

Maggie Taylor
Yorkshire Artist

Two Rivers

Online exhibition
September 2020

<https://www.facebook.com/MaggieTaylorArt?>
<https://maggiesblog34.blogspot.com>

www.maggietailor-yorkshire-artist.co.uk



Maggie Taylor - Yorkshire Artist

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I am Yorkshire born and bred; a painter/printmaker; inspired by the landscapes, rivers and waterways of Yorkshire and Lincolnshire. I am a member of the Hull Print Collective and the Ropewalk Printmakers and work from my own studio in rural Yorkshire.

With generations of local family connections to shipping, I feel a deep affinity with the riverside, especially Hull's old town harbour where a landmark former warehouse - now riverside apartments - stands as a reminder of long family ties with the sea.

Drama and emotion are embedded where centuries-old industrial hardware and architecture meet the ebb and flow of the tides. Warehouses rise like cliffs above the wooden quays along the River Hull.

My colour palette, whether in paint or print, is mainly a theme of natural watery browns, greens and blues, often against stronger flat areas of contrasting light and dark tones to portray the vitality and energy water brings to the scene.

I experiment with different printmaking techniques to reflect the many changing moods of the same scenes.



“The atmosphere of the riverside, especially where industrial archeaology - even decay - make a major contribution, inspire and greatly influence my work. I find drama in stillness and see shapes and tones unique to waterside locations as nature and human activity interact.”

Maggie Taylor - Yorkshire Artist

At school I enjoyed art, taking "A" level as an extra subject. Parental guidance pointed me towards a legal career and I gained an LLB (Sheffield) and an MA in Criminology (Hull).

I therefore began my art practice later in life, developing my artwork over the past 10 years as my family became independent. I am inspired by the world around me, interpreting my ideas through drawing and painting and as a passionate printmaker.

My work and confidence developed after I joined art groups and classes including the Open College of the Arts, Hull College and Ropewalk Printmakers - where I discovered my interest in printmaking. Access to equipment and facilities meant I could experiment with printmaking methods and techniques. I was encouraged, exchanged ideas and learned from teachers, likeminded artists and through research.

During this time I established my own studio in East Yorkshire where I spend long days and nights developing my ideas and experimenting in print and paint.

My earlier University studies were a good foundation for my research and academic interest in art history and the ideas and work of painters and printmakers.



Maggie Taylor - Painting



Recent Paintings I include these recent paintings in my virtual exhibition; all are painted in oils on canvas and are painted following many days sketching and drawing along the River Hull. I wanted to capture the drama that I find in the river's tranquility and stillness. Industrial-scale structures tower above the riverbed where the slow silty slick reflects the sombre sky. My colour palette is mainly muted yet occasional flashes of light are seen in the mirroring river. Each painting is 3ft x 4ft.

Maggie Taylor - Painting



Hull Ships Stores Warehouse This landmark building on the River Hull is a reminder of generations of our family ties with ship supplies. In 1870, this listed Grade II warehouse was designed by architect RG Smith. It became the home of Hull Ships Stores, a chandlery established in 1921. Though now riverside apartments, the original structure remains intact. One of a number of my paintings of Hull's old River Harbour. Oil on canvas; 3ft x 4ft.



Trinity House Workshop and Warehouses Another work depicting a waterside location on the River Hull along Hull's old River Harbour. This scene shows new warehouses seen through a vacant quayside site next to an historic landmark building; the former Trinity House riverside workshops. I wanted this painting to reflect on the bright modern structure contrasting with the decaying Trinity House workshops and rotting quays. Oil on canvas; 3ft x 4ft.

Maggie Taylor - Painting

The Hoist The sheer cliff face of the Victorian warehouse with its industrial hardware jutting out over the wooden River Hull jetty makes me imagine many decades ago when men would unload ships from distant shores into the old harbourside stores.

These warehouses backed onto High Street where merchants had grand houses and commodities were traded in “exchanges”. Whilst decay and plants growing from cracks in the brickwork are apparent, framed in my composition are the signs of a new era along the river represented by the tidal barrier and The Deep. I omit unnecessary clutter and focus on the important elements to express my thoughts. Oils on canvas. 3ft x 4ft.



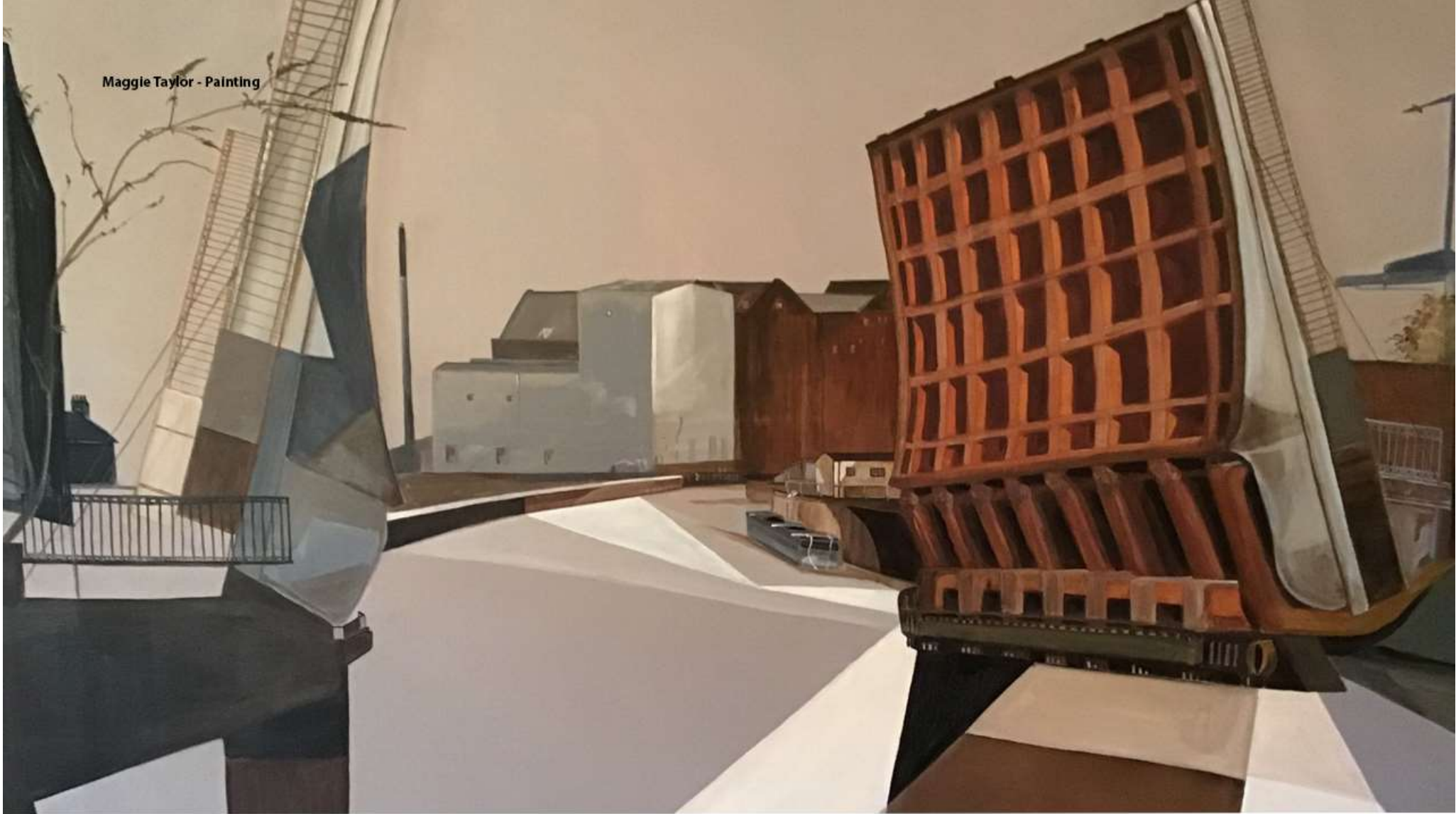
Maggie Taylor - Painting

Beyond The Wall Whilst sketching and drawing along the River Hull waterfront, I looked through an arch into Wilberforce House Gardens, which backed onto the river quay. I was enthralled by the strong structural form of intertwining branches of the foreground tree and how the arch wall, back of the bench seat and foreground tree framed a second tree in the middle ground.

That I saw this scene on a cold January afternoon kept the composition simple and dramatic; with an energy that inspired my painting. Oils on canvas. 3ft x 4ft.



Maggie Taylor - Painting



Scott Street Bridge The River Hull meanders for about a mile before it enters Hull's old harbour. This stretch of the river was once a hive of activity where fully-loaded barges would tramp grain and seed from the agricultural hinterlands of East Yorkshire, Lincolnshire and Nottinghamshire or from ships in the "new" docks downriver carrying imports. The comings and goings of river traffic kept warehouses, flour and oil mills fed and men busy with this thriving trade. Scott Street Bridge stands permanently raised and, like the warehouses and mills, unused for many years. Oil on canvas; 3ft x 4ft.

Maggie Taylor - Painting



Drypool January Morning The stillness of a winter January morning inspired my painting of Drypool on the River Hull at low tide. The tidal River Hull has many moods; often fast-flowing during the twice-daily flood and ebb tides, whilst this calm trickle at low tide glistened as it meandered beneath Drypool Bridge under a wintry sky. Strong light and shadow sparked my imagination and brought vibrancy to my composition. Oil on canvas; 3ft x 4ft.

Maggie Taylor - Painting



Paintings pre-2020 My paintings and prints are frequently produced in tandem as I start my creative process drawing and sketching waterside and industrial locations in-situ. My “Two Rivers” portfolio features tributaries on both banks of the Humber. This section of my portfolio is of the South Bank and River Ancholme. Oil on canvas boards.

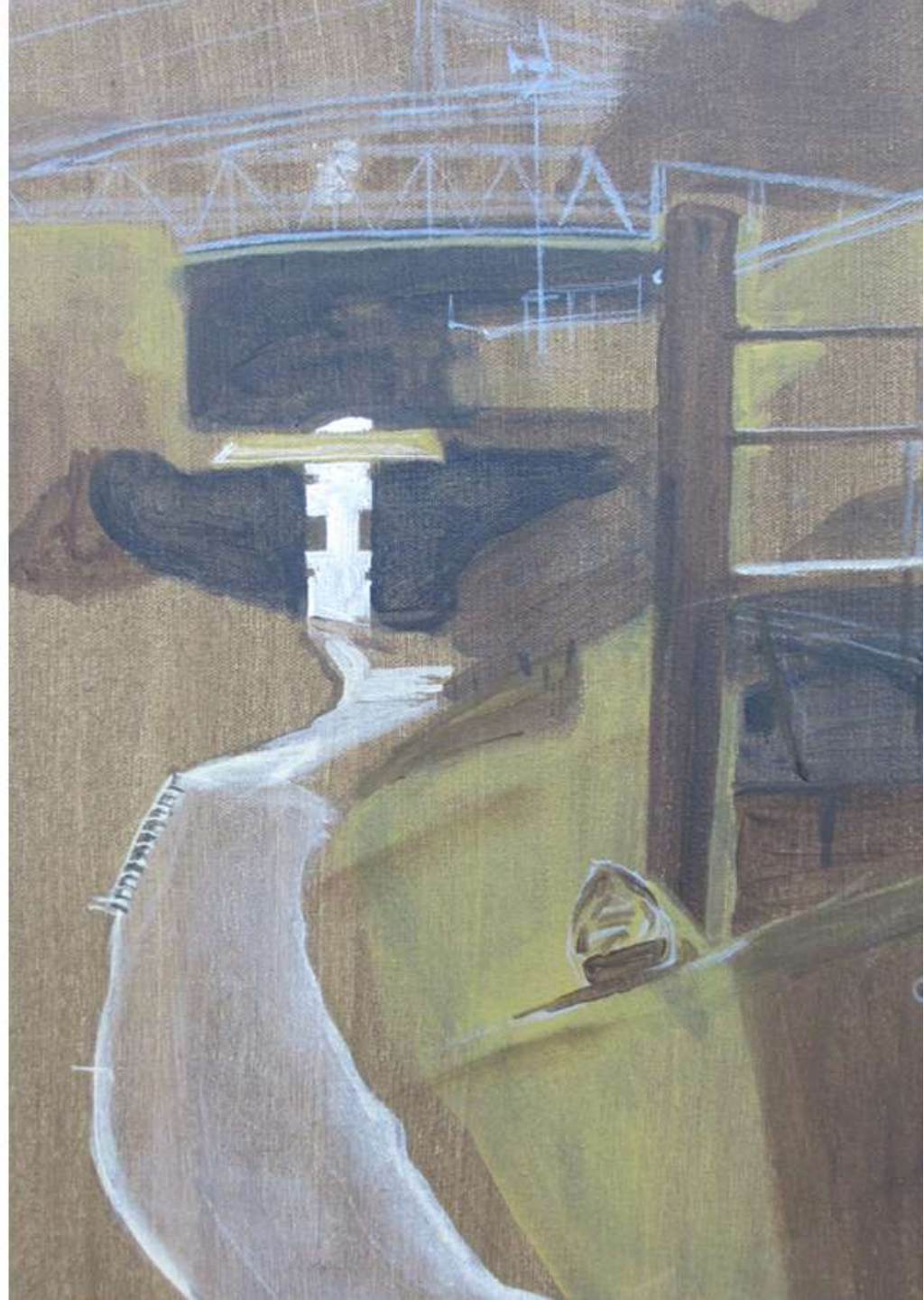
Maggie Taylor - Painting



Boatyard

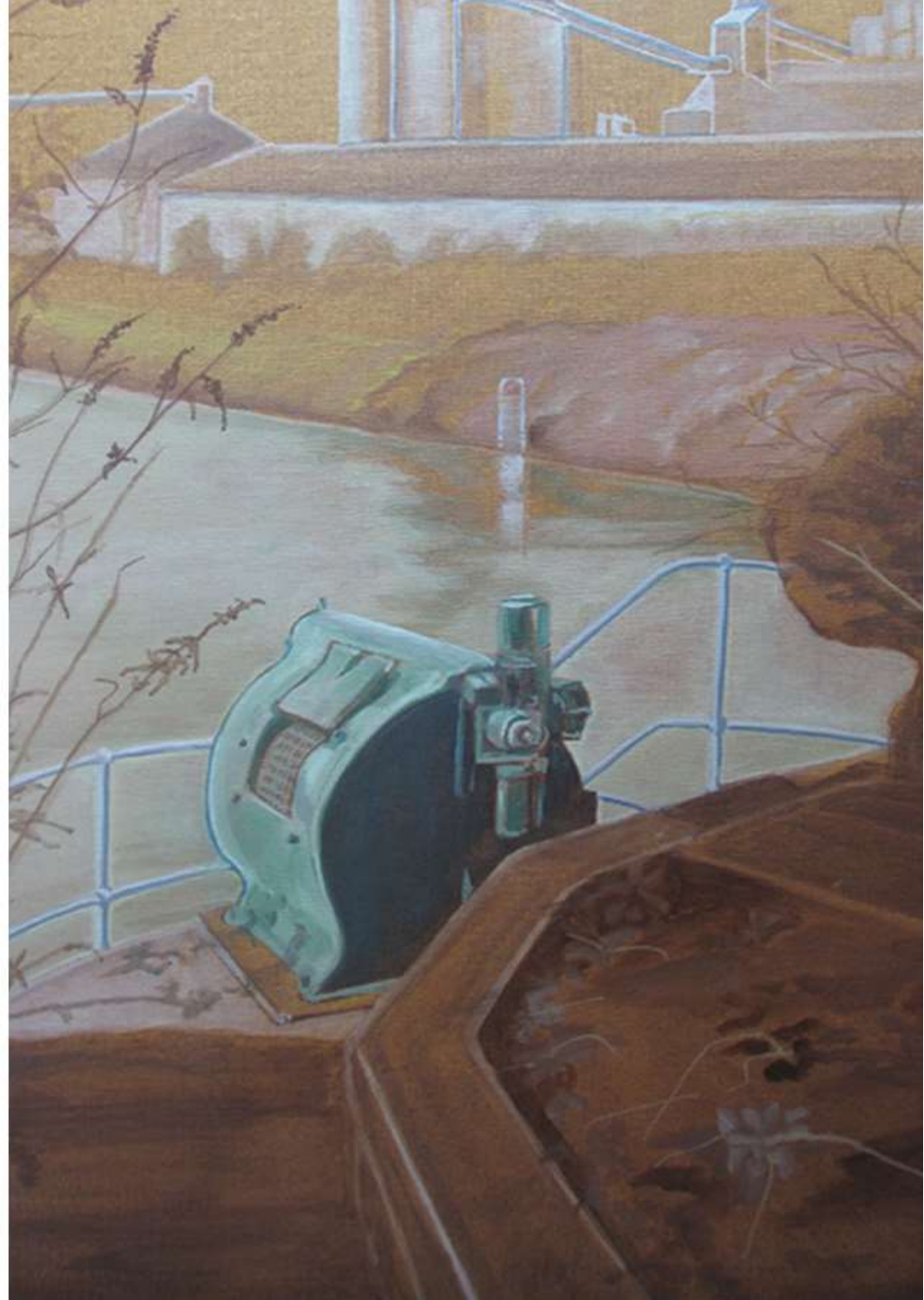
Maggie Taylor - Painting

Old Ancholme Locks



Maggie Taylor - Painting

Machine



Maggie Taylor - Painting



Hide

Maggie Taylor - Painting

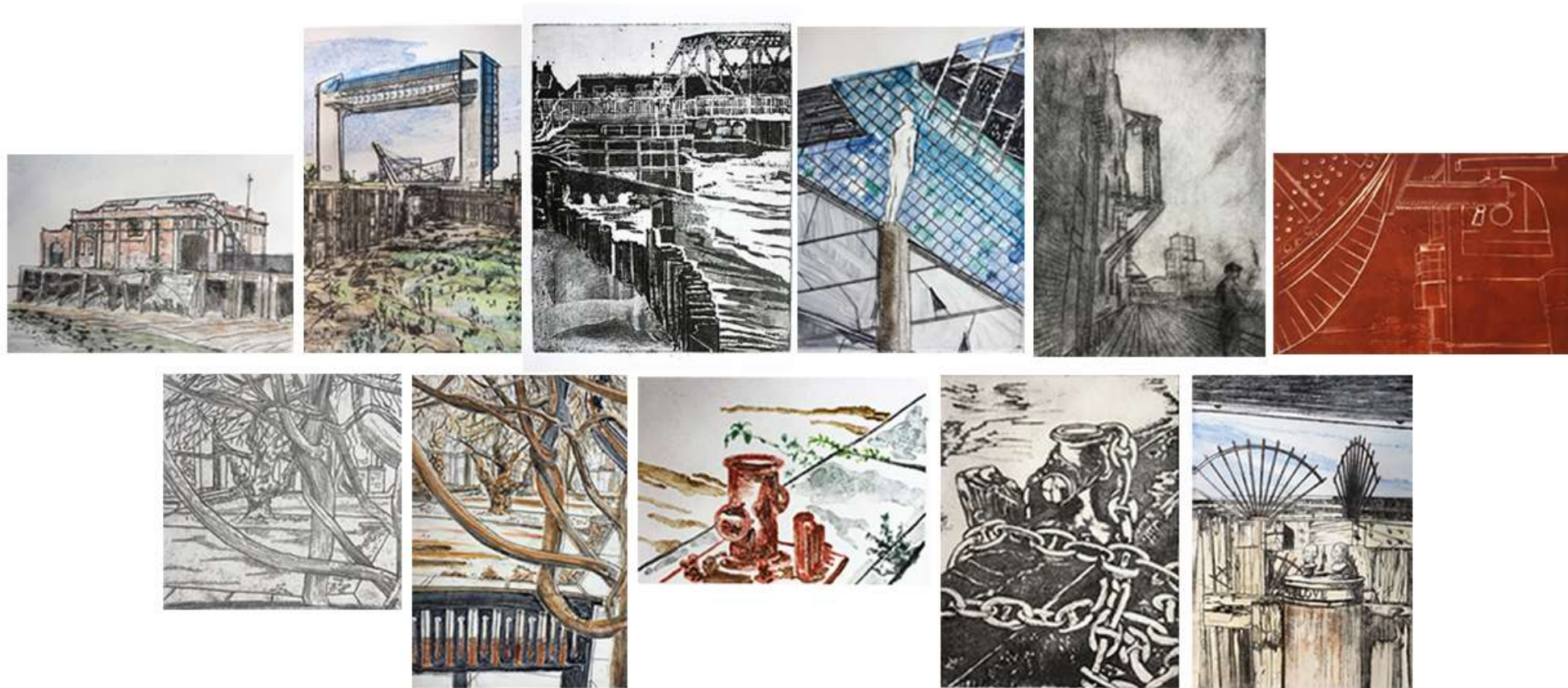


Defence Works

Maggie Taylor - Painting



Waiting



Recent Printmaking: 2020 Printmaking is a medium that I become totally immersed in. I experiment with techniques and processes to express my creative thoughts and often create different interpretations of the same images.

Maggie Taylor - Printmaking



Bouy Shed (watercolour monoprint with drypoint etching). Another print resulting from many days sketching and painting along the old harbour between Drypool Bridge and the confluence of the Rivers Hull and Humber. The landmark building was where Trinity House maintained the many marker bouys used to keep river traffic safe. On the right of the former workshop stands the old iron hoist used to lift bouys into the river or onto boats as they left the workshop.

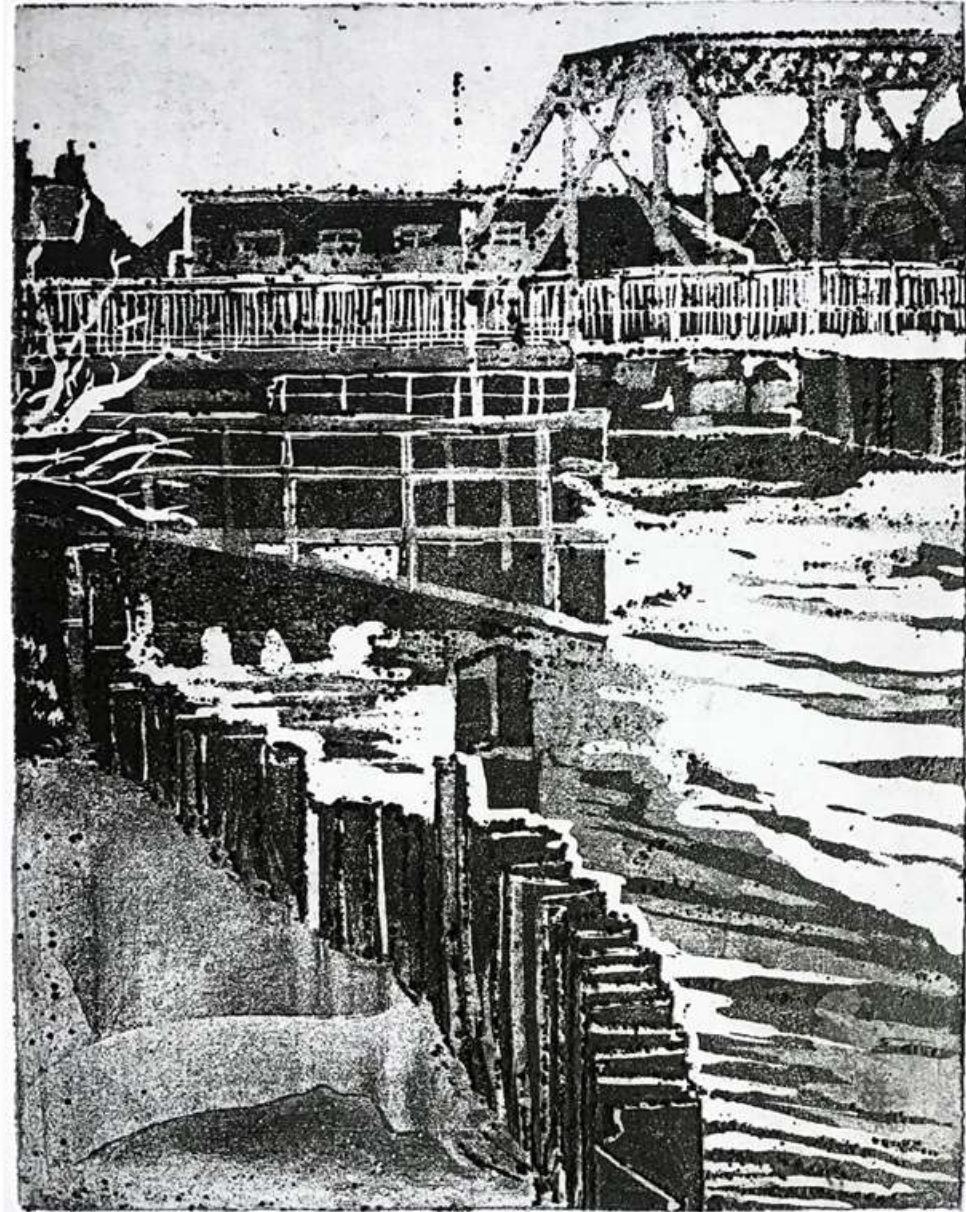
Maggie Taylor - Printmaking



Tidal Barrier - Watercolour monoprint with drypoint etching. The ebb and flow of tides along the waterfront inspire much of my work and I was struck by the drama and shapes of two very modern structures at the mouth of the River Hull, rising-up from the silty riverbed. Because of lockdown, when I could not access any of the usual art group printmaking facilities, I experimented with monoprinting techniques.

Maggie Taylor - Printmaking

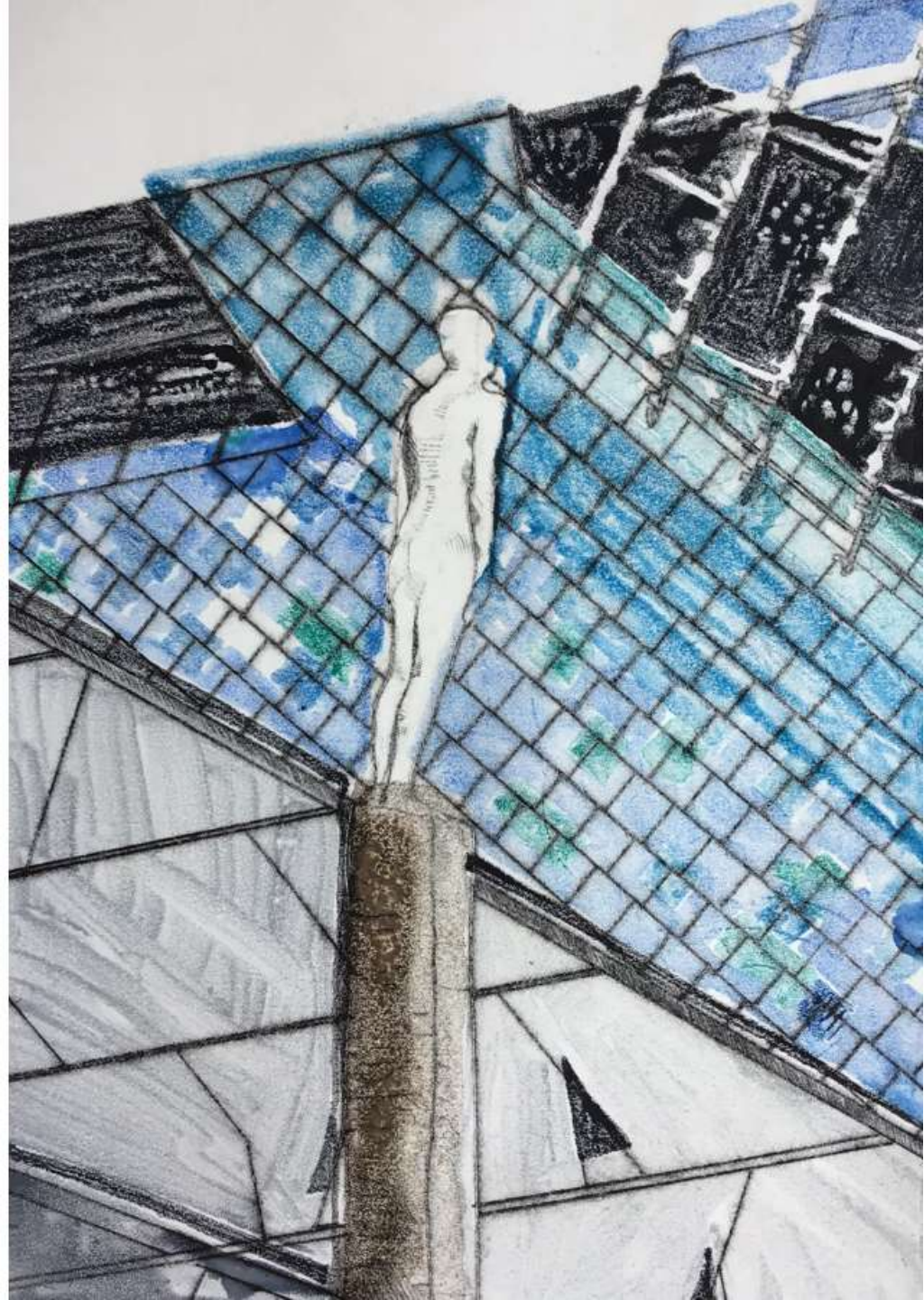
Drypool Etching with aquatint.
Capturing the dappled morning light in the old wooden structures, metal bridge and railings.



Maggie Taylor - Printmaking

Looking Out - (drypoint over watercolour)

This sculpture captures the historic links of the Port of Hull with Iceland. Original statue "Voyage" by Steinnun Thorarinsdottir.



Maggie Taylor - Printmaking

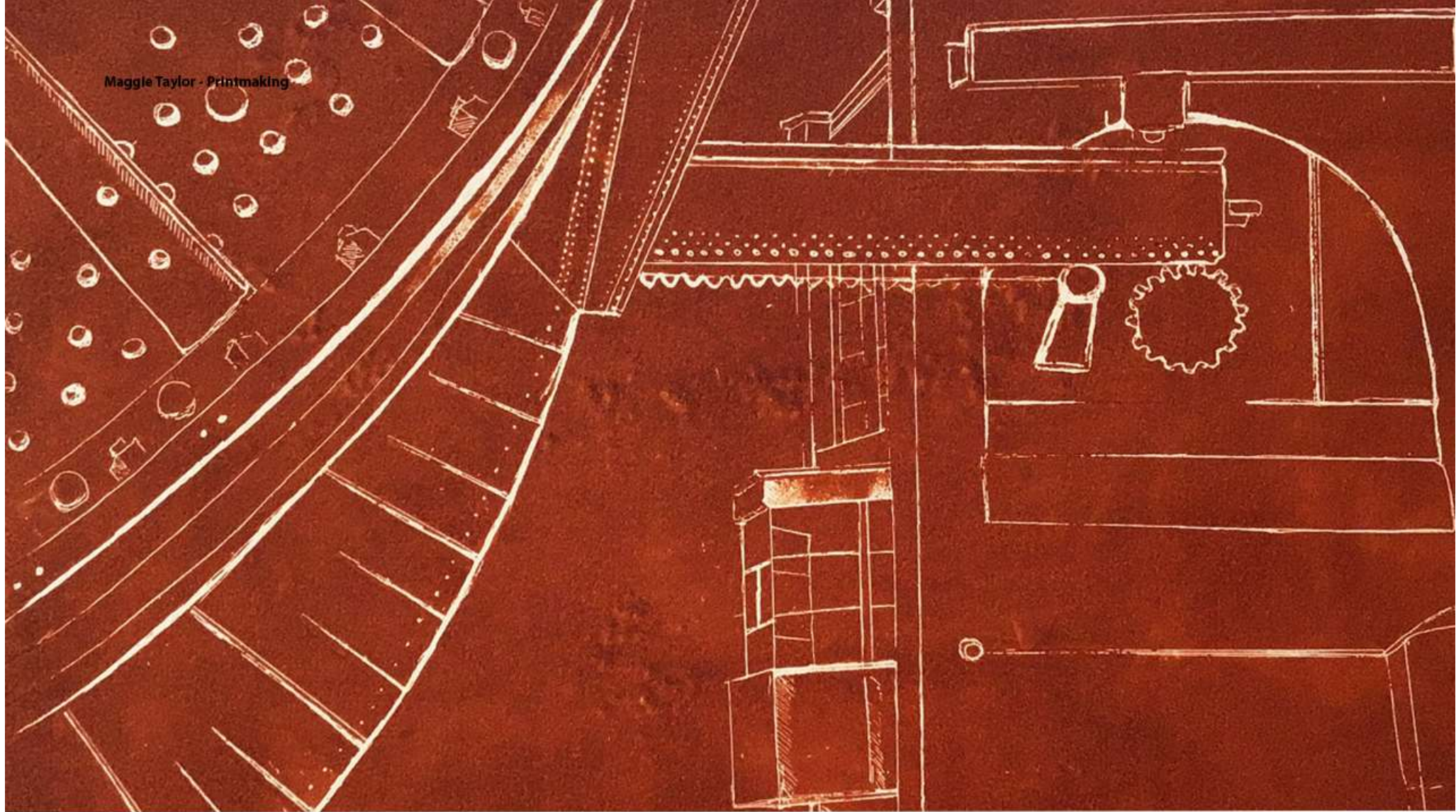
Man In A Black Cap (etching) was produced following many days sketching and painting along the waterfront between Drypool Bridge and the confluence of the Rivers Hull and Humber.

The stark uprights of the riverside warehouses and strong perspective of the quay structure inspired me to produce this mono etching where the chance appearance the “Man in the Black Cap” became a key element in the composition; a living being in a reflective mood.





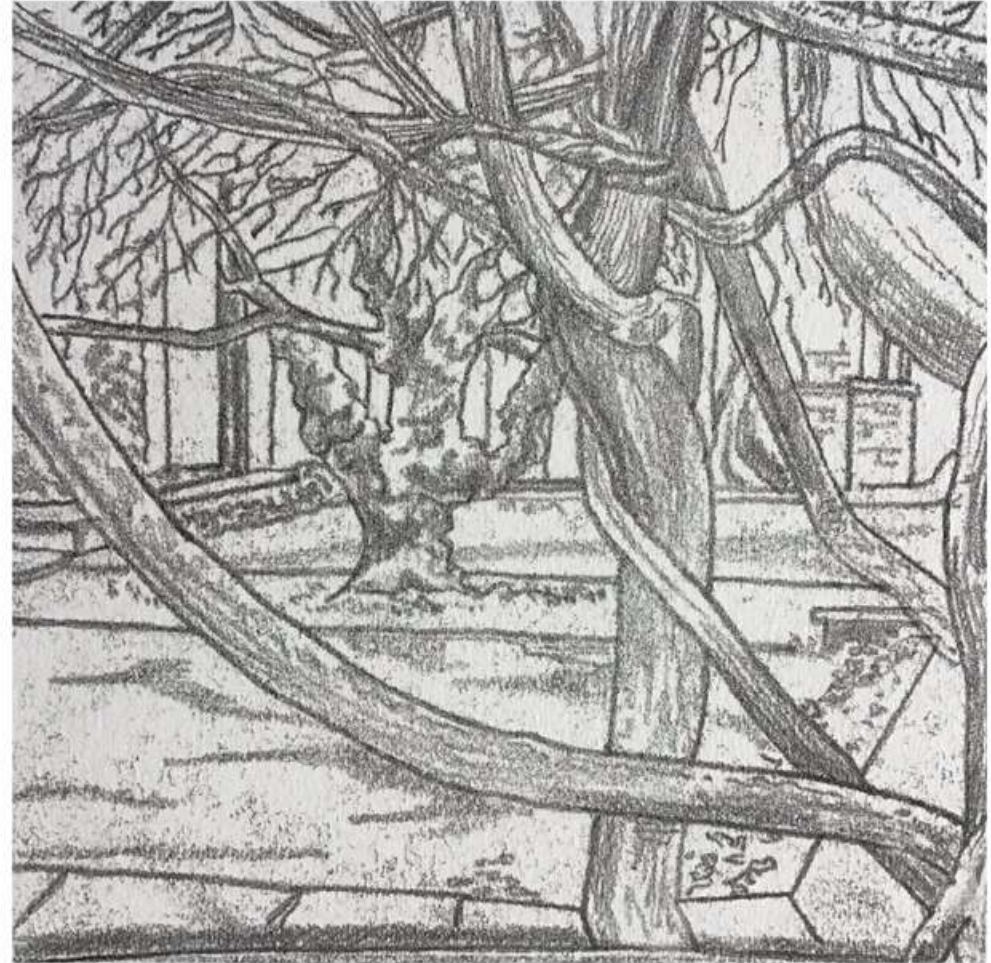
North Bridge (relief print). This is a detail of a monochrome relief print of North Bridge, where the simple white line treatment effectively highlighted the bridge lifting mechanism against the strong black ground. This print is one of several experiments to discover the outcomes of applying different printmaking techniques.



North Bridge (relief print). One of several colour treatments of a monochrome relief print of North Bridge.

Maggie Taylor - Printmaking

Wilberforce Gardens - (Monoprint with greaseproof paper).



Maggie Taylor - Printmaking

Wilberforce Gardens - (Watercolour monoprint with drypoint etching).



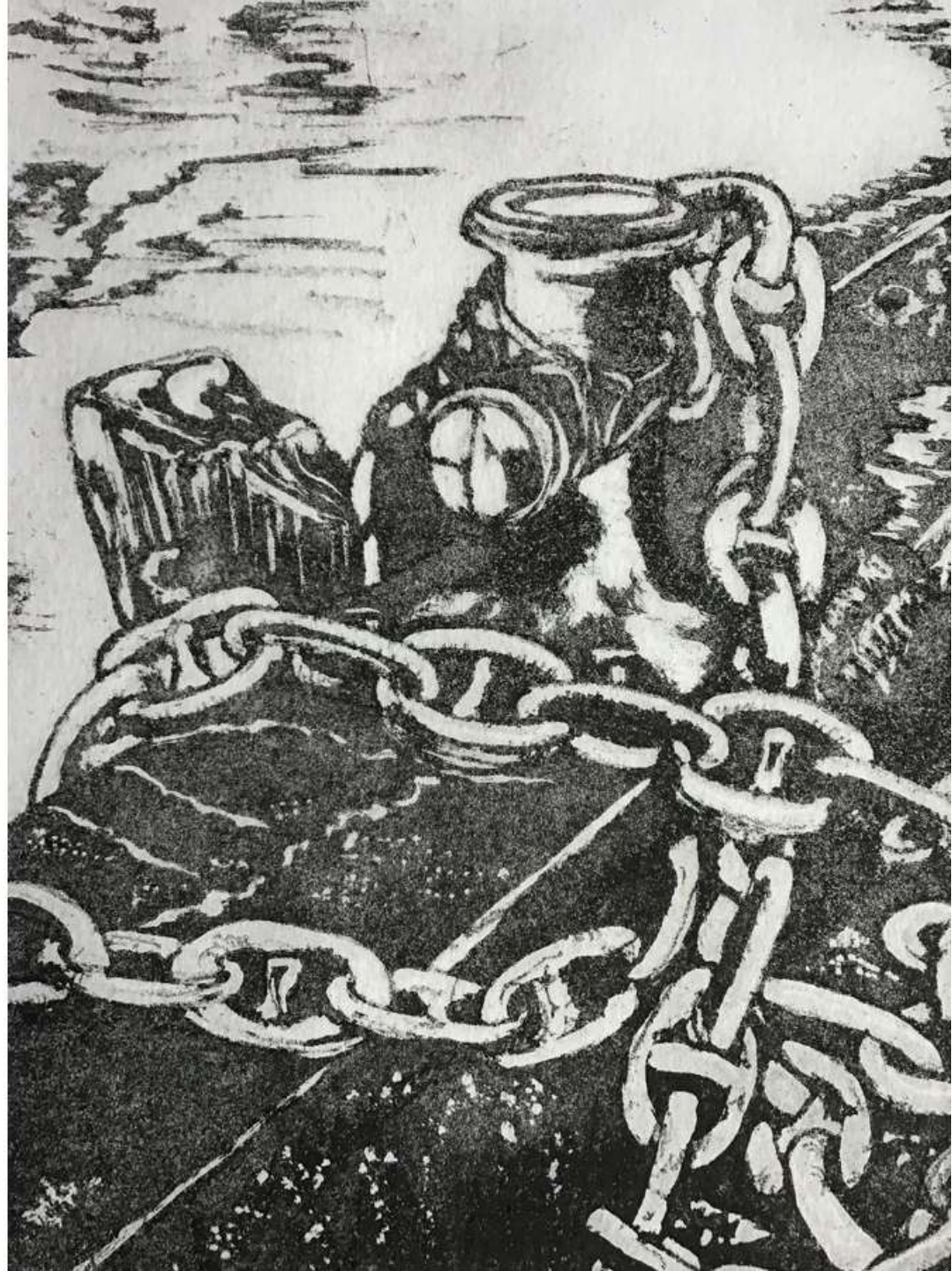
Maggie Taylor - Printmaking



Bollards (Watercolour monoprint).

Maggie Taylor - Printmaking

Chain - (Etching with aquatint).

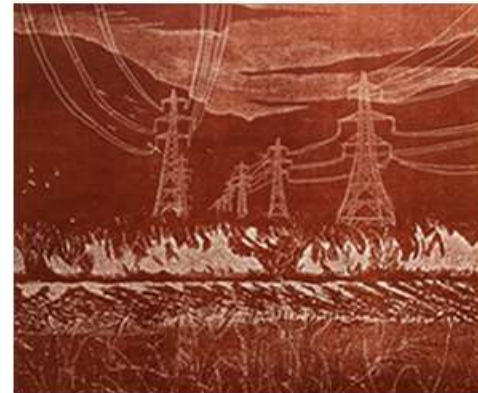


Plight

This sculpture sits at the foot of the Tidal Barrier on the River Hull and tells of an ill-fated visit to Hull by a young Eskimo couple.

Original sculpture "Truelove" by Stephan Gec.

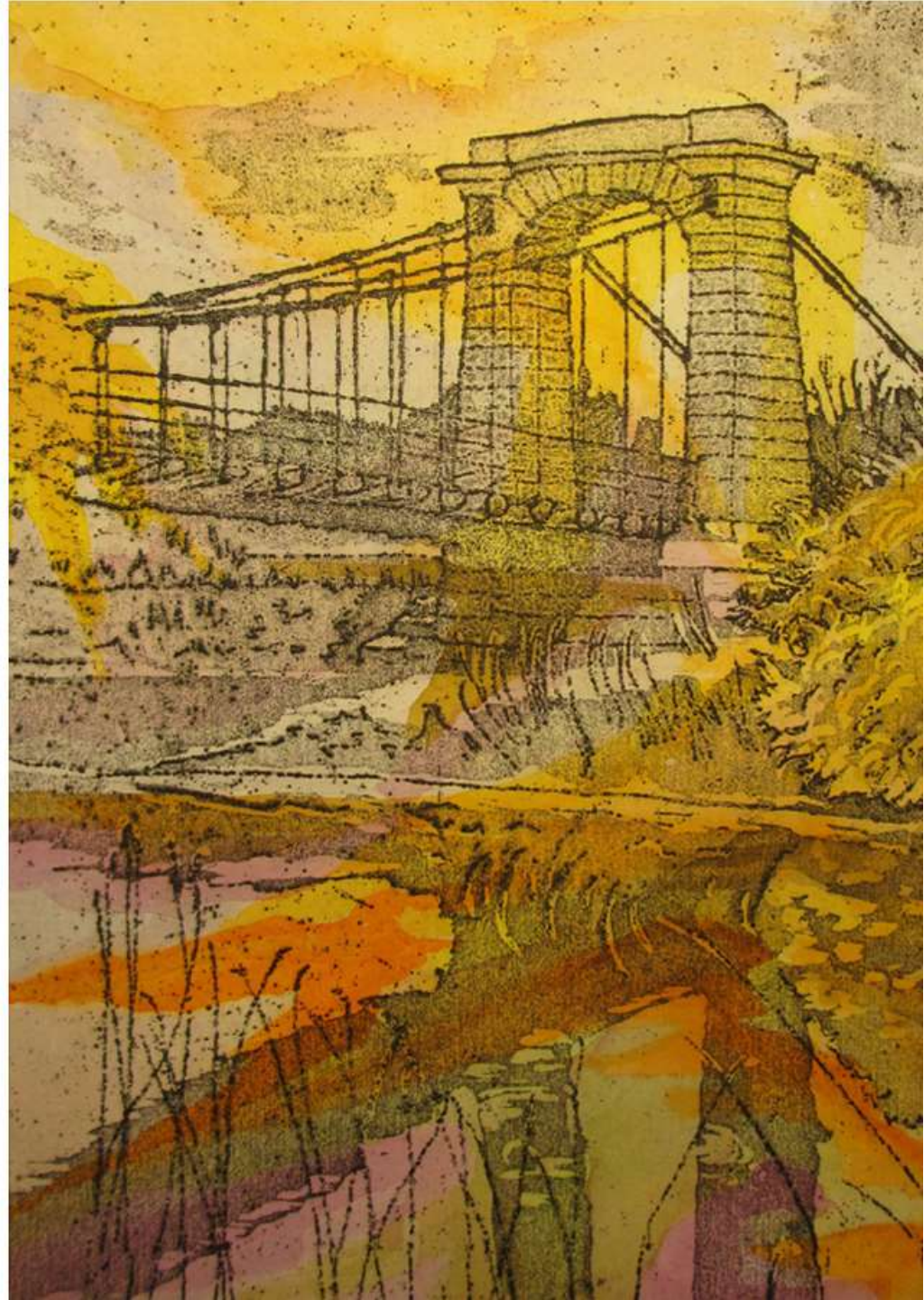




Printmaking: Pre-2020 As part of several printmaking groups, I could access equipment and materials to experiment with print processes. I was fortunate to have been able to make the most of this “foundation” period before lockdown as I was able to draw on the experience of fellow-printmakers and teachers. Since lockdown when the groups could not meet I had the confidence to continue experimentation in my own studio. My work pre-2020 established the theme of “Two Rivers” and my passion for waterside locations when out sketching along The ‘Ancholme and The ‘Hull.

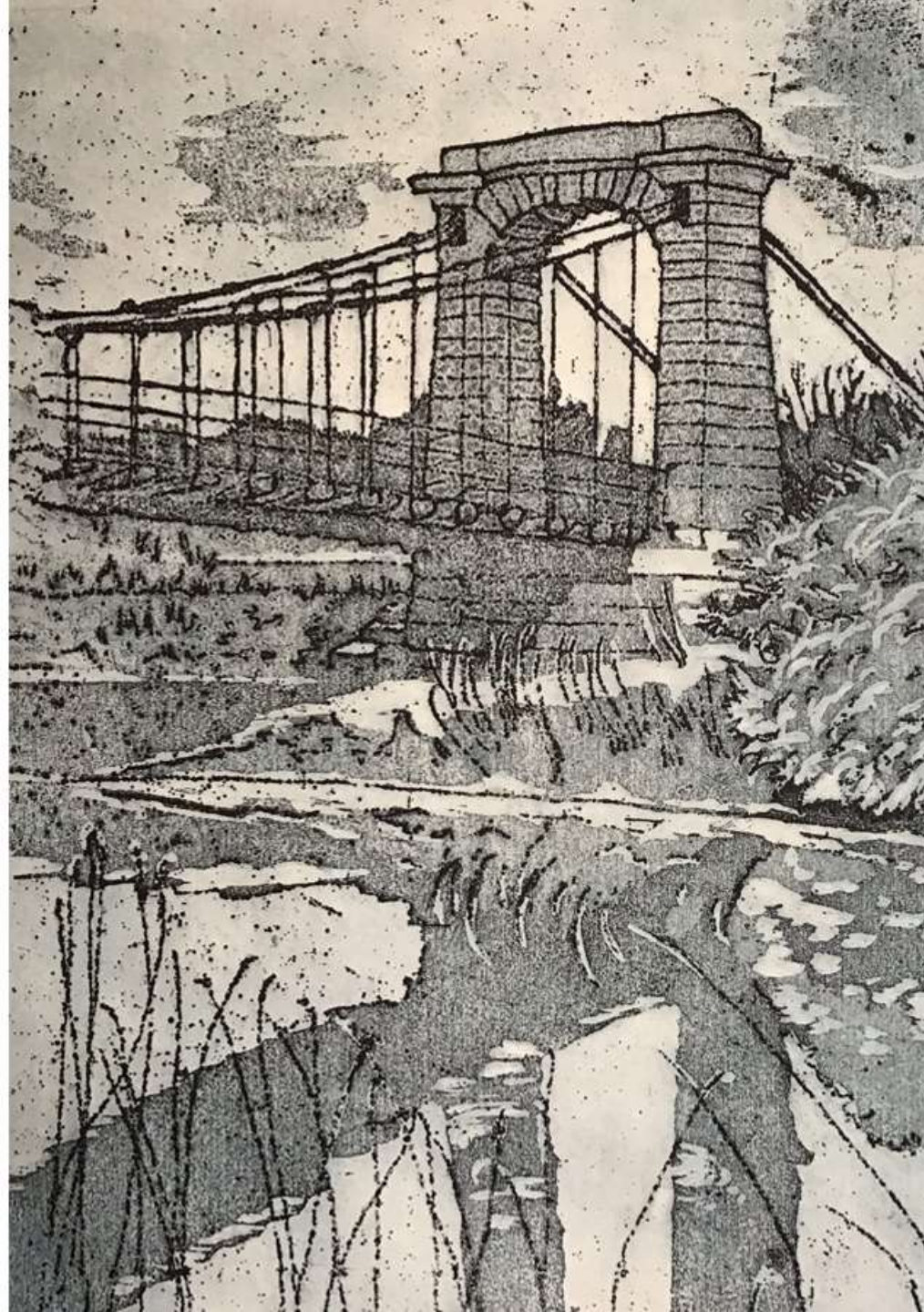
Maggie Taylor - Printmaking

Horkstow Bridge - (Etching with aquatint on water colour).



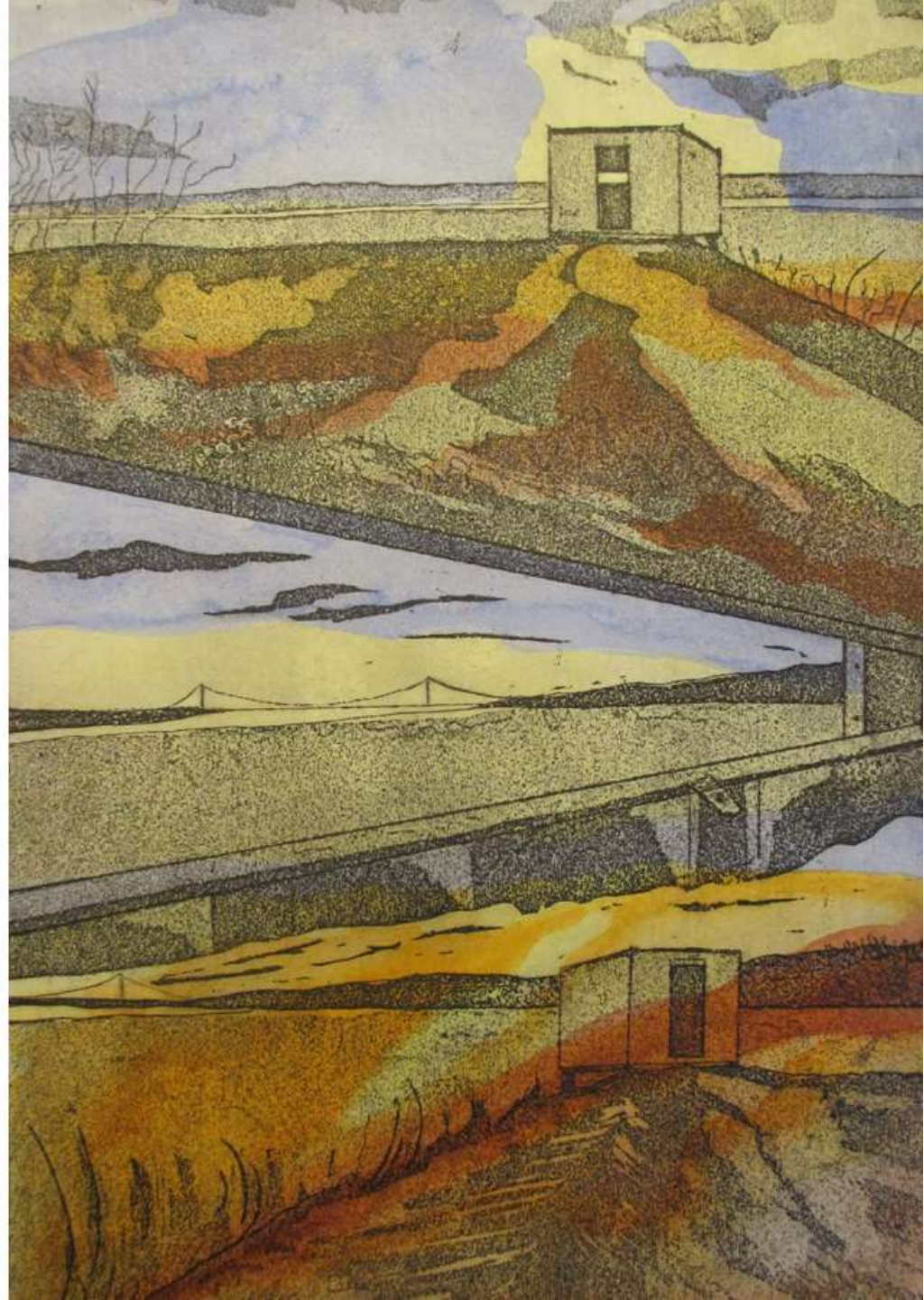
Maggie Taylor - Printmaking

Horkstow Bridge - (Etching with aquatint, monochrome, indigo).



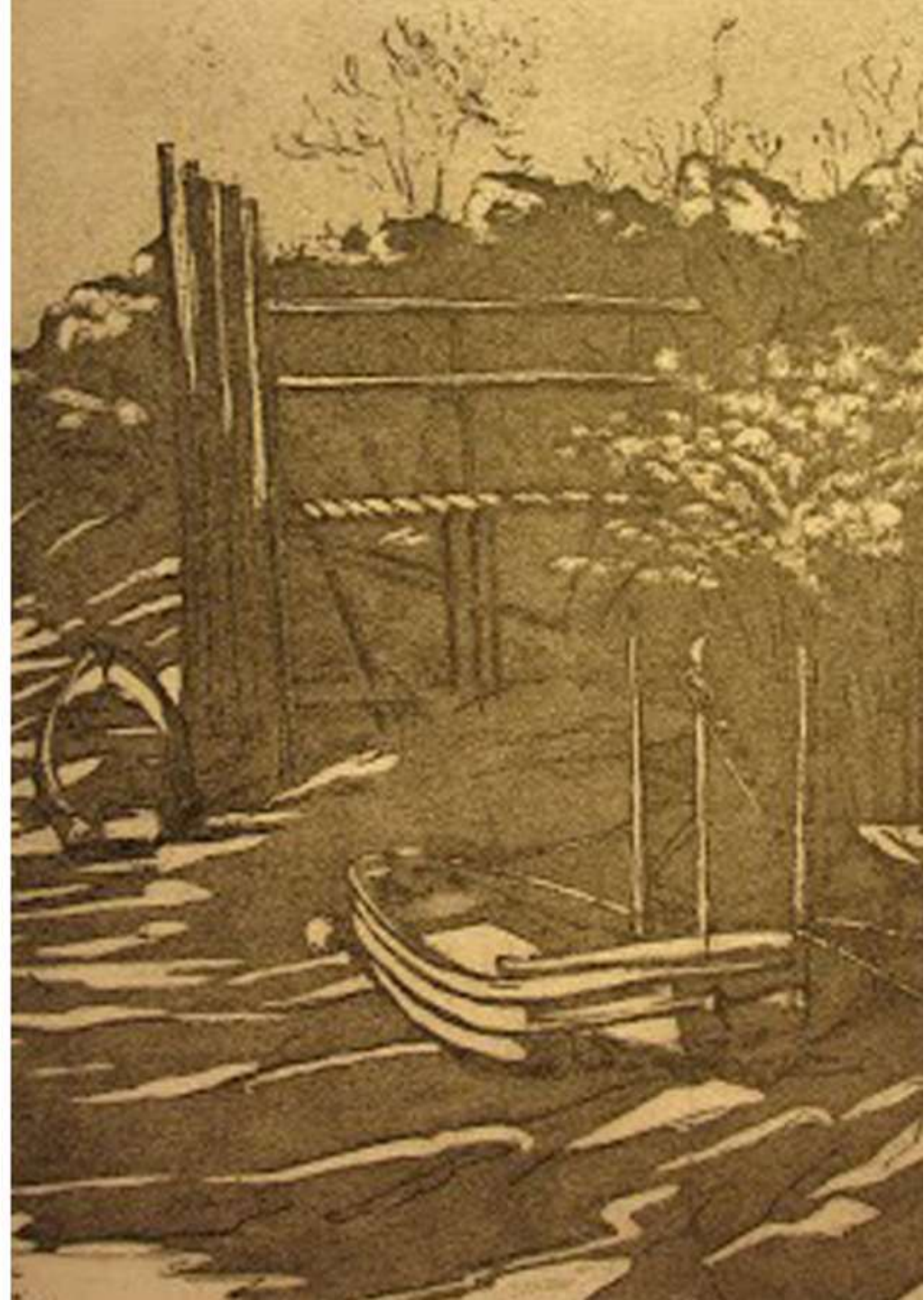
Maggie Taylor - Printmaking

Hide - One of several colour experiments.
(Etching with aquatint on watercolour).



Maggie Taylor - Printmaking

Anchorage - (Etching with aquatint).



Maggie Taylor - Printmaking



Cemex Factory, South Ferriby (Etching with aquatint).

Maggie Taylor - Printmaking



Pylons (etching). Like giants marching across a cornfield, these pylons are a powerful stamp of an industrial presence on a natural landscape: The interaction between man and nature is another influence on my work. I like to experiment with different treatments and printmaking techniques of the same scene and this etching in burnt umber is one of several “Pylons” experiments.

Maggie Taylor - Printmaking



Pylons (relief print). This relief print is one of several “Pylons” experiments, playing with colour and atmosphere.

Maggie Taylor - Printmaking



Cemex Factory, South Ferriby (Screenprint).

In addition to private sales, I have exhibited at

**Beverley Art Gallery,
Burton Constable Hall,
Caistor Arts & Heritage Centre,
Elsham Hall,
Ferens Art Gallery,
Pocklington Arts Centre,
The Ropewalk Gallery,
The Salt Gallery,
The Steel Rooms.**

Covid 19 and the experience of **lockdown** has persuaded me of the importance of innovation. Technology is invaluable in my academic research, in distance learning and in showing a wider audience my profile, showcasing my work and ideas.

I have optimised my digital profile as “Maggie Taylor Yorkshire Artist”; “Yorkshire” being an inspiration, with connotations of my love of landscape, industrial and waterside locations.

In online searches my profile is being found and I often appear at the top slot. In a rapidly-changing world I am on a journey where there is no end; constantly developing my work and my digital footprint.

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