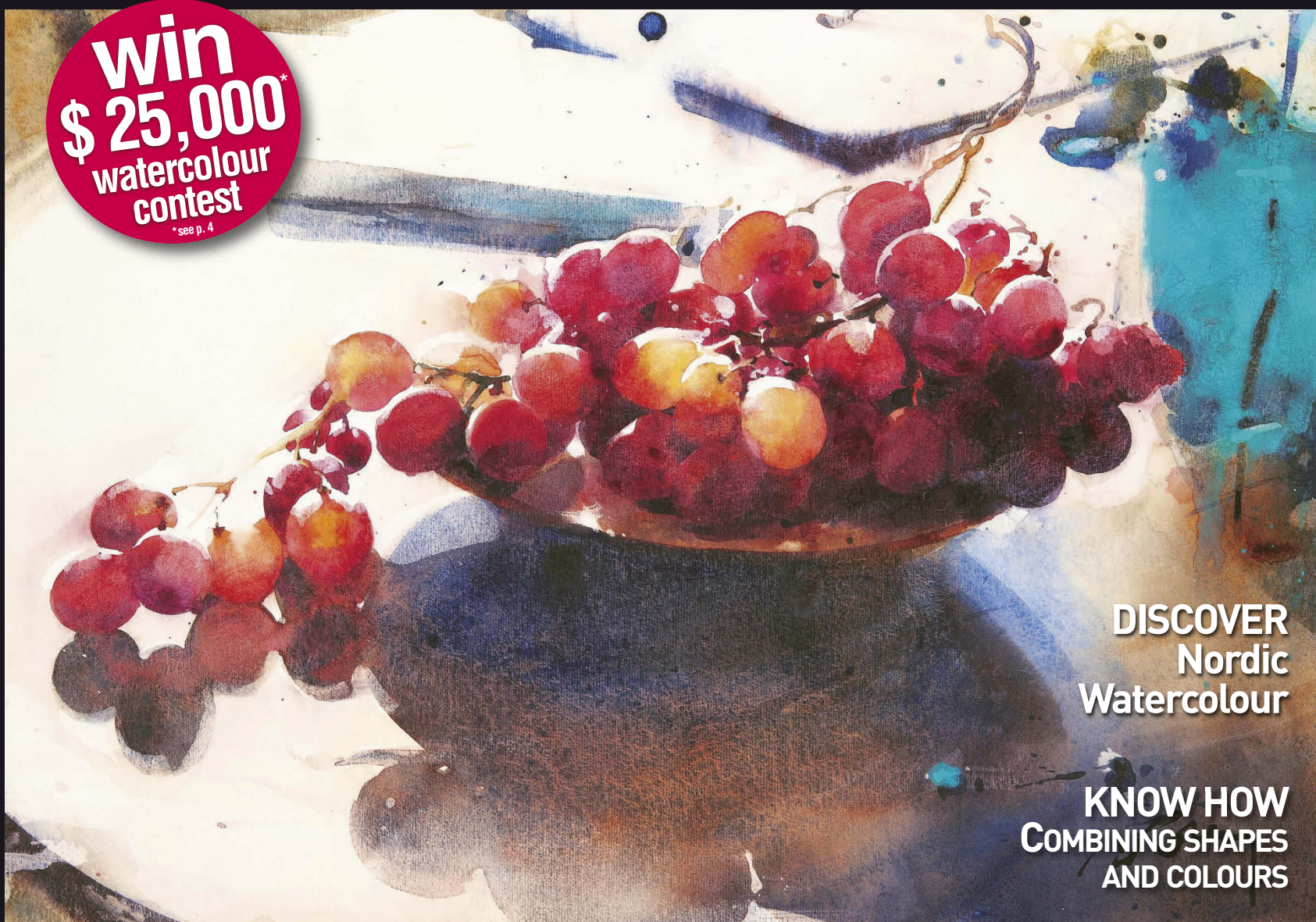


THE ART OF Watercolour

THE ART MAGAZINE FOR WATERCOLOURISTS

win
\$25,000*
watercolour
contest
*see p. 4



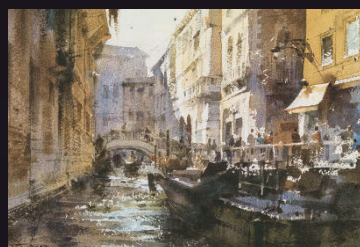
DISCOVER
Nordic
Watercolour

KNOW HOW
COMBINING SHAPES
AND COLOURS



Sweet portraits
alla prima

CHIEN CHUNG-WEI:
« Talent cannot
be taught »



J. LOZANO SAORIN
Painting the passage
of time

STAN MILLER
Mixing tempera
with watercolour

COVER STORIES
Marc Folly
Ona Kingdon
Janet Flom
Donna Zagotta...

QUARTERLY - SEPTEMBER/NOVEMBER 2013

L 15673 - 12 - F: 7,50 € - RD



TECHNICAL ADVICE: Unleash the hidden power of details

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44 Jesús Lozano Saorin

Carefully designed watercolours depicting the passage of time on everyday objects.



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Ona Kingdon

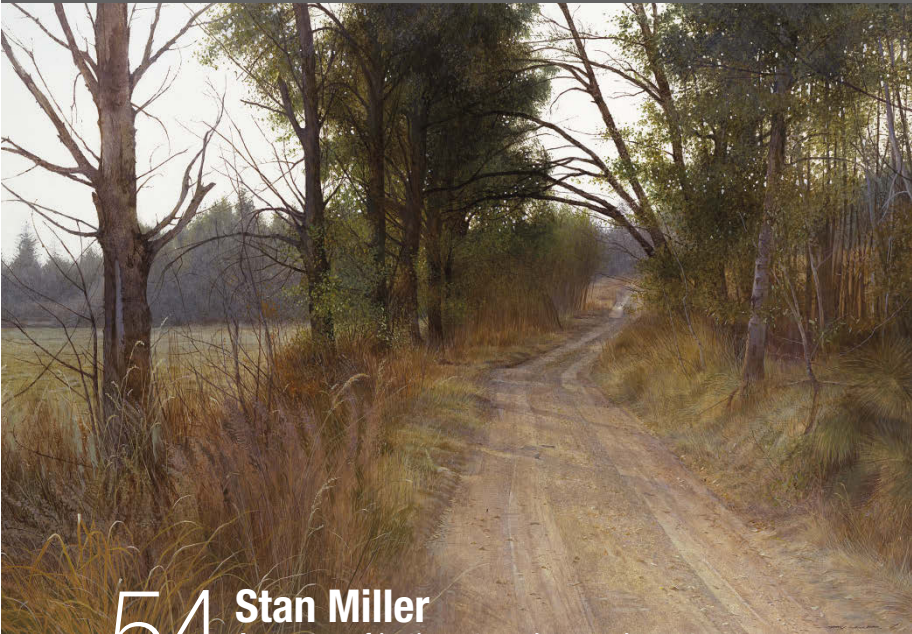
Her “Ted” series is a way of exploring human emotion and notable events in our daily lives.



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Evelyn Dunphy

A sense of harmonious colour, shape and design explained in detail, painting by painting.



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Stan Miller

A master of both watercolour and egg tempera, he reveals all the secrets behind his practice.

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Janet Flom

Through her portraits and figure paintings she has found a way of exploring her personality and that of others...



Our cover : Marc Folly, **Raisins rouges**, 29 x 47 cm.

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Urban scenes

“Only the basics should be taught. I don’t believe that any education system can perfectly produce an art master.”

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Human figure

“Painting from life should be taken at every available opportunity. The benefit here is limited time, which forces one to choose quickly, commit and keep moving forward.”

38 EVELYN DUNPHY

Still lifes

“I begin each painting with the intention that it is unique and that my design, colours, method of applying paint and even the type of paper must be intended for it. ”

44 PORTFOLIO: JESÚS LOZANO SAORIN

STILL LIFES

“What I want is to represent the carelessness and neglect we show towards our immediate past. Many of the objects I choose to paint have existed for years.”

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Landscapes

“You should paint what you are familiar with, but from time to time, you should put yourself in awkward and even frightening positions in order to grow as a painter.”

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“In keeping with one subject, I don’t have to work out the many problems involved with learning how to paint a new subject.”

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Portraits

“I work hard to capture human emotion through the bears.”

76 MARC FOLLY

Interiors

“Once the drawing is in place, I can then play with values and colours as if they were two adjustment pedals.”