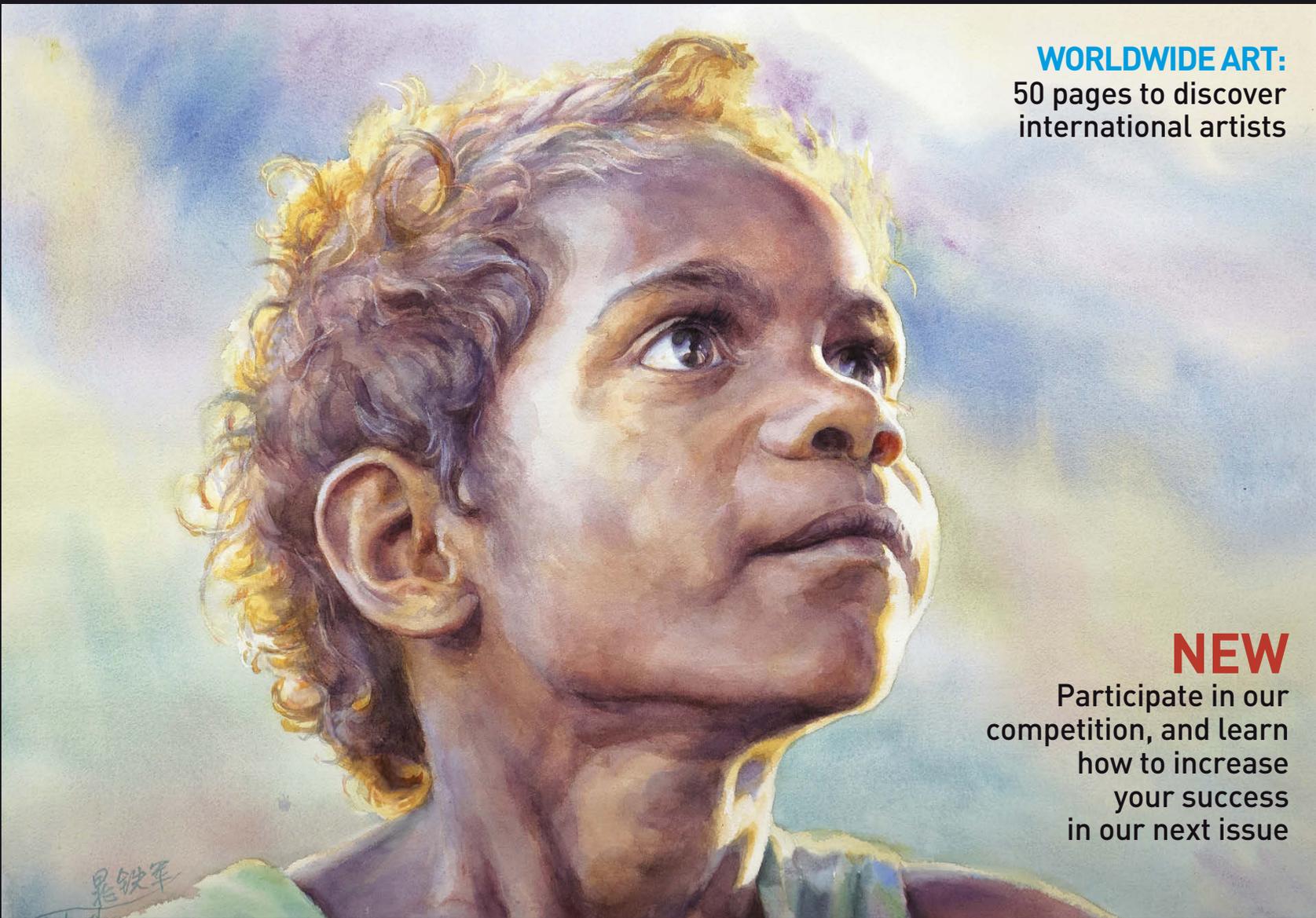


THE ART OF Watercolour

THE ART MAGAZINE FOR WATERCOLOURISTS

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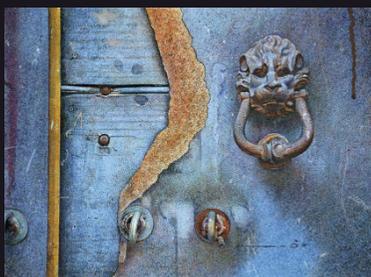
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50 pages to discover international artists

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DEAN MITCHELL
The ultimate master of design

ANGUS MCEWAN
Texture and shape for strong compositions



NATHAN FOWKES
Imagination serving reality

BRIAN SMITH
Transparency and colour to evoke mood

COVER STORIES
Christine Porter
Richard Chao
J.-L. Thibaut...

HOW TO: Find beauty in everyday objects and scenes with Lok Kerk-Hwang

QUARTERLY - 7th MARCH / 7th JUNE 2017



Discover HHE, The Personalized Home Painting Program by Janine Gallizia

"We are limited only by the limits we accept" J. G.

Janine Gallizia : International Artist, International Judge and Curator, Art Director of the magazines ; 'The Art of Watercolour' and 'L'Art de L'Aquarelle'



Description of the course: More people seem to be searching for ways to express themselves through painting; find their own style, be more creative, create atmospheres, trigger emotions in their own original style or learn where and how to exhibit and start a painting career. But how does one learn how to do this? To be honest with you I have never seen these areas being taught anywhere. Why? I think it is just too hard to teach in a group, it would take individualized courses adapted to the person's needs, desires, level and goals.

You are the key to your painting; that is the real secret. Who you are and how you feel dictates what and how you paint ; your choice of colour and tonal values, your choice of subject, technique and style are all part of who you are. In painting, just as in life, we have blockages and habits that hinder our progress, and it is precisely by working with our strengths and weaknesses that we proceed to create our own personal style.

With HHE, I propose this year to help you find this liberty. A liberty that will allow you real positive and creative evolution.

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- Learn what works and what doesn't and WHY!
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- Learn how to create colour schemes to suit your subject and mood.
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- The watercolour techniques ; why and when to use them.
- Learn to see your habits, strengths and weaknesses and use them intelligently.
- Exercises to improve your drawing skills.
- If desired information to help you start or improve your exhibition possibilities and results.
- All this information is available to you after the course to allow you to keep progressing.

ADVERTISEMENT

Contact:

jgallizia@gmail.com or www.facebook.com/janine.gallizia

Let's go meet the artists

THIS LATEST MAGAZINE DEFINITELY FILLS OUR PROMISE TO TAKE OUR READERS TO FAR-FLUNG DESTINATIONS AND SHOW THEM SOMETHING DIFFERENT, WITH AN ISSUE THAT GIVES PRIDE OF PLACE TO TRAVELLING AND DISCOVERIES. READ ON AND SET OFF ON A JOURNEY THAT WILL TAKE YOU ACROSS SEVERAL CONTINENTS, STARTING WITH AUSTRALIA. YOU'LL GET TO MEET NO LESS THAN THREE, VERY DIFFERENT AUSTRALIAN ARTISTS: RICHARD CHAO AND HIS SENSITIVE PORTRAITS IMBUED WITH EMPATHY; CHRISTINE PORTER WHO IS FOLLOWING IN THE FOOTSTEPS OF ANOTHER GREAT AUSTRALIAN ARTIST, TOM ROBERTS; AND FINALLY FORMER ARCHITECT MALCOLM CARVER. THE TRIP CONTINUES TO THE UNITED STATES WITH A PORTFOLIO SHOWCASING THE WORK OF DEAN MITCHELL, WHOSE WATERCOLOUR PORTRAITS REVEAL THE DEPTHS OF HUMAN NATURE. THEN, STILL IN AMERICA, WE REPORT ON NATHAN FOWKES AND HIS INSPIRATIONAL WORK IN ANIMATION. BACK ON OUR SIDE OF THE ATLANTIC, AFTER DROPPING IN ON THE QUINTESSENTIALLY BRITISH ARTIST BRIAN SMITH, AND MEETING UP WITH ANGUS MCEWAN, WHO PUTS OUR DAILY LIFE UNDER THE MICROSCOPE, WE CATCH UP WITH SOME FRENCH ARTISTS WHO ARE NO STRANGERS TO THESE PAGES: MARC FOLLY AND JEAN-LOUIS THIBAUT. FINALLY OUR REGULAR COLUMN, KNOW-HOW, PUTS THE SPOTLIGHT ON LOK KERK-HWANG'S WET-ON-WET AND WET-ON-DRY TECHNIQUES.



Cover photo: Richard Chao, Looking into the Sky. 55 x 75 cm.

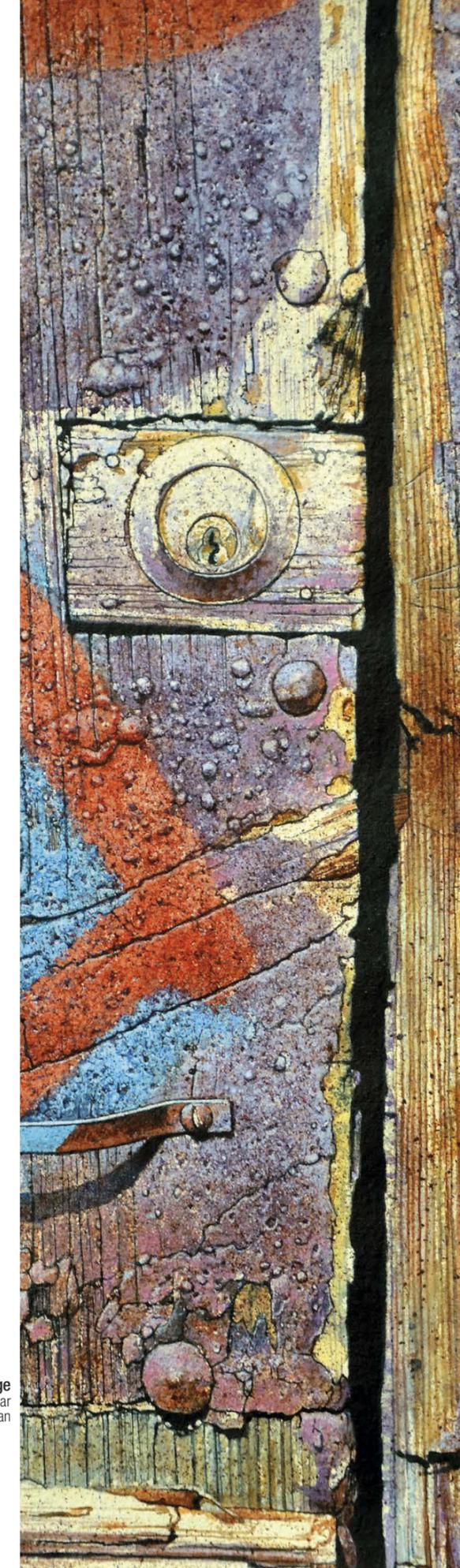
THE ARRIVAL OF SPRING ALSO MARKS THE BEGINNING OF THE ART FAIR SEASON THAT IS SO CONDUCIVE TO DISCOVERING ARTISTS. THERE WERE SO MANY TO CHOOSE FROM, BUT WE DECIDED TO FOCUS ON CAUSSADE WATERCOLOUR FAIR, WHICH DOESN'T MEAN YOU SHOULDN'T VISIT AS MANY AS POSSIBLE, MEET YOUR FAVOURITE ARTISTS AND EVEN SIGN UP FOR A WORKSHOP WITH THEM TO PERFECT YOUR ART. WHO KNOWS, ONE DAY IT MAY BE YOUR TURN TO SEE YOUR WORK FEATURE IN OUR MAGAZINE?

THE EDITORIAL TEAM



And did you know
The Art of Watercolour
also exists in French?
Our sister magazine is
L'Art de l'Aquarelle.

On the Edge
[détail], par
Angus McEwan



Contents

No 26



12



14



26



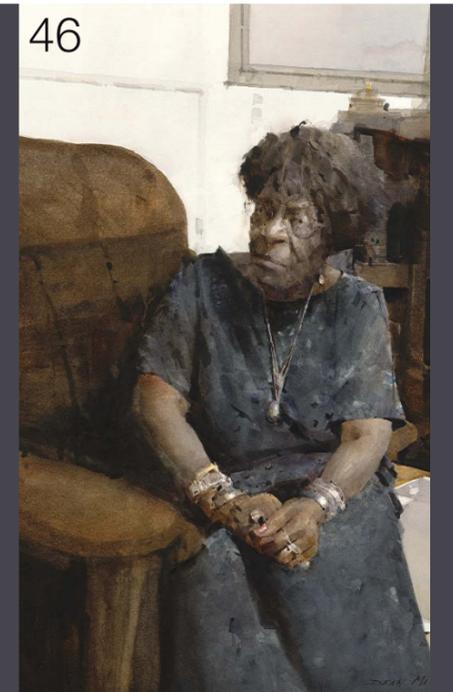
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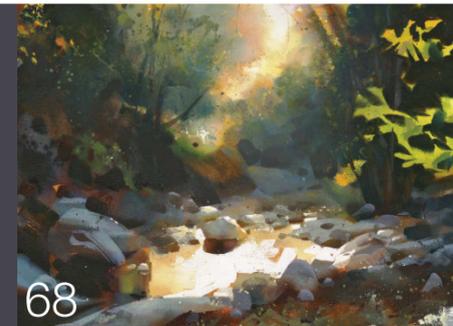
56



38



46



68



78

6 ZOOM ON
Caussade International art fair 2017.

8 INTERNATIONAL NEWS
Watercolour events from all over the world.

12 WE WERE THERE...
1st Taiwan World Watercolour Competition & Exhibition

14 SOCIETIES AROUND THE WORLD
The National Watercolor Society will celebrate its 100th anniversary in three years' time.

16 REVELATIONS
Discover our selection of noteworthy artists.

20 FLY ON THE WALL
Artists' news on the Internet.

22 MY LATEST PAINTING
8 artists present their latest works.

26 RICHARD CHAO
An artist who endeavours to represent the inner world of his models, their feelings and problems.

32 CHRISTINE PORTER
Travelling across Australia to paint farms despite the constraints of a hot and dry climate.

38 ANGUS MCEWAN
Angus McEwan talks about why he is drawn to textures and bold colours and details his approach.

46 PORTFOLIO: DEAN MITCHELL
Portraits full of humanity that don't not leave indifferent. The artist talks about his motivation, commitment and passion guided by empathy.

56 JEAN-LOUIS THIBAUT
The beautiful landscapes of Normandy and portraits of his loved ones are the favourite themes of this realistic painter.

60 BRIAN SMITH
Fond both of urban scenes and bucolic landscapes, more often than not, Brian Smith only uses three colours!

66 SUBSCRIBE TO THE 'ART OF WATERCOLOUR'!

68 NATHAN FOWKES
Is it because he also works in animation that his watercolours are so expressive and have such vibrant colours?

74 ALI SARMADI
Almost abstract paintings inspired by his Persian heritage.

78 MALCOLM CARVER
Detailed watercolours grounded in his training as an architect.

84 KNOW-HOW
Lok Kerk-Hwang, rendering the marks of time.

88 MY FAVOURITE PAINTING
Marc Folly and *Poterie des frères Not*.

90 OUR READERS' COMPETITION

94 LINDA HUTCHINSON
Influenced by her everyday surroundings, she paints intimate subjects in subdued neutral colours.

98 CONTACT THE ARTISTS

99 IN OUR NEXT ISSUE



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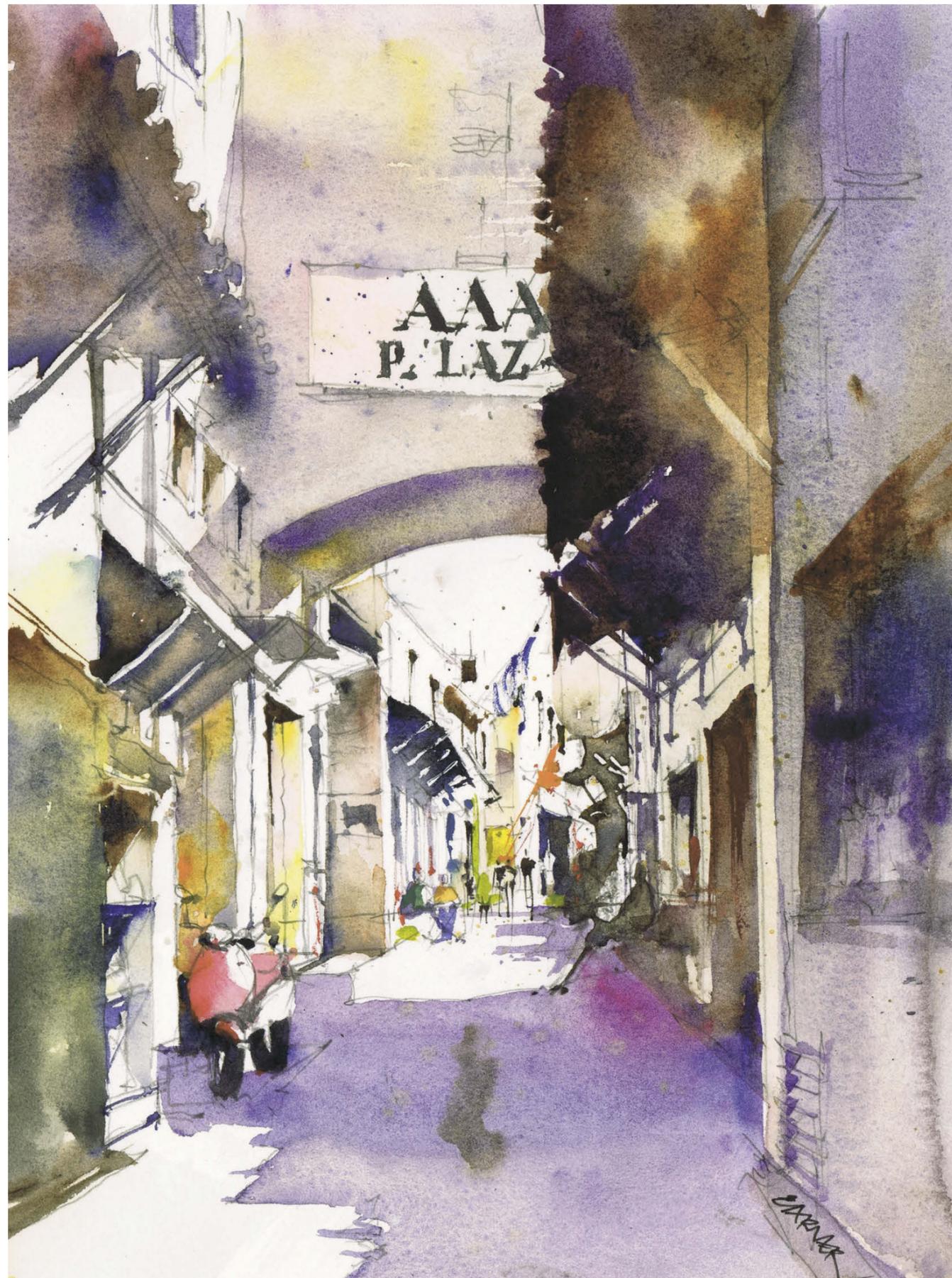
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Rhodes Old Town.
25 x 19 cm.

"The underlying theme in my works, whether landscapes, seascapes or street scenes is travel. Both points of interest and more banal subjects illustrate the travel journals that I publish and which feature my favourite places."



Malcolm Carver From architecture to watercolour

AUSTRALIAN ARTIST MALCOLM CARVER DRAWS HIS WATERCOLOUR KNOW-HOW FROM HIS YEARS OF EXPERIENCE AS AN ARCHITECT. HE SPEAKS HERE OF HIS



SOURCES OF INSPIRATION, CHOICE OF SUBJECTS AND THEIR TREATMENT.

The Iconic Tower,
Paddington,
Sydney.
76 x 26 cm.



The Art of Watercolour: How did you get started with art and watercolour in particular?

Malcolm Carver: Having loved drawing from early childhood I became an architect, a job that required graphic skills to communicate with clients well before the advent of computers. Manual drawings, physical 3D models and constant freehand sketching were the tools of the trade. Working drawings for construction were coloured in watercolour to delineate materials and finishes and although computers in architecture have now significantly changed the process, sketching remains an invaluable skill, one that has spontaneity, speed, simple linework, minimal detail and is a great communication tool. Colour should be minimal. I have always sketched everyday. It allows me to carefully observe, filter the essentials and capture a moment in time. It's important to know when to leave the sketch, often unfinished, never overworked. Watercolour is a natural progression, always with some light pencil work and a technique, described by others, as 'drawing with a brush' rather than a pencil. Same process different result. My preference is always for minimal colours with a limited palette and no greens!



Road out of the Hill End.
26 x 40 cm.

“Don’t always paint from light to dark, sometimes it is best to add dark first in order to ‘nail’ the light.”

TAW: What do you wish you knew about watercolours before you started?

M. C.: I wish I had realised earlier on the exquisite qualities of this transparent medium and acknowledged that it is not a ‘colouring in’ medium. The transition to discovering that it was really all about light and tone and not colour took too long. It was frustrating. We are all often misdirected at school and at home to colouring in. It’s lazy to follow that path. Studying Chinese calligraphy and observing students overworking their watercolours with excessive brushstrokes has taught me to be more sparing. I also wish I had learnt to appreciate the effects of letting the watercolour run on the paper, instead of painting inside shapes.

TAW: What is the best part about working in this technique?

M. C.: The best thing is when you simply let it happen! What a joy to see the pigments flowing and creating other subtle colours as they mix on the paper. Yes it’s an experimental process, although with a little knowledge of which colours run well together you really can let go. I also enjoy making luminous greys rather than using premixed pigments and this has reinforced my ambition to use less pigments rather than more, and to do so with more freedom and confidence. In watercolour, some happy accidents really are happy, so my advice is to leave certain results and not to tamper and overwork through excessive brushwork. One stroke is better than ten. Maintain an experimental approach, stop, sit back and watch and above all don’t correct prematurely.

TAW: Have you ever experienced a creative block?

M. C.: No. As the time to execute a watercolour is relatively short compared to a major oil painting, you simply need to be proactive and move on to a new subject. I travel a lot so I’m never shy of another subject.

TAW: What is vital to painting a good watercolour?

M. C.: Spending enough time in preparation, doing thumbnail and outline sketches and using acute observation skills to discern critical shapes with depth. It is also vital to have a clear understanding where the primary light source is and the resulting shadows for a 3-dimensional effect. Finally paint with passion along a proven pathway.

TAW: What are some of the most common mistakes that you see when teaching beginners?

M. C.: Poor observation skills, an inability to see tone through squinting, a lack of understanding of the importance of light in the subject and using the watercolour medium like poster paints, with an incorrect belief that it’s all about colour. It’s not about colour it’s about tone. Beginners also don’t take into account enough that the white paper is the lightest value and have little appreciation for the need to understand transparency.

TAW: How did you find your style?

M. C.: My style came from progressive focused practice and experimentation. You can take inspiration from as many watercolourists as you like, but avoid consciously copying

Monsalvat cottage, Melbourne. 20 x 32 cm.



“The best piece of advice I’ve ever been given was by the Australian artist Lloyd Rees (1893-1986). He said: ‘Look for the light and you will find it.’”

another artist’s exact style. I began to appreciate my own work, which evolved as I gained confidence. I did not seek the advice of my family, but rather fellow artists I respect. I was self-critical, but also kept some past work to bear witness to my progress over time. I tried not to be timid, tried a bit of bravado, and became confident with different types of stroke making e.g. single dry brush strokes with little water and lots of juicy pigment. Everyone has their own inimitable style and may also be influenced by others. I watched how others did things, with constant regular practice being the key. My thumbnail sketches are sometimes more beautiful due to lower expectations of success.

TAW: How has your style changed over the years?

M. C.: There are always subtle variations in one’s style that are sometimes dictated by subject matter. Overall, I would say I have a loose, fresh style, which has always been my ambition, although I don’t get it right every time. As watercolour is an experimental medium, one needs to be self-critical and prepared to discard, or not sign certain works so as to strive for excellence.

TAW: How have your painting materials changed since you first started?

M. C.: Dramatically! Over the years I have bought every conceivable type of brush, falsely believing you need a variety of tools. I learnt the hard and expensive way. Being a traveller I was also hard on brushes, particularly the points. Over many years I gradually began to minimise the number of

MALCOLM’S ADVICE ON HOW TO PROGRESS IN YOUR WORK

Try to practice and gain confidence in observation in order to improve your drawing skills above all else. Learning to see rather than drawing from ‘memory’ is fundamental and crucial prior to painting. Secondly experiment with abstract shapes and fresh blues, browns and clean water. Tilt the sheet and let them run together so that you can understand the importance of ‘stitching the painting together’ with multiple greys, before looking for the coloured elements. Taking a fresh and loose approach can break any old habits of colouring in. Try to stop putting in excessive detail in the hope of saving something and believe in yourself. Find the confidence to accept the result. Don’t go back and fiddle with it. Practice makes perfect.



Experiment with blue and brown pigments and clean water: letting them flow and mix will help you to understand how colours blend together.



Peaceful
on Clarence
River.
54 x 76 cm.

brushes and now have literally one multi-purpose brush, plus a 40 mm wide hake for broad washes, a cheap bristle brush for lifting out colour and a fan brush for some landscape effects. My multi-purpose brush I now have made especially for me: it's a 6-mm wide, short synthetic dagger in a travel format to protect the point.

TAW: What qualities keep you faithful to watercolour?

M. C.: Its freshness of colour and loose sketchy style. The luminous colours, clarity in gradation of depicted light, use of the white of the paper and transparency that lets other layers shine through. Also the cauliflowers and blooms that can be delightful, particularly in landscapes. Let them happen.

TAW: What objectives are you striving for right now?

M. C.: Having been committed to teaching over the past ten years, I am enormously grateful to the many people with whom I've shared my watercolour world and skills. Whilst this has been immensely rewarding, I now selfishly wish to focus on my own work and raise the consistency and quality of my painting. When travelling you also miss the deadlines for potential group exhibitions and gallery obligations. Perhaps a more discerning selection of workshops will enable me to keep up the travel and teaching opportunities, whilst hopefully leaving me more time to meet my personal expectations and obtain accolades and awards that might prove worthwhile.

TEXT: LAURENT BENOIST.
PHOTOS: ALL RIGHTS RESERVED.

I COULDN'T DO WITHOUT...

... An iPad with the 'Valueviewer' app installed. Ok we can all squint, but this app developed for the Plein Air Artists of America enables tones to be clearly viewed in your photos, both outdoors and in the studio. Using the Valueviewer app to check my tones can also help me ascertain that the end is near.

COMPOSITION

- Accurate drawing is fundamental. Try not to distort the subject, because good painting won't fix a poor drawing. Work fast and don't overwork your brushstrokes. One stroke with conviction wins every time.
- Be aware that light does not magically appear at the end. Capture the light from the very first step and then preserve and enhance it until the very end.
- Protect the primary strong light direction and seek consistency and continuity throughout, particularly with shadows to reveal the 3D shapes. Seek out reflected light and ensure shadows have hard and soft edges.

TOOLS AND PAPER

I own a circular travel palette with sealed lids for a maximum of 12 warm and cool colours with no mixing wells. Having begun with cold pressed or rough paper many years ago, I have also experimented with 'Yupo' for a short time, which provided inspiration for allowing colours to move together with scary but interesting results. I have found similar attributes with hot press smooth paper, but with more control and great results in moving colour washes about.

MY COLOURS

I recommend Winsor & Newton pigments for my workshops as they are readily available worldwide. I use Winsor & Newton colours supplemented with Daniel Smith (USA) to provide slightly more variety in my studio work. Here is my W & N palette:

- Quinacridone Magenta
- Cadmium Red
- Cadmium Orange
- Raw Sienna
- Cadmium Yellow Pale
- Quinacridone Gold
- Burnt Sienna
- Neutral Tint
- Daveys Gray
- Cerulean Blue
- French Ultramarine Blue
- Ultramarine Violet



FINDING A SUBJECT

I constantly look for 'images' and take numerous photographs with my iPhone. The larger works, A3 to full sheet, begin as small sketches in travel sketch books or more recently on an iPad. This is a constant filtering process of selecting my favourite photos, always looking for interesting subjects with exceptional light, doing numerous sketches of special subjects and ultimately doing larger paintings to show exceptional light opportunities.

Demo *Burns Bay*

HERE THE DRAMATIC COMPOSITION IS FRAMED SO AS TO CREATE A DISTINCT SENSE OF DEPTH TO THE BACKGROUND ISLAND PROFILE.



1 THE DRAWING

The success of painting begins with looking at and understanding the subject. Start with an accurate drawing, noting in particular how the light and shadows fall on shapes. The drawing process requires close observation of the subject. Sketch lightly and freely, but keep the waterline parallel with the top of the sheet. To retain the white in the boat and ripples I use masking fluid sparingly. Incline the backing board at a 35 degree angle.



2 LAYING IN THE BACKGROUND AREAS

Begin painting the distant shore in warm and cool grey colours to block in areas, leaving the white of the distant boats facing the light and some suggestion of buildings. Keep the whole background in the lightest tone. Ensure the background shape with the sky has soft blurred edges to create a perception of depth. Add a touch of burnt sienna and magenta into the wash. Allow the wash to create a 'cauliflower effect' to suggest trees.



3 USE DARKS TO PUSH THE BACKGROUND FURTHER AWAY

Paint shadow areas in mid-ground areas in stronger darks and drop fresh and juicy splats of burnt sienna and ultramarine blue into the wet areas. The darks create the mood of early light. Try not to mix the colours in the palette, but allow them to mix on the paper to preserve freshness. Indicate the tree trunks and foliage without leaves!



4 THE BIG WASH

Use masking tape to block out the boat shapes and then begin a graduated wash for the water with cerulean and ultramarine blue. Apply this wash slowly, adding stronger pigment into the wash as you work down with long 'Z' strokes. Overlay a cerulean and ultramarine blue wash, slowly adding thicker pigment into the wash as you work down. When dry, rub off the masking fluid and remove the tape.



5 THEN AT LAST... ADD THE DETAILS

Keep the boat waterlines horizontal to suggest that the water is still. Burnish the mid-ground landscape shapes with a stiff bristle brush and water and lift out colour to suggest light in the foliage. Add further darks into the foliage. Use a white gel pen sparingly to suggest the details of the boats' reflections and masts. Finish with the signature!

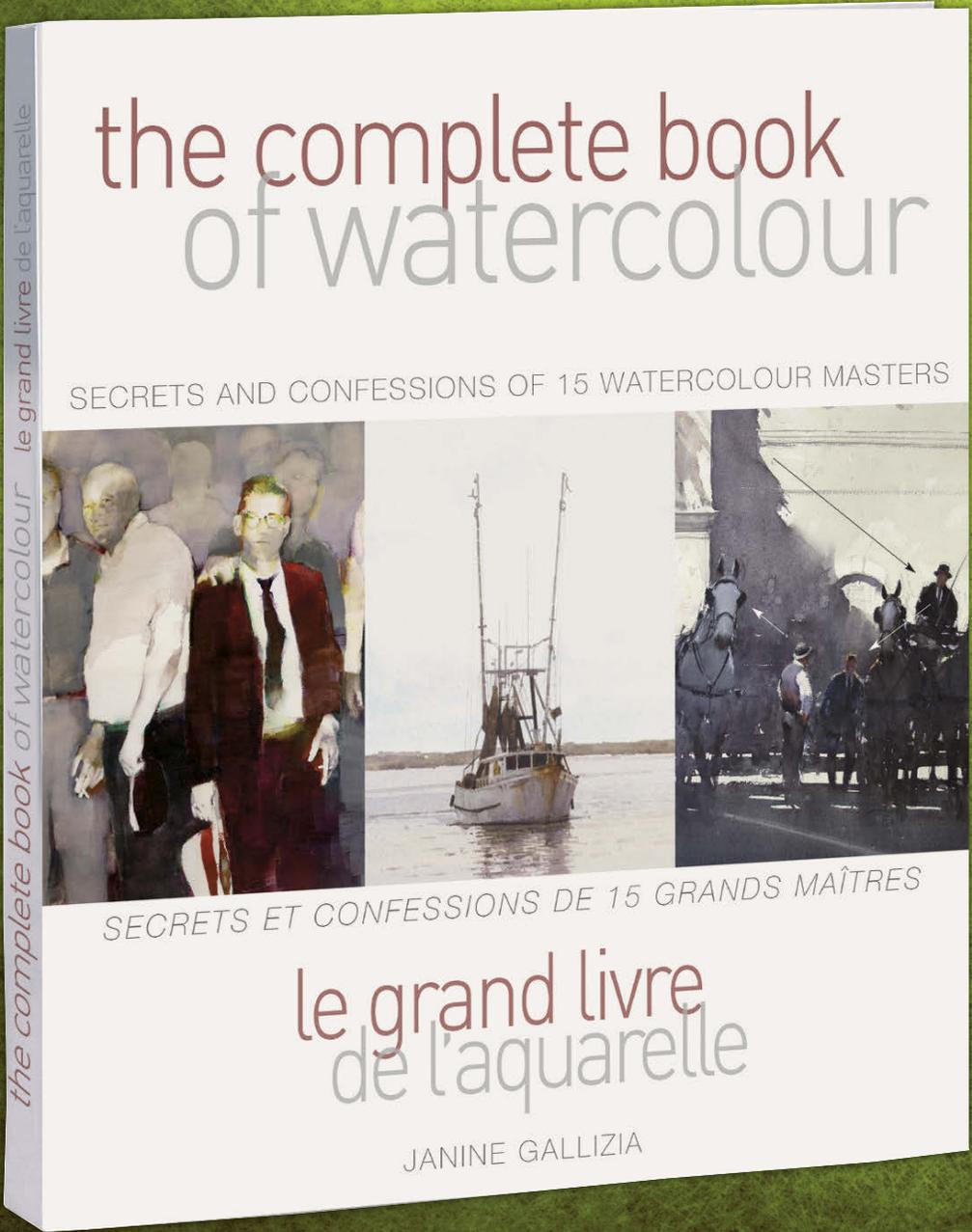
Burns Bay,
Sydney Harbour.
26 x 76 cm.

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SECRETS AND CONFESSIONS OF 15 WATERCOLOUR MASTERS

The *COMPLETE BOOK* OF WATERCOLOUR



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