

FRAMING SPECIAL: FINISH YOUR ART IN STYLE

Artists & ILLUSTRATORS

TIPS • TECHNIQUES • IDEAS • INSPIRATION

February 2020 £4.75



LIFE. Drawing

Don't miss part one of
Jake Spicer's new series

FAMOUS FACES

The Crown's Olivia Colman
painted in her dream role

How to...

- Paint tricky details
- Master tonal values
- Think like Rembrandt

Paint Guide 2020

IMPROVE YOUR SKILLS WITH OUR EXPERT TUTOR'S
Creative portraits • Dramatic landscapes • Colourful florals



IWAN'S TOP TIP

"Develop a sense of depth in your paintings by glazing multiple thin layers of paint on top of one another"

Iwan Gwyn Parry

Growing up on the north-west corner of Anglesey, artist Iwan Gwyn Parry spent his formative years with a marran grass and wader-filled estuary as his windswept playground. A keen walker, avid birdwatcher and naturalist, he would take sketches of the birds visiting the estuary to aid his species identification.

The turning point for his practice came when his parents commissioned the wildlife artist Charles Tunnicliffe, who lived in the nearby village of Malltraeth. The young Iwan visited the artist's studio and admired his many sketchbooks. "This profound experience, in retrospect, was the beginning of my life as an artist," he says. "It also inspired a life-long obsession with sketchbooks. I now have up to 82 filled sketchbooks."

It was under the tutelage of the late, great Welsh painter Peter Prendergast that Iwan first formed his own identity as a landscape painter, inspired by his surroundings. He was encouraged by Peter's example to engage fully with his subject matter and find inventive and personal ways of expressing his subject.

Iwan draws source material from a varied and exploratory reference base, incorporating topographical drawings and diagrams made on location with hydrographical sea charts, historical maps and even nostalgic postcards. For his forthcoming exhibition at

London's Thackeray Gallery, *In the Footsteps of Turner's Thames*, Iwan read extensively about the river and used ancient maps from the National Maritime Museum to further his understanding of its history and personality. "Very rarely do I use photography for any source or reference," he explains. "I prefer memory as the image is re-imagined through the imagination. For me, this is a richer source and directs my paintings with greater clarity."

The Thames from Richmond Hill was inspired by a painting by Poussin in London's National Gallery. Iwan began by first making diagrammatic drawings of the Poussin and this compositional design anchoring his own painting as it developed. Further pictorial devices were employed to heighten the sense of perspective, light and atmosphere. "I have attempted to deploy my version of the golden section within the three curves of the river," he explains. "It's a complex, mysterious concept which has organised many of the exhibition's paintings. Most of the time I resolve the paintings by abandoning them and allowing time to have the final say. It mirrors my intuition for the images completion, and I rely on it like a whispering voice of reason."

Iwan's next exhibition, *In the Footsteps of Turner's Thames*, runs from 11-28 February at the Thackeray Gallery, London. www.thackeraygallery.com

ABOVE Iwan Gwyn Parry, *The Thames from Richmond Hill*, oil on paper, 84x114cm