

Windrush: Portraits of a Pioneering Generation

Style

Format

Materials

Looking at Portraits

Objects

Background

Colour

Expression

Portraits that are Realistic

Hyper-realism

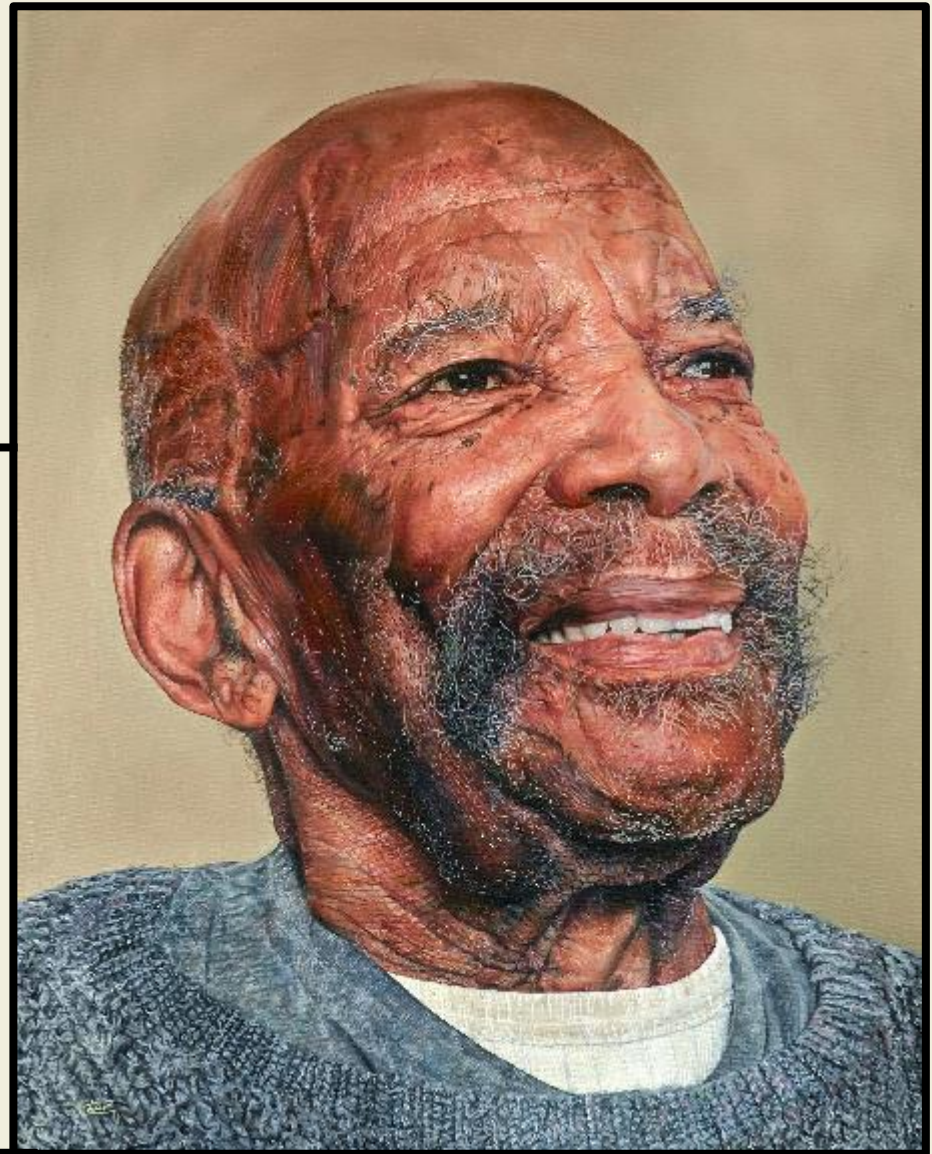
The artist took several photographs of Alford to use as a reference.

The finished portrait looks like it is straight out of a photo album!

Textures

Oil paint has been used to create the illusion of different textures, like Alford's facial hair and his wooly jumper.

Alford Gardner



Oil Paint on Canvas
Artist: Chloe Cox

Portraits that are not Realistic

A Different Style

John's portrait doesn't look very much like a photograph!
Not all portraits are meant to look exactly like the person they are about.

Comparisons

The artist has tried to show qualities he saw in John such as his strength and his dignity.

His portrait looks as though Nature itself has created it; like a timeless rock wall battered by years of storms, standing strong.

John "Big John" Richards



Chalk, Charcoal, Paint and Ink on Paper
Artist: Deanio X

Style and Format

- **Bust-length Portrait**

A close-up view of the person's head and shoulders

- **Half-length Portrait**

A wider view of the top half of their body

- **Three-quarter-length Portrait**

A wider view of three quarters of their body

- **Full-length Portrait**

In a standing pose to show their whole body

Style and Format

Gilda Oliver



Acrylic paint on canvas
Artist: Clifton Powell

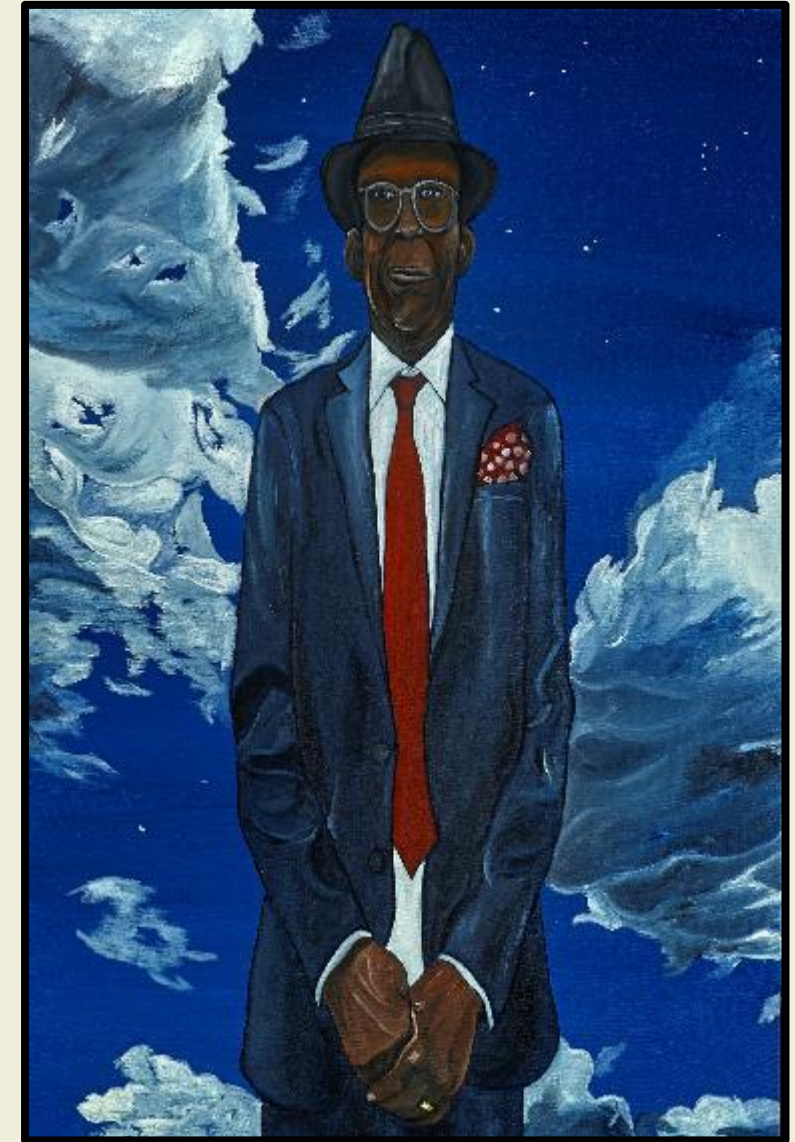
Half-length

Gilda's portrait shows off her stylish dress sense but pulls focus to her face. The artist believed eyes to be the most important aspect so asked Gilda to remove her glasses for her portrait.

Three-quarter-length

The artist found Delisser to be a very tall and straight-backed man and wanted to highlight this in his portrait. We seem to be looking up at him from below!

Delisser Bernard



Acrylic paint on canvas
Artist: Honor Titus

Choosing a Background

Edna Henry



Oil on linen
Artist: Amy Sherald

Delisser Bernard



Acrylic paint on canvas
Artist: Honor Titus

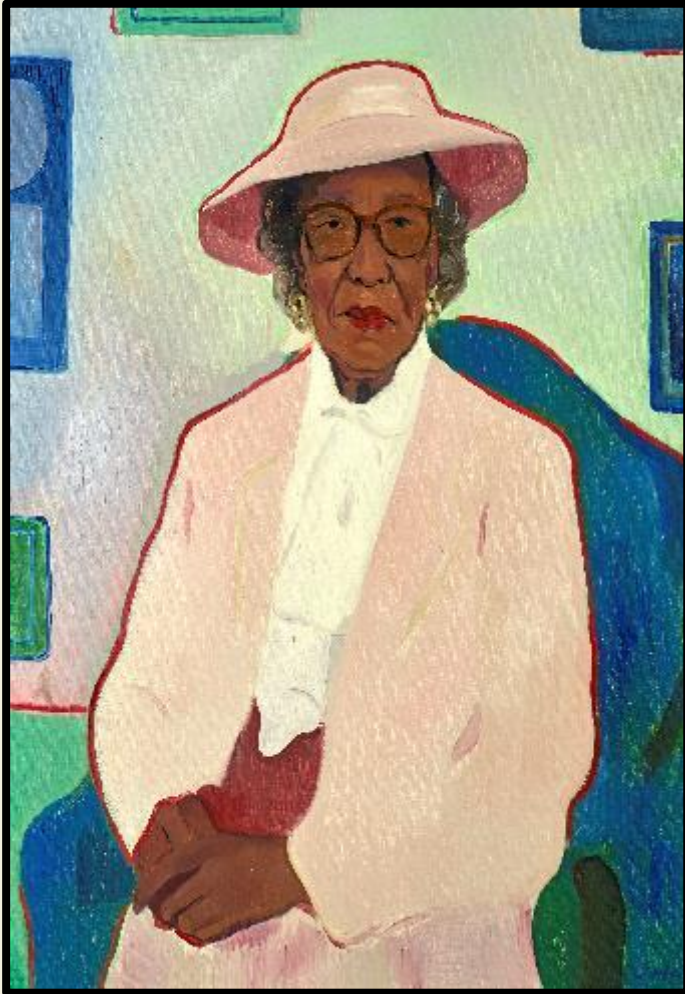
Jessie Stephens



Oil on linen
Artist: Sahara Longe

Choosing Colours

Jessie Stephens



Oil on linen
Artist: Sahara Longe

Artistic Freedom

The colours of Jessie's living room have been changed to make her outfit stand out more.

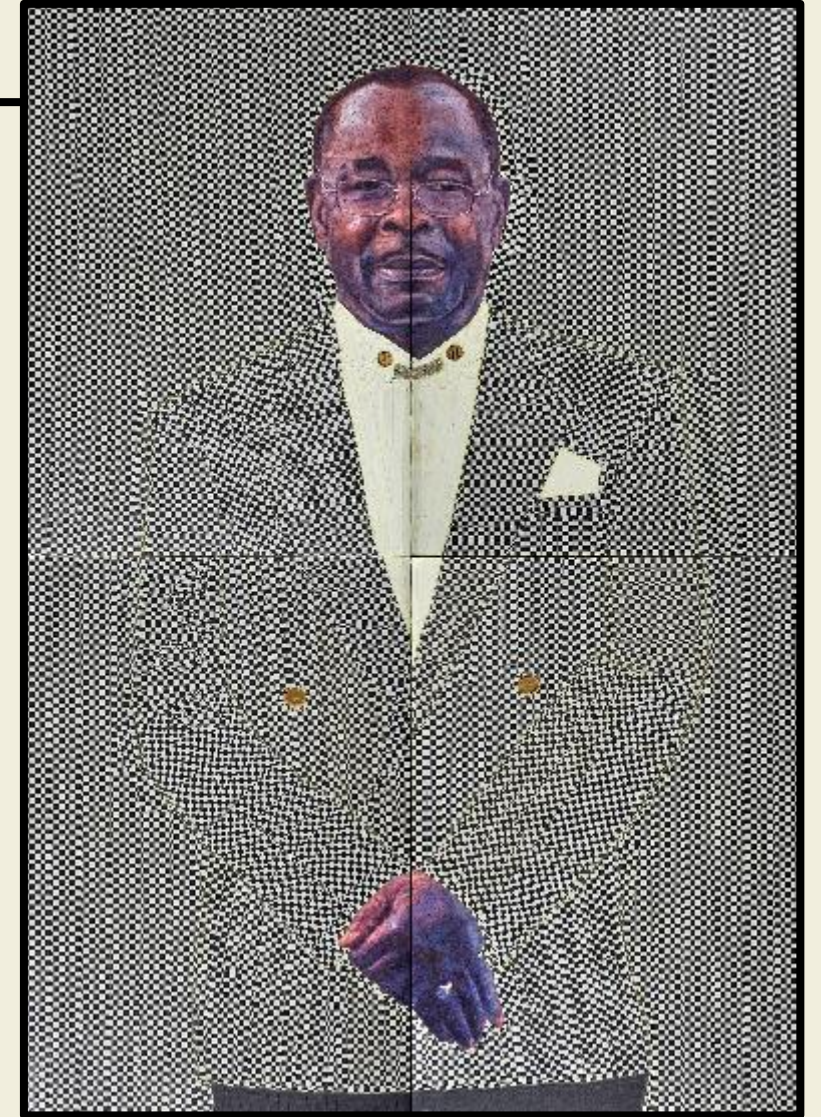
A red outline has been added to define the objects within better.

Thinking Differently

The artist has chosen to make the pattern of Laceta's outfit bleed into the entire background.

This was to show Mr. Reid's ability to adapt to new surroundings using a popular pattern from his time.

Laceta Reid



Oil, duct tape and crystal tape on four cork panels

Artist: Serge Attukwei Clottey

Including Objects

Linda Hays



Oil, acrylic and spray paint on canvas
Artist: Shannon Bono

A Personal Touch

Linda's artist wanted to include symbols she could connect to her sitter.

There are books in the corner to show Linda's academic achievements and the national flower of Jamaica (*lignum vitae*) blooms behind her

Carmen Munroe

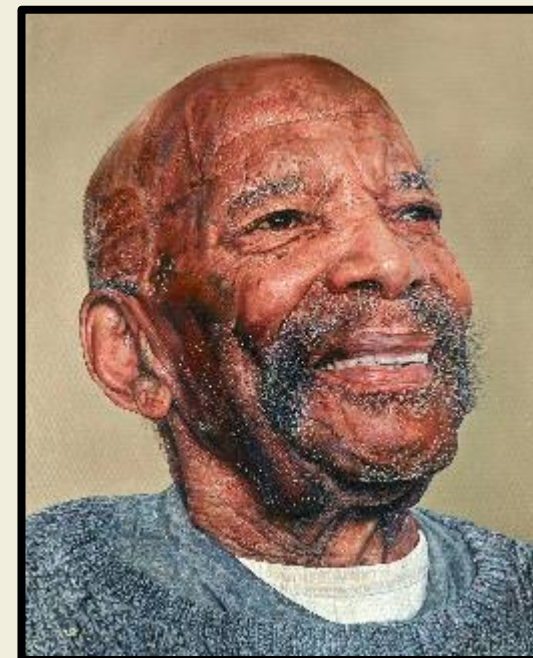
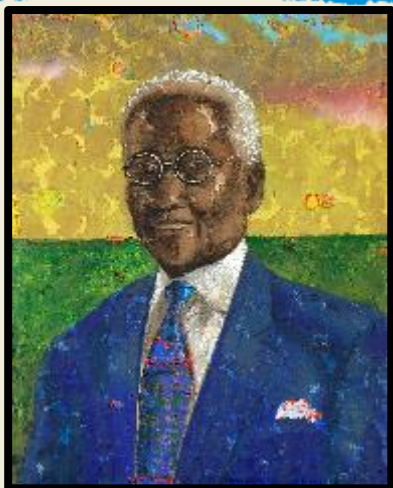


Digital, silkscreen and glitter print on Hahnemuehle Photo Rag
Artist: Sonia Boyce

Symbolism

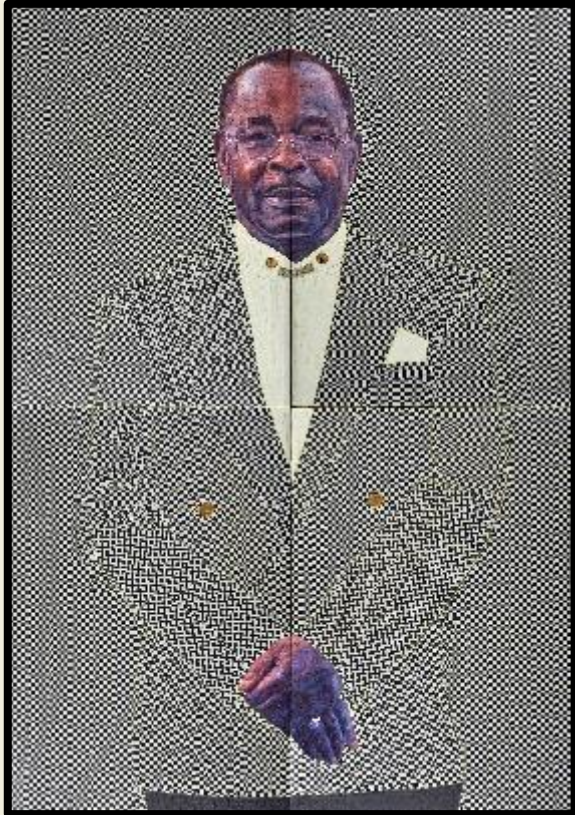
Flowers have been added to the bottom of Carmen's portrait – just like the kind an actor would receive after a grand performance – to highlight Carmen's career on the stage.

The Sitter's Expression



The Materials Used

Laceta Reid



Oil, duct tape and crystal tape on four cork panels
Artist: Serge Attukwei Clottey

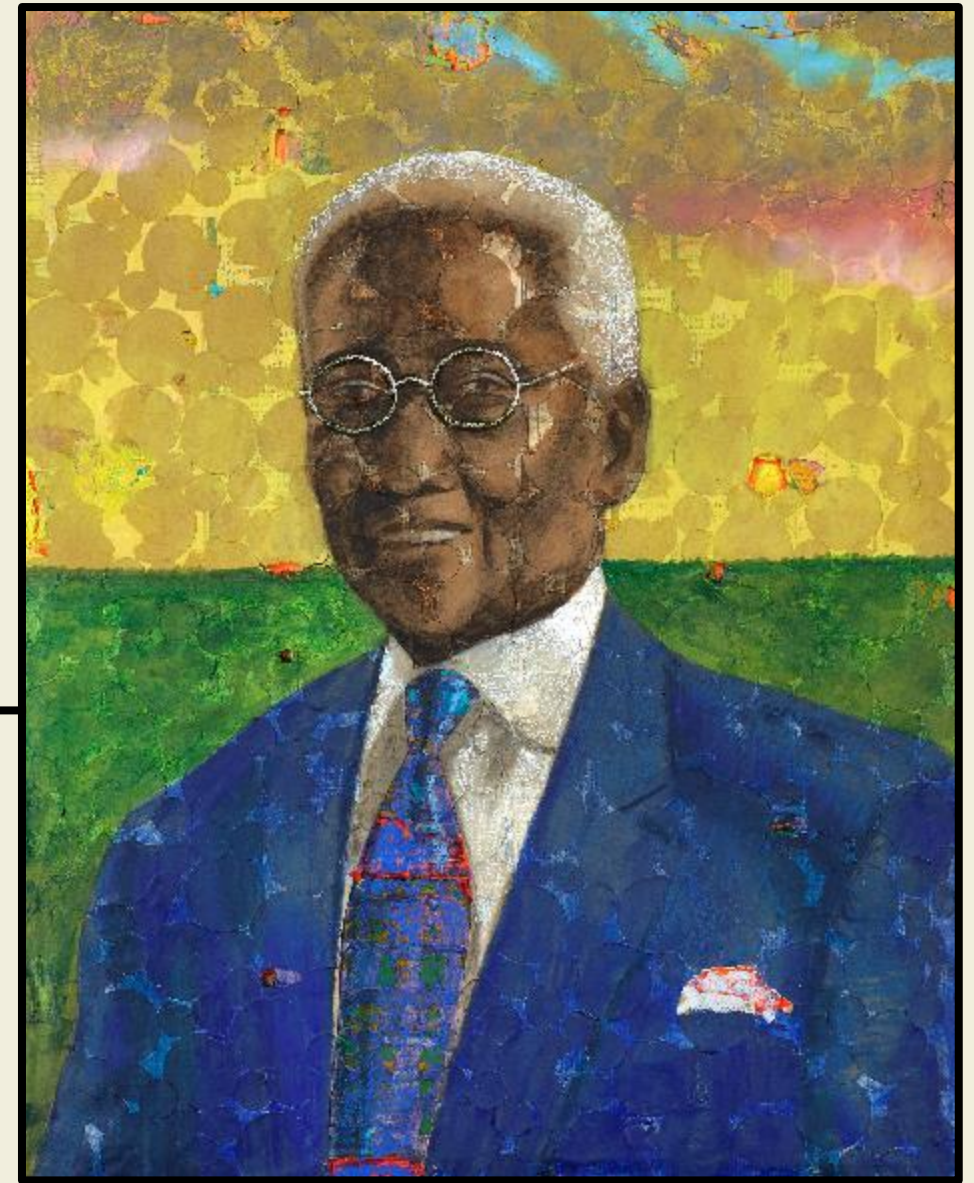
Hot off the Press

The artist has used newspaper in the creation of Geoff's portrait after hearing a story of how he was wrapped up in them to keep warm on his journey to England as he didn't yet own an overcoat!

Create with what you have

The artist has used resources he is familiar with. When younger he couldn't afford expensive materials and created with what was around him.

Professor Sir Godfrey (Geoff) Palmer



Acrylic, charcoal, oil pastel and foil on newspaper
Artist: Derek Fordjour