

Kay Puttergill

Volume 3

Architecture



About the Artist

Kay Puttergill is a multi-medium artist. Her works include watercolours, oils, acrylics, pen & ink, ceramics, and sculpture and mosaics. She has sold paintings in Britain, France, South Africa, Botswana, and America; and exhibited extensively in South Africa for 20 years.

Her life has largely revolved around matters artistic, having owned and taught at several ballet schools in the 60's, through architectural drawing and draughting, to adjudicating on exhibition panels and eisteddfods.

Apart from exhibiting and selling through the Watercolour Society of South Africa she was also occasionally on the national selection committee for their exhibitions and attained Associate status as a member.

She also taught art for several years in Grahamstown and Pretoria.

She was self taught until at the age of 56, when she enrolled at the art school of Pretoria Technikon in South Africa in 1998. She completed two years of study there.

Today Kay lives in Barwell, Leicestershire in the United Kingdom and divides her time between her art, her garden and renovating her home.

Architecture



7a Bartholemew Street, Grahamstown
[1994, pen and ink - 30 x 42 cm]

Sean O'Donnoghue

Many of the house drawings that are pictured in this catalogue are the result of this first commission. I had just completed six initial drawings of houses and buildings around Grahamstown. I put the sets up for sale at the framing shop where I was working and hoped that visitors to the shop might buy. They attracted the attention of Sean O'Donnoghue, a resident in the small university town.

He told me he lived just a bit further up the road in Bartholomew Street and that if his house had been pictured he would have bought it. I offered to do a drawing of his house and we agreed on a price and set a date.

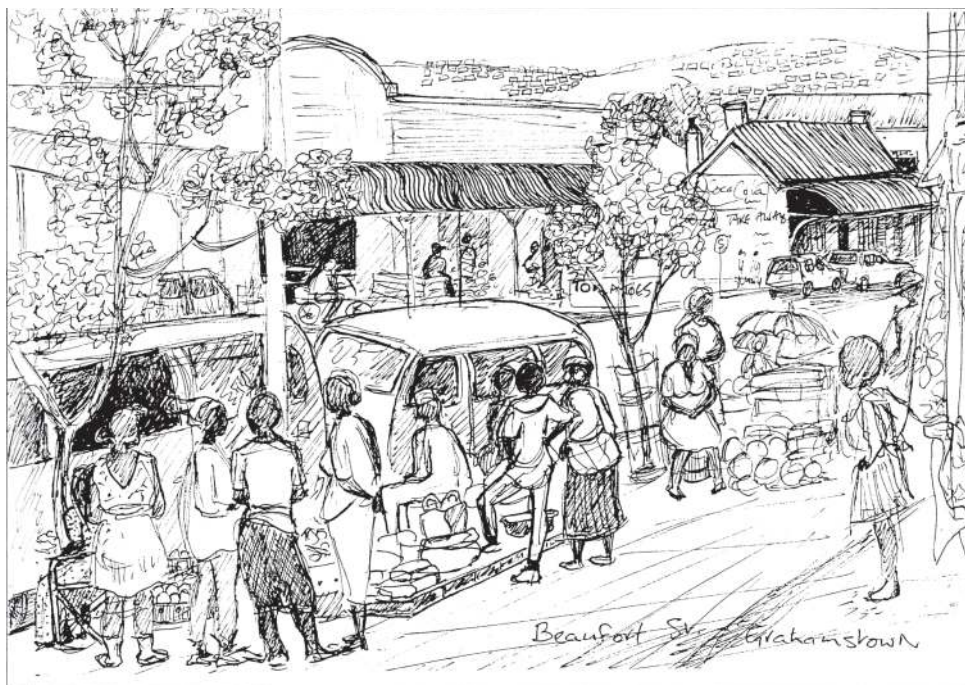
The day I went along to start, it was blowing such a wind and dust was flying about. The idea of sitting outside and drawing in that weather was most unpleasant. We hit upon the idea of my sitting in the boot of his car, which we parked across the street. This afforded some protection from the elements, even if it was extremely uncomfortable.

This drawing is the result of that first effort on a very blustery day in Grahamstown, huddled in the boot of an old car.

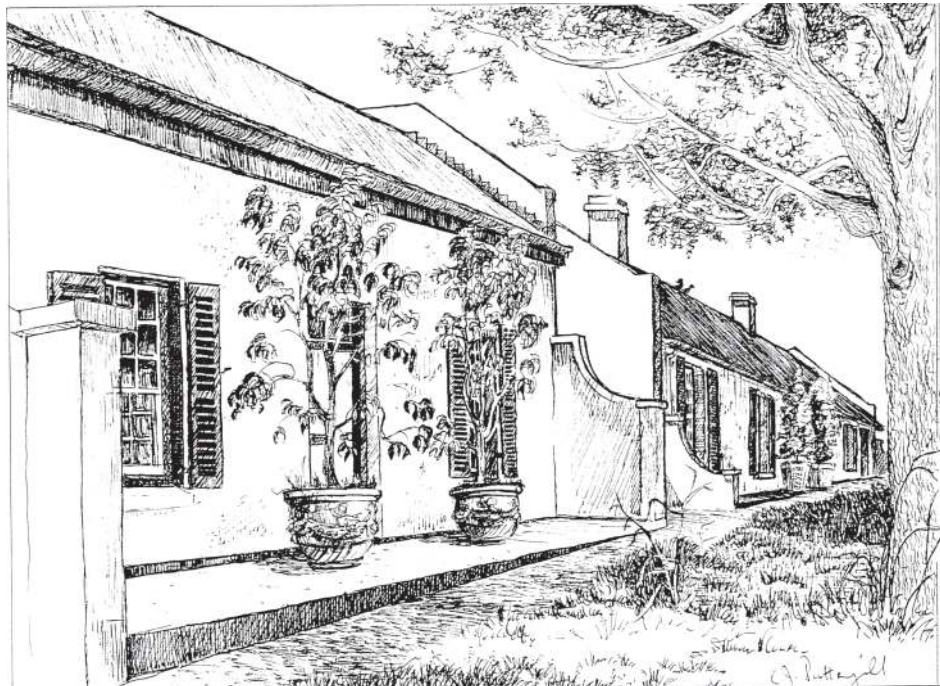
My thanks to Sean for commissioning this drawing as it started me on a fascinating and pleasurable way of supplementing my income.



New Street, Grahamstown
[1994, pen and ink - 30 x 42 cm]



Beaufort Street, Grahamstown
[1994, pen and ink - 30 x 42 cm]



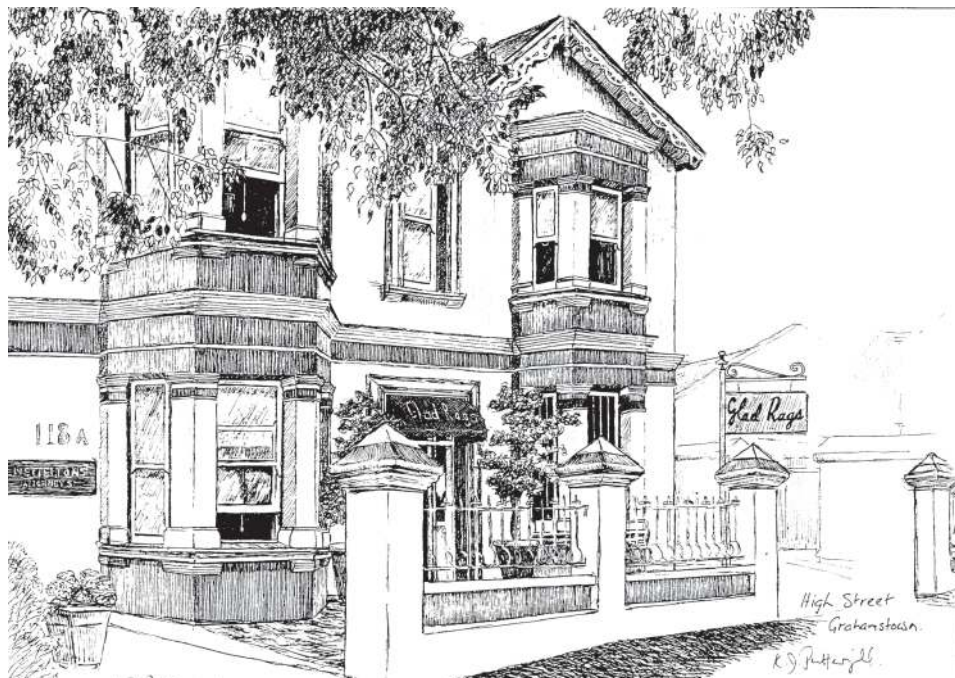
38a and 40 Hill Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]



The Corner of Bartholomew and Cross Streets, Grahamstown

[1994, pen and ink - 30 x 42 cm]



'Glad Rags', High Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Georgina Buijs

Among the initial six prototype drawings that I had done to put on sale in the framing shop was a view of 69 Hill Street. The owner, Georgina, came into the shop and, like Sean, saw it on display and mentioned that it was her home. I suggested that she buy it as part of the set of drawings, but she felt that I hadn't chosen the best view of the property. She said that she would be happy to commission me to draw the house from the front.

It amazes me how different the house looks from a different vantage point. The commissioned drawing has the feeling of an English terrace house, whereas the original drawing has a more country air about it, and is less formal.

To draw the commissioned piece, I sat on the kerb of the road opposite. An artist acquaintance who was visiting a relation in the house next door to Georgina's came across and chatted to me while I worked and brought me a mug of tea.

I also had the company of various children who from time to time arrived from nowhere and stood peering over my shoulder, and made comments about the drawing as it evolved. This was the first of many instances where I had to put up with the inevitable curiosity of passers by.



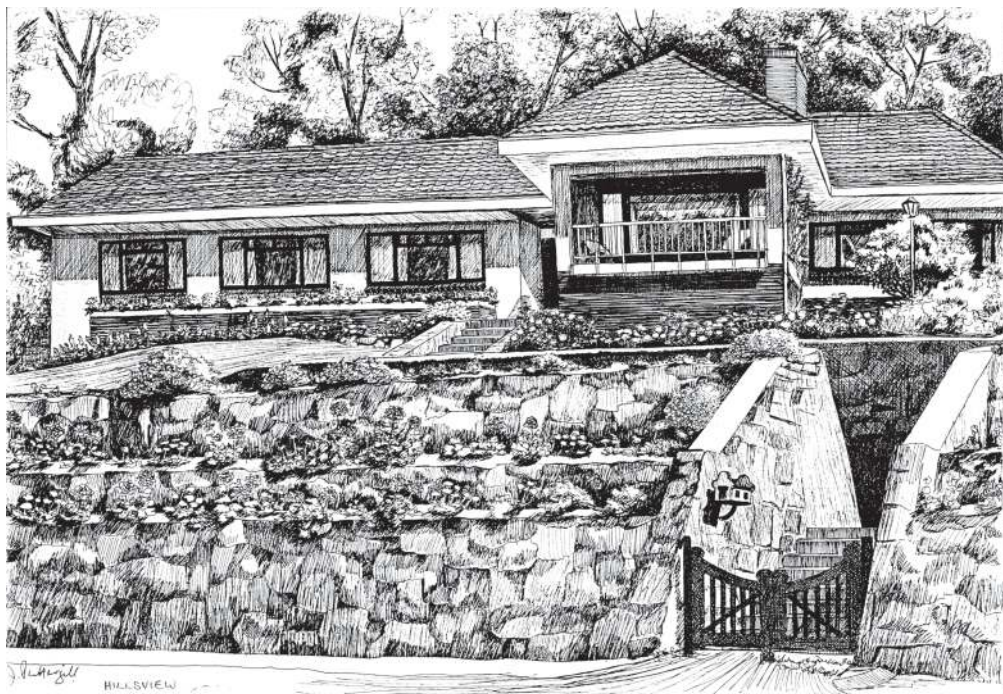
69 Hill Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]



69 Hill Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]



21 Hillsview Road, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Mrs. Heunis

Cremora Heunis is a real sweetie! Her commission came about in the following way. I had been working on the drawing for Georgina Buijs and was walking home. Cremora was striding along doing her daily walk, and we fell into step. You know how sometimes you don't know whether to go faster or slower to create your own space, and then it seems that whatever you try you just keep on walking alongside the other person. Well this had happened and so to prevent any awkwardness I started to chat to her. It ended up with me showing her my work, and she immediately asked me to draw her home.

When I saw her place with all the walls, she suggested I do it from the garage end. I walked up and down the road peering at the house through my viewfinder, and eventually I said that I felt that to lead the viewer beyond the gate, up the steps and to the entrance, was a better bet. She agreed and said she would leave it to me.

On the first visit to sketch in the basics, she called me in at lunchtime and asked me to join her and her grandchildren for Sunday lunch. What a lovely house inside.

The dining table was groaning under a feast fit for a King - A succulent roast with all the trimmings. I always knew the Afrikaans people were good cooks, but this had to be the ultimate! To finish the meal we ate strawberries and cream. Not only was the food great, but the table had been beautifully laid too, and the children so well behaved.

Cremora also sent me home with home-made rusks and fresh flowers. Home at that time was a tiny flat, with the minimum of secondhand furniture, and I was living off the smell of an oil rag, so you can imagine how welcome those gifts were, and how the lunch had nurtured my starved sensibilities. Thank you Cremora!

Les Roberts

Les often used to pop into the framing shop every so often to look at any new works on display. We used to chat about art whenever he visited. He was very encouraging regarding my own paintings. He was particularly encouraging about a watercolour I was working on for an exhibition.

One day, while visiting, he saw a copy of the finished drawing of Sean O'Donnoghue's house at 9a Batholomew Street, and commissioned me to draw his house in Ilchester Road.

The house was difficult to draw because there was really only one suitable viewpoint, and because of the extra long slope of the roof. I also was new at the game, and had I tackled it at a later stage, I would probably have climbed a tree or a step ladder as I did for some of the other houses that gave problems regarding accessibility of view.

Looking at the drawing now I see a timidity of line and tonal shadings. If I had ever had a chance to visit Les in Grahamstown again I would have offered to re-do it for my own satisfaction.



9 Ilchester Road, Grahamstown

[1994, pen and ink - 30 x 42 cm]



8 St. Aiden's Avenue, Grahamstown

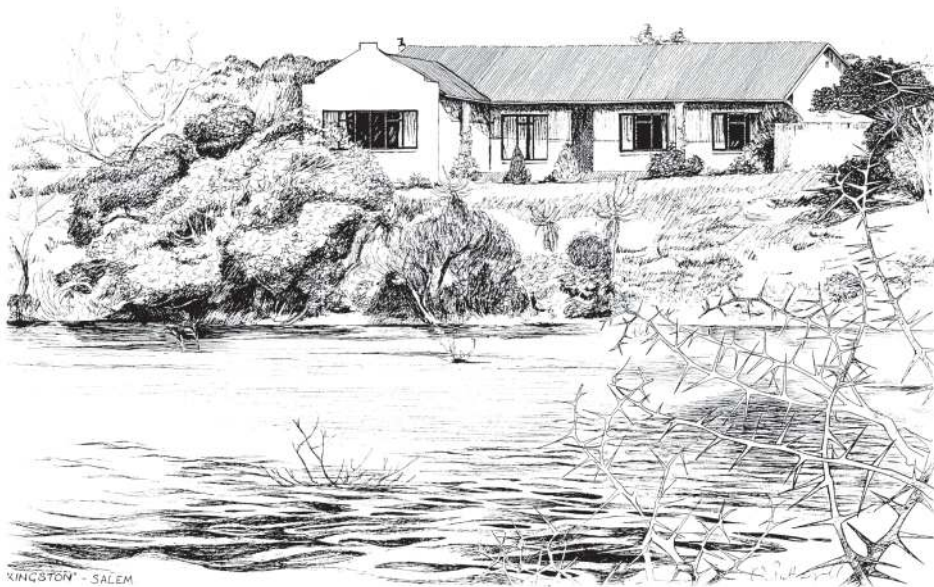
[1994, pen and ink - 30 x 42 cm]

George Euvrard

My daughter boarded with a family called Bowling, and Di Bowling's neighbour is George Euvrard. Di asked me to do a drawing of the Euvrard's house as a joint Christmas present for them. She wanted it to be a surprise. This was going to be difficult as I didn't know their comings and goings. In the end I went to them and told them I was doing a series of drawings of Grahamstown houses with a view of putting together a book, and asked if I could do a bit of trespassing.

I eventually decided to take the view from the road. Although there is a vast expanse of roof, I felt that the house had the appearance that no matter what storms might rage on the outside, or even inside, that house would stand! The roof to me portrayed a feeling of the mother hen protecting her young under her wings. It had an enduring, timeless quality to it. I'm not sure that the owners feel the same - I hope they do.

The little lie to throw them off the scent, germinated the idea that eventually I might try to put the drawings into book form. I hastily borrowed back previous drawings and took them along to Duncan Greaves of Foto First in Grahamstown. I asked him to photograph drawings for me for the purpose of illustrating a book. He was so co-operative and long suffering. Often I could only have two or three drawings photographed at once, as I did not want to keep clients waiting too long for their drawings. This meant that he had to load a camera with film for a few pictures at a time. Dave Ellinger handled photographing my work when I continued in Durban. He too was most obliging and encouraging. Many of the images in this catalogue are the result of this photographic effort, so many years ago.



'Kingstone' Farmhouse, Salem, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Charmaine King

Charmaine wanted to have the dam included in her view of the house, and I admit it was the best approach. From this side of the water I could only see the house as a small shape, and I couldn't get closer unless I was to copy Monet or Klimt and get into a boat. Eventually I had to go right up to the house into the garden in front of it so that I could verify what I thought I had been able to see from the other side of the dam.

I agonised as to how to portray water in pen and ink. The occasional breezes kept disturbing the surface and it became quite gusty later. I had to sit looking at a pattern for a long time and try to imprint it into my mind. With pen and ink there is no room for error, as mistakes can't be rubbed out.

An amusing incident occurred. I was totally engrossed in what I was doing, but gradually I became aware of being watched. Also there was a kind of whispering and shuffling sound. I looked up and saw a flock of sheep curiously looking at me from the other side of the fence. They moved away as soon as they saw I was aware of them. I still wonder what their comments might have been!



'Blackwoods', Stones Hill, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Claudia Chandler

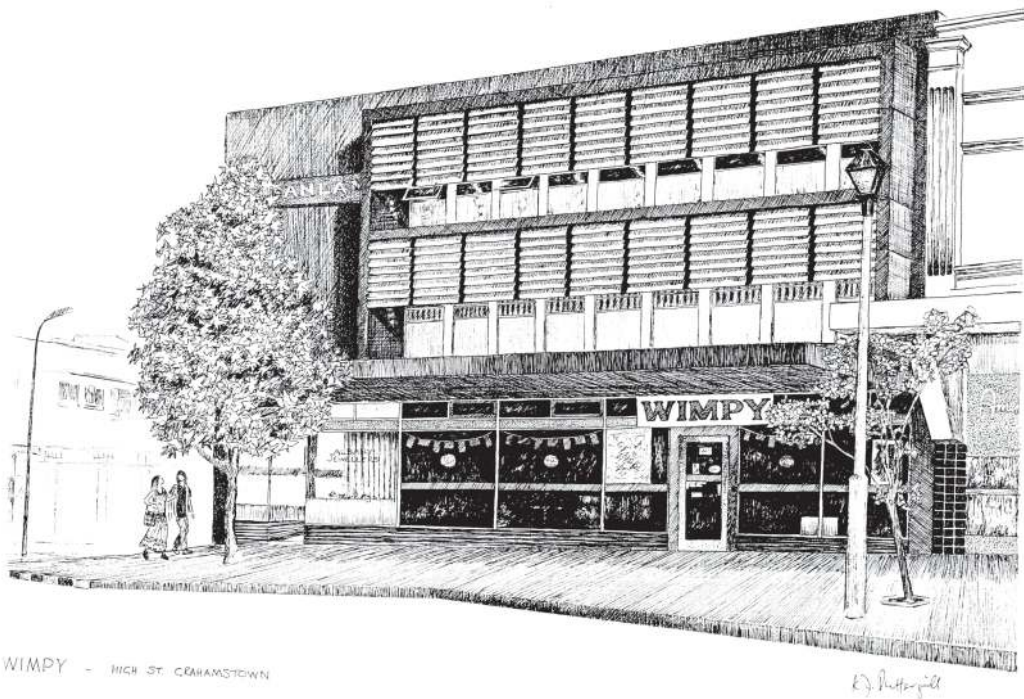
Claudia commissioned this drawing after seeing another of my house drawings on display at the framing shop in Grahamstown.

When she took me out to see her house at Stones Hill, she said that she'd like a composite picture showing various aspects that appealed to her. There was the side of the house which was to include the water feature (a converted gas pipe or valve) and then the view she saw every time she came in from the vegetable garden, and there was the cottage where her mother lived, and she also wanted a glimpse of one of the gate posts.

It was tricky slotting together all the different cameos to read as a whole. I decided to make use of the foliage to act as a link up, and then I realised what an important role it played in making each garden as individual as each house. I didn't want to have a tree, or a shrub, but a particular tree or a particular type of shrub.

When I had my own garden I used to collect cuttings from various friends and family. Walking around my property I'd look at the many plants and think "Ah yes, I wonder how so and so is today - perhaps I should phone or write" and no doubt it is the same for other keen gardeners. A garden is built up with love and each plant has its own history.

Although there was a tremendous amount of work put into the drawing of this picture, I feel happy with it, and a sense of achievement. It became a creative piece rather than just a record.



Wimpy, High Street, Grahamstown
 [1994, pen and ink - 30 x 42 cm]

Cindy Donalds

Believe it or not this was one of the most difficult of all the drawings I've had to do. I tried it several times working by "eye" and realised that I had to be more technical. Fortunately I had on a book on my shelf which dealt with such problems as to working out the distances between poles or windows etc. in perspective.

The request for the drawing was from the wife of the manager of the Wimpy. It was to be a gift for him. So that he would not see me doing it, I decided that working on a Sunday was good. He wouldn't be there and the other shops would also be closed. I thought that this would have the added advantage that I wouldn't have to contend with traffic or bystanders. I was totally misguided on this point!

I had no sooner settled down on the kerb and after looking through my viewfinder and drawing the first line, I immediately felt the inevitable curious observer peering over my shoulder. I looked up at the man. He looked at the line I had drawn, and then looked at the building, and back at the line. I said to him "I haven't drawn anything yet. There is nothing to see", to which he replied "Oh well I have to go somewhere, but I'll be back later and will see how you have got on"

I would like to mention that although the drawing has an architectural look because of the lack of foliage etc., the lines were drawn freehand over the pencil lines. I always did this so as to keep a less formal appearance.

Rod Black

Rod came into the framing shop one day and wandered around looking at pictures. He said he had just moved into his town house and was busy trying to make it look more homely and was thinking of getting a couple of small paintings. On one of my rare moments of being somewhat assertive in selling myself, I asked him if he didn't want a good pen and ink drawing of his place, and quickly showed him a finished drawing that I had done for one of my previous clients. He was quite enthusiastic, and suggested I come to his house at Rietfontein Place to take a look.

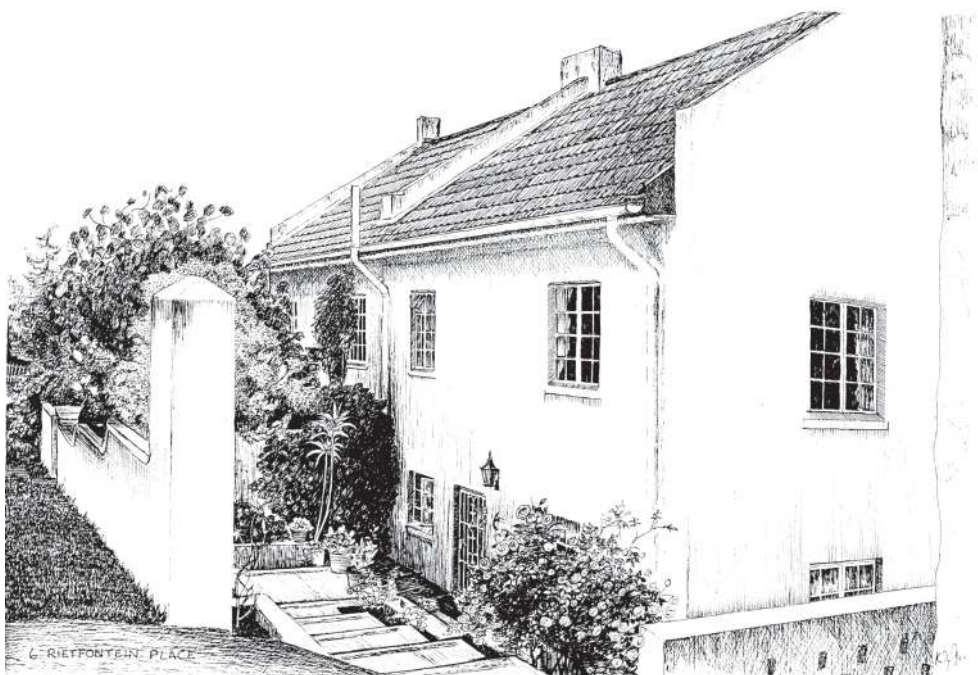
As I walked the long uphill to his house in the hot, hot sun, I reflected on the disadvantages of not owning a car. I knocked on his door, and when he opened it his dog rushed out, and in an enthusiastic welcome bit me hard on the ankle. Trying to look nonchalant and as though walking about with tears of pain in my eyes was the norm, I gratefully accepted the proffered cold drink.

He wanted me to draw the front of his place, so we walked outside to have a look. I didn't feel too inspired, and mentioned that the back had a very interesting and pretty look to it from across the stream. He insisted that I draw the front of the property. So, accepting that the customer is always right, I proceeded to draw. As I worked I realised that I was being faced with interesting planes of tones and shapes, and demands of a fairly bold approach. I liked the finished result. Rod liked it too, and asked me if I would draw the back of the house, as I had suggested, after all to create a pair.

The back of Rod's place gives a totally different impression. It is easily mistaken for a large country manor house. Often, when people come across this drawing in my portfolio, they have commented on the size of the property or are intrigued at who might own such a magnificent home. In truth it is actually two houses that are joined, as townhouses often are.

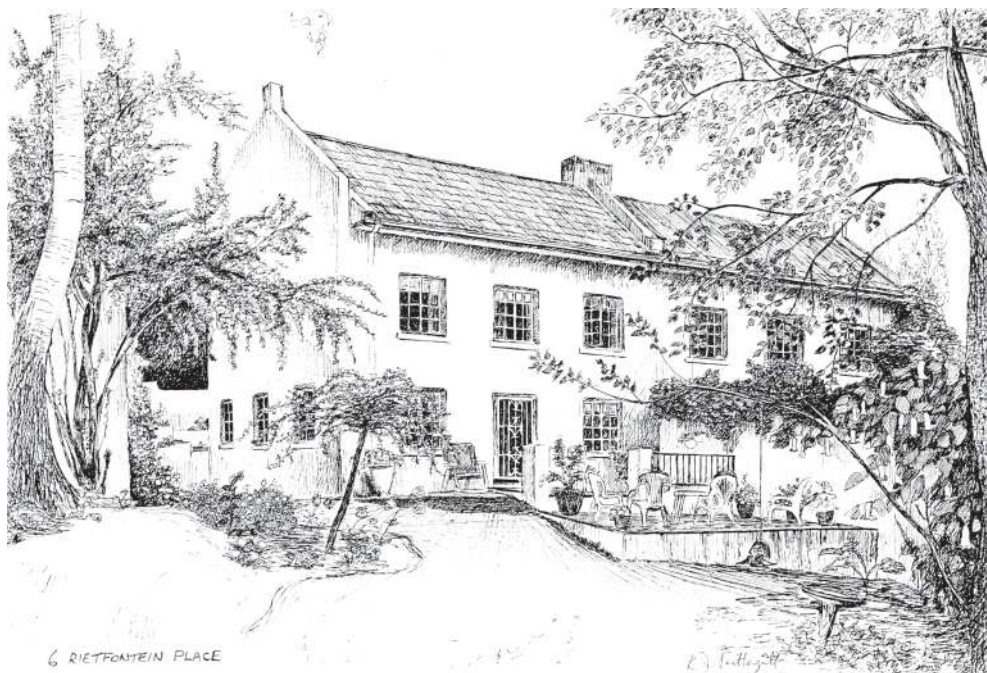
While working on the back view of the house, the dog who had enjoyed the taste of my flesh, settled down and finally decided to come and lie down nearby whilst I worked.

Rod also introduced me to a local Chinese take-away that I made copious use of while living in the area. Their food was delicious and I hope that Rod knows how much I appreciated the discovery.



6 Rietfontein Place, Grahamstown

[1994, pen and ink - 30 x 42 cm]



6 Rietfontein Place, Grahamstown

[1994, pen and ink - 30 x 42 cm]



1 Bedford Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Dot Zietsman

Dot Zietsman loves her garden! When I first went to look at her house and discuss the angle to draw it from, I was enchanted with the typically "English country garden" look, and decided the garden had to feature very strongly in the picture.

I knew that, for myself, I was aware when a bud had become a full bloom or if one had been eaten by a bug. I used to wander every day around my garden, checking, and "talking" to my plants. Dot is like that. No plant is just one amongst many. Each is as important. It all made for the completeness of her home.

After a drawing session, I would leave Dot's house armed with a huge bunch of flowers: Inca lilies, and Queen Anne's Lace. The flowers gave me pleasure for a long time after I had finished.

I finished the drawing and sent it to the Zietsman family via a mutual friend. Several days later whilst doing my mornings only job at the picture framers, I looked up to see a large bunch of flowers coming through the doorway, and I knew before I saw the person carrying it who it would be. Inca Lilies and Queen Anne's Lace will always make me think of Dot.

Margaret Buchner

Across the road from Dot Zietsman live the Buchners. I think it was the friendship between Margie and Dot that brought about this commission.

Margie's garden, another paradise for bees and butterflies, spills carelessly into garden paths. Although structured there is no meticulous clipping, but a happy carefree profusion of nature. A small bridge spans a burbling "stream"

I sat under the huge oak, with the sun creating dapples of light and shade on the lawn around me and felt stress and fatigue disappear. Encouraging the feeling of contentment was a glass of home-made ginger beer with grapes floating in it, and a plate of delicious cakes, supplied by my thoughtful benefactor. Great perks go with this line of work!



4 Bedford Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Olenka Brutsch

Olenka is a fiery lady, but very nice too. She offered to give me a lift to her house as it was on the other side of town. What a ride! Olenka had just had an altercation with someone and was still fuming!

Her house is an interesting one, but from the outside rather symmetrical. It had many nice features which warranted inclusion. I suggested a combination of the various aspects that caught my eye. I think the result reflects the European character of my client.

The dogs, being much loved, begged to be included in the final picture.



'Maupertuus' 26 Park Road, Grahamstown

[1994, pen and ink - 30 x 42 cm]



11 & 13 Beadle Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Lindsey Reardon

With such a high wall so close to the house there was absolutely no way to draw this one except to sit on the other side of the road. The result of this was Ye Olde English, because of the masses of overflowing plants. A veritable cascade of nature.

It was pleasant sitting there with the Reardon dog. I drew whilst listening to the lovely sounds of the daughter of the house practising her piano pieces.

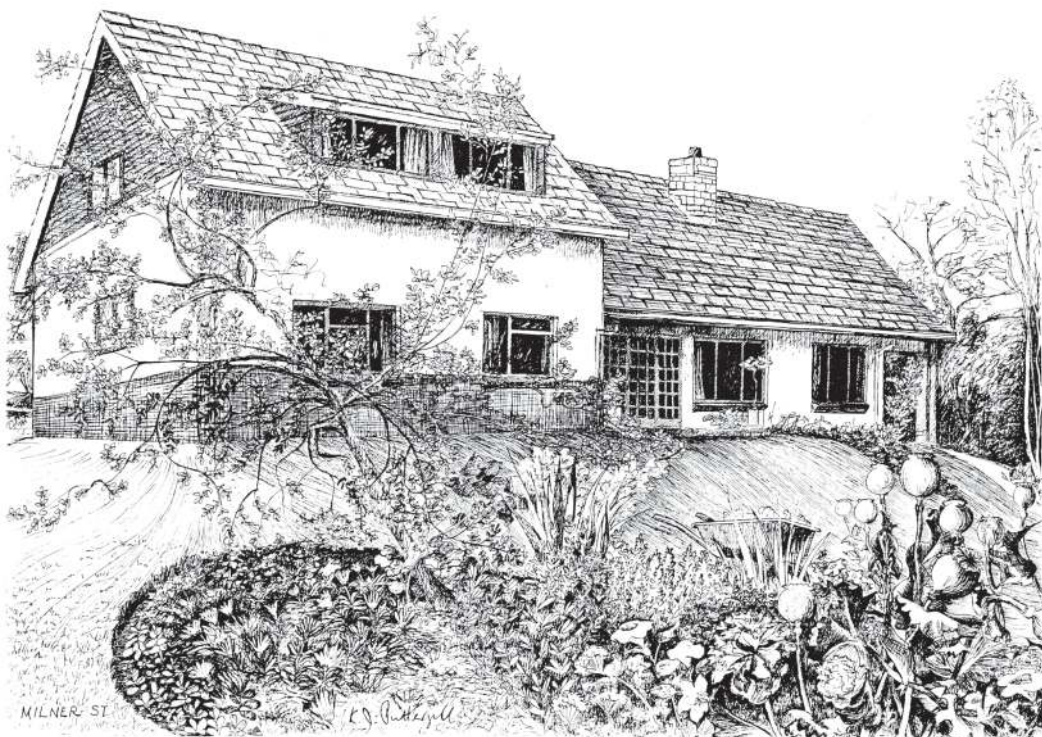
Unfortunately it rained on and off and I had to keep covering the work. Eventually I had to pack it in and make an extra visit.

I discovered that when one is positioned 3/4 of the way along a long building the roof actually does a slight curve, as the perspective works in opposite directions. I kept on checking and checking with a straight edge, as my brain kept telling me that my eyes were deceiving me.

Elisma Hallier

My friend Martie Truscott took me along to introduce me to a group of quilters who were meeting at Elisma's house. Not being able to afford the time to just socialize, I took the drawing I was currently working on so that I could continue with it at the same time as chatting and observing what they were up to. The ladies loved it, and Elisma promptly commissioned me.

Her husband had built their house and they had been at it for a year and her garden had not yet "taken off" She asked me if I could make it look more like it ultimately would when the plants had grown a bit more. I wanted to show the kind of plants she had already, so to get a more garden look, I sat really low, and peered through the few that were there. I also took home samples of the poppies so that I could draw them more carefully than I could have in situ. After that I often used to take specimens back with me, so as to render a plant more accurately. Sometimes it was sufficient to merely indicate the basic shape of a bush, and draw a few of the leaves and give a rough idea of where the shadows would be, but other times I found it necessary to take a sample leaf or flower.



38 Milner Street, Grahamstown

[1994, pen and ink - 30 x 42 cm]

Joanne Hilder

Joanne put in her order whilst I was crouched in the Hallier garden working on the drawing for 38 Milner Street. When I eventually got around to visiting her house she was out. I walked around the property and decided this was going to be something of a challenge. The entrance at the gate was charming but gave the impression that the house is a tiny, quaint place, which it isn't in actual fact. The side view was long and symmetrical, and on its own was not all that exciting or interesting. The other far entrance had the feeling of a church about it. I liked it but, again, on its own it conveyed the wrong overall impression. This was obviously going to have to be another multiple image picture. These worry me a bit, as I'm never sure how they will turn out or whether the owners will like them. My clients normally look through my view finder and get an idea of the ultimate result of a drawing, but with a composite picture they can't know what I am likely to do regarding the ultimate composition, as that often evolves by itself. The results are often a challenge and a puzzle for the viewer, but are fun never the less.



'Yellowwoods' cnr. Constitution and Milner Streets

[1994, pen and ink - 30 x 42 cm]

Nesta Ramsey

I loved drawing this house!

Nesta had seen one of the advertisements I had put up in the town and phoned me with her address. As I walked along Harrismith Street, looking at the various houses as I went, I came to hers and thought "I hope that's it". It was.

The house had plenty of atmosphere. As soon as I went through the gate I knew immediately the view I wanted to draw.

Sitting in the garden, while I worked, I was conscious of all the birds around me. A Cape Robin unconcernedly hopped along the path at my feet looking for titbits. The children suddenly spilled out of the house and played for a while on the tyre swings. I decided to include them in the picture, hidden behind some foliage. It froze a moment in time of the family's life.

I unintentionally chose the right time for drawing this house as they had a plum tree which was heavily laden with fruit. It was bearing so abundantly that there was a carpet of plums at its base. I went home with a large bag of plums. They were delicious.



11 Harrismith Road, Grahamstown

[1994, pen and ink - 30 x 42 cm]



3 Park Road, Grahamstown

[1994, pen and ink - 30 x 42 cm]

David Wilkinson

David wanted this drawing as a Christmas present for his wife. I had to visit him at Kingswood School where he was headmaster to arrange things. He said he thought he would prefer a view from the front of the house.

I went along to see the place, and found that it was another of those Grahamstown houses that has little or no front garden. However, he was quite right that a front view was best. In fact, two wonderful trees helped to frame the house, so I would have to draw the house from across the road to get the full picture.

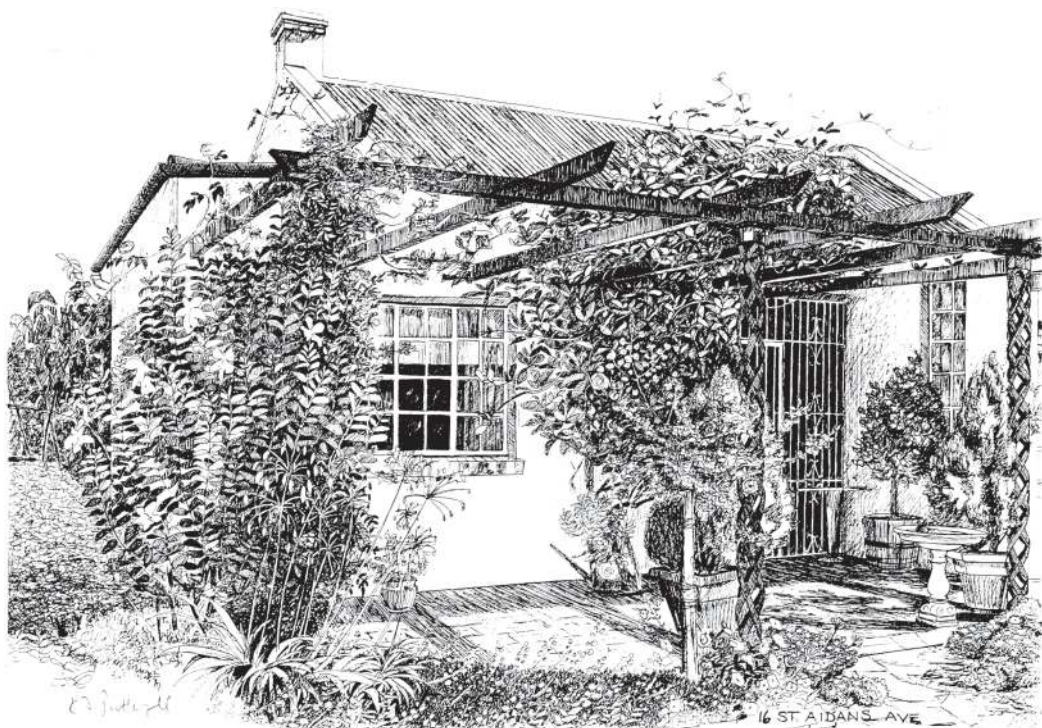
As the house was near the school, I found that passing pupils wanted to see what I was doing sitting on the kerb. They found it fascinating to watch as I drew, and made various comments. I decided to accept the compliments and ignore any adverse remarks.

Jenny Kitson

I had met Jenny through my daughter, who had been taught art by her whilst at the Diocesan School for Girls. She often brought work into the gallery for framing. I felt honoured when she asked me to do a drawing for her. She had commissioned me to draw the section of the house that her mother lived in, and it was to be a gift for her mother.

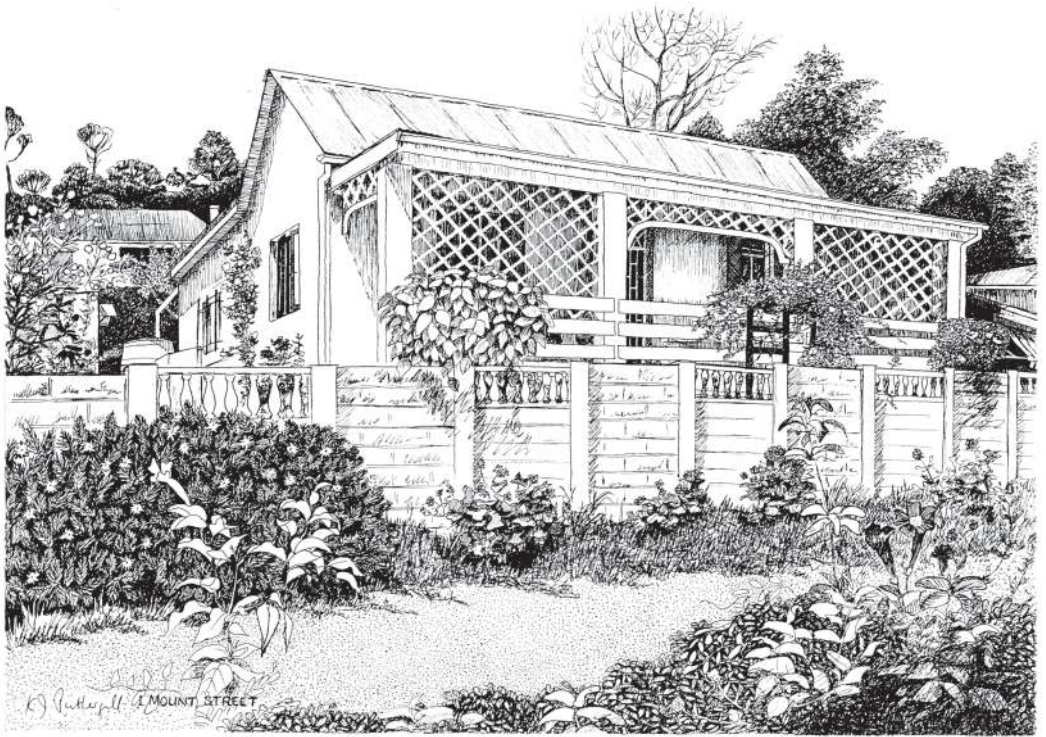
There was a lot of foliage to be incorporated into this drawing, so it was fortunate that at that time I was involved in rehearsals for the dancing in Dick Whittington. Between dance sets, I was able to work on sections of the drawing where I did not need to be on site.

In fact, most of the work for these drawings is often done off site. This work includes the shading; the filling in of windows, the corrugations in the roof, and the foliage. This part of the drawing takes the longest, but I find that it is almost like picking up a piece of embroidery - instead of needle and thread, I use pen and ink. This part can be done almost anywhere which has great advantages. The hardest part is getting the initial drawing right and correcting perspective, and from then on it is just plain sailing!



16 St. Aiden's Avenue, Grahamstown

[1995, pen and ink - 30 x 42 cm]



1 Mount Street, Grahamstown

[1995, pen and ink - 30 x 42 cm]

Michael Downes

I love enthusiastic people, and Michael Downes is one of them. His eyes sparkle with enthusiasm. I must say that when I saw his little cottage my heart sank, and I thought "He is going to be so disappointed!"

I looked at the trellis work and the wall around the property and wondered how on earth I could tackle it. The road level was low, and I couldn't see properly over the wall. Eventually I went to the neighbour on the opposite corner and asked if they would mind if I perched myself on their gate post in order to get an elevated position. Sitting on gateposts in the hot sun is not very comfortable, but I felt that the results justified that discomfort. It ended up an interesting picture of a typical old style house going back to the days of rainwater tanks, and the stoep.

Even on a drawing like this it is important to work out your lines of perspective or it won't "read" well.

Jenny Mans

I think Jenny heard about me through Joanne Hilder.

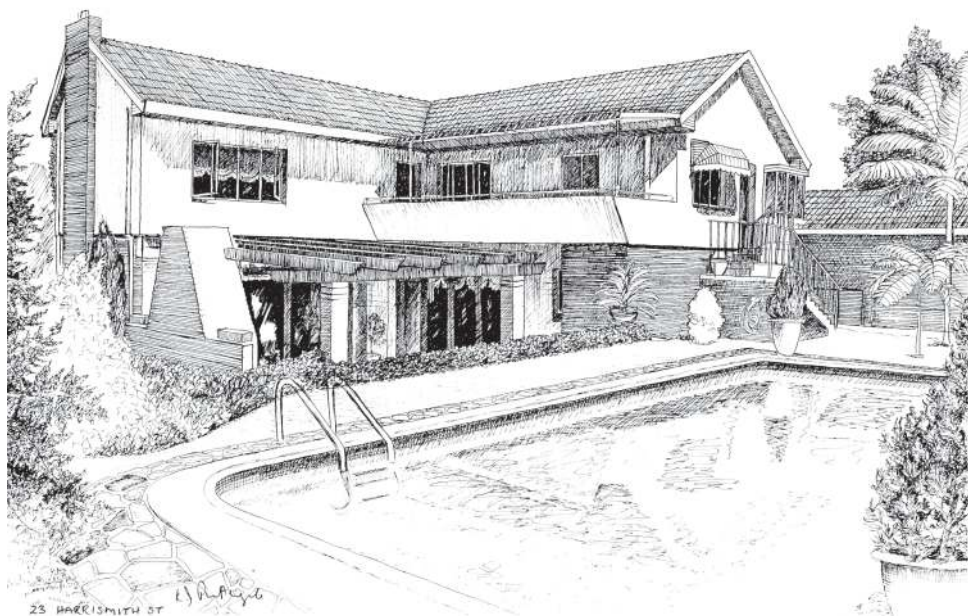
Nearly every single time I wanted to go and sketch this house and even the first day to discuss with Jenny which aspect she wanted shown, it rained, or was very overcast. I remember the one day I had walked as far as St. Andrews and then it pelted down, and I had to go home again I just got inside and the sun came out. I picked up my drawing board and walked out the door, and down came the rain again.

I eventually made it back. Jenny had about 4 cute little dogs who after their initial threats would accompany me to where I was sitting and stay until I left. I was so enchanted with her miniature terriers I contemplated popping one into my bag as a souvenir!

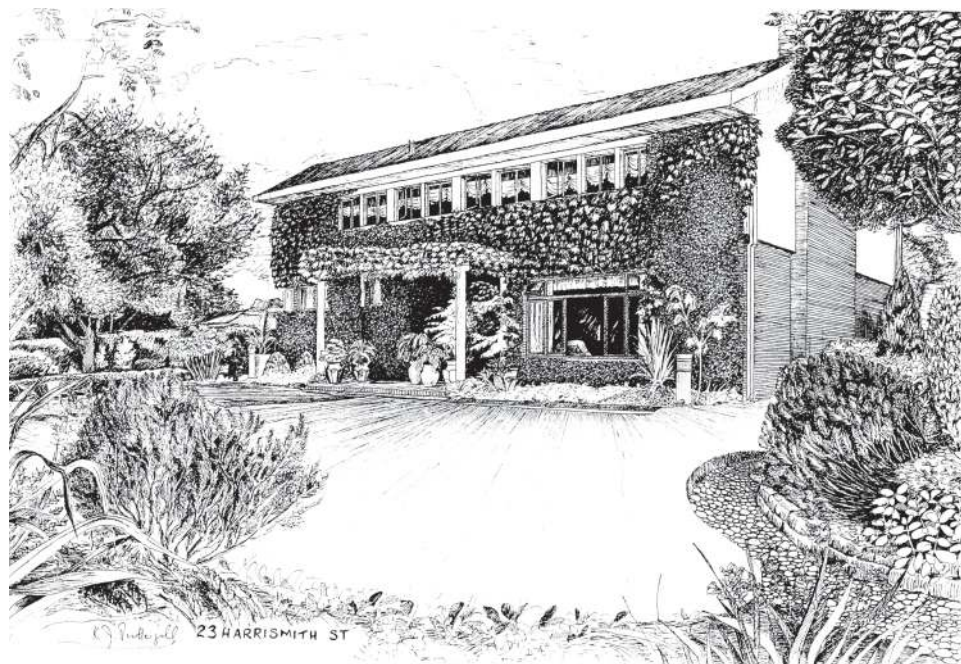
As you can see Jenny's place is meticulous, and when I went inside it was just the same. I think maybe she is a perfectionist. She has an impressive collection of dolls

With the front and back views, and all the washed out attempts, I guess I used a lot of shoe leather, but I eventually succeeded

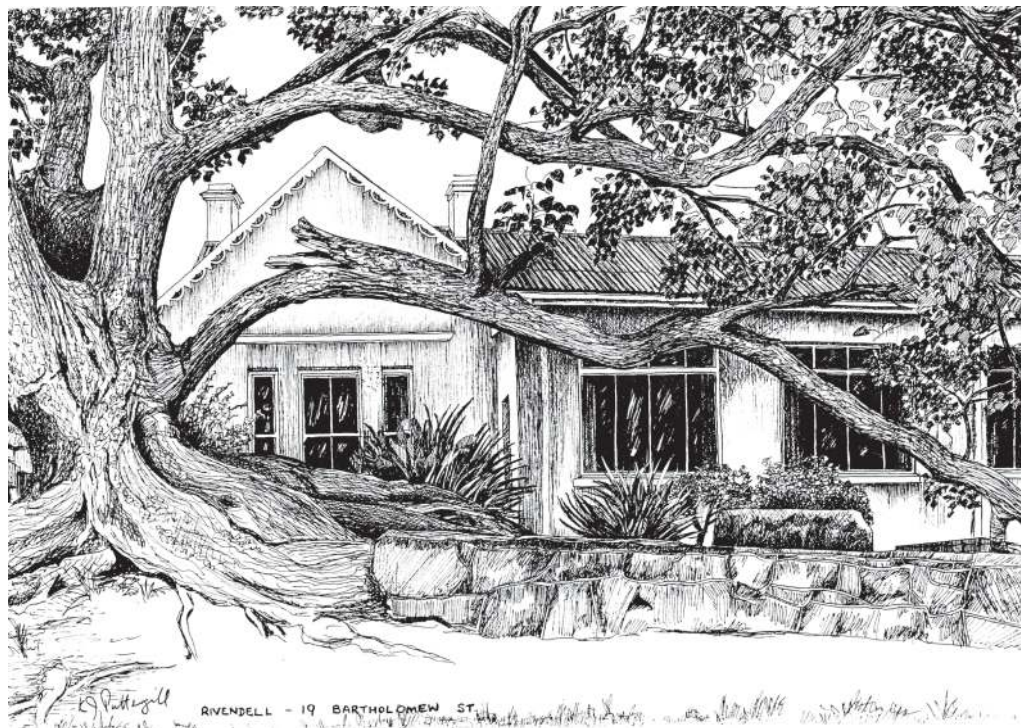
When doing front and back of houses I am often amazed at how different they look - almost as though it is two different houses. This house like Rod Black's is impressive from both sides.



23 Harrismith Street, Grahamstown
[1995, pen and ink - 30 x 42 cm]



23 Harrismith Street, Grahamstown
[1995, pen and ink - 30 x 42 cm]



"Rivendale". 19 Bartholomew Street, Grahamstown

[1995, pen and ink - 30 x 42 cm]

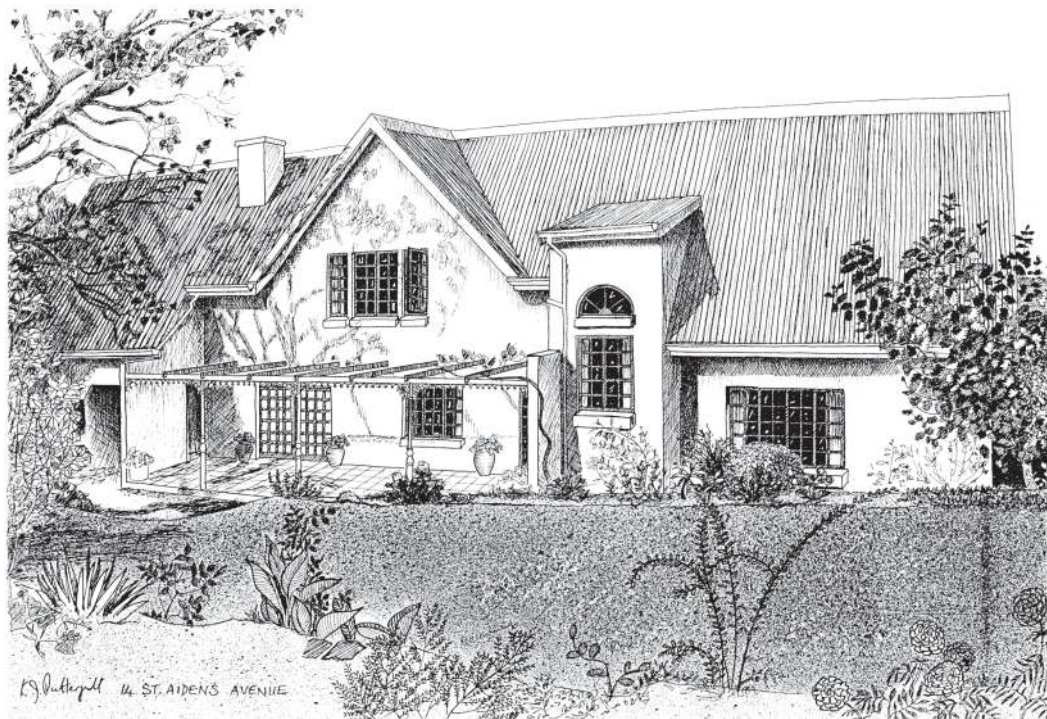
Geology Dept. Rhodes University

Colleen Davies phoned me and asked if I'd draw Rivendell, saying that it would be a present from the Geology Department for Clive Mullins and Rob Harris who were going to turn the house into a business premise for their new venture. She said they would often be visiting the place as there were minor alterations and painting being done, which they were keeping an eye on. She asked me to be discrete about what I was doing so as not to reveal the gift before it was ready.

Sure enough whilst I was sitting on the lawn, drawing away, Clive arrived. He walked over with an enquiring look on his face. I told him I had been passing by and had seen this wonderful tree in the garden, and hoped he wouldn't mind if I drew it, and maybe even bring along some of my art students to do likewise sometime. He said it was fine, and even kindly offered that if I contacted him ahead of time he would lay on tea and cake. He then proudly gave me a tour of the house and spoke excitedly of his plans. Eventually, I managed to slip away and get back to work.

When I had finished the drawing, it was duly delivered. Some weeks later I was buying groceries in the supermarket and Clive came up to me. He wagged his finger at me and grinned "You lied to me", and then told me how much he loved the picture. I love it too. It is in fact one of my favourites.

If they ever cut down that tree, Rivendell will become just another house. That tree makes it special, and I hope, if anything, my drawing points that out.



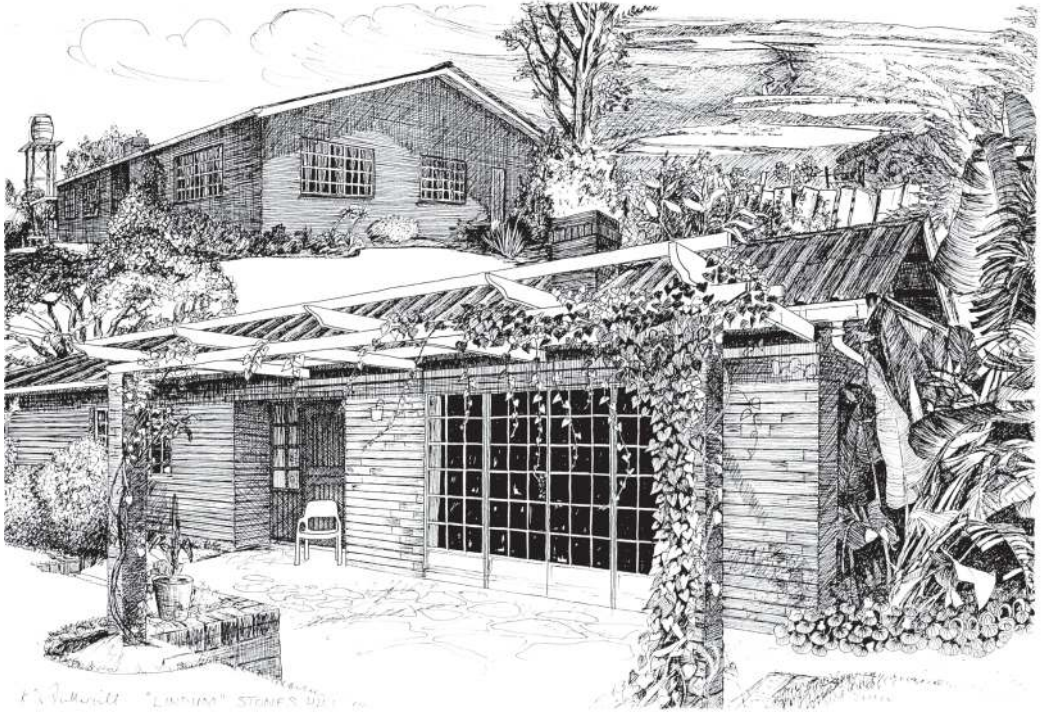
14 St. Aiden's Avenue, Grahamstown

[1995, pen and ink - 30 x 42 cm]

Charles White

I settled myself in a corner of the garden and began drawing. I was very aware of all the bird life around me. It was a pleasant, cool day and I had the sense that I had oodles of time available to me. I was enjoying myself.

After a couple of hours of intense concentration; measuring; checking; making notes of shadows; notes of plant details here and there; I finally rose and stretched and started to pack up my things. Feeling satisfied I turned to pick up the drawing board and at that moment a bird flew overhead. You've guessed it - splat! - onto the drawing. I wiped, but it smeared. As soon as I reached home I took a damp cloth. Nope, it had stained. I had to start all over again.



'Lindum', Stones Hill, Grahamstown
[1995, pen and ink - 30 x 42 cm]

Doug Scott

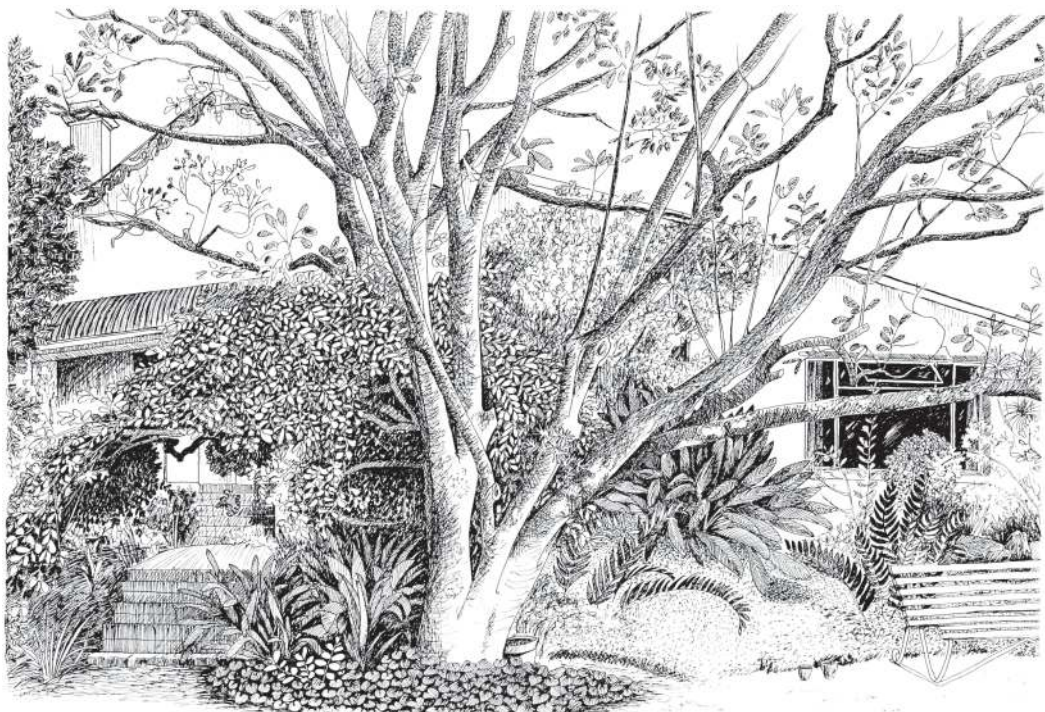
My boss at the framing shop introduced me to Doug who was interested in commissioning me to draw his house. Because it was so far out of town and I did not have a car, he had to drive into town to fetch me. This arrangement was fine except that if anything was amiss, I couldn't just pack up and go home. The first visit was incredibly hot, and I'd worn clothing that made me gasp for air, but there was nothing I could do about it. On the next visit, a blustering wind came up and I almost needed weights to prevent myself from becoming airborne.

Doug asked for both sides of his house to be drawn and asked if I couldn't include a part of the view too. His request for me to include the view was completely understandable. From his house, one could see right into the distance to the sea. Considering the distance of Grahamstown from the ocean, that view took in a vast expanse of landscape. Unfortunately it doesn't come out well in a pen and ink drawing. I believe that I might have achieved it if I had been working in watercolour, but I am not sure. Personally I think it is sometimes a mistake to try to include too much.

Carolyn McAllister

Carolyn had sold her house to Joanne Hilder and was about to move into Joanne's house. She was very sad to be leaving her home. I asked her what she liked most about the house as I was uncertain how to actually show it. One could only see portions here and there as there was a great deal of shrubbery and lots of trees. She led me into the garden and said "Whenever I come home and walk towards the house from the garage I always look at that tree. Please, even if you only draw the tree, don't worry if you can't see much of the house. I'm going to miss that tree when I leave"

I know just how she felt. When we left our house in Hamburg, Ciskei, I walked through it and occasionally "hugged" a wall and said "I'm going to miss you - I love you" - CRAZY!!!!



1 Harrismith Street, Grahamstown

[1995, pen and ink - 30 x 42 cm]



40 Ridge Road, Kloof

[1996, pen and ink - 30 x 42 cm]

Buddle Sawyer

This house drawing was another of those "secret" drawings, intended as a gift to the home owner. I had to phone to check that Mr. Sawyer wasn't around, and arrange to visit when the coast was clear.

The house was one of the first drawings that I did in KwaZulu-Natal. I quickly realised that the heat was going to be quite a problem. Lashings of sunscreen helped me to survive the harsh sun, but little could help with the heat of the day.

The house is bigger than it looks, as it has the large rooms and big verandah of yesteryear. This is exactly the kind of house I would like to live in, myself.



8 Guinea Fowl Glen, Kloof

[1996, pen and ink - 30 x 42 cm]

Bradford

I'd advertised by putting notices into shop windows. Mr. Bradford who was out from England visiting his daughter contacted me, as a result. He asked me to draw his daughter's house in Guinea Fowl Glen, but requested that I have it ready before he headed back to England. I think he wanted to take it back to show his wife.

This is the only thatch roof house I've had to do, and looking for the different tonal values was important. One couldn't achieve the right look by just putting down masses of small strokes. One thing that drawing in pen and ink does for one is that it teaches one to look carefully at tonal values.

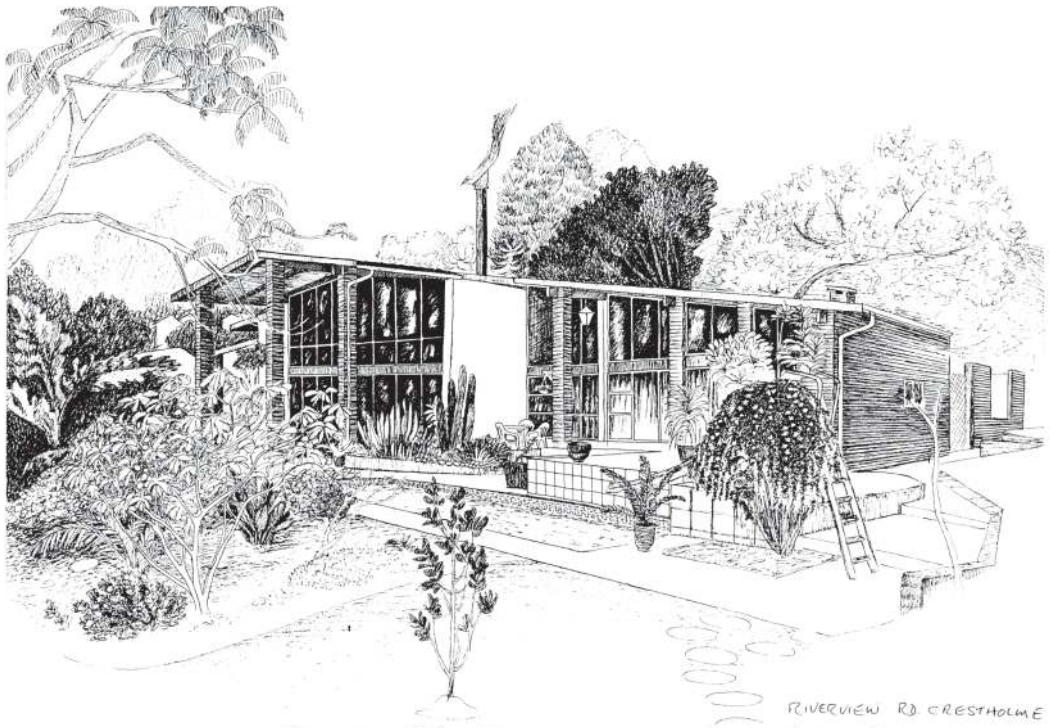
I couldn't believe my eyes when 10 or more guinea fowl gaggled their way across the road next to me, followed by a troop of monkeys. I wondered at the time before man's encroachment would forever force these friends of ours to disappear. How wonderful that Guinea Fowl Glen actually lived up to its name. Wow!

Dr. Cannel

In trying to get the best view of this outstanding house I climbed a tree, and oh yes that was the best view. Dr. Cannel hovered anxiously below whilst I moved to and fro along the horizontal branch trying to make up my mind about the best angle. Even half a metre can make a difference. Eventually I said "Catch me please" and jumped down.

Later when I went back to do the actual sketching, I was a bit more civilised and perched myself at the top of a rather tall stepladder.

If only one could draw the interior and the exterior of this building at the same time because it flowed from inside to outside, probably because of the huge glass walls that went up two levels. It is spectacular and I wish I could have captured that.



Riverview Road, Crestholme, Kloof
[1996, pen and ink - 30 x 42 cm]



9 Impala Road. Kloof

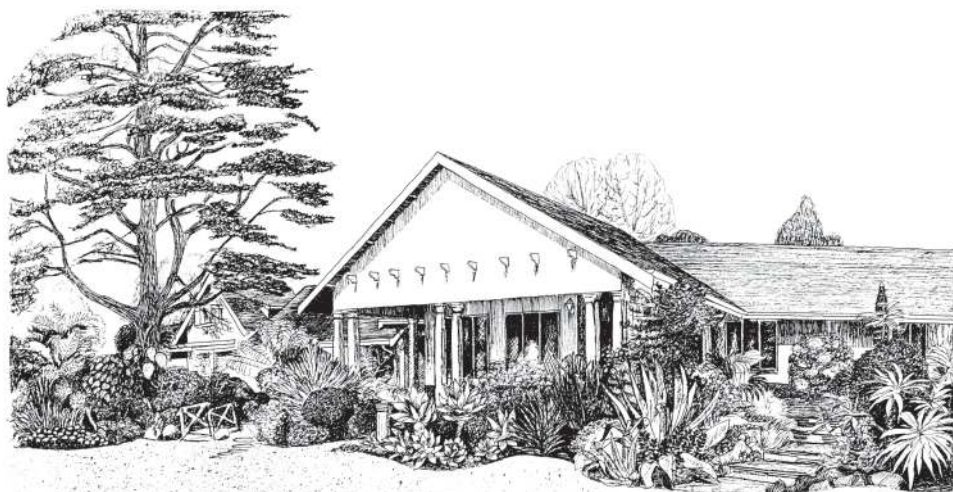
Tracey Southwood

Anne Maud

This house has such a wonderful garden. It is so well laid out and has such a variety of interesting and beautiful plants. Many views of the house have been created by the framework of the garden, and it was difficult to choose the best. Eventually Anne and her husband settled on the one showing the main part of the house as seen from the swimming pool. However, there was just as large an expanse of house from the other side of the main wing. It is in fact a deceptively large dwelling

I found Anne to be a warm, outgoing and enthusiastic person. So eager to help and generous. I enjoyed having tea with her, and then she and I went off to a pottery exhibition together. I like it when clients become more than clients.

After the first drawing was handed over, she expressed her satisfaction by asking me to draw another view. I chose the entrance from the driveway. I was grateful for the umbrella supplied by Mr. Maud which helped to keep the summer sun at bay and provided some respite from the unbearable heat.



'de Monte Alto' 4 Highbury RD. KLOOF

'de Monte Alto', 4 Highbury Road, Kloof
[1996, pen and ink - 30 x 42 cm]



'de Monte Alto' 4 Highbury RD. HILLCREST

'de Monte Alto', 4 Highbury Road, Kloof
[1996, pen and ink - 30 x 42 cm]



89 Everton Road, Gillitts

[1996, pen and ink - 30 x 42 cm]

Lyn Reynolds

I'm never surprised when people who have sold their house request a drawing of it before they leave. After all, a house contains years of memories and, often, lots and lots of hard work. Most people tend to put their own "stamp" on the place: the layout of the garden, building extensions, installing a pool, a gazebo, gateposts. This house had it all.

When Lyn said she wanted a drawing of how it looks as one enters the property through the gateway, I pointed out that she wouldn't see much of the house and that the view from the thatched gazebo might show it better. "No", she said, "I have always enjoyed the feeling of driving in through my gates - of coming home. No, this is the view I want"

It certainly makes for a different picture.

When I presented her with the finished product she was delighted and exclaimed "Yes, that's exactly what I wanted!" I must confess I felt a certain sense of sadness that that particular part of her life was now over, but I know she is also very happy with her new home, and will create her own little Paradise there too.

Lynne Thomson

When I first showed my daughter this drawing she reacted by saying "It almost looks as though it could come from a children's story book", and I laughed and said "I'm so glad you said that, because guess what Lynne does to earn her living: She makes teddy bears!"

I'd met Lynne at an exhibition where we both had our work on display. She liked my houses and I loved her bears. Those bears had personalities. I was particularly entranced by one little girl bear, who looked as though she might have been related to my miniature dachshund: in her expression, more than anything else.

Lynne asked if I wouldn't perhaps draw one of her bears for her whilst I sat at my stall. I agreed, and decided on the bear mentioned. It took ages but certainly passed the time. I gave it to Lyn, who was thrilled. She then commissioned me to draw her house.

I enjoyed drawing her place, and I was very happy with the result. I felt as though I had been transported back in time to my childhood for a short while.



85 Wood Road, Moseley Park, Pinetown

[1996, pen and ink - 30 x 42 cm]

Dr. Llew Evans

Dr. Evans left it to me to choose what I wanted to draw and, in fact, he wasn't even home when I began. He arrived quite some time later, just to check all was well, and then shot off again back to his busy practice. He is a veterinarian.

Along the driveway were several large and beautiful Jakarandah trees, and in the corner this rather nice Cycad. I felt that the Cycad would soften the dark brick of the house and give depth to the drawing.

Often by including plants up close, it can do just that because of the change in scale. Another way of creating depth can be to leave the background trees lightly drawn and this is possible by holding the pen at a very acute angle so that one is almost using it on its side, lightly touching the paper with it. I use that method for light hatching and shading. I only use one pen, which is a .02, and vary the thickness of line merely by the way I hold it, and the amount of pressure used.

It is also very important to remember that roof tiles all obey the rules of perspective as well. By making sure that perspective is applied to the tiles, the depth of the picture is also revealed.

The lovely old Labrador was so happy to have company. I watched her as I drew. She had lost interest in me and had gone to lie in the shade of the verandah. Later, I saw her get up and walk in a slow, measured pace, deliberately towards me. Her head was lowered, but I noticed her eyes were on the Hadedda Ibis who was busy digging with its beak, looking for ants and crickets. The stupid bird was fooled, and only realised it at the critical moment when the dog charged it. The fact that the bird escaped didn't bother the dog, as she had a new game in mind. She lay down and stared intently at the ground. This gave me the opportunity to include her in the picture. Next thing she leapt up and started digging furiously, and sticking her nose into the dirt. Oh no, that darned mole got away!

I felt it very relevant to include Dr. Evans' dog in his picture.

I was surprised, but only too happy to comply, when Dr. Evans asked me to draw his surgery as well.

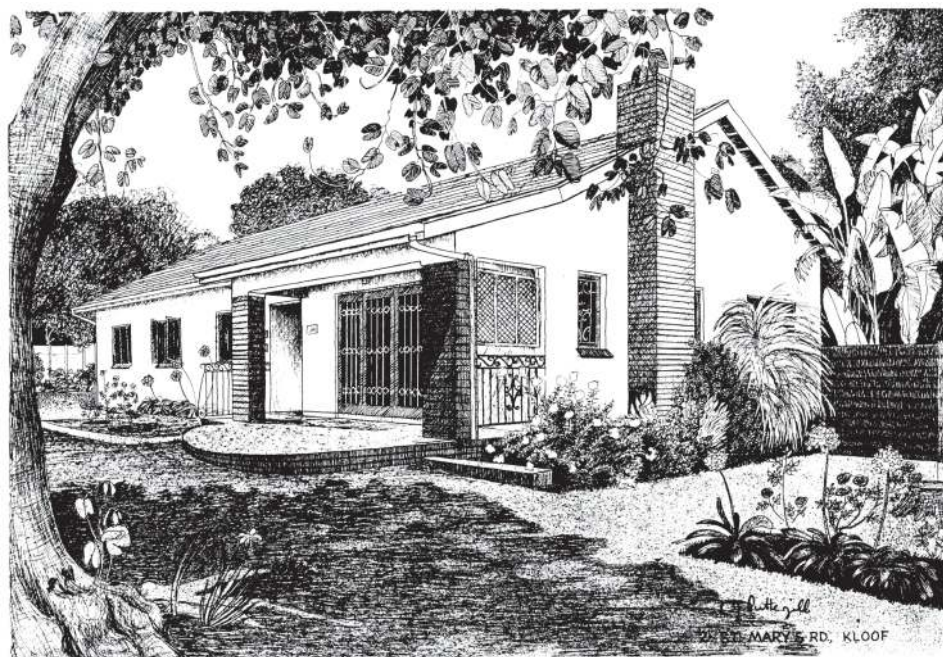
My daughter was with me and she wanted to try her hand at doing the same thing, so we both seated ourselves in garden chairs under the shade of a large Camelsfoot tree. Unfortunately, she got frustrated and packed it in. We had a discussion on perspective when we got home, and I suggested she try again another time.

It really is essential to use a view-finder because one can check angles more easily if one has a vertical and a horizontal line to compare other lines to. It also helps for deciding what one wants to include in the composition, even if one wants to take a bit of licence here and there.

Drawing directly based on what you think the eye can see can be very deceptive, mainly because the brain keeps telling the eye "That isn't really like that you know". It pays to look, and then look again.



46a Old Main Road, Kloof
[1996, pen and ink - 30 x 42 cm]



2 St. Mary's Road, Kloof
[1996, pen and ink - 30 x 42 cm]



'Tumbleweed Farm' Forest Hills

[1996, pen and ink - 30 x 42 cm]

Sally Brown

I arrived at this property and was greeted by a tumultuous welcome of dogs rushing excitedly around, barking. The excitement was obviously too much for one of the larger dogs, who rushed at me and leapt up. I am sure that the dog probably intended to lick me, but I instinctively put my hand up to shield my face and it sank its teeth into my arm. This was the second time that I had been bitten by a dog, while drawing houses!

Although the bite had left quite a deep hole in my arm, we washed it with antiseptic and put strapping over the wound. Fortunately the dog had been inoculated, but I felt quite shocked by the incident.

Sally said that they had tried to take photos of their home but had been unsuccessful as a large tree got in the way and if they tried to get closer to avoid including the tree, they couldn't get the full house into the picture. I decided that sitting under that tree would be the optimal spot to work from.

This is one of the advantages of a drawing over a photograph. The artist can include views that would normally be obscured from a camera.

The most difficult part of this drawing was the roof, which I thought was quite unusual. Perseverance paid off and I think that I captured this house very well.

Marion Board

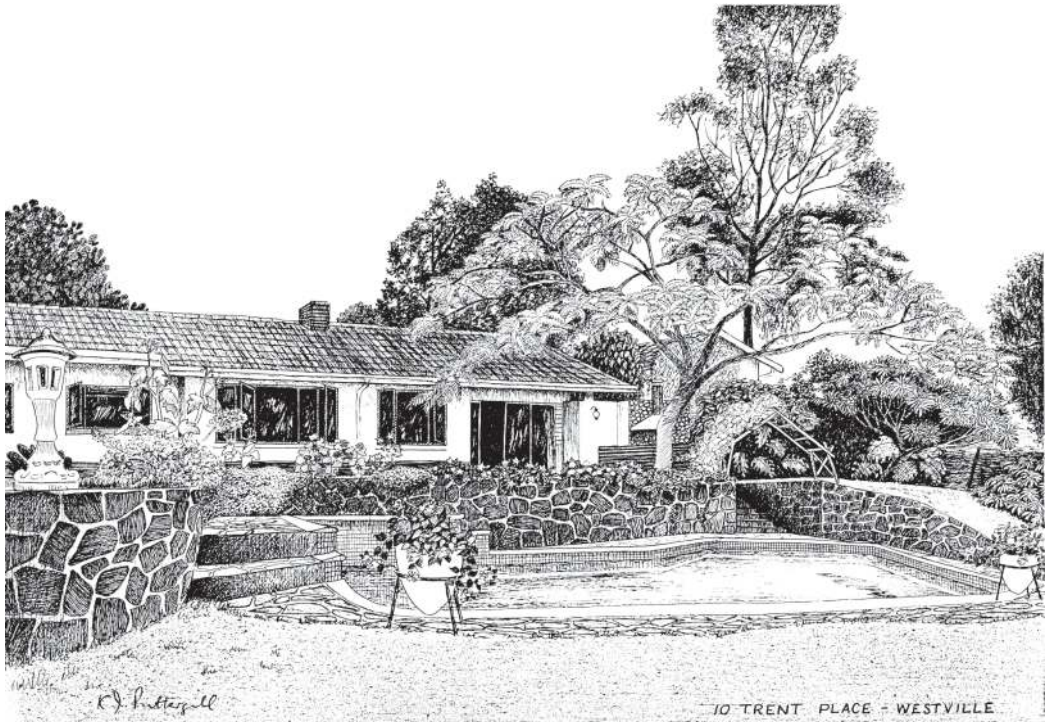
The Board family are gentle, kind and loving people. They were apologetic that there were so many unfinished alterations inside the house, but that since the death of their only son they had lost the drive necessary to complete the task. I felt that I wanted to give them more than a picture.

On the one day that I went there a small bird had got into the garage and Mr. Board was trying to coax it out. I tried to help him, but eventually we gave up. The bird finally flew out of the garage of its own accord.

My daughter accompanied me on this trip and was ready to make another attempt at drawing a building. We decided to include the pool in the drawing and to draw the house from the back. Mr. Board brought out an umbrella to protect us from the hot sun. As he started to erect the umbrella, a small lizard attempted to take refuge in his sandal. Carefully, Mr. Board slowly unbuckled the strap and, in painstakingly slow motion, slid his foot out of the sandal. The panic stricken lizard rushed away.

My Board took such care about the life around him and these little incidents spoke volumes about him. His character restored one's faith in mankind.

The drawing was a success and the Board family was delighted. My daughter's own finished sketch was also excellent. She has much talent and I believe that if she applies her mind and time to it she would make an exceptional artist.



10 Trent Place, Westville

[1996, pen and ink - 30 x 42 cm]

Kim Hind

This picture was commissioned as another "secret" drawing and was intended as a Christmas present for Kim's husband. I find these commissions particularly fun!

I arranged to go to her house at a certain time to meet her and discuss her requirements. When I arrived, a cleaner was busy cleaning the windows and I could hear Mr Hind talking on the phone. The cleaner let me know that Mrs Hind was out. A little disheartened, I prepared to depart. Just as I was leaving, the phone conversation ended and David Hind called out to me, saying his wife had said he must invite me in and give me something cool to drink, but not to ask me any questions. I grinned when he said how curious he was, and when he asked my name, I told him to call me "Madame X".

Soon Kim arrived, anxious to be reassured that I hadn't spilled the beans. She sent him off on an errand but just before he left I called out to him, "I'll tell you what it's about. It's your Christmas present. Kim is going to give me to you" "Oh good" he replied. "You should be so lucky" Kim retorted and laughed.

The picture was completed in the nick of time for framing for Christmas.

I liked the depth created by the perspective lines in this drawing, and felt it was an interesting composition. We chose this part of the house as there was no suitable view of the house itself, and this area was the place where the family spent a lot of its time, and did a lot of their entertaining.



5 St. James Avenue, Westville

[1996, pen and ink - 30 x 42 cm]



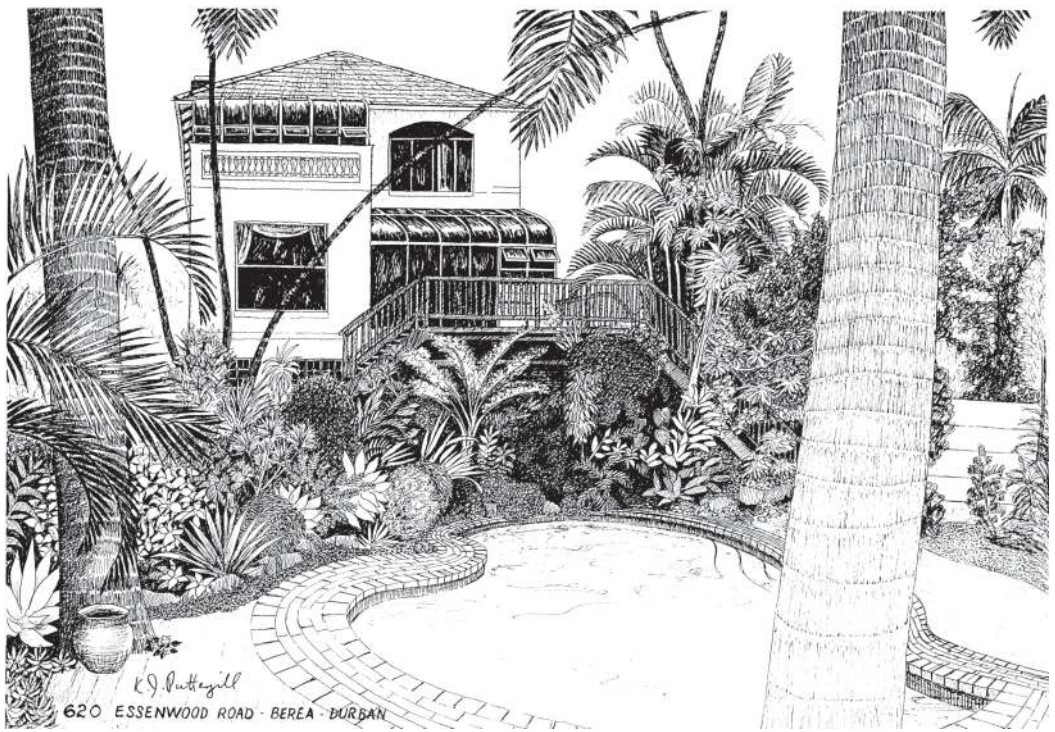
41 Eleventh Avenue, Berea, Durban

[1997, pen and ink - 30 x 42 cm]

Jane Maasdorp

Jane's mother, Jill Collins, phoned me and asked me to draw the Maasdorp home. She said it was one of those old houses on the Berea: "You know, with Oregon Pine floors, and stained glass windows." However when I got there Jane was almost apologetic and said the house was not all that attractive from the outside and couldn't understand why her mother had asked me to draw it. "Just wait" I said "I'll show you that it does have charm"

I was fascinated by the repeat of patterns that occurred naturally as the drawing progressed. This is another reason why I have enjoyed doing these pictures in black and white, as that factor can be emphasised and might not be so obvious if colour was used. So often our attention to colour confuses our vision and we don't always appreciate line, tone or pattern. That is probably why some of the greatest photographs have been black and white.



620 Essenwood Road, Berea, Durban

[1997, pen and ink - 30 x 42 cm]

Vibeke Meeham

Kim Hind set up the meeting between me and Vibeke. Once again this was to be done in secret. A gift for Vibeke's husband. When I arrived at the house, the place was in chaos as there were builders everywhere. Alterations were underway. Quite an imposing place, and yet occupying quite a large slice of the property. This was definitely a property where one would be unable to ever get the distance in which to photograph it. For any record to exist other than building plans, it required a drawing. Vibeke left the choice of view entirely up to me. I found the perfect spot. The two trunks of the palm trees immediately gave the character of the house and created an exciting framework.

When I went along for my second session of drawing at the house I phoned Vibeke, from her house, at her work. In a panic she told me that her husband might be calling by the house to collect something within the following half hour, and would I mind waiting in my car on the opposite side of the road until he had left. She said she would tell the cleaner to come and call me when the coast was clear.

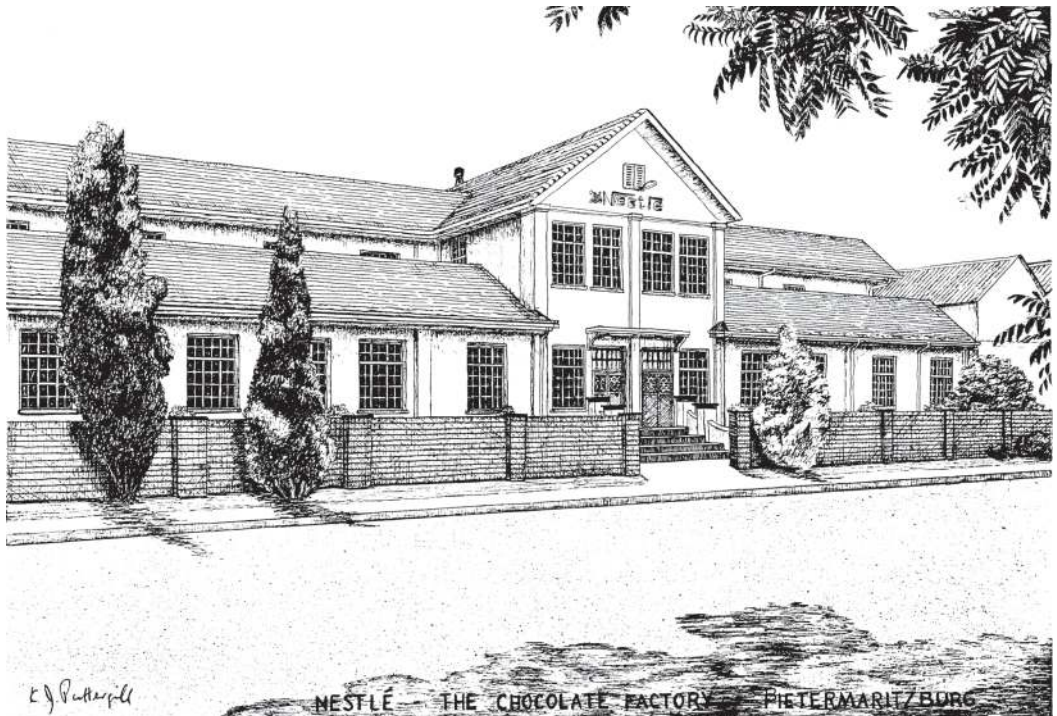
I recall that it was a blazing hot day, and the temperature in the car was unbelievable even though I had the doors and the windows open. Eventually the gentleman of the house came and went and I was able to proceed with the drawing. In my opinion this was one of the more successful of the house drawings.

Bernard Donnelly

I had part time work selling in a shop. One day, when things were rather quiet at the shop, I was finishing off one of the drawings I had been working on. A customer walked into the shop and was fascinated by the drawing. The customer, Mr. Donnelly, asked me if I would be prepared to draw the Nestle Factory. He was moving from there and wanted to leave behind a gift from him to his staff.

We arranged a day and time, and I drove up to Pietermaritzburg. This was one very long building. We discussed the best aspect, and I settled on a chair under the trees on the opposite side of the road. Mr. Donnelly came out shortly with his Polaroid camera and suggested that by taking a photograph it would do away with my having to make another trip to Pietermaritzburg. I was grateful for this and took up his offer. He was surprised when he came to take the picture that he needed that it actually required three panned shots to get what I was able to show on my page.

When I went to deliver the finished picture to Mr. Donnelly, he asked for me to go and see where the picture would be hung, and asked my advice on mounting and framing. After that we went back to his office where he not only paid me but gave me a large parcel of an assortment of chocolates. I'm such a chocolate addict that I must have added centimetres to my girth.



Nestle Factory. Pietermaritzburg
[1997, pen and ink - 30 x 42 cm]

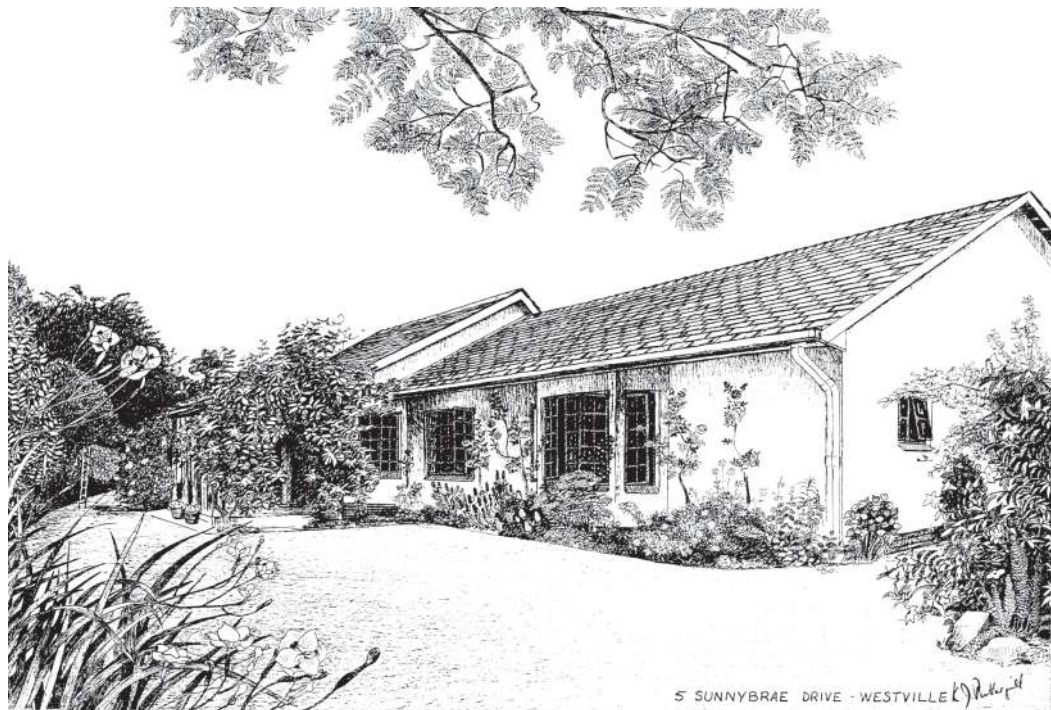


31 Springdale Road, Kloof
[1997, pen and ink - 30 x 42 cm]

Cora Mullholland

When I first arrived in KwaZulu Natal, I decided to work on raising my profile and on marketing my house drawings. I decided to take a stall at a local school's fete to show off my previous drawings and to sell raffle tickets. The winner would have a house portrait done for free. Cora was the lucky winner.

The entrance to the property was a thatch covered gateway, but unfortunately it would have obscured the view of the house had it been included, so I settled for sitting on the wall to draw the house instead. The property was huge, but this view was the best of the house itself. I don't think my drawing really did justice to the place, which really was quite magnificent.



5 Sunnybrae Drive, Westville

[1997, pen and ink - 30 x 42 cm]

Lynne Munro

I used to ride horses with Lynne quite a few years previously, and we had lost touch. It was strange that we bumped into each other again, twice in quick succession, soon after I had returned to KwaZulu Natal. Once at the shops in Hillcrest, and the second time at a friend's house in Westville. The friend was having an craft market at her house, and had invited me to exhibit my work there. Lynne arrived and decided she would love to have a picture of her house. Lynne Thomson's commission had also come about at this same exhibition. Quite a few of my commissions were through other people's introductions and referrals.

As I write, I wonder whether Lynne and her family are still there. She was talking about immigrating to New Zealand, and if they did leave, I hope that my drawing brings back fond memories for her.

I remember her saying that the creeper covered porch was so special because it was where the whole family would spend lots of time together. What a wonderful thing it is to be able to make such a statement. If only it were true of more families in this world.

Kimberly Dally

Kimberly requested two drawings. One of the front and one of the back of her house. Although the house was huge, it was located on a fairly small plot of land by comparison. There would have been no way to photograph the back of the house and to include it in all of its splendour. As this was such an incredibly imposing piece of architecture, it would have been a pity to leave it unrecorded.

I wasn't sure what to expect when I rang the bell at the gate. I was ushered into an opulent entrance hall through a massive door. I stood there in the silence looking at the marble on the floors and the obviously professionally interior-decorated lounge, visible through a doorway to my left. Down the stairs came a wraith-like creature, pale and slender and very young looking. What a contrast to the surroundings.

Kimberly was recovering from a back operation and this disguised the fact that here was a lady who not only ran her own very successful business, but had done all kinds of things in her life that mere mortals like me would have hesitated to do.

We talked over a cooldrink, and she made known her ideas of what she wanted with regard to the drawings. Whilst we were sitting talking, the lady who walked her two Doberman's arrived. She actually wasn't just walking them, she was training them. Then another interruption from the decorator, who wanted to run through material samples with the lady of the house

A ladder was fetched and I settled myself on the wall between her house and that of her neighbour. For a while I was the object of curious stares from the children on the other side, but they soon got bored and went off to play. Wow! This was going to be quite a challenge. To draw this house I needed to understand the building plan. I sat and studied it. It was visually challenging in that the huge concrete ribbon that stretched across the deck where the pool was located, caused a perspective illusion. Once I understood that, I was able to start relating things to one another.

I felt that the place almost had a look of outer space to it. As though it had just settled there after a journey from other worlds. Although the front of the house is also impressive, it doesn't hint at the splendour behind its walls.

I sat on the verge opposite and watched as the dogs were returned by their trainer. I wondered about the lives of the people within, and came to the conclusion that although I envied the freedom that money could bring to allow such people to afford the luxuries, the exotic holidays and the experiences that others could not; it was possible that such wealth imposed restrictions too. There would always be an image to live up to, and that can sometimes be very uncomfortable and wearing as one could so easily lose one's own identity. For a moment I almost felt a sadness for the fragile looking woman within, and in my heart I wished her to be happy.



28 Milkwood Drive, Umhlanga
[1997, pen and ink - 30 x 42 cm]



28 Milkwood Drive, Umhlanga
[1997, pen and ink - 30 x 42 cm]

Gary Orman

Gary, like Kimberly, had seen an article about me in the newspaper, and had gone to great lengths to find out how to get in touch with me.

When I arrived at this interesting, beautiful, red brick house, with its magnificent views across the harbour, Gary explained what the project was all about. It seemed he was converting the place into a luxury bed and breakfast place, and he wanted to be able to use the drawing as part of his letter- head. With that in mind we decided to make a few alterations regarding what was actuality and the impression to be conveyed. Firstly we had to remove the garage on the left side and put the tree, which had been on the right and behind us, where the garage was. Then we moved the Sugar Terminals from the left side of the house to the right side. Space was to be left on the lower right-hand corner to allow for writing, giving a slight vignette feeling to the picture.

Gary was thrilled, and I felt that the result was exactly right and did indeed convey the mood of the place. I am sure that this man, with his infectious enthusiasm and go-get attitude will make a great success of his venture.



"Ridge View Lodge", 17 Loudoun Road ,Berea, Durban

[1997, pen and ink - 30 x 42 cm]



The Villa', 40 Pioneer Road, Kloof

[1997, pen and ink - 42 x 30 cm]

The Villa (Diane and Gerry)

Unfortunately I lost the record for this small set of drawings that I did for a Bed and Breakfast location called, "The Villa" in Kloof. The pictures capture different aspects of the property and include an interior drawing. I recall that the owners were particularly happy with the drawings and used them for their brochure.

The property aspired toward a Spanish style guest house with large tropical gardens, a swimming pool and a separate cottage for guests looking for a little more privacy.



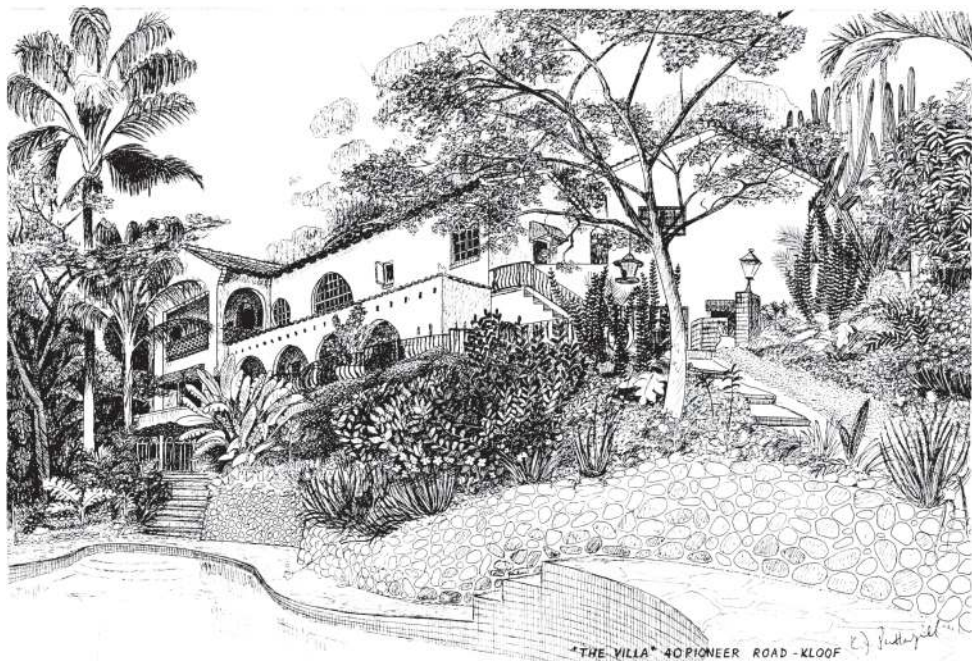
'The Villa', 40 Pioneer Road, Kloof
[1994, pen and ink - 30 x 42 cm]



The Villa', 40 Pioneer Road, Kloof
[1994, pen and ink - 30 x 42 cm]



The Villa', 40 Pioneer Road, Kloof
[1994, pen and ink - 30 x 42 cm]



The Villa', 40 Pioneer Road, Kloof
[1994, pen and ink - 30 x 42 cm]



2 Portland Place, Durban North

[1997, pen and ink - 30 x 42 cm]

Roseanne Panzera

Roseanne came into the shop where I worked, looking for a wedding gift for her sister who was about to get married. She saw me working on a drawing and immediately decided that that was what she wanted. The house belonged to her sister and the Wedding Reception was going to be held there. How quickly could I do the drawing?

This was fun and games, because Roseanne had to find ways of getting the sister out of the house, and then arrange with me to go there. Roseanne would let me in, and then go home, coming back at a fixed hour in order that I might leave before the sister's return.

I had seen a Cape Dutch style house in Grahamstown, and thought how much I'd like to be able to include one in my portfolio of house drawings. Now, at last I had my chance. It was actually quite difficult.

The house is a large one and set in large, well kept, luxuriant gardens. The plants and foliage typical of what one would expect in the sub-tropics. I would love to have been able to have seen inside the place, as the door and windows looked like they were of teak. I'm sure that I would have found large, high ceilinged rooms, with lots of character, within.



4 Woodlands Avenue, Westville

[1997, pen and ink - 30 x 42 cm]

Roseanne Panzera

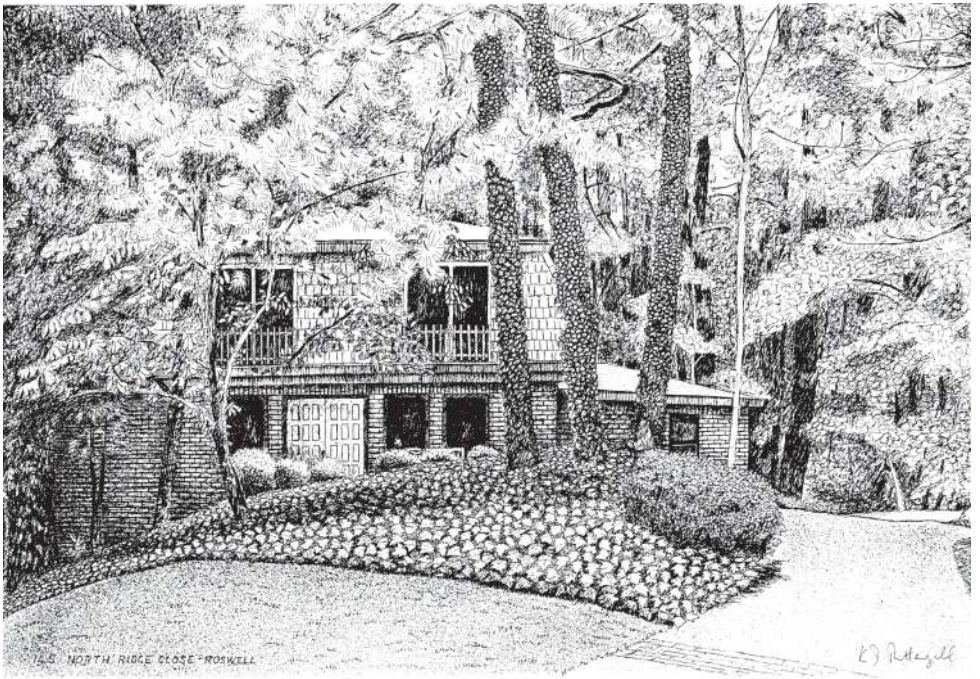
Roseanne was so pleased with the picture that I had done for her sister that she asked me if I could do a drawing of her own house in Westville. I had already made my plans to travel to the United States and I knew that this would be the last drawing that I would do before I left.

I decided to draw this as a composite to capture the many aspects of Roseanne's lovely home.

USA

In 1997 I returned to the USA for a second visit. During my time there, I continued to draw and paint to bring in an income. The two drawings overleaf were the result of two commissions during my time there. Unfortunately, I did not keep much record of the work due to the chaotic nature of my time and travels while living there.

The gardens in Roswell were large and I was struck by the huge trees that surrounded the properties. This is reflected in both drawings.



145 North Ridge Close, Roswell, USA

[1997, pen and ink - 30 x 42 cm]



9325 Martins Lake Drive, Roswell, USA

[1997, pen and ink - 30 x 42 cm]



Jenny's House

[2002, oil - 35 x 50 cm]

Jenny Hever

In 2002 I did care work and one of my clients was Jenny Hever. While I was caring for her, I painted this portrait of her home.

Jenny had a cook by the name of Mr Dunckley. I told him that if he continued to keep me in the manner that I was becoming accustomed to I would marry him.

After Jenny died, some years later, I gave Mr Dunckley this painting to remember his time working there.



Strauss Monument

[1970, pencil - 50 x 65 cm]

Although I started drawing before this picture, this is the earliest drawing that I still have record of. It was done in 1970 during a vacation with my parents to Vienna. I remember doing this drawing *in situ*.

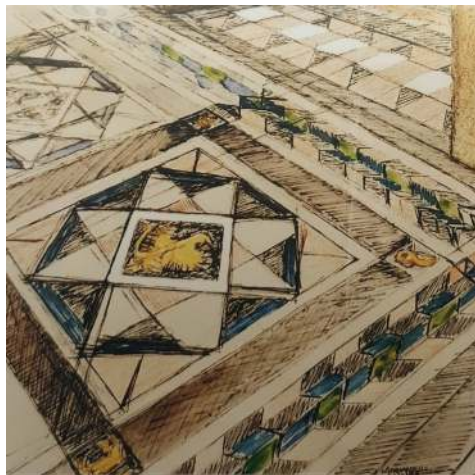
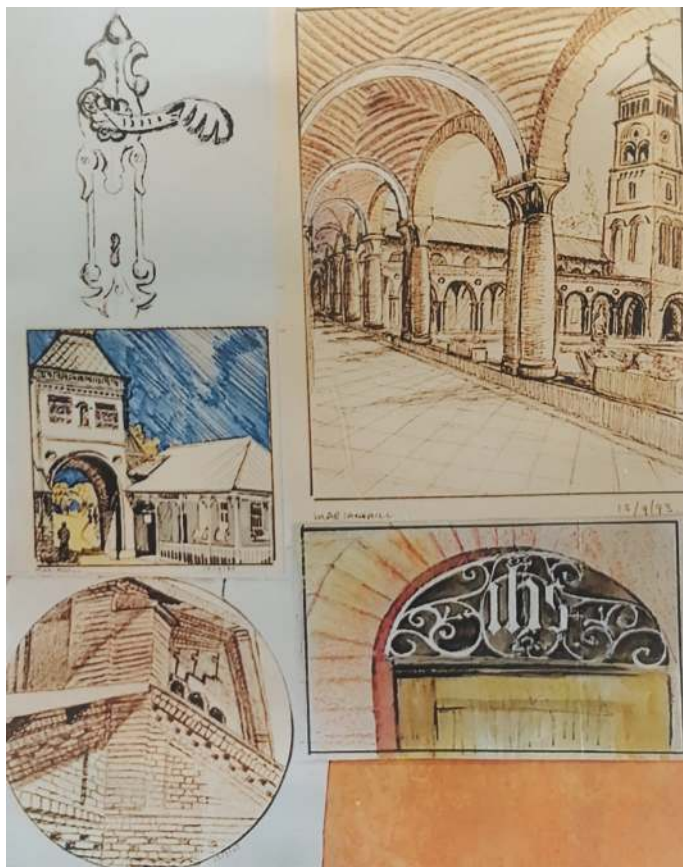


Escher Inspired House

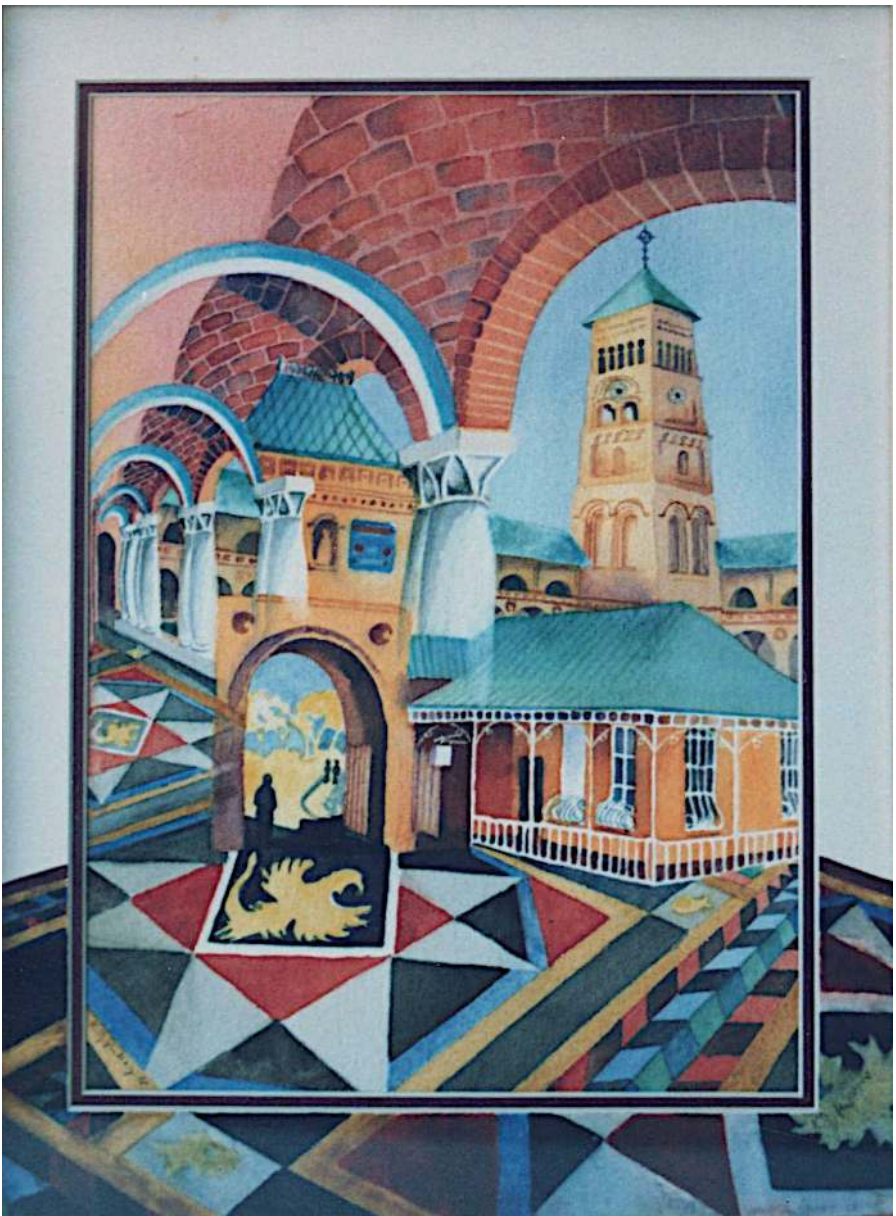
[1999, watercolour and ink - 30 x 45 cm]

This picture was done as a project while I was at Technikon. I had recently been to an Escher exhibition in Pretoria which influenced my design. The project was to create an imaginary building.

One of the other students at the college bought this picture from me.



in-situ drawings Mariannhill Monastery and Durban City Hall
[1993, pencil and pencil-crayon]



Mariannhill Magic

[1995, watercolour - 38 x 28 cm]

This picture was the result of a drawing class I did which included in-situ drawing sessions at various locations, one of which included a visit to the Mariannhill monastery. At the time, I did several sketches of different aspects of the buildings and people.

At a later date, I composed this montage of the original sketches in watercolour. I was pleased to paint onto the mount as I experimented with breaking new boundaries in my art and composition.