



Thelma Chambers

The Landscapes are always painted from direct observation. Things change quickly so I have to work fast. The colours in the landscape can be difficult in many ways because there can be such a struggle to find an escape from all the yellowish greens and mid blues without necessarily ending up at dramatic sunsets for interest. Sometimes limiting the colours I use can be very challenging but also rewarding and can give unexpected harmonies. I look for the colour of the light and love finding magical place where the colours are unusual or transient. I love the crops of daffodils running for miles, or fields of cabbages, the unusual skies of sun and storm at the same time, or just houses nestled amongst trees.

The Rooks are prints made from a series of large drawings which were made using charcoal inks and other water-based media. I tried to represent their beauty which is in the angular shapes they make in space, their grace, and also their awareness of each other which became more and more apparent as I studied them.

Fruits and flowers are themes I have always loved and I always return to. I work exclusively from real life observation and find studying subjects from life far more surprising, varied, and wondrous than anything I could imagine I studied at the Ruskin School of drawing in Oxford, where we were taught to value traditional practice including painting and drawing techniques. To really look hard and draw well was considered to be the foundation of good work. I believe this approach has underpinned my practice.

Mediums

Oil has a wonderful simplicity for colour mixing compared to any other medium, what you mix on the palette stays as is. Unlike so many other mediums which change when dry. I love this quality in oil and also the way that a painting in oil can be without glass for display. Over the years the distempera technique has influenced the way I use oil and now it often looks more matt than most traditional oil paintings but I prefer to see the colours rather than the shine.



The pigments I use come from a variety of sources , metals, chemicals, the earth and stones, chrome, titanium, cadmium, lead, manganese etc.

This pigment is the pure colour used to make all other artists paint and pastels. It is as permanent as the ground it is painted on. This is a shop in London like an apothecary which sells the pigment.

Distempera is related to tempera where the pigment is mixed with egg or some other binder, it is also likened to fresco painting where the pigment is painted into wet plaster. I have been using distempera (pure pigment and size) since I was a student. I mix the pigment with a warm water based glue.

Distempera was used throughout history by Renaissance painters Mantegna, Raphael, and Leonardo da Vinci for example, for under-paintings or in cartoons for frescos. Distempera was also occasionally used by Matisse and most beautifully by the French painter Édouard Vuillard (1868-1940)



My studio