

MIKE BERNARD

麦克·伯纳德



英国当代水彩画家

CONTEMPORARY BRITISH
WATER-COLOUR
ARTISTS

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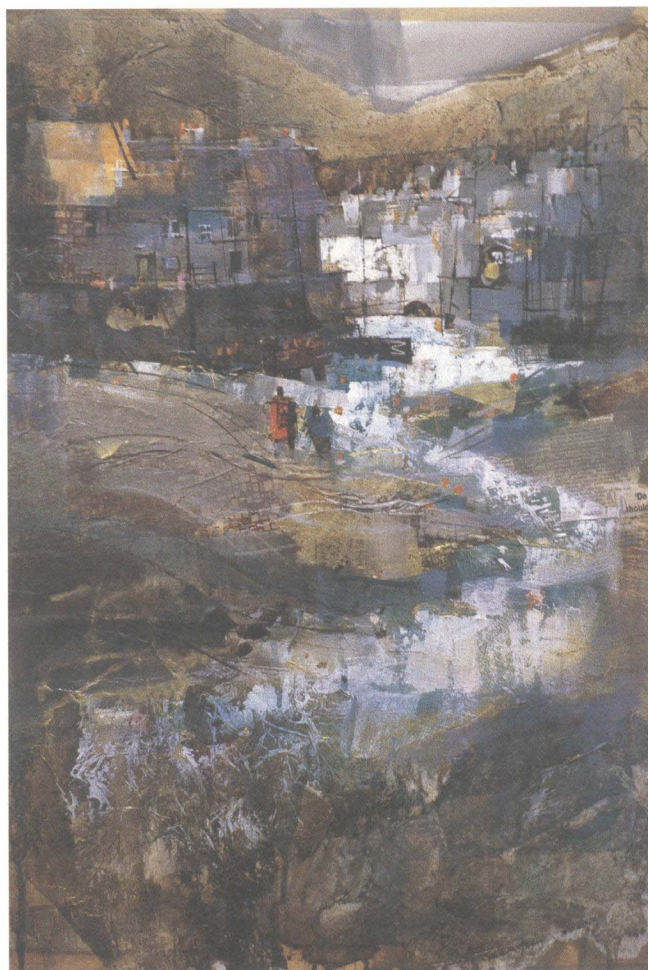
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BIOGRAPHY

画家简历

- 1957 生于英国肯特郡多佛尔
Born in Dover, Kent, England
- 1974-1975 就读于梅德威艺术设计学院
Studied at Medway College of Art and Design
- 1975-1978 就读于西萨里艺术设计学院
Studied at West Surrey College of Art and Design
- 1978-1981 就读于伦敦皇家艺术学校
Studied at Royal Academy Schools, London
- 1978/1979/1980/1981 获戴卫·莫里奖学金
Awarded David Murray Studentship
- 1980 在法恩汉姆成人教育学院教书
Teaching at Farnham Adult Education Institute
- 1980-1984 在布莱克奈尔的南山公园艺术中心教书
Teaching at South Hill Park Arts Centre, Bracknell
- 1981 在南安普敦高等教育学院教书
Teaching at Southampton Institute of Higher Education
- 1981-1987 获伊丽莎白格林西尔德研究生奖
Awarded Elizabeth Greenshields Fellowship
- 1981 获斯陀威尔斯一等奖
Awarded 1st Prize Stowells Trophy
- 1981 在西萨里艺术设计学院教书
Teaching at West Surrey College of Art and Design
- 1981 在特莱洛尔学院, 阿尔顿教书
Teaching at Treloar College, Alton
- 1983 教授私人绘画教程
Teaching Private Painting Courses
- 1990 在朴茨茅斯城市艺术美术馆举办的朗伯特画展中, 获优秀奖, 银奖
Awarded Highly Commended Award, Silver, Longboat Exhibition,
Portsmouth City Art Gallery
- 1993 获莱英风景油画奖
Awarded Laing Landscape Painting Award
- 1995 在赛尔斯伯里艺术学院教书
Teaching at Salisbury College of Art.
- 1997 当选为英国皇家水彩画家协会会员
Elected a member of the Royal Institute of Painters in Water-Colour
- 1999 在伦敦摩尔美术馆举办的皇家画家协会展中获金斯米德画廊奖
Awarded Kingsmead Gallery Award, R.I Exhibition, Mall Galleries, London

创作体验

CREATIVE EXPERIENCE

我18岁开始学习美术(绘画)学位课程,当时感到了巨大压力,不得不向那时正盛行的抽象派画风靠拢。这对我来说是个不小的心理冲击,因为我年龄还小,只习惯采用具象派手法画些风景、静物、人像画。我意识到,虽然自己善于临摹各种形状、色调、明暗,但决非具有创造性。

在艺术设计院学习期间,尽管我懂得如何摹仿,但肯定不是个好学生,而且我拿定主意,主要以我唯一懂得的方法画些风景画。我根本不理解抽象画,而且我也不想做这方面的试验。现在回想起那段日子来,却感到一些苦涩的讽刺,因为目前我给学生开设的全部课程和我的工作室都很有试验性质,我一直力图将我的学生推向视觉艺术的前沿。

虽然如此,我在艺术设计院依然坚持素描,正由于我的素描,我才能在激烈的竞争中有幸被皇家艺术学校录取。

但是,我刚入学,皇家艺术学校就给了我又一个下马威。艺术学校的财务主管沃尔特·伍丁顿先生在介绍学校情况时强调了一条严格的制度:我们每天早上9时听到铃声后必须按时签到,下午4时以前不得离校,此后还有晚上的课程。这期间我们将学习模特写生和静物。我哪里还有时间去画我的风景画?但是不久我就弄清楚了,等头3个月的人物画结束之后,我就有可能解脱出来,到伦敦的大街上去画我梦寐以求的素描。

3个月之后我干了什么呢?我发现自己身不由己地又回到了在法恩汉姆教书时所熟悉的题材中——去奥尔德肖特城的小花园和后花园画画,那里距伦敦大约有30到40英里远。我还是摆脱不了自己思想樊笼的禁锢。但两年之后,我最终松开了自己身上的锁链,在伦敦的街道上四处跋涉寻找题材,终于在索霍区的伯威克大街上发现了蔬菜水果市场。

我常倚在街旁的门洞里,手中拿个素描本,描摹市场里色彩缤纷的各式人物。那个地方无法现场作画,但画素描却是个好去处,很有点儿都市里的市井风貌:一位意大利摊主在放声高歌;一名快乐的西印度人在堆码货箱,一个伦敦本地佬在叫卖廉价衬衫。身宽体胖的太太们牵着小狗,街角处游荡着可疑分子,老头儿穿着不合体的外套,妇女们头顶着稀奇古怪的帽子、手拎硕大的购物袋。满眼的五颜六色,到处是熙熙攘攘。明暗穿插,疏密有致,美不胜收。

正是在艺术学院期间,我意识到自己不再满足于写实性表现手法。采用这种手法的困难在于我不清楚到哪里去寻找题材、不知道什么样的题材会带给我灵感、以及如何理解这些题材。我现在意识到,搞艺术的人有可能一辈子都要与这些难题打交道。

我尝试着分析我所喜爱的风景题材,发现吸引我的东西是它们的轮廓、质感、形态和自然的颜色。我感到自己有必要更上一层楼,因此就开始用油彩之外的其他媒质进行绘画试验。我将各种媒质混用,使用过彩色墨水、钢笔水、树胶水彩颜料等等,还用过非写实的颜色。约翰·派珀和格雷汉姆·苏瑟兰两位艺术家在当时给了我很多的启迪,并且现在依然给我带来灵感。

我在皇家艺术学校的最后一次画展中仍然表现出很重的具象性,而且多数是油画作品。但那时我的基础已经打得很牢固,使我一步步发展到目前的水平。毕业之后,我下决心要尽我所能回报我妻子——苏——在经济和道义上给予我的支持,所以尽量多干些教书的工作。我在南安普敦的艺

术学校当了大约15年的教员,也在成人教育学院教过书。我真正受到的教育却始于自己的教学工作。我认识到,教别人画画,并不仅仅是让学生掌握好握笔的姿势、懂得如何处理透视关系,一些外在的因素更为重要:学会观察、善于理解、树立信心,激发活力。我对这些因素怀有极大的兴趣,教学生学会“看”的本领,有时是让他们用其他画家——如马蒂斯、布拉克等——的眼光去观察事物,而不是仅仅描摹绘画对象。因此,我当时的教学法(现在依然如此)在很大程度上是对自己早年缺陷的一种补偿反应。所以10年间我甘于教书,在我的学生身上测试自己的视觉观念。我虽然自己也画了些画,特别在夏季,但是我将大部分创作力和精力都投进了课堂。

我在绘画道路上的重大转折点出现在温彻斯特的一次画展上,其原因来自朋友、学生甚至于我自己的越来越大的压力,要我重新以更严肃的方式进行创作。我觉得自己落在了学生的后面,落在了同事的后面,越来越像个教书匠而不是艺术家或者画家。

那次画展上我的大部分作品都是受到南安普敦艺术学校里年少学生们的启发而完成的。他们参与了我的一项工程,依照当地的水果蔬菜市场制作拼贴或混合媒质的画。我看到这种制作过程及学生们完成的作品时感到非常兴奋。我以前从未真正留心过拼贴画,但我觉得可能通过这种方法使自己走出窘境。结果,我的展品主要内容都是市场风俗和海滨风光,基本靠拼贴制成。

那次画展从评论和销售数量上看取得了巨大成功。继而我又在阿勒斯福美术馆举办了一场展出,同样取得了成功。我终于形成了一种以半抽象方式理解绘画对象的绘画风格。

我首先用拼贴手法将质感引入绘画当中。我经常将菜市场里找到的材料——报纸碎片、纸袋、棉纸、旧信封——随意地粘贴在画板上,从而制造出一种造型和质感的模式,其中包括印痕、褶皱甚至于旧信封上的作废邮票。用这种方法不但能产生质感肌理,而且能带来菜市场里面的那种热闹,让人想到商品标签、价目标签、海报广告以及水果箱上的文字。此外,这种方法还成为创作成品所依赖的艺术模式的开端。这是一种印象派的创作手法,却并不呆板平庸。

我的兴趣后来转向了海港和海滩风光。它们对我的吸引力主要是船只的动人曲线以及垂直的桅杆和斜向的吊臂勾勒形成的天际线。还有,当这些轮廓线与建筑物的房顶、港口的墙壁及平直的水面纵横交错时,便能创造出各种各样的几何图形来。那里的光线明暗对比效果也同样迷人,还有水中的倒影,特别是倒影受到水波扰动时的涟漪效果更佳。我利用这些效果来突出画面洒满阳光时的感觉,这样不但能创造出阴影和映像本身的有趣图案,而且能制造出各区域之间的图案——相反的花样。

在我的多数作品中,拼贴依然是创作的第一步。我发现底板是做拼贴的理想基底材料,现在我仍主要利用画板进行这种创作,用丙烯酸上光漆使拼贴物粘在底板上,变成一种柔性的透明胶,对画面起到保护作用。

等粘贴物干透之后,我就开始上色。最初的时候,上色是比较随意的,旁观者不免会纳闷这到底是怎么个作画法呢?每画一幅画都是一场挑战,但正是这种挑战给作品带来了创意。

第一层色彩一般确定画面的基调,选择时也是随机的。我进行作画表演时,都是请一位观众点明一种颜色,我就以这种颜色开始。上色开始时,我一般先用水把整个画面区域沾湿,然后薄薄地涂一层丙烯酸墨水,在画面各处涂上大块大块的颜色,表面上看是随机任意的,不过我尽量把相同的色块分散在画面不同的地方,以便保持匀称。涂色的初期,我先是选择丙烯酸墨水那样的透明色,而不用遮盖性的管装颜料。铺过这层主色后,我会再加一层透明的对比色。譬如在蓝色的基调上加一层深褐色,让有的地方和蓝色相浸润,有的涂在没有蓝色的地方,还有些地方要等蓝色干透后再涂,这样蓝色可以从褐色中透出来。这样我就创造出了各种形状,留下一些浅色区域等以后再去加工。

不论什么情况,我总要先画张速写用来展开工作,通常就是在现场对情景的白描。回到画室后,我先对速写琢磨一番,依据它画几张黑白的小型草图,探索一下各种构图的可能性。我可以根据一张现场的基本速写画出几幅作品,但最后看上去全都不一样,因为每件作品都是采用不同的布局、不同的构架或以不同的颜色创作的。然而,我从不将速写草样照搬到画板上,而是给自己留些自由,免受草图线条的束缚,在制作过程中有所发展创新。没有了先入之见,我就可以中途改变想法,而作画几乎是在无意识之中成型的。

下一步是加涂较厚、较晦暗的不透明色彩,一般是管装的白色丙烯酸颜料,创作重点也转向光线明暗的渲染,让最浅的光亮处于焦点区域——的确,实际上,焦点可以是一块从画面背后射下来的一块亮光,经过各个平面的反射洒满整个前景区。这时,船的形状出现了,先前看起来毫无意义的一大片色块渐渐融合,化作楼房、港堤、船坞、码头的轮廓以及其他的形状,让人一看就知道是他们在渔船满载而归或远洋贸易胜利返航时那处熟悉的地方。画面上出现了条条渔船,它们那高高的桅杆映衬着黎明的天空。然而,仍然有一种抽象感,因为那些形状并非逼真的刻画,而仅仅有些酷似。我的目的就是尽力把那个场面的本质要素展现出来。

这时候画作还远没有完成。有些地方的光线色块需要修正,这样,既保持了画面的明暗均衡,又使眼睛不会因太多焦点之外的活动而分神。先让白色颜料干透,上面罩一层透明的绿色或黄色釉彩,使原先黑暗的背景上产生一种辉光。现在我上彩时用的不是第一阶段所用的两寸画笔,而是用一大块画板,事先截成大小合适的宽度,浸入盛有丙烯酸混合颜料的大塑料调色盘里,我已经将所用的彩漆都挤入了塑料盘待用。我可以使用各式各样的工具给画板上色:滚筒、梳子、牙刷或者是一根削尖的竹签。

再润饰几笔,获得我追求的平衡感,然后就可将画放在一边晾干。我一边等着第一幅画变干,一边开始着手另一幅作品,然后回头审视一下我第一幅画的效果如何,通常是等一两天之后。我发现隔上一段时间再去评判自己前日的作品,就能使我看得更客观一些,免得因作画时的激动情绪而头脑发热,看花了眼睛。冷静下来之后再作鉴赏,我就能决定在最后的润色之前是否需要再对作品进行大幅修改。

如果对总体效果感到满意,下一步我可能用枝小画笔或钢笔增添细节。画面上的远处出现了人物,色彩鲜艳的浮标在水面上起伏波动。我每在一处涂上一笔鲜亮的颜色,总要在画面的另一处蘸一笔相同的色彩与之呼应,以获得我一直在追求的平衡感和情趣。

我在小片的画板上给画面添上一根根的桅杆、一排排吊臂、一条条缆索,小心翼翼地这儿蘸一下,那儿抹一下。桅杆将大海与天空连接起来,打破了天际线,增添了垂直线和对角线,从而完成了作品的几何构架。

下一步该用钢笔了。我用钢笔蘸上黑色或其他深色的丙烯酸墨水,添上绳索、电话线、石块等细节。白色墨水用来勾勒人物的轮廓,或者给受到光照的地方加条亮边。我可能利用牙刷将颜料点抹到不够生动的地方,使之看上去像沙地或其他质地特征,打破那里的单调乏味。最后,我可能用根细细的油彩笔再加一点细节或一两处明亮的彩色水花。

即使到此时,可能还需要再加一个阶段。等一两天之后,我会回头再

审视一遍我的作品,这时用一个画框将画面框住,或者拿两个曲尺形的画板套住它左量右量,看看换一种格式或者小一点的尺寸会不会改善其构图效果。只有到那时,我才会考虑把画镶到画框里让人参观。

在这些作品中,我总是追求平衡感——质感的平衡、形状的平衡、格调的平衡以及色彩的平衡。任何地方出现的质地、形状、格调和色彩都会在整个画面上重复使用,这样观赏者的目光就会在整个画面上游走。我对平衡感的追求已经根深蒂固,习惯成自然了。统一性也是必须考虑的一大因素,一般来说,画面使用一种主导色彩定下整幅作品的气氛。

目前我作画时一直沿用混合媒质,既用于大型作品也用于小幅画作。这种做法让我取得了一大成功——被皇家水彩画家协会接纳为会员。皇家画家协会是个观念很新潮的组织,鼓励各种形式的水彩媒介画法,充分反映画家越来越多地用水彩、丙烯酸颜料、树脂颜料和拼贴画进行的实验成果。喜欢画展上系列作品的观众对每年涌现的新形象深感兴奋。

我对于水彩画几乎单纯的绘画手法只是刚开始尝试,它要比混合媒质的画法更困难。我实验了一种非传统的技法,使用覆膜胶片、发泡包装袋、塑料丝网、食盐等物品,当画上的颜料未干时将其敷上,等干燥后取下,用这些手法可以造出画面的质感及抽象的形状。本书中的一些作品显示了该方法的效果。

When I first started my Fine Art (Painting) Degree Course at the age of eighteen, I found that there was immense pressure to conform to the abstract styles of painting which were in vogue at that time. This was a bit of a shock: being young and used only to painting landscapes, still lifes or figures in a representational way, I realised that though I was good at copying shapes, tones, light and shade I was in no way being creative.

At college, I must have been a bad student, for all I knew was how to copy, and I was determined to paint mainly landscapes in the only way I knew. I just did not understand abstract painting, and I did not like to experiment. I look back on those days now with a wry humour, for all my present classes and workshops are very experimental, trying all the time to push the visual boundaries of my students.

Nevertheless, at college I did continue to draw, and it was largely because of my drawings that I was fortunate enough to be selected, against great competition, for a place at the Royal Academy School (the RAS).

However, the RAS had another initial shock in store for me. The bursar, Walter Woodington, gave us an introductory talk in which he stressed a strict regime. We had to sign on by 9.30 am each day, when a bell would sound, and not leave before 4.30pm, with evening classes thereafter. During these times we would be studying life models and still life. What time would there be for my landscapes? But before long I realised that after the first three months of figure drawing, I should be able to escape and do some drawing in the streets of London, which was my dream.

But what did I do after that first three months? I found I was drawn back to the subjects I had developed back at college in Farnham— the garden allotments and back gardens of Aldershot, some thirty or forty miles out of London. My own mind was imprisoning me. But eventually after two years I did loosen my chains, and after tramping the streets of London for subjects, I found the fruit and vegetable market at Berwick Street in Soho.

I would prop myself in doorways with a sketchbook, drawing the variety of colourful figures in the market. It was quite impossible to paint on the spot, but it was a wonderful place to draw. It was very cosmopolitan: an Italian stallholder bursting into song, a happy West Indian stacking boxes, a cockney selling cheap shirts, large ladies towing small dogs, suspicious characters loitering on street corners, old men in ill-fitting coats, women in improbable hats with enormous shopping bags. The whole scene was a riot

of colour, noise, light and dark, embellished with textures and patterns.

It was whilst I was at the Academy that I realised that my representational style no longer satisfied me. It was difficult to know where to turn, what subjects would inspire me and how to interpret them. I now realise that artists can spend all their lives trying to come to grips with such problems.

I tried to analyse what I liked about my landscape subjects, and concluded that the shapes, textures, patterns and natural colours were what attracted me. I felt I needed to move forward, and began to experiment with media other than oils. I began to mix media, trying coloured inks, pen and ink, gouache etc. and also using non-realistic colour. John Piper and Graham Sutherland were, and still are, artists who gave me much inspiration.

My final show at the Academy was still very representational and mostly in oils, but foundations had been laid which would eventually lead into my present work. After leaving the Academy I was determined to pay back as far as I could the support, both financial and moral that my wife, Sue, had given me, so I tried to get as much teaching work as possible. I taught at the Art School in Southampton for about fifteen years, and also in Adult Education. My real education started here. I realised that teaching people to paint entailed a lot more than telling students how to hold a pencil or brush or how to handle perspective. Other factors were more important: ways of seeing and interpreting, confidence, vigour. I was fascinated by these aspects and directed my students to learn to "see", sometimes through the eyes of other artists—Matisse, Braque, etc—rather than simply copying their subject. So my teaching was, and still is, very much a reaction to my own failings early on. So for ten years or so I was happy to teach and to try out my visual ideas on my students. Though I did some painting myself, especially in the summers, most of my creativity and energies were directed through my classes.

The major turning point in my painting life came with an exhibition in Winchester, which was the result of a growing pressure from friends, students and indeed, myself, to paint again in a more serious way. I felt I was being left behind my students and colleagues, and was being regarded more as a teacher than as an artist or painter.

Much of my work in the exhibition was inspired by young students at Southampton Art School. They were involved in a project to produce collage/mixed media paintings based on the local fruit and vegetable market. I was excited by the process and the results they achieved. Collage had never really appealed to me, but I suppose I saw it as a possible way of getting myself out of a rut. In consequence, my exhibition comprised principally market and marine scenes based mainly on collages.

The exhibition was judged a great success both by the critics and by the number of pictures sold. This was followed by an equally successful show in the Arlresford Gallery. I had at last managed to develop a style which interpreted the subject in a semi-abstract way.

I introduced texture into paintings by starting with a collage. I would take materials found in the marketplace—pieces of newspaper, paper bags, tissue paper, old envelopes—and stick them onto board in a random fashion, creating a pattern of shapes and textures, including the creases, printing and even the used stamps on the second-hand pieces of envelope. Not only did this provide a texture, but it also brought in the excitement of the market itself, suggesting the labels, price tickets, the posters and the writing on the fruit boxes. Moreover it started off the pattern on which the final painting would depend. It was an impressionist approach without being literal.

My interest later turned towards harbour and beach scenes. I was drawn to these mainly because of the intriguing shapes of the boats and the skylines, punctuated as they are by the vertical and diagonal lines of masts and cranes, and the possibilities of creating geometrical patterns where these intersect the horizontal lines of building roofs, harbour walls and the water.

Equally fascinating were the effects of light and shade, and the reflections the shapes made in the water, accentuated by the distortions induced by ripples. I used these effects to enhance the feeling of light flooding through the painting, creating interesting patterns not only in the shadows and reflections themselves but in the areas between—in the negative shapes.

Collage is still the first stage in most of my paintings. I found that mountboard made an ideal base for these collages, and I still use this for most of my paintings, making the collage adhere to the mountboard by means of acrylic gloss varnish, which makes a flexible, transparent glue that has a preservative effect on the painting.

When the collage is sufficiently dry, I start to build up colour. Initially this is applied in a quite random fashion, leaving the onlooker wondering how on earth this is going to make a picture. Each picture becomes a challenge, and it is this challenge which brings out creativity.

The first colour usually determines the mood of the painting, and is also chosen randomly. At demonstrations I have been known to ask one of the audience to call out a colour, and I start from this. I generally start the colour stage by wetting the whole area with water, and then applying acrylic inks thinly, placing large patches of colour about the board, apparently at random though I try to maintain balance by placing the same colour at different parts of the board. Initially I keep the colour transparent, preferring to use acrylic inks rather than tube paint in the early phase of a painting. Into this principal colour I will then work another, contrasting, transparent colour. For example, blue may be followed by sepia, some being allowed to mix wet-in-wet, some in areas not touched by the blue, and some applied after the blue has dried so that the blue shows through the sepia. As I do this I am creating shapes, leaving some areas light for later development.

Invariably I have a sketch to work from, usually a literal representation of the scene done on the spot. Back in the studio I study the sketch, drawing a number of small black-and-white sketches from it to explore the various possible compositions which may be made from it. I may do several paintings from the same basic on-the-spot sketch, but all will end up looking quite different, having been painted in different formats, different compositions or different colours. However, I never transfer the sketch to the board, preferring to give myself freedom from lines, to develop the painting as I go along. Without a preconceived idea of how the final painting is going to look, I am able to change my mind as I go along, the picture emerging almost subconsciously.

The next stage is to apply thicker, more opaque, paint. It is usually white acrylic paint from the tube now, and the emphasis changes towards developing a pattern of light and shade, the lightest light in the region of the focal point—indeed, the focal point may actually be a patch of light streaming from the back of the picture, reflecting off various surfaces and flooding through to the foreground. Shapes of ships emerge and what had seemed a meaningless mass of patches of colour gradually resolves itself into the outlines of buildings, harbour walls, docks, wharves and other shapes reminiscent of those places where man has fashioned the land to receive the harvest of the sea or trade from distant countries. Fishing boats appear, their superstructures silhouetted against a brightening sky. And yet there is still an abstraction, for the shapes are not literal but only suggested. I am trying to bring out the very essence of the scene.

The picture is far from finished yet. The patches of light are modified in places so that while the balance is maintained, the eye is not distracted by too much activity away from the focal point. White paint is allowed to dry, then glazed with a transparent green or yellow to give a glow against the original darks. I am applying paint now, not with the 2-inch brush I used for the first painting stages, but with a broad piece of mountboard cut to size and dipped in the acrylic paint now accumulating in mixtures in the

large plastic tray on which I squeeze them out. I may use a variety of tools to put paint on the board: a roller, a comb, a toothbrush or perhaps a piece of bamboo shaped to a point.

A few more touches to achieve the balance that I am striving for, and then the painting is put aside to dry. I will then start another painting while the first is drying, and then go back to appraise my efforts, usually a day or two later. I find that a time lapse enables me to assess more objectively the work of the previous day, in case the excitement of painting has carried me away. With cooler judgement, I can determine whether any broad modifications need to be done before applying the finishing touches.

When satisfied with the overall effect, I may then take up a small brush or pen and start to add the details. Distant figures appear, brightly coloured buoys bob on the water. Whenever I apply a dab of bright colour, I echo that same colour elsewhere on the picture, to achieve the balance and interest for which I am always aiming.

I add the lines of masts, cranes, hawsers, with small pieces of mountboard, dabbing here and there with care. The masts link the sea with the sky, breaking the skyline, adding the verticals and diagonals to complete the geometry of the painting.

Then comes the pen. Dipped into acrylic ink of black or some dark colour, I add details of ropes, telephone lines, stones. White ink is used to outline figures or edges where light would strike them. I might use a toothbrush to splatter paint to break up an otherwise uninteresting area, to suggest sand or other texture. Finally I might use a little oil pastel to add a detail or a bright splash or two of colour.

Even then there may yet be a further stage, for after another day or two, I will come back to the picture and appraise it again, this time putting a mount around it, or playing about with two L-shaped pieces of mountboard to see whether a different format or a smaller size would improve the composition. Only then would I consider putting it into a frame for exhibition.

I always strive for balance in these paintings—balance of texture, balance of shapes, balance of tones and balance of colour. Any texture, shape, tone or colour is repeated elsewhere on the board, causing the eye to travel around the picture. This striving for balance has become so ingrained that it becomes second nature. Unity is another main consideration, and there is generally a dominant colour determining the mood of the painting.

In my present painting I have continued to work in mixed media, both for large and for small paintings, and this has led to a major success in being elected as a member of the Royal Institute of Painters in Watercolour (the R. I.). The R.I. is a very forward thinking Society and has encouraged all forms of water media painting to reflect the growing number of artists who now experiment with watercolour, acrylics, gouache and collage. Visitors enjoying the range of work on show are excited by the new images being developed each year.

I have just started to play with watercolour used in an almost pure way, which can be more difficult than mixed media. I try a non-traditional approach by creating textures and abstract shapes through the use of materials like cling-film, bubble-wrap, plastic netting, salt etc laid in the wet paint and removed when dry. Some of illustrations in this book show the results of this approach.



圣伯威克市场 / Berwick St. Market
406 × 610mm 1993



港口的墙，鼠洞 / Harbour Wall, Mousehole
318 × 178mm 1993



闲聊的人，朴茨茅斯市场 / People Chatting, Portsmouth Market
305 × 457mm 1993



朴茨茅斯港湾 / Portsmouth Harbour

279 × 381mm 1993



鼠洞港湾 / Mousehole Harbour

381 × 381mm 1993



鼠洞，康沃尔 / Mousehole, Cornwall
457 × 610mm 1993



白罐中的花儿 / Flowers in a White Jug
330 × 279mm 1995



一条伦敦街道 / A London Street
457 × 559mm 1995