

First Edition 2020

Contemporary Artist



A Creative Coverage Publication

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www.creativecoverage.co.uk

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Front cover:

Severnake Forest, Wiltshire by Nigel Hudson

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Message from the editor

I am thrilled to welcome you to the first edition of *Contemporary Artist*, the magazine that shines a light on the foremost creative talent in Great Britain and beyond, today.

This publication is produced by Creative Coverage, which represents selected professional artists and craftspeople and is run by my wife Caroline and I. We established the business in 2013 and in that time we have made some fantastic gallery introductions, most recently to Marine House Gallery, Beer for Wayne Attwood PRBSA and Love Art, a gallery in London for Lin Knott and Hilary Adair. We have generated commissions, sales and press coverage for our members, too. Pre-Covid we organised exhibitions; most recently (end of 2019) at Guildford Cathedral and The Bishop's Palace, Wells where there were some excellent sales.

One of many success stories is Sarah Pye, whose website is designed and hosted by us and who we introduced to The Marylebone Gallery, London in 2018. She is still enjoying a good level of sales there.

During the pandemic artists have reported varying levels of sales. Some continue to find sales difficult to generate but there are very good news stories out there (that we've let the media know about as well as sharing on instagram, twitter, facebook and linkedin). As a result of strong demand Mike Hall has been asked to send seven more paintings off to The Biscuit Factory, Newcastle (a Creative Coverage introduction in 2014). Susie Lidstone reports that she has many commissions from all over Surrey with subjects ranging from houses to chickens.

Perhaps this is not surprising when you think that people are buying nice things to comfort themselves during these worrying times. But of course art is more than that. It is an investment and as interest rates remain at 0.1 per cent there cannot be a better time to build a collection of which to be proud. It is rumoured that interest rates might even turn negative.

So, far more sensible to buy something you love that can be admired and will appreciate in value. The world is changing before our eyes. High streets are not what they used to be and art lovers are as a consequence changing their buying habits. As a result we have seen our best ever period of online sales with particular successes for bronze sculptor Felicity Auden and glass artists Roberta Mason and Tracy Nicholls.

Caroline and I are in a privileged position to know such talented artists and it is entirely down to them that this publication exists.

Producing a magazine is an extremely time consuming process and costly, if it were to be printed. For this reason we envisage publishing up to three editions a year available on the internet only. Print publications continue to decline and strive to build their online audiences. So all in all a great time to launch this magazine; an idea that has been slowly incubating in the back of our minds for a while. Creative Coverage members know that we are extremely proactive, continually shaking branches on their behalf and coronavirus is pushing us further still.

For the past seven years we have been shouting about the great work that our talented artists are doing and what inspires them. *Contemporary Artist* gives us another platform in which to do this. We also know that art lovers are crying out for an informative publication to discover work that truly inspires them, lifting their spirits and bringing some happiness during these most challenging times.

So that is how *Contemporary Artist* was born. Incidentally, this publication is emailed to our growing database of art lovers, many of whom have visited our physical exhibitions in the past, making it a valuable tool for us to keep in touch with them.

In this landmark issue we will take a look at a selection of Creative Coverage artists including Andrew Matheson RBSA, Wayne Attwood PRBSA and Susie Lidstone.

I hope you enjoy reading this new magazine and that you will find it full of interesting art news. Perhaps it might even help you decide on your next purchase. Do let me know.

Lastly, please forward it to your friends and family. We need lots of readers and followers to really make this a worthwhile project.

Tim Saunders
Editor

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Andrew Matheson at his Rosehouse Pottery, Lichfield

Tim Saunders meets Andrew Matheson RBSA

Staffordshire potter Andrew Matheson, an elected member of the Royal Birmingham Society of Artists has been a member of Creative Coverage since 2013. We built and host his www.andrewmatheson.co.uk website, have introduced him to a number of galleries including Torrance Gallery, Edinburgh and generated press coverage for him. I have written articles about Andrew in *Ceramics Art & Perception*, *Ceramics Technical* (twice) and *Ceramics Monthly*.

"I've sent off seven more tree pieces to Torrance," reveals Andrew, who has stepped down as Chairman of the Midland Potters Association after 10 years. David Jones has been elected as his replacement. Andrew, who is still involved in the MPA, has always combined his love of making with his desire to share his knowledge. So even after retiring from his full-time teaching post he still accepted a part-time teaching job for a while and now does the occasional demonstration at the Clay College in Stoke-on-Trent. "Aside from a couple of galleries not re-opening, Covid-19 hasn't caused too many problems," Andrew says, adding that during lockdown he still produced tree forms and pots. "Even though I could not work from the studio I took clay home and worked on it there."

He says that footfall has dropped in his re-opened studio but that now the people who visit buy rather than simply browsing. Andrew's espresso cups, which sell for £8, are proving popular. "I've made some new rice

bowls," he says. "I'm just sourcing the chopsticks." The wheel forms the basis of most of Andrew's work. Skills learnt through repetition throwing and the discipline required help to inform and develop the individual pieces. "I enjoy and get great satisfaction from all stages of the making right through to the final firing," says Andrew. "All glazes are made by me from research and experimentation and trials of glazes based on oriental tradition. Together with the reduction technique this helps to achieve a distinct range of glazes. Many of the landscape forms and panels incorporate more slabbing hand building techniques with areas of texture to achieve the desired result. The work can be classified into three distinct styles: thrown functional and individual pieces, blue and white ware and landscape ware. Customers include HRH Prince of Wales who purchased two of Andrew's large stoneware bowls.

Left: Andrew's espresso cups, 7 x 7.5cm approx, all stoneware reduction, mostly standard glazes plus the odd trial. Right: Andrew's tree forms are popular



www.andrewmatheson.co.uk



Floral facemasks by Susie Lidstone

That certain je ne sais quoi

Susie Lidstone has now sold 400 floral facemasks. It all started back in March when the virus reached the UK and a customer mentioned that if we were all required to wear facemasks wouldn't it be a good idea if they featured some of Susie's art? That sowed the seed.

"I made a couple for him and his wife and they loved them," recalls Susie. "I then investigated making larger numbers and they are selling pretty well. It's funny seeing people wearing your art.

Susie is well-known for her botanical watercolours. An elected and exhibiting member of The Society of Floral Painters and the United Society of Artists, she has a Fine Art Printmaking degree. Her own range of greetings cards and limited edition prints are widely available. She is regularly commissioned to produce paintings of properties. Susie's projects for children have been very successful and are available in kit form at an online children's store. Since her childhood she has admired the artist Elizabeth Blackadder and has had the pleasure of exhibiting alongside her. Susie is

an elected member of The Society of Architectural Illustrators. "I am really busy with commissions at the moment," she reveals. "Many are for properties in Surrey but I am working on one of a chicken as well."

www.susielidstone.com



One of Susie's commissions underway

Profile: Nigel Hudson



Savernake Forest, Wiltshire provides a great source of inspiration for Nigel Hudson

This autumn Wiltshire photographer Nigel Hudson is running socially distanced workshops at Savernake Forest.

“The forest is a beautiful environment but also a visual challenge, which makes it the perfect place to learn how to accelerate photography skills and realise creative

potential,” says Nigel, a professional photographer for over 40 years and whose workshops run for four hours.

“My workshops are open to everyone, no matter what age or level of experience. The emphasis is firmly on amplifying your existing skills.”

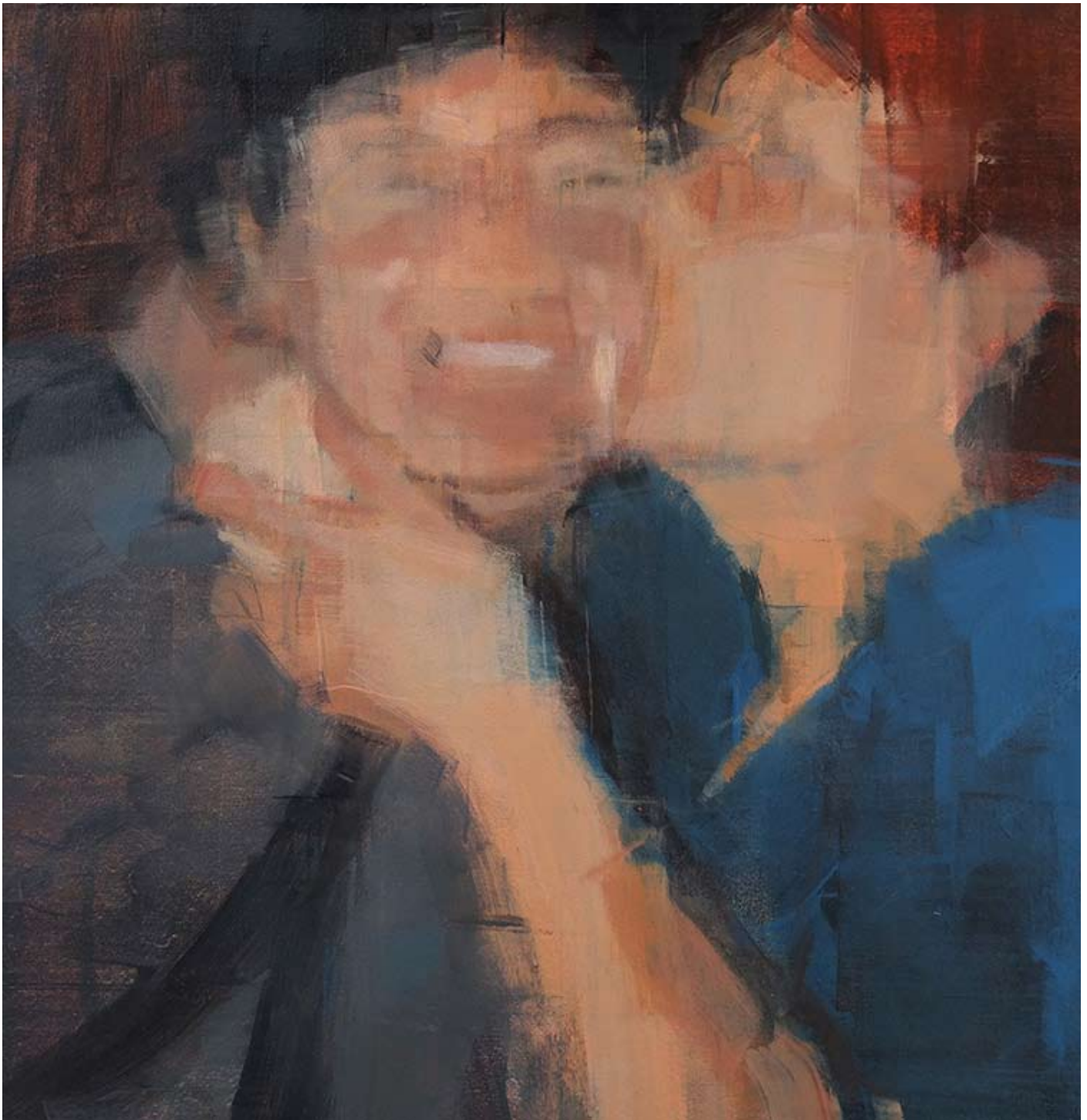
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Meet the President: Wayne Attwood PRBSA



After all those years, oils by Wayne Attwood PRBSA

“My approach has changed,” reveals Wayne, who is the President of the Royal Birmingham Society of Artists and a longstanding member of Creative Coverage. We’ve introduced him to The Russell Gallery, London, Adrian Hill Fine Art in Norfolk and most recently Marine House at Beer, Devon. “Since the lockdown I’ve been developing my work and it has evolved.” It’s certainly distinctive and eye-catching and some of his paintings are in an exhibition at Adrian Hill Fine Art on the run up to Christmas. Wayne seeks to explore the emotional responses to

human relationships, including the emotions that can be evoked by memory of relationships. He views these paintings as ghosts of the memory of feeling. It is the often vagueness of memory or emotion why he eschews a literal or realist approach, but leaves space for a vague or unresolved interpretation to express such motifs. He uses various sources for each painting, ranging from old film photography to direct observation to maintain the element of spontaneity.

www.wayneattwood.com

Lockdown by the Bay with Patricia Haskey



Sudden storm, Ingleborough



Billowing Blue, Ingleborough

“The making of these paintings has been undertaken for me, as for many of us, during a time of great sadness and trepidation,” says Patricia Haskey. “But also a time of recession from the usual routines and pressures. Walking by the sea and looking out over the vista of Morecambe Bay to the Lake District mountains (north and west), to the Yorkshire Dales (east) and south to The Forest of Bowland, has intensified my love of this uniquely beautiful area and inspired this collection of paintings.

“I have worked in a spontaneous way – experimented with and used materials that have appealed to me in the moment. The resulting images may be disparate

in method, but unified in my absolute passion for the beautiful landscape.”

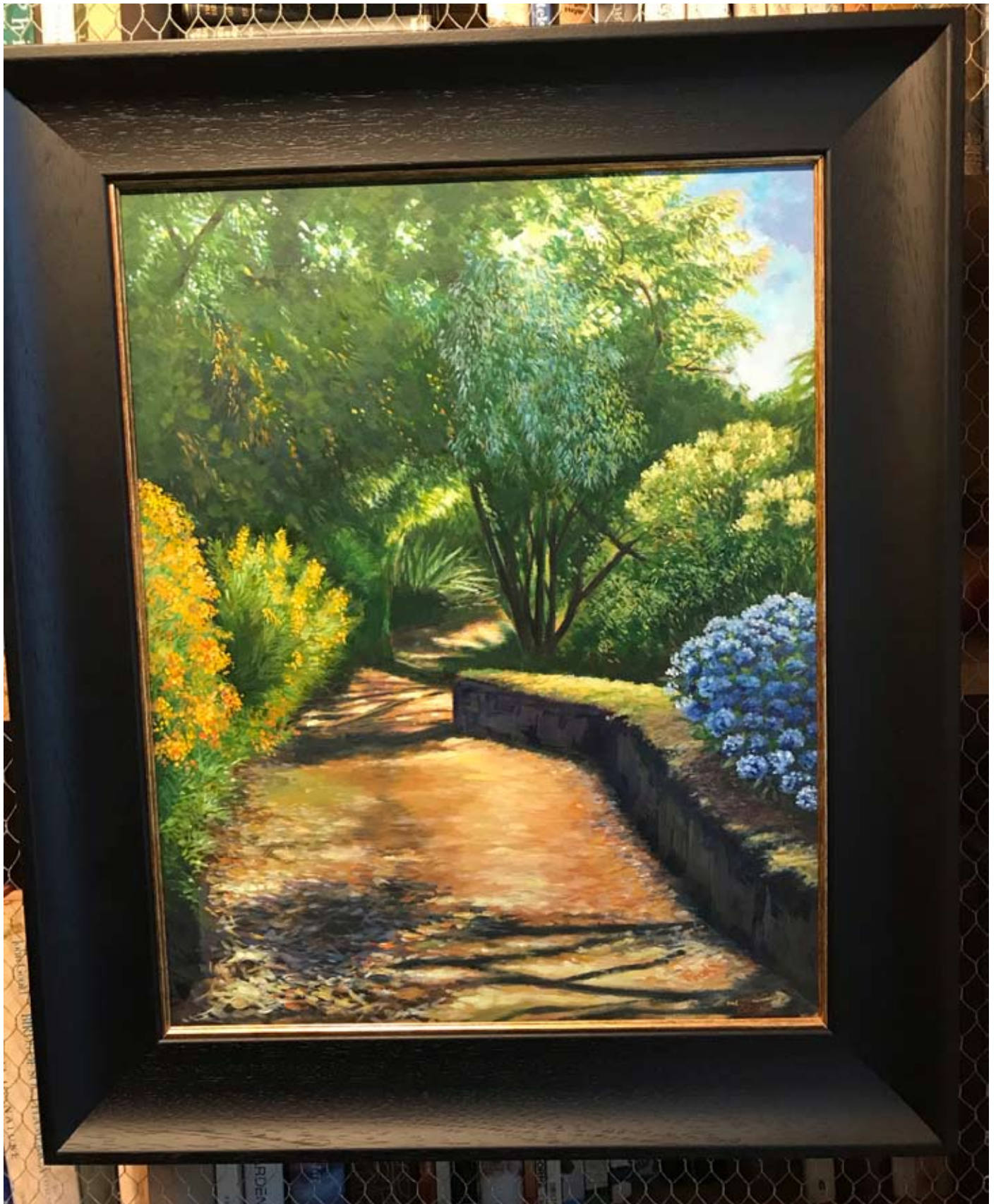
“It has long been my intention to produce a visual diary of Morecambe Bay within a specific timeframe,” says Patricia. “When lockdown began, the view over the bay from the upstairs window of my house became even more precious – and so the timeframe presented itself perfectly.

“The constant is the slice of nature represented, but there is nothing the same after that – the ever-changing effects of the elements on form, on light and particularly on colours (often within minutes) is the fascination here.”



Evening Stroll, Morecambe Bay by Patricia Haskey

Cornwall exhibition for Charles Summers



Until Christmas, 2020

Charles Summers exhibition, Polperro Arts Foundation, Old School, Quay Road, Polperro, Looe, Cornwall PL13 2QZ.

“The holiday cottages in Cornwall are fully booked until well into the new year,” says Charles, who can

be found in the gallery once a week.

“No matter what the weather there is a steady footfall. It’s a really lovely space to view art because there are large windows letting in lots of light. It’s also all on one level, making it really user-friendly.”

chaspaint.weebly.com

From Scotland to Greece for Sarah Morton



Sarah Morton's winter landscape of Loch Awe and Kilchurn Castle has been selected for exhibition at The Blank Wall Gallery in Athens. It will be in a group exhibition entitled Landscapes

from November 13 to 25.

"It's lovely to have a little taste of Scotland hanging in Greece," she smiles.



Sarah adds: "Covid-19 has kept me in Kintyre all year - absolutely not a hardship when I'm surrounded by such beautiful country. This autumn, the light at the southern end of the peninsula has been magical and

I've built up quite a collection. To distract you all from the horrors of the pandemic I invite you to experience the beauty and drama of Kintyre in Autumn.

www.sarahmortonphotography.co.uk

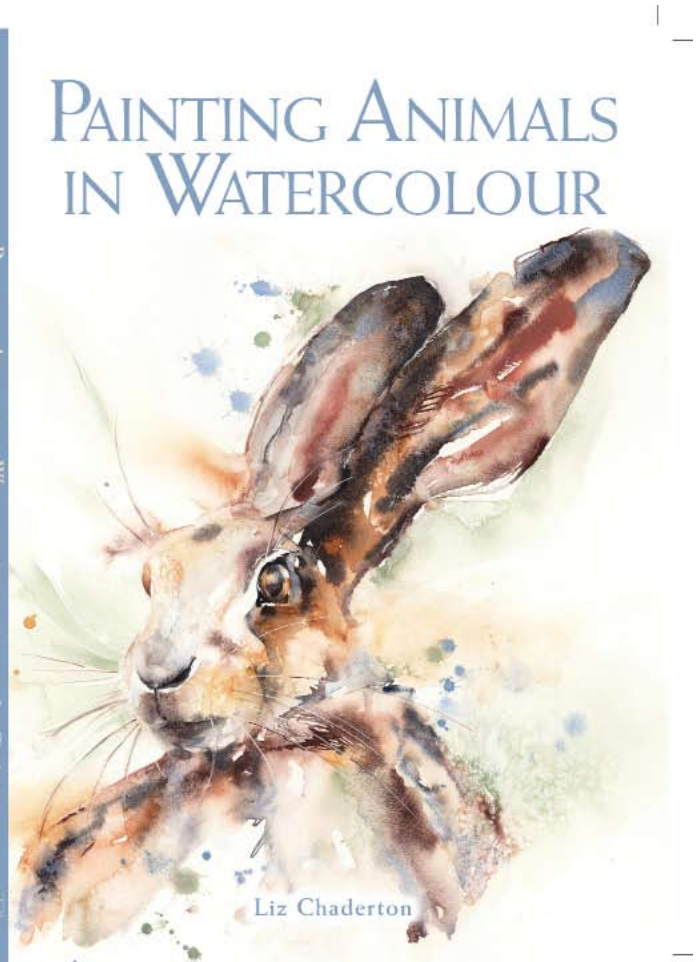
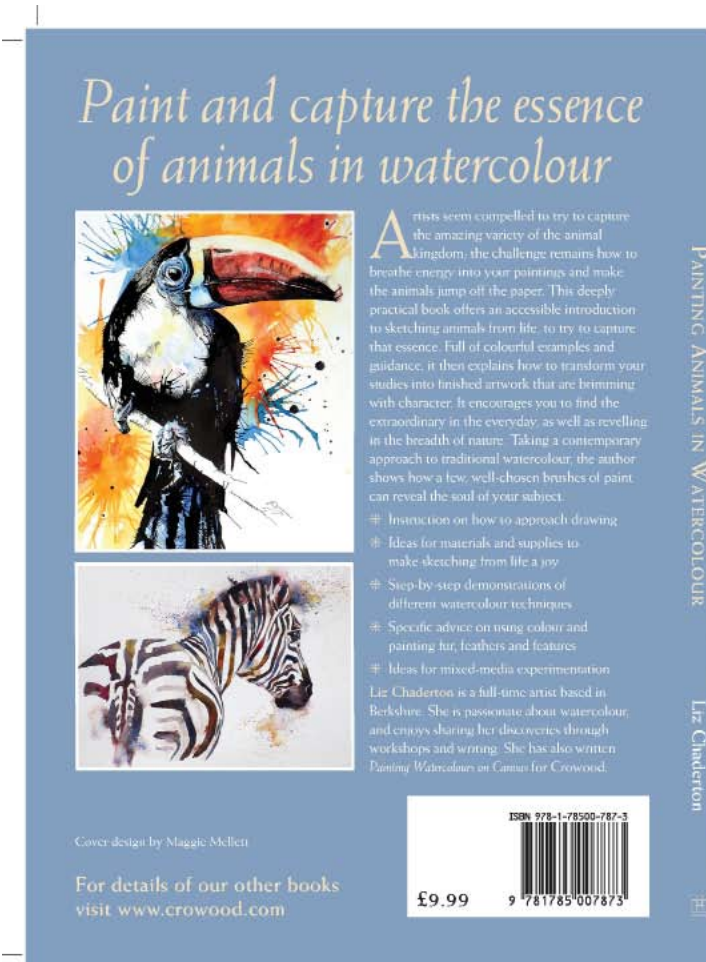
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Liz gets second book published

Berkshire artist Liz Chaderton's second book *Painting Animals in Watercolour* is being published in November by Crowood Press.

Blurb:

Artists seem compelled to try to capture the amazing variety of the animal kingdom; the challenge remains how to breathe energy into your paintings and make the animals jump off the paper.

This deeply practical book offers an accessible introduction to sketching animals from life, to try to capture that essence. It gives instruction on how to approach drawing; covers ideas for materials and supplies to make sketching from life a joy; gives step-by-step demonstrations of different watercolour techniques; offers specific advice on using colour and painting, fur, feathers and features and gives ideas for mixed-media experimentation.

Full of colourful examples and guidance, this new book explains how to transform your studies into finished artwork that are brimming with character. It encourages you to find the extraordinary in the everyday, as well as revelling in the breadth of nature.

Taking a contemporary approach to traditional watercolour, the author shows how a few, well-chosen brushes of paint can reveal the soul of your subject.

Liz works mainly in watercolour on both paper and canvas. She aims for her paintings to raise a smile and help you see the extraordinary in the animals and flora we so often overlook. She tries to capture the essence of the subject, rather than the detail, believing that what is left out is just as important as what is put in. Her first practical art book was published by Crowood Press in 2019. She writes for various painting magazines and runs weekly classes and day workshops in Berkshire to help students enjoy the full potential of watercolour. Her work can be found in galleries and collections in the UK and internationally.

Search for Liz Chaderton on www.amazon.co.uk.

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Heavy atmosphere and Beyond the horizon
by Claire Wiltsher were selected for the Royal
Society of Marine Artists exhibition 2020 at
The Mall Galleries, London.

Main image: *Beyond the horizon*
Inset: *Heavy atmosphere*



In celebration of the hospitality industry



*Top left: A fly dram
Top right: Until next time
Left: Read my mind
Bottom left: Throw me a smile
Bottom right: All about the girl*



At a time when the hospitality industry throughout the UK - especially in the north - is really suffering from lost trade, the paintings of Glasgow artist Cecilia Cardiff remind us of the important part that this sector plays in our everyday lives. Cecilia has had five sales in 10 days with Ballater Gallery, in Ballater, Aberdeenshire. Four of the five were large scale at 80 x 80cm and 1 x 1m.

www.ceciliaartist.co.uk

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Botanical art highlights the wonders of nature

We all know how challenging this year has been and no matter your age or walk of life, it has thrown a cat among the pigeons. Lockdown delivered positive effects on the environment, though. Many started appreciating nature that bit more and in a strange sort of way our senses have been heightened. No traffic meant that we could hear more bird song, scents were stronger and we enjoyed a plethora of wildlife visiting our gardens. Of course, artists have always known the importance of their surroundings but it is those specialising in botanical works, namely Patricia Regnart in Somerset and Sally Pinhey in Dorset, who really put that magnifying glass on the wonders of nature.

Patricia is also a landscape painter and is considering updating her Durdle Door pastel below perhaps “incorporating some action with a bungee jumper”.



Blackberries and butterfly by Sally Pinhey



Apricots and butterfly, a botanical watercolour by Patricia Regnart

A member of the Society of Botanical Artists since 1991 Patricia exhibits annually with the society at Westminster. She has had work with the Bridgeman Art Library and is represented in the Government Art Collection. Peter Bell Fine Arts in Burford commissioned her to create topographical etchings in colour. Born in Leicester Patricia moved as a child with her family to Ireland. “Here, wonderful landscape and colours made a lasting impression and I began to draw and paint early on,” she

recalls. Patricia first studied drawing and commercial art at the National College of Art, Dublin; going on to study painting and printmaking at the City & Guilds School of Art, London, winning a travel award for study in Florence. Later she became tutor of botanical drawing at the City & Guilds Art School.

Sally Pinhey’s work is known for its liveliness, charm and detail as well as botanical accuracy. She has illustrated three specialist books: Pears, ISBN 0-9532136-0-9, Plums ISBN 098104-49070 and Natural Dyes ISBN 978-1-84797-100-5. Sally has also contributed to other books for Dorling Kindersley, Aurum Press, Top That Publishing and Church House. She holds numerous RHS (Royal Horticultural Society) medals, having exhibited regularly at RHS shows. Art Tutor at Kingston Maurward College, Dorchester since 1999, Sally has also been a tutor at the Eden Project, St Austell and The Springhead Trust, Shaftesbury.

Sally’s videos on building tone and painting hairs on our youtube channel have proved popular.

www.soc-botanical-artists.org/artist/patricia-regnart
www.sallypinhey.com



Durdle Door, pastel by Patricia Regnart

We wish you an

Caroline Saunders chooses paintings, glass, sculpture

Contact Caroline to buy anything within these pages info@creativecoverage.co.uk

Beautiful handstitched Natural Goldfish bag by Beate Arens. £295.



In Flight, stone sculpture by Ann Coomber £350

The size and shape of the raw soapstone suggest a narrow sculpture. Ann could visualise a sycamore key inside, waiting to appear, and here it is in flight. The sculpture itself - 24 x 8.5 x 7.5cm - is permanently mounted on a piece of oil wood.

Ground effect 6/12, 52 x 52 x 40cm, bronze by Adam Warwick Hall. £4,000

Skimming permits birds to take advantage of an aerodynamic phenomenon known as "ground effect". The patterns of airflow around a wing that is operating close to a surface are modified by that surface in a manner that reduces drag, the resistance of the air to the progress of the wing.

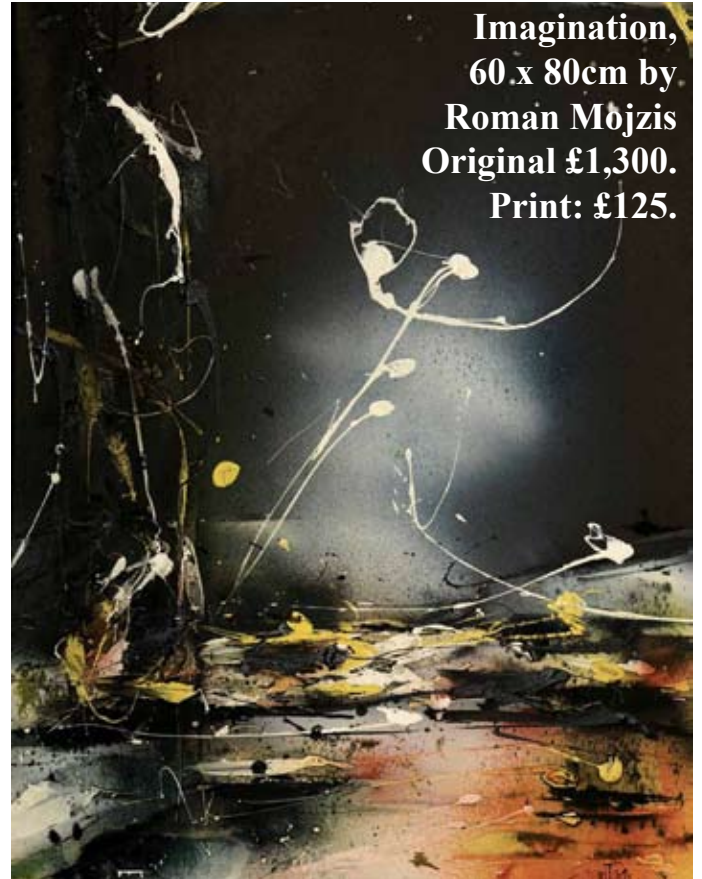


Youlgreave, Peak District 50 x 70cm

arty Christmas

and even some leather - for the art-lover in your life

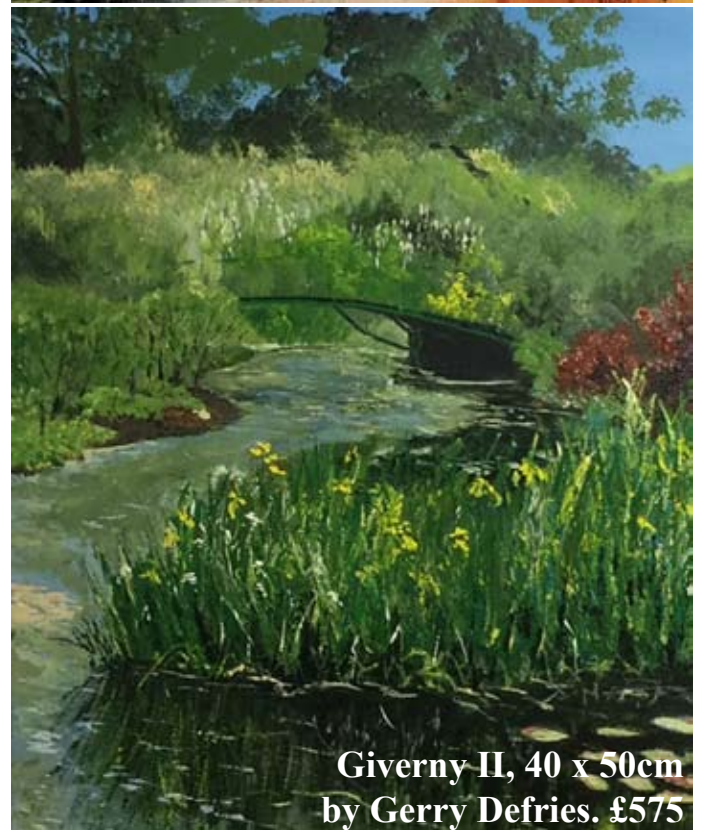
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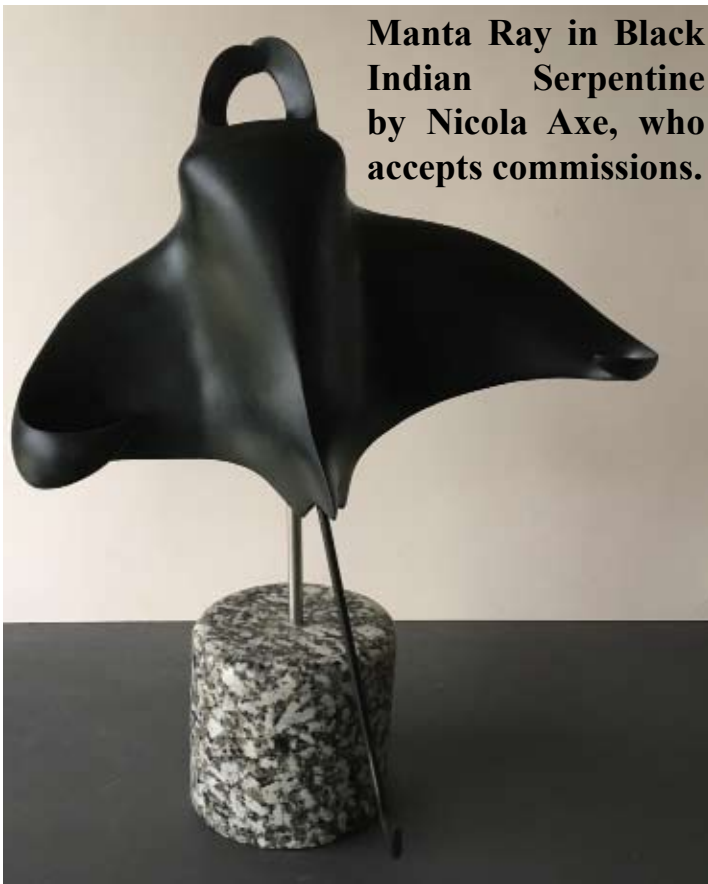
Imagination,
60 x 80cm by
Roman Mójzis
Original £1,300.
Print: £125.



Map, acrylics by Roger Griffiths RBSA £250



Giverny II, 40 x 50cm
by **Gerry Defries. £575**



Manta Ray in Black Indian Serpentine by Nicola Axe, who accepts commissions.

Choosing the light



MIKE HALL

Choosing the light by Mike Hall, published by Creative Coverage £12.50 incl p+p



The Artist magazine subscription - 13 copies for £41.99. A great read on a variety of artists.



Travel wallet by Beate Arens £99

Give some
A delightful
When you?
always bring
nice, you'll
a little better



Chair in the shade, acrylic on board 14 x12in by Mike Hall £750



Love and happiness with a piece of asymmetric glass from Vandacrafts. 22/15 x 40cm. £350

The scene captured in glass as only Vandacrafts knows how.

If you're lucky enough to own a piece of Vandacrafts glass it sits on your windowledge all year round and the changing light brings new interest as it shows off different aspects of the piece. It's the gift that keeps giving. Treat yourself to something that will make you feel so much better during these unsettling times. Or give it as a gift to make someone who might be struggling, feel better. 5 week lead time.



Rose and bud, watercolour crayon, 16 x 16cm by Austen Pinkerton £150



Wildflower lampshade featuring Mary-Clare Cornwallis design £35

Paintings that remind us of wonderful holidays

Holidays rejuvenate and provide lasting memories but the pandemic has even affected this precious area of life, too. Now that travelling has become more complicated and difficult at least we can lose ourselves in paintings of areas that we once visited carefree.

For my family and I it is Chrissie Havers' painting of Bodnant Garden in Wales that has brought back some wonderful memories of a holiday we took to Llandudno in 2019.

This garden near Tal-y-Cafn, Conwy, Wales, overlooking the Conwy Valley towards the Carneddau mountains and is only about 25 minutes away from Llandudno. Founded in 1874 and developed by five generations of one family, it was gifted to the National Trust in 1949.

Eighty acres of superb gardens certainly kept us amused and we even indulged in a bit of pond dipping where we found Phantom Midge Larvae otherwise known as baby mosquitoes. The garden was full of breathtaking landscapes including waterfalls, lakes, lily ponds and views of mountains in the background.

There was a list of recommendations to carry out



Holiday memories, watercolour by Brian Steventon RBSA

before you reach 11 ¾ including rolling down a hill. We duly did this; the children loved it and repeated it time and again. Caroline and I did it once and were happy to leave it at that! Butterfly and dragonfly spotting completed our enjoyment at Bodnant Garden.

Tim Saunders



Blue Lake, Bodnant Gardens, Wales, acrylic on canvas, 60 x 50cm by Chrissie Havers

The story behind the piece - an intriguing tale...



Blackdown Apples in Evening Light by Nicola Currie. 20 x 16 in/ 51 x 41 cm. Oil on gessoboard.

“I caught the evening light on this apple bough in rural Somerset,” says Nicola. “The apples aren’t perfect, as it is an old tree, but the light that evening was.”



Nicola Axe's latest stunning Portland stone commission, the result of many hours of hard work. The works of Modigliani, Rodin and Brancusi, as well as the fascinating sculptures of antiquity, Asian Buddhist art and spirituality have all influenced the visions and meanings in Nicola's work.



Terra Infirmia, 90 x 90cm by David Grimbleby

David Grimbleby has been working on a mixed media (map and magazine collage) and oil on canvas piece entitled *Terra Infirmia*, 90 x 90cm. “There’s lots of finalising details to put in, mainly in the central circle,” he says. “The lettering has driven me mad trying to get it just the way I want.”

This work of global proportions demands your attention drawing the viewer in and reminding us that now is the time to tackle climate change on our little planet, home to such wonderful wildlife and nature.

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