

THE ART OF Watercolour

THE ART MAGAZINE FOR WATERCOLOURISTS

**DISCOVER
INDIAN ARTIST
SAMIR MONDAL**

**LEGAL FACTS
COPYING, PLAGIARISM...
WHAT IS PERMITTED AND WHAT IS NOT**

SAMIR 2010

ANGUS MCEWAN
My way to reveal
hidden beauty

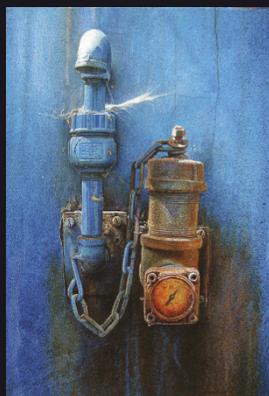
**TREVOR
CHAMBERLAIN**
Combining technique
with emotion



ABE TOSHIYUKI
Pure poetry
in watercolour

KNOW-HOW
Landscape
painting in situ

COVER STORIES
Yann Lesacher
Paul Dmoch
Eugène Isabey
Amanda Hyatt
Bill James...



QUARTERLY - SEPTEMBER/NOVEMBER 2012

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TECHNICAL GUIDE: Using tonal values to link your painting's shapes

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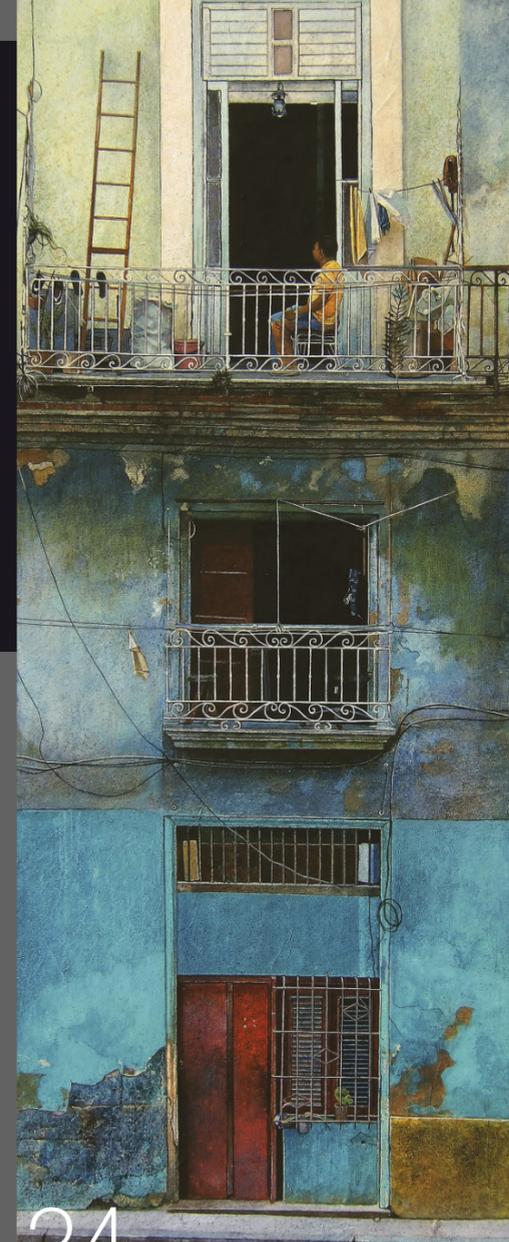
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This Scottish painter aims to reveal the hidden beauty of dilapidated buildings and abandoned objects.



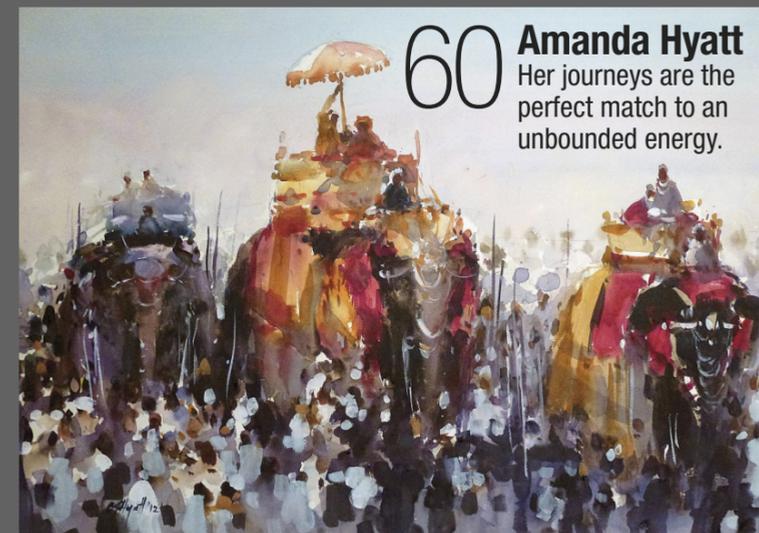
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This Indian painter explains how he found his own style, from traditional art to bold graphics.



46 Portfolio

Mario Robinson depicts his subjects in the context of their daily lives.

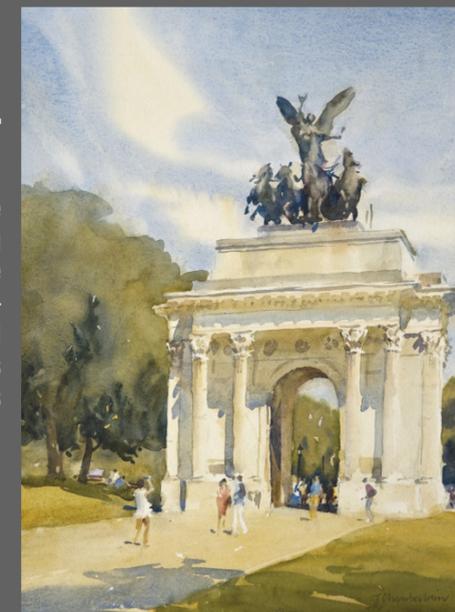


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Her journeys are the perfect match to an unbounded energy.

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Trevor Chamberlain
Abroad or at home in England, capturing the atmosphere of his – mostly – architectural subjects is Trevor Chamberlain's artistic quest.



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Portraits

Meet this acclaimed American artist, who considers himself an 'American Impressionist'.

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Architecture and landscapes

A great traveller, he likes to seize the "moment before" in his plein air paintings.

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Genre scenes and objects

A subtle combination of technical skill and emotion highlights the intrinsic beauty of his subjects.

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An exhibition at the Louvre shows in what way this painter is the missing link between Romanticism and Impressionism.

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Portraits

Through his portraits of African Americans, he seeks to promote a more faithful image of a group of people.

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Landscapes

Atmosphere and poetry infuse the works of this Japanese painter who idealises light.

60 AMANDA HYATT

Landscapes

A professional artist for thirty years, she recalls her debut in Melbourne, Australia, and her search for a freer and more faithful way of rendering her favourite subjects.

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Abstract / Modern technique

Finding one's personal style through colour and shapes.

Abe Toshiyuki Atmosphere & poetry

BY IDEALISING LIGHT, JAPANESE ARTIST ABE TOSHIYUKI GIVES HIS PAINTINGS A PARTICULAR ATMOSPHERE. LET'S MEET AN ARTIST WHO DOUBLES AS A POET.



Born in Field. 2010. 80 x 100 cm.
"Weeds born and dying, unbeknownst to anyone."



Grace. 2010. 32 x 41 cm.
"In this work, light cherishes the spirit of prayer."



KEY DATES

1959 Born in Sakata City, Japan.

2008 After twenty years teaching visual arts, he decided to devote himself to watercolour full time.

2009 First watercolour prize in Japan.

2011 Ueno Royal Museum watercolour prize.

2012 Transparent Watercolour Exhibition in Yokohama, 2nd prize.

Until October 8th 2012
A solo show of some forty paintings

at the Sakata City Museum of Matsuyama Cultural Heritage, Yamagata, Japan.

From September 20th to October 28th 2012

Exposicion Internacional de acuarelas, Dos Hermanas Exhibition Centre, Sevilla, Spain.

March 2013 A book in Japanese and English published by Japan Publications Incorporated.

The Art of Watercolour: Your paintings have a very 'tranquil' feel to them. Does this reflect your personal views on life?

Abe Toshiyuki: Yes, it does. I love quietness. I like the early mornings or the evenings when I go for walks in the fields, on the coast or along a river. I like spending time reading a book in a quiet room. I like things such as stopping the car, putting on sunglasses and spending a few minutes just watching the clouds go by. I think that a lot of the people who like looking at paintings are people who know how to love that sort of peace and quiet. Spending this much time by yourself may lead to feeling lonely sometimes, but it also gives you an opportunity to acknowledge the importance of family.

What is the importance of light to you?

I feel that my strong attraction to light may be related to the environment that I was born and raised in. I grew up in the northern region of Japan. A lot of snow falls and piles up there in the winter and for a third of the year there are dark grey clouds overhead. During the long winter months, I often felt a sense of growing envy aimed at light itself. In the late and short spring here in the north, many flowers start to bloom during the same short amount of time. For myself, light is a very captivating thing. For example, wouldn't you agree that a scene which has light filtering into it and the exact same scene without that light has a different appearance or charm? Of course direct sunlight isn't light in itself, but I like the

highlights in the vacant space created by direct sunlight. I especially enjoy the light of the sun that comes from low angles at dusk or dawn and I often go outside during that time. Grass and leaves create passages of light that radiate from this low-angled light. With the strength of shadow increasing accordingly to the strength of light, a scene full of strong contrast emerges. Creating exactly the scene I find myself wanting to paint: a drama of light and shadow.

In your opinion, is light best portrayed by values or warm colours?

First of all, I don't think that it's necessary to choose between the two. Currently I often express background light through