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THE SIGNATURE COLLECTION



Rolf Harris is unique for so many reasons. His gift for observation, his talent for communication, his enduring popularity, his engaging personality, and the consistently outstanding artwork he creates, all combine to make him stand out in the world of art.

“ He has a style which is loved and recognised the world over, and this new [signature collection](#) demonstrates yet again why that style has made him one of the world's most celebrated artists

As an artist Rolf himself defies categorisation, finding inspiration for his paintings in a street market, a jungle or a child's riding lesson. While no two pictures are the same, they all share an indefinable quality which makes them quintessentially Rolf.

“

I've had a marvellous time working on these paintings. Each of these captivated me for a different reason; the shifting and blending of colours in an outback sky, the weave of shadows created by light falling through the branches of a tree laden with autumn leaves, or the way small details come together to form a wonderful scene of natural beauty on a Cornish beach. While I love the subjects themselves, it is the light, the colour, the composition of these scenes that draw me in and I just have to get them down on canvas in my own signature style.

Roef





SIGNATURE PALETTE

In any collection of Rolf's paintings there will be an extraordinary range of colours. While he always paints a faithful likeness of the image in front of him, he will often use a bold colour to give it an impact and vibrancy that is all his own.

There are particular shades, an emerald green, a cornflower blue, or the vivid burnt orange which often appears in his outback scenes, which add drama and evoke atmosphere to stunning effect...

“

I really loved this Scottish castle right from the start, and I tackled it in the hope that I could get the beauty of its shape and its shadows, and at the same time achieve the subtlety of the slightly different shape and slightly darker colour of that mirrored reflection. I was also dying to get the sweep of that gorgeous green hillside which seems to wrap around and protect the castle, and of course the simplicity of the three arches of that approach bridge and its attendant reflection. For a start, I got the castle reflection way too short, and had to lengthen that a bit, I started outlining the fine detail of the



building and its reflection in bright red, so I wouldn't lose the marks in the all encompassing green. I put that on with a fine rigger brush. Eventually I liked the red edging so much, I left a lot of it showing in the final stages, as it gave the whole thing such warmth. I had to chop and change and re-paint a lot of the shapes of the rows of trees on the green hillside and their reflections, and I must say that at one stage I despaired of ever getting it right. I actually left the huge canvas propped up against a wall, untouched and unfinished for about three weeks while I got on with other things. Eventually I said, 'Come on, it's just a matter of getting yourself organised', which I'm happy to say I did.



REFLECTION EILEAN DONAN CASTLE

PAPER EDITION OF 195 27" X 17" £825 CANVAS EDITION OF 195 34" X 21" £950



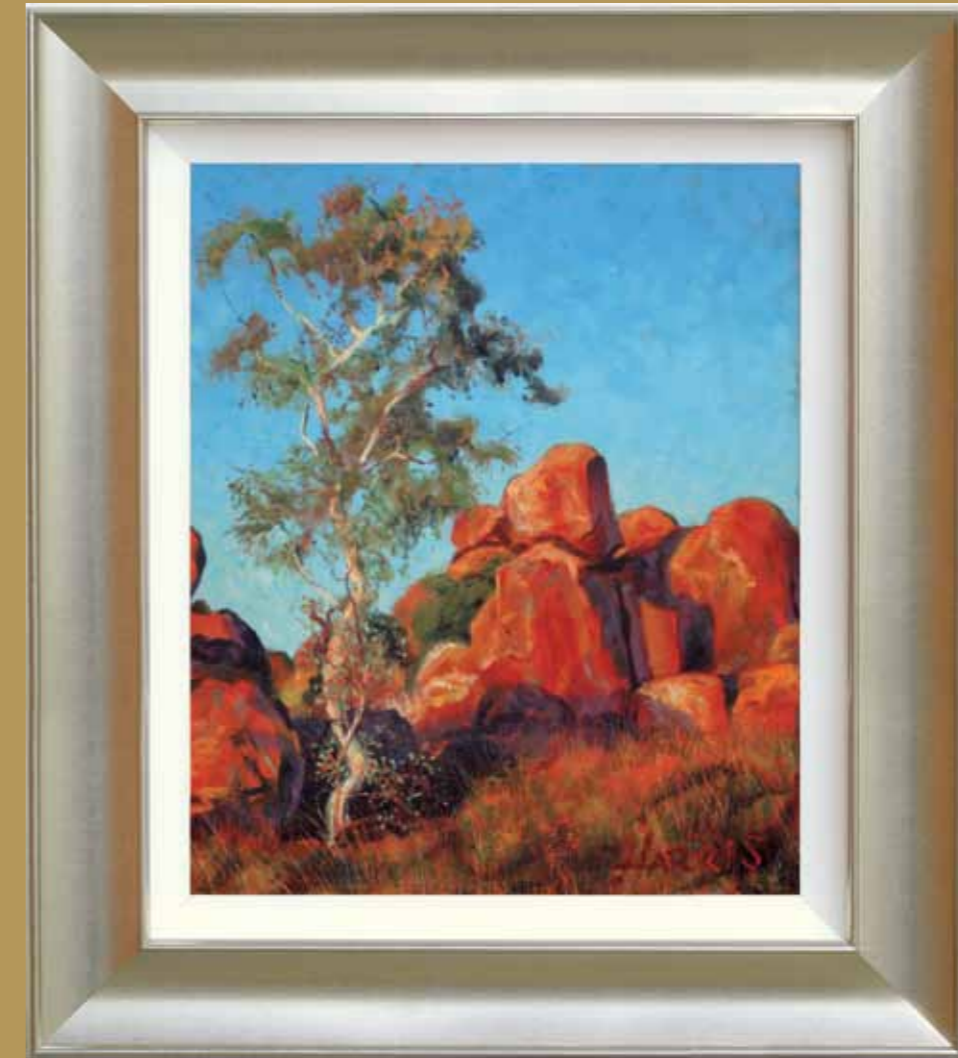
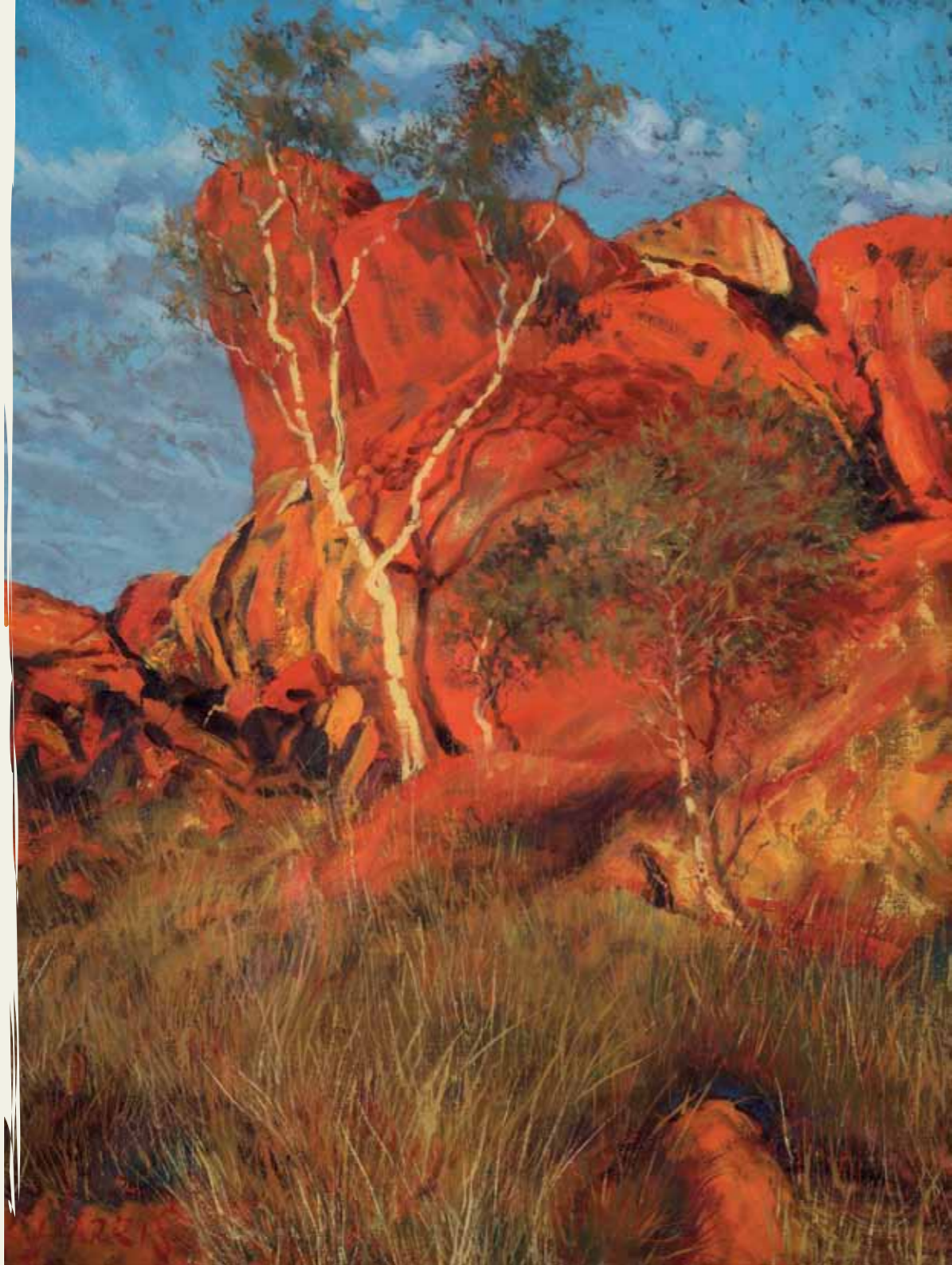
ULURU SUNSET DESERT OAKS

PAPER EDITION OF 195 24" X 12" £695
CANVAS EDITION OF 195 34" X 17" £750

SUN ON DEVILS MARBLES

PAPER EDITION OF 195 12" X 15" £575

CANVAS EDITION OF 195 13" X 16" £650



SINGLE GUM TREE & DEVILS MARBLES

PAPER EDITION OF 195 12" X 15" £575 CANVAS EDITION OF 195 13" X 16" £650



SIGNATURE SHADING

It is perhaps his use of light and shadow which makes Rolf's work so beautiful. A building seeming to float in a misty half light, bright sunshine putting an unexpected figure into the spotlight, dappled shadows filtered onto the ground through a mass of golden autumn leaves.

These things invite us to enter the scene and draw us in to Rolf's irresistible world.

“

This painting has a strange history. I'd taken a photo of a wonderful autumn scene way back in the late sixties, when we were all still using film and negatives, and as far as I know, digital cameras hadn't been thought of. A friend and his son came to visit us recently, and I took four or five shots of young Matthew frolicking about with our new spotted poodle. I have an incredible visual memory, and seeing one of the back-lit shots of them, I thought, "That's going to go beautifully with that shot of autumn leaves from way back". It took me a couple of days to find that print in a cardboard box, as I have no filing system, but, as I had thought, it was perfect. I started the painting by roughing in the blurred purplish blue-grey of the background hillside. Then I indicated where the brilliant sunlight hit the grass, and then intricately 'drew' the shapes of the trunks and branches of those trees.



I used a brush to draw them in, not a pencil, and I was going to say I did them in black, but actually I don't use black any more. It's so lifeless. To create that sort of darkness I mix Pthalo blue, a really 'fierce' colour, with purple madder. You can make the resulting black-looking colour as purplish-brown, or as blue as you want it to look. It's 'alive'. When that stage was thoroughly dry, (as I didn't want the yellows and oranges of the autumn leaves mixing in with the background or the tree trunks and turning everything a dirty green), I placed the crisp autumn leaves exactly. The decision as to where to put the boy and the dog was a tricky one, but I think they work where I put them, about two thirds of the way across from the left and just to the right of that bunch of gleaming leaves. Finally I used a rigger brush to hit those two figures with the gilding edge of the sunlight and the painting was finished, that is, apart from a couple of clumps of greenery at the base of two of the trees.



BACKLIT BOY AND DOG

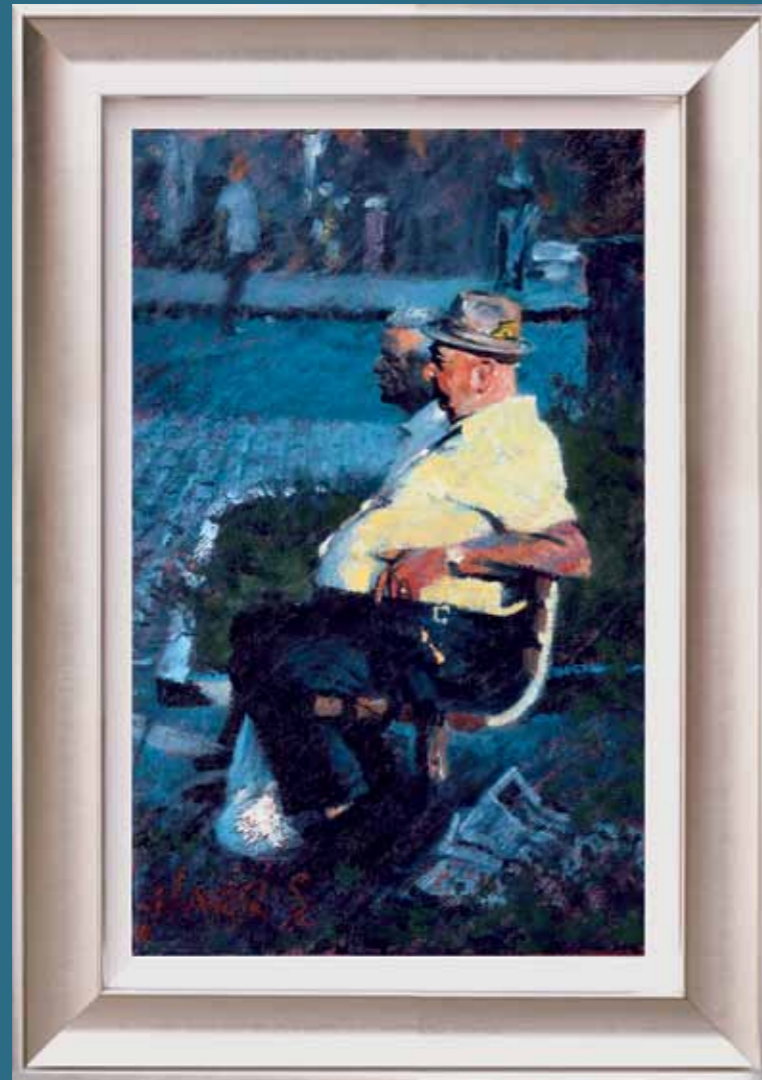
PAPER EDITION OF 195 26" X 10" £695 CANVAS EDITION OF 195 30" X 12" £725



CYCLIST BAYSWATER ROAD

PAPER EDITION OF 195 27" X 17" £795

CANVAS EDITION OF 195 34" X 21" £895



TWO LITTLE BOYS

PAPER EDITION OF 195 10" X 16" £575 CANVAS EDITION OF 195 11" X 19" £650





SIGNATURE TECHNIQUE

In some cases Rolf covers the canvas with a flat colour that is the complementary opposite to the overriding colour of the scene he's about to paint. For example, he might paint a red background to go behind a predominantly greenish landscape. He works first with colour then with shape and detail.

Then he goes on to progressively add darker and darker colours, moving towards the bottom of the canvas, blocking in the shapes of the cars and hitting these shapes with snippets of gleaming light in the right places. His approach means that the work seems to emerge gradually from the canvas, finally transforming into a finished composition at the hands of a modern master.

“

I painted this from an old photograph of the Houses of Parliament taken from Westminster Bridge I love painting London and this is one of the city's – in fact the world's - most iconic landmarks which makes a brilliant subject for an artist. When I was working on my BBC TV series about learning from the masters, I actually painted it from the Thames itself on a tethered 'London Duck', when I was emulating the style of Monet. It was a bit easier working from a photograph, as that didn't change position with every random wave. This painting is impressionistic, which simply means one is painting an impression of what one sees, and is not accurately drawing every detail first and later trying to create the perfection of a photograph.



In this foggy scene I worked from the left to right changing the colour as I went from the yellowish hue to the darker pinkish brown, trying to keep the brush strokes bold and visible, to avoid having the painting looking too bland. Laying in the shape of the misty buildings came next, using a slightly darker reddish brown over-painted with a purplish-blue, using vertical brushstrokes to enhance the effect of the tall buildings. These brush strokes are random, but you'd swear that sometimes you can see windows and various architectural shapes in them. To paint impressionistically, I would usually have everything furthest away from me looking quite blurred, and then progressing to getting the details up closer looking a bit sharper, until the lamp posts, the Rolls Royce and the filigree metal railings on the left, are as crystal clear and as detailed as I can paint them.



FIFTIES RUSH HOUR

PAPER EDITION OF 195 27"X17" EXXX CANVAS EDITION OF 195 34" X 21" EXXX



RIDING IN THE SPRING

PAPER EDITION OF 195 24" X 12" £695

CANVAS EDITION OF 195 28" X 14" £750



PALERMO MARKET

PAPER EDITION OF 195 26" X 18" £825 CANVAS EDITION OF 195 32" X 22" £950





SIGNATURE DETAIL

Although Rolf is often described as an impressionist, he can also paint a wealth of detail in his paintings when he wants to. He often uses a rigger brush, so called because it was designed to paint the fine lines of the rigging in the old sailing ships.

This tiny brush enables him to be able to create the sunlit edge of the sailor's shirt in the foreground as well as the various bits of rope, but also the fine line of the old gent's walking stick behind him to the left and incidentally, quite a bit further away from the front of the picture.

“

I suddenly found my reference photo for this Cornish cove. I'd mislaid it, and had left this painting propped unfinished against a wall, and I was delighted to get on with it again. This scene takes me out of myself to a sun-drenched other world, a warm and pleasant seaside day. I had initially started on a dark purple background that I'd already prepared for a project that had fallen through. Before losing the photo, I'd just sloshed in the rough shapes of the of the basic elements of the scene. My first step with the re-start was to lay in the large areas of highlights on the sun drenched cliffs. Then gradually I added some details to the boats. Quite early on I added the sailor working on those boats, although not with much detail at first, but then I crept the fat man in from the left, heading down to the beach. I did him in quite some detail, although I'd purposely had him cut in half, as it were, by the picture frame.



The man just the other side of the boat heading towards the waves was then added with great detail, and I loved the way his colours JUST barely contrasted from the bluey-grey shadow on the sand behind him. The two reclining figures were next, and I didn't spend much time getting their detail sharp. They were just there - not TOO important in the scheme of things. I added a lot more detail of sand and the odd rocks around the shoreline, and then the couple that I assumed were a son and his slightly disapproving father on the extreme right amongst the gentle waves. I think it's important to imagine what a person's life is like if you're putting them in a painting. Maybe I'm crazy, but I think it helps make everything feel real. Finally I added all the detail not yet done on the boats and the area leading down to them and the painting was finished. I'd purposely left the cliffs with very little detail. Save that for the interesting bits . . . the people!"



FIGURES ON THE BEACH CORNWALL

PAPER EDITION OF 195 20" X 17" £775 CANVAS EDITION OF 195 25" X 21" £895



TIGER OUT OF THE JUNGLE

PAPER EDITION OF 195 14" X 21" £695

CANVAS EDITION OF 195 18" X 27" £795