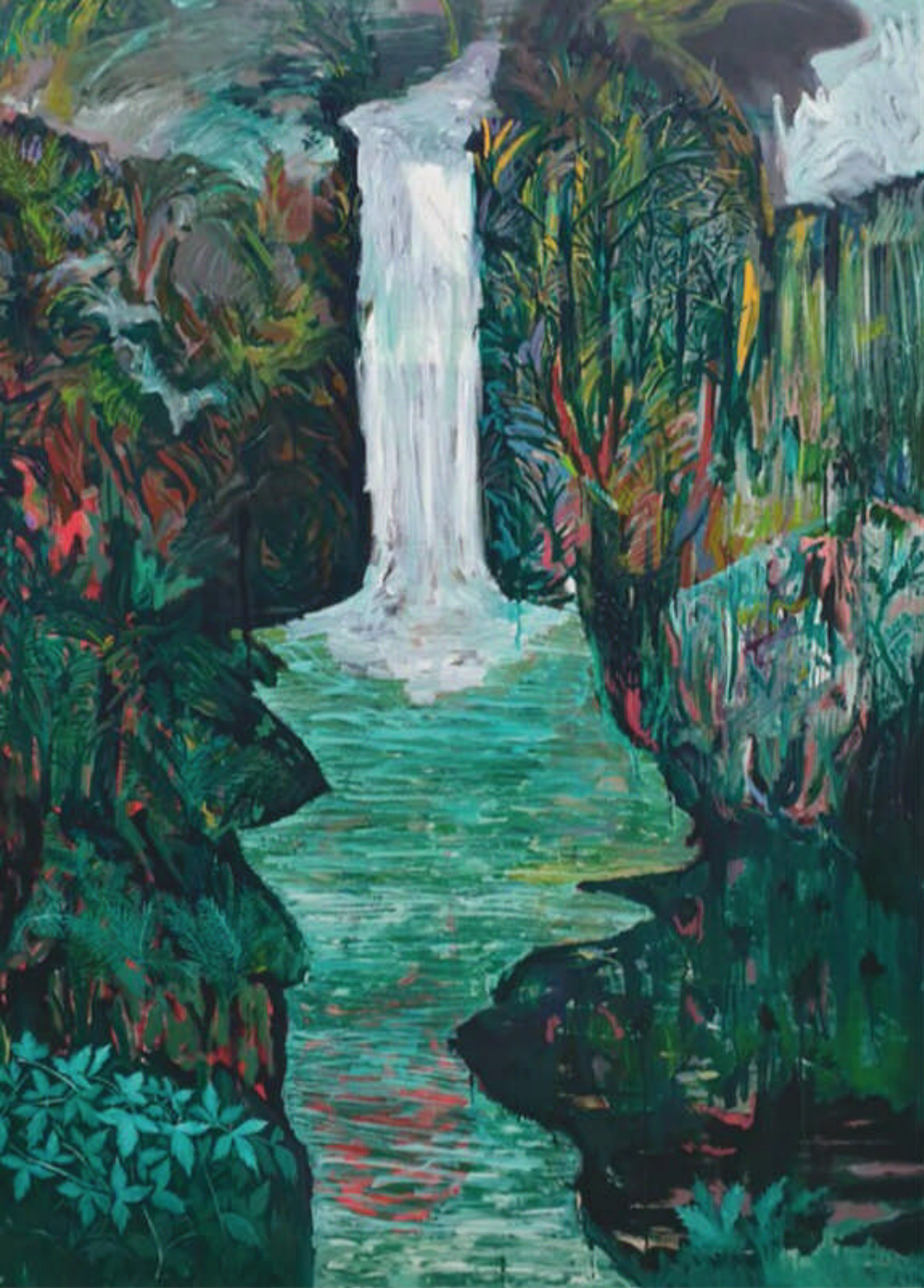
As she completed the works for *It’s the End of the World*, Valeria briefly moved to Washington DC to follow her husband’s diplomatic career before she returned to Oslo to complete a month-long residency at the Galleri Ramfjord. It is her third such residency here, this one with a view to developing work for a solo exhibition with the gallery next October.

For an artist who has moved on so regularly, coming back to a familiar setting acts as a rare means of marking the passage of time and the progress she has made.

“I always unlock something new,” she says of the experience. “Right now, for example, I am working on the biggest canvas I have painted so far, a monster of 120x160cm. Gabriel [Schmitz, a fellow resident artist] is helping me keep it loose, at my request, and reminds me of the wholeness of the image. As someone who prefers smaller formats, it is a challenge to go big, to spend the entire day on my feet and not get lost in fragments of the painting.”

Though many of the paintings are still taking shape, one thing that appears certain so far is that there will be less of an inward-looking focus to Valeria’s next body of work. “There are 16 self-portraits in the exhibition and I think it’s fair to acknowledge that it’s a self-indulgent period that will hopefully stay in 2020,” she says. Wherever her brush takes her, we can’t wait to follow.

www.valerioduca.com



2 TAEDONG LEE

This Camberwell graduate has developed a vivid emotional language to describe the world

Rather than simply painting the view, Korean artist Taedong Lee prefers to properly immerse himself in a landscape. He makes drawings, takes photos, records video footage or sounds, and even writes a diary. “All my works are based on real places and emotional experience,” he explains. “I am affected by concept of Eastern painting which presents personal view of landscape and seek spiritual relaxation through inner essence.”

Back in his studio, he revisits the source material, yet still prefers to draw real landscapes from a patchwork of memories. “For example, *Green Waterfall* is Jeongbang waterfall on Jeju Island in Korea,” he says. “It describes a sense of

happiness but little bit nervousness at the same time.”

He varies the colours and paint application to mirror his response to the location and create what he calls an “emotion-interpreted space” on the canvas. Paint drips suggest “a sense of depression” while colour harmonies describe emotions in an almost synaesthetic way, with deep blue, bright orange and red indicative of negative feelings. It’s a vivid language of painting developed during a recent MA at Camberwell College of Arts, part of University Arts London (UAL). “In Korea, the results are more important, but at UAL it seems that the process is significant,” he says.

Follow Taedong on Instagram
@taedong_lee1028

3 JACOB LITTLEJOHN

A thoughtful investigation into human behaviour inspires this Edinburgh painter

Jacob Littlejohn’s website claims that his practice “explores the realm of human behaviour”, though that may not be immediately obvious from his colourful abstract paintings. Nevertheless, the writings of sociologist Erving Goffman and Gaston Bachelard’s *The Poetics of Space* are just two of the inspirations for this thoughtful Glasgow School of Art graduate to investigate the way people interact with the world around them. “This has in turn inspired me to create visual motifs that I feel best replicate these ideas and dramatise them within the physical act of painting, most commonly through the act of layering and developing work over periods of time,” he says.

His untitled works are split between smaller gouache pieces and larger canvases that incorporate oil bars, charcoal and coloured pencil alongside student-grade oils. “I’m a firm believer great works of art can be achieved with an abundance of media with differing qualities. I also feel that at the stage of my career making the jump to relying on greater quality paint could hinder my levels of production and confidence to take risks while experimenting.”

Having completed a graduate residency at Leith School of Art and staged an online-only exhibition at Edinburgh’s Arusha Gallery last May, Jacob is unsure what the future holds aside from a possible MFA in San Francisco and a commitment to exhibiting more. “I really do miss showing work I’ve spent a lot of time upon in a gallery context.”

www.jacoblittlejohn.format.com



Airbrushes.com

iwata

For any airbrush project, we have you covered!



Iwata airbrushes to suit any art project



Wide range of airbrush-ready paints in stock



Airbrush kits to suit all budgets and applications



6 x Pocket GraFX airbrush stencils with holder

www.Airbrushes.com

01903 767800

sales@airbrushes.com

4 JAMES HAYES

Lockdown forced a genre shift for the Florence-schooled oil painter

James Hayes only intended to study at Italy's famous Charles H Cecil Studios for a couple of months but he eventually stayed for five years. Like many fellow graduates, James returned to England and plied his trade as portrait painter for hire. This all came to a halt during lockdown because, as the artist notes drily, "having one's portrait painted slipped right down the list of 'essential' activities."

Working out of the beautiful, grade II listed St Paul's Studios in West London, James wasn't about to stay idle for long: "I'm obsessive and I couldn't do nothing. Flowers, with their infinite beauty, seemed the ideal non-confrontational subject."

James hopes the steady stream of sitters will return but, in the meantime, we're excited to see what further still life delights emerge from his studio.

www.jameshayes.co.uk



5 JUNWEI DAI

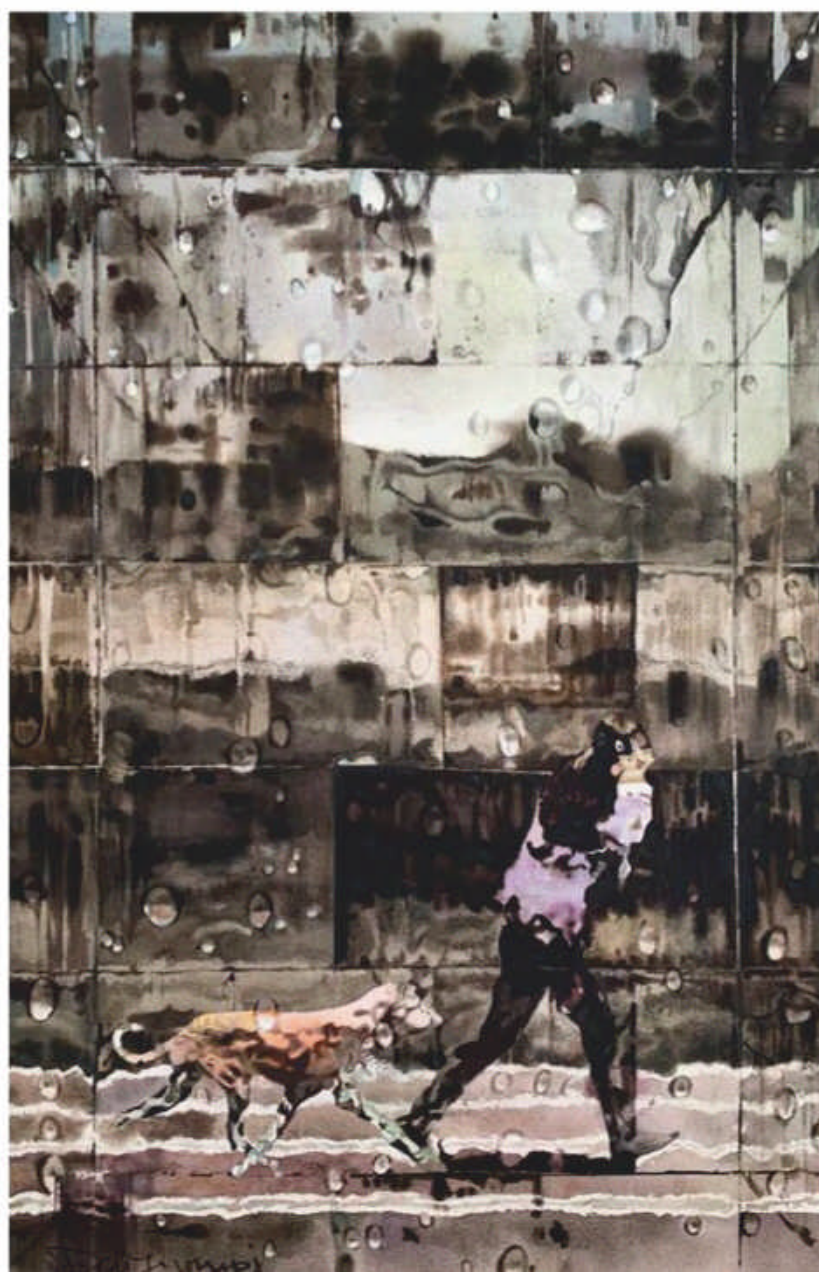
Though a qualified architect, this Chinese artist is set to make a big splash in watercolour

As a qualified architect, it is no surprise that Junwei Dai is comfortable with shifting elements of the landscape around. When he sketches on location, often in watercolour, he will "reorganise" a building or view on his page to suit his composition. "This re-organising is based on how I understand and interpret the *qi* element of the scenery I am trying to depict," he explains, referring to the Chinese concept of an essential life force.

Capturing that *qi* is key to elevating his paintings above mere record. "To me every building, every landscape is full of vitality. I can sense their unique character: some may be solemn, others may be affectionate, and so on."

After completing his postgraduate studies in landscape architecture at the National University of Singapore in 2018, Junwei has been content to balance that career with his artistic ambitions. Having already become a signature member of America's National Watercolour Society, he hopes to be accepted into the UK's own Royal Institute of Painters in Water Colour in 2021. His latest paintings experiment with distortions caused by reflections and raindrops, while his key influences include Peter Doig, David Hockney and Chinese master Wu Guanzhong: "He inspired me to combine east and west culture."

Follow Junwei on Instagram
[@dai.junwei_watercolor](https://www.instagram.com/dai.junwei_watercolor)



6 HANNAH MOONEY

Luscious warm oils convey the Northern Irish artist's emotional connection to the landscape

Born in Ramelton, County Donegal in 1995, Hannah Mooney initially struggled when she swapped life on the Northern Irish coast for Glasgow Art School and the buzz of a big city: "I often felt out of my depth and found it difficult to create in an environment alien to me." A breakthrough came in her third year when she returned to the familiar shores of Lough Swilly.

Identifying with this powerful expanse of water and its transient skies, Hannah began to paint *en plein air* for the first time. "From feeling directionless and without voice, I suddenly had so much to say," she recalls.

Hannah graduated in 2017, capturing a host of prizes along the way, before settling back in Northern Ireland. Her interest in the landscape harks back to a childhood playing in the surrounding fields, dreaming of being a vet, and saving birds from the clutches of her cat. "Children see the beauty in everything and everyday offers a new discovery," she says with a wisdom beyond her years. "Their untarnished view of the world allows them to express it fearlessly, confidently and clearly. They create for themselves, which is what most creative practitioners yearn to do. Living in the countryside is the closest I can get back to this open minded and independent way of thinking."

Hannah's oil-on-board paintings drip with emotion and she is

“
I WILL REMIND
MYSELF DAILY
TO OBSERVE
FIRST AND
THEN DRAW

”

particularly skilled at finding a lovely warmth in the most unforgiving of skies. "Most days are overcast here," she explains. "But sometimes the most sullen and subdued days commence in rich displays of apricot light and fiery sunsets. Perhaps I paint the times of day which move me emotionally, when I have been outside and fallen in love with a dusky pink sky or a fluffy cumulus cloud. Blue skies are like special gifts."

Days in the studio often end with a walk, which keeps the artist in tune with the shifting seasons and the fact that "we have no control over these changes". Far from being defeatist, she says that knowledge instead inspires her to try and share that love of the landscape with the viewer.

Hannah will follow her solo debut at Messums Wiltshire this December with a second exhibition at The Scottish Gallery in Edinburgh next year. "I wish to treat painting as lightly as possible," she says of her ambitions for 2021. "I would like to see the act of creating as an opportunity to learn, stay curious and engaged with my surroundings in Ireland. I will remind myself daily to observe first and then draw."

This is surely good advice for us all.

www.hannahmooney.co.uk





7 KIERON WILLIAMSON

This young Norfolk landscape painter is steeped in the traditions of Seago and Clausen

If it seems odd to be naming Kieron Williamson as “one to watch” given that he staged his first sell-out exhibition back in 2009, has published two books, and has more than a decade’s worth of exemplary paintings under his belt, you need only consider one factor: his age. The Norfolk artist only turned 18 this summer and that first display of paintings came at the ripe old age of six.

Kieron was clearly a remarkable painting prodigy. In fact, it is a mark of his rapid rise in that he talks as if he were a late developer, first drawing independently during a summer

holiday when he was “only” five years old, as if those previous years of potential had been wasted on simply colouring-in dinosaurs and playing in a sandpit.

Adept at colour mixing, Kieron began his artistic studies aged five, initially spending an hour a week painting alongside the artist Carol Pennington. Regular sessions in watercolour with Brian Ryder and pastel with Tony Garner followed. Soon Kieron was advertising that he was available for pet portrait commissions in the local paper. His grandma Gill kept his art supply

cupboard stocked, while his parents Keith and Michelle have also been supportive throughout, the latter noting that “praise, encouragement and enthusiasm are free and the key in allowing children to know what their strengths are”.

That first exhibition in Holt, arranged with Carol’s help, was apparently a sell out within 14 minutes. As word spread online, Kieron was soon able to start a mailing list filled with interested buyers from around the world. Yet while the interest in his early work can perhaps be attributed to the

ABOVE Kieron Williamson, *Golden Daybreak*, oil on canvas, 28x35cm

novelty value of such a young talent, it is his continued success and dedication to his craft that leads to his appearance on this list. “I don’t have a clear vision in my head of what I’d like my painting to end up looking like, I work it out as I go along and that keeps me interested and inspired by the process,” he explains.

Kieron’s mum Michelle admits that her son has got “quite an old head on young shoulders” and that is reflected in his artistic influences. One name that occurs in discussions about several of his recent works is Sir George Clausen, a founding member of the New English Art Club and professor of painting at the Royal Academy of Art, who died in 1944. The young artist first came across Clausen’s work at auction and since related to it when he tackled similar rural and farming subjects. “Clausen’s style changed throughout his life, but his use of paint from any period is what I like,” says Kieron. “It’s put down so thickly and just looking at the textures he achieves makes me want to paint right away.”

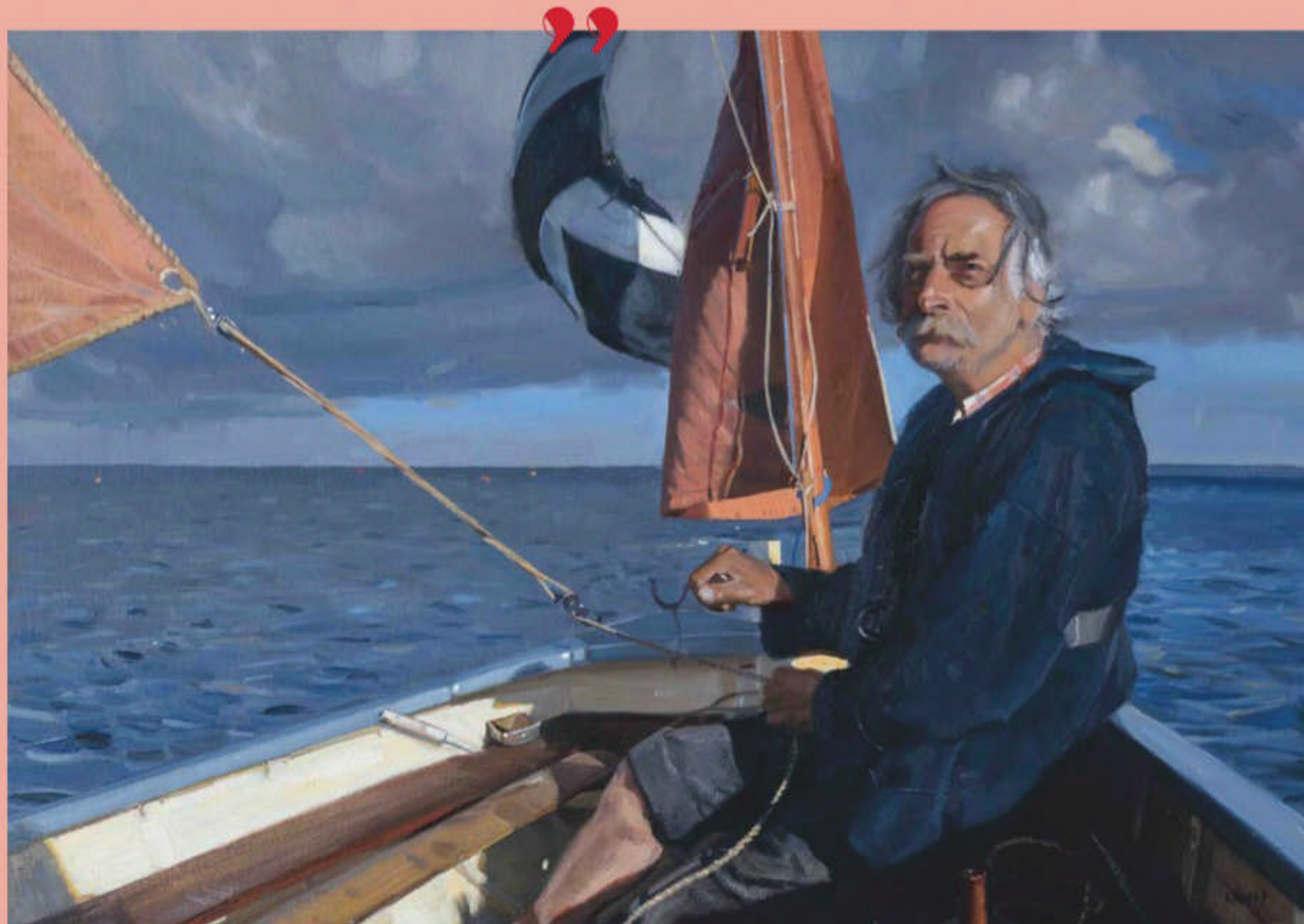
Another key inspiration is the 20th-century English landscape painter Edward Seago. In 2011, Kieron was introduced to Seago’s former assistant, Van Zeller, who helped arrange a visit to the late painter’s former studio at the Dutch House in Ludham.

“It meant so much to me to know that I was walking the same roads and field edges that Seago once did,” he says today. “Seago’s work has had a huge impact on me and I own several of his paintings.” Not only that but during the same trip Kieron saw that the village’s Old Post Office was for sale. He promptly bought his first house, aged nine, with the proceeds from his paintings.

Kieron’s larger oil paintings regularly sell for five-figure sums and his latest body of work, available via The Gallery in Holt, includes a number of Cornish and Highland landscapes alongside plenty of depictions of rural life around his Norfolk home. “I’m always excited to see horses and cattle in the landscape, they appear to be the only constant thread at this moment in time when other aspects of life are so uncertain,” he says. “I don’t have any long-term goals or



IT MEANT SO MUCH TO ME TO KNOW THAT I WAS WALKING THE SAME ROADS AS SEAGO



things I want to do or achieve with my painting, only that I want to keep improving and evolving my style and see where it takes me.”

Kieron is only just old enough to vote or drink alcohol, yet he has already achieved far more than many artists two or three times his age. Picasso once said that it took him

four years to paint like Raphael but a lifetime to paint like a child.

If Kieron can retain that youthful curiosity and simple unbridled love of making pictures as he embarks on adulthood, the sheer potential for where his brush will take him is quite staggering.

www.kieronwilliamson.com

ABOVE, FROM TOP
Kieron Williamson,
Hen Pecked, oil on
canvas, 35x51cm;
Kieron Williamson,
The Tobacco Tin,
oil on canvas,
30x46cm

8 JACK FREEMAN

Academic training and intimate subject choices have led to award-winning portraits



It is early in Jack Freeman's career to suggest he has already painted his masterpiece, but if he goes on to better *The Wheat-Thief* on a regular basis, he is likely to be at the forefront of British portraiture for many years to come. In the golden-hour light and rustic setting, there are shades of Andrew Wyeth to the artist's painting of his partner Patricia Ballesta Lara on Suffolk's Covehithe Beach.

Patricia is a neonatal nurse and Jack painted her in her scrubs for Tom Croft's Portraits for NHS Heroes project [see issue 419], yet there is added poignancy and intimacy to *The Wheat-Thief* [left], thanks to her love of the sea and the act of collecting grasses to decorate her room.

As well as being a deeply personal depiction, it was also a major step forward for the Cambridge-based artist in terms of the techniques employed too. "Having begun to develop my glazing methods, I wanted to try to make some more colourful work to reflect the mood of the moment, as the majority of my work before had been very grey and tonal. Painting an outdoor scene in this manner was also a particular challenge for me, because until then all of my landscape work has been made *alla prima*."

Jack graduated in fine art from Falmouth University, an experience he credits with introducing him to "a really diverse range of incredibly creative and engaging people" producing more conceptual work in contrast to his "more traditional and academic approach".

Nevertheless, it was a grounding in life drawing and atelier-style painting that saw him selected for the *BP Portrait Award 2018* and establish himself as a professional portrait painter for hire. Success at this year's Royal Society of Portrait Painters annual exhibition followed, an experience he hopes to repeat in 2021 on a larger canvas. "I am used to working small and I feel like going big is the next frontier for me," he says.

www.jackfreeman.co.uk

I WANT TO MAKE MORE COLOURFUL WORK
TO REFLECT THE MOOD OF THE MOMENT



9

GAYLE EBOSE

*Faith and storytelling
lend power to this
East London artist's
characterful portraits*

Despite her portraits being selected for Saatchi Gallery's *London Grads Now* exhibition back in September, it was the interactions Gayle Ebose had with her subjects – women from her central London church – that she counts as her highlight of 2020.

"I liked hearing their stories," she says. "The masters [in fine art painting] was a good opportunity for me to really research the best way of

storytelling through portraiture... And I was able to use the faith of these women to show they have their own individuality."

By portraying women with their own subjectivity, the Camberwell College of Arts graduate is deliberately making up for art history's failure to do so. Also key to Gayle's work is her ability to seek out "the mundane in the divine".

"It's when you see someone smile or laugh," she explains, "it's those glimmers of modern-day miracles, that we're able to survive and thrive through the suffering."

The result is a series of radiant, characterful portraits [Zanda, left] brought to life with bold, expressive acrylic marks interweaved with oil pastels, colour pencils and watercolour. Currently cooking up ideas for a new series of portraits, the East London-based artist is emerging as an important presence in contemporary portraiture.

Follow Gayle on Instagram @gayle.ebose

10 SALLY DUNNE

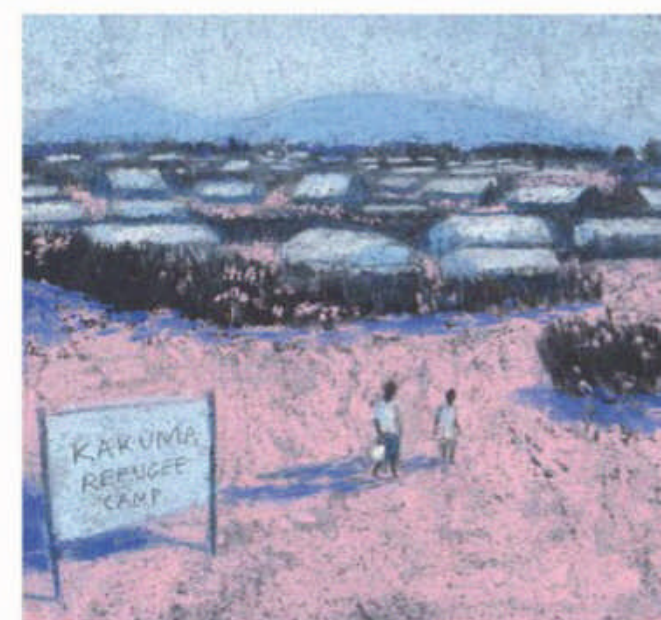
*The award-winning illustrator revels
in the textures of her chosen medium*

With Adobe Illustrator a commonplace tool for today's illustrators, one of the reasons Sally Dunne's portfolio stands out is her use of real materials. "Working with different textures is one of the most exciting aspects of creating an image," she says. "I really enjoy the unpredictable nature of the soft pastels I use, which are very sensitive to the slightest touch and lead to some exciting and unexpected results."

After graduating from the Cambridge School of Art with an MA in Children's Illustration this summer, Sally was named Student Illustrator of the Year at the *V&A Illustration Awards 2020* for her short graphic novel *Home in Kakuma Refugee Camp* [right]. "I am fascinated by stories and visual narratives that celebrate international cultures and explore universal themes that unite us all," she says.

Success at the awards led to Sally illustrating a novel due to be published in spring 2021. While details are still under wraps, we can't wait to see the results in all their textured glory.

www.sallyillustrates.com





11

LUCY PASS

The Leamington Spa artist found new discipline in a huge portrait project

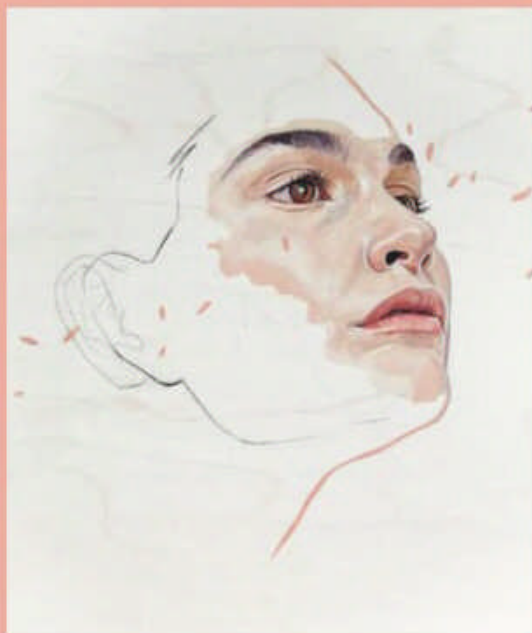
28 Artists & Illustrators

If two heads are better than one, then the #100Heads projects that have been appearing on Instagram recently take that logic to an extreme. The hashtag reveals many portrait artists methodically posting 100 paintings as a way to encourage a little creative discipline while developing a social media following.

Back in February of this year, Lucy Pass had been impressed by other artists' efforts and so ordered herself

100 plywood panels, each measuring 23cm square. "I'd been feeling a bit stuck creatively so it seemed like a great excuse to play and free up my brain without thinking where it would fit into any particular body of work," she explains. "I was expecting to slowly work through the challenge over the course of a year or probably more, just as the mood took me."

That all changed with the unfortunate outbreak of Covid-19.



“When the UK went into lockdown in March, like so many others, any plans for the foreseeable went out of the window. Feeling a bit rudderless and in need of a big distraction I decided to throw myself into the *100 Heads*, painting a head daily with the intention of selling each one under the brilliant Artist Support Pledge. The enthusiasm and encouragement of my Instagram followers kept me feeling connected to the world and really spurred me on.”

Although Lucy had already established a distinctive style that combines fragments of faces with simple graphic elements (her use of crowns, incidentally, was not inspired by Basquiat but rather Maurice Sendak’s *Where the Wild Things Are*), *100 Heads* still proved challenging and somewhat experimental. For starters, she had only previously painted on canvas and so she initially found the texture of the panels rather unforgiving. “Once I’d found my feet, I realised that there was so much to explore in terms of mark making that just wouldn’t work on canvas and the abstract side of my work started to develop quickly,” she says. “The plywood surface allowed for frenzied pencil scribbles and scratches, razor sharp lines and edges.”

The structure that the project provided during a difficult time had unexpected benefits too. “At the start, I had to push myself extremely hard to go into my studio each day and keep working,” says Lucy. “I’ve always envied artists who paint every day, but always felt like that kind of intensive work wouldn’t suit me and that I was more of a ‘paint when inspiration strikes’ kind of artist. It turns out I was completely wrong about that. This realisation and my new-found discipline have been huge upsides to lockdown.”

Lucy’s *100 Heads* project culminated on 17 September with a final painting that was auctioned off to raise money for the Choose Love: Help Refugees charity. It was a fitting end to a series that has been both an artistic and commercial success, as the full century of heads have now sold. She worked hard to ensure that the repetitive nature of the daily paintings didn’t cause her to become formulaic in her approach too.



The decisions over which fragments of a face to include remains a very active part of a creative process that she prefers to feel her way through. “There’s no clear formula for what to include and what to leave out, it’s just a case of letting the painting speak back to me and waiting for the balance to feel right,” she adds.

The Leamington Spa-based artist is currently expanding on ideas that emerged through her *100 Heads* experiments, including the Medusa-like effects produced by one long curling brushstroke. She hasn’t ruled out attempting another similar project in 2021 either: “I get bored very easily, so there’s always a chance...”

www.lucy-pass.com

THIS PAGE,
CLOCKWISE FROM
TOP RIGHT Lucy
Pass, *100 Heads*,
numbers 50, 57,
97, 95, 99 and
94, oil on panel,
23x23cm each

OPPOSITE PAGE Lucy
Pass, *100 Heads*,
number 37, oil on
panel, 23x23cm

12 ASHLEIGH TRIM

Glass houses have inspired this Cardiff painter's colourful semi-abstract work

Falmouth graduate Ashleigh Trim's *Glass Houses* series of paintings is the perfect antidote for a cold winter. The oil and oil pastel works depict the sweltering heat and lush vegetation of conservatories and botanical gardens, via pulsing hues and unusual compositions. "I wanted to capture the vibrancy and warmth that visiting all of these places gave me and so the colour palettes of the work reflect that," she explains.

Though currently working as a chef and painting on her days off, the Cardiff-based artist is making the most of the many online opportunities and pop-up group exhibitions that the Welsh capital provides. "I do end up having gaps where I don't paint for a while but that's okay," she says. "I find in these times I'm gathering inspiration and ideas, and I am able to paint much more fluidly and subconsciously when I do get back into it."

www.ashleightrim.co.uk



13 KATHERINE JACKSON

Soft, layered and intimate watercolours that have already scooped double awards

Shifting selection panels on the annual *Sunday Times Watercolour Competition* meant that none of this year's judges knew that they were awarding the Young Artist Prize to the recipient of last year's prize too. Katherine Jackson is only 22, yet this is quite the achievement for someone who began painting a decade ago after discovering a set of watercolours in the back of a cupboard.

Nevertheless, using dilute layers applied with a broad flat brush, she has already developed a distinctive style that is typified by the softness yet dynamic brushwork in *Martha Resting* [left], the portrait of her sister that scooped the 2020 Young Artist Prize. "I usually apply saturated

pigment when the painting is nearing completion and I can place the darkest tones with more accuracy," she explains. "It took me a while to become confident that I could use washes liberally to modify tone and colour without losing the information beneath; doing this has been useful in allowing me to deal with subtle gradations of tone and colour."

Katherine has just graduated with a BA in Drawing from Falmouth University, having particularly enjoyed the regular life classes there: "Each session was a challenge which helped me to develop."

For now, she is back home in the Quantock Hills and looking for her next award-winning subject.

www.kmjackson.uk

Christmas Gifts

Find the perfect gift for the discerning artist



THE ARTIST'S PALETTE

For a good old-fashioned arts and crafts shop with knowledgeable staff and service with a smile, look no further than The Artist's Palette in Thirsk, North Yorkshire. The fine artist is well catered to here, with a huge range of products on sale, from surfaces and canvas to brushes, paints, pencils and pastels, all from the finest brands the art world has to offer, including Winsor & Newton and Faber-Castell. There are some very special Christmas offers available, such as on Sennelier artists' watercolour boxes, Rembrandt artists' soft pastel sets and Golden Acrylic sets. Craft lovers will also find a variety of kits to keep creative or add to their Christmas gift list. The store is open from 10am to 5pm, Monday to Saturday.

1 MILLGATE, THIRSK YO7 1AA
TEL: 01845 574457



BACKDOORSHOES

Backdoorshoes are loved by everybody, so they will make a brilliant Christmas gift for anybody who deserves one. Shoes and bags are always favourite gifts to receive!

Backdoorshoes are lightweight, durable and waterproof. Ideal to keep by the back door and slip on when you want to go outside to paint or if you have a studio in the garden, no more wet slippers or muddy boots.

Backdoorshoes also stock a men's range and Chelsea "Jumpy" boots – there really is something for everyone! Sizes 3-14 are available.

WWW.BACKDOORSHOES.CO.UK

TEL: 01202 232357

Pro Arte Brand New Products from your favourite brushmaker!

Here at Pro Arte we've been busy, very busy! Costs of both Squirrel and Sable hair have risen dramatically, necessitating a need for alternatives. After painstaking research and development in order to solve this problem, we bring you a brand new product...

Sablene

Sablene is a fully synthetic version of Sable, fashioned from brand new synthetic filaments which mimic many of the properties that nature created. Pro Arte have taken a variety of these new filaments and blended them into brushes that now emulate both the look and the feel of sable like never before.

For Sable lovers this is a breakthrough, for synthetic lovers these go to a new level and for animal lovers this is utopia!

Development continues at a pace. We have lots of new ideas for 2020 and beyond, so be sure to follow us on social media. Here you can discover more about what we already do, while being kept fully informed about Brand New Products!



Pro Arte, Park Mill, Brougham Street, Skipton, BD23 2JN
Tel 01756 792929 • Fax 01756 790909
admin@proarte.co.uk • www.proarte.co.uk

Follow us on Instagram @proartebrushes Follow us on ProArteBrushes



14 JAYSON SINGH

Having built himself a studio, this portrait painter is taking his practice outdoors

There was a 13-year gap between Jayson Singh completing his BA at Central Saint Martins and beginning his portrait painting diploma at the Heatherley School of Fine Art in 2018. However, while he jokingly refers to the time as his “wilderness”

period, he still pursued his interest in painting throughout via a number of activities and projects.

“They’ve included an artist residency, community art projects and travel for research, all whilst working at my father’s property maintenance and building company,” he says.

That latter role has also given Jayson the training and knowledge he needed to help build himself a studio in Battersea, West London. Having his own space to paint has shifted the focus of his artistic practice, as the human figure has become more central to his work. Life classes were

“
 ALTHOUGH I DON'T PRACTICE RELIGION,
 I LIKE TO EXTRACT THE BEST OF MY SIKH
 HERITAGE THROUGH THE MEDIUM OF PAINT

”



ABOVE Jayson Singh, *The Fabric of the Man I am Today*, oil on canvas, 160x140cm

TOP LEFT Jayson Singh, *Extracting the Goodness of My Roots*, oil on canvas, 90x70cm

largely absent from his degree, so he decided to enrol on the diploma as a means of improving his skills and confidence. “Right now, I guess I feel more equipped to project my ideas onto the painted figure,” he says.

Another of Jayson’s side projects in recent years has included a number of workshops and murals based around traditional Rangoli patterns, which in turn has encouraged the artist to improvise with colour in his portraits. “Whenever I paint a portrait, I do aim to achieve a likeness, but I

also like another opportunity to reflect my personality that softens the edges of intense observation. A pattern in a background may also trigger a narrative that helps form the concept of a painting.”

“In my self-portrait, *Extracting the Goodness of my Roots*, for example, the repeated patterned motif of the hummingbird extracting nectar, was very fitting for the ideas I was exploring,” he adds. “On the surface, the motif is a visual pun, but it also references the roots of my inherited

Sikh heritage based in Malaysia, since the bunga-raya flower is the country’s national emblem. In the portrait, I’m seen holding a brush just about to paint while wearing an unravelled turban. It’s a way of visually describing that, although I don’t practice the religion, I like to extract the best of my heritage through the medium of paint.”

Extracting the Goodness of my Roots is a bold, daring and playful portrait. All corners of the colour palette are utilised, yet the clever symbolism means that the focus is never lost. The lines between the sitter and the backdrop are also blurred as the unravelling blue turban seemingly melds into the birds of the pattern. It is suggestive of Jayson’s newfound confidence taking flight, something that is underlined by the gentle yet assured look on his face.

The self-portrait is proving a fantastic calling card for this second stage of Jayson’s career. Not only was it selected for the recent Royal Society of Portrait Painters annual exhibition at London’s Mall Galleries, rubbing painted shoulders with some of the UK’s leading talents in this field, but it also appeared on our screens as Jayson was a contestant in the third episode of the recent *Sky Arts Portrait Artist of the Year* series. Though his chances of progressing weren’t aided by the rather drab setting provided for his sitter, the *Chicago Fire* actor Eamonn Walker (“I guess I realised the large extent to which I rely on the environment in my portrait compositions to date,” Jayson says diplomatically), it was a further indication that his talents are finally being recognised.

With his diploma completed, Jayson intends to continue working on self-portraits that rely heavily on personal stories and complex patterns, while also taking on more regular portrait commissions as much as the current Covid-19 restrictions will allow him. “With the challenge of the pandemic, my plans might need to be adapted in terms of finding ways to lessen the distance brought about by interface technology as a substitute towards painting from life,” he says. “Perhaps *plein air* portraits might be the new artistic practice of 2021?”

Follow Jayson on Instagram @jayson Singh

15 ELEANOR WATSON

Haunting watercolour interiors inspired by lockdown and childhood dollhouses

Eleanor Watson's fascination with interiors can be traced back to her childhood love of dollhouses. It is a subject that has dominated the 30-year-old's work since graduating from the Wimbledon College of Art in 2012, but what began as a desire to portray the domesticity of museum houses – cue rich oil paintings of grandiose settings – has shifted to cosier interiors in a more abstract style, as well as recent experiments with watercolour. "I've spent a lot of time thinking about home and the everyday domestic living space," Eleanor explains. "But also, it's my own personal loss... My work has become less analytic and more involved."

It's not the first time the London-based artist has proved her versatility. In 2019, she was awarded the Slaughterhaus Print Prize and the ACS Studio Prize for *Indoor Silences. Distance Noise.*, a monoprint she created for her masters, which will be replicated as a limited-edition wallpaper next year. After a group show in January, Eleanor is excited to see where her abstract work in watercolour takes her – as are we.

www.eleanormaywatson.co.uk



16 MARIAJO ILUSTRAJO

The award-winning Spanish illustrator is poised to let her imagination go wild

A day at the office for Mariajo Ilustrajo often begins at ZSL London Zoo's penguin pool for a few warm-up sketches, before she moves on to tackle the other inhabitants. The Spanish artist is currently studying for an MA in children's book illustration at Anglia Ruskin University, but has already caught the industry's eye after winning the New Talent prize at the 2020 World Illustration Awards for *Flooded* [right], an acrylic ink and graphite artwork taken from a picturebook she created as part of her studies.

Paying regular visits to the zoo has been crucial to Mariajo's masters, sketching from life to create cute characters that inhabit the city beyond the confines of the attraction. She has also enjoyed breaking free of the barriers that her previous life as a commercial illustrator imposed. "Until now my work has been more about meeting people's briefs, but with children's books you're able to do more of what is personal to you," she says. "The masters is a chance to play and find my own visual language."

Mariajo graduates in May and hopes to start work on her first book. Publishers take note.

www.mariajoilustrajo.com



17 AMY BEAGER

The former fashion designer is giving classical figurative art a makeover

RIGHT Amy Beager, *Aphrodite*, oil and acrylic on canvas, 42x59cm

Behind much of Amy Beager's recent work is a classic case of mistaken identity. It happened last year at an art fair when one onlooker asked if the subject of her acrylic-and-ink artwork *Blue Woman* was Isadora Duncan – the pioneering dancer who died tragically in 1927. "It's not," says Amy, "but I looked up Isadora and read her autobiography and she had a really amazing life. In her dance, the movements she made were inspired by Greek mythology and sculptures, and it led me into looking into this area and all this year I've been using it as a starting point for my own inspiration."

With thick, expressive brushstrokes in vivid blue, bubblegum pink and electric aqua, Amy's canvases give the classical female figure a millennial makeover. One depicts the Greek goddess Aphrodite, others sprout the wings of Nike and some are joined by sinewy Zeus-like forms, but all exude romance, sensuality and drama.

"The figures are more of a vessel for exploring emotions," Amy explains. "But I think the paintings create their own narratives as well... I hope the viewer can relate to a feeling or emotion or read the image as a story."

It's hard to believe the Chelmsford-based artist has only been painting full time for the past three years, following a seven-year career as a fashion designer for brands such as Topshop and Asos. Gaining momentum, she was selected as a winner for the Delphian Gallery Open Call 2020 and also had her work featured in a recent group exhibition at London's Saatchi Gallery.

Plans for 2021 include a two-week residency in the Netherlands but ultimately Amy sees her art practice as one continuous development. "It's like a journey," she says, "each idea evolves onto the next."

www.amybeager.com

RIGHT Amy Beager, *Desire* is *Desire*, oil and acrylic on canvas, 150x100cm





18

DANNY LEYLAND

Abstract paintings that fizz with ideas are this Edinburgh graduate's trademark

Curtailed ambitions are the story of 2020 for many artists, though Danny Leyland's story is particularly poignant. The 26-year-old artist's exhibition, *Debris Dance*, was set to open at Edinburgh's Arusha Gallery in March, yet the national lockdown was announced the day before his work was due to be picked up from storage. He is full of praise for how the gallery adapted to an online display, though it has left him questioning the validity of the experience too. "*Debris Dance*

“DOES MY FIRST SOLO SHOW COUNT IF IT NEVER OPENED ITS DOORS?”

was supposed to be my first solo show, which is a big thing in any artist's career,” he reasons. “Now I'm not even sure if I've had my first solo show. Does it count if it never opened its doors? I don't know. I don't feel like the show happened. Nor do I feel like it didn't. Perhaps it's a bit like losing your virginity, you either have or you haven't. But I'm still not sure.”

It is a shame for the public at large too, as it deprived us of the chance to admire his vast canvases in the flesh. *Debris Dance* explored ideas about memory, history, interpretation, and how archaeology is really a study of human activity through objects left behind. “I think about all the human actions that left no trace at all; no materials left behind for us to study,” he says. “All the actions of love and passion and human experience. I find this notion quite unbearably potent sometimes.”

Danny is currently teaching a foundation year in Cambridge, alongside pursuing his own multi-disciplinary work which not only includes painting but also sculpture, needlework, installations and more. He recently gave a talk about his practice to his students for only the second time. “I do feel a little sheepish when talking about my own experiences to my students,” he admits. “It even seems at odds with one of my guiding principles: which is the humanist creed of placing the student at the centre of their learning.”

That desire to engage without impressing his ideas heavily on his audience is one of the keys to what makes Danny's semi-abstract paintings so rich and rewarding.

www.dannyleyland.com

19 KATIE HARMAN

Contemporary meets classical in emotional oil paintings

Katie Harman's oil paintings are a fascinating collision of styles. There are bold graphic shapes alongside classical figurative elements, while large colour fields are broken up by collaged graph paper. When it comes to the more restless passages of brushwork, Cy Twombly is a key influence, along with other less obvious inspirations such as Mark Rothko and Christopher Lebrun RA. "Gazing at their artwork acts as a window into the souls of those mythological figures you can find in literature like Homer," she says. "Their paintings take on a form of therapeutic power through their use of pleasurable, sensuous colour. I wanted to create that same emotional link with the viewer and my artwork."

Katie's love of antiquity began while studying classical civilisation at college. She is now living in Athens, Greece, while she studies for an MA in Ancient Eastern and Mediterranean Archaeology. "This is a wonderful subject to be learning alongside my artistic practice," she says. "I hope that this year-long experience will drive my creativity and give me a better understanding of this culture and how it has impacted art throughout the centuries, and in turn make me a more accomplished artist."

Follow Katie on Instagram at [@k.harmart](https://www.instagram.com/k.harmart)



20 CLARE BUCHTA

Iridescent landscapes have made this Berkshire artist a star of Portfolio Plus

Looking at a landscape painting by Portfolio Plus member Clare Buchta is like stepping into another world, one in which the English countryside is an ethereal vision of iridescent pastel hues. Think thick lilac clouds, chameleon-coloured rolling hills and silhouettes of skeletal-like trees reflected in glimmering, powder blue waters.

How does she do it? "I developed this way of painting using water-soluble oil paints, as I can't get on with solvents," Clare explains. "It started as a printmaking process and went from there. Normally people would build up the paint in fairly opaque layers, but I put it down in very thin layers, then the colours shine through."

While the Berkshire-based artist caught our eye on *Artists & Illustrators'* online community Portfolio Plus this year, she has spent much of the past 12 months experimenting in her new garden studio and already has plans in place for 2021. These include exhibiting in local art trails, such as the ones in Henley, Wokingham, and Cookham & Maidenhead, and running a few one-on-one tutorials and group art workshops.

www.artistsandillustrators.co.uk/clarebuchta



21 SUSAN ROCKLIN

A love of narrative and memories of the sea created a promising online debut

With lockdown preventing physical access to galleries, artists and curators are having to respond in new and dynamic ways. Take Susan Rocklin's first solo exhibition, *Paeon*, for example. When the restrictions prevented a real-life launch at South London's 163 in May, gallery owner Julie Bentley moved quickly to create a "virtual" display.

"She hung the show in the gallery with painted feature walls and promoted it as one would a normal show via email and Instagram to her substantial contact base," explains Susan. "There was a viewing room, by which the audience could navigate the gallery remotely, and an online catalogue."

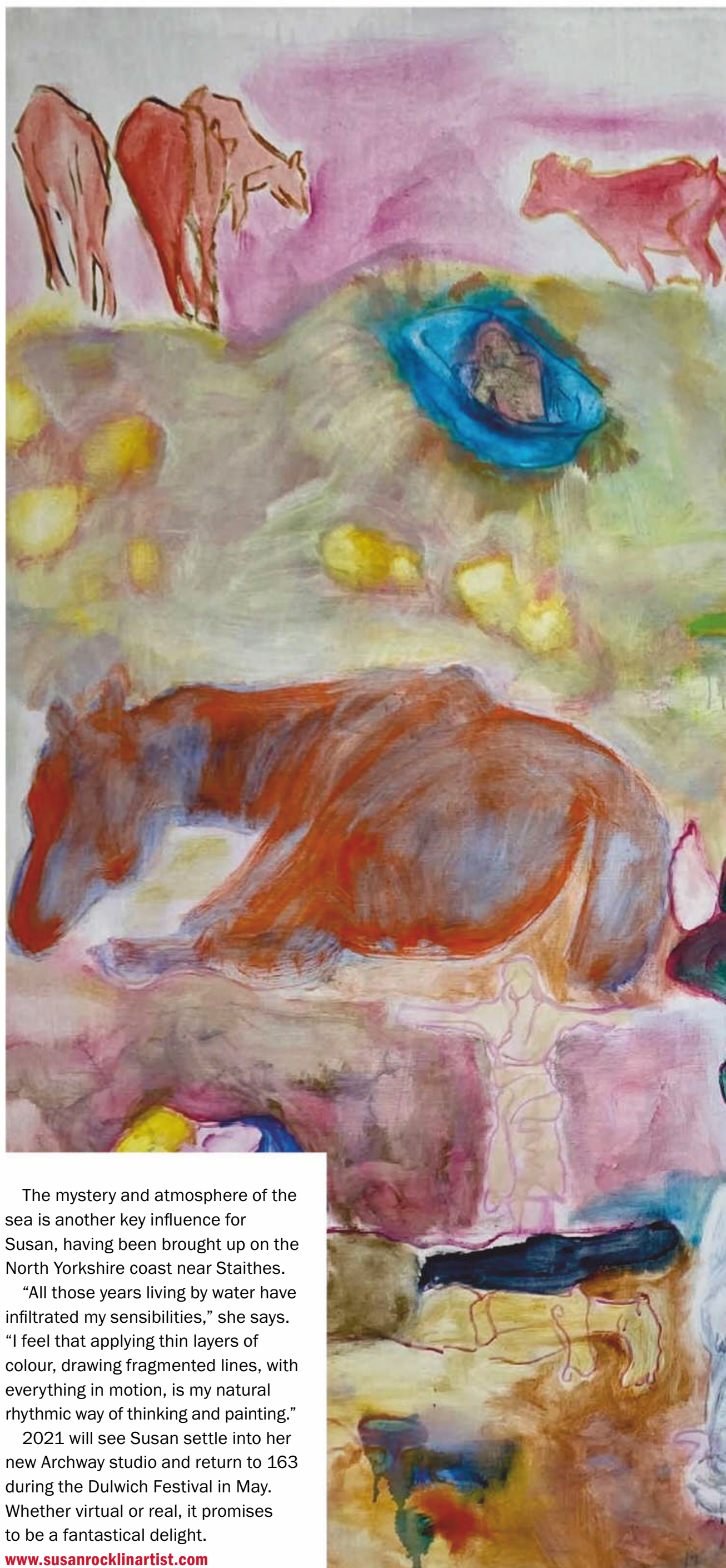
The response proved overwhelming as most of the work was sold. "It was a risk, but one that paid off," says the artist of the shift online.

What's more, she emerged with a waiting list of potential clients, "so the impetus for making some more work was right there".

Over the summer, that momentum led the Royal College of Art graduate to develop *Playlets*, a series of four large-scale canvases that she says were an imaginative antidote to physical confinement: "Opulent clothes, wistful protagonists, mysterious and remote locations... Pure theatrical abandon and escape from the reality of the pandemic."

They were born out of a period in which Susan "watched lots of films and some bad TV and fantasised incessantly about where I wanted to be". She counts the directors Ingmar Bergman and Andrei Tarkovsky as key inspirations alongside painters such as Munch, Morandi and Bonnard, while narrative is important to her practice, having studied literature before turning to painting.

RIGHT Susan Rocklin, *Last Trick in the Game of Longing*, oil on linen, 210x170cm



The mystery and atmosphere of the sea is another key influence for Susan, having been brought up on the North Yorkshire coast near Staithes.

"All those years living by water have infiltrated my sensibilities," she says. "I feel that applying thin layers of colour, drawing fragmented lines, with everything in motion, is my natural rhythmic way of thinking and painting."

2021 will see Susan settle into her new Archway studio and return to 163 during the Dulwich Festival in May. Whether virtual or real, it promises to be a fantastical delight.

www.susanrocklinartist.com



The Working Artist

Making great art requires honesty. Luckily, there are simple ways to make our inner voices more constructive, says columnist LAURA BOSWELL

Are you honest with yourself about the art you make? Have you even thought about it? Making the effort to find an honest and balanced inner voice is very worthwhile. Most of us have a constant internal dialogue whispering away in the background making judgements. With time and practice, it's possible to turn this random burbling into a reliable and productive sounding board that can help you with your work.

Don't confuse constructive honesty with judgmental negativity. If you pride yourself on your stringent criticism of your work and seldom allow yourself to feel successful, it's time for a reality check. What you need is an inner voice that is fair and helpful, not a playground bully. Check, when you look at your artworks, that the voice in your head is respectful,

constructive and that its criticism is relevant to the task in hand. When I really listened to my inner voice, I discovered that it was often negative or seldom any help. I also found that its judgment was usually far too sweeping and generalised.

It took a while and some effort to sort this out. I found holding myself accountable helped immensely. Each time I wanted to listen in, I took a notebook and reminded myself of the rules: respectful, constructive, relevant. Then I made notes while I assessed my artwork. The results were quite different and much more useful. After a while I was able to get honest feedback without the threat of putting things in writing. Now when I tune in to my inner voice, I can rely on it to make a cool and productive assessment of my artwork, pointing out what needs to improve and what

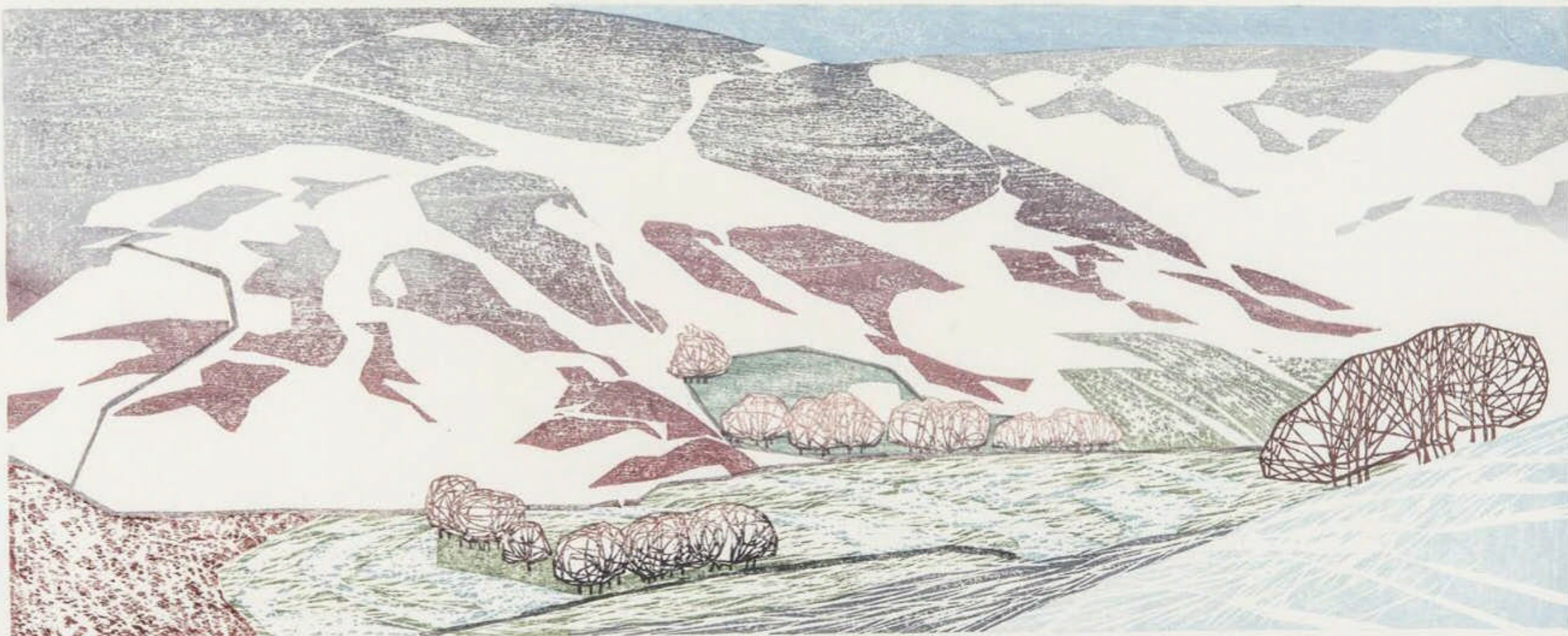
is working well. It is such a constructive and freeing change from how it was before.

The other positive of working to develop a balanced and honest inner voice is that you'll find it much easier to have confidence in yourself as an artist and in the work you make. Once you have trained your voice, you'll find it will give praise where praise is due. You'll recognise this when you hear it. Just like the criticism, any praise will be respectful and relevant, not hyperbole. That sort of praise is much easier to accept and trust. It also allows you to be comfortable in your own skin as an artist so much more effectively than relying on other people for their endorsement.

Laura co-hosts a podcast, Ask an Artist. Listen to new episodes at www.artistsandillustrators.co.uk/askanartist

“
When I really listened to my inner voice, I discovered that it was often negative
 ”

BELOW Laura Boswell, *Snow on the Moors along to Hawnby*, woodblock print, 47.5x19cm





**WORTH
£1,000**

PRIZE DRAW

WIN

A 2021 PORTUGAL PAINTING HOLIDAY

Escape to the picturesque Algarve countryside next year courtesy of Portugal's **FIGS ON THE FUNCHO**

Lockdown has left many of us dreaming about a summer getaway. If your idea of a heavenly escape involves waking up to blue skies for a day of painting in a peaceful riverside idyll, then this month's prize draw is definitely one for you.

Artists & Illustrators has teamed up with Figs on the Funcho, a beautiful riverside lodge in Portugal's tranquil Algarve region, to offer one lucky reader the chance to win a six-night painting holiday worth £1,000. The break will take place in June 2021 and includes daily art lessons from a fully qualified art tutor.

The beautiful countryside surrounds and jaw-dropping sunsets will provide all the creative inspiration you need, as you develop your painting and drawing skills. You'll be able to try out different mediums, learn new

techniques and experiment with your landscape painting, all from a scenic riverside terrace shaded by giant carob trees.

Not only will your practice improve but you'll also enjoy the healing effects of nature, with easy-going guided walks and pool-side relaxation available in your free time. Groups are kept small to ensure individual attention to all students, but non-painting partners are welcome.

www.figsonthefuncho.com

THE PRIZE

One winner, chosen at random, will win a six-night painting holiday with Figs on the Funcho in Portugal. Daily art tuition, all art materials, lodge accommodation (with a shared bathroom) and transfers to Faro airport are included. Welcome drinks will



FIGS ON THE FUNCHO PRIZE DRAW

Name: _____

Address: _____

Postcode: _____

Email: _____

Telephone: _____

The closing date for entries is noon on 20 January 2021.

Please tick if you are happy to receive relevant information from The Chelsea Magazine Company Ltd. via email post or phone
Please tick if you are happy to be contacted by Figs on the Funcho

also be provided, alongside three wholesome meals a day, created using local ingredients by your welcoming host, Cheryl Smith.

HOW TO ENTER

Enter online by noon on 20 January 2021 at www.artistsandillustrators.co.uk/competitions. Alternatively fill in the form and return it to: Figs on the Funcho Prize Draw, *Artists & Illustrators*, Chelsea Magazine Company Ltd., Jubilee House, 2 Jubilee Place, London SW3 3TQ

TERMS AND CONDITIONS

Flights, travel insurance, alcoholic drinks and meals out are not included. Prize is non-transferable. Date of holiday is subject to availability. For full terms and conditions, visit www.chelseamagazines.com/terms

21 MUST-READ ART BOOKS

From novels about artists to texts that will change the way you see the world, get ready to lose yourself in the pages of one of these new and classic books

01.



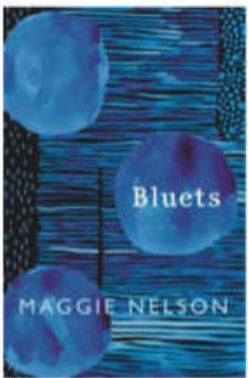
Colour

Victoria Finlay

Obsessed with colour since first seeing the stained glass of Chartres Cathedral as a child, Victoria Finlay gave up her arts journalist job in Hong Kong to travel the world in search of fresh hues. Visits to North African bazaars and Afghanistan lapis mines inspire personal anecdotes in this most colourful of travelogues.

Sceptre, £12.99

02.



Bluets

Maggie Nelson

From Suzanne Dean's V&A Illustration Award-winning cover on down, there is much to love about this paean to the colour blue in all its connotations.

Written in 240 short, numbered truth bombs, Maggie Nelson weaves thoughts on Yves Klein, Greek philosophy and Joni Mitchell's *Blue* into an entirely personal reflection on art, life and the end of an affair.

Jonathan Cape, £10.99

03.



Interaction of Colour

Josef Albers

The Bauhaus artist Josef Albers was teaching at Yale when he published a silkscreen edition of this classic text back in 1963. The subsequent paperback has sold more than a quarter of a million copies, which is a testament to how clearly he lays out his advanced colour principles.

By the end of the book you will better understand the effects of colour intensity, temperature and more.

Yale University Press, £13

04.



PAINT & COLOUR

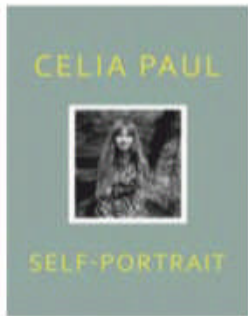
Bright Earth

Philip Ball

Subtitled "The Invention of Colour", Philip Ball's fascinating history of pigments takes us right back to first dye makers in Ancient Egypt, via the giant steps of the Italian Renaissance and on into the modern-day, when the fulsome nature of our palettes allows us to be choosy about the provenance of our pigments.

While charting the scientific developments of certain colours is made more interesting than one might expect, it is how those breakthroughs then impacted on the art of the time that makes this truly inspiring bedtime reading. Above all *Bright Earth* proves that many of the world's greatest artists owe a great debt to the questing colourmen behind them.

Vintage, £12.99



05.

Self-Portrait

Celia Paul

There could only have been one title for the memoir of the Indian-born British painter famed for such exquisite yet troubled likenesses of herself. While gossipmongers will skip to the section on her affair with Lucian Freud, it is how she emerged from his shadow that is the truly fascinating story here.

Jonathan Cape, £20



06.

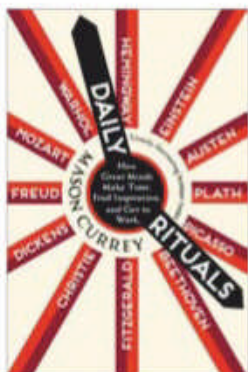
The Gentle Art of Making Enemies

James McNeill Whistler

When John Ruskin wrote that James McNeill Whistler's *Nocturne in Black and Gold* was "flinging a pot of paint in the public's face", the artist promptly sued for libel in 1878.

First published 12 years later, *The Gentle Art...* features an annotated transcript of the trial alongside some of Whistler's equally petty letters.

Diederichsen Mediahaus, £12



07.

Daily Rituals

Mason Currey

If the success of Picasso and Warhol seems otherworldly and out of reach, it is wise to remember that even they had to go to the bathroom.

Drawing on extensive biographical research, Mason Currey presents the daily routines of artists, composers, writers and more, showing how the great and good found time to create.

Picador, £8.99

08.

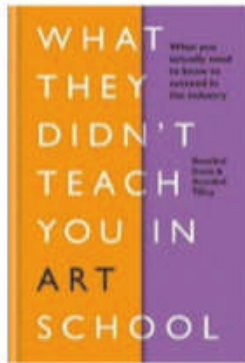
On Being an Artist

Michael Craig-Martin

Knighted in 2016 for his services to art, Sir Michael Craig-Martin clearly knows a thing or two about what it means to be an artist.

This is a memoir-as-manual, divided into tea break-length sections on all aspects of his craft, everything from conceptual thinking, self-confidence and vulnerability to Damien Hirst and the Renaissance.

Art/Books, £14.99



09.

What They Didn't Teach You in Art School

Rosalind Davis & Annabel Tilley

A common complaint of top art schools, particularly in the 1990s, was that they were too focused on the conceptual and not enough on the actual business of being an artist.

Written by two artists, this concise manual cuts through the nonsense to give you sound practical advice on studios, galleries, budgets and more.

Ilex Press, £15.99

10.



**ART
&
LIFE**

The Art Spirit

Robert Henri

Born in Ohio in 1865, Robert Henri was a distant cousin of the Impressionist painter Mary Cassatt. He followed in her footsteps to France, training at the Académie Julian and joining the famed École des Beaux Arts. While paintings such as 1902's *Snow in New York* were highly regarded, it was Henri's 12 years teaching at the Art Students League of New York that really made his name, thanks in part to several famous pupils, Edward Hopper and George Bellows.

The Art Spirit is a slightly haphazard collection of his notes, essays and class talks that is nevertheless packed with practical advice and critical comment.

Basic Books, £11.99

>

11.



The Blazing World

Siri Hustvedt

Siri Hustvedt's sixth novel posits a rather mischievous scenario: what if an overlooked female artist were to promote her work behind the guises of three fictional male painters instead. Would the cut and thrust of the New York art world be more forgiving to her work as a result?

Hustvedt has written about art and artists on several occasions, though given that she is married to the arguably-more-commercially-successful author Paul Auster, there is a particularly potent edge to the observations made here.

Sceptre, £9.99

12.



The Vivisector

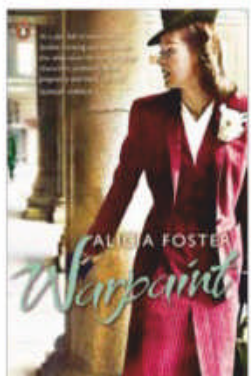
Patrick White

When this fictional account of the cantankerous old painter Hurtle Duffield was first published in 1970, it was dedicated to author Patrick White's friend, the great Australian artist Sidney Nolan. Rumours spread that it was based on Nolan or countless other artists, yet White denied them all.

Nevertheless, Duffield's rise from humble beginnings to grotesque monster is brilliantly told and captures the singlemindedness of many 20th-century greats.

Vintage, £9.99

13.



Warpaint

Alicia Foster

Art historian Alicia Foster helped catalogue female artists for Tate, so it is unsurprising that she describes them so knowingly in this wartime thriller set in 1942. Dame Laura Knight is the only "real" character, the others being confections based upon lesser known artists of the time.

The struggles of women artists in what was (and sadly still is, to a great extent) a man's world is told against a colourful backdrop of espionage, propaganda, prejudice and sexual politics, as the fate of Britain itself hung in the balance.

Penguin, £8.99

14.



The Burnt Orange Heresy

Charles Willeford

This 1971 crime novel was recently made into a "major motion picture" as they say, starring none other than Donald Sutherland and Mick Jagger. The Rolling Stones singer played the role of Joseph Cassidy, a wealthy art collector who hires an art critic to help him acquire a piece by a reclusive and enigmatic painter. Having studied art in the south of France, author Charles Willeford was well placed to write plenty of juicy art-friendly dialogue.

Orion, £8.99



15.



The Goldfinch

Donna Tartt

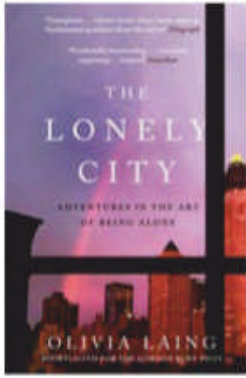
There may not be many of you who haven't already read Donna Tartt's Pulitzer Prize-winning 2014 novel *The Goldfinch*, but those that haven't should, while those that have should probably read it again.

There are shades of Dickens to what is ostensibly a suspense novel, albeit one that centres around the young Theo Decker's memory of the 1654 Carel Fabritius painting. It links him back to his mother, while also dragging him deep into a New York of great wealth, art and criminality.

Abacus, £9.99

MAURITSHUIS, NETHERLANDS

16.



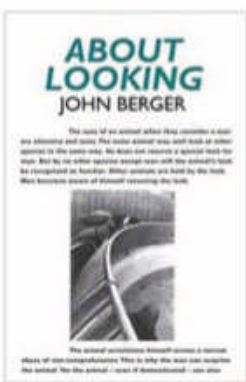
The Lonely City

Olivia Laing

To console herself following a break-up in her mid-30s, British author Olivia Laing moved to New York and found solace in the work of four very different artists, including Andy Warhol and Edward Hopper. She uses her own loneliness as a means to explore afresh their work and the solitude of the artistic life.

Canongate, £9.99

17.



About Looking

John Berger

Art critic John Berger's 1972 *Ways of Seeing* is an art history staple, yet the lesser-known *About Looking*, published eight years later, is an equally edifying read.

Prompting you to think deeply about how we observe art and life, he takes in Rodin's nudes and war photography while comparing Francis Bacon to none other than Walt Disney.

Bloomsbury, £8.79

18.



Keeping an Eye Open

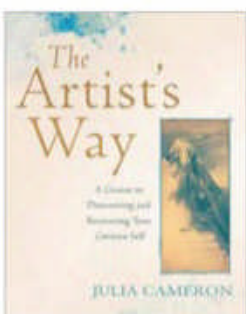
Julian Barnes

The collected essays of the Man Booker Prize-winning novelist Julian Barnes reveal his Francophile tendencies, with ruminations on Manet, Delacroix, Bonnard and more.

The artists are a jump-off point for tangential stories that slowly illuminate the works behind them. A new edition adds seven extra essays.

Jonathan Cape, £20

19.



The Artist's Way

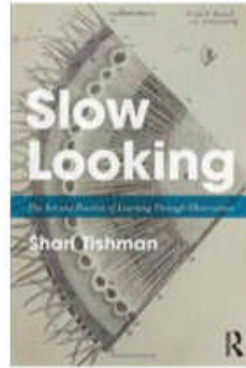
Julia Cameron

Rare is the book recommended by Patricia Cornwell and Russell Brand, yet this now-classic guide, originally self-published in 1992, has helped countless creatives to become more disciplined and less self-conscious.

While the claims that "God is an artist" won't be to everyone's tastes, the overall effects of this 12-week plan are undeniable.

Macmillan, £16.99

20.



Slow Looking

Shari Tishman

Citing a wealth of philosophers and historical texts, Harvard lecturer Shari Tishman highlights the need to observe things at a more leisurely pace. While showing how these ideas can be implemented, particularly in museums and schools, the text also gives artists working from life plenty of food for thought.

Routledge, £33.99

21.



WAYS
TO SEE

A Month in Siena

Hisham Matar

When the New York-born Libyan author Hisham Matar found Pulitzer Prize-winning success with his book *The Return*, he was free to do whatever he wanted next. He chose to fulfil a teenage dream of visiting Siena, one that had deepened as he grieved the loss of his father and found solace in the Sieneese art at London's National Gallery.

This slim yet exacting book charts Matar's voyage of discovery as he ruminates on the power of art, friendship, love and loss. The portrait of the Italian city that he sketches may just satisfy your lockdown wanderlust too.

Penguin, £9.99

THE VIKING CRUISES BRITISH ART PRIZE 2021

IN ASSOCIATION WITH



VIKING

Exploring the World in Comfort®

SUPPORTED BY

PANTER & HALL

ZIELER

Rosemary & Co

ENTER THIS MAJOR NEW OPEN ART COMPETITION
WITH PRIZES WORTH MORE THAN £10,000

Artists & Illustrators is proud to announce the launch of The British Art Prize 2021, in association with Viking, the award-winning cruise line. This major new national open art competition will provide artists of all levels with a platform to gain exposure and recognition for their work.

The British Art Prize 2021 is open to everyone. Whether you are a hobby painter, an emerging artist or a seasoned professional, all styles, media, ideas and techniques will be considered. The British Art Prize 2021 offers artists an unprecedented level of national exposure across three major magazine brands and the

chance to sell their artworks to a combined audience of almost 1,000,000 art lovers and collectors. In addition, there is a prize fund worth more than £10,000, which includes art vouchers, cash prizes, a Viking river cruise worth £7,000 and the chance to win your own solo exhibition with London's Panter & Hall.

The British Art Prize 2021 culminates with the shortlisted works being exhibited at a leading London gallery in Spring 2021. Shortlisted artists will be invited to a prestigious opening evening reception alongside artists, collectors and other VIP guests. Everyone who enters will receive a +1 invitation to the exhibition too.

MEDIA PARTNERS

The
London
Magazine

The
**ENGLISH
HOME**

Artists &
ILLUSTRATORS

BRITAIN

Nick Grove, *Life Drawing Class*, oil on canvas, 70x40cm

THE PRIZES

The British Art Prize 2021 has four fantastic prizes on offer for the winning artists:

- **First Prize:** The overall winner of the British Art Prize 2021 will receive a £2,000 cash prize, a feature in *Artists & Illustrators*, a solo exhibition with Panter & Hall, and a Viking river cruise worth £7,000, which visits Lyon, Provence and Arles, following in the footsteps of Van Gogh. www.vikingrivercruises.co.uk
- **Second Prize:** A £500 cash prize and £250 voucher from Rosemary & Co.
- **Third Prize:** A £250 voucher from Rosemary & Co. www.rosemaryandco.com
- **The People's Choice Award:** A £1,000 art materials voucher from Zieler. www.zieler.co.uk

HOW TO ENTER

Entering the British Art Prize 2021 is easy. Visit www.artistsandillustrators.co.uk/britishartprize and simply fill out the online form. Attach digital photographs of your artwork(s) when requested

and click the "submit" button to complete your entry. The entry fee is £15 for the first artwork, £12 per additional artwork.

Terms and conditions apply – please visit www.artistsandillustrators.co.uk/britishartprize

SELECTION PROCESS

Submissions close at 5pm on 21 January 2021. The British Art Prize 2021 judging panel will include the artist and BBC presenter Lachlan Goudie, Viking's Wendy Atkin-Smith, Panter & Hall's Tiffany Hall and *Artists & Illustrators* editor Steve Pill. Our panel will select a shortlist of 50 artworks, including the three top prize winners. A fourth prize, the People's Choice Award, will be decided by a public vote.

The British Art Prize 2021 shortlist will be announced online on 1 February 2021. If you've entered, visit www.artistsandillustrators.co.uk after that date to see if your work has been shortlisted. Readers will also be able to vote for their favourite shortlisted artworks at www.artistsandillustrators.co.uk/britishartprize

ENTER FOR FREE

Members of Portfolio Plus can enter the British Art Prize 2021 free of charge

Portfolio Plus is an exciting online community that allows you to share, showcase and sell your art via a personalised web page for as little as £2.49 per month. As well as free entry to the British Art Prize 2021, other membership benefits include:

- Sell artworks commission-free to an active audience of more than 100,000 monthly visitors
 - Access exclusive competitions, opportunities and offers
 - Appear in our magazine, social media, newsletters and more
- Sign up to Portfolio Plus at www.artistsandillustrators.co.uk

21 Creative Challenges

Over the next 30 pages, a range of artists present a series of painting and drawing exercises that have been designed to improve your skills during the lockdown and beyond

1. DYNAMIC STILL LIFE

TERENCE CLARKE ENCOURAGES YOU TO BE BOLD WITH YOUR VIEWPOINT

THE BENEFIT

You will learn how to employ a more dramatic viewpoint and bolder palette, while emphasising the abstract qualities of a subject.

THE PROCESS

A still life subject offers great creative focus. I always look at a still life as an abstract entity, thinking in terms of shape or colour, rather than individual objects. You also have greater control over a still life than you do a portrait or landscape. This means you can organise your subject very creatively.

Given that control, try to use your viewpoint as the real creative driver for this challenge. Begin by setting up

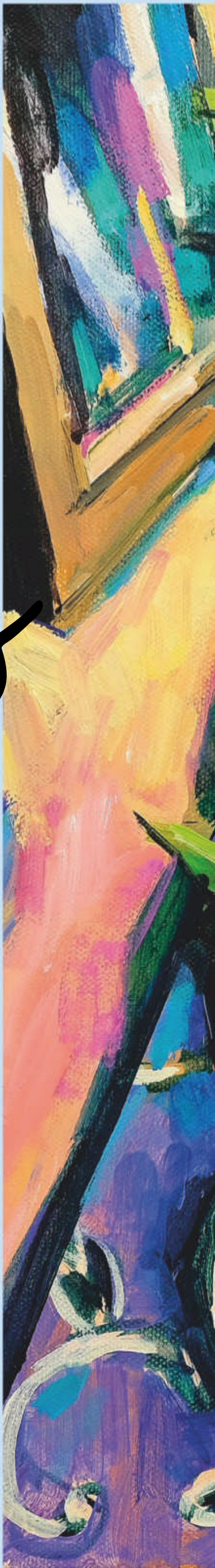
a subject. If you're placing them on a board or other surface, try lowering it so that instead of looking across at your subject you are looking down. This immediately gives you a more dynamic compositional structure. It's a subtle shift but one that makes the planes appear more abstracted and draws the viewer into the picture.

Adjust the objects to energise the composition. Really try to experiment with their placement. Counterpoint is a useful element to consider. In my example, I placed bright tangerines so they counterbalanced the red tulips; even a partially-hidden fruit works hard to describe the space. It's also important that an arrangement looks

natural and there is no symmetry. The background is just as creatively relevant because after all, a "still life" is really just objects in space. Notice how in my example the space opens out beyond the vase of tulips to the corner of the studio, while the old mirror frame and the shadows act as counterbalance to the black vase.

The main creative challenge lies not in what you paint, but how you paint it. Apply paint with vigour and speed. Don't look at the subject too much, just let your instincts come into play. Any mistakes can be corrected later. Above all, remember to have fun.

Follow Terence on Instagram
[@terence_clarke_paintings](#)







2. SIMPLIFY SHAPES

BEFORE YOU PAINT A FINAL IMAGE, MAKE A STUDY SAYS **ROB DUDLEY**

THE BENEFITS

By simplifying a complex subject in the planning stage, it will help you to consider the bigger picture and not be drawn into the minutiae of the details.

THE PROCESS

When searching for a subject, I will sometimes find a scene that is rather

daunting in its complexity. This is often the case with boats: so many details get in the way of seeing what is there.

When faced with a tricky subject, don't plough ahead with a finished painting. Instead challenge yourself to look past the complexities of colour and texture and make a study focused on just two aspects: shape and tone.

Consider how the main shapes and tones connect and relate to each other. Observe how some shapes flow into

one another and others stand apart; aim for a pleasing balance of both. You can still include the extra detail in the final painting, you should just have a better understanding of it when you do.

Try to apply the paint with a large brush – a smaller one encourages too much detail. In *At Rest*, above, I used a mix of French Ultramarine and Burnt Sienna, adding Payne's Grey for the darkest passages. Highlights were added in white gouache.

3. DRAW WITHOUT LIFTING

ROB DUDLEY CHALLENGES YOU TO KEEP YOUR PEN TOUCHING THE PAGE

THE BENEFITS

This drawing challenge will encourage more of a connection with the subject, helping you to notice more and become better acquainted with what's in front of you.

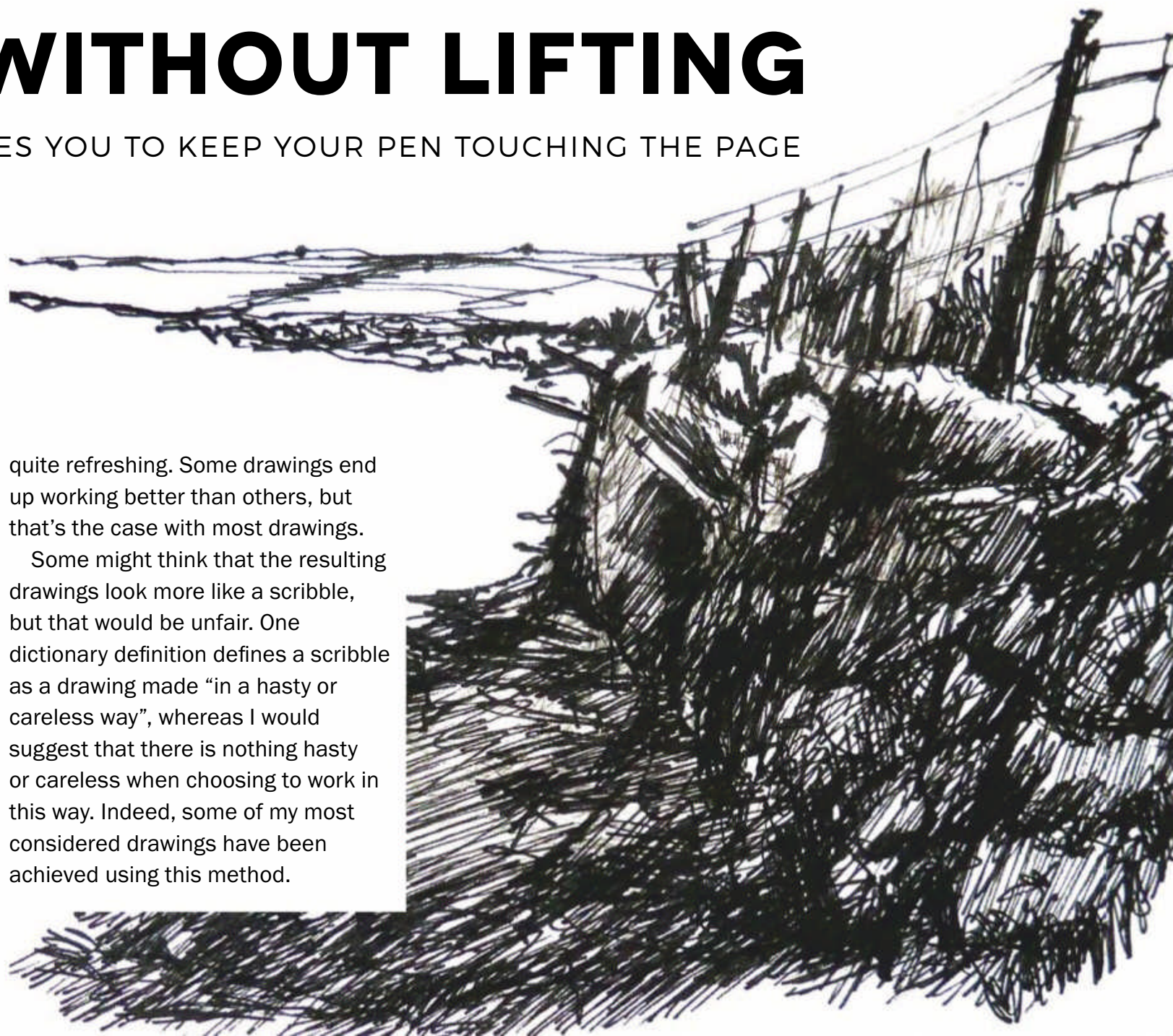
THE PROCESS

Whether made from life or from a photograph, few would question the value of drawing. It can be hugely enjoyable, either for its own sake or in preparation for a painting.

One method that is particularly useful when working on location is to draw without removing the pencil or pen from the paper. Although you may be looking at your drawing less frequently than when using the more traditional methods, the results often appear to be stronger, with an energy and honesty of mark that can be

quite refreshing. Some drawings end up working better than others, but that's the case with most drawings.

Some might think that the resulting drawings look more like a scribble, but that would be unfair. One dictionary definition defines a scribble as a drawing made "in a hasty or careless way", whereas I would suggest that there is nothing hasty or careless when choosing to work in this way. Indeed, some of my most considered drawings have been achieved using this method.



4. REFLECT *on a face*

PLAY WITH REFLECTED COLOUR IN A PORTRAIT TO ADD INTEREST, SUGGESTS **KIM SCULLER**

THE BENEFITS

Mixing skin tones may seem challenging enough without thinking about added reflections. However, reflected colour is really useful for breaking up the planes or facets of a face and relating your subject to the background.

THE PROCESS

I can remember as a child holding a buttercup underneath my sister's chin and seeing the bright colour reflected off her skin. Instead of buttercups, this challenge involves choosing colourful backdrops and clothing to create reflected colour.

Look in a mirror and hold up some colourful fabric near to your face – it helps to be next to a good light source, ideally a window. Notice on which parts of the face the colour is strongest. Experiment with different colours to see which have the greatest effect. Now you are aware of reflected colour, you will start to see it everywhere.

For the challenge, ask your sitter to wear bright clothing and place them in front of a colourful wall (or one with a sheet pinned to it instead). If you don't have an available sitter, continue with the mirror and make a self-portrait.

Either way, you want your subject near a window with the light hitting the face from the side to give a good range of tones to work from. Colourful clothing can add further reflections on the underside of the chin, helping to sculpt the jawline and neck.

Start your painting by mapping out the composition and block in the main tones. Keep it simple at this stage, using big brushes to lay down the main shadow areas and a general skin tone. Try and get the background in as soon as you can. It helps to establish a relationship with the figure and you will begin to see where the



background colour reflects off the skin more easily so that it won't feel so separate.

Build up colour gradually and, while the paint is still wet, dab a little background colour on an area of the flesh where you see it reflected. It might look strange at first so let it sit

and continue working on other areas of the painting before judging it too harshly. If the paint dries, try scumbling (dragging the brush to create textural broken passages of paint) as a way of bringing the two colours together instead.

www.kimscouller.com

CREATIVE CHALLENGES

5. TRY EGG

SUZY ROSE FASHT HAS THE RECIPES FOR YOU TO TRY THIS TRADITIONAL PAINTING MEDIUM

tempera





THE BENEFITS

Egg tempera is a unique and ancient form of paint. It is excellent for highly detailed work and building up a painting in layers. The finished picture imparts particularly luminous colour with a chalky matt surface and an inner glow. The paint dries very quickly so unlike oil it cannot be manipulated once it has been applied.

This means the composition needs to be worked out in advance, so you know where you're going. The areas of colour are built up

with layers of tiny strokes. In this way it is a very calming and grounding way of working as it encourages patience. Once the paint hardens it is long lasting.

THE PROCESS

Egg tempera paint consists of powder pigment particles mixed with an egg emulsion. Over the next three pages, I will show you how to make the emulsion first, then how to mix up the paint, before a guide to applying it properly.

RECIPE 1: HOW TO MAKE AN EGG EMULSION

For this you will need:

- A hen's egg (preferably organic and as fresh as possible), cooled in the fridge
- Distilled water
- Oil of spike lavender
- A clean jar with a lid
- A bowl or container

METHOD

1 Separate the yolk from the white by cracking the egg over a bowl and catching the yolk in the palm of your hand. Discard the shell and white.

2 Roll the yolk between your hands to remove any bits of white on it.

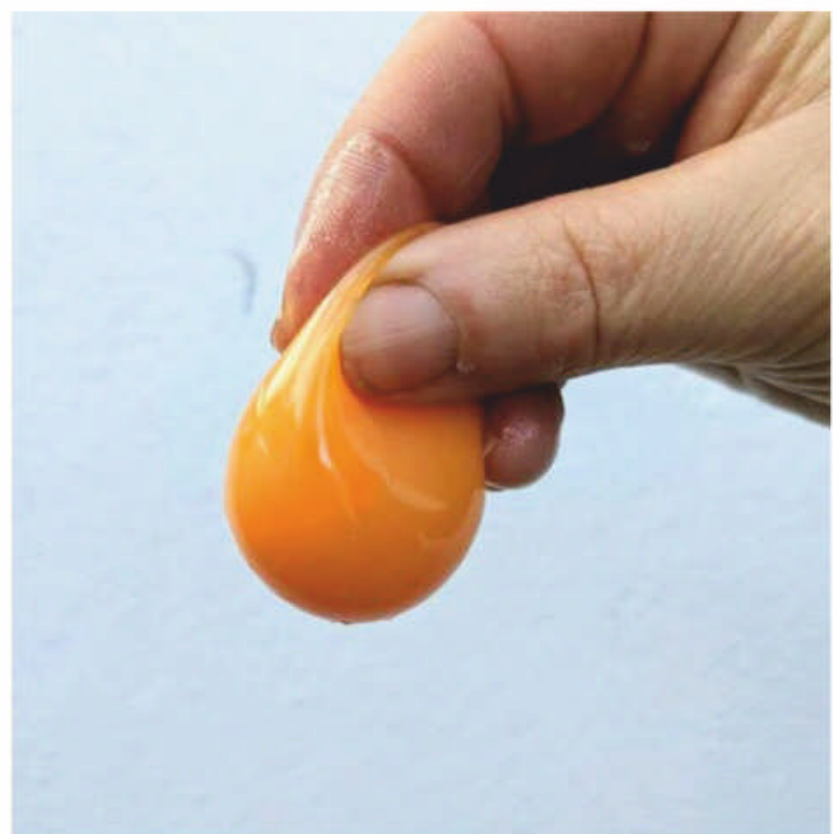
3 Gently pinch the yolk with your thumb and forefinger, keeping it intact. Hold it over a jar.

4 Pierce the yolk sac with the end of a brush and let the yolk flow into the jar. Take care to keep hold of the sac, which can then be discarded.

5 Add an equal amount of distilled water to the yolk in the jar.

6 Add one drop of oil of spike lavender to the egg and water.

7 Put the lid on and give it a shake. This mixture should last for two days if kept overnight in the fridge.



CREATIVE CHALLENGES



RECIPE 2: HOW TO MAKE AN EGG TEMPERA PAINT

For this you will need:

- A palette (a ceramic tile or piece of strong glass works well)
- A palette knife
- Powder pigments
- Egg emulsion (see recipe 1 on page 53)
- A pipette or syringe

METHOD

1 Use a palette knife to scoop out a little pigment and place it at the corner of your palette.

2 Use a pipette to draw up some egg emulsion and place it on your palette.

3 Mix the egg emulsion and pigment with your palette knife. Keep mixing until all the pigment particles dissolve into a runny paste which is your paint.

RECIPE 3: HOW TO MAKE AN EGG TEMPERA PAINTING

For this you will need:

- A gesso-primed board (this should be true gesso, made from a mixture of rabbit-skin glue and gypsum or chalk, not acrylic gesso)
- A selection of soft brushes (I use a size 8 round brush, a size 4 flat brush plus a miniature brush for detail)
- A sheet of paper
- A sheet of tracing paper
- A biro or hard pencil
- A sheet of carbon paper (make your own by rubbing an earth pigment onto a sheet of cartridge paper)

METHOD

1 Begin by laying down the ground. Use your brush to add water to the paint (I chose Terre Verte for this example) in order to thin it out. Pick up some paint, dab off any excess on a sheet of kitchen roll or scrap paper first, then begin applying your strokes to the gesso board. Build up your first

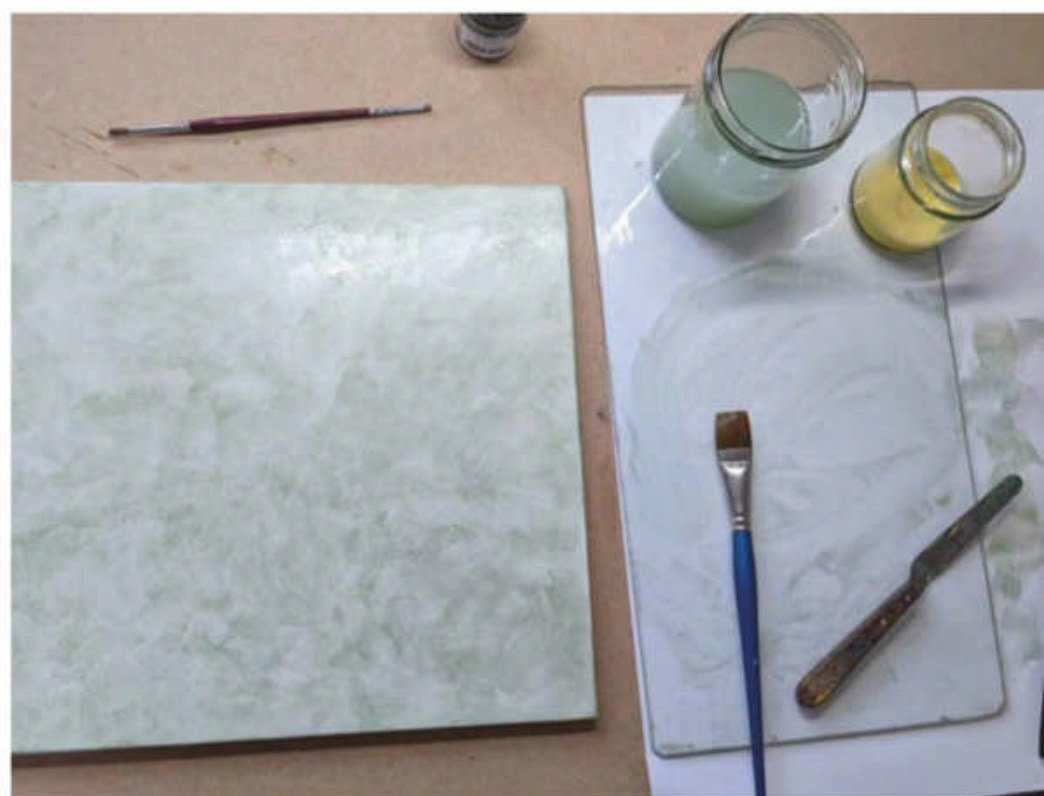
layer of colour with cross-hatched strokes, lightly feathered across the surface, working from one side across to the other.

Don't try to tidy up streaks on top of wet paint. Instead, wait for them to dry then repeat a second and third layer. I applied a second layer of Zinc White, which is softer and more transparent than Titanium White.

Repeat alternate layers as necessary to create a good mid-toned surface for your painting. Leave to dry.

2 Next we must transfer our composition. Make a line drawing of your composition on a piece of paper. Place the carbon paper on top of your board, carbon side down. Place your drawing on top, facing upwards. Place the tracing paper on top of your drawing. Being careful not to move the paper layers, use a biro or hard pencil to trace your drawing through the papers and onto the board (check that you're pressing hard enough, and your drawing is being transferred, by carefully lifting the paper).

When you have finished transferring your drawing to the board, remove the papers and "fix" the lines of your



drawing by painting over them with some egg emulsion mixture.

3 Now you are ready to paint. Decide on your palette in advance and use the previous recipe to mix up your chosen colours. Begin to fill in the main areas of your composition using cross-hatched strokes, building up thin layers until the colours are strong enough. On the opposite page are some examples of my paintings for inspiration.

EXAMPLES

Here are two lovely egg tempera paintings by Suzy that show the full possibilities of the medium



ABOVE *Magnolia on A Sunny Windowsill*, egg tempera on panel, 35x45cm

This still life shows how dark and dramatic egg tempera can be if you choose strong colours in your palette. This palette included earth colours, which gave an opaque quality.



LEFT *Beady-eyed Blackbird on the Ted Hughes Poetry Trail*, egg tempera on panel, 40x40cm

This painting was inspired by a visit to Stover Lake near where I live in Devon. I started by filling in my main areas of colour with a very limited palette.

The detail was added at the end, once I was sure all the tones and shapes were in the right place and correctly balanced.

www.suzyfasht.com

6. DRAW IN *layers*

JAKE SPICER

CHALLENGES YOU TO APPLY COLOUR IN LAYERS, USING A METHOD INSPIRED BY PRINTER INKS

THE BENEFIT

When you are drawing a portrait in coloured pencil, it is easy to fall into the habit of reaching for browns and pinks. Doing this can limit both the range of what you can represent and the expressive impact of your drawing.

By starting with a palette of bright, saturated colours, you will open up a new world of colour interactions, making it easier to see a wider range of hues in your model's skin.

THE PROCESS

There are a number of ways in which you could layer up colours for this challenge, but in my example on the right I decided to use an approximation of the four colours of printer ink in the CMYK colour model: cyan, magenta, yellow and black (known as “key” – see box). Here's how it works...

WHAT IS “CMYK”?

CMYK stands for Cyan, Magenta, Yellow and “Key” (black). It refers to the four colours of ink commonly used in printing things, such as this magazine. In this model, an image is divided into four separations (one for each colour of ink), which are printed in turn and combine to create a complete image.



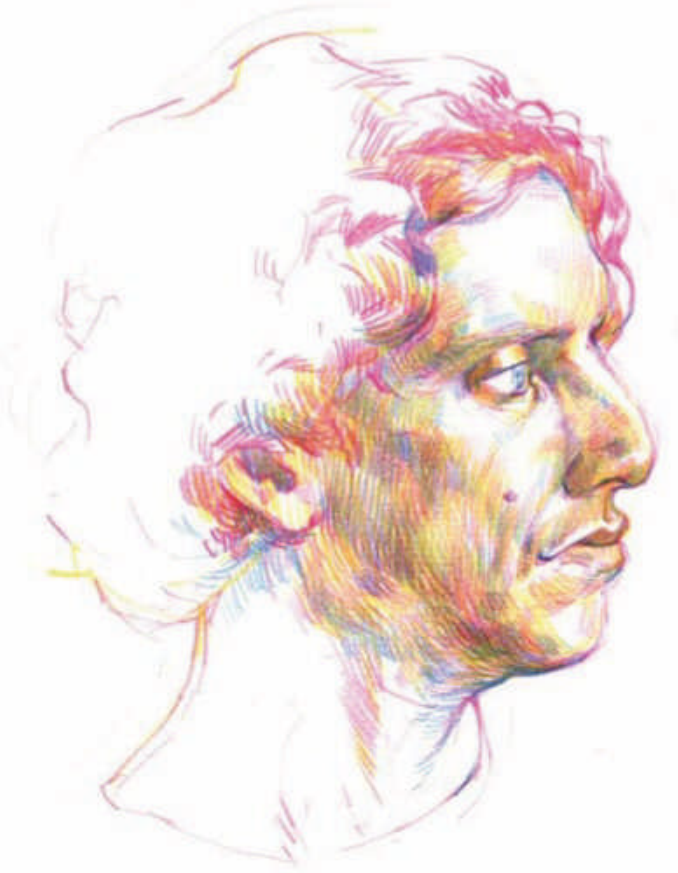
1. MAGENTA

Pick the brightest, most intense magenta coloured pencil you have. Start with a line drawing, then add areas of tone wherever you see warmth or darkness in your model's skin, making sure that you don't lay down colour too densely.



2. YELLOW

Choose a bright yellow, one without too much of a bias towards orange or green, to layer colour over the top of the magenta. Use denser marks in the lighter areas of the skin and notice how the two colours laid down so far mix to create reds and oranges.



3. CYAN

Pick a light, bright blue. Layer colour over the top and watch the magic happen: where it crosses pure yellow it will create greens, where it crosses white paper, blues, and so on. Marks of varying weight and density will bring out a rainbow of interactions.



4. BLACK

While black is used to add an extra layer of tone when printing, I recommend being more selective with the black pencil in your drawing. Use this final stage to clarify edges, darken the deepest shadows and create clear dark shapes such as the hair and collar.

1. FOUR-COLOUR

experiment

PAINT A SELF-PORTRAIT WITH A LIMITED PALETTE TO REALLY GET TO KNOW YOUR COLOURS, SAYS **JAMES BLAND**



THE BENEFITS

Experimenting with a limited palette helps you get to know the mixing properties of different pigment combinations, make gorgeously unexpected colours, and consolidate your colour theory. This challenge is also a vivid demonstration of how colour only makes sense contextually.

THE PROCESS

Self-portraits are a good chance to experiment. I painted this one using just four pigments: Burnt Umber, French Ultramarine, Permanent Rose and Titanium White.

This funny palette was originally intended as an enquiry into the properties of Burnt Umber. I based my palette on a highly-saturated primary colour triad – red, yellow and blue – plus white and simply replaced the yellow with Burnt Umber. Setting the Burnt Umber against highly saturated yet cool primaries left space on the other side of the colour wheel for any warm mix to take on some of the functions of yellow.

Burnt Umber is typically considered neutral, even a “convenience colour”, generally used as a way to mix warm darks. Would it be an adequate stand-in for yellow? One difficulty I encountered was mixing warm, bright colours: Burnt Umber needs lots of white added to reach brightness, but this robs it of warmth. However, other possibilities opened up elsewhere, especially in the mid-tones and darks.

Try repeating the experiment with other earth colours, such as Vandyke Brown or Italian Green Umber. Put one in a triad with two saturated primaries and see how much chroma you can squeeze out. Then try it with only one saturated colour and two earths? How about all earths? The process will help you figure out how to relate earth colours to saturated pigments, as well as showing you how palettes influence a painting's mood.

www.jamesblandpaintings.com



8. TRY A NEW palette

LIZET DINGEMANS SUGGESTS NEW COLOUR COMBINATIONS TO HELP YOU DEVELOP YOUR PRACTICE

THE BENEFIT

When constructing your palette, the possibilities are endless. Knowing this, it should be evident there is no unique, correct solution to finding the best palette for every occasion. This challenge is therefore not meant to define a single answer to the best landscape or still life palette, but to suggest some places to start which can help you find your own solutions.

THE PROCESS

Cadmium Yellow, Lemon Yellow, Chrome Yellow, Indian Yellow... When setting up your palette, there are more pigments to choose from than ever before. But how do you know which one to use for your

particular painting? Which are the best and most versatile colours for landscape, portrait or still life? In this challenge, I will detail what to look out for and suggest pigments to use when setting up your palette, be it for a still life, landscape or portrait painting.

First a bit about how to set up your palette. The classical way of arranging the colours on your palette is from light to dark, adding the white and black (if used) at the outer edges of the palette, and then adding the colours in between, usually in the following order: white, yellow, orange, red, purple, blue, black, green. Many great artists of the past have set up their palettes this way, including Anders Zorn and John Singer Sargent.

This structural method of setting up is popular because it allows you to reach for your colours instinctively, given that the yellows are near the lighter end of the palette, whereas the blues are near the darker end.

Of course, which pigments to use depend on the type of work you will be doing; painting a landscape has very different demands to mixing skin tones. Always remember that a great palette will not automatically lead to a great painting – and using more pigments is not always better, either. Some artists have restricted their use of colour with beautiful results – including Zorn, looked at in detail here recently [see issues 419-422], and illustrator Mead Schaeffer.

STILL LIFE PALETTE

Recommended for:
Intermediate painters
wanting an all-round
palette; still life painting

All you really need for a palette is the three primaries and a white. Nevertheless, this all-round palette is a good way to start expanding things, particularly when painting still life. The goal of this palette is to have two pigments for each primary – one cool, one warm – of which one is saturated and transparent and the other one muted and opaque. Ivory Black can substitute for a very desaturated blue, as it is relatively muted and opaque. This can be sufficient for skin, but a more saturated blue may be required when painting a still life.

PIGMENTS, IN ORDER

- Titanium White
- Cadmium Yellow
- Yellow Ochre
- Cadmium Red
- Alizarin Crimson
- Cobalt Blue
- Ivory Black

HOW IT WORKS

For every primary colour, there is now a cool hue and a warm hue which makes this a very good all-round and still life palette. In addition to this, there is now one transparent and one opaque pigment for every primary, giving you more flexibility in the mix.

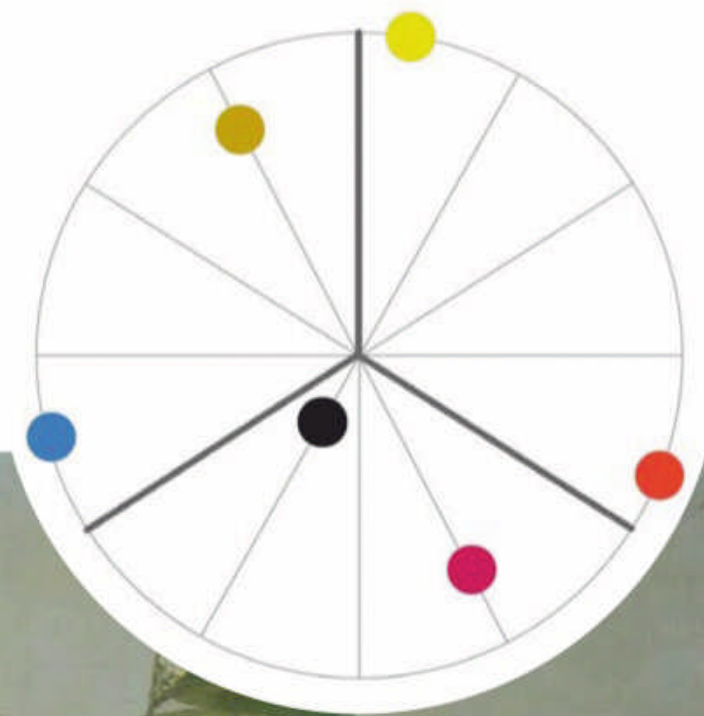
You may want to adjust this palette and add more colours, depending on what you are painting. For instance, any artist knows that lemons can be challenging to paint as the fruit's skin has very specific yellows, so you will probably reach for Yellow Ochre to create the warmer yellows, while for the highlights you may find the Cadmium or Lemon Yellows to be too bright and saturated. You may also want to add an Indian Yellow for the saturated dark yellows that you can't reach with the Ochre.

FURTHER ADDITIONS

For those painters who dislike using a pure black pigment, you could use

Cobalt and Ultramarine Blues to give you one green-bias blue and one purple-bias blue. A deep inky "black" could then be mixed from Alizarin Crimson and Ultramarine Blue. Note that opinions are divided on the permanency of Alizarin Crimson, so Quinacridone Crimson can be used as a substitute, although do note that it is more pinkish than red.

I often substitute Yellow Ochre with Raw Sienna when using this palette, as I don't find much use for opaque yellows in my still life painting, but this is a personal choice and depends on the subject matter.



CREATIVE CHALLENGES

LANDSCAPE PALETTE

Recommended for: Advanced painters; plein air painting; flowers; added vibrancy

Landscapes, or indeed anything in bright sunlight, will need a more colourful and less muted palette as outdoor paintings call for vibration and saturation. Black is often not needed and can really grey down your landscape painting. Some painters don't use black at all, in any of their palettes, for this reason. In order to grey down your colours with this palette, you will have to make use of complementary colours, using the opposite hue on the colour wheel to tone things down, instead of relying on black or whites. For example, if you wish to desaturate your blues, adding a touch of orange will help to grey it down ever so slightly.

HOW IT WORKS

Ivory Black has now been replaced with Ultramarine Blue. To mix black with this palette, simply mix the

PIGMENTS, IN ORDER

- Titanium White
- Cadmium Yellow
- Yellow Ochre
- Cadmium Orange
- Cadmium Red
- Alizarin Crimson
- Magenta
- Cobalt Blue
- Ultramarine Blue
- Viridian

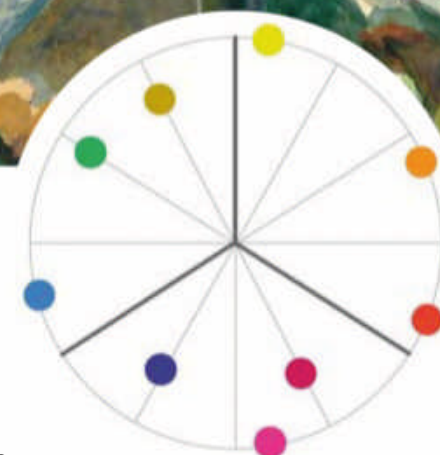
darker pigments together, for example Magenta and Viridian. Alizarin Crimson has been replaced with Magenta in order to be able to mix the deep purples found in landscapes.

The two blues complement each other: Ultramarine is a purplish blue, while Cobalt Blue is greener. Without both, you would struggle to mix, for example, a green-blue for the sky by using only a purple-blue pigment. The complementaries were added as "convenience colours". For instance, a Viridian-like green could be mixed using the blues and yellows in this

palette, but it is a nice shortcut to have. I chose Viridian here but really any green will do – In the past, I've used Sap Green as well when looking for a more yellowish-green as opposed to the bluish-green of Viridian.

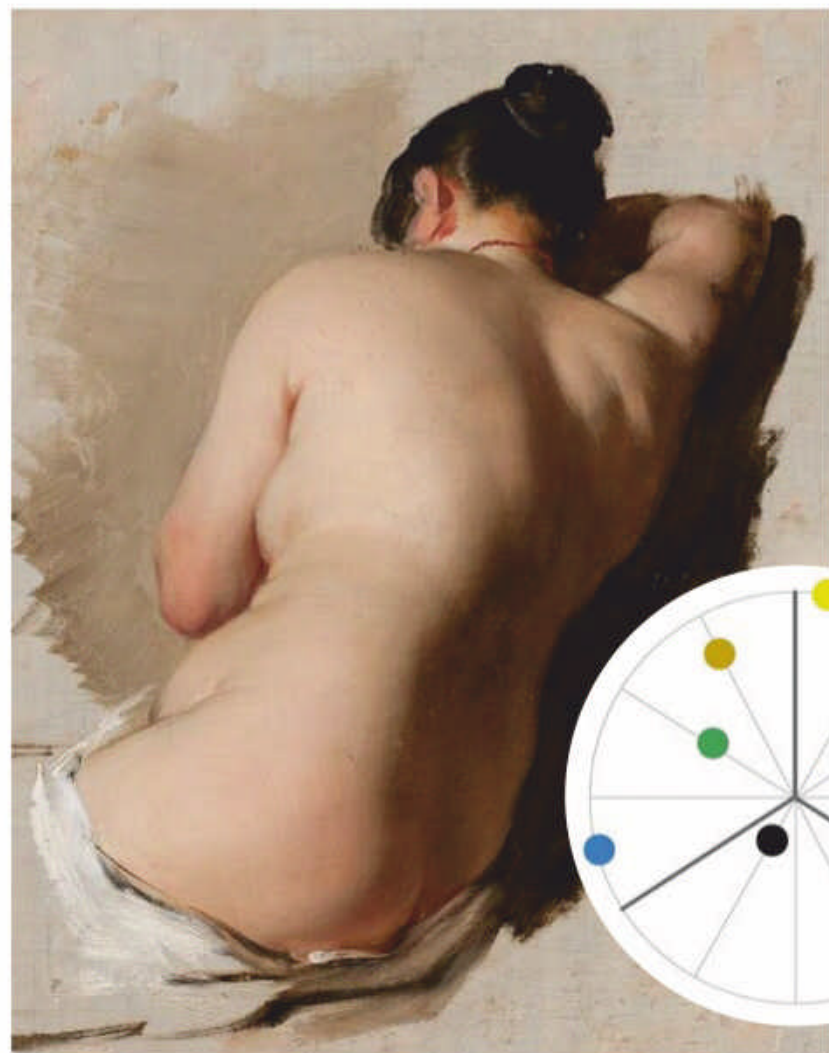
FURTHER ADDITIONS

For those finding Viridian a bit too opaque, try using Emerald Green, or Terre Verte for a more muted green. Adding some Burnt Sienna to your greens can also make them a little more natural and less bright.



SKIN TONE PALETTE

Recommended for: Portraiture; figure work



PIGMENTS, IN ORDER

- Titanium White
- Cadmium Yellow
- Yellow Ochre
- Cadmium Red
- Raw Umber
- Alizarin Crimson
- Cobalt Blue
- Terre Verte

This palette is optimised for the subtle hue changes that are needed for figure work and portraiture and it is suitable for every skin complexion and hue. Note on the colour wheel diagram that the chosen colours are much more muted and are now mostly in the orange range. Raw Umber has been added as it is a useful, quick-drying pigment to use to make an initial drawing.



HOW IT WORKS

This set is very similar to the all-round palette, albeit more muted. Skin is less saturated than one might expect, so these more muted tones like Terre Verte and Raw Umber will be useful to grey down any orangeness in the skin.

As every person's skin has different undertones you may need to tweak the palette depending on your sitter. Use more Yellow Ochre and Terre Verte on warmer, olive complexions, and more Alizarin Crimson or Cadmium Yellow for cool-toned complexions.

FURTHER ADDITIONS

Try leaving out the Raw Umber altogether and using the Terre Verte for the initial drawing. Using a soft greenish brown underpainting is a technique known as a *verdaccio*.

Try adding a touch of light blue to the dark skin highlights for a beautiful cool glow. You may want to add the occasional black, blue or green if your sitter is wearing bright clothing too.

www.lizetdingemans.com

Zest-it®

Oil Paint Dilutant and Brush Cleaner



Forget the turpentine or white spirit. This environmentally-friendly, biodegradable alternative is made using the zest of citrus fruit, so it not only naturally cleans brushes and dilutes oil paints, but also makes your studio smell like freshly-cut lemons.

www.zest-it.com

Ken Bromley Art Supplies
www.artsupplies.co.uk

GREAT DISCOUNTS **UNBEATABLE SERVICE**

FREE shipping on orders over £45 to UK mainland*

READER OFFER **£5 OFF†** your first order when you quote: **AIM110‡**

TEL: 01204 690 114 EMAIL: sales@artsupplies.co.uk

KenBromleyArt KenBromleyArt KenBromleyArt kenbromleyart

* See shipping policy for full details † No minimum spend, one use for new customers only ‡ Expires 31/01/21

ART ACADEMY LONDON

EVENING, WEEKEND & SHORT COURSES

Learn essential techniques in drawing, painting, printmaking and much more at our unique art school. From beginners courses to masterclasses, we have something for all skill levels.

All of our classes are taught by expert tutors in small class groups, so everyone can benefit from hands-on tuition.

Contact us:

artacademy.org.uk/short-courses
shortcourses@artacademy.org.uk
020 7407 2880

ARTISTS' VALUE BRUSHES

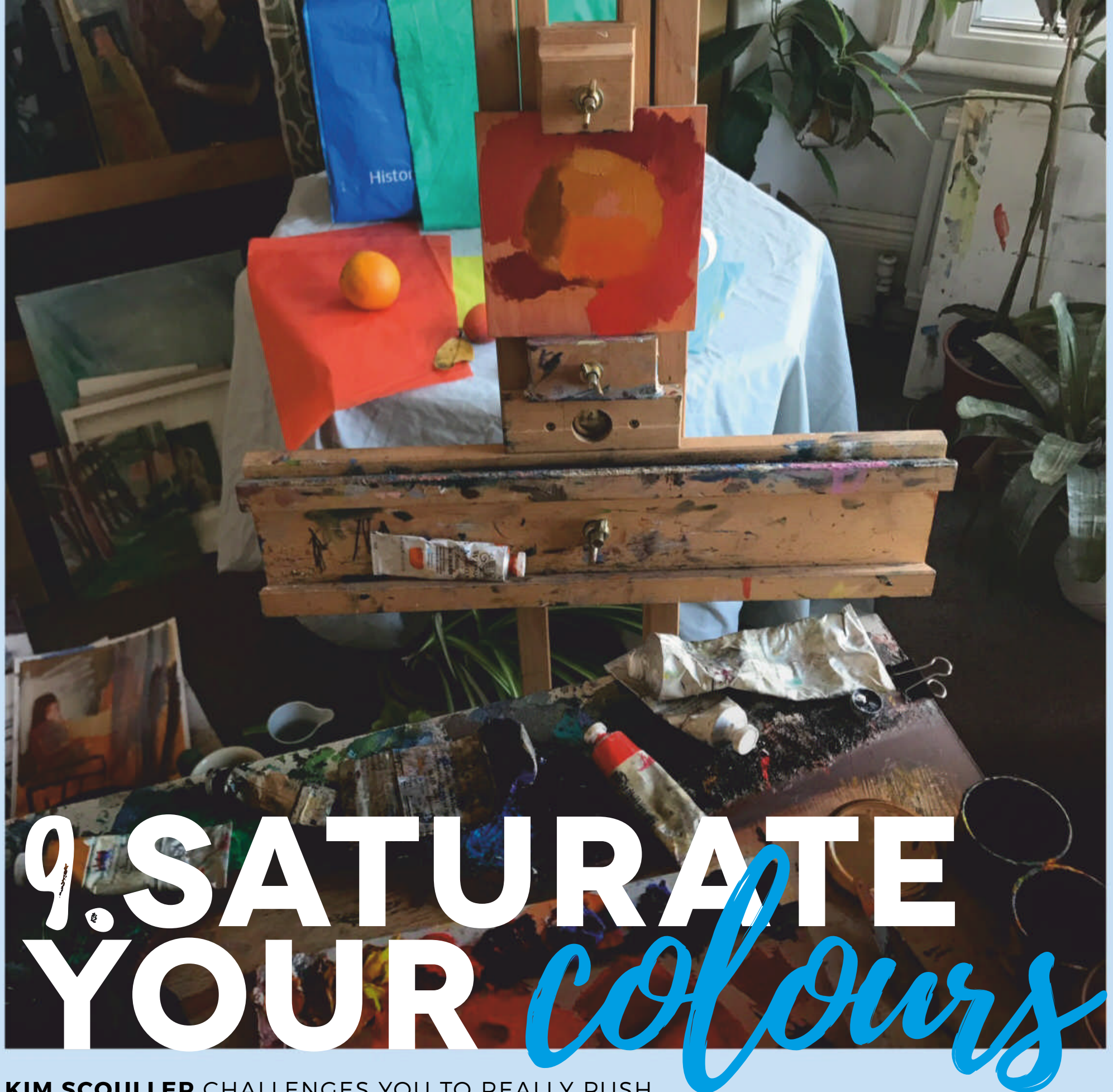
Available through a select group of stockists

www.artistsbrushes.co.uk

for full information on ranges, sets, prices.

Great value! big savings!





9. SATURATE YOUR COLOURS

KIM SCULLER CHALLENGES YOU TO REALLY PUSH YOUR PALETTE WHILE PAINTING YOUR NEXT STILL LIFE

THE BENEFITS

Playing with saturation can bring a painting to life. This challenge teaches you how to really see colour and improve your mixing skills too.

THE PROCESS

Arrange an object on a similar coloured surface – for example, a blue book on a blue towel. Experiment with different surfaces, look to see which one makes your object stand out. Try a different colour bias, for instance a yellowy-orange fruit on a red-orange surface. Having a slight tonal contrast will also help to create colour harmony in your painting.

Once you're happy with the set-up, spend a good 15-20 minutes mixing paint on your palette and really get to

grips with these beautiful colours and try to remember how you achieved them. Start by mixing the brightest, most vibrant colour you see. Put a little of the mixed paint on a palette knife and hold it up to the subject to see if you got it right. Squinting can help here. Ask yourself qualifying questions that will help you to adapt the mix: is the colour the same as the subject? If not, is it lighter or darker?

Starting with the most vibrant colour makes it easier to mix the other colours – they will be duller, less intense, or darker in comparison. Add a tiny amount of the complementary colour. Ask yourself more questions: is it lighter, darker, redder, bluer, more or less intense than the object?

www.kimscouller.com



10. TEST YOUR TONES

GRAHAME BOOTH SHOWS YOU A SIMPLE WAY TO CHECK IF YOU ARE USING A FULL RANGE OF TONES

THE BENEFITS

Converting a painting into greyscale will help you identify whether you are properly planning out your tones and maximising contrasts properly.

THE PROCESS

For many artists, tone is everything. Tone is the structure into which you weave your colour. The problems arise when determining the relative tones of two adjacent colours. It is very easy to fall into the trap of just contrasting colours instead of tones. For example, a green tree may seem distinct from a red roof, but if both areas are tonally similar your painting may appear weak.



Grayscale

Next time you make a painting, force yourself to think tonally, maybe even exaggerating the lightness and darkness of mixes so that all of the elements of your subject stand out. Test the tonal qualities of your finished full-colour painting by taking a photograph of it and converting it to black and white or greyscale (you can do this in most smartphones, for starters). When you convert the image, you want to see a full range of tones in the monochrome image and all elements are still visible. If parts of your painting disappear where they shouldn't, then you haven't properly planned your tones.



Original Painting

11. ALWAYS BE PREPARED

CARRY A SMALL KIT SO YOU CAN BE READY TO SKETCH ANYWHERE, SAYS **GRAHAME BOOTH**



ARRECIFE

THE BENEFITS

Putting together a simple painting kit that you can carry everywhere in a pocket or bag will get you in the habit of sketching on the go and, over time, improve your drawing and observational skills no end.

THE PROCESS

How often do you find a convenient excuse not to paint? Chores are one thing, but how often is the excuse simply not having a brush, paint or paper to hand – or even all three?

This challenge is a simple one. Get in the habit of always carrying a pen, a waterbrush and a sketchbook with you

wherever you go. That is all you need to produce a simple yet attractive line-and-wash sketch.

Fill an old fountain pen with standard water-soluble ink in blue, black or brown. Use it to not only draw lines, but also create washes by working over the ink with a waterbrush. Stronger washes can be achieved by stroking the waterbrush over the pen's nib to add extra ink. When dry, lost lines can be reinforced with your pen. I draw on an A5 portrait sketchbook that opens up to an A4 spread. Not all inks are lightfast but for quick sketches there is nothing better.

www.grahamebooth.com



12. LOOKING UP

AINE DIVINE CHALLENGES YOU TO LOOK AGAIN WITH AN UPWARD-FACING PORTRAIT

64 Artists & Illustrators

Aine's materials

•Brushes

Rosemary & Co Series 222 flat one-stroke brushes, sizes 1", 1.5" and 2"; Royal & Langnickel Crafter's Choice flat brushes, sizes 1/4", 1/2" and 3/4"

•Paints

Alizarin Crimson, Cadmium Red, Cadmium Orange, Yellow Ochre, Viridian, Sap Green, Cerulean Blue, French Ultramarine, Burnt Sienna and Vandyke Brown, all Winsor & Newton Professional Water Colours

•Paper

Bockingford 535gsm NOT watercolour paper, 38x56cm

THE BENEFITS

Seeing a face in an unusual position causes us to readjust our thinking and try to make sense of it in order for us to feel comfortable again. The tendency is there to straighten things up, to extract symmetry where it does not exist, and to push, coax and encourage things back to normal. By dropping the urge to do this, you will maintain aliveness and freshness when painting from observation.

THE PROCESS

The challenge, then, is to paint someone looking up. Pay close attention to the differences that occur from this angle. The eyes are higher than the ears. The underside of the nose is in full view. Distances are skewed, both between features and within the context of the whole head. To translate what you are seeing, you must not simply draw a standard head as you know it to be, but instead challenge yourself to fully believe your



eyes and approach with deep curiosity to uncover what is true here. Eyes are no longer almond-shaped, nor do they sit halfway between the top of the head and the chin anymore. A neck may seem almost as long as a face. With these changes in mind, here is how I painted my good friend Alisdair while he was looking upwards.



1 I arranged my water and brushes within easy reach and held my palette in my left hand. I left a "runway" behind me so that I could move back and forth easily, as well as painting at arm's length. My full attention was focussed on the act of seeing and I began by half-closing my eyes to eliminate any unnecessary detail. I used Cadmium Red and Sap Green to explain the forehead shape, adding French Ultramarine for

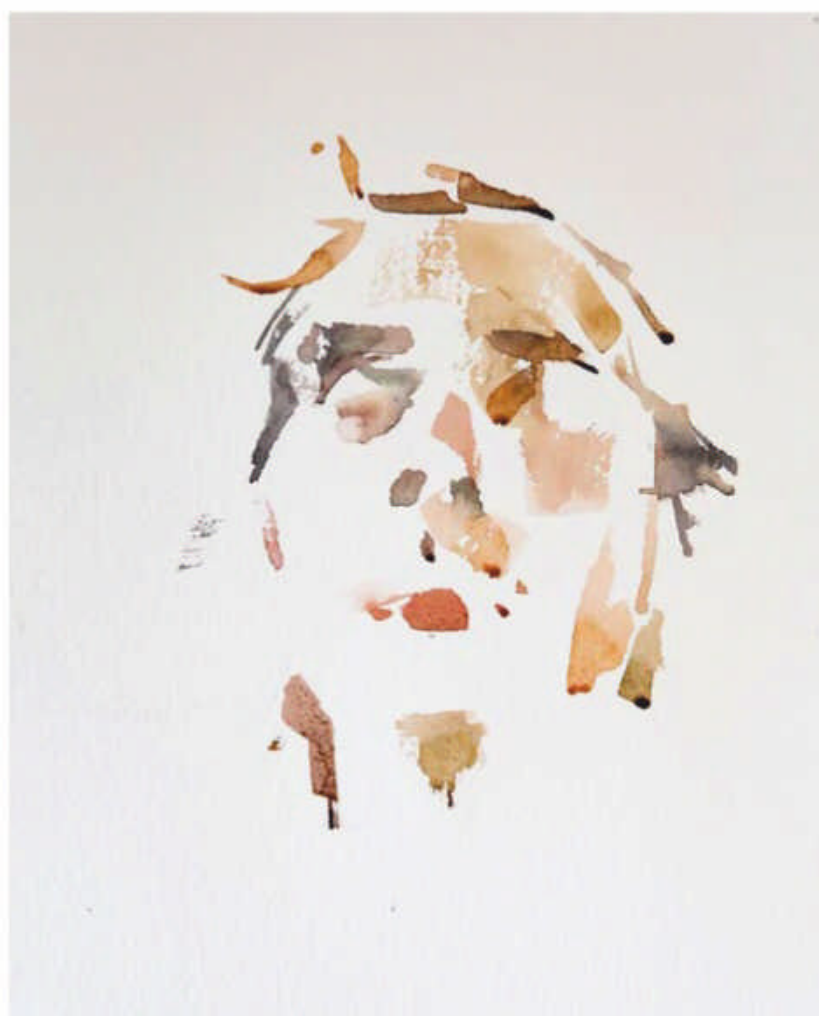
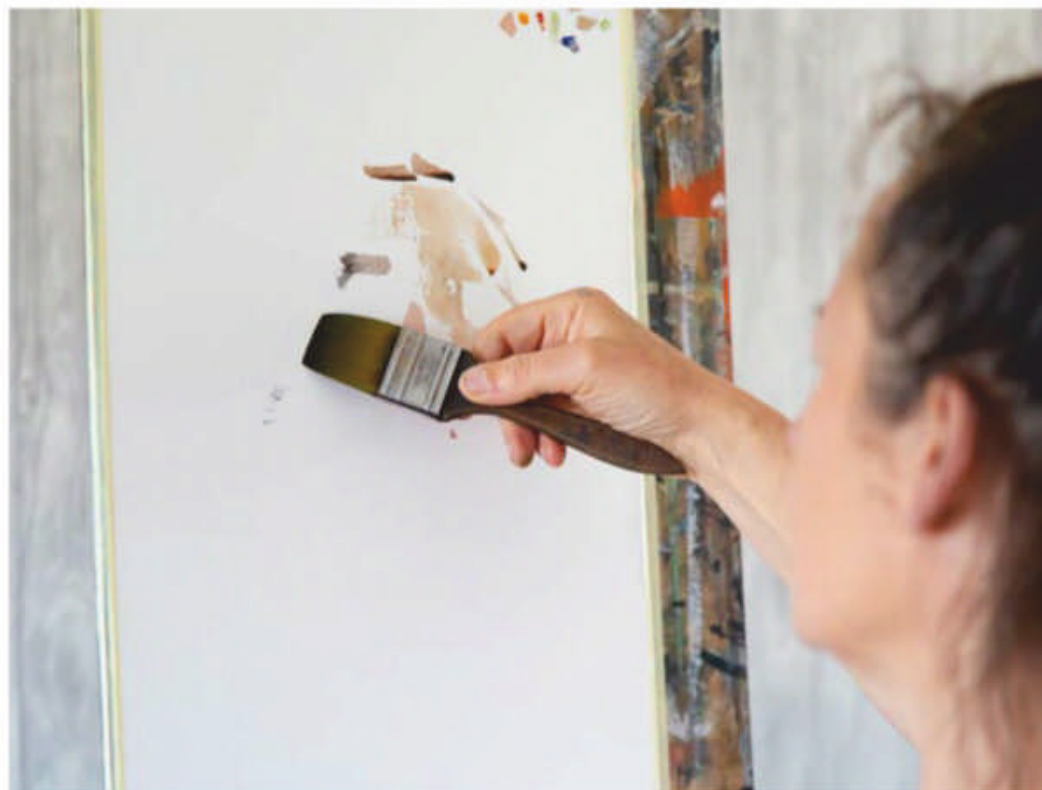
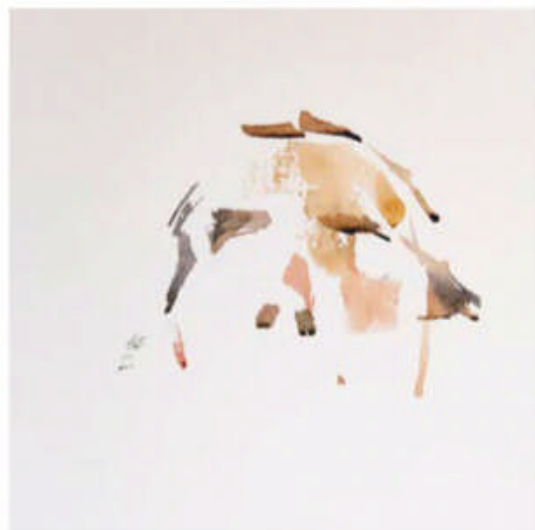
the horizontal dark of the eyebrow. I launched in boldly with this area of tone – having it down on the page helped me to keep my nerve later on.

Soon I established the horizontal hairline where it met the forehead. When the head occupies an unusual position, finding anchor points like this brings security. The mark was made by holding a loaded 1.5" brush downwards, so the paint accumulated along the line.



CREATIVE CHALLENGES

2 I looked closely to place the cavity of the nostrils here, as their shape and position determined the tilt of the head. As there was only a single layer of paint down at this stage, it means I can correct and move them later if needed. Placing the sideburns by printing them with the edge of the 2" brush helped define the cheekbones. Fluidity was key, in my moves and in the paint itself, as I aimed to tease the face into being.



3 I used the flat top of a 1" brush to locate diagonal lines and find where they intersect. For example, the shadow beneath the eye would meet the bottom of the sideburn on the left if it were continued. The other end of that diagonal line would also cut through the eyebrow on our right. I added Cadmium Red to place the mouth, as I wanted to see its position in relation to everything else when I stood back.

4 I continued to locate the shadow side of the face by placing areas of skin tone on the right. These overlapping shapes cause the landscape of Alisdair's face to

emerge. I faithfully observed these islands of colour, finding just the right colour, consistency and brush to make the mark that matches what I had seen. Dark drops of pigment anchor the corners of the mouth and the skin meeting the collar. Suggesting the shoulder helped locate the pose more convincingly too.

I find it helps to keep all corners of the painting "alive" by popping brush marks here and there as I go. There was a lot of measuring going on, as I tried to locate two points of reference for each mark before I laid it down. It is quite an intense exercise in observation this, so I often break that intensity with laughter.





5 The eye is always a significant fixture, so I took a while locating the position of the iris. Once I was sure, the deeper colour above was placed in a single move of the 1/4" brush using a mix of French Ultramarine and Vandyke Brown.

I used the same mix under the ear and below the chin to help hang it all together – I generally find placing the same tone in three different areas helps to balance it out.

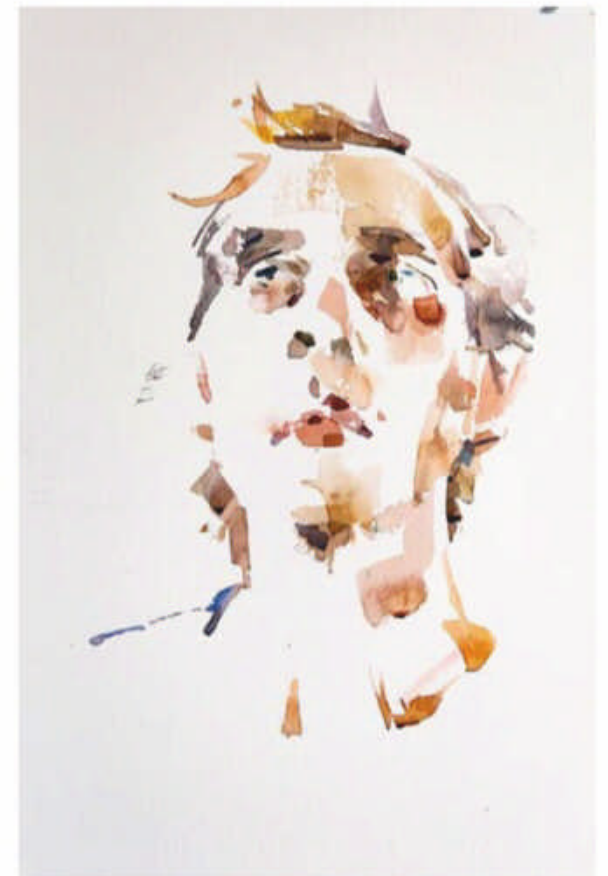
I found the position of the other eyelid and then added some more carefully observed marks to flesh out the form of the face. A Burnt Sienna mark below the right eye made the cheekbone, while Alizarin Crimson mixed with Sap Green fine tunes the lips.

6 I made the features clearer by enhancing the darks. The nostrils were darkened, while shadows in the sockets of the eyes and eyebrows were found and placed. I treat this part like modelling with clay, rounding off the features through keen observation. The dark skin tones were made with Alizarin Crimson and Sap Green, occasionally darkened with French Ultramarine.

7 To finish, I warmed up the skin with Cadmium Orange, Yellow Ochre and watered-down Alizarin Crimson. Painting a portrait from this angle was a struggle, so I had to rely on the continued observation of relationships, not just of tone, colour and shape, but also between the features of Alisdair's face. To ensure I was really believing my eyes, I regularly measured the distances between mouth and chin, eyeline and ear, chin and shoulder, and so on.

It is interesting to notice the different moods created by different poses. For the downward pose in last month's issue, the gaze was inward, the mood pensive, and the model partially hidden from view. By contrast, this upward and outward facing pose suggests an open attitude, engaging with the world, yet still vulnerable and exposed. It lent the portrait a poignant, almost hopeful feel.

I urge you to accept the challenge of an upward-facing portrait and give this a go. You could set up your own model or use the photo of Alisdair as



reference. Remember to stand well back regularly, work at arm's length from the easel, and half-close your eyes to see the general arrangement of darks and lights.

For an extra challenge, try a self-portrait with an upward turn of the head instead, like the one that opened this feature. Arrange yourself in front of an angled mirror for this and look closely at your features from this new perspective. Experiment with being freshly curious in observing your own face. Use paint or pencil to try and translate this new angle of a familiar face to the paper. The trick here is to believe your eyes, don't just paint what you expect to see.

www.ainedivinepaintings.co.uk





13. MASTER HANDS

JAKE SPICER SETS 20 REGULAR EXERCISES TO HELP YOU IMPROVE A TRICKY ASPECT OF FIGURE DRAWING

THE BENEFITS

Hands are both communicative tools and our means of reaching out into the world. Leaving them out of a figure drawing robs your model of their identity and agency.

THE PROCESS

If you've been avoiding hands, make 2021 the year you finally master them. Drawing a hand is difficult. A hand contains 14 joints, whereas there are only 12 joints in all of one person's limbs combined, so there is a huge range of poses to master.

Your challenge, then, is to draw 20 hands in one week. They could be drawings of your own hand, still poses from photos, moving hands from life, or copies of other artists' works. Try drawing five from each category,

setting yourself strict time limits for each – either one minute, five minutes or 20 minutes each. (By all means settle into a longer drawing, but you will learn much more about hands from regular short studies than you will a single, one-hour drawing). As you draw, notice how the back of the hand is roughly the same size as the area filled by the fingers, and how negative spaces give those fingers their shape. The more you draw hands, the more you notice about them and the more you will enjoy making sense of them.

14. DRAW IN PLACE

TRY A MEDITATIVE CHALLENGE WITH UNEXPECTED RESULTS FROM **JAKE SPICER**

THE BENEFITS

This challenge is part drawing exercise, part meditation. It is intended to help ground you in your space and produce unexpected compositions.

THE PROCESS

Start with a large piece of paper and your favourite drawing medium. Take yourself somewhere familiar, perhaps go for a favourite walk, or set up in your living room and look for a small, unremarkable object to draw like a fallen branch or a coffee cup.

Without any arrangement or compositional planning, start drawing

the object exactly where you found it, in the centre of the bottom third of your page. Draw small enough that the surrounding page feels bare, but not so small that you can't spend time on it.

After a while, start to draw out from the object, first noticing what it is resting on (The ground? The edge of a table?), then expanding out to the edges of the paper. Notice how you occupy the same physical space as your object – your drawing might even extend to your feet – and allow the composition to evolve naturally as an expression of the process.

www.jakespicerart.co.uk



15. PAINT *wet-in-wet*

DAMPER DAYS
INSPIRED **GRAHAME
BOOTH** TO SET THIS
PLEIN AIR CHALLENGE

THE BENEFITS

As well as getting some all-important outdoor time, this challenge will open your eyes to one of the delights of watercolour: when the paint almost takes over and goes its own way.

THE PROCESS

At this time of year, damp days mean a watercolour painting can take ages to dry outside. While this could be an inconvenience, why not embrace the opportunity to play with wet-in-wet?

Outdoors doesn't have to mean going far – a local park, your garden or even a balcony will all give the same humidity on a damp day. An initial, all-over wash will stay wet for half an hour or more, giving plenty of time to drop in additional colours to create beautiful passages of watercolour.

As the paper stays wet for so long, you have plenty of thinking time to add colour and interest. Remember to always add a mix that is stronger to that which is already on the paper. Adding a weaker one runs the risk of producing “cauliflowers”. While these runbacks can add to a painting, you will have more control if you stick to the “strong to weak” rule. If an area gets too dark, simply blot the pigment with a kitchen roll and start again.

In *Bryan's Burn* [right], you will see that almost all of the painting has that soft, blended appearance of wet-in-wet watercolour. If you require hard edges then wait until the paper dries. If you are close to home, speed things up by taking the painting indoors for a few minutes. On location, I use a little hairdryer that plugs into the accessory socket in my car. While useless on wet hair, it dries paint quite quickly.

www.grahamebooth.com



16. GO TO WORK

on an egg!

LIZ BALKWILL CHALLENGES YOU TO THINK CONCEPTUALLY IN STILL LIFE



THE BENEFITS

For this challenge, especially in these difficult times, I wanted to find a subject that was readily accessible to all of us: eggs.

During this task you will learn selection, cropping with a viewfinder, preliminary sketches to aid composition, controlling edges, building form through values, and the order of work to completion.

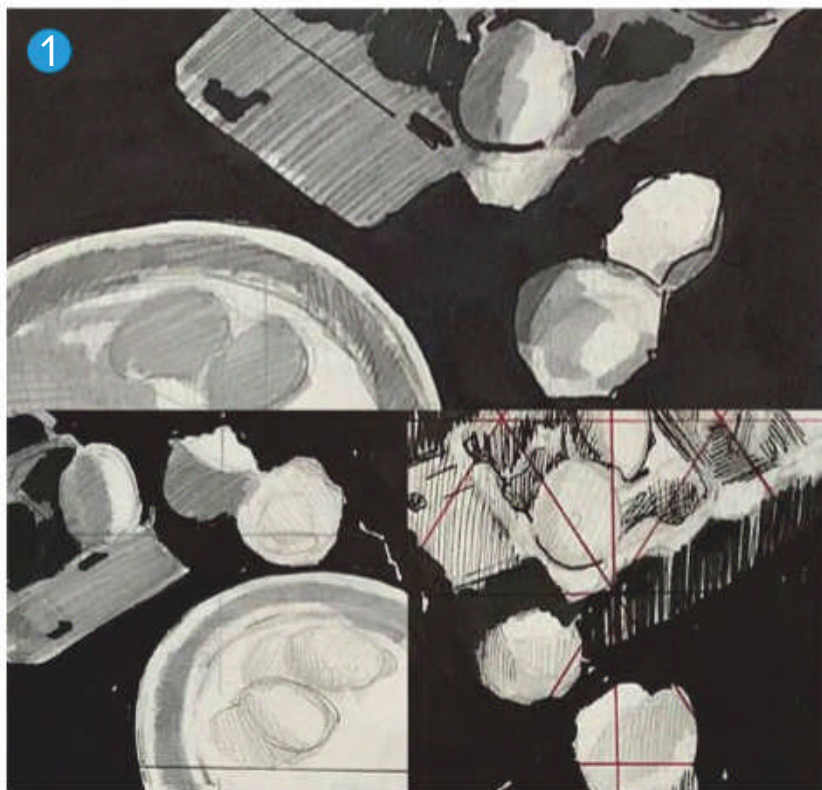
THE PROCESS

From hope, purity and fertility, to the broken dreams of a cracked shell, there is a lot of meaning to be found in a humble egg.

For this challenge, choose a concept and apply it to a simple subject, taking into account the symbolism or some of the great adjectives around eggs: cracked, smashed, fractured, scrambled and so on. Consider

giving your piece a title before you begin that will keep your initial idea to the fore.

In my demo, I decided to paint a solitary complete egg, alongside a cracked shell and a raw double yolk. I added further colours and textures with the inclusion of the egg box (purple, a complimentary to the yellow yolks) and a patterned plate (blue, a near complimentary to the orange-ish eggshell).



1 Select a view
Using a viewfinder, make several preliminary sketches (or “notans”) of your set up as a means of exploring compositions that might suggest the format, shape and size to work with. Move the viewfinder closer or further from the objects to decide if you want to crop some of them out. Cropping gives a feeling of intimacy and also provides some interesting negative shapes. The process may even suggest a series of works on the theme.

2 Sketch the composition
Sketch out the structure. For this example, I worked on a mid-value Pastelmat paper stapled onto a Gator foam board, drawing with a pastel pencil or conte stick in a tone that was close to the colour of the support. Pay close attention to varying the shapes (including the negative shapes) and ensuring none of the cropped objects are done so symmetrically to maintain visual interest.

3 Set the tone
Lay in the background. It is especially useful to apply this first if you have chosen a dark background

like mine so that you can keep other lighter or more saturated areas clean and uncontaminated by the dark pastel. Use a dark pastel to establish the value first and then proceed to push it towards colour.

If you're also using pastel, keep the Gator board positioned upright and very slightly tipping forward, to allow excess pastel to fall away rather than trickle down on top of the work. A small trough made from folded card or newspaper can be used to catch the particles at the bottom.

4 Build in values
Begin to work on the egg box, selecting pastels that will give you at least two of the darkest darks, one slightly more saturated mid-value and then two lighter values, one warmer and one cooler. Apply the darkest values first, moving on to the lights. Don't look to over render the detail of the box here, but rather to suggest it in such a way that it looks convincing.

Repeat the pastel selection for the egg, adding the shadow side first followed by the mid-value and then the lit area of the shell to establish its relation to the box.



5 Deepen the shadows
Continue to work on the eggs. Ensure that the values suggest a lit area transitioning to a mid-value going into a shadow.

Try to suggest a little reflected light to add depth to the shadows. I like to use a slightly more saturated colour than the shadow to do this, rather than a lighter value, so that I keep the integrity of the shadow area.

Keep some edges soft using the lightest of finger pressure but leave the lit areas as open strokes with absolutely no blending. This follows the principles of traditional oil painting in which the lights are kept thicker than the darks.

6 Fill out the colours
Render the form of the plate as it moves into shadow. Select your pastels in the same way as you did for painting the egg box: two light values, one mid-value and two darker values.

Continue to do the same for the egg yolk and suggest the egg white with a slightly darker and more yellow-greenish neutral hue.

Add the highlights with a nicely sharpened little piece of conte or pastel to finish.

www.lizbalkwill.com

17. WINTER OAK IN SNOW

DENIS JOHN-NAYLOR TACKLES A SEASONAL SUBJECT THAT OFFERS TONAL CHALLENGES

Denis's materials

- An A3 sheet of cartridge paper
- HB, 2B, 4B, 6B and 8B graphite pencils
- Putty eraser
- Eraser shield
- Colour shaper or stump
- Scrap paper
- Indent tool

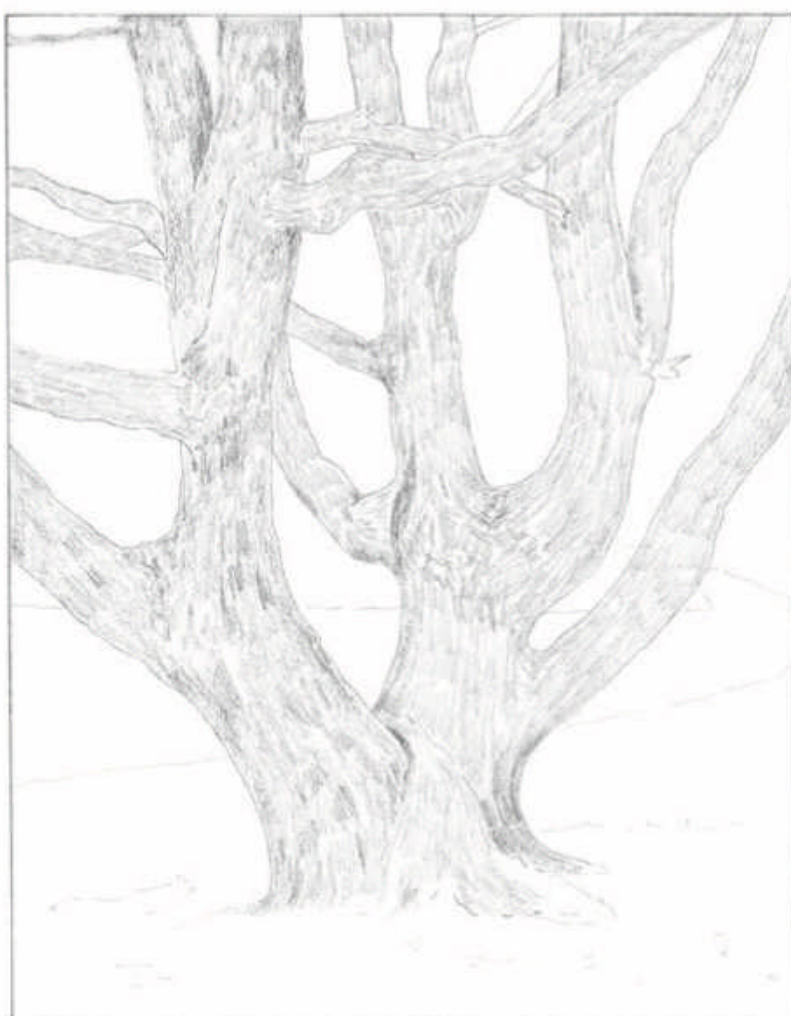
THE BENEFIT

By focusing upon recording subtle tonal contrasts and negative shapes, you will learn to identify artistic interest in even the most unlikely of subjects.

THE PROCESS

Each winter I brave the elements at least once, to paint or draw outdoors when snow arrives. These conditions present a wide range of contrasting tones, from the dark, wet, winter tree wood to the subtly toned, snow-white ground cover. This makes for strong, simple compositions not found for the rest of the year. This particular tree had good variety in both bough and branch shapes and sizes, incorporating interesting open and closed negative shapes between. Variety will always add that extra interest to basic compositions.

I decided to leave out the houses on the extreme right, as I thought them a distraction to the main motif, and this gave me space to add a pathway going around and back into the picture. The focal point is central, which is not considered ideal for composition, but the many shapes, both positive and negative, will maintain a viewer's interest.



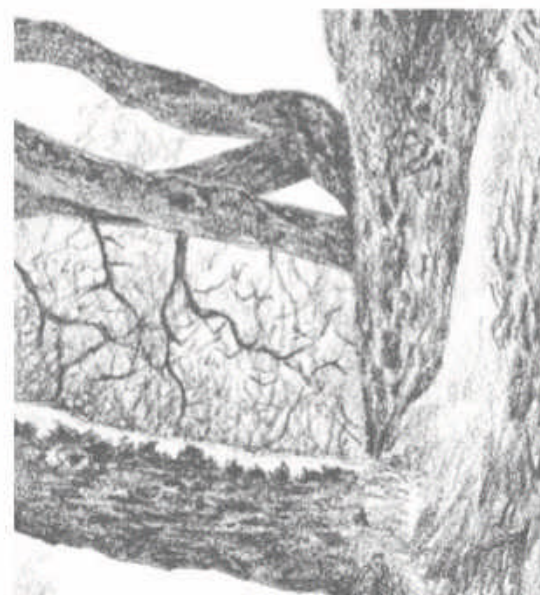
1 Construct the main outlines of the trunk and boughs lightly using an HB pencil. When drawing freehand, paying equal attention to positive and negative shapes will increase the accuracy of your final outline drawing. Roughing out the design on lightweight paper and then tracing down on your cartridge paper is helpful to give you confidence in your drawing. Always correct misplaced lines with the more accurate one before erasing the incorrect one. This also helps preserve your artwork paper surface. The outline is heavier than need be merely for the purpose of reproduction.

2 Using a 2B pencil, lay down some variable tonal marks by making short, irregular up and down strokes along the trunk and boughs. This suggests the direction of the bark. Note that at junctions there is confusion in the direction of the bark pattern, where a merging of two linear patterns takes place. This creates a local irregular pattern in these areas.

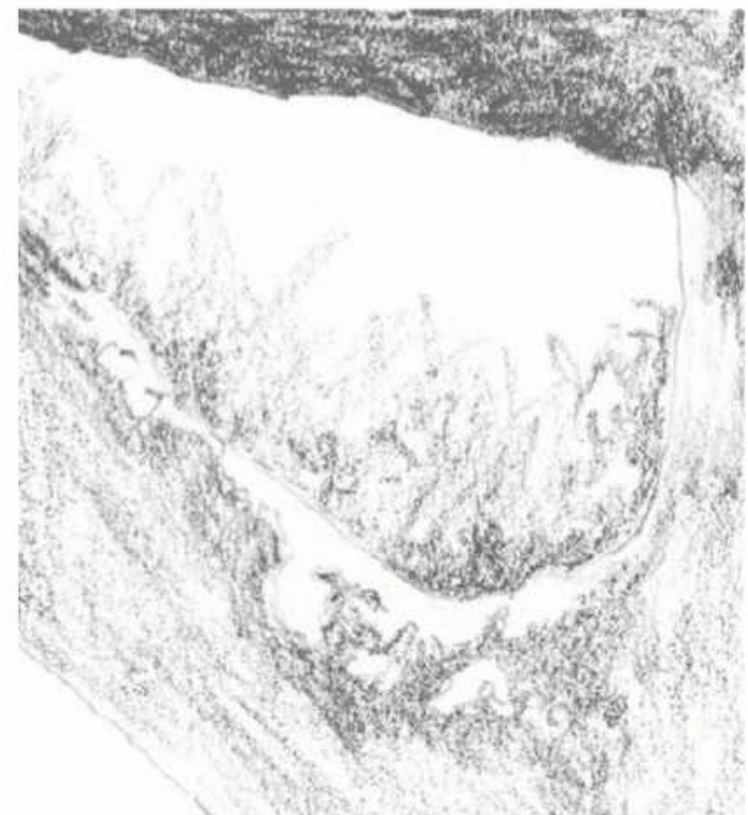


3 On this particular day, the light source was low and coming from the left. This created lighter areas on the left sides of the tree's boughs and branches, with darker areas on the right-hand sides. It also gave rise to the tree casting subtle areas of shadow on itself in places. Add further, more positive, tonal marks to some of the shade sides of the split trunk and branches to suggest bark patterns. Use both 2B and 4B for the latter. Apply deeper tonal marks to show form and to gauge the degree of tone required to give the illusion of snow. Use a 4B pencil for these elements. When texturing the bark pattern, keep a consistent flat on your pencils and note the thickness of the marks made. Continue toning with a 4B pencil using the same stroke technique. With snow scenes, there can often be quite a lot of bounced or reflected light that has the effect of making some areas lighter than they would normally be.

4 The two close-ups on the right illustrate how to start and complete the rendering of snow areas on branches. You need dark tone either side of the intended snow area to give impact to this illusion. >



The close-up above shows the progress made by adding dark texture to the bough and working the background winter trees behind the snow. The contrast and shape of the untouched white paper gives the impression of snow on the bough. Make marks in the snow area so that it does not remain looking flat.



On the lower bough, remove the initial outline and toning using the eraser shield and putty eraser; re-tone the bough to form the snow line, and then rough in tone behind.

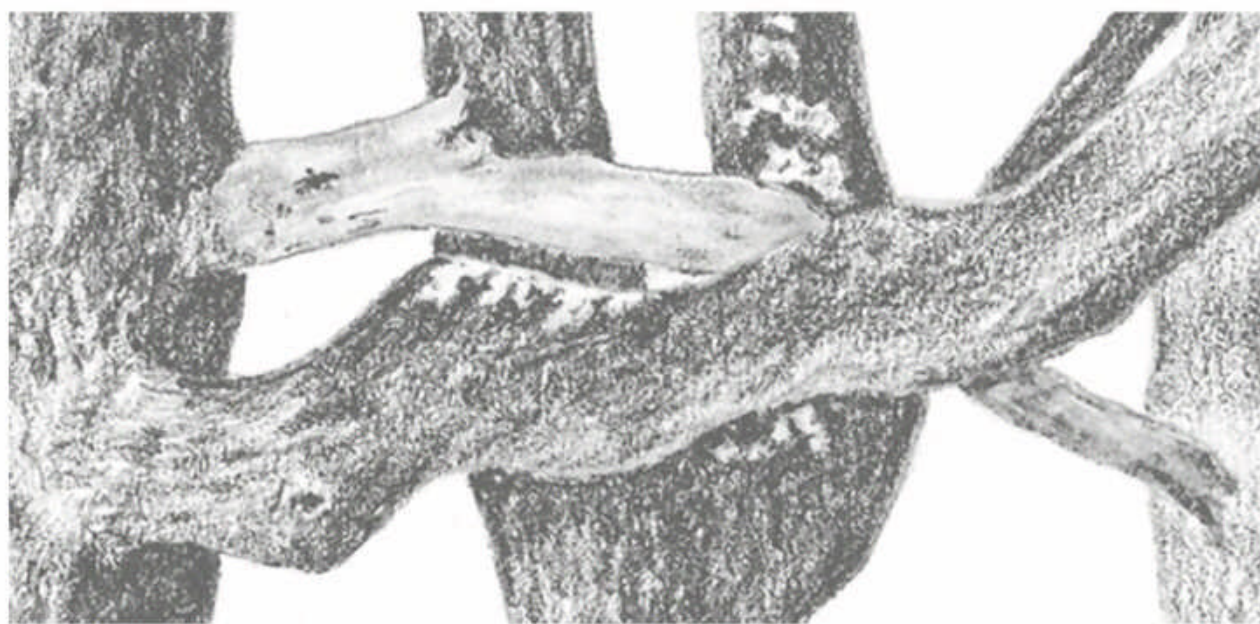
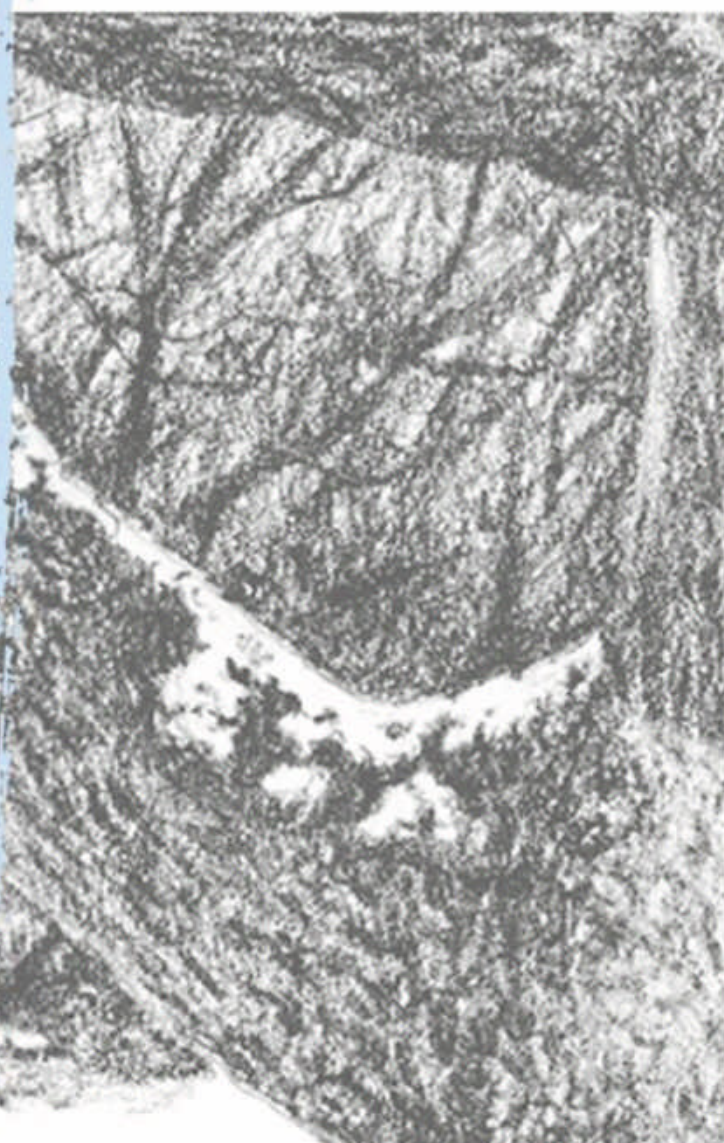
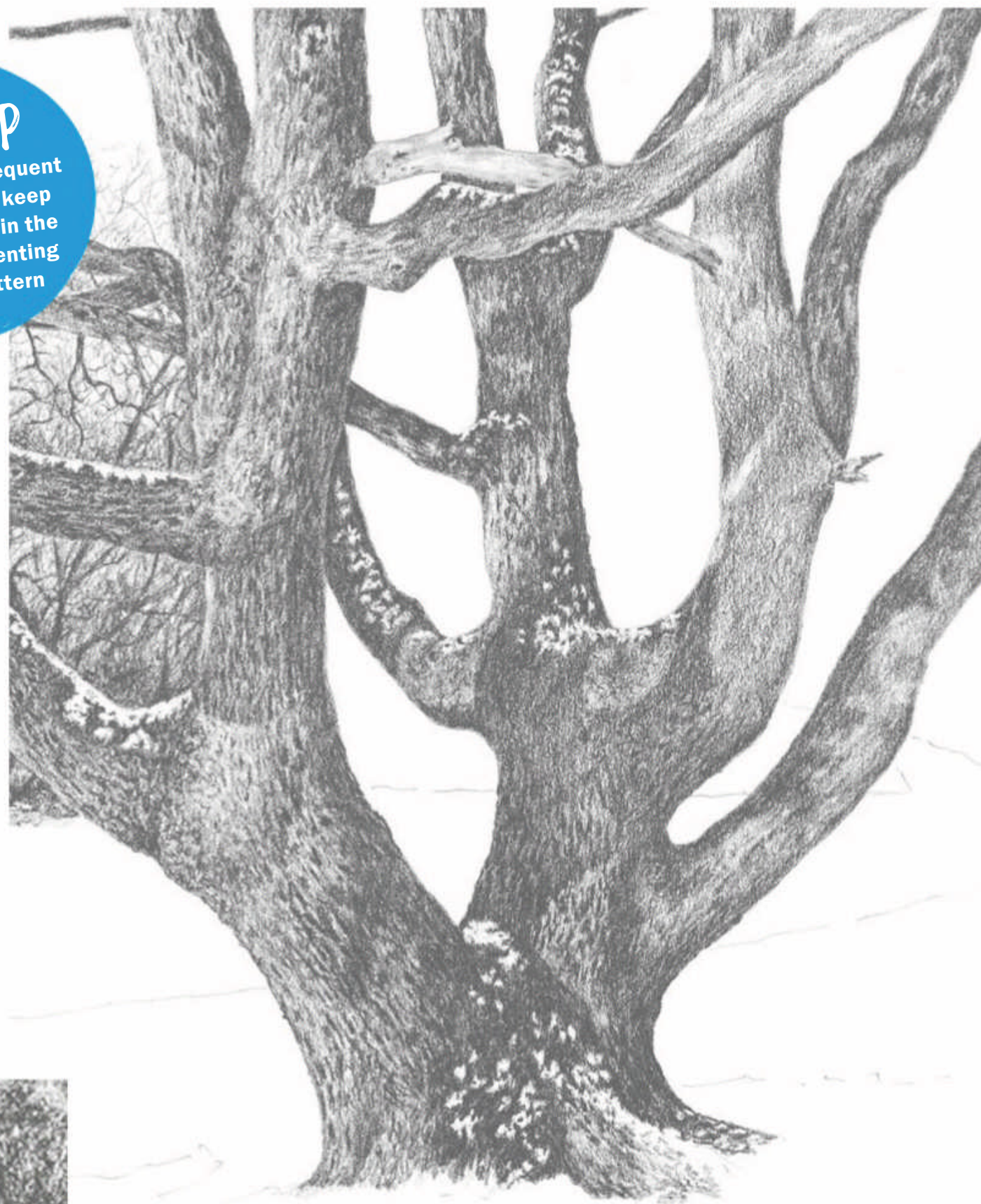
CREATIVE CHALLENGES

TOP TIP

Pencils need frequent sharpening to keep a consistency in the marks representing the bark pattern

5 Continue to work a variety of linear tonal marks over the tree's boughs and branches, using 4B and 6B pencils, to enhance its detail in both form and texture. Work the snow areas as you proceed. In addition, carefully note the shadow shapes the sunlight is creating. Tone these areas very gently using an 8B pencil with a large flat end to it; do this carefully enough to leave the bark texture showing through. Work around the tree's snow areas with a pointed 6B pencil (see close-up below).

Work the rest of the left-hand background winter bushes and trees from the ground upwards, past the upper branches, with 4B and 6B pencils. Add knotholes and other incidental features.



The short, broken horizontal branch pointing right had lost its bark, appearing smooth and bleached. Apply tone with a 2B pencil, then using your colour shaper or stump, blend for a smooth surface. Remove highlights with the eraser and shield to get a bleached look. Finalise marks and shadow on the bark-less branch. It should now contrast with the bark-textured branches in front and behind it.

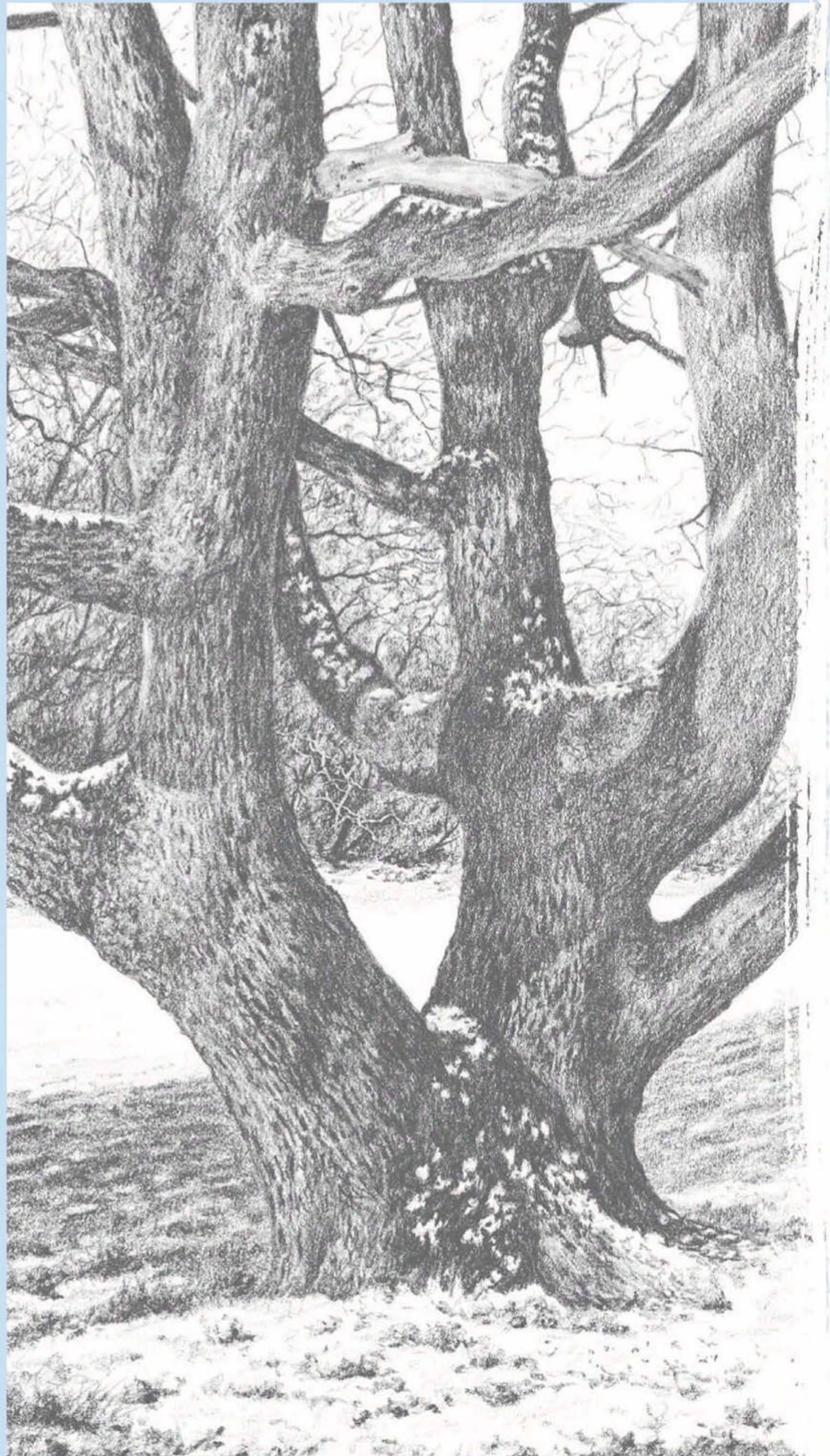


6 Continue with the backdrop bushes, laying down areas of tone and line together. Leave white ground for the path leading back into the picture. In places, I have worked some light branches with the use of the indent tool and toning over. Add more thin branches to link the upper spaces.

7 At the final stage, work the foreground snow by making a variety of abstract shapes of different tones using all grades of pencils. The greatest tonal contrast in these marks should be nearer the front of the picture plane, to aid recession.

Use light tone to suggest the pathway curving behind the background trees to stop the viewer's eye leaving the picture. This also echoes the major snow shape on the left. Work over the drawing in all areas, applying and lifting tone to a satisfactory conclusion.

This challenge is an edited extract from Margaret Eggleton and Denis John-Naylor's new book, *Drawing Trees & Flowers*, published by Search Press. www.searchpress.com



18. PAINT A MUNDANE

still life

A LACK OF ATTRACTION TO YOUR SUBJECT ALLOWS A FOCUS ON PAINT HANDLING, SAYS **ANN WITHERIDGE**

THE BENEFITS

For this exercise, it shouldn't be the subject matter that attracts you, but rather the fall of light and the colour patterns. If we are less emotionally invested in the subject matter, we are often better able to experiment with the handling of the paint.

THE PROCESS

People often ask me what my favourite subject is to paint; my answer is always what is in front of me at the time. I love colour and the feel of the paint itself, so the subject is of less importance.

Landscapes give you energy in a rush to capture them, while portraits have a wonderful human element, but I also love objects. I find it really hard not to buy pieces of ceramic and nothing broken gets thrown away in my house as it is all a potential still-life subject.

I always get my students to set up their own still life and bring in their own objects as I love seeing how creative they are with their set-ups. A beautiful bottle or jug seems a very natural subject to paint, but for a great test, why not try to paint something you would not usually see as an object of painterly interest? A shampoo bottle, some sweets, something that has no obvious attraction. The attraction will instead have to be achieved by the quality of the paint and your handling of it.

Here are four things to consider during this particular challenge:

1. SUBJECT MATTER

Choose a subject that isn't obviously appealing. For this painting, I chose a



paracetamol packet and a tube of Savlon, set on a blue background.

2. VALUES AND EDGES

Decide how strong you want to make the value contrasts and make sure some edges are into both the background and into the subjects.

3. COLOUR

Choose a background colour that compliments or harmonises with the

subject so you can borrow its colour into the subject. I had fun pushing the values and subtle temperature shifts within the same general hue.

4. PAINT HANDLING

Experiment with the paint, both varying the thickness and the looseness of the edges. Try to find internal value shifts – changes in colour and tone within a single plane.

www.annwitheridge.com

19. PLACE YOUR PETS



PAINT A PET PORTRAIT IN CONTEXT SUGGESTS **STEVE PILL**

THE BENEFITS

So often painted in isolation, a pet portrait in a realistic contexts adds life and interest. The process will encourage you to think about shadows and reflected light too.

THE PROCESS

Choose a setting that reflects the personality of your pet. Think about how you might position them in the context of the setting. Even if you later paint both pet and backdrop from life, consider taking photos together for reference.

To avoid your pet simply looking as if they are floating in space, consider several factors. Firstly, look at shadows, consider their direction and length. Secondly, look for any areas of reflected light where surrounding hues are echoed in a shiny fur coat or eyeball. Finally look at ways in which the animal might interact with its surroundings. Have you positioned them in a natural way? Are their elements that might fall behind or in front to help suggest depth?

20. DRAW ON A MASTER

FOCUSING ON ONE ASPECT OF A FAVOURITE PAINTING IS A GREAT WAY TO LEARN, SAYS **STEVE PILL**

THE BENEFITS

Copying an entire masterpiece can be a daunting and dispiriting task, whereas focusing on a single aspect of a work and cherry-picking that for your own practice will help you to develop and gain a better appreciation of what makes a great painting.

THE PROCESS

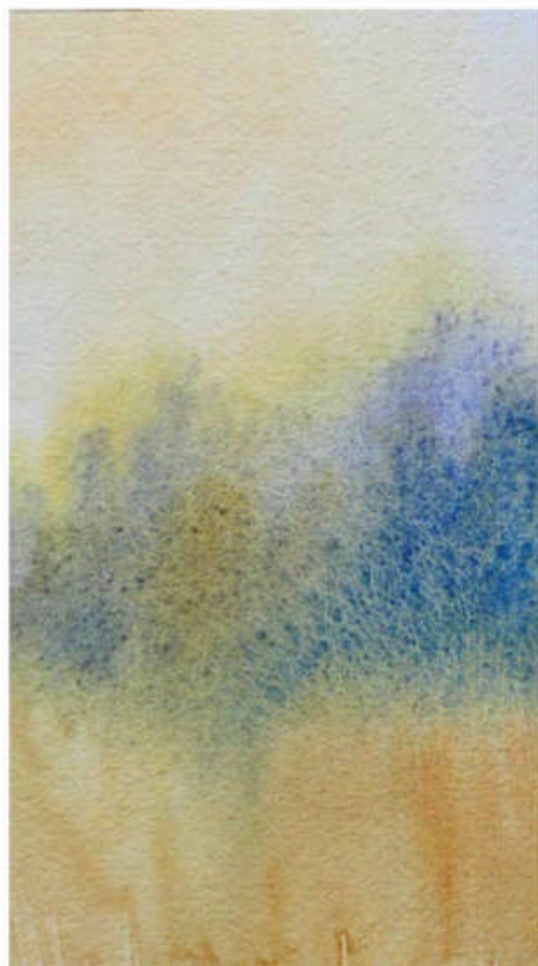
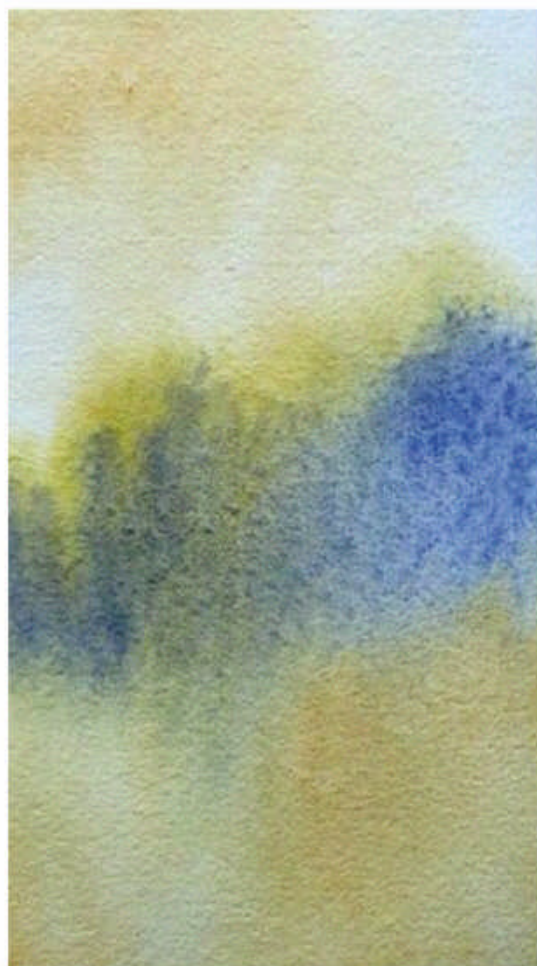
Choose a favourite painting by another artist. Find a reproduction of the work, whether in a book, on a postcard, or downloaded and printed out from the internet. Leave it somewhere you will see regularly for a few days, maybe pinned to a wall or open on a coffee table. Ask yourself: what is it about this painting that I like so much? Is it the brushwork? The colours? The arrangement? The lighting? There are no wrong answers here.

When you next make a painting of your own, make a conscious decision to replicate that favourite aspect, even if the subject and your handling of it is completely different. For example, if you liked the way Renoir suggests movement with his brushwork, use that in your own painting, whatever it may be. If you admire how Carl Larsson back-lit a portrait [*A Studio Idyll*, right], but your next painting is a still life, try back-lighting it anyway and see how it affects the outcome.



21. FIND *divine* SUBJECTS

DAMPEN SOME PAPER, DROP IN COLOUR AND DISCOVER WHAT IT REVEALS, SAYS **ROB DUDLEY**



THE BENEFITS

This challenge will provide a chance to create and observe unusual colour combinations and unexpected effects. It also helps to fuel the imagination, keeping your ideas fresh and interesting.

THE PROCESS

In *A Treatise on Painting*, the book that compiled his notes on his craft, Leonardo da Vinci recommended that an artist should look at walls stained with damp or stones of uneven colour and see in them “the likeness of divine landscapes”. This challenge is my version of da Vinci’s stained wall, made using damp paper and leftover watercolour.

At the end of a day’s painting, drop some unused paint from your palette onto damp paper with no plan or painting in mind. Watch how it settles on the paper; how it separates, interacts and mixes, or simply how it dries. Let the colours and nebulous shapes suggest scenes or objects. The aim is to react to the random

shapes that present themselves and make a painting from whatever they suggest. Here’s a demonstration to give you an idea of how this works:

1 After dampening a small piece of stretched paper with water, I dropped in some colours from a palette I had yet to clean. The colours included Quinacridone Gold, Green Gold, Burnt Sienna and Ultramarine Blue. I stood back and watched carefully as they merged and dried, trying to create some sense of order or meaning from the apparent chaos.

2 As primarily a painter of landscape, I tend to interpret random shapes and forms as landscapes. I found the feathery tops to the blue-green mix suggested trees at the edge of a wood; a subject was beginning to reveal itself.

Using those same colours, I then strengthened the massed tree shapes and flicked in suggestions of grasses towards the bottom of the damp paper.

3 In order to put these amorphous marks into context, I needed to add more recognisable shapes. Once the paper had dried, I picked up whatever colours were left in the palette and began to define some skeletal tree shapes. I painted them loosely and quickly, allowing colour to run along the wet pathways of the trunks and branches.

www.moortoseaarts.co.uk

TOP TIP
At the end, flick watercolour from your brush to suggest random leaves on the tree

ARTISTS MATERIALS

Merry Christmas!
from all of us at
Rosemary & Co

Discover the magic of Rosemary & Co

Shop online for your brushes this Christmas. Don't forget, we offer gift wrap!
www.rosemaryandco.com | 01535 632666 | Follow us on social media.

PEGASUS ART

**New Year
New Skills**

Pegasus Art

**Finest Art Materials
since 2005**

Fine Art Materials - Canvas Making - Workshops - Free shipping over £50
www.pegasusart.co.uk info@pegasusart.co.uk 01453 886560

ARTISTS WANTED

RANDOLPH KELLMAN CONTEMPORARY ARTIST
Visit my online galleries www.rakeart.co.uk www.artists.de
Telephone 020 8889 4714 Mobile 07979842456

COURSES

HERRING PRODUCTS
Artists Watercolour Palettes and Easels
Designed by Artists for Artists



The Herring Versatile Easel lightweight aluminium, can be adjusted to a variety of positions. Tray, bag and extensions available separately.



Crescent Palette



Liz Deakin Palette



Compact Palette Half Pan



Compact Palette Whole Pan Dorchester Palette

Send for our art catalogue which includes an extensive range of art products

FRANK HERRING & SONS
27 High West St, Dorchester, DT1 1UP
01305 264449 / 01305 267917
www.frankherringandsons.com
info@frankherringandsons.com

ART OF THE SKETCHBOOK
A beautiful online course



Who is it for? For you, creative, artist, maker.

Find joy and freedom within the pages of your sketchbook as you explore your visual voice through creative play.

Curious?
Visit my website.



www.melaniecormack-hicks.co.uk

Watershed Studio
Celebrating our 20th year!

- Full 2021 programme of art and craft workshops
- Our spacious rural studio, extensive grounds, new covered outdoor area and pantry are ideal for social distancing
- Fabulous tutors, exciting courses, great food!
- Painting and creating is your escape
- Please stay safe and keep well

Call Allison for details:
01255 820466

Email: allison@watershedstudio.co.uk
www.watershedstudio.co.uk
St Clare's Hall Lane, St Osyth,
Clacton on Sea, Essex, CO16 8RX

THREE DAY PORTRAIT WORKSHOPS



Drawing/painting a live model, anatomy, colour theory/mixing. All abilities welcome.

LINDY ALLFREY ART
STOW-ON-THE-WOLD
www.lindyallfrey.co.uk

Artists Canvases
Made to Measure By
Harris Moore
Call 0121 6333687
www.harrismoore.com

Sidewinder Studio
Chinese Brush Painting Supplies
www.sidewinderstudio.co.uk

We offer a comprehensive range of genuine, quality Chinese Brush Painting supplies, meeting the needs of experienced artists and those beginning.

- Starter Packs
- Over 500 book titles
- Monthly special offers
- Friendly advice and support

Sidewinder, Yapton Road, Barnham, West Sussex, PO22 0BA
email: sidewinderstudio@btinternet.com
01243 552186 10-3 Monday - Friday

To advertise please call David on
020 7349 3702

COURSES



big sky art

Cheer yourself up - plan ahead for one of our fabulous art breaks in 2021

book with confidence - fully refundable deposits

bigskyartcourses.com
+44 (0) 7785 439727

Residential tutored Art Holidays on the stunning North Norfolk coast



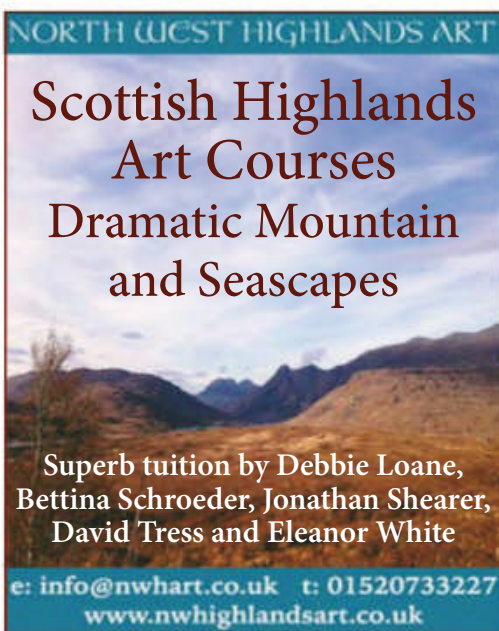
ST IVES SCHOOL OF PAINTING

INSPIRATIONAL COURSES
STUNNING LOCATION

schoolofpainting.co.uk
01736 797180

Charity No. 1148325

ARTS COUNCIL ENGLAND



NORTH WEST HIGHLANDS ART

Scottish Highlands Art Courses


Dramatic Mountain and Seascapes

Superb tuition by Debbie Loane, Bettina Schroeder, Jonathan Shearer, David Tress and Eleanor White

e: info@nwhart.co.uk t: 01520733227
www.nwhighlandsart.co.uk

ARTISTS

Artist Robert Norrington



for details
Telephone 01306 884538

www.artistsandillustrators.co.uk

HOLIDAYS
UK & BEYOND



Booking now for
CORNWALL & SCARBOROUGH

Two superb locations to enjoy in 2021 with your professional trained and experienced artist & tutor

TONY HOGAN

Known for his friendly relaxed way of working with all abilities in the media of their choice. Over 30 years experience running courses. See details on w.w.w. hoganart.co.uk

E-Mail admin@hoganart.co.uk
M: Tel: 0788 8852 503
H: Tel: 01208 895 088

Should we have to cancel courses due to Covid 19. deposits and pre-payments will be refunded in full.



Paint with Jayne

Bob Ross Bob Ross Joy of Painting workshops with certified instructor Jayne Good
One day workshops available.

www.paintwithjayne.co.uk

Contact Jayne for demonstrations and group workshops 07968495177

HOLIDAYS
UK & BEYOND

VIKKI JONES INVITES YOU TO HER PAINTING COURSES IN PICKERING, NORTH YORKSHIRE. Personal, sensitive tuition for beginners or the more advanced. Non-painting Partners welcome. Relaxed atmosphere. Excellent accommodation and cuisine. For free brochure telephone Vikki on 01751 470156. www.artbreak.co.uk

To advertise in Artists & Illustrators Classifieds please call David on 020 7349 3702
www.artistsandillustrators.co.uk

FILMS



AVAILABLE NOW...

An intimate look at the life and work of one of the world's most influential watercolour painters, Robert A Wade.

In this fascinating documentary, Bob talks openly about his life long obsession with watercolour. Featuring many of Bob's most notable works, some classic demonstrations and tributes from fellow artists.

my obsession with watercolour.
THE LIFE AND ART OF ROBERT A WADE

INSPIRED WATERCOLOUR with Alvaro Castagnet

MY CHINESE VISION Herman Pekel

100+ films available on DVD & VOD

www.apvfilms.com

@apvfilms

PRINTING

... Salt of the Earth Giclée Print Service ...

"An incredibly professional service that always produces high quality accurate prints"

Lucy Shapland



For more information call John on: 01747 852 221 or visit our website:

www.salt-of-the-earth.biz



Gemini Digital Colour

Making Art Work

- Fine Art Giclée Printing Service
- Hahnemühle Papers & Canvases
- Photography and Scanning Service
- Greeting Cards and Postcards
- Professional and Friendly Advice
- No Set Up Fees & Free Art Guides

Call us on 01656 652447
www.gemini-digital-colour.co.uk

www.eyeswidedigital.com

- Giclée Fine Art Printing
- Greeting Cards
- Canvas Prints
- High Quality Reproductions Produced From Original Artwork Or Digital Files

01306 875 150
info@eyeswidedigital.com

Your handwriting reveals your personality!

Trained handwriting analyst can tell you what makes you tick.

For an analysis, send one page of your handwriting written on a blank paper and add your full signature.

Please enclose a payment of £35 in cash, cheque or postal order.

Colin Hay, Flat 34 Hanover Court,
65 Peel Street, Glasgow G11 5LX
colin.hay75@gmail.com

ORIGINAL PORTRAITS

on stretched canvas



LARGE SCALE TEXTURED
joeyparkinartist@yahoo.co.uk

01522 882392

GICLEE FINE ART PRINTING SERVICES

Large Format Printing
Fine Art Photography
Fine Art Scanning
Paper or Canvas
Personal Service
No Minimum Orders

Highest Quality Assured
Very Competitive Prices

"In the years I've been working with Skylight Publishing I can honestly say that I've never come across a higher standard than that which they offer - Gordon's absolute dedication to quality really pays off."
[Jim Burns]

Over 20 Years Experience



info@skylightpublishing.com t: 01249 823328

www.skylightpublishing.com

www.gotoart.co.uk

TUITION

JONATHAN NEWEY

Pearmans Glade, Shinfield Road,
Reading RG2 9BE

T: 0118 931 4155

E: jnewey210@gmail.com

W: www.jonathannewey.com

Distance: 75 Miles

Media: Watercolour, Acrylic, Pencils

Online live workshops and demos running on Zoom

www.artistsandillustrators.co.uk

THE ART SHOP DIRECTORY

DEVON

SOUTH WEST ART

Old Fore Street
Sidmouth EX10 8LP
Tel: 01395 514717
info@southwestartmaterials.co.uk
www.southwestartmaterials.co.uk
Quality fine art materials, gallery and picture framing.

GLOUCESTERSHIRE

PEGASUS ART - suppliers of the finest art materials

Griffin Mill, London Road
Thrupp, Stroud, Glos GL5 2AZ
Tel: 01453 886560
info@pegasusart.co.uk
www.pegasusart.co.uk

GWENT

THE ART SHOP & CHAPEL

8 Cross Street
Abergavenny NP7 5EH
Tel: 01873852690
admin@artshopandchapel.co.uk
www.artshopandchapel.co.uk
Fine art supplies, exhibitions, workshops, talks, concerts and creative food from our Chapel kitchen.

LONDON

JACKSON'S ART

The UK's leading supplier of fine art materials
1 Farleigh Place
London, N16 7SX
Tel: +44 (0)207 254 0077
sales@jacksonsart.co.uk
www.jacksonsart.com
Dedicated to sourcing and providing the finest art materials in the world, catering to the unique needs of every artist.

ATLANTIS ART MATERIALS

- UK's largest and one of Europe's biggest art stores
Unit 1 - Main Shop
Unit 6 - Office & Warehouse
Unit 7 - Paper Department
Bayford Street Industrial Centre
Bayford Street, London E8 3SE
Tel: 020 7377 8855
www.atlantisart.co.uk
Car parking, open 7 days.

INTAGLIO PRINTMAKER

The Specialist Supplier of Fine Art Printmaking Products
9 Playhouse Court,
62 Southwark Bridge Road,
London SE1 0AT
Tel: 020 7928 2633
Fax: 020 7928 2711
info@intaglioprintmaker.com
www.intaglioprintmaker.com
Wide range of tools available to try in our store (near Tate Modern).

STUART R. STEVENSON

Artists & Gilding Materials
68 Clerkenwell Road
London EC1M 5QA
Tel: 020 7253 1693
info@stuartstevenson.co.uk
www.stuartstevenson.co.uk

LONDON

RUSSELL & CHAPPLE

The Canvas Specialists
30/31 Store Street, London WC1E 7QE
Tel: 020 7836 7521
Fax: 020 7636 8733
www.randc.net
Custom canvases, linens, cottons and stretcher bars.

L. CORNELISSEN & SON

19th century shop near The British Museum
Pigments, Gilding & Etching supplies, tubed colour, brushes, paper, pastels.
105 Gt. Russell Street,
London WC1B 3RY
Tel: +44 (0) 20 7636 1045
info@cornelissen.com
www.cornelissen.com

LONDON GRAPHIC CENTRE

16-18 Shelton Street
Covent Garden WC2H 9JL
Tel: 020 7759 4500
www.londongraphics.co.uk
The largest Art & Graphic supplies retailer in Central London. Thousands of products across hundreds of brands at great prices!

SOMERSET/ DORSET

ART4ALL & ARTYCRAFTY

5 Market Square
Crewkerne TA18 7LE
Tel: 01460 78574
www.art4allframing.co.uk
www.artycraftysupplies.co.uk
Bespoke framers, art, craft, hobby supplies. Open 6 days a week EASY PARKING.

SUFFOLK / NORFOLK

GOSLINGS

50 Station Road, Sudbury,
Suffolk CO10 2SP
Tel: 01787 371932
A family run business specialising in Bespoke Picture Framing and Artist Materials

NORTH YORKSHIRE

THE ARTIST'S PALETTE

1 Millgate, Thirsk,
North Yorkshire YO7 1AA
Tel: (01845) 574457
Independent artist-managed stockists of quality materials by Winsor & Newton, Sennelier etc; Crafts, kits and models.

WEST MIDLANDS

HARRIS MOORE

Fine Art Supplies
Unit 12 Minerva Works
158 Fazeley Street
Birmingham B5 5RT
Tel: 0121 633 3687
sales@harrismoorecanvases.co.uk
www.harrismoore.co.uk
Specialists in Artists Canvases and Professional Painting Supplies.

ONLINE

CASS ART

www.cassart.co.uk
The UK's leading art supplies retailer - the world's best art brands at the most affordable prices.

10 MINUTES WITH

Jo BROWN

The Devon-based illustrator on keeping a nature journal, going viral and drawing octopuses.
Interview: REBECCA BRADBURY



WHEN DID YOU DECIDE ON BECOMING AN ILLUSTRATOR?

I've always loved art. It was the only thing I was interested in. But it was at college during my foundation course that I decided to become an illustrator because I saw you could apply your work to different things like cards or magazines or books.

WHO IS YOUR FAVOURITE ILLUSTRATOR?

I love Brian Froud. His illustrations of fairies and pixies and goblins are really magical. He's so imaginative. I also loved the films he was involved in when I was a child, like *Labyrinth* and *The Dark Crystal*.

WHERE DO YOU FIND YOUR INSPIRATION?

Right outside the door. Nature is my inspiration and I live facing the woods. The more attention you pay to the things outside, like a simple tree

or a lawn or a plant, the more you see. I like to look things up that I discover as it helps me understand and feel more connected to my surrounds.

WHY DID YOU START YOUR ILLUSTRATED NATURE JOURNAL?

I wanted a visual representation of the things I found but didn't want to just take a photograph that would be forgotten about. It was a completely personal venture; I didn't do it with the aim of getting published.

HOW DID YOUR JOURNAL GO "VIRAL" ONLINE?

I've always shared my illustrations on Twitter, but in April 2019 I was having a real slump creatively and thought, I'll just post a little flick-through of what I've done in the journal so far. Overnight I went from having 9,000 to 20,000 followers. That's when publishers started calling. It was a very surreal experience.

WHAT MATERIALS DO YOU USE IN YOUR JOURNAL?

Blackwing 602 pencils. I love them, they're really nice and soft. I'll go over the pencil with a fineliner, then I have a set of 108 Karisma coloured pencils by Berol which were discontinued in 2005. I use them until they're stubs and I started using some greens from the Faber-Castell Polychromos range.

WHAT ANIMAL DO YOU LIKE DRAWING THE MOST?

I do like drawing octopuses. The thing I like about drawing molluscs in general, and most sea life in fact, is that there's so much movement



and freedom. You can put tentacles wherever you want and be creative.

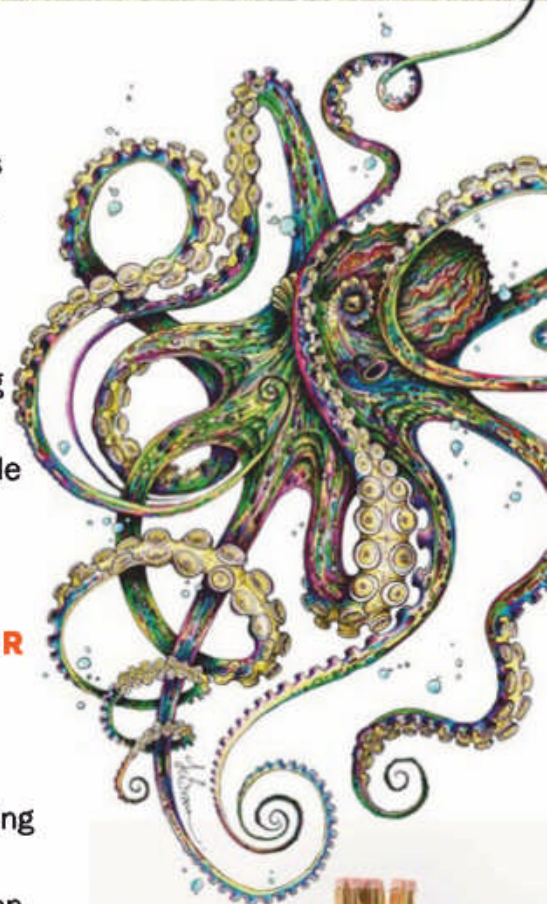
ARE YOU CURRENTLY KEEPING A JOURNAL?

I'm taking a little break. I'm painting stones at the moment and hiding them around South Devon for people to find to win a free book, but I will be drawing again soon.

DO YOU HAVE ANY TIPS FOR JOURNAL DRAWING?

Don't put too much pressure on yourself. Sometimes I won't draw for a week and then I'll see something outside, like right now there's a squirrel eating an acorn in my garden, so I'll draw that. I think having a memory of something that is small but has made you smile is a great thing. When you start to build up the pages it's something to be proud of.

Jo's new book *Secrets of a Devon Wood: My Nature Journal* is published by Short Books. www.bernoid.com



"I'm painting stones at the moment and hiding them around Devon"

“ART *is* HARMONY
PARALLEL *with* NATURE”

Paul Cézanne



Rosemary & Co

The Finest Quality Handmade Artists' Brushes

Shop online for your brushes this Christmas. Don't forget, we offer gift wrap!
www.rosemaryandco.com | 01535 632666 | Follow us on social media.

An Artist's Journey



"Martijn" 70 x 60 cm Nitram Charcoal

WITH NITRAM CHARCOAL

"I've been drawing since childhood but never studied professionally. During these last years, I realized that art is the world I belong to. As I continue my journey as an artist, mastering my skills, taking classes, exploring new techniques, and creating my unique vision, Nitram is my charcoal of choice.

At every point as I draw, I know exactly how the material will behave and what the results will be, depending on the softness of the charcoal. Nitram Charcoal allows me to combine highly rendered areas, with abstract and expressive ones. Nitram Charcoal gives me the freedom to experiment while keeping the process under control."

~ *Tatiana Diakova*



The Nitram Starter Kit contains:

1 x 5mm H, 1 x 5mm HB, 1 x 5mm B and 1 x 6mm B+ charcoal, and 1 Limited Edition Sharpening Bloc with 1 set of replacement pads



Tatiana Diakova is a graphic designer and illustrator from Minsk, Belarus. Two years ago, Tatiana came to Barcelona to study fine art at the Barcelona Academy of Art. She has been drawing since childhood but never studied art professionally. [@diakova_art](#)