It's Art innit.

My V V G's and other paintings



It's Art innit?

My VVG's and other paintings

I started drawing and painting in a minor sort of way in 1987, as a desire to do something other than work. My ability was and still is based on the theory of if you prat around long enough something good might come out of the other end.

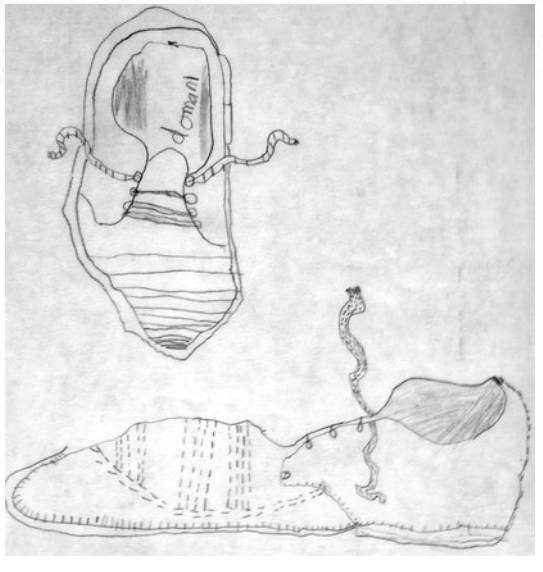
I retired from Kodak at the end of 2003 and started to apply myself to painting. With the exception of abstracts most of my work came from source material I collected while walking. From 2005 I was selling at a reasonable rate... enough to pay for my two other hobbies, long distance walking and photography. ...and put extra in the family holiday pot. By 2017 I was feeling frustrated, the art market had dried up, four out of the five galleries I was using had closed and I was fed up of producing work just to supply changes for the gallery that was left.

So apart from the odd abstract and garden VVG I stopped painting. I have no regrets about starting or stopping. It was fun while I did stuff, but once the selling had stopped I lost interest and turned more to photography, a life long passion, which I have never tried to commercialise.... a lesson there somewhere.

This book contains a selection of pictures that I like, or mean something to me. Along with some information of where they came from. **'It's art innit'** comes from explaining my abstract pictures to my family. If I thought a picture was good it became a **VVG** standing for a Vincent van Gogh

The story does not end there in 2026 I started sketching again... just for the fun of it. No pictures on the wall just sketches in books. VVG's they aren't ...but just for me and the 'lucky' people who share my Sketch of the weekly e mail.

I produced this drawing while on holiday near Angoulême in France. Rob was sitting by me and produced his own picture..of a shoe.I will always remember the moment when it dawned on me it actually looked like the cart that was in front of me... and the quite comanionship of a nine year old son drawing ...to the right one of his other drawings from the journey

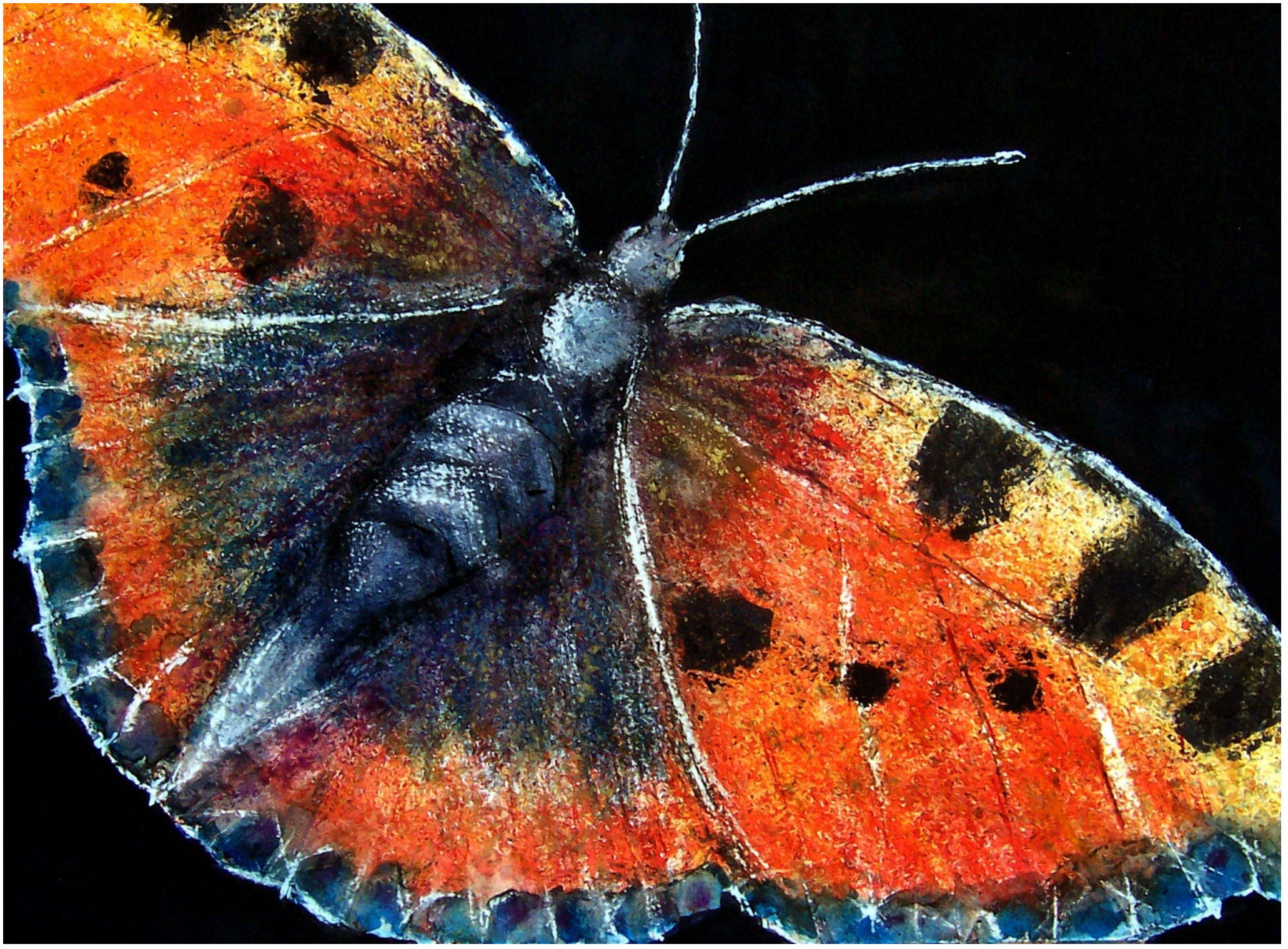


In the 1990's I used to go walking with work colleagues, these two pictures are from two separate Scottish trips.





In the early years of retirement I undertook to connect all the Cathedrals in the South of England...I managed this except Wells, Exeter and Truro
While walking the section from Farnham to Alton I took a few photos of butterflies the next two pictures are from these images.







Guildford Cathedral.. not one of the finest English buildings, but easy to draw. I made it on one of my walks to connect all the cathedrals in South East England



In 2005 I started my Camino walks in France. These two pictures are the only survivors from my sketchbook that are worth looking at.



The top church at Charlton on the South Downs Way.

The smaller picture is of All Hallows church, Ordsall Retford. It's claim to fame is I was once a choir boy there, which is surprising, as I can not sing.





This was one of my first watercolours that was good enough to frame. I have fallen out of love with it, but Joy has not, so it is still located on our dining room wall. The picture is from Rannoch Moor in Scotland.



When visiting Rob in Ireland we undertook a few road journeys in Kerry. Th pictures on this page and the next are from Ballinskelligs Abbey on the Kerry coast.

The picture after that appeared many years later when I was preparing a triptych of the abbey but only kept the right hand part. It never sold as it is too dark.... but I like it.









This picture is of Rob starring at the beauty of Black Valley, Kerry, on our first walk together. I was very unfit and collapsed in the evening, also I was not very practiced at organising accommodation...it was grim. However Rob and I have carried on with our annual trips and have now given up on the walking bit and just hang out eat and drink.....Not a great picture but it means a lot to me.

While going through my source material years later I thought there was a painting in the view. I painted it several times and they all sold. The last one I gave to Rob, Kathryn has another. Next page: Two of the Black Valley series.. there were more.







I had a few days walking on Dartmoor, I took the source image for this picture just before I was soaked by the raincloud.



Gordale Scar, Yorkshire.. Kathryn now owns this early work. I remeber a walk there with Joy and Kathryn and being talked out of climbing down the waterfal...on reflection a wise move.



The source image for this picture was while I was walking at Swale Cove near Noss Mayo in Devon. It was an unusual walk for the costal path as it is flat and follows the contour line around the coast .



Once again walking on Dartmoor... On a circular walk with Rob on his return from his world tour, we passed about three scenes that have been source material for paintings. This is one of many I have painted called 'Crazy Well Pool' in reality it should be called on the way to Crazy well Pool



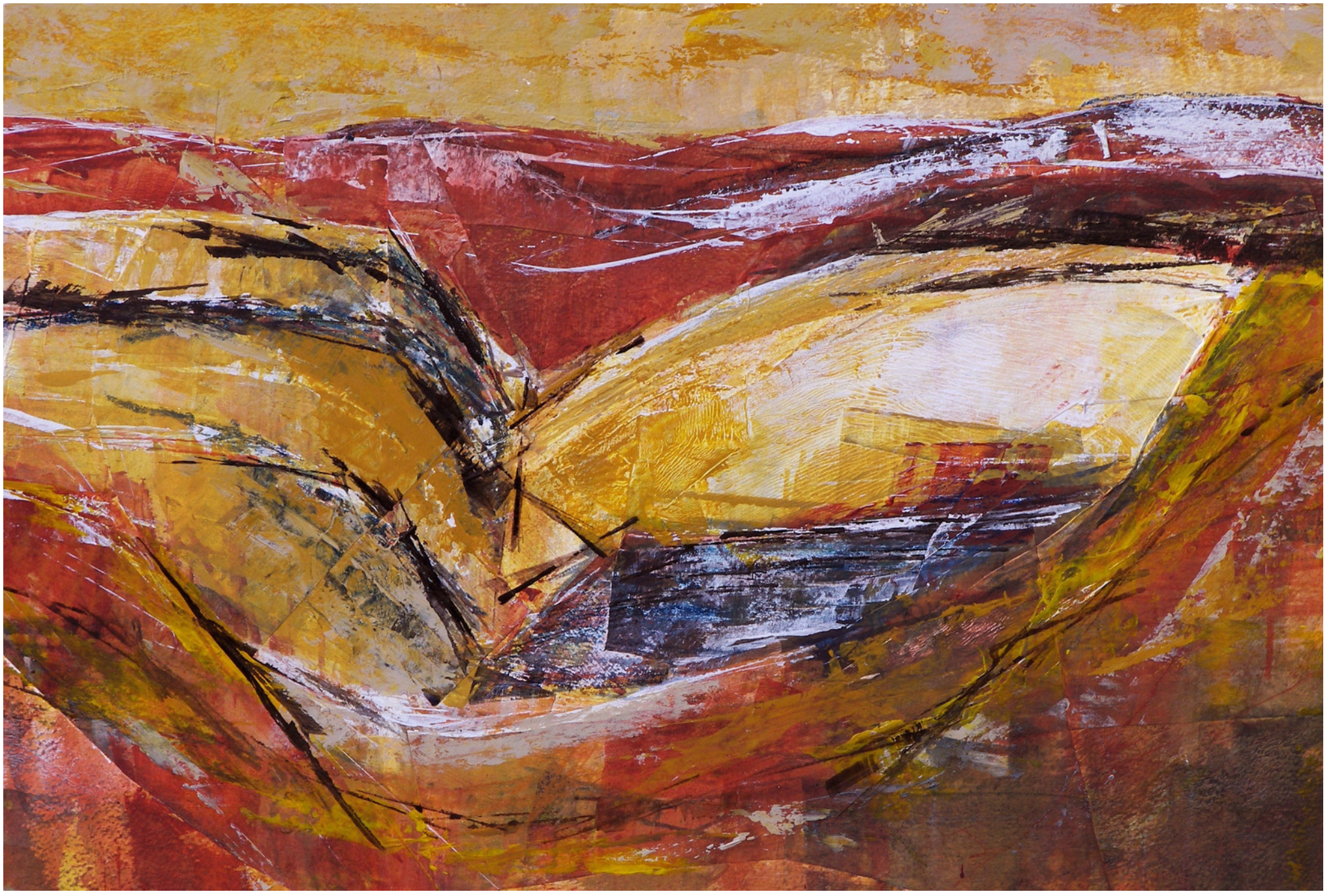
This was one of my last watercolour pictures before I changed to Acrylic Painting. On a walk on the Dales way in Yorkshire, I had to cross Oughtershaw Moss... the hints in the name, it was a very wet boggy affair, but a great view.



Mark my pre-retirement department head commissioned me to produce a picture of Primrose Hill in London, unusally for me after visiting the site and making source photographs, I prepared a full scale drawing first. I then produced two paintings.... Mark bought one and I sold the other. I still have part of the drawing







I became fascinated with the semi abstract use of acrylics for landscapes. This was my first attempt. ...not an award winning bit of art perhaps, but the start of an interesting journey.



The second attempt . A picture of Hound Tour, Dartmoor...It still lines a draw in my Playpen. Next Page; Curbar Edge, The Peak District.





We have friends in the area so have visited the Abbaye Saint-Pierre at Marcilhac-sur-Célé in France a few times.

This painting was eventually turned into a triptych and sold at a good price. Opinion is divided about it being better as a triptych..I like the concept for this picture. ...three individual pictures in their own wright joining up as a whole painting.





Andrew Tuck, Rector of St Andrew's Farnham and Joy's boss when she was Curate there, undertook a major reordering of the church. To cut a very painful story down they ended up with a thoughtful and innovative use of the building. I made this non to accurate picture and always knew that only one person would own it. I am glad to say it now has pride of place in Andrew's home.



The next two pictures of Geevor Tin Mine in Cornwall a pretty desolate place with lots of old buildings. In the second picture I imagined in an abstract way the underground workings of the mine.



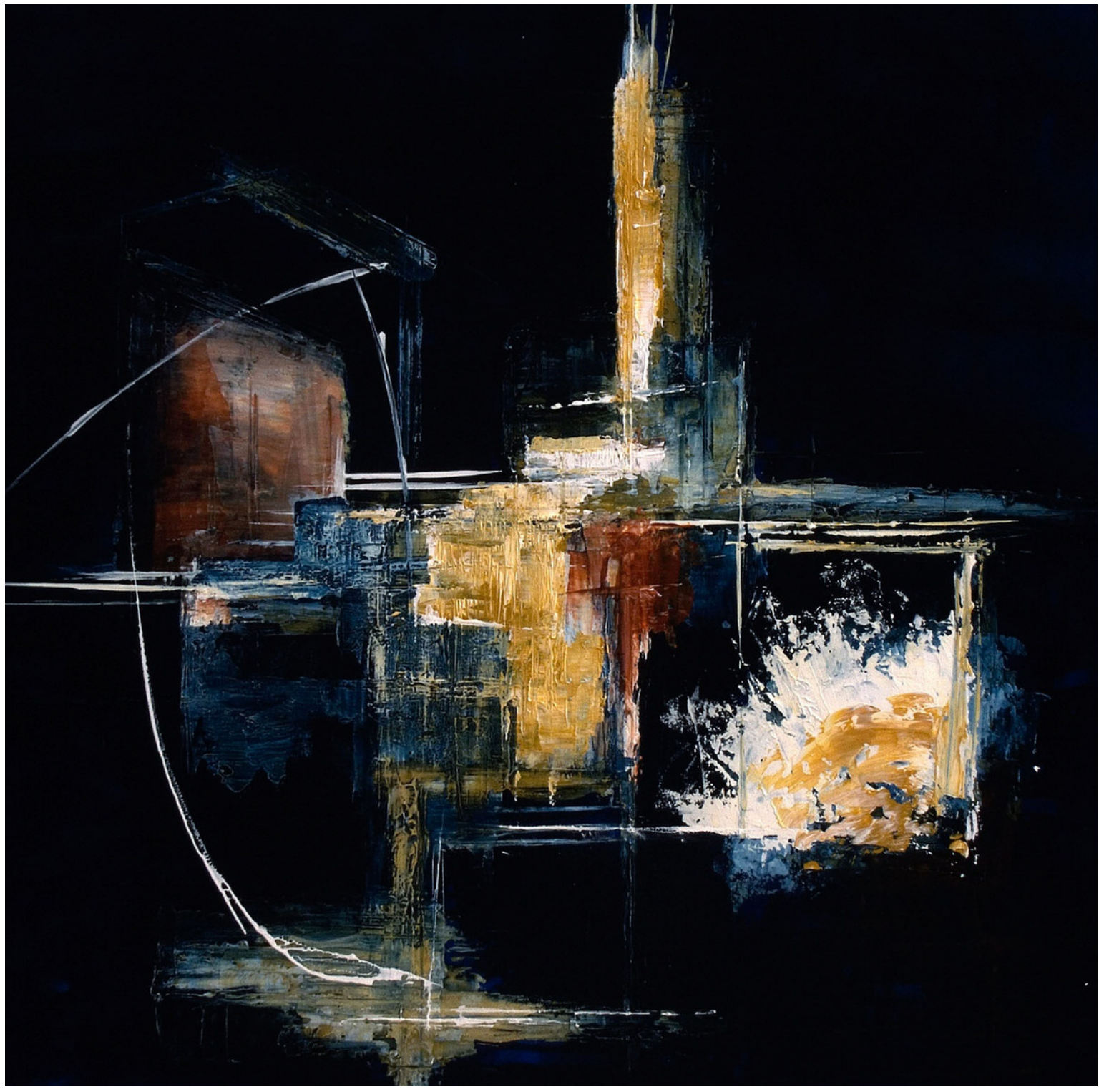


I was clearing my pallet one day of an excess of burnt sienna by spreading it on top of on old painting. After the third swipe I realised I had something that looked like an abstract pheasant flying away from me. Twenty minutes later I had the finished picture.

The next day I varnished the picture and put it in a spare frame and took it down to Jan at the Strawberry Fish gallery in Hartley Wintney. I said there must be some bird killer around here who needs a picture for his kitchen. Two days later it sold. What a result. ...Jan and I both dined out on that story .... and with the proceeds of the sale, for months.



I had a friend who was seriously ill I decided a Lievesley original might cheer her up for a few moments (I know not, if it did or didn't) So I produced the abstract on the left. This was the start of a long and very profitable time producing abstracts. I do not have much to say about them or what particular cavity of my brain they came from, but they paid for many walking trips and holidays for both of us.











I was convinced to produce a load of small abstracts for the Affordable Art Fair in London, non sold but I learnt an important lesson.. Small pictures are not worth the effort. When you subtract gallery commission and frame cost there is little left over.



This is one of my favourite abstracts, now owned by Joy's sister Anne and Mike her husband. I always enjoy seeing it again when I go and visit them.







Small paintings might not sell... but put three together and charge five times as much and they do. Logic there is non. Except it proves my father right, culture is produced by the hour or square foot.





This picture has been to the Royal Academy Summer Expiation, it was not selected. but it has been there. We had the pleasure of a trip to London to stand in a que to submit it. ...and later date to stand in the que for the rejects. Pity it was not exhibited, but it was good, if expensive fun, being part of the process. You can now blow £50 without going to London for a grand day out, as initial selections are done online.

The picture is now hung in a most impressive setting. ...my playpen.



For a number of years this image was used as our Christmas card. As one kind friend observed the picture should be called 'The Angel Gabriel holding a fag'



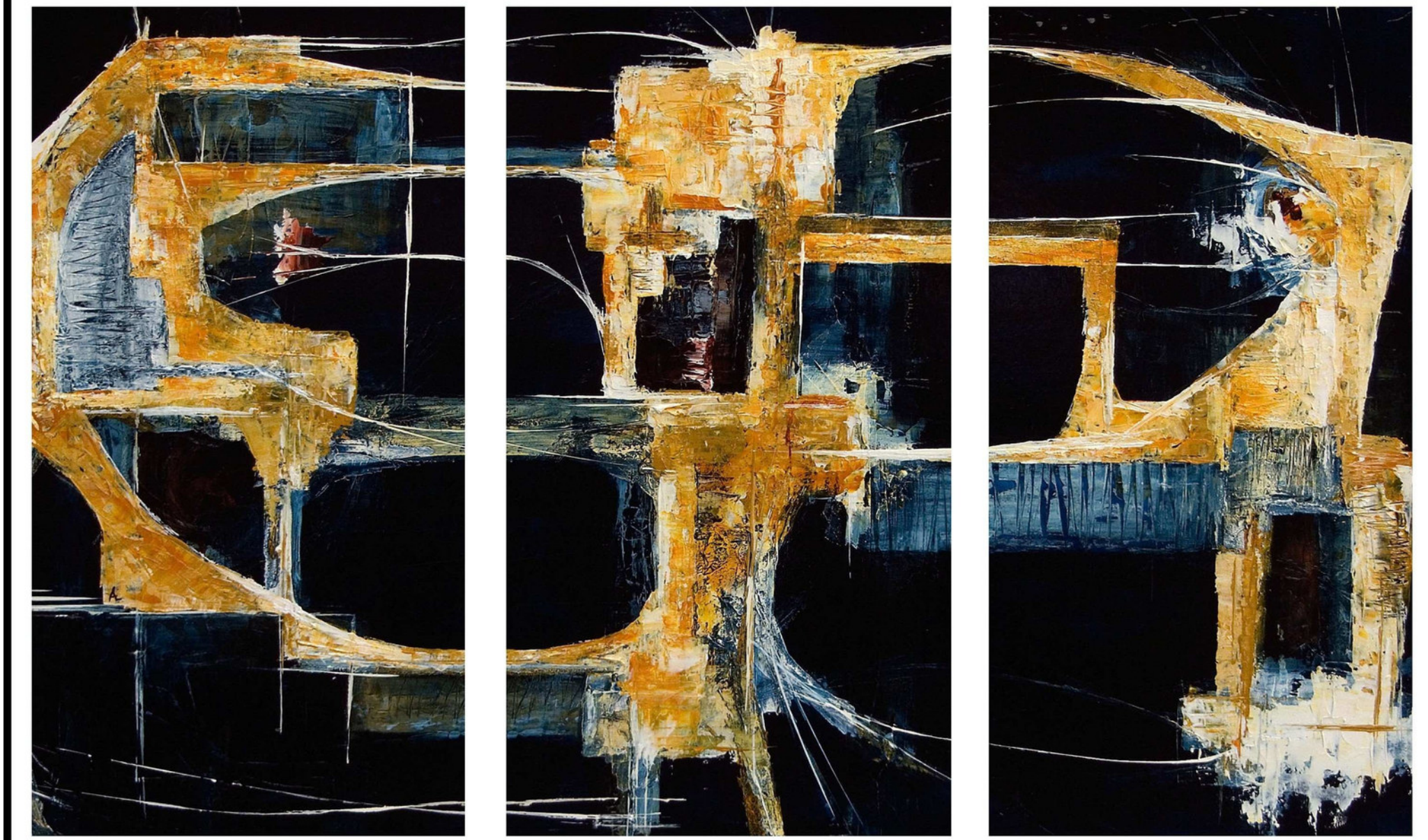






I produce a number of large abstract triptych paintings, they all sold well. A friend of Jon's bought two that hang at the top of his stairs









I produced these two abstracts quickly one after another, I do not know why but I always thought they would sell and hang well together. Fortunately the owner of the Red Biddy gallery in Shalford agreed with me. ...and they sold very quickly as a pair.





This large abstract was sold to an engaged couple who bought it with donations from wedding guests. It gives you a good feeling that your work is and will be treasured.



We were walking from Mérida to Aliucén on a suprisingly cold day. I was feeling sorry for myself as I had shin splints and was planning an early return home. On the way to the bar for our evening meal I received a text saying I had sold the abstract above, which I had only submitted to the gallery a few days before departure. We drank too much wine to celebrate ...good memories, bad hangover.



I eventually got fed up of producing abstracts and turned my attention to abstract interpretations of landscapes. In truth it was a much happier place, but could be extremely frustrating trying to get the results you want. The first success was the picture above. Rob and Caroline convinced me to 'lend ' it to them but later when I mumbled something about it going to a gallery they claimed ownership. I am glad they did as I now get to see this old friend when I come down their stairs. It is from my many paintings of Dartmoor ....as are the following paintings







I was walking by the River Dart near Postbridge and was quickly looking back on the other side of the river and noticed this flash of light coming off the pathways. On my return home I quickly painted what I remembered. I am glad to say a customer of The Frame gallery in Odiham also liked it enough to buy it.



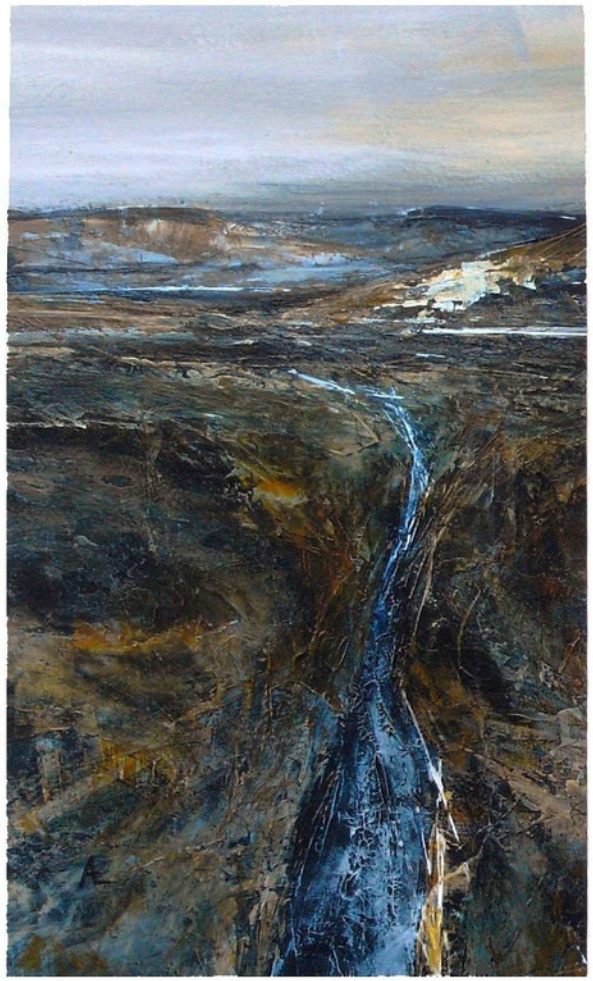
This was one of my early pictures of Dartmoor, I never framed it or tried to sell it. I was preparing a small space in our sitting room for a collection of small pictures. I cut up the picture and put it into small frames and arranged it as a triptych I have a soft spot for it now.

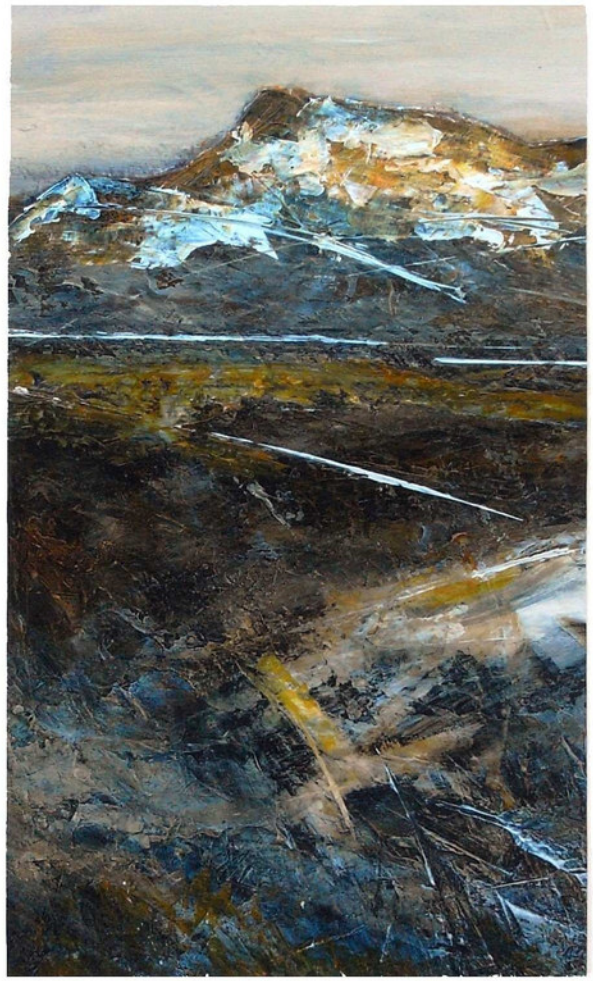


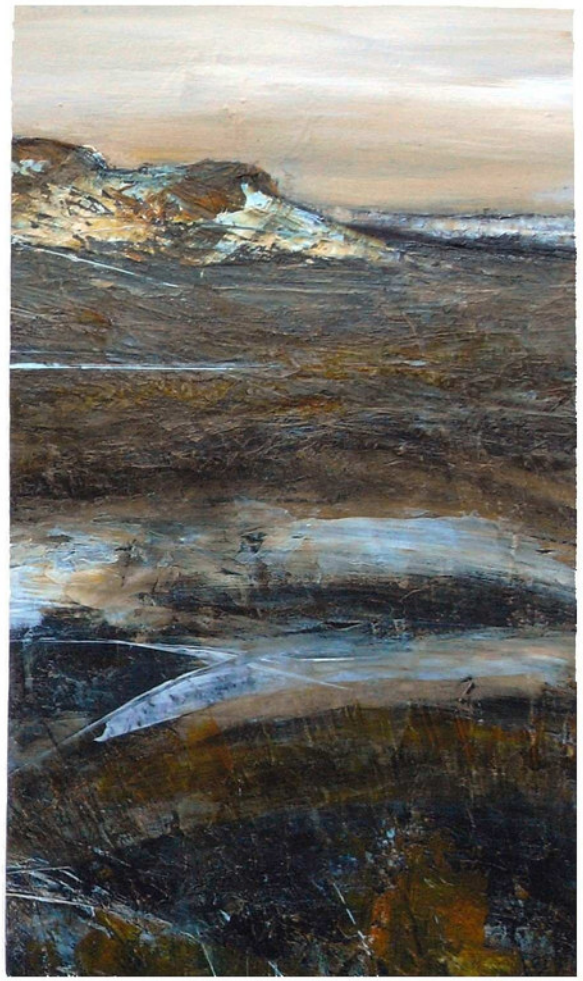
I was always very proud to be an exhibiting member of The Farnham art club. I won the award for best picture twice at their annual exhibition at the James Hockey gallery. I regard it as one of my lifes small achievements (my achievements are all pretty minor stuff!) Anyway it is nice to be 'The Show Pony' once in a while. This picture of Dartmoor was one of my prize winning entries.



This Dartmoor triptych sold at a good price at The Affordable art fair as did the next painting.













The picture above and the next one are of the river Dart as it turns a sharp corner near postbridge





This is another version of the river bend near Postbridge, created on my I pad on wet cold evening.



This picture was inspired by the sun on the military road in north Dartmoor



This is a revisit many years later, in Acrylics this time, to on the way to Crazy Well Pool



On the same walk with Rob as we passed Crazy Well Pool I created the source material for this picture of South Hessary Tour on Dartmoor. There are two very similar versions of this picture, one was bought by my framer Veronika and the other resides in my playpen



I started this painting of Longaford Tor many years ago, delighted with the sky, but disappointed with the foreground. I messed around with it many times and eventually came up with a picture I like.

I am very proud of it as a complete picture and have no intentions of selling it. It now resides in our sitting room



Joy has throughout her life visted Mothercombe beach in Devon many times. We were on holiday in the South Hams and we took a long walk on the opposite side of the river Erme. Great walk...pleased with the picture, but it never sold.



I am a great fan of the Cornish landscape painter Kurt Jackson. Over the years he has painted a lot of pictures of the Kenidiack Valley, which has much of the Cornish history in one valley. Over the years I have walked the valley many times and have made many paintings of the area myself. The top image was one attempt, but I decided it was not right. Underneath it is the same painting which few years later I overpainted, framed and sold privately. I think it is the one painting I have sold which I wished I had kept for myself.





Although I have been to the Lake District many times I have only produced a few pictures... I am glad to say most sold.

This picture I can not remember where it was but up there somewhere.



This picture of Buttermere was taken from SOUrCe material a long time before I painted it. On the walk had reached this view and realised we were on the wrong path for Great Gable. Just as well I got something out of the experience.



I once spent a great day walking in Eskdale and walked as far as The Great Moss...which lives up to its name. This was one of a few pictures I made on my return. This one never sold, in some ways I was disappointed as I think it is quite good. On the other hand I still have it in my playpen so get to see it every day.

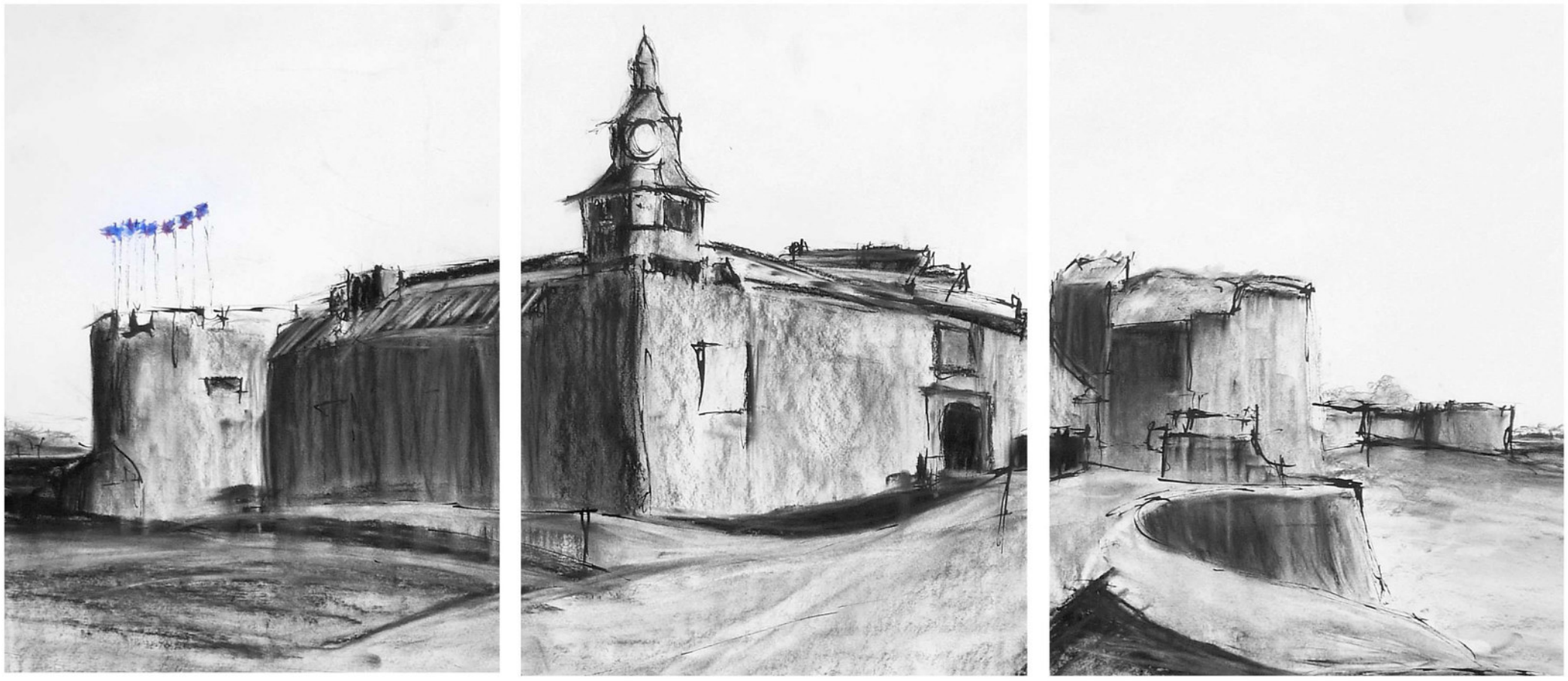




Above are two pictures of a three picture commission. The client asked for mountain scenery but they wanted a fair drop of orange in the pictures.

The seemed very happy customers and I also managed to sell the drawing on the next page of Concarneau Fort as well as a series of photographs. A very rewarding experience on so many fronts.







This view sourced in the Yorkshire Dales I regard as one of my best pictures. I sold it at net cost to a friend...glad it went to a good home.



A view in The Yorkshire dales... I have no idea where



The next two picture were taken from a big picture of a hillside. The first is called Looking Left the next, inevitably, was called Looking Right. The Looking Left picture was sold to an interior designer. The Right I decided I liked it so much I have kept it and not put it in a gallery.





This large picture (over a metre square) of Malham Cove in Yorkshire was a commission through the Frame Galley of another engaged couple who had asked for money as a wedding present to commission a painting. After discussions about where we had both been we settled on Malham Cove. I am glad to say they were thrilled with the result.



Yorkshire Dales Somewhere... I am sure I told the eventual customer where it was?



Joy and I spent a very wet week at Portree in Sky as part of a longer trip to Scotland. On one of the better days Joy and I walked up to the foot of The Old Man of Storr. The many pictures from that trip provided me with a lot of source material for quite a few pictures of the area. The first three paintings are distant views of the mountain the third is called the Foot of The Old Man of Storr.





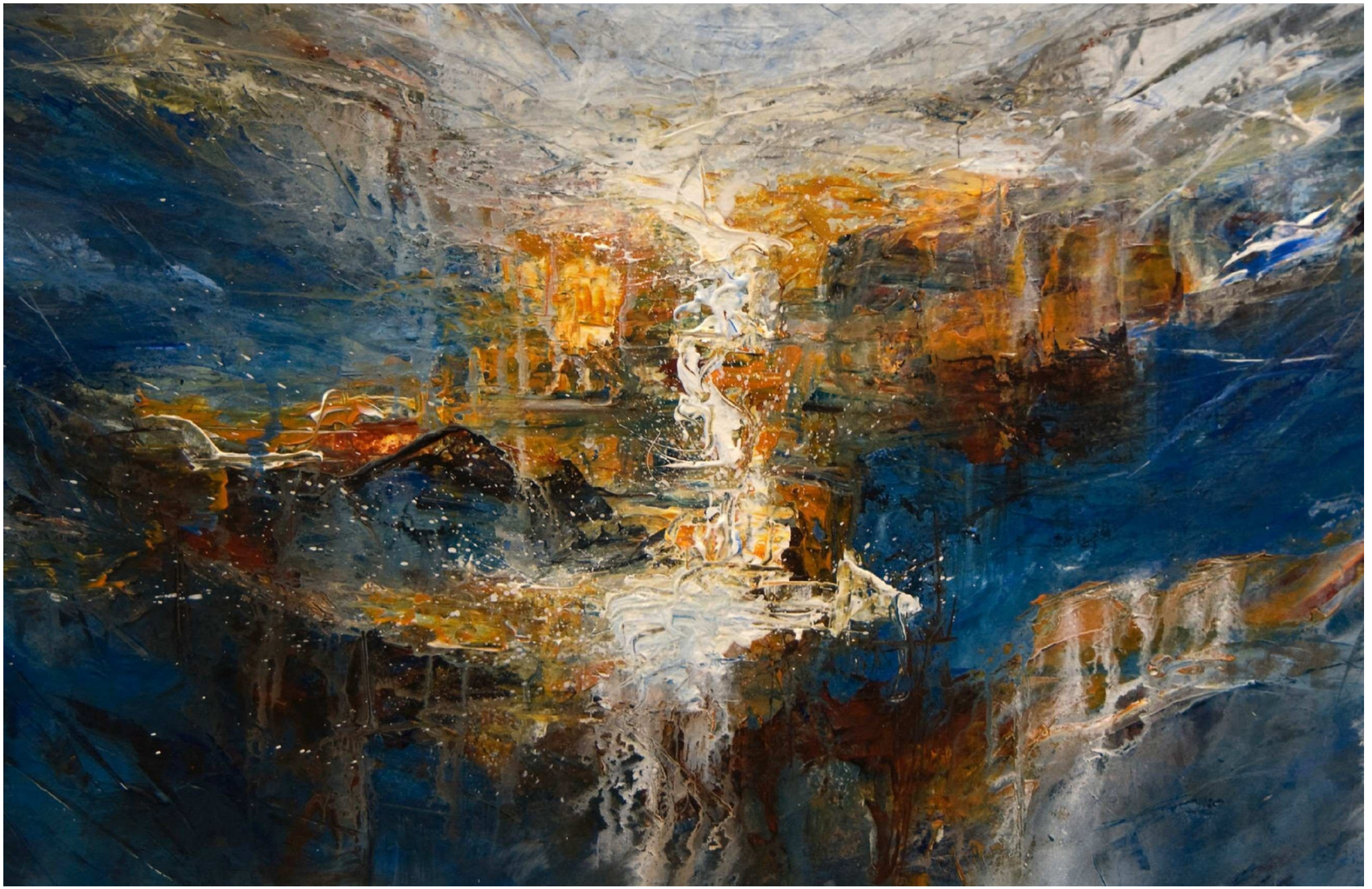




My other trip to Sky we enjoyed a week of fantastic weather in the Black Cuillins. This picture came from matterial from that trip. It is another of my favourite pictures and quickly sold when it went into the gallery



Above Glenbrittle Youth Hostel in Sky is a series of waterfalls that eventually lead to the sea. Apart from cooling our wine the falls provided source material for this painting. Years later when I took Joy to see the falls, the rain was horizontal.



Above the village of Idrigil in Skye are a series of waterfalls, this picture is one of many I made from our visit



This picture came from my walking trip to complete The Alpine Pass route in Switzerland, which I thought of at the time as challenging. The walk was from Kandersteg to Boden a 1 6km journey with a 1200 mtr climb In the morning I climbed up through the drizzle into the CIOUdS. After a worrisome time walking on an exosed zig zag path I squeezed through some rocks at the top of the pass. All of a sudden the clouds parted and I had this magnificent view of a hanging valley. A memorable moment. The next picture is called Looking Left (again!) Jim had joined me for a few days. We had just completed our first big pass... The Foo pass and as we joined the road on the way down to Elm we saw this waterfall through the trees on the other side of the valley

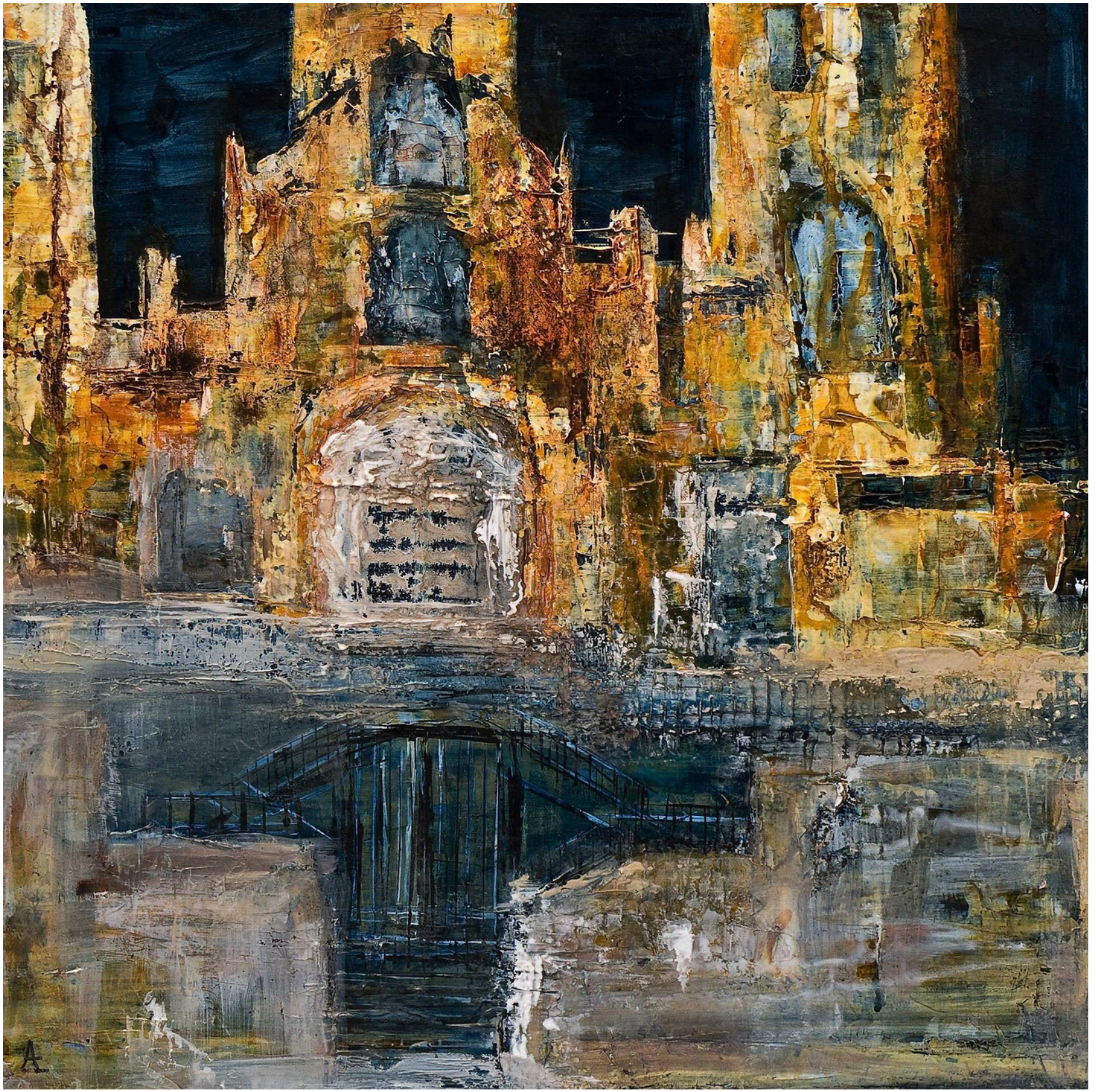


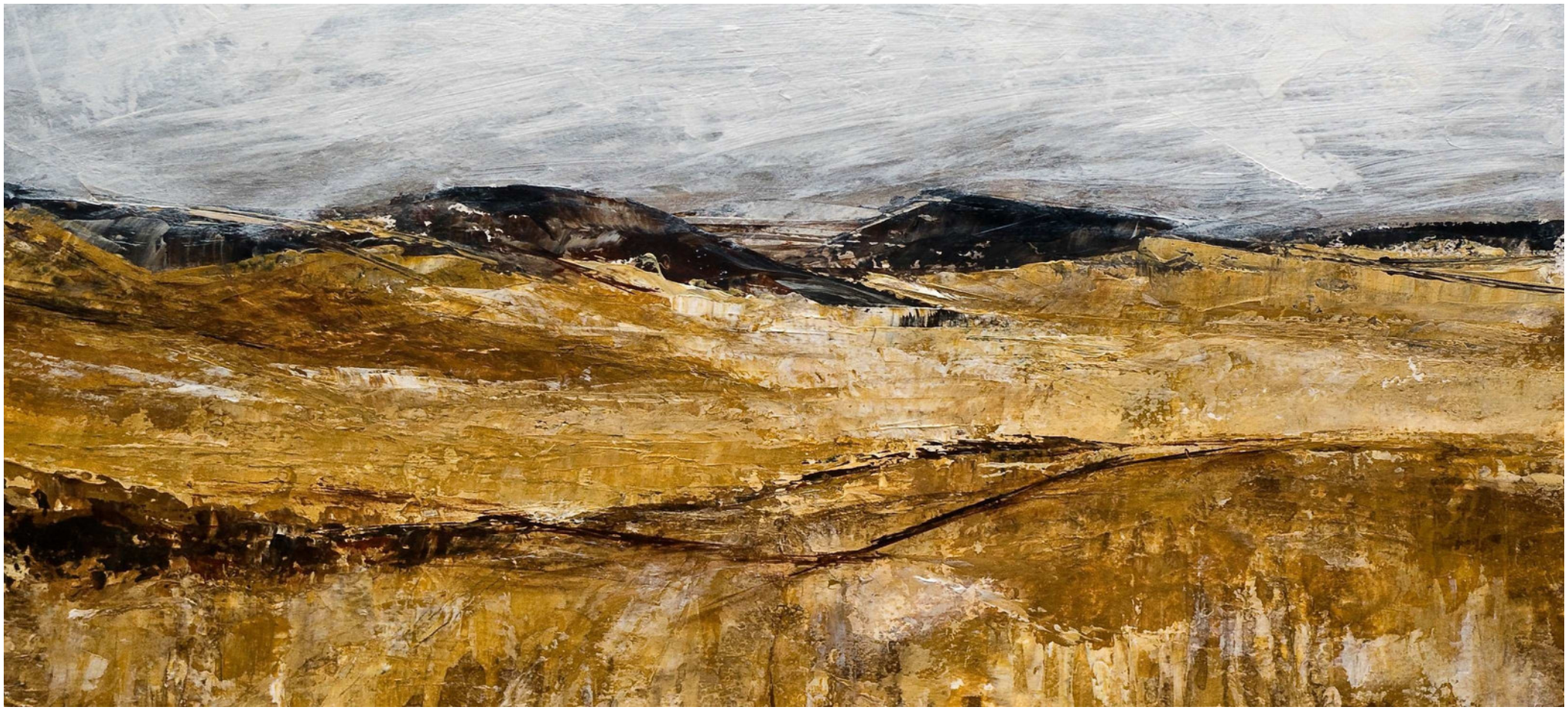


My Camino journey in Spain resulted in only a few pictures, my favourite is this sketch of Santiago de Compostela Cathedral and an abstract version which I liked, but was never going to go on sale....over the page.

The sketch of Plaza Major in Salamanca is also a favourite, not because of the quality but it reminds me of the day. I was having a day off from walking and was two glasses of wine down after lunch. The verticals suffered, but I was happy in my own drawing world.







The one picture that did sell was this picture of cornfield on a stormy day between Logrono and Burgos



On the Camino you spend ten days walking across the Messata, a long flat plane in reasonably high temperatures. The scenery never changed, in mid-October it meant lots of freshly ploughed field with red earth. On my return I painted this scene, which I think reflected the whole ten days. It is framed and lives above our bed.



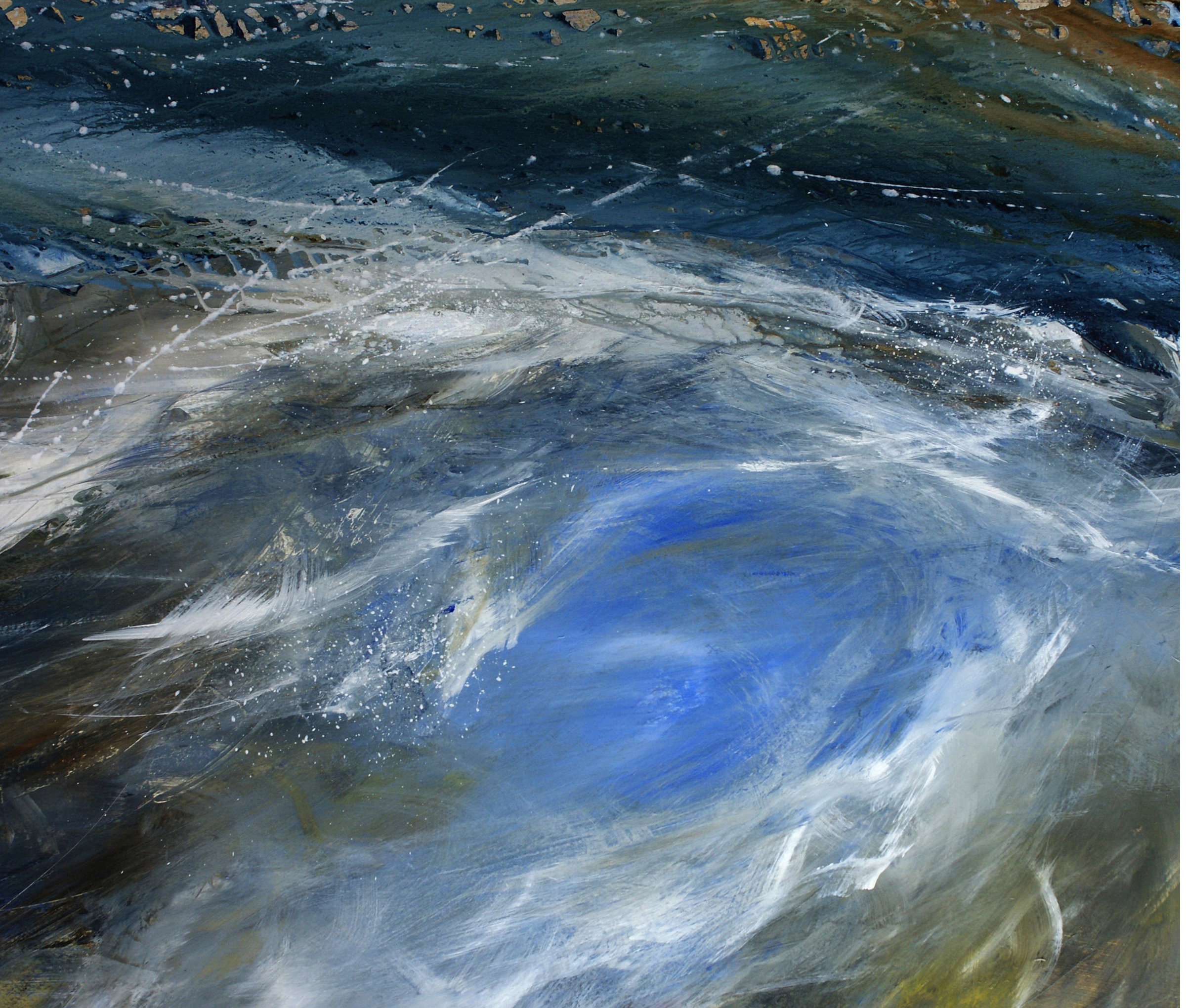
I undertook a photographic project called 'Location. Friends gave me favourite locations, I visited them, took photographs and made a book. On this occasion I made a painting as well. The location was given to me by Peter Forey, a retired expert on fossils from the Natural History museum. In retirement he had taken up painting and we became friends through being a customer of my web design business for artists. The view is of a bend in the road on the way to Bentley, a local village. Sadly Peter is no longer with us, but I think of him when I look at the picture



I became fascinated with stormy seas, visiting Sennen Cove, Observing the water over the Cowloe rocks... I was mesmerised. I also studied a lot of Turners sea scrapes. I decided I wanted to try stormy seas in a semi abstract way imagining myself to be at water level. I was pleased with many of the results and they sold well. However I found I became stuck with big wave top left hand third, breaking stuff on the right...because I s captured by the semi-professionals painters problem. ...if it sells, repeat again. Eventually I became bored.



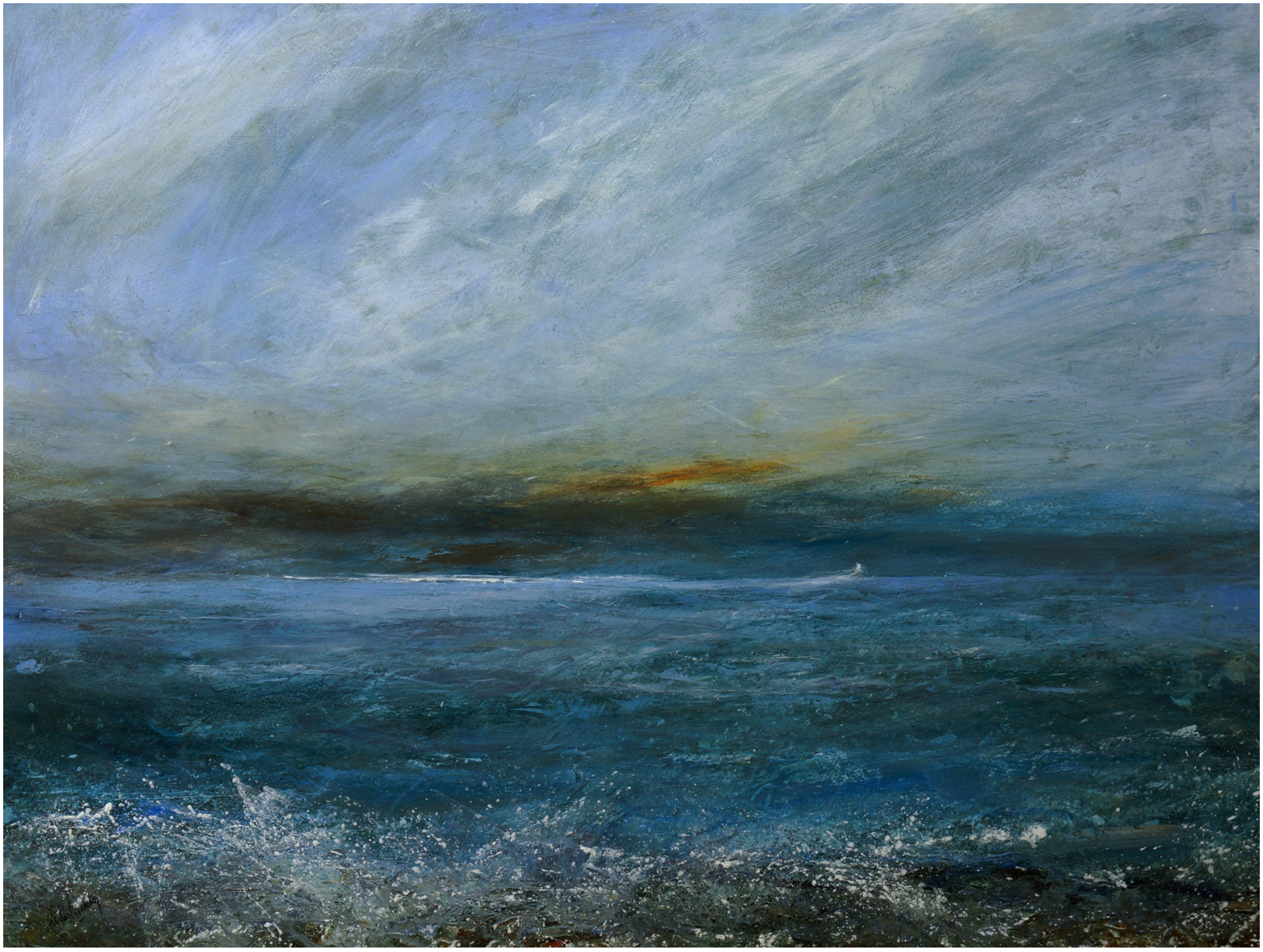












Longships lighthouse off Lands End









I was chuffed to get a one man exhibition at the Frame Gallery in Odiham. It was a lot of hard work, and The Show Pony in me enjoyed the whole experience.

Post Script: A few years later after I sold a big seascape for £1,000, but decided to withdrawn my work from the gallery and stop painting for sales. Of the five galleries I had exhibited work in over the tears the Odiham one was the only one left. It seemed people had stopped buying medium priced art....but I felt more relaxed, the urge to paint is occasionally still there. I have painted six big abstracts since 2017. Two sit in my playpen, Kathryn owns several more I have also made several big pictures for the corner of our garden.













ANDREW LIEVESLEY

1st to 24th March 2013

OPEN EVENING Friday 1st March from 5.30pm



Come on a unique journey with Hampshire based artist Andrew Lievesley, as he showcases a selection of work inspired by his walking journeys through the UK and further a field in his solo exhibition at The Frame.

You can hear more from this interesting and insightful artist on opening night as he will be sharing stories about his three great passions.

All artwork purchased on the evening will attract a 5% discount.

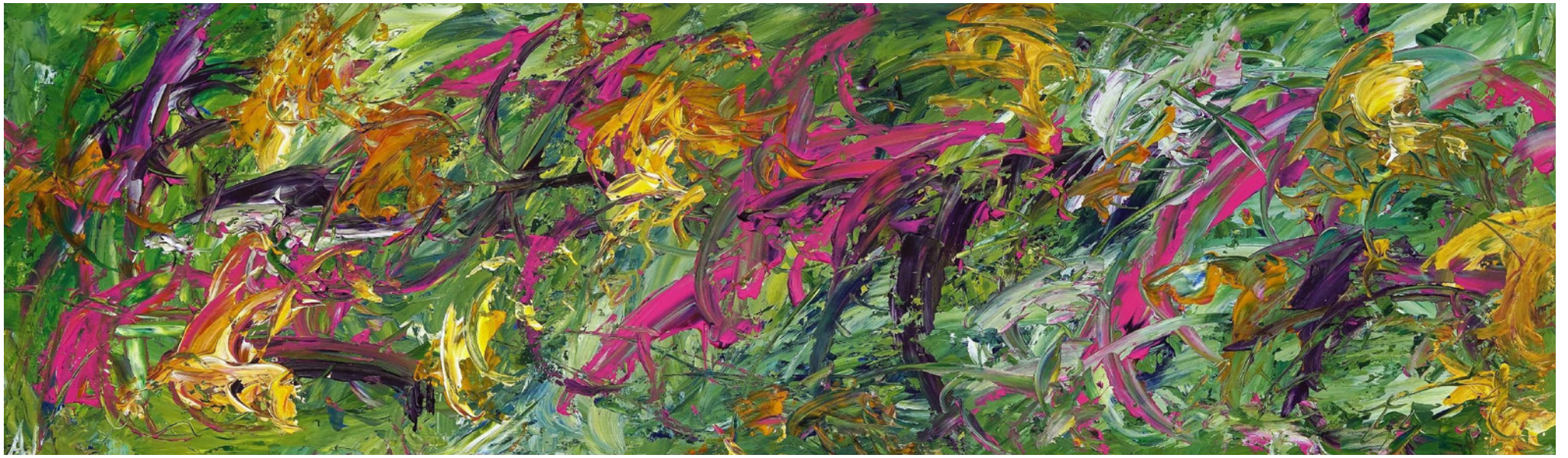
you are invited...

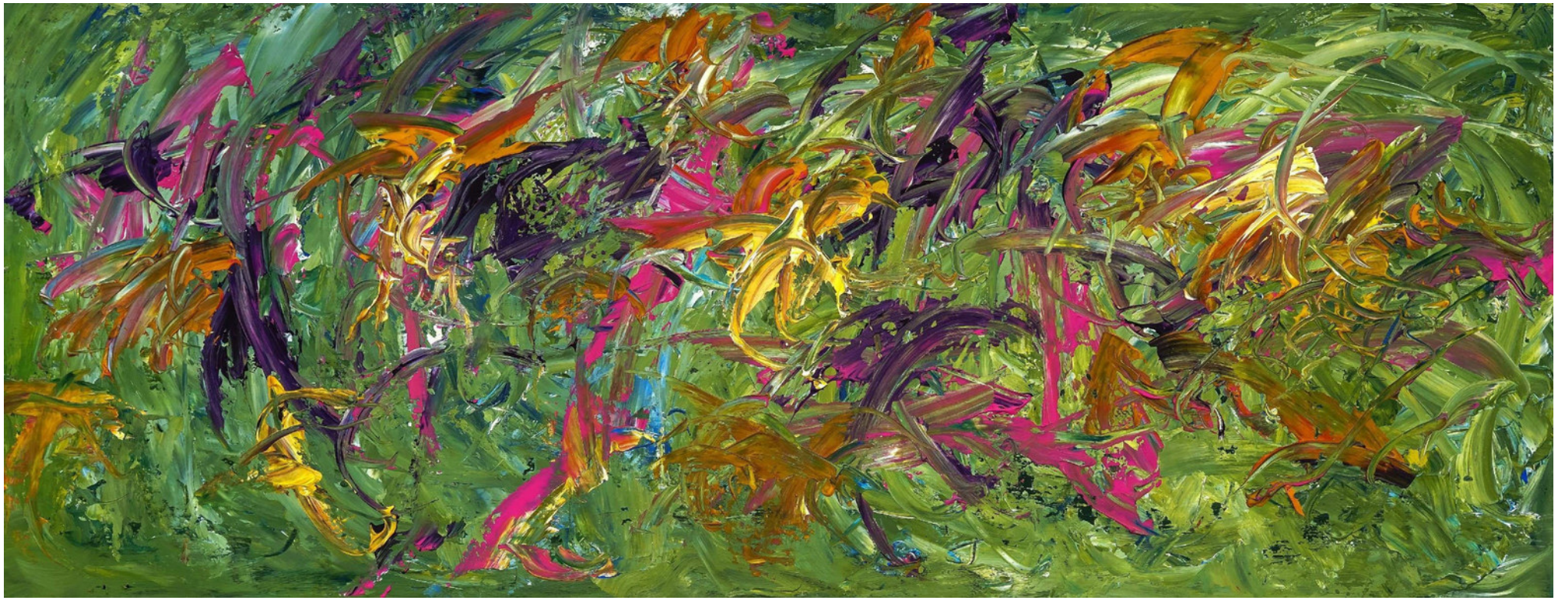












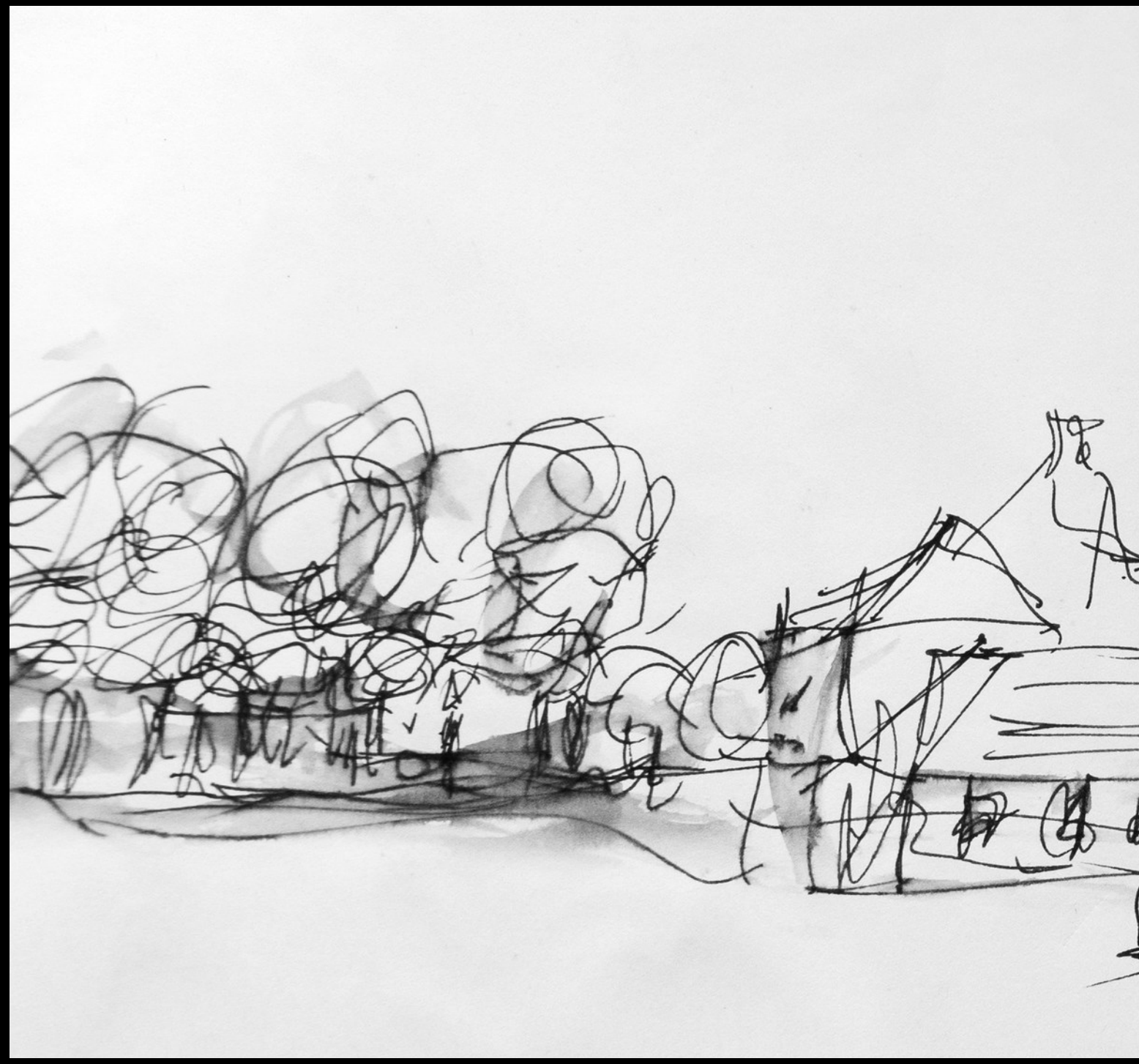




'Wild Garden 4' The Paintings live in a garden corner where we have a drink in the last rays of the sun...Now referred to as Monet corner.

In 2026 I have taken up sketching again

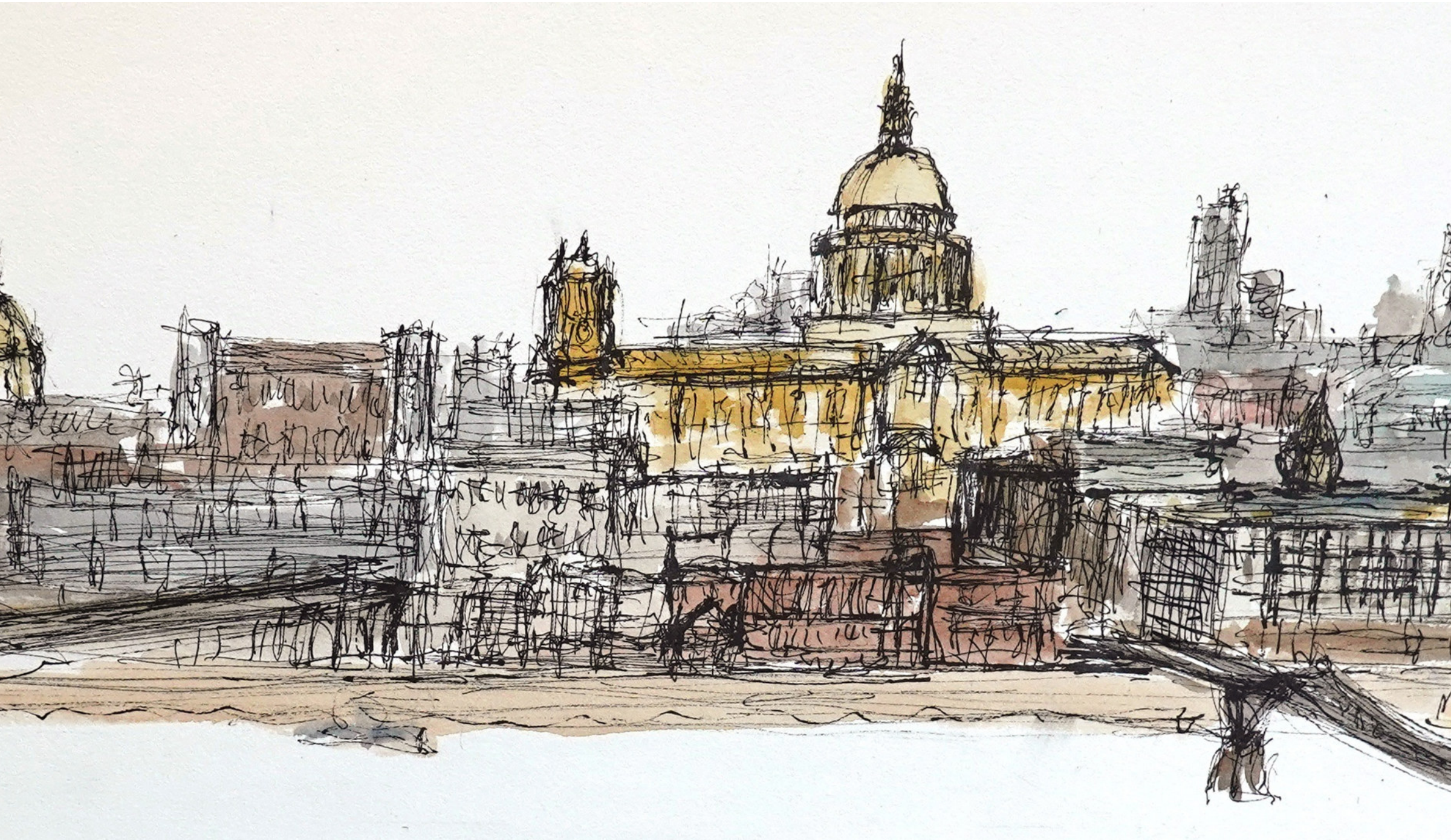
I have no great talent, but I enjoy the process, no big pictures for sale just images in a sketch book ... I have placed some of them on the last pages





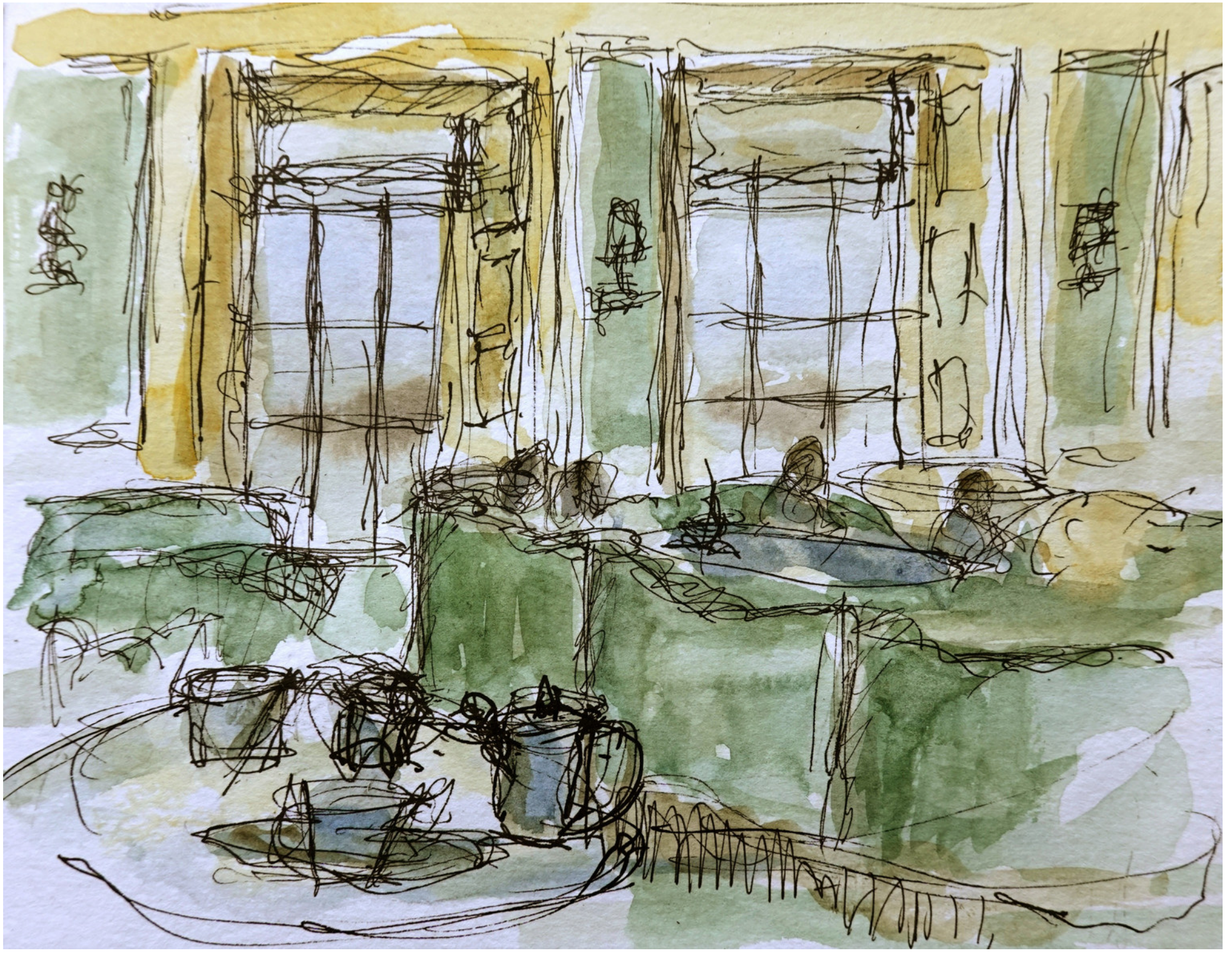






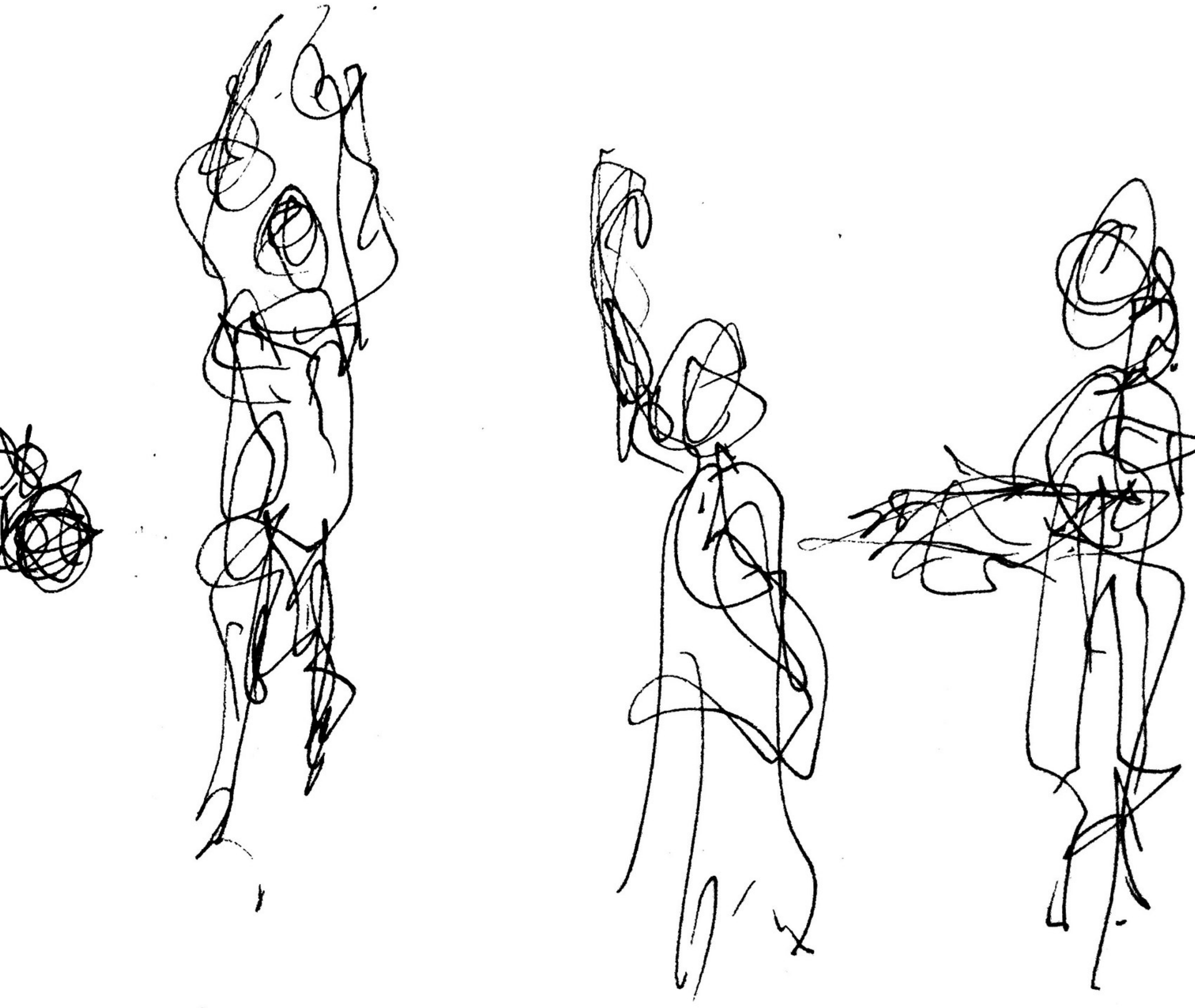




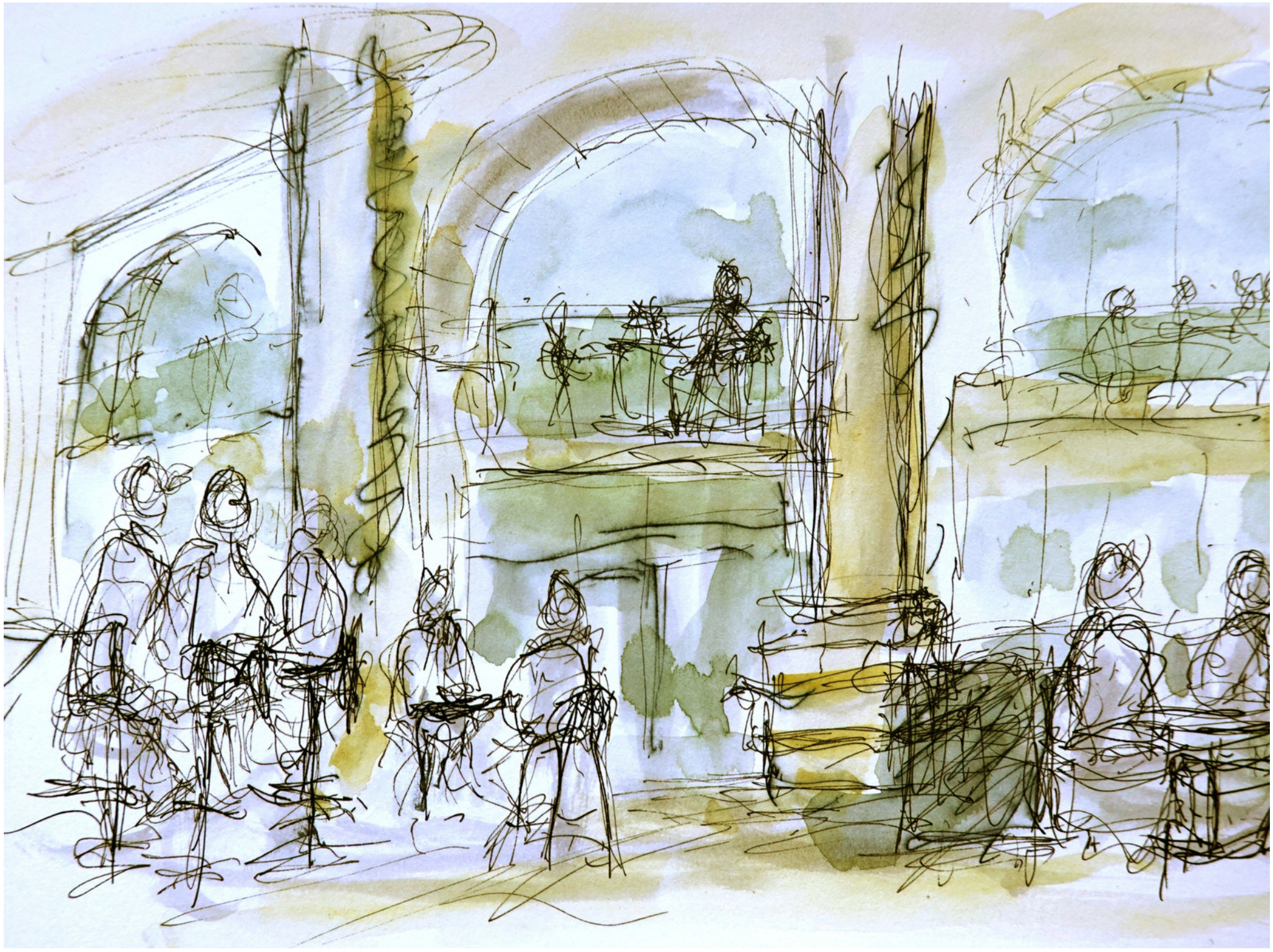




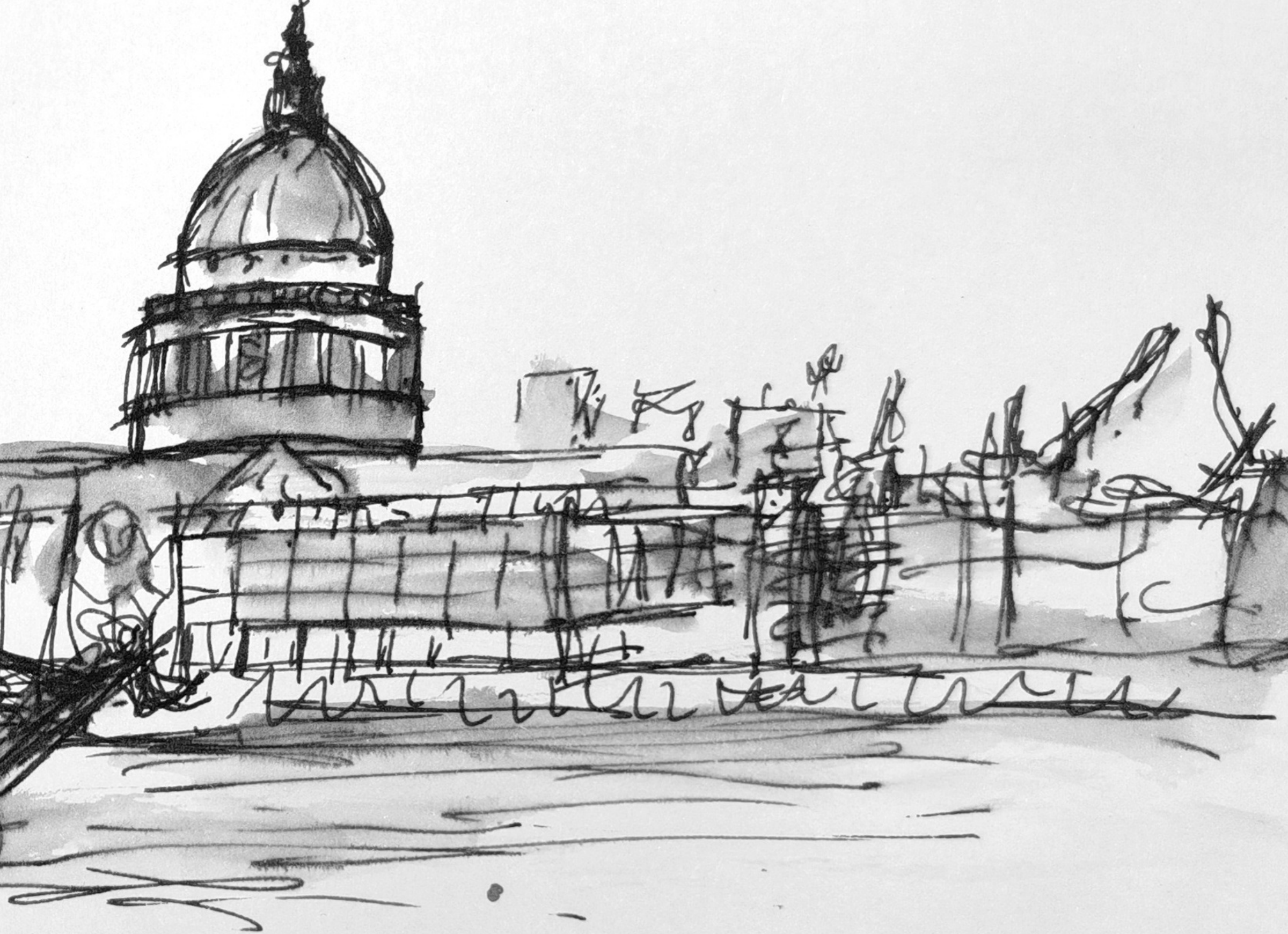




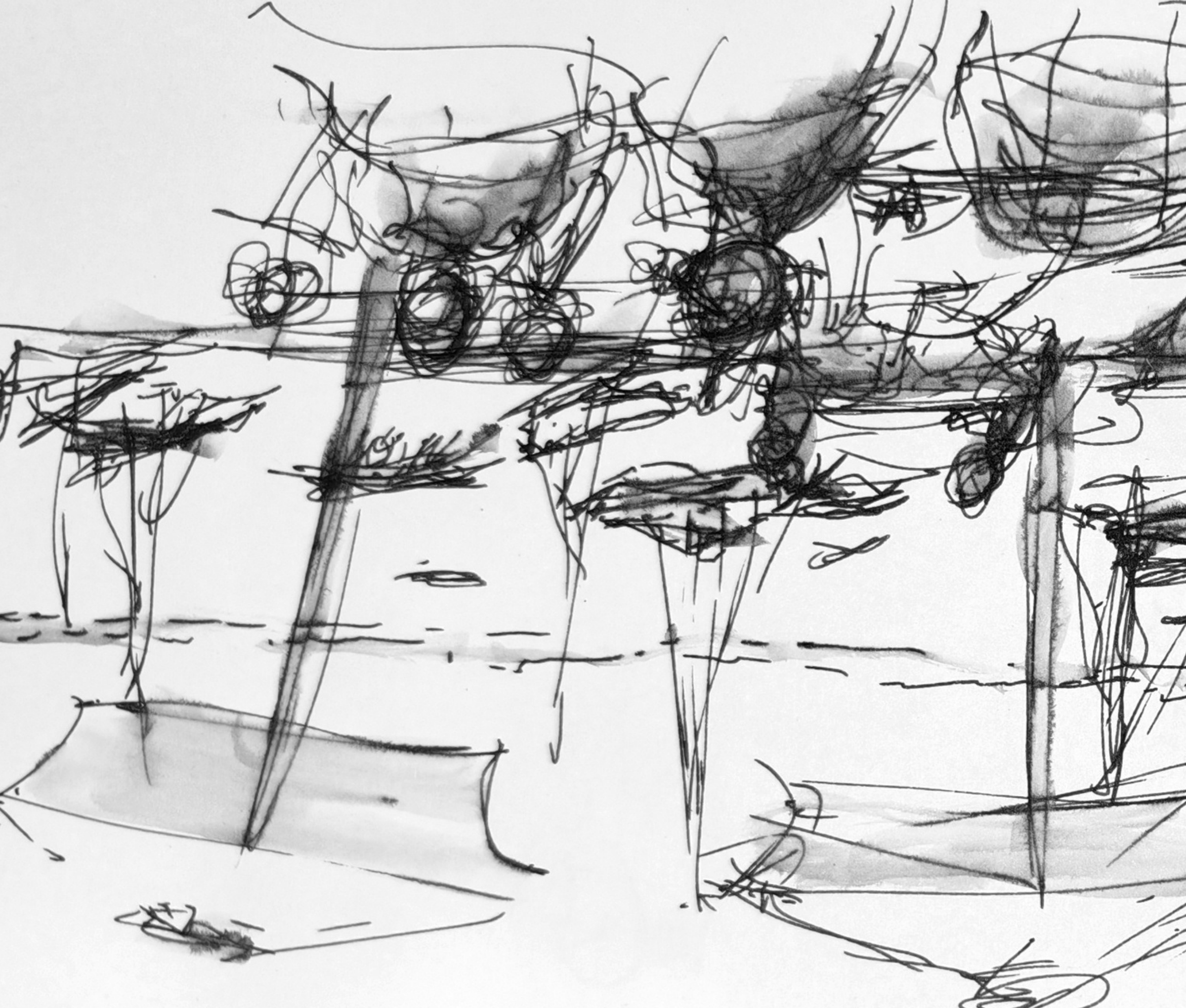


























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