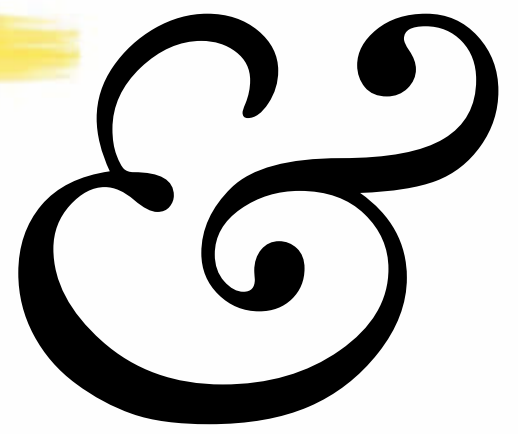


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Churchill

How the PM painted the French Riviera

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Capture colour in leafy lanes

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Techniques to escape creative captivity

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How a plein air painter adapted to lockdown

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PETER BROWN

Welcome

PAINTING A PICTURE IS LIKE MAKING A MAGAZINE...



There are more parallels than you might expect between making a magazine and painting a picture. One of those is that no matter how carefully you plan things out beforehand, you can't legislate for the happy accidents that occur along the way or the unexpected themes that emerge beside the ones that you originally intended.

This issue is a case in point. While we had certain topics we had long been planning to cover, little links popped up all over the place.

Paul Rafferty went in search of Winston Churchill's painting locations along the French Riviera, while one of our highlighted exhibitions also took place at the PM's childhood home. Our two demonstration features both ended up tackling reflections; one in a teacup still life, the other in a wet country lane.

We also have an exclusive extract from *Drawing on the Right Side of the Brain* author Betty Edwards' hotly anticipated new book. In it, she explores the eye of the artist, celebrating careful observation, much as a very thoughtful Pete "The Street" Brown has done in our In the Studio feature this month as he discusses the aims of the New English Art Club.

If, like Pete, the lockdown leaves you stuck at home, don't forget that we have fantastic subscription offers available at www.artistsandillustrators.co.uk. Once subscribed we will send you every issue direct to your door.

Steve Pill, Editor

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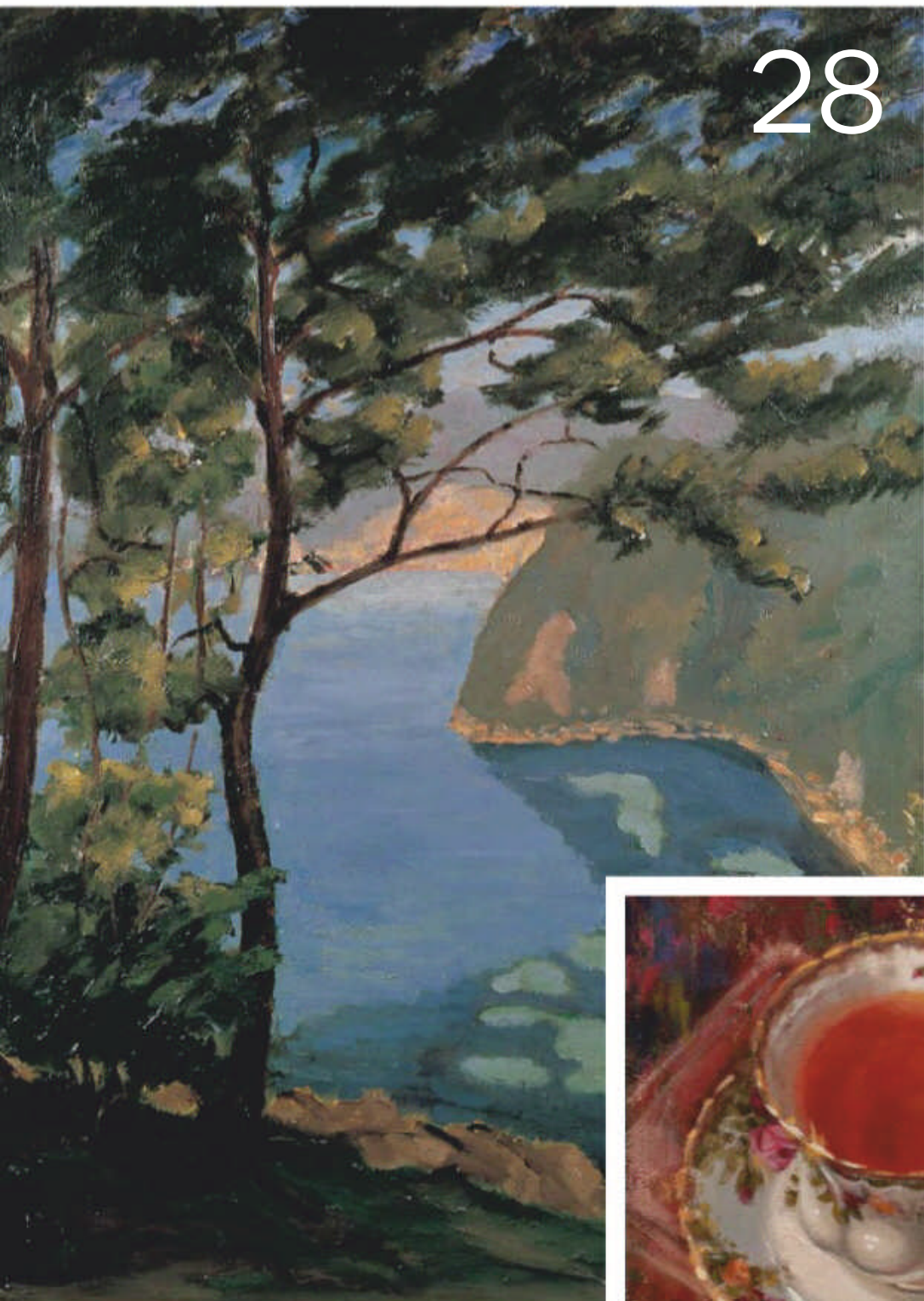
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Aine Divine on
foreshortened
faces



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- LAURA BOSWELL, PAGE 26 ”

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A roaring success in wildlife painting?
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Letters

LETTER OF THE MONTH

CHALLENGE ACCEPTED

I would like to thank those responsible for setting up the weekly Lockdown Drawing Challenges and for keeping it running over the last few months. Although I didn't enter every week, only six times in fact, it enabled me to get out of a state of deep depression and anxiety by having a task to set my mind to. I am very grateful. There has been some stunning and inspirational work; I imagine other people had a similar need to escape and express themselves.

Lesley Rumble, Cambridge



one of my pictures that is made up of tissue paper, tracing paper and felt pen, stuck onto thick A3 paper. However, I knew the original would fade and fall apart, so it is now saved in a jpeg file, as suggested in your article, and the giclee print is very accurate and on strong paper. I did use a local printer and took the original work to check the colour. Just think: what I put together could now last 200 years!

Jean Smith, via email



SIMPLE BUT EFFECTIVE

Encouraged by Ann Witheridge's articles on the "Zorn palette" [Issues 419-422], I tried to paint an onion using this technique. I am a beginner at painting and I am sure it has lot of flaws, but the technique gave me great pleasure to work with. My sincere thanks to Ann for beautifully explaining the technique.

Bani Sarkar, via email

A TOUGH SELL

I paint watercolours and I want to move to selling a small number of them. Something I'd like you to cover is how to prepare works for sale: there's preparing the paper, getting a mount, packaging, strategies... I'm making it up as I go along, and it is a hurdle.

I wonder if this is something you could write about? Or if you have recently, maybe you could direct me to a back issue?

Jo Walters, via email

We haven't covered this recently Jo, but we were considering something similar so keep an eye out in an issue very soon.

PRINTING FOR POSTERITY

The article about giclee printing [Issue 421] was well timed, as many of us use the latest technology now in our artworks. I'm sending

TAKING COURAGE

Thank you so much for the wonderful Henry Fraser interview [Issue 420]. Reading how he has overcome limitations resulting from his accident and developed his talent for painting was truly inspirational and uplifting.

During the lockdown, I very suddenly lost most of my vision in my right eye. There were moments when I thought I might not be able to create my art again, but after reading this article I was motivated to continue. Through adapting and "playing", I have explored new themes and different ways of working that I would never have come to before. Thank you, Henry, for your courage and passion.

Debbie Tearle, via email

EXPRESS YOURSELF

In Sara Barco's letter [Issue 422], she asked "Does the fact of enforced incarceration change the nature of one's art?" Speaking as both an artist and a serving prisoner, I feel reasonably qualified to respond to that one.

Having spent an inordinate amount of time ensconced in steel and concrete, the nature of my art is significantly influenced by my surroundings. How could it not?

While Monet had his lily pond and Van Gogh painted his peasants and fields, we have our walls, locks, fences, stone and steel.

In order to offset the impediments, the sterile world of institutional life has led me to explore my imagination and it has almost certainly changed the very nature of my work (although the themes are as you might expect: dark, morose and intense).

Yet with little in the way of reference material or external influence, the isolation evokes the necessary use of imagination and it's that resourcefulness which has carried me and kept me passionate about the importance of self-expression.

Sent via email by Steeldoorstudios on behalf of a serving prisoner

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Exhibitions

DECEMBER'S FIVE BEST ART SHOWS



1

CECILY BROWN

Until 3 January

Known for her semi-abstract, erotically-charged depictions of the body, Cecily Brown has focused on a theme more fitting for the venue of her latest exhibition. This is a last chance to see her new works that explore the idea of Englishness on show at Blenheim Palace.

Drawing on traditional painting genres often found in country houses, the New York-based artist offers charged reinterpretations of this powerful imagery. Brown celebrates her British heritage, yet doesn't shy away from dealing with more contentious issues either. **Blenheim Palace, Woodstock, Oxfordshire.** www.blenheimpalace.com

COURTESY OF THE ARTIST



2

DENZIL FORRESTER: ITCHIN & SCRATCHIN

Until 17 January 2021

Being able to hear music when we see colours – synaesthesia, as it's known – is impossible for most of us. But it's a sensation we can come close to when looking at the work of Denzil Forrester, a Grenada-born, Cornwall-based artist known for his ecstatic and energetic depictions of the Afro-Caribbean experience in the UK.

Spanning across four decades, this line-up of artworks shows how Forrester has explored ways to see sound, from his large-scale paintings that capture the rhythm, ambience and movement of East London's dub reggae clubs in the early 1980s to new drawings shaped by his recent experience of sound systems and open-air parties in Kingston, Jamaica.

Spike Island, Bristol. www.spikeisland.org.uk

COURTESY THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON

COURTESY THE ARTIST, CORVIL-MORA, LONDON AND SIKKEMA, JENKINS & CO, NEW YORK. PHOTO: MATT GRUBB

3

JENNIFER PACKER

Opens 18 November

For a masterclass on how to transform the historical traditions of portraiture and still life within a contemporary context, look no further than this survey of work by Jennifer Packer, the American painter and recent recipient of the Rome Prize.

Fearless in her vibrant approach to colour and playful distortion of scale, her intimate portraits of friends and family members are defined by the constant shifts between grounds, making skin colour appear secondary to the psychological aspects of the sitter. Then there are her flower compositions, created as funerary bouquets in response to institutional violence against Black Americans.

Serpentine Gallery, London.

www.serpentinegalleries.com





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4

MASTERPIECES FROM BUCKINGHAM PALACE

4 December to 31 January 2021

What makes a work of art a “masterpiece”? This is a question widely pondered among the art world, and now Buckingham Palace encourages you to join the discussion, showcasing 65 of the Royal Collection’s most spectacular paintings together for the first time.

Could it be the masterly use of paint, such as the way Rubens conveys the translucent quality of flesh in his 1623 *Self-Portrait*? Maybe it’s the mesmerising realism of a work like Rembrandt’s *Agatha Bas*? Or is the atmosphere of a painting, such as Pieter de Hooch’s *Card Players in a Sunlit Room* [left], what is to be admired the most? **The Queen’s Gallery, Buckingham Palace, London. www.rct.uk**

5

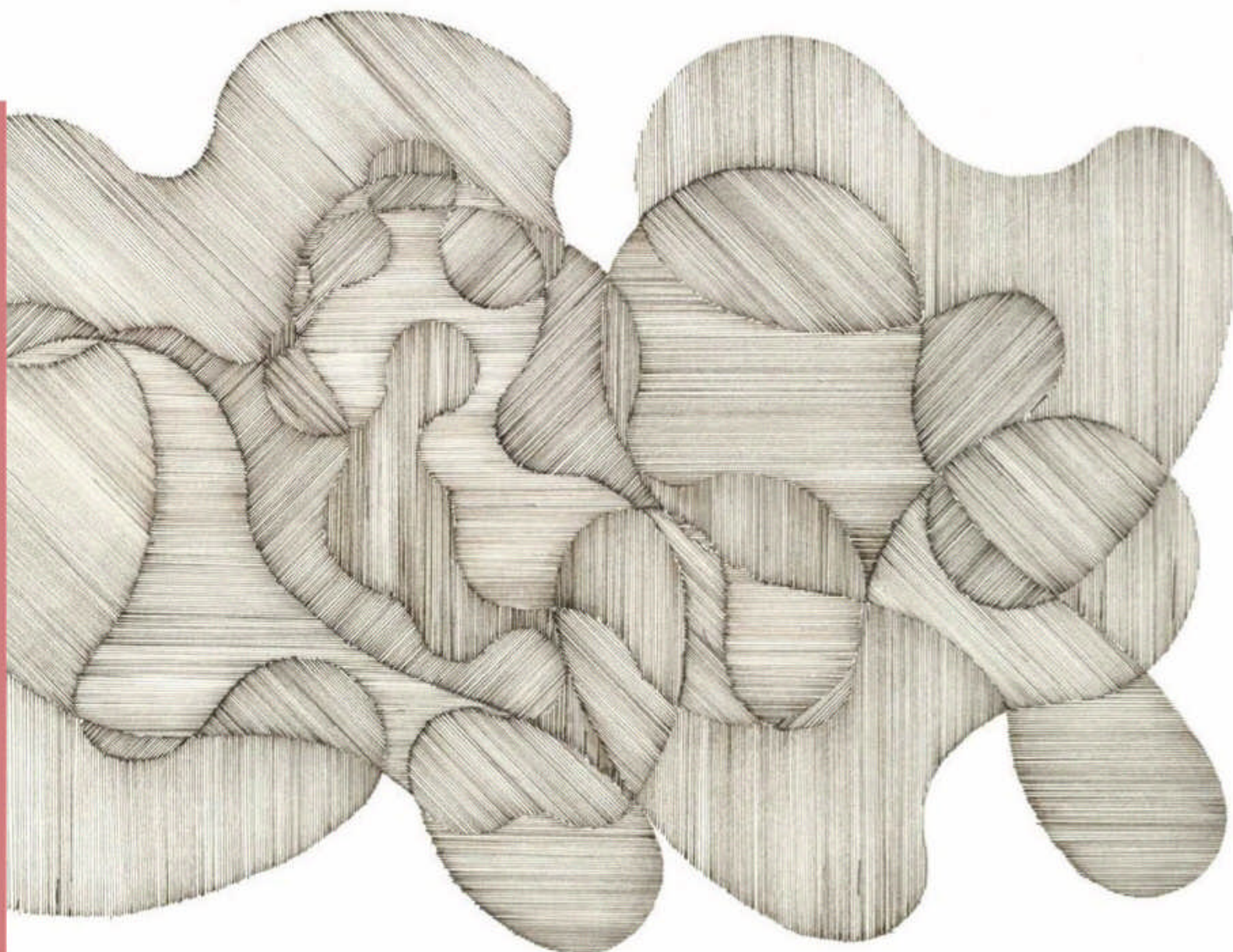
PUSHING PAPER: CONTEMPORARY DRAWING FROM 1970 TO NOW

12 December to 6 March 2021

Drawing is rarely put in the spotlight. It’s more often considered as just a means to practice or prepare for a more “demanding” medium. But, as this touring exhibition co-curated with the British Museum proves, artists over the past 50 years have increasingly chosen drawing as a way to interpret the modern world.

Big names such as David Hockney, Tracey Emin and Grayson Perry feature, dealing with themes from gender to political activism. Highlights include a scathing satire of President Nixon by Philip Guston, Judy Chicago’s look at toxic masculinity, and Richard Deacon’s *Some interference 14.01.06* [right]. **Cooper Gallery, Barnsley. www.cooper-gallery.com**

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Paul Cézanne



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December

TIPS • ADVICE • IDEAS

SKIN COLOURS

Over mixing your paint can lead to dull, flat portraits. **TOM CROFT** explains a new, more colourful approach

1. IDENTIFY

Begin by really looking for colour in your subject. Try to describe it with words first – this can help figure out what pigments to use. If you can't identify a particular colour, then it's likely to be a grey. Ask yourself if it is a green-grey or purple-grey, for example? Try also to decide if it's warm or cool. Tone is also key. If the tones are correct, you can take liberties with the colour. You could paint someone entirely in purples, but if the tones and placement are correct then it'll work.

2. MIX

Once you decide on the right pigments, loosely mix them together on your palette with no more than two figure-of-eight swirls of your brush. To use a cooking analogy, you're trying to loosely fold the paint rather than whisking it to a smooth consistency. The pure nicks of unmixed pigment [see below left] will really add vibrancy and make the colours pop.

3. MARK

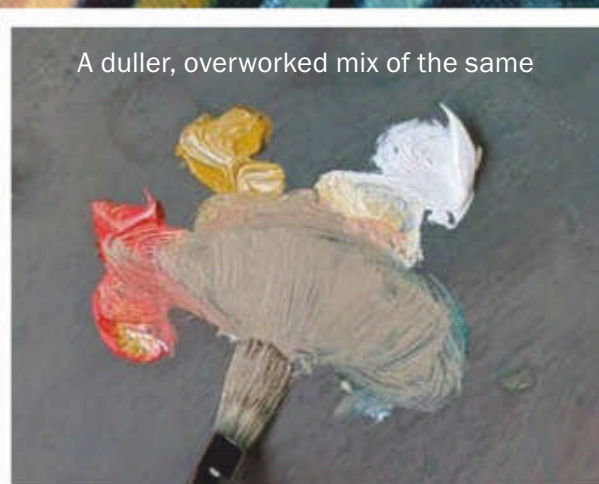
Now think about the placement and make your mark. Put it down with confidence in one or two strokes and again try to avoid fiddling and overly blending the colours. There is a temptation to focus solely on making the painting look like the subject. If you spot interesting colours in your subject, enhance them for the viewer! Remember, our role as artists is to point out the things we notice to the viewer and translate them through our own language. **Tom's new book, *Portrait for NHS Heroes*, is published by Bloomsbury. All royalties from this book will go to NHS Charities Together to fund vital projects. www.bloomsbury.com**



A perfect, loose mix of the four colours



A duller, overworked mix of the same



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**“I RARELY DRAW WHAT I SEE...
I DRAW WHAT I FEEL IN MY BODY.”
— BARBARA HEPWORTH**



MASTER TIP: BELLOWS

The painting techniques of the world's best artists

Somewhat overlooked in favour of his Dutch Golden Age contemporary Rembrandt, there are nevertheless countless lessons to be learned from admiring a Frans Hals portrait up close. *The Laughing Cavalier* is a case in point. Stand in the silk-wallpapered galleries of London's Wallace Collection and you will see how he masterfully changes his brushwork to subtly guide the viewer's eye. Loose dabs of black paint (albeit applied with a virtuoso flourish) indicate the cavalier's sash, while the tighter layering of strokes is saved for the key areas of interest like the face.

© TRUSTEES OF THE WALLACE COLLECTION

BOOK OF THE MONTH



Edvard Munch – An Inner Life by Oystein Ustvedt

His *Scream* could be heard across the ages, yet there was far greater subtlety and complexity to the life and work of the Norwegian master, Edvard Munch. Sketches, self-portraits,

photos and paintings of early student friends all lend this short but hugely edifying biography a fascinating intimacy.

Not only do we learn about his very modern fascination with painting process and his lax approach to archiving that he called his “kill-or-cure remedy”, but we also see how his deeply emotional works set the tone for 20th-century painting, preceding Bonnard, Hopper and more.

Thames & Hudson, £16.95

Dates for the diary

You don't need to use pastels to enter The Pastel Society's *122nd Annual Exhibition*. Works in all dry media, from pencil to charcoal, are accepted before

4 December. www.thepastelsociety.org.uk

- The Polish Ministry of Culture and National Heritage is supporting the fourth Clairvoyants competition, an international search for children's book illustrators. Apply by **15 December** at www.wydawnictwodwiesiostry.pl/clairvoyants_2020



PAINTING WITH IMPACT

HASHIM AKIB on finding quiet spots in busy street scenes

It's sometimes hard to resist the temptation to showcase your technical ability so the tendency is to include everything. Filling every inch of a painting with interest dilutes the potency of any focal point. Quiet spots allow other areas to breathe and draw the viewer's eye towards more impactful areas.

Not only is leaving space better for composition, it means less labour. For this acrylic painting of London's Carnaby Street, I played down the sky completely by applying a flat area of blue. The details were kept to a minimum to avoid cluttering space or creating too much of an architectural study. The more experience you gain, the more willing you'll become to trust your instincts and leave elements out.

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THE USES

Winsor & Newton noted that Johannes Vermeer "created his famous fleshy pinks by mixing Red Lake with Flake White". Botanical painter and *Artists & Illustrators* contributor Anna Mason includes modern Scarlet Lake in her essential palette.



TEA-BREAK CHALLENGE

1. SHADOW DRAWING

For a quick drawing challenge to try at home, set up a simple still life consisting of a curved, slightly reflective object (a mug, vase or bowl, for example) with a light source high to one side. As you draw the object, pay close attention to how

reflected light alters the colour and tone of the shadow on the object itself. Also note how the cast shadow is not a single flat area, but one with a range of tones. Accurately recording these two subtle details will add depth to your drawing.

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CAROLINE'S TOP TIP

Make an oil sketch first, which is less about composition and more about what colours are required

Caroline Walker

Janet, a new book and exhibition by Caroline Walker, feels like a breakthrough, a distillation of themes and ideas that have been swirling around on her palette for many years. The Scottish artist's paintings previously featured female protagonists in private settings, often framed in a similarly voyeuristic and almost cinematic way, but this series feels different as she turns her attention closer to home. *Janet* focuses on the artist's mother as she completes mundane daily chores, dusting picture frames or ironing tea towels.

Scenes of domesticity have become more commonplace subjects this year for obvious reasons, yet *Janet* began in 2018 after Caroline had been completing another series of paintings about housekeeping staff in a hotel. To better understand her subjects, she asked her mother about her grandmother's old job as a cleaner and soon the seeds of a new series were sown. While back at her childhood home in Scotland, the London-based artist took the first of around 500 photos of Janet at work. "I started thinking about the invisibility of that work women do," Caroline reveals in her new book from Anomie Publishing.

Changing Pillowcases, Mid Morning, March is typical of the series. Multiple photos were considered and the composition was tested first with a separate oil on paper study, before being transferred to a vast canvas with the help of a pencil sketch on graph paper. Caroline was inspired by Mary Cassatt's Impressionist depictions of her own mother and also the cyclical nature of Janet's work. "Other than my mum aging, and the decor changing, I could have made these paintings 30 years ago and they would have been very similar," she says in the book.

That said, *Janet* has a poignancy that is no doubt aided by the inclusion of so many specific, well-observed details. The familiarity of different ones will no doubt chime with different people for different reasons. By dropping the artifice of the settings in her earlier work, Caroline's paintings have taken on a new dimension here. There is intimacy yet distance, a warmth of spirit with a cool detachment, tiny details and bigger themes at play. It is the sort of wonderful, touching project too many of us don't think to undertake before it is too late.

Caroline's exhibition *Janet* runs until 19 December at Ingleby Gallery, Edinburgh. Her new book *Janet* is published by Ingleby Gallery and Anomie Publishing. www.carolinewalker.org

LEFT Caroline Walker, *Changing Pillowcases, Mid Morning, March*, oil on canvas, 190x240cm

**MARTIN'S
TOP TIP**

Always paint away from the subject, rather than towards it, otherwise you'll just end up with a picture that looks like a bad photocopy

Martin Kinnear

The name of Martin Kinnear's new exhibition, *Regeneration*, works on a number of different levels, although this wasn't always the case. Originally the oil painter and *Artists & Illustrators* contributor set out to celebrate the regeneration of the north of England, a commission he received from the Bowes Museum in County Durham after his painting *Burnsall Winter* won one of three Médaille d'Argent (silver medals) in the painting section of the Salon de Beaux Arts 2018 in Paris.

For the project, the Norfolk Painting School co-founder immersed himself in the Yorkshire Dales. He created what would become preparatory studies for the final show at the museum, which has now developed into a reaction to the pandemic. Not only does it feature work that has undergone its own regeneration, but the scope of the show has widened as the entire UK is confronted with change.

This untitled image is one example of Martin's preparatory works, paintings he hoped would convey a sense of place but not of any one place. "What I wanted to do was paint the local area, or how I felt about it, without painting any one view," he says. "So, these early paintings are assembles of memories and recollections. There's no fixed view, no fixed scale."

Martin begins most of his work this way, relying on fragments of memory. After objects such as a church steeple, trees and drystone walls spring to mind, the artist draws the different elements to see how they fit together, though this is as far as the planning goes. "I have a very clear intention, but I have no idea where the painting's going to go," he says. "It tells me where I'm going to go next, each mark dictates the next one."

This is a deliberate choice on the artist's part. "You can over-plan things, so you must have the wisdom not to over-rehearse," he reasons. "Also, if one looks and draws too much, the subject starts to dictate how you paint it, which is always a disaster for painters. We need to do more than just be a camera."

When it comes to colour, Martin has a similar philosophy, one that evades replicating a direct reference. Instead, he picks a dominant colour that he feels encapsulates the scene. He wanted this untitled piece to be warm, for example, so he used this as a springboard, allowing colour pairings to present themselves.

"Most of this picture is harmonic, it's yellow, green and blue," he explains. "But small amounts are complementary – you can see the teal blue and the red orange. By not copying a reference, I can decide which colours will work without having them imposed upon me."

RIGHT Martin Kinnear, *Untitled*, oil on canvas, 152x122cm

www.martinkinnear.com







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Jackie Henderson

Portfolio Plus member Jackie Henderson is not one to turn down a challenge. When a friend and fellow painter said the Zorn Palette [see issues 419-422] would not work in a life drawing setting, she set out to prove him wrong.

Thus, the oil artwork *Vibrant in Orange* came into being, showing not only that it's possible to paint a convincing figure using only four colours (Titanium White, Yellow Ochre, Cadmium Red and Ivory Black), but it's possible to do so in just 20 minutes.

Using the life drawing room as a place to “practice and play”, the artist knows just how important planning and time management is. “Once you understand the rigours you have to go through in terms of utilising your time to maximum effect, you then find out what you can

perhaps do and you challenge yourself,” she says.

“So instead of going with a white sheet, I’m prepared with a tinted underpainting and a certain palette that will vibrant against it.”

Jackie’s decision to prime the canvas with a thin layer of Ultramarine Blue certainly causes the warmer flesh tones laid down on top to pop. “I’m a great believer in showing the drawing and the underpainting,” she explains. “Nothing polished and photographic, that’s downright boring.”

This same instinct to eschew conventions came into play the next day. “I thought I could break a little rule away from the Zorn Palette and pop in a bit more blue,” she says. “I’m letting loose during the lockdown, just throwing away the rule book. What else can you do?”

www.artistsandillustrators.co.uk/jackieh52

ABOVE LEFT Jackie Henderson, *Vibrant in Orange*, oil on canvas, 30x40cm



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BIG INTERVIEW

Spitting Image

Applauded for bringing portraiture back into fashion, **JONATHAN YEO** talks to **REBECCA BRADBURY** about overcoming adversity, making mistakes and painting VIPs

If you're not already familiar with the portraits of Jonathan Yeo, you will certainly have heard of his sitters. The 49-year-old artist has painted some of the most influential people of our time, ranging from political heavyweights such as the former prime ministers Tony Blair and David Cameron to royalty – he has painted official commissions of HRH The Duke of Edinburgh and HRH The Duchess of Cornwall – to Hollywood A-listers including Nicole Kidman, Helena Bonham Carter and Jude Law.

Forget coming face to face with these big names in real life, Jonathan's portraits are even more likely to stop you in your tracks. In what the National Portrait Gallery describes as a combination of “photographic realism and a painterly touch”, the artist has given traditional portraiture a 21st-century makeover while achieving the holy grail of the genre: capturing the essence of his subject's personality.

With this roll call of sitters that reads like the guestlist to a fantasy dinner party, it must be impossible to pick a favourite. “It's like trying to choose between my children,” Jonathan agrees. “I have an attachment to many of them in many different ways. There are ones where it's been an amazing privilege to paint such as [Nobel Peace Prize-winning activist] Malala Yousafzai or David



“**When we look at something, we don't take everything in... My work exaggerates that by leaving some areas very abstract**”

Attenborough. Then there are other ones which turned into an interesting collaboration, like when I painted Damien Hirst. Others mean a lot to me because they're part of the way I evolved as an artist. The first proper commission I did when I was 23, of [Anglican bishop and anti-apartheid activist] Trevor Huddleston, was more important than anything from the point of view that it gave me just enough reason to keep going in portraiture at a time when I might have given up.”

For an artist who has staged multiple solo shows and has been commissioned by the Queen, it's hard to imagine a time when Jonathan could have considered packing it in.

Yet the rise from self-taught artist to one of the world's most in-demand portrait painters has had its hurdles.

Born in London (where he still lives and works) in 1970, the son of the former Conservative MP Tim Yeo, Jonathan found himself wrestling with the academic ideals of Westminster School. Disgruntled teachers would reprimand him for drawing on his notebook during lessons, but it all made sense when the artist was diagnosed with ADHD 10 years ago. He belatedly discovered doodling can help those with the disorder maintain concentration, for example, when listening in class.

Of course, this was not widely known in the 1980s, and at a school >

ABOVE *Girl Reading* (Malala Yousafzai), oil on canvas, 89x89cm

OPPOSITE PAGE *Helena Bonham Carter*, oil on canvas, 101x101cm



Don't get too hung up on thinking everything should be perfect... The most interesting work I've done has been where I expected to do something else

where creative pursuits were seen as secondary to more “serious” subjects, carving out a career as an artist was, for Jonathan, just a romantic notion. It was also a time when traditional art had fallen out of fashion. “I would have gone to art school in the early 1990s, when there wasn’t much painting being taught, and that was the thing I was most interested in,” he says. “There just didn’t seem any route into it. I knew I wanted to do something creative for a career, but I assumed it would be in other areas.”

The catalyst for Jonathan’s career pivot came in the form of a serious illness. Diagnosed with Hodgkin lymphoma in his early twenties, Jonathan spent all his spare time painting while undergoing treatment. Not only did it offer a little escapism, but it also sparked the belief that making art as a living was a realistic path to take.

“In retrospect, nobody wanted to acknowledge that I had no chance of making it at a time when I needed to keep my spirits up,” he says, half



joking. “So, in a funny way that gave me a few months of being rather deluded in thinking that I may be able to do it and that is what you need at that early stage when everything is stacked against you.”

Jonathan’s first major project came as official portrait artist of the 2001 UK general election. The finished artwork, *Proportional Representation*, was a triptych of the three major political party leaders at the time, each represented in sizes equivalent to each party’s share of the votes.

The painting was not without its controversy – something the artist has not shied away from, as proved by his 2007 collaged portrait of George W Bush made out of clippings from pornographic magazines. A commission had fallen through to paint the then president of the United States and a disappointed Jonathan set to work, satirising the assumed moral superiority of the extreme right in American politics.

In the past decade, he has toned down the controversy somewhat, >

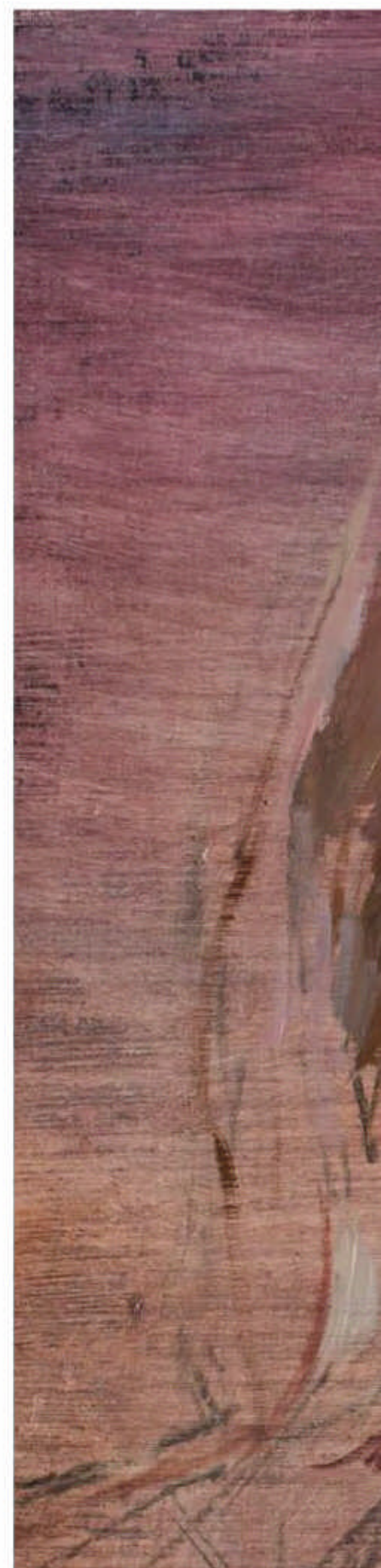


ABOVE *Claire’s Room* (Grayson Perry, oil on canvas, 127x101cm)

RIGHT *Jamie Oliver (FaceTime Portrait)*, oil on canvas, 70x60cm

INSET TOP Jonathan at work on the portrait of Jamie





ABOVE *Cara I (Goggles)*, oil on canvas, 100x75cm

TOP RIGHT *Fearne Cotton (FaceTime Portrait)*, oil on canvas, 60x50cm

without losing his inquisitive edge. He launched his *Jonathan Yeo Portraits* retrospective at the National Portrait Gallery in 2013, explored plastic surgery in his *Aesthetic Surgery* series, made a foray into sculpture using virtual reality software, and completed a series of paintings of model and actor Cara Delevingne, which questions the idea of image making and performed identity.

Throughout his career, Jonathan has been praised for using the traditional parameters of portraiture, but in a way that is decidedly contemporary. He creates images of specific people, yet grid lines are visible, mistakes aren't erased and

uncanny patches of realism morph into the abstract. What's behind this stylistic approach?

"When we look at something, we don't take everything in," he explains. "We don't see things in detail, we quickly evaluate what is relevant and we filter most of the other stuff out... My work exaggerates that by leaving some areas very abstract, very unfinished, and others much more highly finished and highly realised."

Portraiture is not solely about the sitter, according to Jonathan, but a document of the mood of the artist and the relationship between the two individuals. Things that disrupt this dynamic fascinate him, for example

when an artist paints another artist (Grayson Perry, Damien Hirst and Sir Peter Blake have all sat for Jonathan) or when tasked with painting an actor playing a particular character.

This happened when Jonathan painted Taron Egerton in the role of Elton John for the 2019 biopic, *Rocketman*. "The idea of a portrait artist is you're trying to paint who someone really is," he says. "Then enters Taron Egerton, who is playing a real person and, even more than that, Elton is someone who has a stage persona and a real persona.

"Suddenly you've got this moving target of the actor, the project they're playing and the real person... Where's



The next thing I want to try is to get someone to video me and then I'll make a self-portrait from that



the identity there? Where is that thing you're trying to capture?"

Jonathan doesn't claim to have all the answers, particularly when it comes to self-portraits. He's done a few over the years, trying to think of ways around the problems caused by looking in a mirror – "it's reversed so you're not seeing yourself the way the world sees you" – but a solution may have appeared during lockdown.

It came to him while painting the likes of Fearne Cotton and Jamie Oliver over FaceTime (you can watch Jamie being painted on the Jonathan Yeo Studio App). Jonathan explains: "The next thing I want to try is to get somebody to video me and then I'll try and work from that to do a self-portrait, really try and see myself as if I was somebody else, rather than just a mirror image or a still photo."

Despite his self-deprecating nature, the artist does share some words of wisdom for practicing artists: lighting is extremely underrated so be sure to light your subject from multiple angles, don't worry too much about the quality of your materials, and trust your eyes over photography.

"Don't get too hung up on thinking everything should be perfect," he adds. "The most interesting work I've done has been where I expected to do something else and then something has happened by accident along the way and, fortunately, I've made a judgment that was worth allowing the thing to go wrong."

If making mistakes leads to revitalising a whole genre of art, then we're on board.

The Jonathan Yeo Studio App is available to download at www.jonathanyeo.com

The Working Artist

Our imaginations are an opportunity, says our columnist **LAURA BOSWELL**, and at times like these we need them more than ever before

As a landscape artist I'm sometimes asked by my clients about the exact location that appears in a print. The truth is that my landscapes are never exact. They owe at least half, usually more, to the geography in my head.

My focus is on a sense of the place, weather and light, much more than it is on accurate documentation. I shift hills and wipe away buildings; whatever it takes to make the landscape work. I make no apology for using my imagination and now, more than ever, we all need to make the most of this extraordinary resource.

In these columns, I've often touched on the idea of finding your unique voice; that one thing that makes your

work unlike any other. A large part of developing your own style lies in time, practice and an awareness of your preferences and passions. That said, the key resource in finding your voice lies inside your head, not in front of your eyes. Your imagination is what brings your work to life, it's the hook that attracts an audience and the reason you want to create.

Imagination is sometimes seen as a kind of cheating, as though an artist is looking for an easier route to a result than copying the reality before them. I prefer to see imagination as a kind of filter-like device, distilling the general chaos of reality into each artist's particular area of focus, whether they work closely from life or

in complete abstraction. We are called "creatives" for good reason.

In lockdown, I've leant heavily on my imagination. I've fallen back on old sketchbooks, photographs and notes, relying on imagination for new ideas and directions for fresh works. I also have imagination to thank in making a series of YouTube tutorials. First to imagine my audience's needs and secondly to develop a series of prints that met the requirements.

I urge you not to see imagination as a cop out, but as an opportunity. Experiment with what you have to hand. See how old ideas or a familiar environment can become fresh and interesting once you embrace the idea of taking reality in your hands and shaking it up to suit yourself.

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



Now more than ever we need to make the most of imaginations



BELOW Laura Boswell, *December Afternoon*, Yorkshire, linocut, 50x30cm



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ART HISTORY

WINSTON CHURCHILL

The wartime Prime Minister was an avid painter of the French Riviera. Artist **PAUL RAFFERTY** tracked down the locations and found fresh insight into historic works



“

Churchill often went for the obvious subjects, the “paintatious” views as he called them

”

I first became aware of Winston Churchill as an artist when I was living in Los Angeles in 2004. I was browsing in Dutton's Books, an antique bookshop, when I found a competent watercolour painting that was signed “Winston Churchill”. I contacted David Coombs, the authority on Churchill, and he told me it couldn't be by the former Prime Minister, as he had never painted in watercolour.

It was then that my awareness of Churchill's actual paintings began. This instigated a close relationship with David who, along with Minnie Churchill, Winston's granddaughter-in-law, has devoted many years to recording all Churchill's paintings.

The idea of writing my new book, *Winston Churchill – Painting on the French Riviera*, was suggested by my artist friend Karl Terry back in 2015. We had found ourselves painting in several locations that Churchill had painted in the south of France. I was also surprised by how many locations depicted in Churchill's paintings hadn't been identified properly. This made the journey much more exciting, having to work out the puzzle.

I was born in Oxford and, as a child, I often visited Churchill's birthplace, Blenheim Palace, as a tourist. I had an awareness and admiration for him, much like any other British person, but no obsession or special interest. As a painter though, his love of art piqued my interest. I believe painting was important to Churchill because it challenged him and made him focus, something few other activities could do. He loved both the process and also the end result of having something rewarding in a frame on the wall. He once said, “If it weren't for painting, I couldn't bear the strain of things.”

Churchill famously referred to his own paintings as “my little daubs” and you get the sense that art may have been one of the few things he was genuinely modest about. He knew where he stood in the pantheon of art and, to him, it wasn't very high. After a day painting Mont Sainte-Victoire, the mountain range famously painted by Paul Cézanne, Churchill was having dinner with his family in nearby Aix-en-Provence. Winston, deep in thought, broke into the conversation: “I have had a wonderful life, full of many achievements,” he said. “Every ambition I've ever had has been fulfilled save one.”



ABOVE Sir Winston Churchill painting at Cannes Harbour, France, c.1937

“Oh dear me, what is that?” asked his wife, Clementine. “I am not a great painter,” he replied.

He was perhaps being modest. Just look at his bold kit choices; there were no half measures here. The hook easel he used for plein air painting is the biggest I've seen. It allowed him to work large on location, with canvases sometimes measuring up to 36” wide. He took a veritable studio on location with him too and it was the job of his valet and bodyguards to set everything up. There were copious tubes of paint and brushes, a T-square, his Stetson hat, a large parasol, cigars and, of course, a Johnny Walker and soda.

In 1921, Ralph W Curtis, the American owner of the Villa Sylvia just outside Nice, wrote that Churchill was “painting fearless impressions in our garden these days”, adding that “it reminds me of Nero fiddling” – a reference to the Roman emperor who was said to have procrastinated while the Italian city burned down on 18 July 64 AD. “Fearless” really describes Churchill's approach to painting – and, indeed, most things. The statesman loved colour, >

LEFT *Monte Carlo, La Dragonnière*, c.1934, oil on canvas, 63x76cm



saying “I rejoice with the brilliant ones, and am genuinely sorry for the poor browns.”

Piecing together Churchill’s movements and establishing the previously unknown locations in his paintings took a massive amount of detective work. I missed my vocation. I loved doing it and so much of it is a visual thing: I would search antique postcards, zoom around endlessly on Google Earth and use my knowledge of local terrain.

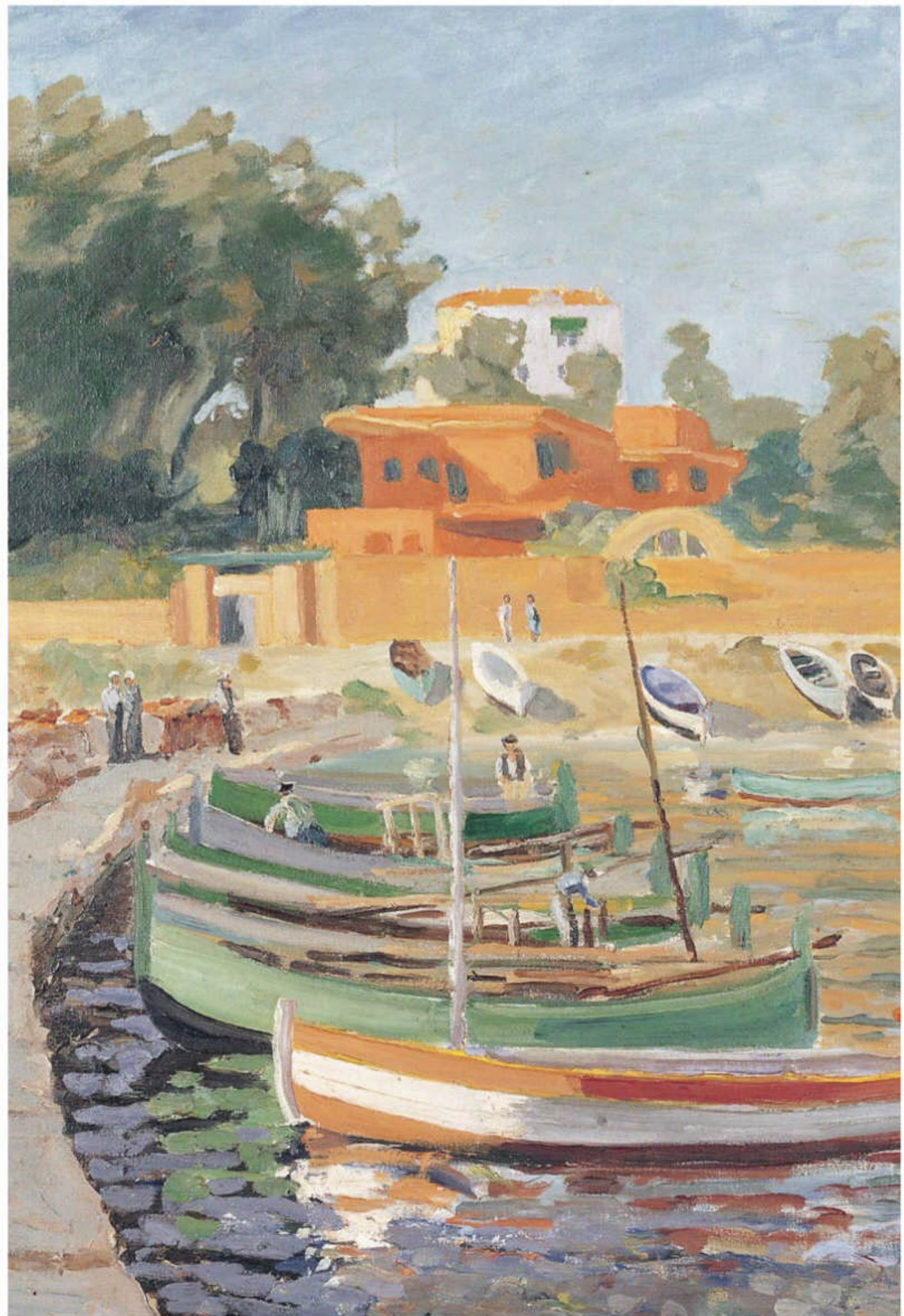
Many of the locations were difficult to identify. Some had no landmarks or distinctive elements to help locate them. Some took months or years to find and, when I did discover the location, it was hiding in plain sight. My favourite was Villa Sylvia. No one knew Churchill had

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ABOVE *Rocky Seascape, Cap d'Ail, 1949*, oil on canvas, 56x69cm

LEFT The same view of Cap d'Ail today



TOP RIGHT
Fishing Boats, Cap d'Antibes, c.1947, oil on canvas, 61x46cm

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stayed there and it is a very private villa. I still found many locations that he painted on the Atlantic Coast, despite the fact that I haven't visited them all yet. Besides, finding the locations was only part of the challenge. If they were made in a private chateau or villa, I had to find out who owned it and turn politician in order to gain entry. This took a whole other skillset.

The biggest highlight remains finding the photograph in the archives at Chartwell (Churchill's former home, now a National Trust property) that eventually authenticated the painting of St-Paul-de-Vence that had appeared on BBC's *Fake or Fortune*. That was the ultimate detective work: to add a painting to the Churchill canon.

Apart from painting landscapes and still life in a more traditional manner, Churchill's work doesn't really have much in common with my own. I prefer more muted colours and find some of his works too saturated. I do think he could have made a career as an artist, but nothing like the political and literary career he had.

I think Churchill often went for the obvious subjects, the "paintatious" views as he called them. This may have been simply down to a lack of time. He often wouldn't have had the luxury of staying too long in one place with so many other pressing matters at hand. However, he would occasionally choose an unusual composition, such as one of his *Red Rocks* paintings. A wider view of the bay would





LEFT *Red Rocks*,
Pointe du Cap
Roux, c.1935,
oil on canvas,
63x79cm

BELOW *La Montagne*
Sainte-Victoire,
1948, oil on
canvas, 63x76cm



have been the obvious “paintatious” view, but he faced the red cliff head on. It is not really pretty apart from the colour. He did not shy away from a difficult subject, that I can say, even if it was picturesque.

My admiration for Churchill has grown since working on this project. When you stand in front of one of his real-life motifs and look at the painting, you cannot help but admire him and his work. I particularly like the *The Pergola*, *Villa Sylvia*, *St-Jean-Cap-Ferrat*, it is very evocative of the French Riviera. In *Rocky Seascape*, *Cap d’Ail*, his colours are striking, while he nails the view in *The Lighthouse*, *Cassis*.

Churchill’s painting style didn’t really progress much over time. Of course, his very early attempts are cruder, but by the 1920s he had found his groove. He experimented too. There are a few paintings where he tries a Fauvist influence, laying the mark in boldly and leaving it. He loved Cézanne and he painted some of Cézanne’s subjects like Mont Sainte-Victoire or the Trois Sautets bridge in Aix-en-Provence.

Having retraced Churchill’s steps and spent plenty of time with his art, it hasn’t changed my own practice. I am reluctant to paint the same subjects as him as they are not always ones that would inspire me. I have painted some before without knowing he’d painted them and, in one case, it helped me locate one of his paintings.

I began to notice and appreciate unimportant little details though, like his way of holding the brush. His wrist was bent almost at a right angle and he held his brush at 90 degrees to this, making a sort of elegant step. Few painters hold their brush in this contorted manner, a silly observation but that is how my visual brain works.

I am a painter first and foremost but writing and compiling this book was a nice departure, using a different part of my brain. Churchill recommended this very switch himself as he extolled the attributes of taking up a paintbrush. I hope to compile another book, possibly of Churchill’s paintings of Great Britain, as I’ve enjoyed making this one so much. I could also see potential in a programme or documentary as the story and this journey are so interesting. It would be lovely to have an exhibition of his canvases, painting materials and the location photographs, but with the current pandemic that sadly seems impossible at the moment.

There are still a few of Churchill’s painting locations that I cannot identify, yet I’m okay with this as I know this puzzle will never end. His missing works come to light on occasion and so the search goes on.

Paul’s new book, *Winston Churchill: Painting on the French Riviera* is published by Unicorn Press with a foreword by HRH The Prince of Wales. Paul’s own exhibition runs 9-20 November at Portland Gallery, London SW1. www.paulrafferty.art



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IN THE STUDIO

Peter Brown

The New English Art Club president is usually found roaming busy streets in search of inspiration, so how did he adapt to the current restrictions, asks **STEVE PILL**

Peter Brown didn't earn his nickname from staying indoors. The New English Art Club president is affectionately known as "Pete the Street", a name that he earned thanks to his insatiable love for painting *en plein air*, whatever the weather. It is a practice that, even just in recent years, has taken him from the bustling banks of the River Ganges, via the towering skyscrapers of Midtown Manhattan and back to the mean streets of Bath – a city he has called home since 1993.

Yet while his previous exhibition titles have often celebrated this itinerant painting lifestyle – *On the Road, At Home and Abroad, World Travels* – his current show is called simply *A Big Year*. It's seemingly both a wry joke that the restrictions have in fact curtailed much of 2020 and also an acknowledgement that this has been an experience for which the worldly artist is still struggling to process. "It could have been called anything really, but it has been a remarkable year," says Pete.

"The places I painted have been dictated by worldly events somewhat."

With a planned trip to Nepal first postponed and then cancelled altogether, and the initial lockdown restricting opportunities to paint on the street, the artist turned his attention to his home studio instead.

RIGHT *11.30am, The Studio*, oil on canvas, 89x76cm

FAR RIGHT *Ned on the Landing*, oil on canvas, 51x40cm





**It's been a remarkable year...
The places that I painted have been
dictated by world events somewhat**



He laughs at the suggestion that he was like a lion in captivity, robbed of his natural habitat. "It's funny, isn't it? I think what really drives me to paint is recording and then what goes along with that is the desire to get better and better at painting. Hopefully each time I do it, I get better... Although I probably don't."

He chuckles again. "Painting in the studio was just about observation and trying to really nail the light and space, I suppose. It wasn't so much about the location or a sense of place

as much. It became a sort of exercise in painting, really. I had done studio interiors before, but only one-offs. I do love the space, all the clutter and the nonsense. It's all bits of your life."

A Big Year features a number of these studio paintings, focused around the mid-morning light as it passes through the east-facing window of an upstairs room in the Edwardian semi that Pete shares with his wife and five kids. It's fascinating to see these works together, to chart the subtle changes in the light and >



ABOVE *Middle Beach, Studland, August 2020*, oil on canvas, 63x76cm

colour temperature; it's an exercise akin to Monet's paintings of haystacks or Rouen cathedral, albeit a Covid-appropriate series set in suburban south-west England.

The consistently sunny weather during the initial lockdown helped matters. "The great thing about that was that, at 10.30 in the morning, say, the light would hit almost exactly the same spot on consecutive days," says Pete. He was able to work on a canvas at the same time each day, taking care to mark the exact position of his easel on the floor and stick to his allotted window of time. "It's about

having the discipline to stop after two hours and go on to something else."

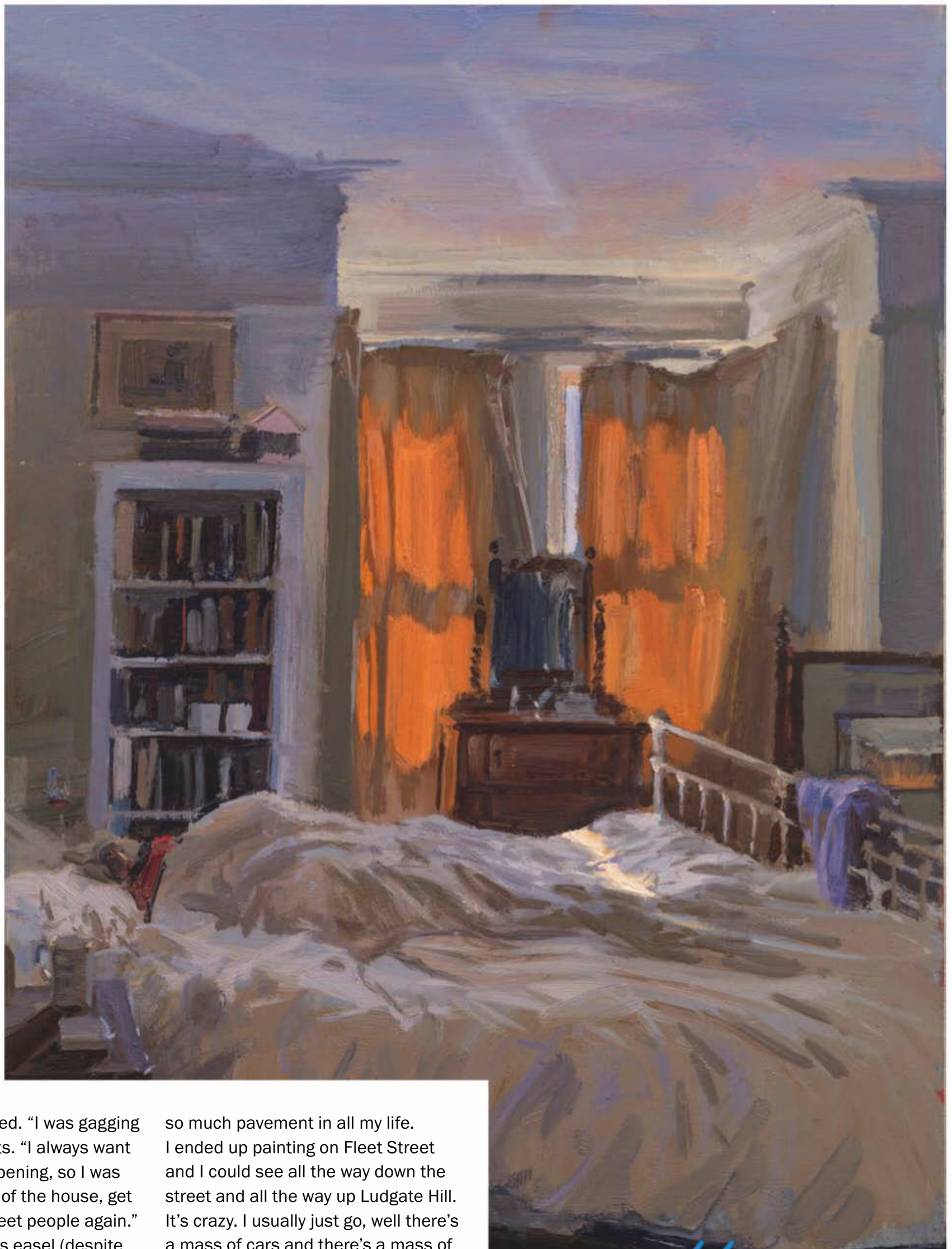
He applies that same logic and control to his street paintings. "If you're outdoors and you want to really nail something, the ideal weather is overcast when the light is even all day and you just stay on it. On a bright, sunny day, you've got two hours before it properly changes, and you start undoing everything."

In the afternoons, Pete found the light in his studio would change as the sun passed around to the other side of the house. Rather than persevere with the high contrasts between the

brilliant light outside and the dark interior, he would go in search of more subtle tonal ranges, often settling where the light caught the floorboards in a pleasing way or one of his children was idly playing with their phone. These settings provided interesting tests for the artist too. "In the hallways where it was darker, I found it very hard to get my tones right," he explains. "You need to get plenty of light on the canvas otherwise it's a struggle. I don't know how Rembrandt managed it."

Though Pete enjoyed the challenge presented by the interior paintings,

TOP RIGHT *Ned Asleep, Morning*, oil on board, 41x30cm



that proved short-lived. “I was gagging to get out,” he admits. “I always want to be where it’s happening, so I was very keen to get out of the house, get some air and just meet people again.”

Pete packed up his easel (despite owning several studio easels, he uses the same box easel at home as he does to paint *en plein air*) and headed straight to Bath’s Royal Crescent to capture people socialising on the vast lawns in the sunshine. Trips to the beach and the River Thames followed, but it was in London where the strangeness of the ongoing situation was most keenly felt. “I’ve never seen

so much pavement in all my life. I ended up painting on Fleet Street and I could see all the way down the street and all the way up Ludgate Hill. It’s crazy. I usually just go, well there’s a mass of cars and there’s a mass of figures with a few legs sticking out the bottom. I did one painting of Piccadilly in the rain and I think I put more figures into it than were there at any one time because I couldn’t bear it.”

Although Pete missed the chance to talk to passersby – he is rare among *plein air* painters in that he welcomes such distractions – the relative lack of tourists or office >

“**In dark hallways, I found it very hard to get my tones right... I don’t know how Rembrandt did it**”



workers has lent this current body of work an unexpected timeless quality. “I sent my godfather a catalogue of the show and he said what I’ve painted there is the London of his childhood, you know? He can remember walking through London and having a sandwich on Eros [in Piccadilly Square] and only seeing a couple of people in the week.”

While Pete is a member of several major national art groups, including the Royal Institute of Oil Painters and the Pastel Society, he has been most keenly involved in the New English Art Club (NEAC), a group of painters who create “art informed by the visual world and personal interpretation”. He was elected president of the NEAC in 2018 so has been responsible for steering the collective through this challenging year.

The *Annual Exhibition* in June was postponed until November following the temporary closure of the Mall Galleries. It left the members with a tough decision. “We thought we could either batten down the hatches a bit and go through the motions or we could really go for it. We thought ‘Sod it, let’s go for it!’”

In practice, that has meant arranging a programme of free events around the show, including a virtual guided tour and a live painting demo by Pete himself, as well as “chucking a bit of money” at producing a catalogue that can act as a record of the show, even in the event of a last-minute, lockdown-related closure.

The delay to this year’s *Annual Exhibition* means that submissions will be open for 2021 soon, yet ask



With Black Lives Matter, we’re all questioning the make-up of our art societies... We’re worryingly white and middle class



what Pete might like to see more of in terms of paintings and talk soon turns to the bigger picture. “All the societies now, with Black Lives Matter, we’re all questioning the make-up of our membership and we’re worryingly white and middle class,” he says. “We’d been looking at [equality] before then with the sex of our members: it was quite worrying that 70% of the people who are graduating [from art schools] today are female and yet that it isn’t represented in any way in our membership. The question is how do you sort that out?”

Pete and the rest of the NEAC board have been proactive in that respect, putting together plans that will involve engaging with a younger audience of figurative painters as well as supporting those who are trying to make a career in the field.

The exact details will be announced soon, though in the meantime he offers this explanation: “We would like people to know that we’re here earlier, so that they know that there is a home for good figurative and observational painting and that they know it is a good thing to do.”

The NEAC show remains a notoriously tricky proposition for non-members – it was renamed an “annual” exhibition rather than an “open” one to reflect the fact that paintings by members make up, in Pete’s estimate, around four-fifths of the total on display – though he does have a few words of advice for anyone entering next year. “The last thing we’re looking for is someone putting in a painting that looks like a New English Art Club painting. If you’re doing that, you’re in trouble. Don’t go painting Venice. We used to get loads of paintings of Venice because people thought it was a New English Art Club thing. For heaven’s sake, don’t do that. We really just want to see objective, honest drawing, done from life.”

While there is still plenty of work to be done at the NEAC – and almost all other major art institutions, in fact – no one can accuse their gifted president of failing to lead by example. **A Big Year runs until 28 November at Messums, London W1. The New English Art Club’s Annual Exhibition 2020 runs 11-21 November at Mall Galleries, London SW1. www.peterbrownneac.com**

ABOVE *Narrow Boat, Sydney Gardens*, oil on canvas, 25x30cm

FAR LEFT *Rain, Piccadilly Circus*, oil on canvas, 76x63cm



MASTERCLASS

Teatime

STILL LIFE

ANGELA BANDURKA brings out the fine china to demonstrate how an analogous palette can be used to create a sense of harmony

Angela's materials

•Canvas

Smooth cotton canvas, 30x30cm

•Paints

Titanium White, Cadmium Yellow, Quinacridone Rose, Terra Rosa, Burnt Umber, and Ultramarine Blue, all M Graham & Co. acrylics

•Brushes

Royal Langnickel Zen long-handled filberts, sizes 0, 2 and 6; Simply Simmons round, size 2; Princeton Series 3750 script liner brush, size 0

•Faber-Castell Pitt pastel pencils

•Palette knife

•Kneaded eraser

•Acrylic gloss gel medium

Fine china and tea have been a part of my life since childhood. As a Canadian living in the United States, I've found I've become even more nostalgic for my "heritage" as I've aged, and painting these teacups makes me feel more in touch with my family and friends who still live in Canada.

There's also the technical challenge of painting all of those patterns and the translucent tea that draws me in as well. For me, the process of setting up my teacups and choosing which objects and fabrics will work well with the focal point are as time consuming as the actual painting process.

For this painting, *Calming the Nerves*, I wanted to use an analogous palette – one that uses adjacent hues on the colour wheel. Analogous palettes have always made me feel calm and comfortable, with just a hit or two of their complementary colours to help balance the harmony. I used M Graham acrylic paints which are smooth and slightly less viscous than other high-quality brands. This allows them to dry just a tiny bit slower.



The painting was one of the first I've been inspired to do since the pandemic began in earnest. It's a challenge to feel creative in times of stress, but this painting was one that felt calming for me as the cup is one that I inherited from a grandmother and has the same pattern as my mother's set.

My process is broken down into three main stages: the first stage is to design the painting and set up the still life, in the second stage, I'll draw directly onto the canvas and take my time getting the drawing just the way I'd like it, with the final stage being the painting process itself.

www.angelabandurka.com

1 Set things up

I set up the teacup on a table to my left. This really forced me to turn and stare intently at my subject matter, taking as much into my memory as possible so that I don't find myself going back and forth interminably. I closed all the windows so that my artificial light source was constant during the process.

I sketched my design in a sketchbook to revise it and made colour studies to limit my palette to the necessary pigments. The subject had a lot of reds, oranges, and yellows, so I chose a green-blue tone for my canvas. Beginning with a ground that is complementary to the main colours feels balanced for me.



Top tip

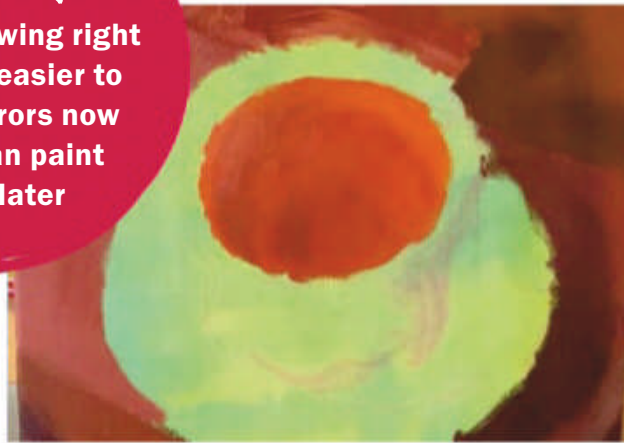
Get the drawing right first – it's easier to correct errors now so you can paint freely later



2 Focus on drawing

When drawing for a painting, I only look for the main objects – in this case, the ovals for the teacup, tea, and saucer. Using a pastel pencil, I sketched in bounding boxes for those ovals, before adding the rounded edges, erasing any areas that I felt weren't working, and reworking them before moving on.

I used a length of dowel to help measure relative sizes, as well as finding the right angles to set my perspective correctly. At this stage, I wasn't concerned about the cup's pattern or any other tiny details, just the main shapes.



3 Colour block shapes

Focusing on the background first, I colour blocked the largest shapes. I used my largest filbert brush and slightly watery paint to cover the areas with a thin layer of colour. I chose Terra Rosa for the background reds and Quinacridone Rose for the tea mixture, adding Cadmium Yellow to create the orange tone. The idea was to establish the main dark and mid-tone values.

Because acrylic paint dries quickly, I was able to create multiple layers in one session. I started off with the background so that later I can soften the edges of the focal point (in this case, the teacup) over that background and ensure that I don't have any gaps.



4 Establish the values

I painted the main values of the teacup, using that large filbert and paying attention to the edges right away. Dry-brushing lighter values over the darker ones gives the appearance of a softer edge without having to dilute my paint with any mediums or additives.

I like to mix my own greys, using two complementary colours to create them. My favourite mix is Ultramarine Blue and Burnt Umber, which is really just a darker orange. This approach is more powerful than using a tube of grey (or black and white to make greys) because I can easily shift the colour temperature, adding more umber to warm it, or adding more blue to cool it.



5 Paint pattern blocks

I started blocking in the pattern, again trying to stay loose and keep the main values as my focus instead of any detail at this stage. I used a smaller filbert brush to sketch the main values of the red flowers, rubbing my brush messily to create a hazy idea of where they and other parts of the pattern will go.

The trick here is to paint the colour in its correct value, so the red was not the same everywhere – I used lighter reds in the light areas and darker values in the shadows. Additionally, I paid attention to any part of the pattern that dipped down under the tea. It was an orange colour which warmed up the colour temperature.



6 Dab around the edges

Once I had the main bits of pattern established, I started looking at the gold rim on the cup. Rather than drawing and painting a scalloped edge, I used my filbert brush to paint in the dark edges of the gold first.

I used Burnt Umber with a bit of Ultramarine Blue mixed in, dabbing it on in a messy dotted line, which I hoped would give the impression of the texture of the cup without me having to explicitly draw each and every scallop.



7 Add dry-brush magic

I added another layer to the background, deepening up any shadows and introducing more complex colour to the details without getting mired in details yet. As I worked, I continued to go back and forth with my dry-brushing, adding more values to the pattern, the tea, and the background.

This is where the dry-brushing technique I use for my acrylic painting really starts to work its magic. Dry brushing really helps soften those edges so that everything has a slightly unfocused look, while allowing some of that hazy detail to start to come through. The pattern emerges further and the books start to look their age.



8 Deconstruct the background

As soon as I'd established some background details in a hazy way, I went in with a palette knife to "deconstruct" them. I took the larger values that I'd painted and used the palette knife to draw that colour up into the objects behind – and vice versa. It helps to soften the background even more, drawing your eye up and back to the focal point again. By doing this, I feel like I'm aging the painting, giving it a patina that feels more authentic.

Using a size 2 filbert, I continued to add more values and colour to the pattern inside the cup, as well as the highlights in the tea.



9 Watch highlights fall

Happy with the pattern, I added more highlights to the cup. I made sure to watch where they fell and gradually lightened them up, using thicker paint in the middle of each value area and dry-brushing it to smooth out any soft edges where the value darkened.

After that, I worked more on the gold rim. I left this towards the end of the painting because I wanted the gold to "glow" over the background and parts of the cup itself. So, while I had painted in the darker values of the gold first, I could now continue to lighten the gold tones using a mix of Burnt Umber, Cadmium Yellow, and Titanium White. The highlights were still very much a soft dotted line as I studied how the light hits the gold and followed what I was seeing.



10 Rework the background

With the base colour set on that gold, I waited before doing the final, brightest highlights on that area. Instead I used a brush and a palette knife to do more work on the background since those brightest lights will lay over it.

I considered the background again, making sure I included some of the complementary colour to the main image colours (in this case, it's an unsaturated green) roughed in with a palette knife. I also made sure all of the book and fabric edges were softened with the brush as well as the palette knife.



Top tip

A script liner brush is useful for signing a painting as it produces a more elegant line



11 Evaluate highlights

With the background done, it was time to evaluate some of the reflections and temperature highlights. For the cool colour highlights, I used a mix of Titanium White with Ultramarine Blue.

When I was pretty comfortable and nearing completion, I added in the glow of the lights. This was done with a combination of dry-brushing inside the cup, and also adding a trail of crackly glow using the palette knife that overlapped the background.

12 Finishing touches

I always finish by taking a small round brush or script liner to add fine details to the focal point only. It's a chance to refine the pattern, restate highlights with a thick chunk of paint, and assess the painting as a whole.

My last step involves putting the painting aside and not looking at it for a day. The following day, I'll go back and revisit the painting with a critical eye to see if everything is working. In this situation, I felt the painting was too flat, so I added Ultramarine Blue to the top left and bottom right corners and changed the bottom book to be green. I finished by signing the painting, adding an isolating coat of clear acrylic gloss gel medium and varnishing it. ●

3. LOOKING DOWN

In this series from **AINE DIVINE**, the watercolourist has been focusing on painting the head from unusual angles. She continues with a look at a foreshortened face

When painting the human head, looking down is one of my favourite angles.

It feels to me as if a downturned head often has a pensive, inward-looking quality. It adds poignance and makes for a more satisfying painting as well as a better portrait.

Alisdair assumed this position on the couch, sitting bathed in northern afternoon light. His lifted arm rested on the back of the couch and created a dynamic, diagonal slant from right to left shoulder. As I was standing at the easel and his head was lowered, the downward angle was marked. My curiosity was engaged.



It is important to believe your eyes in these situations and paint what you see – not what you think you see. A clear, single source of natural light is helpful here as it causes us to really see the darker side as a single shape, rather than a combination of shadows. This also provides an easy way into the painting.

What a lovely afternoon I had, painting Alisdair. He's an old friend by now and I have painted him more times than I can remember. Bearded and barefaced, his is a face as familiar to me as it is inspiring. He also has a gentle alert presence that I have come to love and am always keen to capture.

I hope you find the new angles covered in this series as exciting as I do. Painting them feels like unwrapping chocolates and discovering new and exciting flavours with each one.

Each new painting is an adventure. It is amazing how every time I show up at the blank page, there is a frisson of excitement and a question; will I be able to find this face here and now? There is a nervousness. Today is no different, so I rely on the old faithful half-closed eyes, and try to forget this is a face at all.

SETTING UP

I always engage the same rituals before I begin a painting as I seek to steady myself at the easel, so I thought I'd talk you through them here.

As I am right-handed, I always like to look out from the left side of the easel. I keep brushes, water and paper towels on my right so that I can easily access them, and I like to move the paper across to the left edge of the easel too. I want no distractions as I move my eye back and forth between my paper and my subject's face, no interruptions between the act of seeing and putting paint down. This also means the next move can be planned ahead as I lay down the previous one.

With everything arranged, I shake my limbs and my whole body really, a bit like a boxer entering the ring, limbering up for the physical act to follow. I glance occasionally at the



subject, already trying to visualise the space that the head and shoulders will occupy on my blank page.

As I begin to paint, I will hold my palette in my left hand so that I can see the colours I am aiming for as I mix them. I steady myself at the easel and half close my eyes to better see the darks and lights, all the time remembering to breathe. I aim for a softness in the belly, knees and muscles of the face.

DEMONSTRATION LOOKING DOWN



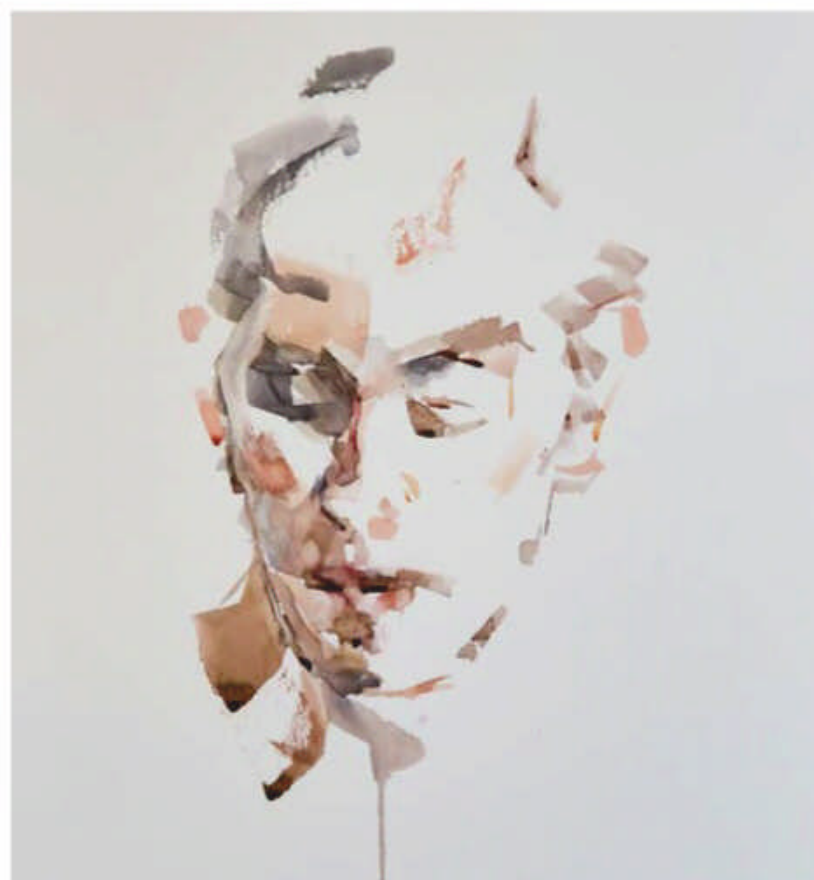
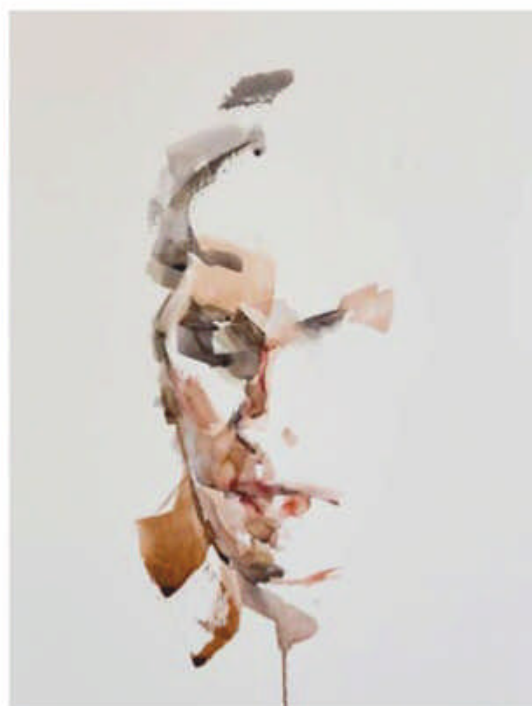
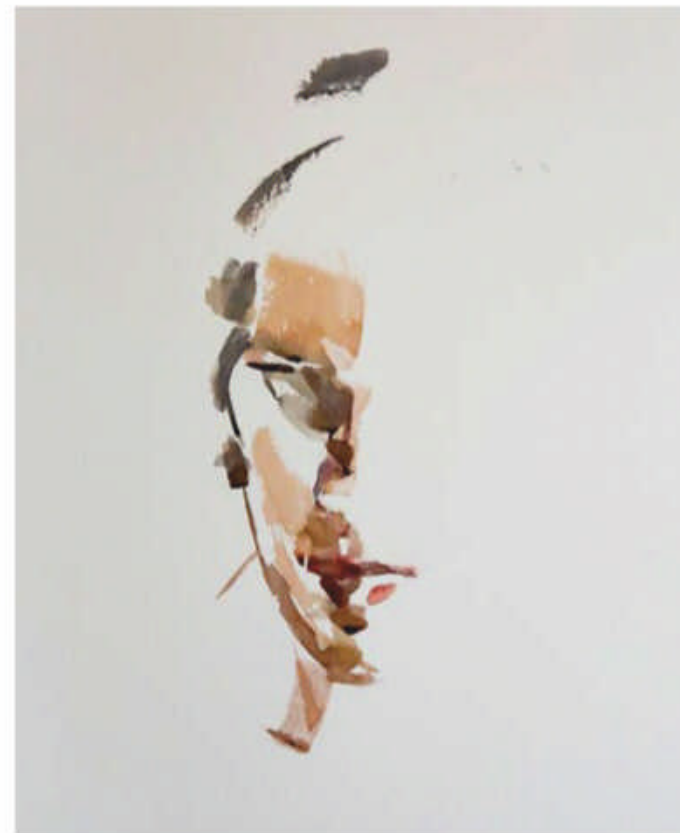
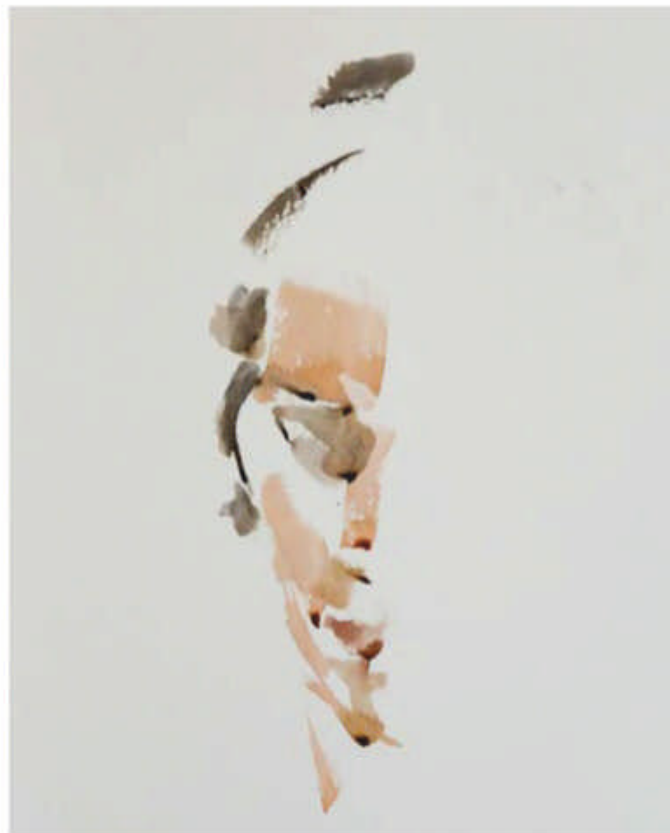
1 INITIAL MARKS

I found my way in slowly using a larger 1.5" brush, which brings a boldness with it. I planted down some darks on the left, indicating with often just a single mark the position of the edges between hair and skin and between neck and chin. I aimed to be economic, so as well as finding the edge of things, I pulled the brush across the paper to fill in an area of tone too. Each new mark was born from fresh observation and an effort to more closely reveal this face. Sap Green, Cadmium Red and Alizarin Crimson were used for the skin, with an addition of Ultramarine Blue when painting the hair. The drops of pigment help to pin marks in place and often anchor a shadow more fully, such as the one beneath the lower lip.

2 FLESHING OUT

I fleshed things out here, enjoying the play of light on the nose. It was helpful to paint this transition in a warmer tone – a mix of Cadmium Red and Alizarin Crimson. I deepened the tone of the neck on the left with Burnt Sienna and Ultramarine Blue to allow it to recede and bring the face forward.

I indicated the slope of the eyebrow on our right and printed the edge of the ears, finding their location and size in relation to each other and to the rest of the face. I could still move the edges, but it was important to make definitive marks in order to progress. Some will become evidence of the painting process and live on when the portrait is complete.



3 ADDING CONTEXT

Van Dyke Brown and Ultramarine Blue was used to place the edge of the head as best I could. Rather than make a complete arc, I chose to study the smaller arcs and changes in direction where the head stopped and the space around it started. This meant the edge was broken yet somehow more convincing as hair. I darkened and re-established the eyebrows.

To locate the head in space, I decided to introduce the blue of the jumper with Ultramarine Blue, Cerulean Blue and Viridian. The left side was darker as it explained the shadow cast by the head. The splash on the right served to release tension built up during my "excavation" of the face. It also lifted the shoulder higher, bringing more action to the pose.





4 EXTEND THE COLOURS

I printed more lines with a 1.5" brush to locate the edge of Alisdair's jaw and neck. The arc of the neckline helped describe the cross section of the body here. I continued to use Ultramarine Blue even in the face, as I explored the height of the eyebrow on the right and where the hair met the forehead. Even the iris was explained with the same blue.

Warming things up now, some fluid Jackson's Orange watercolour was planted in the socket of the eye and on the cheek. This lifted them and contrasted with the blues elsewhere. The head felt too upright, so I used a 2" brush laden with Yellow Ochre to disturb the edge on our left, pulling it further in that direction.



Splashes of colour can hint at a context for your subject

The white of the page can help suggest the lightest highlights

Notice how this flash of a warmer colour helps bring the eye socket forward

Use the edge of a larger brush to print lines and define the jaw

Don't worry about the odd drip of paint – it can help to anchor the portrait

5 ADD CAREFUL STEPS

I made some lively marks around the edge of the head to give a feeling of the dishevelled hair and bring form back to the left side. I mixed Alizarin Crimson with Ultramarine Blue to place the neckline more surely again. Carefully placed flashes of darker

tones can lead us, like stepping stones, through the painting. The shoulder to the right was lifted higher with the blue mark, while the body was anchored down on the left with the same blue. The last marks were the ear and sideburn, meeting the contrasting tones elsewhere.

EXERCISE ONE-COLOUR STUDY

The downward-looking pose is a tricky one, as it causes the face to be foreshortened. The features have fresh relationships to each other when seen from this angle.

The eyebrows both sit below the ears, the chin sits well beneath the shoulder line. The top of the head tilts forward, giving the crown more volume, and the lower half of the face is foreshortened with the distance between nose and chin reduced. The chin sits back, the forehead protrudes.

Now you've seen my demo, why not have a go at this fascinating pose yourself but just using a single paint colour. Doing so will force you to concentrate on careful observation and the accurate placement of the marks, without having to worry as much about mixing colours.

WHAT YOU WILL LEARN

The act of observing slows us down. When the face is in an unusual position, we slow down further. We become curious and study, asking what really is there? A relationship between ear and nose becomes fascinating anew, the slant of the eyebrows looks fresh from this angle.

DURATION

Take your time with this one, as long as you need. Intense observation is called for, so take lots of breaks.

PROCESS

Get your paints out and choose a single suitable colour for your subject. Either use my painting as reference or find a willing model of your own. If you choose the latter, ask them to sit still for a while in natural light – reading a paper or a copy of *Artists & Illustrators* can be a good position.

Give yourself time, 10 minutes even, to properly look at your subject. See if you can “believe your eyes” and find the position of the features from this new viewpoint. Try to make clear the relationships between the features to one other from this challenging angle.

Remember to use contrasts of light and dark to help with creating 3D form. The bumps will catch the light while the darks will recede.

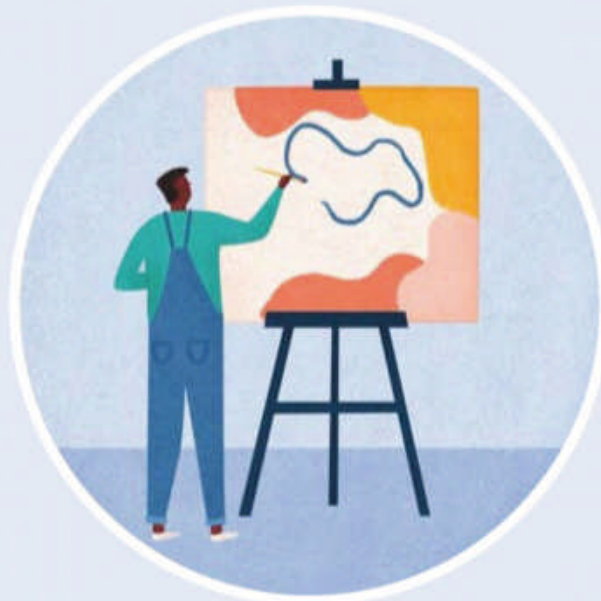
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METROPOLITAN MUSEUM OF ART, NEW YORK. BEQUEST OF BENJAMIN ALTMAN, 1913

REMBRANDT'S *Self-Portraits*

In this exclusive excerpt from her new book, *Drawing on the Right Side of the Brain*, **BETTY EDWARDS** looks at how Rembrandt's drawings became windows on the soul

LEFT Rembrandt van Rijn, *Self-Portrait*, 1660, oil on canvas, 80x67cm

Over the centuries, artists have been obsessed with human facial expressions and how to portray them. The success or failure of a work of art that includes human beings can often depend on that one aspect of a painting, drawing, or sculpture.

As everyone who has ever tried it knows, accurately portraying any of the countless human emotions by means of facial expression is incredibly, frustratingly difficult. With the slightest slip of the brush or pen or etching tool, a pleasant smile becomes a sarcastic grin. Anger becomes disgust. Tender regard becomes sadness or despair. And starting over is sometimes the only remedy. The Italian Renaissance artist Leon Battista Alberti wrote in his 1450 instructions for artists, *On Painting*, "Who would ever believe who has not tried it how difficult it is to attempt to paint a laughing face, only to have it elude you so you make it more weeping than happy?"

Today, artists have photography and freeze-frame images to help them re-create subtle, fleeting human expressions in works of art, but even now, the portrayal difficulties are still there. During the centuries before photography, artists had to rely solely on serious study, close observation, and technical skill. One of the artists best known for success in this endeavour was Rembrandt van Rijn.

REMBRANDT AND SELF-PORTRAITURE

From his earliest years as an artist, Rembrandt was interested in



self-portraiture, and he was among the first artists to concentrate on facial expression by using his own face to study the subject. In his mid-20s, Rembrandt embarked on a small series of self-portrait etchings that depicted his own face expressing widely different emotions.

One can imagine the artist trying out expressions in a mirror, contorting his face to show surprise or shock, laughter, anger, puzzlement, or fear. The etchings that resulted were clearly exercises in portraying a variety of expressions and formed the start of Rembrandt's lifelong passion >

TOP RIGHT
Betty Edwards,
Self-Portrait,
charcoal on paper



Rembrandt worked for several years on a single copper plate until he was satisfied with the prints



for self-portraiture and the portrayal of human emotions.

In Rembrandt's time, long before photography, artists had only mirrors as aids in self-portraiture. It is hard to imagine the difficulties Rembrandt faced in creating his series of self-portraits expressing emotions in one of the most challenging of all mediums, etching on a copper plate.

This complicated process begins with a thin copper plate covered with a thin coat of dark resin. The artist uses a pointed metal tool to scrape the lines of a drawing through the dried resin coating to reveal the copper beneath. When the drawing is complete, the artist applies acid to the plate, which etches (eats away) the copper exposed by the lines scratched through the resin.

The acid forms grooves in the copper that will hold ink during printing. The remaining resin is then removed, and the plate is cleaned. Next, the artist dabs ink on the copper plate and wipes it to remove all the ink except for the ink embedded in the scratched-out, acid-enlarged grooves. The artist then covers the plate with a damp sheet of paper and runs it through a printing press to pick up the inked scratch marks of the drawing. Finally, the finished paper print with the inked image is pulled off the plate and hung on a line to dry.

The potential pitfalls in this long and daunting process are profuse: etched lines may not be deep enough or may be too deep; the acid may be too strong and ruin the copper plate; too much ink is applied or too little ink; the ink may be too thick or too thin; the paper may be too wet or too dry – the potential problems are

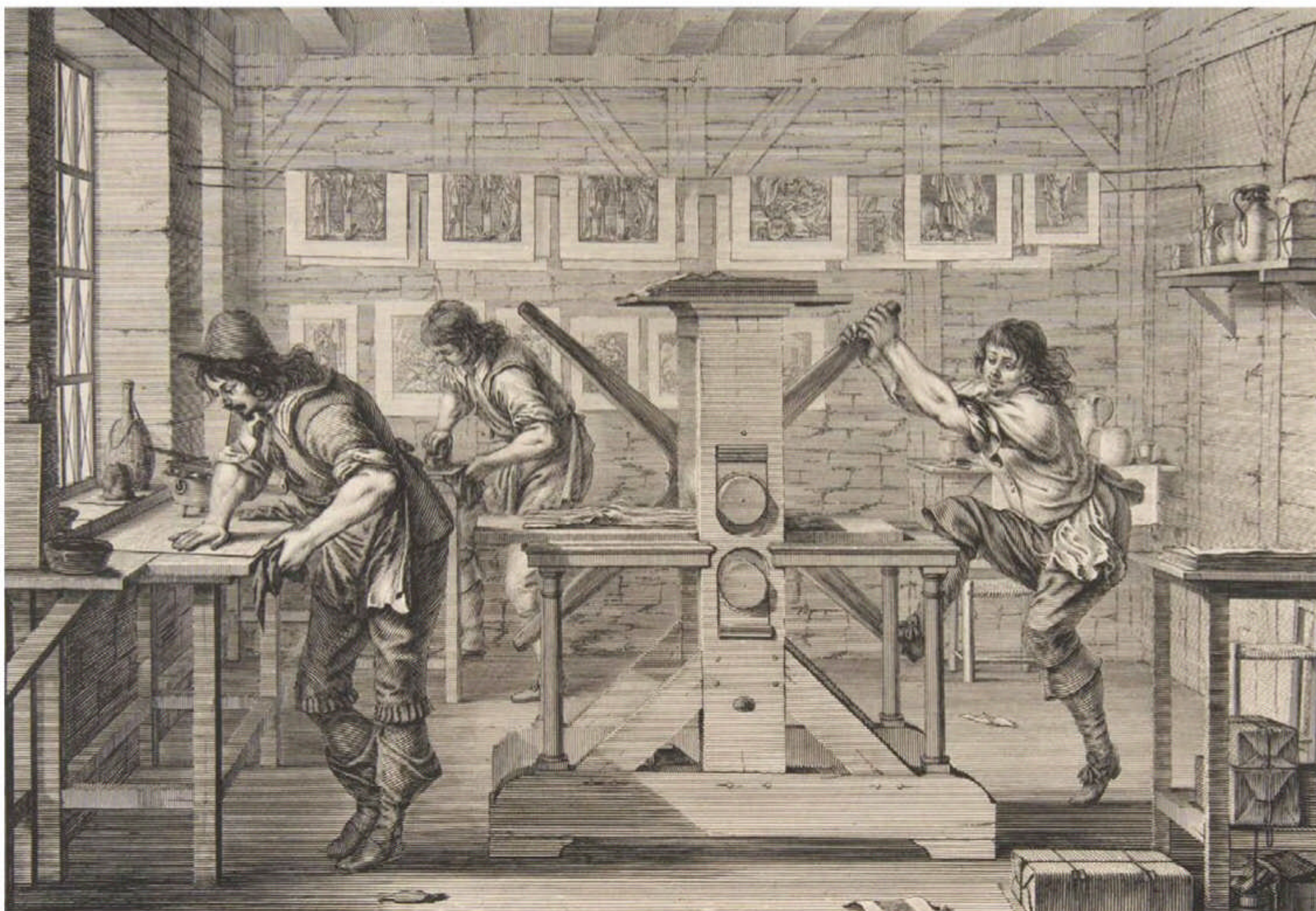


endless, and the artist can't know what issues might arise until the whole process is completed and errors show up in the printed image. Even then, the problems are not over. The printed image is a mirror image (a reversed image of the original drawing on the copper plate), inevitably magnifying any problems with the original drawing. Even signing the drawing on the copper plate is a problem. If the artist, without thinking, signs the plate with his normal signature, the signature will be reversed on the print, as happened a few times with Rembrandt's etchings.

To all these technical problems, add that Rembrandt was using his

own face as his model and therefore had to repeatedly pose in a mirror with the desired facial expression (for example, eyes widened, head pulled back, mouth pursed), study it, remember it, then turn to the resin-covered copper plate and reproduce that particular part of the expression using the pointed etching tool. Then, after turning again to the mirror, manipulating his face again into the desired expression, studying the image and memorising it, he again goes back to work on the plate. And the process goes on and on. Rembrandt sometimes worked for several years on a single copper plate until he was satisfied with the prints

CLOCKWISE, FROM ABOVE Rembrandt van Rijn, *Self-Portrait in a Cap, Wide-Eyed and Open-Mouthed*, 1630, etching, 5x4.5cm; Abraham Bosse, *The Intaglio Printers*, 1642, etching, 25x32cm; Rembrandt van Rijn, *Self-Portrait with Long Bushy Hair*, 1631, etching, 6.4x6cm



(having cannily sold the various versions in the process).

As a result, we have this marvellous small set of etchings portraying human facial expressions by one of history's greatest artists. And among them are definitive images of the two major eye expressions singled out as broadly useful by many present-day researchers in the field of social signalling: widened eyes and narrowed eyes.

Self-Portrait in a Cap, Wide-eyed and Open-mouthed, dated 1630, is from Rembrandt's early self-portrait etchings, in which he used his own face to portray various facial expressions. According to our current scientists, the widened eyes in this etching could be expressing a huge range of emotions, from wonder or surprise to sudden fear, pleasure, anger, joy, incredulity, shock, or alarm. It is mind-boggling to learn that the copper plate on which Rembrandt etched this powerful image measures only 50mm by 45mm.

A second etching from the early series, titled *Self-Portrait with Long*

Bushy Hair, is from about the same period (1631). It portrays the second of modern scientists' theory of two major eye expressions: narrowed eyes expressing disapproval, suspicion, puzzlement, or disdain, disappointment, despair, or countless other negative emotions. This etching is also tiny, about 64mm by 60mm.

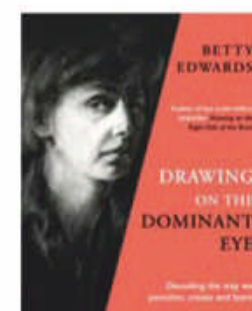
It appears from these etched images that Rembrandt was right-eye dominant. The right eye is more open, looking directly at the viewer. The left eyebrow is pulled forward, and the crease above the left eyebrow almost forms an arrow pointing to the dominant right eye. The image on the copper plate, drawn from a mirror image, would reverse Rembrandt's face, but the consequent paper print would re-reverse the image, indicating right-eye dominance, which later self-portraits appear to verify.

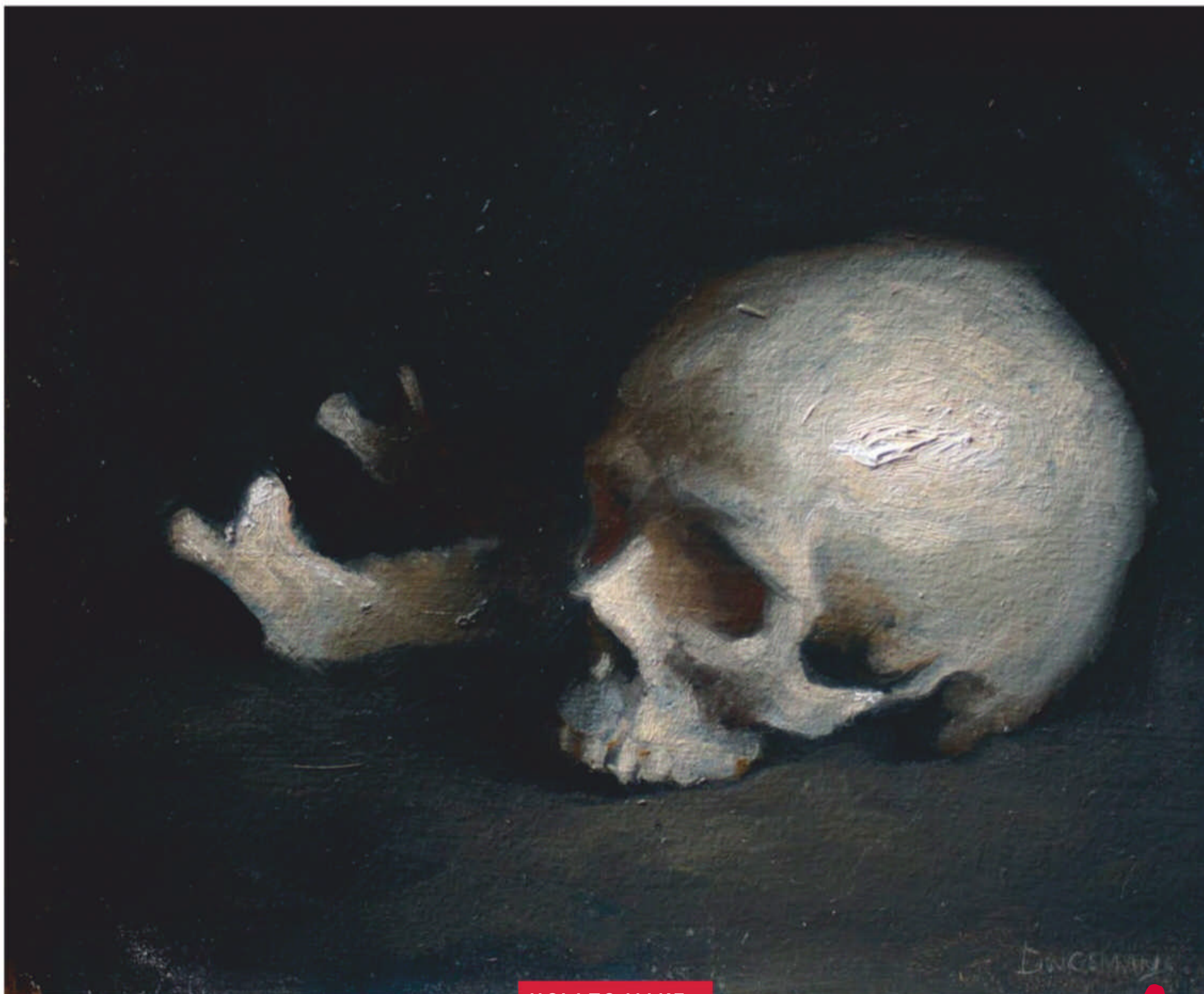
Following Rembrandt's lead, artists across the centuries and around the world have recorded the effects of emotion on the human face, largely conveyed by the eyes. To this day, artists and photographers are



inspired by the power of human faces to express emotions, especially the expressions of the eyes, the "windows of the soul."

This is an extract from Betty's new book, *Drawing on the Dominant Eye*, published in hardback by Souvenir Press, £18.99





HOW TO MAKE...

DAMAR varnish

LIZET DINGEMANS explains the benefits of this traditional oil painter's medium, before showing you quick ways to make and adapt it to suit your different needs

Damar (also spelled dammar) varnish is a traditional oil painter's medium, often used as a final varnish or in glazes. Most artists who work in oils will have heard of damar varnish and will have bought it premade in tins and bottles, but a much more versatile and economical option is to make your own. Doing so enables you to adjust the formula to your liking and create glazing mediums and exhibition varnish with little effort.

For many, damar resin is a staple of the studio, as it is the base for many mixtures: high-gloss mediums, glazing mediums, oil mediums and wax mediums can all be formulated with damar as a base. From the

Middle Ages to today, the mixing of an oil (usually linseed) with coloured pigments has been used to make oil paints. This formula of oil and pigment has the ability to "sink in" to the canvas when it dries, which creates matt, faded patches that are most apparent in the darker areas.

An application of varnish has historically been used in between layers of pigment to bring out those darks in a technique known as "oiling out" [see *Skull*, above]. A damar varnish can also be used as a thick protective final layer on a painting, while some artists mix it with oil paint for a glazing medium.

While there are many varnish options available, Damar has been one of the most

popular choices for centuries – and with good reason. It is known as a stable varnish, meaning it has held up over the centuries without flaking off or yellowing too much. JMW Turner was among the leading artists known to use damar in his paintings.

Damar was discovered in the late 17th century. It is a naturally occurring resin that is tapped from the damar fir tree, which is found mainly in Thailand, Malaysia and Indonesia. Like most resins used with oil paint, damar needs to be dissolved in a solvent before use. On the opposite page, I will guide you through this basic process, and then I've also included some other useful damar-based recipes on page 58.

HOW TO MAKE BASIC DAMAR VARNISH

INGREDIENTS:

- 1 part damar crystals
- 3 parts low-odour solvent

First a note on materials. I used Sennelier Damar Gum crystals for these recipes, but many other alternative forms of damar crystal are available. Make sure to choose an artists' grade solvent.

Do not use white spirit or normal turpentine as the fumes can be very bad for your health. I prefer

1 Begin by wrapping the damar crystals in your filter. The raw crystals have slight impurities, so suspending them in a cloth will make sure those unwanted elements do not end up in your varnish.

Place the damar crystals in the centre of a laid-out muslin cloth and tie the corners together. A piece of string or elastic band could also be used to keep it tight.

2 To dissolve the damar crystals in solvent, we first need to suspend the cloth wrap in a jar or similar vessel using a stick or an old brush. Make sure the wrapped crystals are suspended about an inch above the bottom of the jar, as the damar will sink to the bottom as it dissolves.

3 Once you're happy the crystals are secure in the cloth wrap and will be suspended in the right place,

Cranfield's Non-Aromatic Thinners, but Zest-It or Sansodor produce good options too.

For all these recipes, you will also need a piece of thin fabric, such as muslin cloth, through which to filter your damar crystals. An old rag, a coffee filter or an old pair of tights will do in a pinch. Make sure you also have an empty jar and an old brush or stick to hand too.

When unused varnish is exposed to light, it can become yellow and

cloudy. If you don't intend to use the varnish straight away, store it in a dark, cool place in a tight, non-transparent container and use it within a few weeks.

You could also try adding a few drops of Lavender Spike Oil – this is a strong solvent used in oil paint. As Lavender Spike Oil dissolves, the fumes create a barrier between the oxygen in the jar and the varnish, which inhibits any bacterial growth and oxidation.



remove them and then pour the low-odour solvent into the jar. Place the wrapped crystals into the solvent until fully submerged. Cover and wait until the crystals have fully dissolved – this usually takes about 24 hours.

Keep in mind that the outer layer of the crystals will swell and dissolve first, so delays can be caused if individual crystals have clumped together. When this happens, just gently shake the cloth bag to disperse the crystals and make sure that the solvent can reach them all.

4 Once the crystals have dissolved, most of the impurities will have been left behind in the cloth. If you find that there are still some impurities left in your mixture, try pouring your damar varnish into a clean jar through a coffee filter or another fine cloth in order to filter the mixture further. Your damar varnish is now ready for use. If you feel your varnish is too thick, simply add a splash of low odour solvent to thin it out. It can be brushed on your final oil painting as a final coat of varnish. >

Top tip
Ensure an oil painting has "cured" for six months before adding the final varnish to avoid cracks



DAMAR VARNISH

EXTRA RECIPES

Use your crystals to make a variety of useful oil paint additives

RETOUCH VARNISH INGREDIENTS:

- 1 part damar crystals
- 10 parts low-odour solvent

Retouch varnish can be used for areas that have “sunk in” to help get the vibrancy of the deep darks back before you continue your painting. It can also work as a temporary varnish for paintings that are dry to the touch but not completely cured, hence the alternative name “exhibition varnish”.

MATT VARNISH INGREDIENTS:

- 1 part damar crystals
- 3 parts low-odour solvent
- 1 part beeswax

If you prefer a less shiny varnish, adding beeswax to the standard formula will give a more matt finish.

GLAZING MEDIUM INGREDIENTS:

- 1 part damar varnish
- 2 parts low-odour solvent
- 1 part stand oil

Glazing is a technique that allows you to make washes of very transparent pigment over an already-dry passage of painting in order to create a greater depth of colour. Mixing this glazing medium with oil paint will create the necessary dilution.

IMPASTO MEDIUM INGREDIENTS:

- 1 part damar varnish
- 1 part stand oil
- 3 egg yolks

Briskly mix the egg yolks and stand oil together in the same way you would make a mayonnaise. Add that to your already made damar varnish to create a very thick mixture that can be added to oil paint for impasto techniques.

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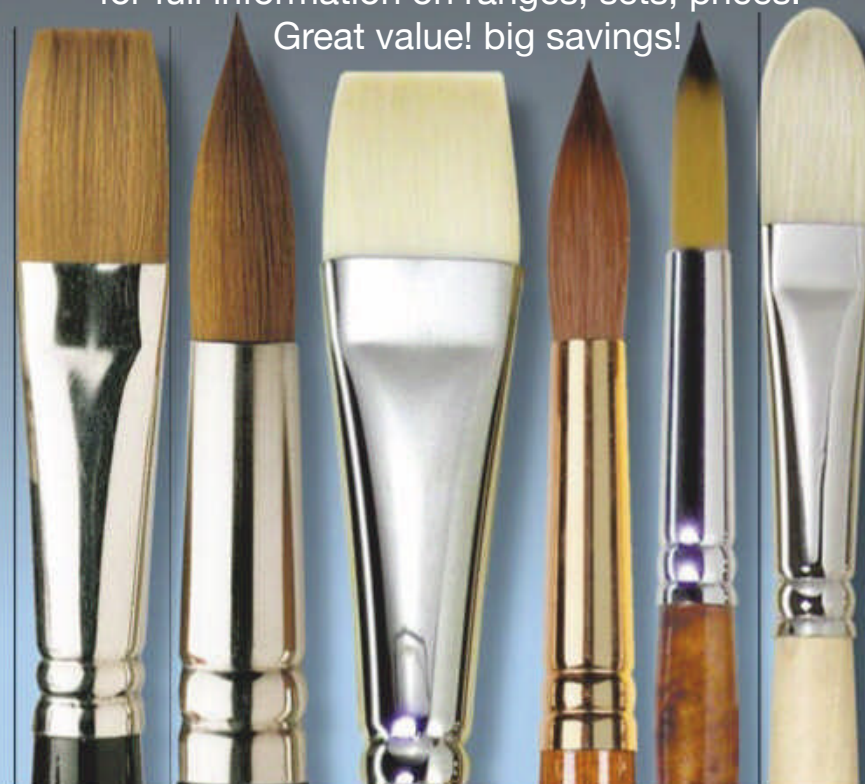
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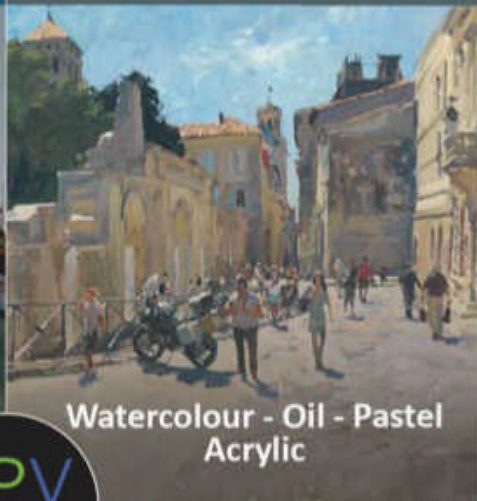


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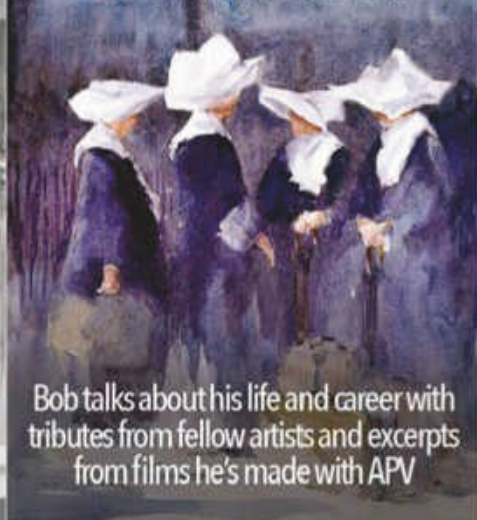
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CHARCOAL TEXTURES

Drawing media can have as much versatility as paint. **LANCELOT RICHARDSON** shows how he created two detailed charcoal works by combining a variety of marks

Charcoal is an effective medium for producing textures, as it both comes in many forms and is easy to manipulate. I wanted to share a few of my approaches with you, beginning with how to use additive and subtractive marks, and then turning to more experimental techniques using charcoal dust and acetone.

Typically, willow charcoal and charcoal powder lend themselves more readily to creating broad areas of tone and more atmospheric textures. They are the easiest forms of charcoal to smudge and “push” once on the paper. It is also easier to erase them, though you may never fully return to the initial white of the paper. I used Coates willow charcoal for this feature.

Charcoal pencils and compressed charcoal sticks are denser than willow. They will make darker marks and won't readily erase. They also tend to be physically harder, allowing for finer lines from charcoal pencils, and bold, expressive marks from sticks. I favoured General's charcoal pencils and Cretacolor compressed charcoal sticks for this. All of these drawings were made on Canson's Bristol boards, using a blending stump, a kneaded eraser and make-up removal pads to manipulate the charcoal further.

Whatever form of charcoal you choose, remember that it is easy to smear because of its malleable nature, so don't forget to protect your finished drawings with a good quality fixative.



SUBTRACTION

A subtractive technique involves removing tone from the drawing. It helps to think ahead when starting a drawing in this way, in order to use the white of the paper for the lightest tones, and potentially achieve more contrast. Expect a little back and forth with this approach as you remove and restate the tone.

1 To preserve white areas, one must first lay down tones around them. Here I omitted an area of white with the willow charcoal, which I then blended into the paper to create a tonal base. Charcoal pencil is harder to erase, so leave that for later stages.

2 To start to define the texture, erase the edges of the lighter area with a kneaded eraser, which can be easily shaped. Here I moulded it into a narrow edge to make the directional marks required for the fur.

3 Add details with the charcoal pencil. Be sparing with your marks – make just enough to describe the texture. Use well-sharpened pencils to create thinner marks and press lightly. If you make the marks too dark, try dabbing them with the kneaded eraser to lighten them.



1



2



3



4

ADDITION

Layering tone can help build up richer textures and deepen dark shadows. These steps show the process of drawing fur textures, but this general process works in many situations. Look for the edges, shapes, and rhythms present in the components of the texture.

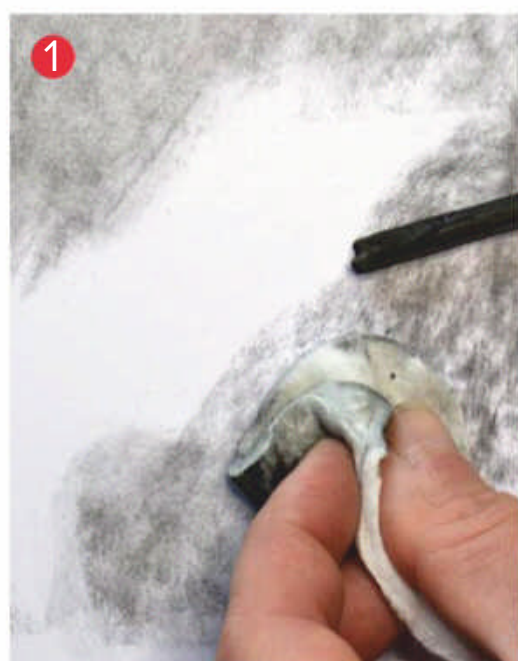
1 Begin by creating an initial tonal base. Use the side of a piece of willow charcoal to cover an area, then smudge it with a make-up removal pad to even out the tone.

2 For the darker areas, add another layer of tone. Instead of using willow charcoal for this, try the side of a charcoal pencil or stick of

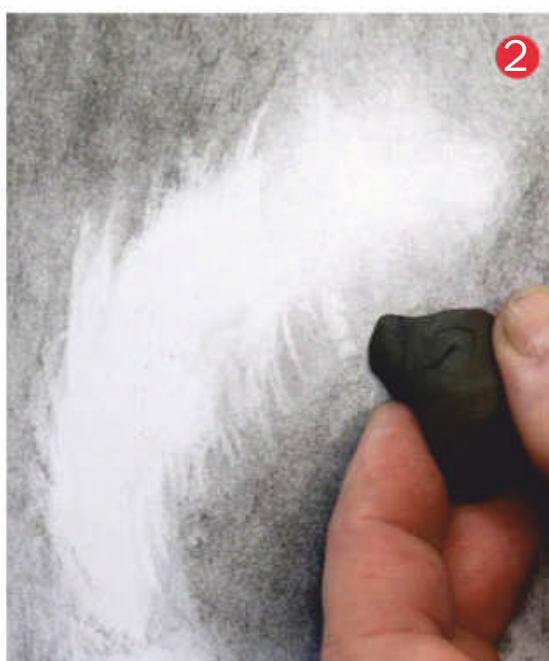
compressed charcoal, as they are denser. Unwanted marks can be blended afterwards. For paper with a strong grain, try to fill any white gaps.

3 Add textural marks on top of that base tone, following the direction and length of the fur. Try to express the behaviour of the fur, rather than drawing every strand of hair. Focus on lit areas, as this is where we see texture most clearly.

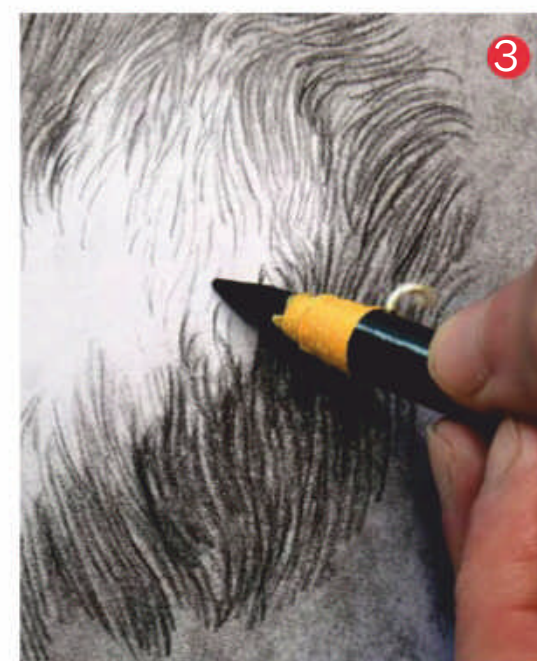
4 At edges, we can sometimes see textures side on. Indicate them by their silhouette. This is useful in dark edges, such as the ears or mane. Use a light touch to make these marks. If the background has no contrast with the edge, this is less apparent. >



1



2



3

TECHNIQUE



SPRAY

Acetone can be used to create great textures. It is easily obtained as nail polish remover and can be put in a spray bottle. Take care to work in a well-ventilated area when using acetone, as it is flammable.

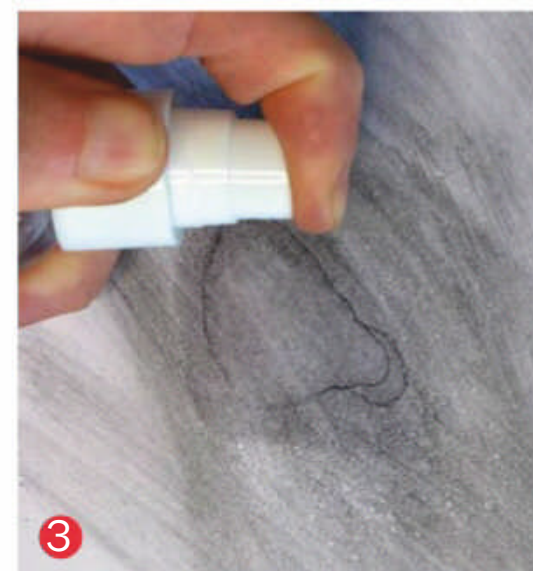
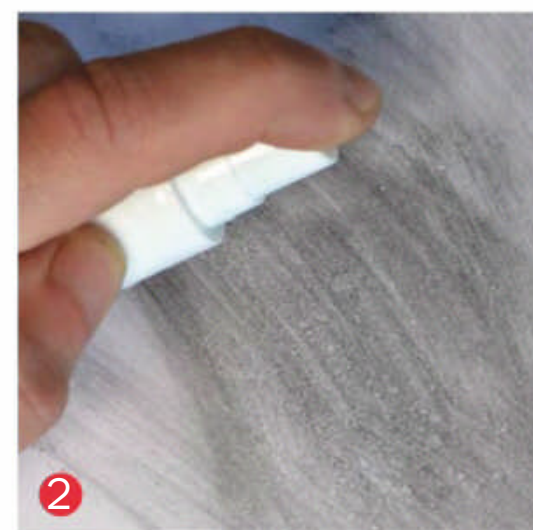
When sprayed, the acetone will wet the paper, but it evaporates quickly and shouldn't discolour it – though heavy application may cause paper to buckle, as water would.

1 Start laying in tone by dropping some charcoal dust on the paper and moving it around with a dry brush. Try not to press it down too hard or the acetone will be less effective. Once the tonal area has been filled in, gently blow any excess dust away.

2 To get the white-on-dark textures, such as those seen on the bushes, spray the charcoal dust with acetone. Small droplets will displace

the dust before evaporating, leaving tiny speckles. It may take a few sprays. Place a loose piece of paper on top of any areas you do not wish to be sprayed.

3 To produce larger droplets, press down slowly on the spray bottle. This should squeeze out one large drop. This way you can achieve wet edge effects, or if you tilt the paper, drip marks. You can nudge excess acetone around with a cotton swab for streaky effects too.



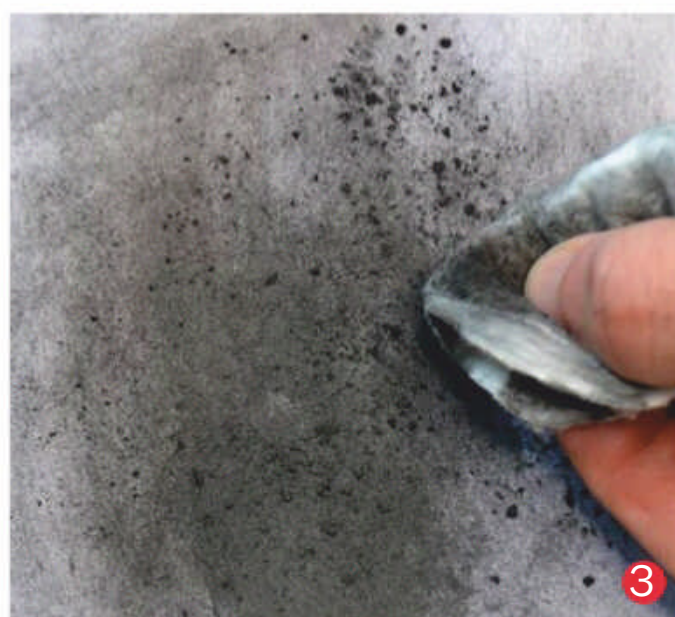
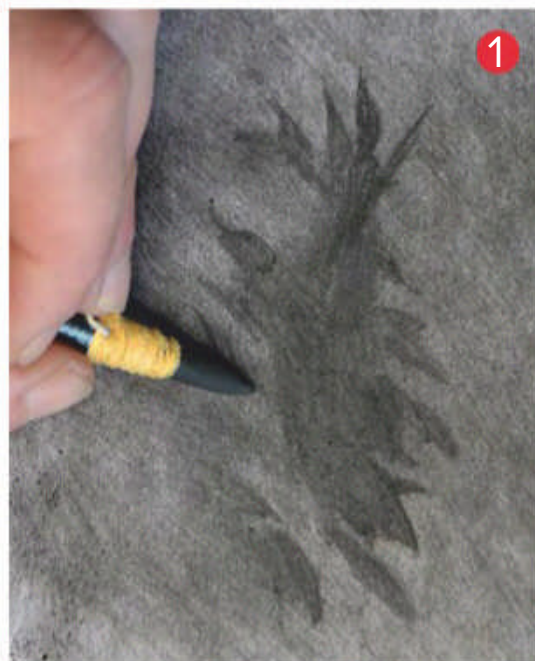
SCRATCH

With paper destruction, a razor blade is used to remove paper with charcoal on to show the white underneath, producing a very light tone. Take care with this technique, as you usually would when handling sharp objects.

1 The first thing needed for this technique is a dark area to work into, so I've used willow charcoal and charcoal pencil to build up tone in layers. Having a flat area of black improves the contrast. Here the plant is simplified to its silhouette shape.

2 Scratched lines can produce the appearance of thin branches. I dragged a thin white line through the dark areas using the corner of a razor blade. Take care not to push too deep and slice through the paper. Take just enough off to remove the charcoal.

3 The blade can be used to produce the leaves, by making lots of little picking motions with the corner, to lift out the paper. With this technique, look for the small shapes that form highlights, and be selective, only using it to draw the lightest areas.



GRAIN

This technique also uses acetone and charcoal powder, which helps create a dark gritty texture that is the inverse of the spray effect. To prevent your paper from buckling, tape the edges to a board. By layering the charcoal powder and acetone, we can get unusual textural effects.

1 To create a base for the powder, lay in an area of tone. Here, that was done by brushing on dust and lightly spraying acetone on top. While the acetone is still damp, brush on another layer of powder to achieve a darker tone.

2 Spray more acetone onto the paper to wet it. Pick up some charcoal powder with the brush and gently tap the head to sprinkle it on. This is inherently random, but a loose sheet of paper can mask any areas on which you don't want to get powder.

3 Remove the excess powder with a make-up pad. Anything similar will work – the aim is to dab away any loose, excess charcoal powder.

Once it has been saturated with the acetone, the powder should look dark and affix to the page, but large lumps may flake away later if you don't fix this.

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DEMO

PUDDLES of colour

Painting water doesn't just mean glamorous seascapes. **ROB DUDLEY** shows how autumnal showers can bring an unlikely scene to life

I enjoy painting water. And I don't just mean small moorland streams or wide-flowing rivers. It might seem rather incongruous, but the humble puddle can be a wonderful thing. Quite often when walking and sketching the lanes near to my home in Devon, a once-unpromising subject can be completely transformed after a shower or prolonged spell of rain. Puddles form, unexpected reflections

appear, and that unlikely subject suddenly seems to present a wealth of possibilities.

This was the case one autumn afternoon in Suffolk. I'd always felt that the bend in this lane had the bones of a painting in it. The problem was that the road was such a large part of the scene with few redeeming features, so there was a danger its blandness would dominate any potential painting.

However, after a morning's rain, I was delighted with what I came across. Puddles had completely transformed the scene. The lane was full of captivating patches of blue and gold, the reflections from sky and tree. Even in the shadow cast by the clipped hedge, the recently formed puddles added an unexpected splash of colour in an area that might have appeared flat and lacking interest. It was time for a quick sketch [below left], a photo or two [left] and then back to the studio.

Rob's materials

•Paper

Two Rivers 300gsm paper, pre-stretched

•Brushes

Sable, sizes 4, 6, 8 and 14; rigger, size 2

•Watercolour

Quinacridone Gold, French Ultramarine, Winsor Blue (Green Shade) and Cobalt Violet, all Winsor & Newton

Professional Watercolour; Green Gold and Burnt Sienna, both Daler-Rowney Artists' Watercolour; May Green and Translucent Orange, both Schmincke Horadam Aquarell; Transparent Oxide Umber from Rembrandt Watercolour

•Gouache

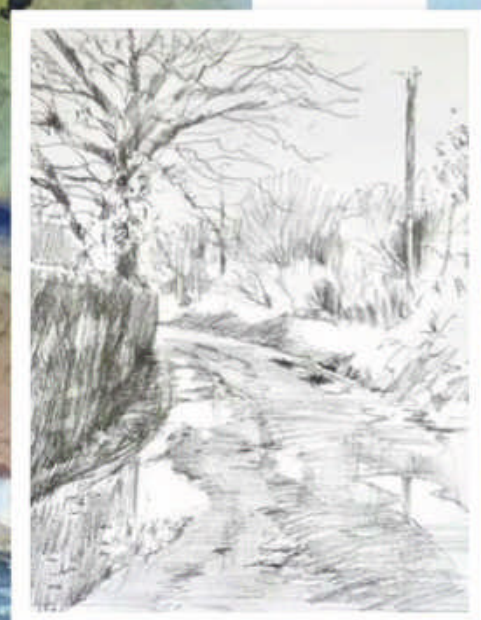
Permanent Scarlet, Permanent Yellow Deep, Permanent Lemon, Cobalt Blue (Hue) and Burnt Sienna, all Turner Acryl

•Pencils

2B graphite pencil; Derwent Watercolour pencil, Burnt Umber 54

•Masking fluid and rubber

•Medium masking brush

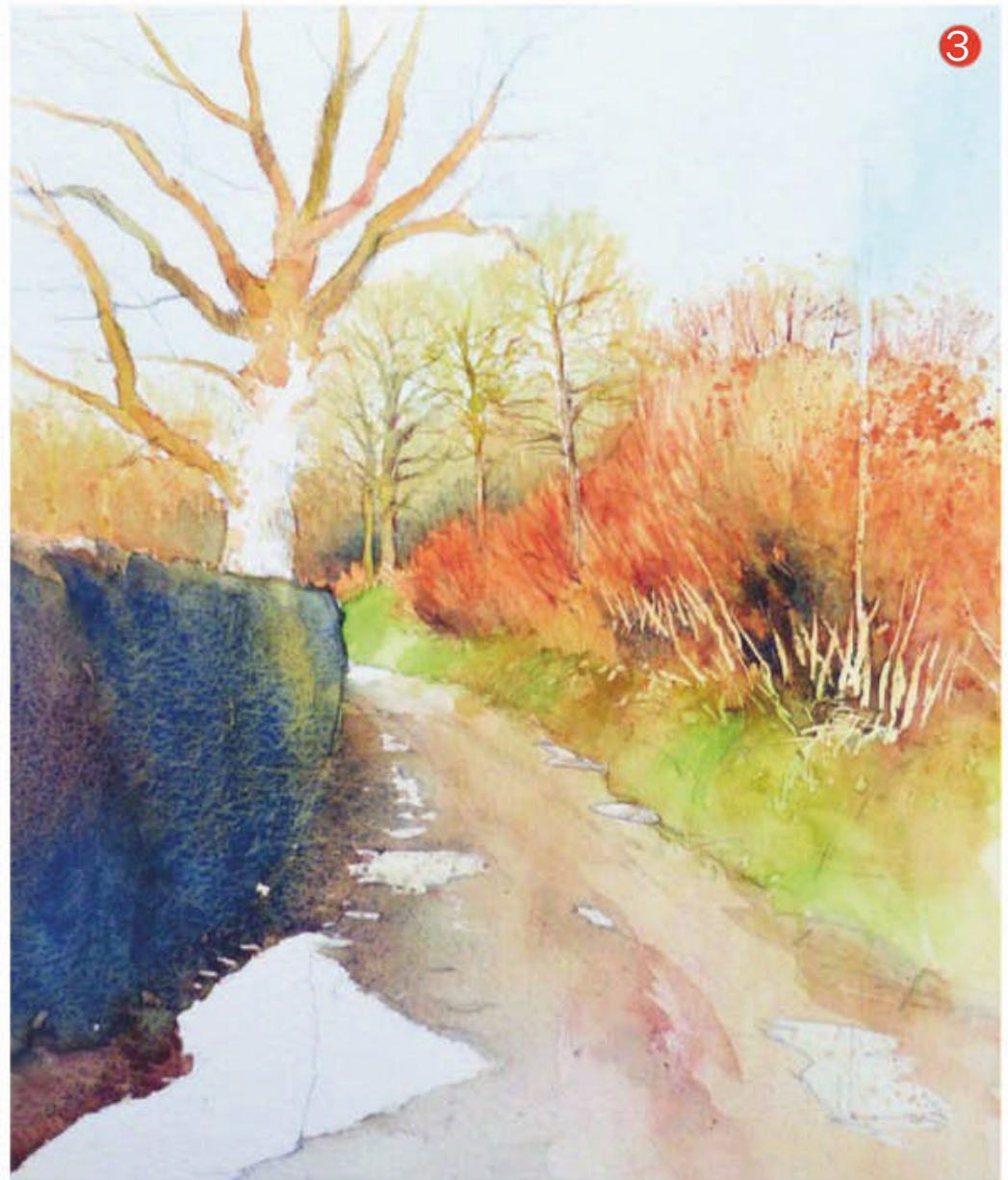


1 I began by drawing out the composition using a 2B pencil, basing it on my photos and initial sketch. Once I was happy with it, I reserved some of the highlight areas by applying masking fluid with a medium masking brush. I did this on the smaller puddles, a few 'leaf' shapes in the larger puddle, and some branches in the hedgerow, before allowing them all to dry.

Next, I wetted most of the paper, taking care to keep dry the branches of the main tree and the larger puddle in the foreground. The damp paper reduces the chances of any hard edges forming in these areas.

With my drawing board at a slight angle, I used a size 14 sable brush to drop in some Translucent Orange, Quinacridone Gold and May Green; these bright, golden colours would underpin the rest of the painting. >

DEMO



2 Checking that the previous stage was dry, I began to develop the distant trees and bushes using mixes of Quinacridone Gold, Burnt Sienna and May Green. I scuffed the side of a relatively dry size 8 sable brush across the textured paper to suggest the feathery treetops.

With these same colours, I started to work on the large oak tree, running one colour along a branch and dropping the others in. When this was dry, I washed a strong mix of Green Gold and French Ultramarine over the clipped hedge and dragged this down around some of the puddles.

3 It was time to develop the hedgerow and grassy bank by strengthening the colours and shapes. I did this by concentrating the stronger, darker colours at the base of the bushes with mixes of Green Gold and French Ultramarine using a size 8 sable brush.

When dry, I removed the masking fluid from the branches along the hedgerow and used the previous colour mix to touch in some, while leaving others unpainted.

Using my size 14 sable brush I flooded water across much of the



road, and dropped in some Quinacridone Gold, Transparent Oxide Umber and Cobalt Violet in a series of vertical strokes to suggest reflections.

4 The oak tree was painted with a mixture of watercolour and acrylic gouache. The watercolour was used primarily for trunk and branches, while the opaque gouache was spattered over this to suggest the leaves.

I added more branches with a size 8 sable and varying mixes of Quinacridone Gold and Green Gold, adding French Ultramarine for the darker parts. The thinner branches were added with a size 2 rigger, dip pen and pencil.

When dry, I used the size 8 sable to flick over a layer of gouache mixes of Permanent Scarlet, Permanent Yellow Deep and Permanent Lemon. When dry I repeated the process, varying the same mixes with a bias towards the red.

The leaves running up the trunk were painted with a size 4 sable using the same mixes as those for the spattered leaves, but with Burnt Sienna and Cobalt Blue (Hue) added for the shadows.

Top tip

Gouache is opaque so can be used to spatter over watercolour and create a sense of depth



5 Using a maskaway rubber, I carefully removed the masking fluid from the puddles (but not the leaves in the largest of them). After wetting the puddles again, I dropped in some Winsor Blue (Green Shade) using a size 8 sable in a series of vertical strokes; the blue a reflection of the sky above. The smaller distant puddles on the right of the lane were left unpainted at this stage.

It is essential to allow this stage to completely dry before adding any overpainting, otherwise subsequent washes will mix and likely create a muddy mess.

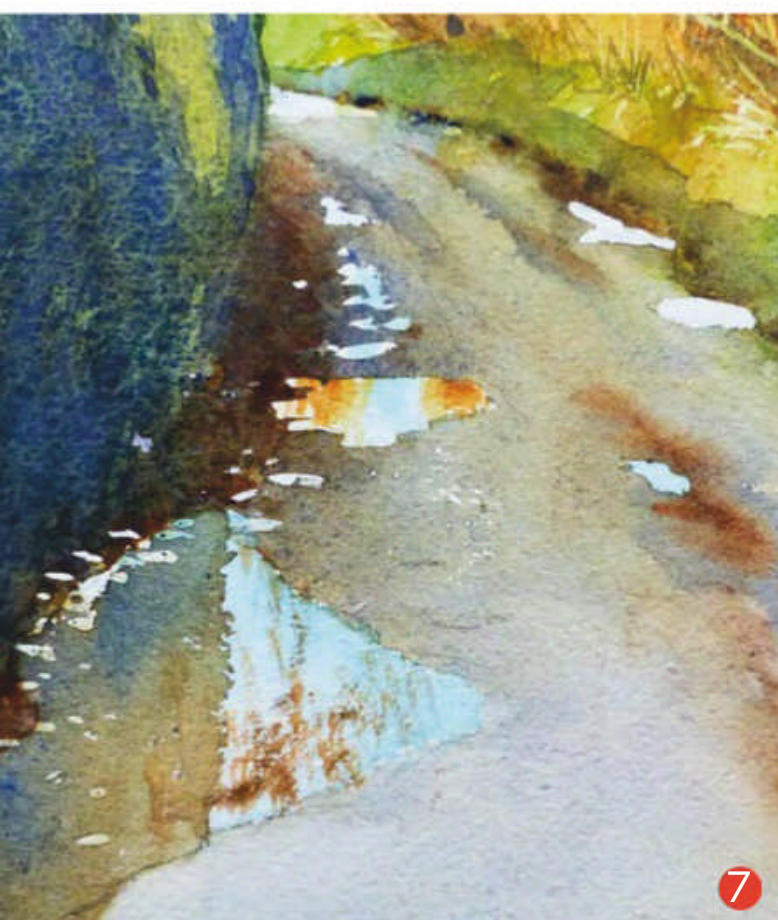
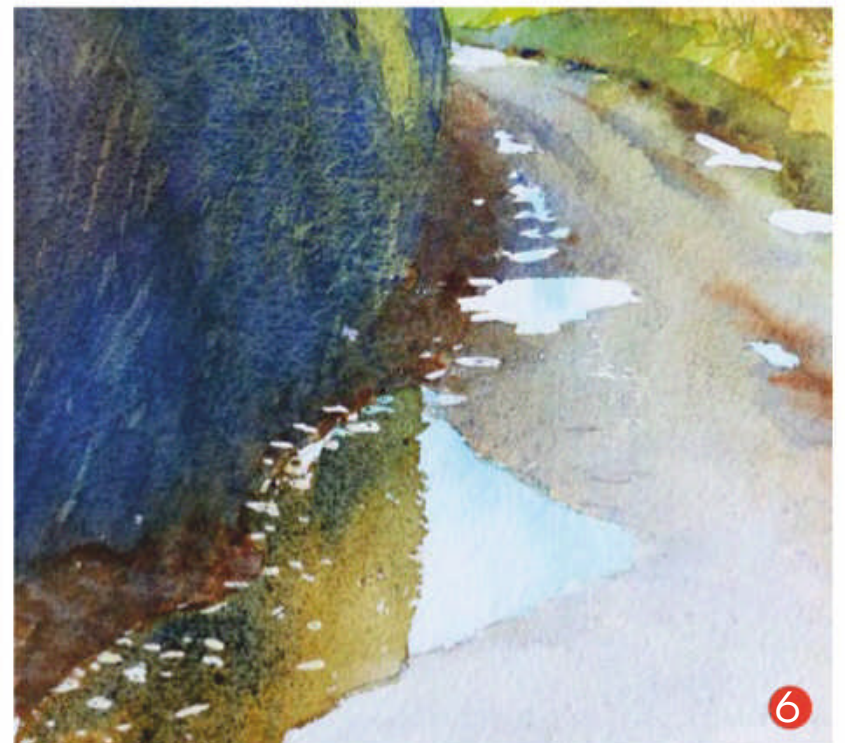
6 As a rule of thumb, lighter objects tend to have darker reflections, and darker objects tend to reflect lighter on water. Using this logic, in this case I wanted the reflection of the clipped hedge to be lighter than the hedge itself.

To be sure of this, I prepared a wash of Transparent Oxide Umber and French Ultramarine and tested it first on some scrap paper to be sure it was light enough.

Using the point of a size 6 sable, I washed in the reflection and, with it still wet, I dropped in some French Ultramarine in a series of vertical strokes and allowed it to dry.

7 With Quinacridone Gold on a size 4 sable, I scuffed in vertical drybrush strokes over the Winsor Blue (Green Shade). Subsequent layers were executed as before, using Transparent Oxide Umber only when the previous layer was completely dry. (Note: If the drybrush technique is used before the previous mark has dried, the paint will fill in the gaps and the broken quality will be lost).

The middle puddle was painted with Quinacridone Gold and Translucent Orange, again with scuffed vertical brush marks. The same techniques were used for the other puddles with French Ultramarine added to the mix.



8 Removing the rest of the masking fluid, I touched in the leaves in the largest puddle with some Quinacridone Gold and Burnt Sienna. Next I used a mix of Transparent Oxide Umber and French Ultramarine to add some flicks and spatters to the wet lane to depict the leaves, mud and general debris that seems to accumulate after rain during the autumn and winter months.

After reviewing the painting, I decided to add a darker tree on the right of the lane to prevent the viewer's eye from wandering out of the painting. I then strengthened the telephone pole with some Green Gold and French Ultramarine, and, after checking its reflection in the puddle, chose to finish at that point.

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HOW I PAINT

MARK ADLINGTON

For this wildlife artist, a distant lion's roar represents opportunity not fear. Here he reveals how to capture the fiery spirit of wild animals using tricks of light and texture

Mark Adlington is one of the UK's most skillful and collectable wildlife painters. Born in 1965, he grew up in Ireland and was captivated at a young age by Joy Adamson's books about raising lion cubs. He went on to study art history at the University of Edinburgh and fine art at City & Guilds of London Art School.

Mark has been staging solo exhibitions since 1999. In recent years, projects have included visiting the Arctic Circle to paint polar bears and spending three months in East Africa studying elephants.

His latest three-year project, *Lion*, culminates in a book from Unicorn Publishing Group and an exhibition in conjunction with Pride Lion Alliance, which runs from 7-22 December at John Martin London.

CAPTURING REFERENCES

In a perfect world I would only draw from life and the great outdoors would be my only studio. In reality, depending on the animal I am studying, I am almost always forced to supplement sketches made in the field with photographs and video footage. Lions, which I have been working with for the past three years in six different habitats across East and South Africa, spend much of the day asleep and the window of opportunity for gathering information and interesting poses and compositions can be very brief as the light fades into night.

Having said that, the freedom and honesty of line drawing made in the bush are an essential reminder of the qualities that I try to retain in the studio work, and when something interesting is happening it can be a tough call between whether to grab the sketchbook or the camera.

Whether I am making a drawing or a painting, the first marks inform the

rest of the journey as I am piecing together a composition, and as such they are hugely important.

In both cases, I try to always begin with urgent, exciting marks or brushstrokes, working as rapidly and loosely as I can and allowing the material to speak for itself, while simultaneously fighting to both describe the form and place the composition within the frame of the canvas or paper.

In painting, I often cover the negative space with paint first, leaving the shape of the animal in raw canvas. This allows me to instead focus on the essential rhythms and lines before building up to the details.

Sometimes as you work, details like the eyes almost paint themselves when you work on the structure around them. With line drawing it can be almost the reverse, so I often begin by smudging in a general shape or silhouette broadly, then working from the inside out. This gives you something to react against and

FAR LEFT *Gemsbok Lion*, conté and pastel on paper, 60x42cm

BELOW *Cub Bundle*, crayon on paper, 21x28.5cm





means that you can make a fast, energised line in one stroke rather than redoing the same line several times. This approach can be interesting in a life study when the subject is moving, but can act as the kiss of death when working from secondary material.

A LINEAR APPROACH

My practice is hugely random when it comes to technique and, rather than having a “one method fits all” approach, I tend to adjust the media and the method to

suit the subject matter. For example, when working with polar bears underwater, I struggled to find a way of conveying the clouds of bubbles they leave in their wake. Eventually I found the perfect mix with an aqua-coloured Moroccan pigment.

With this latest lion project, a more linear approach was key, and after a long battle I learned how to use water-soluble crayon effectively, sometimes in conjunction with a teabag – a chance discovery when drawing at breakfast during the lockdown!

“
**I try to always
 begin with
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 ”

When choosing the right medium, I think it's a question of working out what it is you are trying to say first, and then using the one that is best suited to the purpose. In my practice though, fluidity and movement are key. That means that, whatever I use, I need to be sufficiently fluent in the language of it, whether that's watercolour, crayon, teabag or whatever it may be. It's important to not have to think about the media too much. In a sense, it's a little like driving a car: you need to be thinking about where you are trying to go rather than how the clutch works.

My figurative drawing requires total focus and accuracy so, when it comes to colour selection, I tend to use pigment as just another tool to convey form or structure, and colour choices tend to be relative rather than specific. In other words, I think about whether something is cooler or warmer, more or less saturated, opaque or transparent, rather than trying to establish its specific Pantone code. I find if I do this then, after a certain point, the painting takes on a life of its own. When that happens, it might have aesthetic demands of its own that I can respond to, at which point I might make more considered colour choices. Colour is definitely a secondary tool for me, and a bit of a guilty pleasure. The dessert rather than the main course, if you like.

Fortunately, my fluid approach means I seldom overwork drawings or watercolours, because, to my eye, it's immediately apparent when you have gone too far with them. At that point,



CLOCKWISE FROM
 BOTTOM LEFT
Rock, crayon on
 paper, 21x28.5cm;
Aslan, oil on
 canvas, 102x76cm;
Future King, conté
 and pastel on
 paper, 84x56cm





“
Lions spend much of the day asleep so the window of opportunity for gathering information can be very brief
 ”

ABOVE *Speedy Cub*,
 crayon on paper,
 21x28.5cm

the bin beckons. Works on canvas are another story though. With those, it depends on how quickly I manage to say what I want to say. Once the animal has presence, everything else feels like titivation. If it happens too fast then the painting can look insubstantial and thin, whereas if it happens too slowly then there is definitely a danger of overworking, and your only options are to sand everything back or paint something different over the top.

MIXING MEDIA

My selection of brands changes, as does my selection of colours, and it really depends on the project I'm working on as to which I lean towards. I went through a phase of loving

Sennelier inks when I was trying to draw Przewalski horses in France. For the current *Lion* project, I am enjoying drawing with Caran d'Ache Neocolor II watersoluble crayons. With watercolour, oil and particularly pastel, I think the mineral element in the pigment can mean that each colour can react so differently. This means that you have to discover colours one by one and work out which brand you like for each colour.

A current obsession is R&F Pigment Sticks. While they are extremely pricey, they make the most beautiful and sensitive line. If I had to save something from the studio in a fire, it would probably be a watercolour brush that had the end chewed off by an Arabian leopard cub while I was

painting him in the desert. It's an occupational hazard, I suppose. If I were to offer some advice to others making a foray into capturing animals which are, on the surface, a single colour, it would be to think of them not just as a subject, but to consider them instead within the context of their habitat. I love an animal that is a single colour in a landscape of the same colour, such as a polar bear on the ice or a Namibian lion in the desert.

The key is to use a monochromatic scene such as this as an opportunity to sculpt with light, giving you more licence to use all the visual weapons at your disposal to greater effect: line, tone, texture and transparency all come into play. For example, if you were dealing with a tawny lion or a white bear you can really use any colour you like, so long as the relationship between those colours is consistent. It's completely different from, for example, painting an exotically coloured bird where the exact colours in its plumage are what makes it so beautiful and distinctive.

Maybe this is why I love a more detailed and illustrative approach to birds and reptiles – for example, the masterly work of [the 19th-century American ornithologist and painter] John James Audubon – but often find hyperrealism in mammals a little stiff and lacking in the sensuality that makes them so magnetic.

www.markadlington.com

LEFT *Gaze*, oil on
 canvas, 92x61cm

IN DEPTH

CAST Drawing

Drawing from plaster casts is an important step between copying 2D artworks and working from life. **AL GURY** explores the history of the practice and offers tips to try

My first experience of walking into the Cast Halls of the Pennsylvania Academy of the Fine Arts (PAFA) in Philadelphia as a student was accompanied by the feeling that I had walked into the Renaissance. Though I had yet to understand the uses of that fine collection of early plaster casts, I felt as if I was in a space that encouraged reason, reflection and hope as a young artist.

As the first academy of art in the United States, conceived of as early as the 1790s and chartered in 1805, the drawing curriculum at PAFA incorporates the concepts and tools of cast drawing as part of a solid grounding for the artist to this day. The founders' first act was to purchase fine casts from Paris and Florence for the teaching of drawing. That historic collection is an integral part of the teaching of drawing and form at PAFA today. Cast drawing remains a source and support of critical thinking and practical visual tools.

One of the earliest references to cast drawing as a tool for training artists was made in Leonardo da Vinci's *A Treatise on Painting*. Though scholarly debate and speculation suggests that Leonardo may have founded the first Academy of Art in Milan during his lifetime (he died in 1519), the first formal Academy of Art – the Accademia del Disegno – was created in Florence by Giorgio Vasari in 1561. Followed rapidly by the founding of numerous academies, royal academies and state-sponsored schools of art in Europe and the United States, cast drawing was always an integral part of the art school curricula until well into the 19th century.

Drawing was considered the centrepiece of all art training, along with other studies in perspective, mathematics, art history and philosophy. Cast drawing, or “drawing from the antique”, was an important step in the training of fine artists; it followed the copying of drawings

“First of all, copy drawing by a good master made by his art from nature and not as exercises; then from a relief, keeping by you a drawing done from the same relief; then from a good model; and of this you ought to make a practice.” – *Leonardo da Vinci*





ABOVE A cast of *Laocoön and His Sons*, part of the PAFA collection. The original is on display in Rome's Vatican Museums

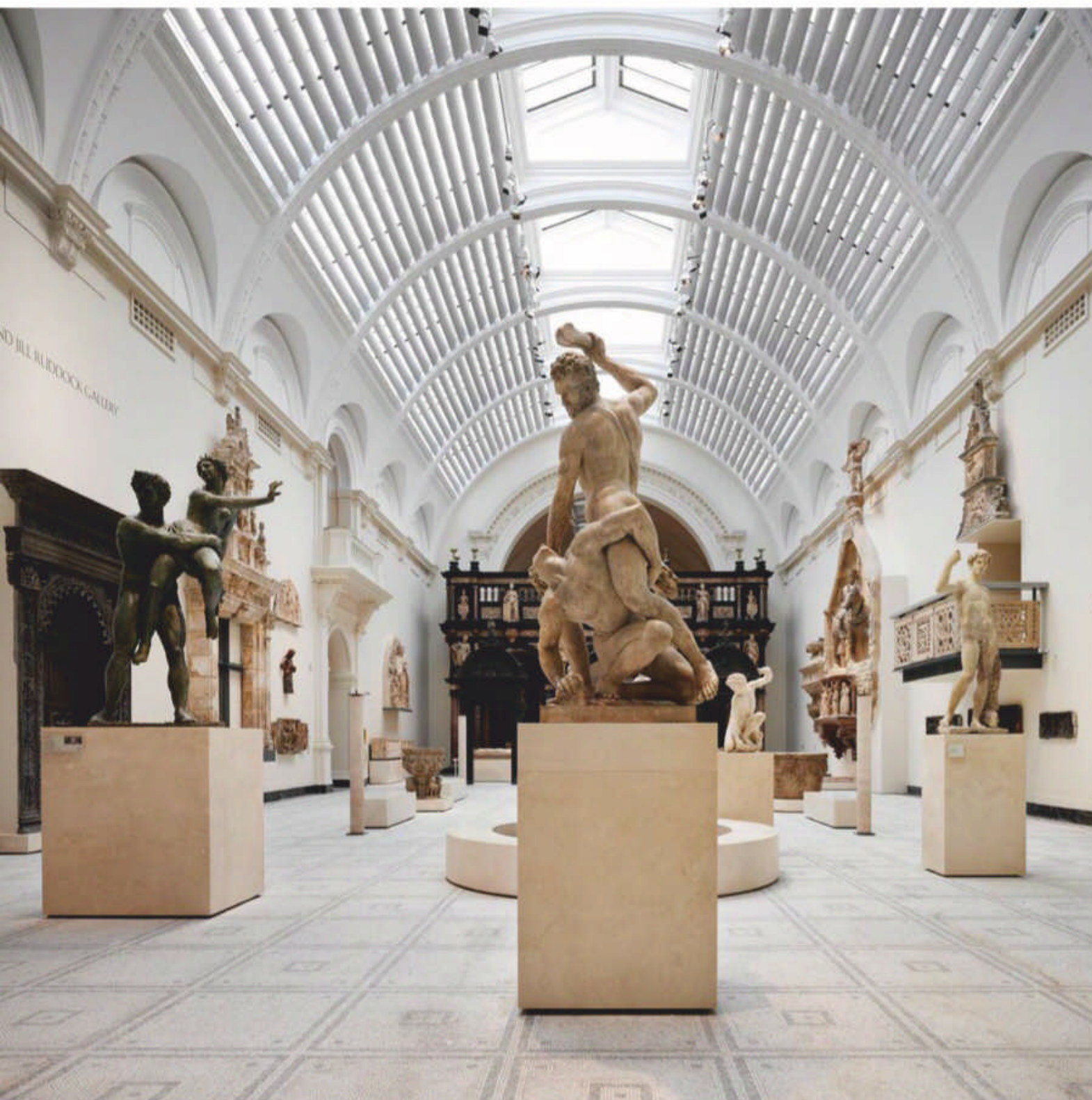
LEFT A charcoal and white pastel drawing of the *Laocoön* cast by one of AI's former students at PAFA

and engravings yet came before drawing from live models.

Fine castings in plaster of great ancient Greco-Roman or Renaissance sculptures were acquired from master casters in Florence, Rome and Paris to adorn everything from small ateliers to royal academies.

Museums also encouraged art students to draw from their fine collections of plaster casts. These collections, more economical to procure than originals, whether in a school or in a museum, provided beautiful examples from which art students and amateurs alike could draw and study.

For the art student, cast drawing was considered a primary way to understand the whole "effect" (overall qualities) of a form, and to analyse and understand light and shade, proportion, structural relationships, line quality and gestural movement. The cast also provided a safe transition to the drawing of the live model and understanding the complex relationships in a living body. Cast drawing provided a practical vehicle for the exploration of drawing media and methods as well. >



Figural groupings of casts, both freestanding and in relief, taught lessons in composition, perspective and the interrelations between figures in a narrative image.

While preliminary copies of drawings and engravings by the beginning student were usually done in pencil, so as to match fine hatching and contour lines, cast drawings were often done in charcoal, conte or sanguine. Especially by the end of the 19th century, the expressive and flexible qualities of charcoal were highly prized in most drawing programmes.

By the beginning of the 20th century, cast drawing, with its focus on skill-based study and representational imagery, was passing out of favour in many modern art schools, as was observational drawing itself.

While art schools, museums and academies of art continued to use their extensive cast collections to teach the formal elements of drawing and even concepts of harmony and beauty after the 1920s, cast drawing and cast collections as a focus of curriculum were replaced by modern design concepts and the great wave of post-war modernist art movements.

For the next 50 years, cast collections were neglected and often thought of as old fashioned and

V&A, LONDON/WWW.ALANWILLIAMS PHOTOGRAPHY.COM

CHOOSE A FOCUS

I made two drawings from one cast, choosing a different approach to the subject in each.

In the first drawing, I focused on the architectural and geometric aspects of the cast. I was trying to identify planes and proportions, as well as how they balanced one another, in order to better understand the cast.

In the second drawing, I focused instead on identifying the large masses and the fall of light over the cast's largest planes. I also wanted to study the *contrapposto* (or "counterpoise") – the twist of the body that occurs when stood on one foot. Analysing specific characteristics in each drawing can make your studies more focused.



OPPOSITE PAGE
Sculptures in the
V&A's Renaissance
City gallery

BELOW Joseph
Danciger, *Cast
Drawing*, 1975,
graphite and sepia
wash on paper,
30x18cm

representative of a taste and form of study that was not useful in the modern art world. Some collections were deliberately destroyed or sold off by their institutions. The Second World War did tremendous damage to fine cast collections in European art schools and museums.

Fortunately, today fine collections remain in such institutions as the Royal Academy of Arts and V&A in London, as well as the PAFA here in the US where I teach.

CAST DRAWING TODAY

So, what is the use of cast drawing for the contemporary artist? In recent years, along with a re-examination of drawing as a primary form of study and expression, cast drawing is having a renaissance as a strong and useful vehicle for understanding the formal aspects of nature and drawing in general. While the classical Greco-Roman and Italian Renaissance aesthetics and concepts of beauty that are represented by

many cast collections are another discussion as to their relevance, drawing from everything from small plaster objects to full-size plaster casts of figures has re-emerged as a useful form of drawing and drawing study. Great collections that were sold off, like that of the Metropolitan Museum in New York, have been rehoused in art institutions where they are objects of study. Collections in Europe, many of which have been unavailable to the public, are being restored and placed on view as both objects of beauty and study.

Importantly, designers of drawing curricula in art schools are reincorporating casts into their programme of study. Many contemporary ateliers that focus on classical realism have built cast collections for the purpose of teaching the original formal visual tools mandated by the historic institutions: light and shade, proportion, gesture and the total organisational and visual effect of an image. Such lessons, derived from the famous *Cours de Dessin* by Charles Bargue and Jean-Léon Gérôme, published in 1868 and studied by the likes of Picasso, Van Gogh and John Singer-Sargent, are often added to by concepts such as shape, pattern, geometry and expressive visual effect, which were favoured by modernist artists and the Bauhaus School.

Importantly, many art institutions that have large cast collections are engaged in their restoration and incorporation into contemporary art education.

PUTTING IT IN PRACTICE

Cast drawing for the contemporary art student and artist can provide a portfolio of visual organisational skills and tools. The original list of elements, recommended by the founders of the early academies and the 19th-century art schools, as well as modernist Bauhaus-influenced curricula, relates to difficulties that contemporary art students still face, regardless of future directions in their creative work or contemporary movements in the art world. How does one visualise and organise the whole “effect” of an image or a form? How is the gesture and expressive >



TIPS FOR CAST DRAWING

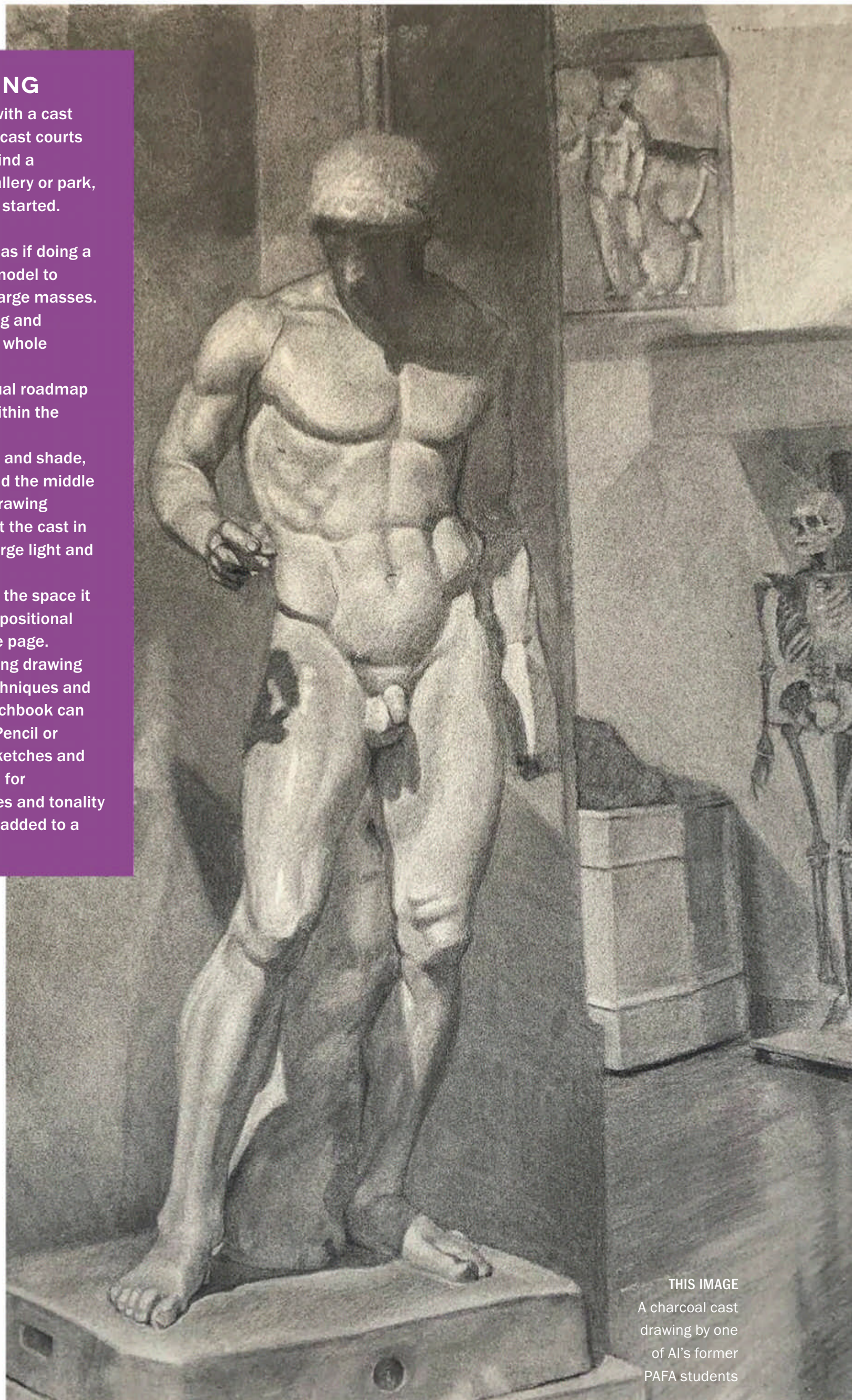
If you are able to visit an art school with a cast collection or a major institution with cast courts such as the V&A, or you can simply find a figurative statue to draw in a local gallery or park, here are some simple tips to get you started.

- Sketch freely from the cast at first, as if doing a *croquis* (gesture drawing) of a life model to assess the overall movement and large masses.
- Use the cast as a vehicle for sighting and measuring basic proportions of the whole and the smaller parts.
- Treat the cast as a vehicle for a visual roadmap for tilts, planes and relationships within the whole object.
- Evaluate large relationships of light and shade, including extremes of light, dark and the middle tones. Many French 19th-century drawing masters recommended squinting at the cast in order to get a better sense of the large light and dark masses.
- Gauge the placement of the cast in the space it occupies as a perspective and compositional arrangement in the rectangle of the page.
- Use the cast as a vehicle for exploring drawing media, paper types and varying techniques and aesthetics of drawing. A small sketchbook can be used for preparatory sketches. Pencil or charcoal can be used for gesture sketches and quick analysis. Charcoal works well for developing the full structure, masses and tonality of the drawing. White chalk can be added to a cast drawing on toned paper.

movement of an object assessed? In what way can shapes and patterns be organised into a harmonious and well-balanced whole? What are the large masses of light and shade and their gradations that organise volumes in space? How is an object placed in perspective in an atmospheric space relative to the whole? And what is the meaning and use of line quality, drawing methods and tools?

Keeping these questions in mind as you approach a cast drawing will help you to make the most of the experience. Perhaps write one or more on your sketchbook page and use it to give your studies more purpose. As countless artists over the centuries will attest, it can improve your draughtsmanship skills no end.

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THIS IMAGE
A charcoal cast
drawing by one
of Al's former
PAFA students

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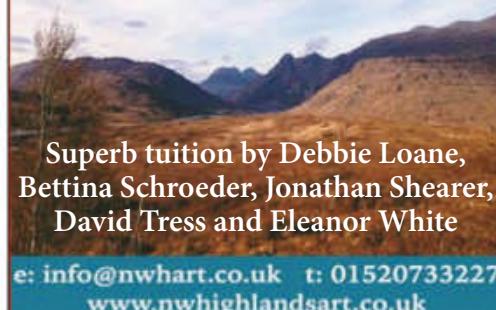
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John BROADLEY

The illustrator on tracing paper, JRR Tolkien and career pivots. Interview: **REBECCA BRADBURY**

WHAT ARE YOUR FIRST MEMORIES OF MAKING ART?

Tracing things out of books. My dad was an engineer and he used to bring tracing paper back from his office – it was really luxurious in those days!

HOW DID YOU BECOME AN ILLUSTRATOR?

I went to art college, but I gave up illustration for years and just made my own art on the side. I'd been making small handmade books and, about 10 years ago, I was asked to publish a compilation, *John Broadley's Books*. So, I ended up falling into it again.

WHERE DOES YOUR INSPIRATION COME FROM?

My full-time job used to be at a press cuttings agency, so I used to see so many images. I really liked illustrations from the early 20th century, and also imagery around punk and fanzines.

I used to cut them out and stick them into scrapbooks. I also collect books with old engravings and catalogues of typefaces and textures.

WHO IS YOUR FAVOURITE ILLUSTRATOR?

Saul Steinberg. You look at his work and you can't figure out how he's done it, how he's used those simple lines to create something that looks like more than the sum of its parts. It's the same with Edward Bawden's illustrations.

WHAT ONE ART PRODUCT CAN'T YOU LIVE WITHOUT?

Ink. I use Chinese ink, sometimes mixed with Rotring ink. Also, I only ever work on lined exercise paper as I find the ink soaks in at the right level without bleeding. If I'm lucky, I'll find old ledger books on eBay. They'll be 50 or 60 years old and the paper is really stained but this gives a nice effect.



WHY DID YOU BRANCH OUT INTO CHILDREN'S BOOK ILLUSTRATION?

I had just finished the job at the press cuttings agency when I got sent [Mick Jackson's] text for *While You're Sleeping*. It was such a coincidence that it was all about people who worked nights, so it felt like the perfect project.

HOW DO YOU MAKE YOUR WORK MORE APPEALING TO KIDS?

I thought about when I was a child; I used to like pictures with lots of detail, so I've packed in lots of things to look



at which aren't directly associated to the text. Hopefully it's interesting to adults, as well.

WHAT BOOKS DID YOU LIKE AS YOU WERE GROWING UP?

I had a copy of *The Hobbit* and it had a picture of where the Hobbit lived, drawn by JRR Tolkien. I remember my eyes going up and down the pathways in the picture, so that was what I tried to do myself: to make these landscapes where you could look into the distance of a scene.

WHERE ELSE CAN WE SEE YOUR ILLUSTRATIONS?

At [London restaurant] Quo Vadis, my work has taken over the whole building [left]. It went from drawing on the menu to drawing the tablecloths, big pictures for the walls and a mural in the member's restaurant.

John Broadley and Mick Jackson's new book *While You're Sleeping* is published by Pavilion. www.pavilionbooks.com



“I only work on lined paper as the ink soaks in at the right level”

There is a Reason...



PROFESSIONALS USE NITRAM



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Ever since, I have been using Nitram Charcoal exclusively! It is reliable and consistent, allowing me to express my artistic intentions onto paper. The different grades (H, HB, B) allow a natural variation. This gives my work a unique quality.

Nitram Charcoal has no contender. That is why I choose Nitram."

~ Cesar Santos



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Cesar Santos' art education is worldly, and his work has been seen around the globe. From the Annigoni Museum in Italy, the Beijing Museum in China, to Chelsea, NY, Santos' work reflects both classical and modern interpretations juxtaposed within one painting. His influences range from the Renaissance to the Masters of the nineteenth century to Contemporary Art. With superb technique, he infuses a harmony between the natural and the conceptual to create works that are provocative and dramatic. www.santocesar.com



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