



A&I

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WORKSPACE

When **Glen Scouller** moved into his new studio – a renovated cowshed in Ayrshire – he finally fulfilled a 25-year ambition

In September of last year Glen Scouller realised an ambition he'd had since leaving art school, when he finally moved into his new purpose-designed studio.

"It was something I'd been dreaming about for years – having a space that is both big enough and well lit, but that also has a kind of atmosphere and feel that is right for me. I'm someone who is affected a lot by my immediate

The buildings are predominantly Victorian but some parts date back to the early 18th Century – at one point during the refurbishment a marriage lintel inscribed with the date 1720 was uncovered.

The studio was designed by Scouller and an architect friend. "There are echoes of Kettles Yard, an art gallery in Cambridge which I've always enjoyed – especially the lovely sense of openness. It's something we tried to achieve

"You need a lot of space to be able to see paintings of this size properly"

environment, so getting the details right is important."

Scouller's new studio – a converted cowshed – forms part of the farm buildings that the Glasgow-born painter has spent the last two years rebuilding and renovating. The farm is situated close to the Ayrshire coast and built on a hill that is a former volcanic plug. It has breathtaking views across rolling countryside.

here with the studio. The mezzanine space above the main studio space produces that nice open plan feel. Some of the detailing is similar too, like the deeply recessed windows."

ROOM TO DEVELOP

His new studio gives Scouller the opportunity to increase the scale of some of his work. "I'd been working in a much smaller space



Scouller's new studio: "I'm still getting used to the space and the newness here".

before: one of the bedrooms in our last house. Straight after moving in I was presented with the perfect opportunity to break the studio in – a commission from the Eurasia restaurant in Glasgow for series of paintings based on a trip I made last year to Borneo and Singapore.

"Some of the pictures are pretty big – six foot by four foot. You need a lot of space around you to be able to see paintings of this size properly.

"The other really great thing is that due to the design and size of the studio, I'm able to view my work in near-gallery conditions. When I've got an exhibition coming up – like the recent Open Eye Gallery show in Edinburgh – that's incredibly useful."

Scouller might be best known for his light-filled landscapes of southern France and Italy, but he also works regularly from still life.

"I've usually got two or three still lifes set up at any one time. What I really like is when you stumble across a perfect still life arrangement, that's formed almost accidentally. You leave a jug on a shelf and then put something down next to it and the still life suddenly presents itself."

Though Scouller is clearly pleased with his new studio he admits that it is taking him time to "grow into it".

"A studio is a very personal environment and I suppose I'm still getting used to the space and the newness here. It probably doesn't feel 100% me yet." **AS**



Scouller's studio, a converted farm building in Ayrshire, allows him to view his work in near-gallery conditions.