

in collaboration  
with water colourist  
William Tillyer

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Exhibitions include:  
Tate Britain, London  
V&A, London  
MOMA, New York

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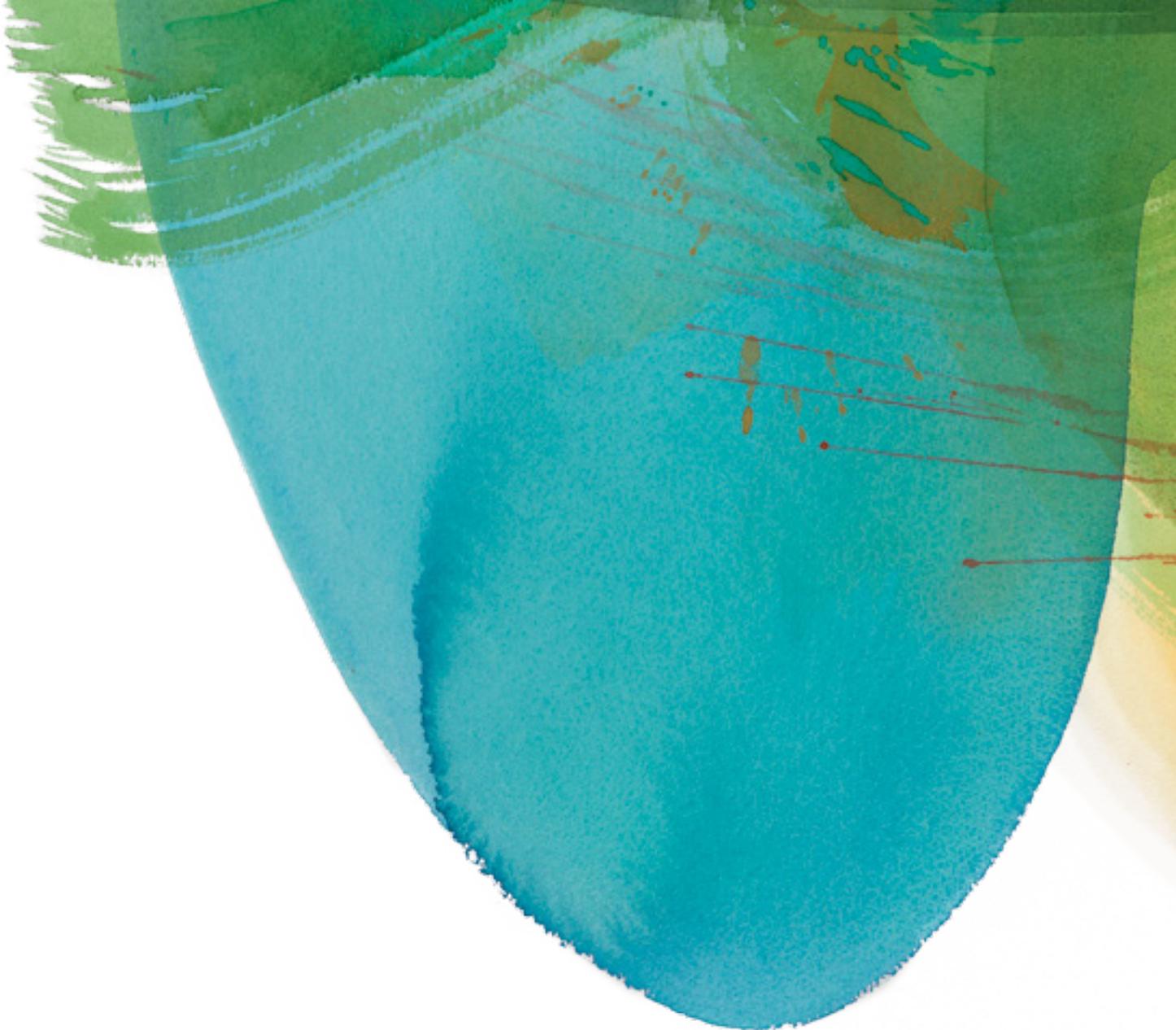
“I often think of water colour as being like a number of stained glass windows. At the far end you have daylight shining through your glass windows. With water colour, that daylight is your paper that shines through all of your pigments.”

William Tillyer





William Tillyer  
Loaded Systems 16, 2007



## Winsor & Newton

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Introducing Winsor & Newton new water colour paper ranges; the finest water colour papers designed to match the high performance standards of our water colour paints.

Created in the tradition of fine art papermaking, all our water colour papers are cylinder mould-made with internal and external sizing for exceptional strength, balanced absorbency, colour performance and resilience in every sheet. Expect papers that are as tough as they are beautiful.

We call our approach to water colour papermaking The Art of Water Colour Paper, because we believe making the finest papers is an art form.

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This book presents our new water colour paper ranges by explaining the process from production to applying paint to paper.

Experience the true art behind water colour paper by discovering the Art of Making, the Art of Selection and the Art of Creating.

We'll explain how our luxury water colour papers are made, why you can be sure you're selecting the finest papers for your artwork and how our papers can best be used to achieve the results and works of art you envisage.



## creators of the world's finest art materials since 1832

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At Winsor & Newton, we've been creating the world's finest art materials for almost two hundred years.

And with all of those years of professional excellence and artisanal craft comes a passion for innovation and quality that supports artists in their pursuit of perfection.

Our range of Winsor & Newton water colour papers is testament to this commitment to art and science, creative and technical excellence, and heritage and modernity.

**Above** William Tillyer  
Detail from The Kerry Water colours (The Age of Anxiety)  
Landscape with Sunset 9, 2001

**Following Page** William Tillyer  
Detail from The Cadiz Study Sheets 17, 2007



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the art of creating





# 1

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the art of making



## the finest ingredients

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Paper craft begins with the selection of the finest ingredients and our water colour paper is no exception. We use 100% cotton or cellulose wood pulp, with pure spring water.

### **Winsor & Newton Professional – 100% cotton**

The finest and best performing water colour papers are made from 100% cotton. The fibres in cotton are longer, stronger and naturally absorbent, making them ideal for water colour paper production.

### **Winsor & Newton Classic – cellulose wood pulp**

A more affordable yet still exceptionally high quality alternative to 100% cotton is our cellulose wood pulp paper, made from the finest wood pulp.

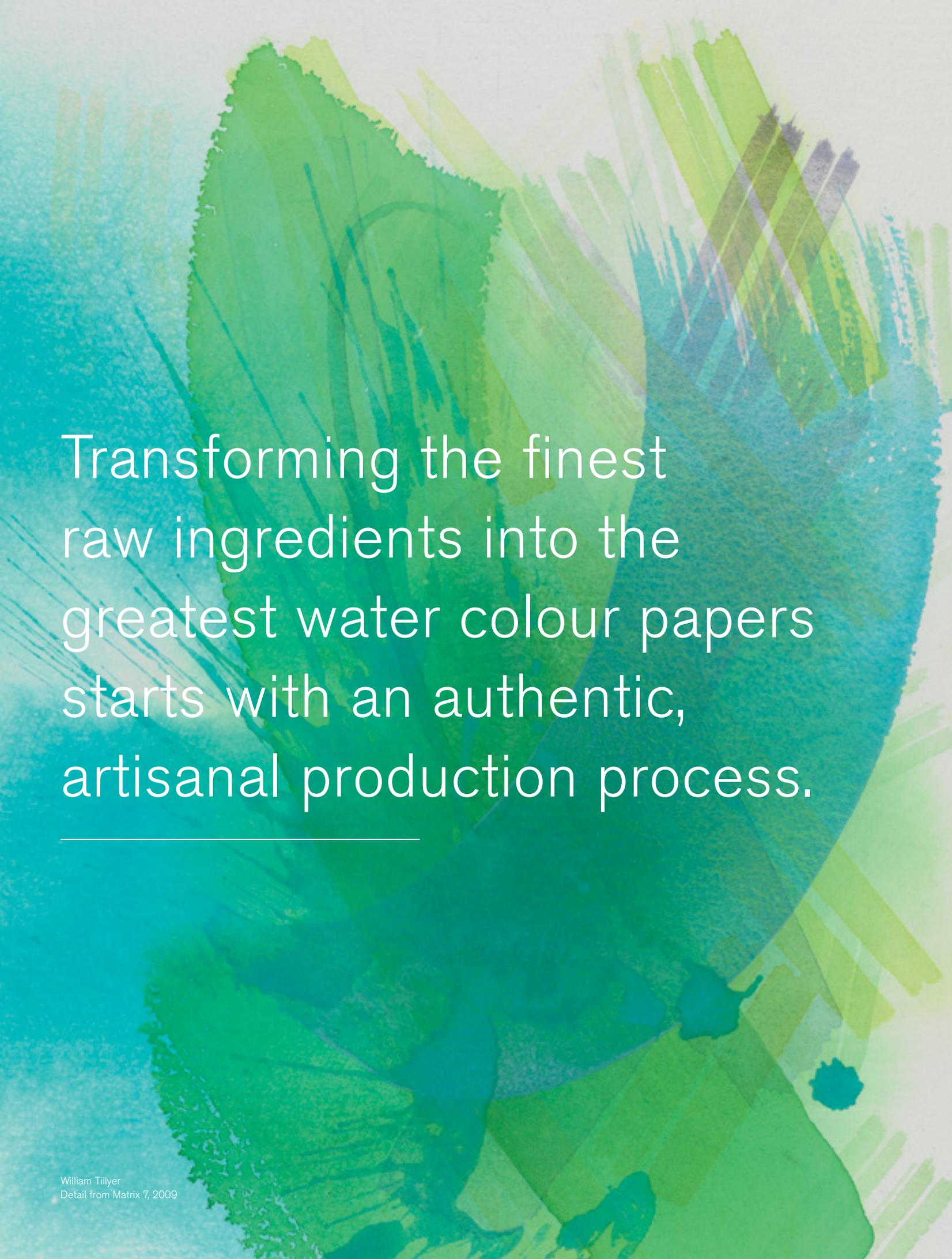


## the strength

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Strength and durability is our mark of quality in water colour paper. The very best papers will not warp or cockle even when saturated with large volumes of water.

Exceptionally resilient and durable, Winsor & Newton papers have been developed with strength at their heart.

An abstract watercolor painting featuring a palette of various shades of green and blue. The colors are layered and blended, creating a sense of depth and movement. The brushstrokes are visible, giving the artwork a textured, organic feel. The overall composition is dynamic and visually appealing.

Transforming the finest  
raw ingredients into the  
greatest water colour papers  
starts with an authentic,  
artisanal production process.

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## mould-made

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Transforming the finest raw ingredients into the greatest water colour papers starts with an authentic, artisanal production process.

Our water colour papers are made on a traditional cylinder mould at a paper mill in France, following a practice that dates back to the 19th century. In fact, there are only a few remaining cylinder mould machines in the world.

A slowly rotating cylinder mould picks up the paper stock and puts it onto a continuously moving woollen felt. This ensures the fibres are dispersed randomly and are interwoven.

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As these fibres lock together, they give the paper far greater strength and dimensional stability, minimising warping or cockling when water is absorbed by the paper.

Faster, mass-produced machine-made water colour papers lose this interwoven locked-in strength because the fibres all point in the same direction, so they can warp and cockle when water is applied.

## sizing

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Sizing is key when creating water colour paper of the finest quality. The best performing water colour papers are internally and externally sized.

Sizing helps the paper keep its shape and primes it to consistently absorb the perfect amount of moisture. Multiple layers of paint can therefore be applied to create more depth. The paper can then withstand the roughest of editing techniques and colours remain brilliant and intense, even when dry.

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Our 100% cotton paper and cellulose wood pulp paper benefit from having their fibres internally sized to the core and externally sized, or 'coated', to ensure optimum absorbency and strength.

Internal sizing takes place while the raw materials are still in a liquid state, while external sizing is applied to the surface of the paper once the sheet has been formed.



## the colour performance

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The raw materials, cylinder mould-made process and the internal and external sizing create smooth, durable, resilient papers that offer the ultimate surfaces for colour performance. This allows multiple layers of colour to be applied, making it possible to achieve strong dark tones as well as luminous lights.

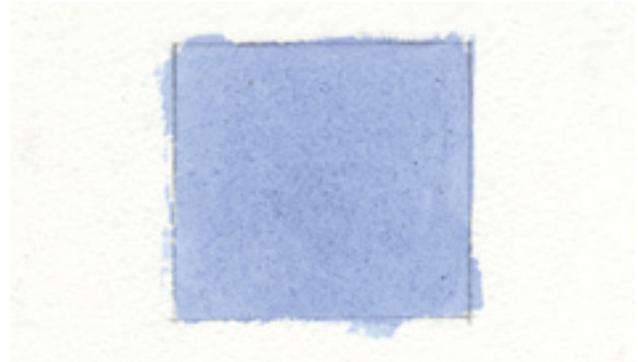
## tested for greatness

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To ensure all our papers are of the highest quality, we rigorously test them throughout the papermaking process. When you select the new Winsor & Newton water colour paper for your artwork, you can be certain it will perform, working with and for you.

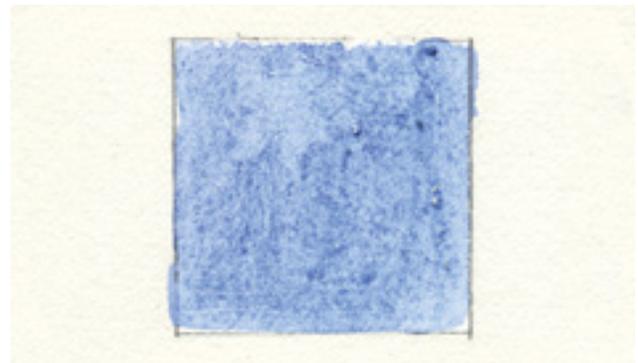
## Winsor & Newton

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## competitor

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The test results above demonstrate how the Winsor & Newton water colour paper enables the laydown of a clean crisp line with no distortion or bleeding. The line work shown on the competitor water colour paper can be seen to distort due to an uneven surface texture and poor quality sizing.

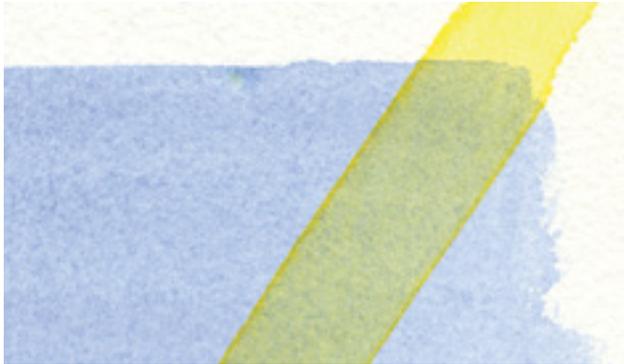
The test results above demonstrate the Winsor & Newton water colour paper withstanding editing techniques while still retaining a smooth, blemish-free surface. When the same editing techniques are applied to the competitor water colour paper, the surface starts to disintegrate, suggesting a lack of internal paper strength.

Sample tests by Winsor & Newton  
Research and Innovation Laboratory.

NOTE: Please be aware that the above results are reproduced from the original Winsor & Newton and competitor's water colour paper tests.

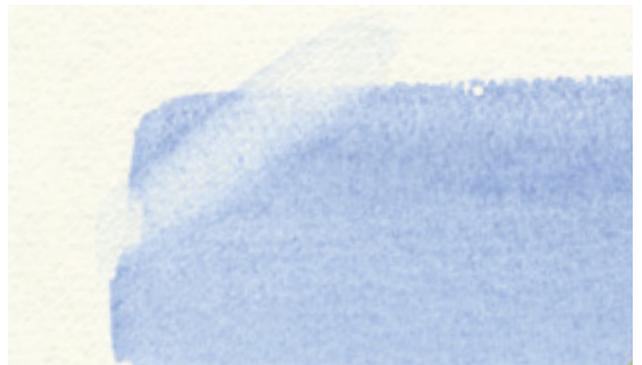
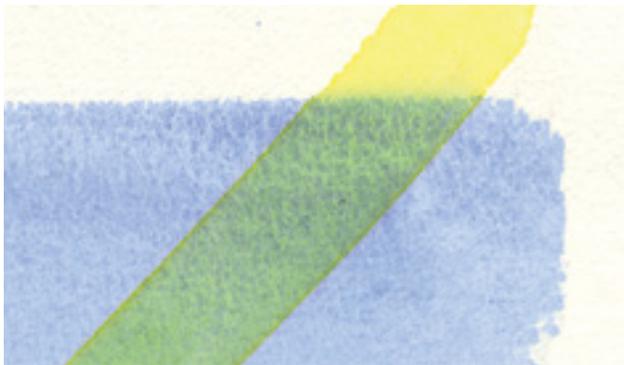
## Winsor & Newton

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## competitor

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The test results above demonstrate how a surface wash can be applied over another colour, without compromising colour integrity. When the same technique is applied to the competitor water colour paper, the colour wash becomes contaminated and distorted.

The test results above demonstrate how the Winsor & Newton water colour paper allows colour to be easily lifted and controlled, even after drying. The colour on the competitor water colour paper proves more difficult to lift due to poor sizing and an uneven surface texture.



## competitor

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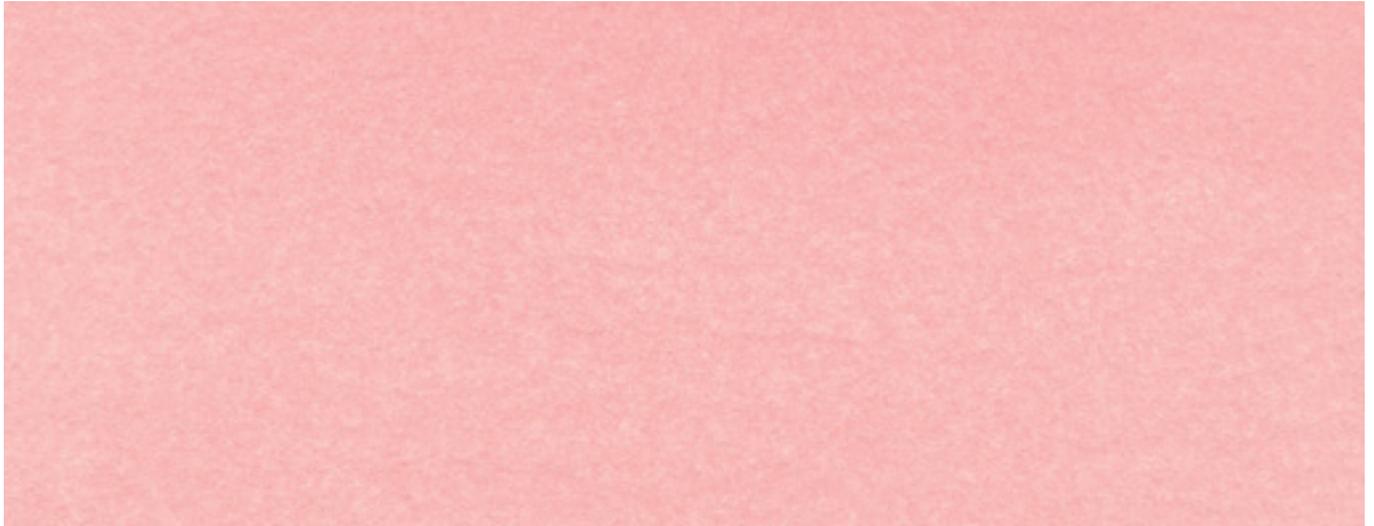


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The test results above demonstrate how the Winsor & Newton water colour paper has excellent colour dispersal and flow properties. The competitor water colour paper has a poor surface wash performance and is showing colour migration and bleeding.

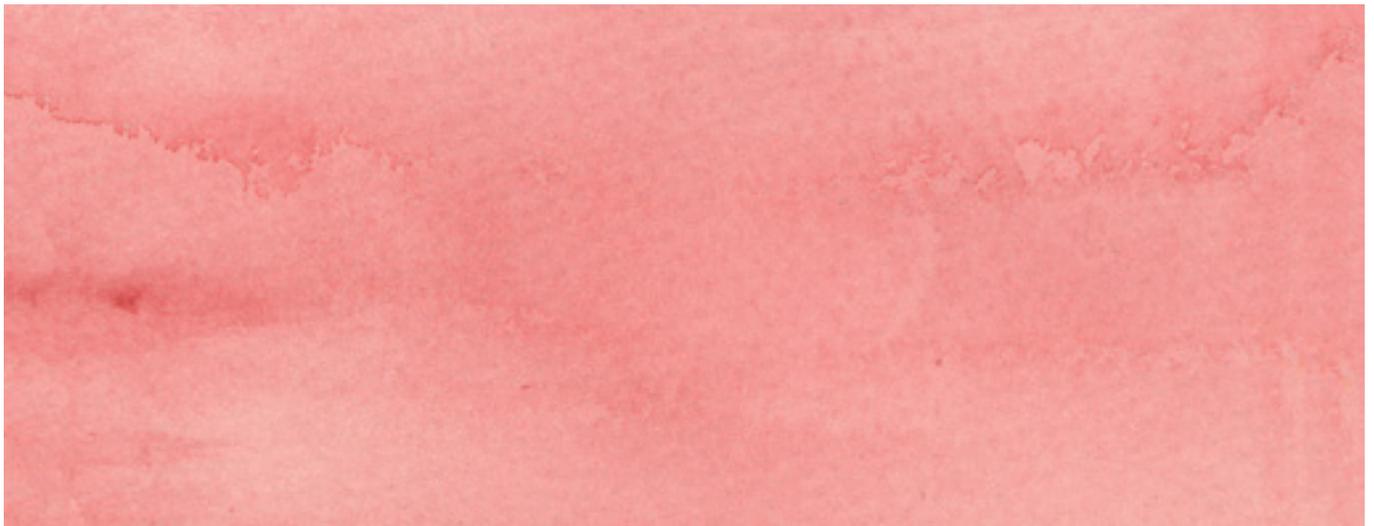
Winsor & Newton

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competitor

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The test results above demonstrate how the Winsor & Newton water colour paper produces a perfectly even flat wash without flaws, maintaining even colour. The test results on competitor water colour paper show uneven colour lay down and highlight the defects of the paper surface.





# 2

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the art of selection



## finding the paper that works for you

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The Art of Selection outlines the key elements to consider when selecting the best paper for your artworks.

**Previous Page** William Tillyer  
Detail from Remember That Primitive  
Cottage Feeling 6, 2009

**Above** William Tillyer  
For Patinir 3, 2012

**Above Right** William Tillyer  
Remember That Primitive  
Cottage Feeling 13, 2009



## the surface

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Cylinder mould-made water colour paper offers a handmade finish with a variety of different surface texture options. Our 100% cotton paper is available in rough, cold pressed and hot pressed finishes. Whatever the texture, a beautifully consistent surface without any faults is key.

### **hot pressed**

Hot pressed paper has a very smooth surface. It has almost no 'tooth', an important consideration for portraiture and smooth washes. Illustrators and miniaturists use hot pressed papers as the smooth paper finish allows for finer detail.

### **cold pressed**

Cold pressed paper has a less textured finish and is the most widely used paper surface. This paper often produces the brightest water colour paintings because its increased surface area holds more colour and therefore reflects more light.

### **rough grain**

Rough grain paper has a pronounced, varied texture for achieving water colours with a free, loose feel. The heavy texture makes it feel closest to a handmade paper.



## the weight and format

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Hand-in-hand with selecting the best quality paper comes selecting exactly the right weight and format of paper for your work.

### **the weight**

300gsm is the perfect thickness for regular use, but if you want to apply multiple washes, 640gsm is the thickness we would recommend. If you are going to use 300gsm sheets and still apply large amounts of water then we would suggest stretching the paper first, to minimise cockling.

### **the format**

Whether you choose sheet, block or pad, Winsor & Newton offers a variety of formats, each with their own particular benefits.

### **deckle edge sheets**

Artists' original choice, water colour deckle edge sheets offer the perfect surface for individual artworks and can be more easily cut down to the size required.

### **four-sided gummed block**

Gummed blocks are a collection of pre-stretched water colour sheets. All four sides are gummed in place, removing the need to wet and tape sheets down when painting outdoors. Each sheet can be removed carefully using a palette knife. Blocks tend to have a heavy board backing, enabling the pad to be used as a drawing board.

### **spiral pad journal**

A great choice for using when travelling or painting plein air. Only available in 100% cotton.

### **postcard**

An ideal choice for painting miniatures, or to send to friends and family when travelling.



**Above Left** William Tillyer  
The Kerry Water colours (The Age of Anxiety)  
Landscape with Sunset 10, 2001

**Above Right** William Tillyer  
The Watering Place 12, 2013



Winsor & Newton  
mould-made water colour paper

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		Cellulose Cold pressed	100% Cotton Cold pressed	100% Cotton Hot pressed	100% Cotton Rough grain
300g/m <sup>2</sup> 140lb	Spiral pad	•			
	Gummed pad	•			
	Block		•	•	•
	Spiral journal		•		
	Postcards	•			
	Sheets	•	•	•	•
640g/m <sup>2</sup> 300lb	Sheets		•	•	•



## tools

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Winsor & Newton new water colour paper ranges have been developed to work with Winsor & Newton Professional water colour paints and Sable brushes to achieve the best results.

### **Series 7 Kolinsky Sable brushes**

Pair our new Winsor & Newton high performing water colour paper with the finest water colour brush. Making a Series 7 paintbrush takes a level of perfection that no machine can achieve. That's why we still make them by hand, meticulously inspecting each individual hair for quality.



### **Winsor & Newton Professional Water Colour paints**

Match our new fine water colour paper range with the very best water colour paints for exceptional colour, brilliance and durability. World-famous and made to exacting standards, our Professional Water Colour paint range spans 96 bright, vibrant colours, offering unrivalled performance and using only the finest pigments.





# 3

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the art of creating



## inspiration

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The Art of Creating shares inspiration from other water colour artists on pushing the boundaries of what is achievable in water colour art.

## the wonder of water colour

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From manuscripts, miniatures and maps to abstracts and the avant garde, water colour painting has always played an important role around the world.

In fact some of the most iconic works have been produced using water colours. William Blake, JMW Turner, Paul Nash and Emil Nolde all worked in the medium, as do David Hockney, Tracey Emin and Anish Kapoor.

**Previous Page** William Tillyer  
Detail from Remember That Primitive  
Cottage Feeling 6, 2009

**Left** William Tillyer  
Detail from The Kerry Water colours (The Age of Anxiety)  
Landscape with Sunset 10, 2001



## the history of our water colour

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In 1837 Winsor & Newton developed the first glycerine moist water colours. Water colour today as we know it.

These were simpler, more convenient and meant that water colour became more accessible to a wider audience. As a result, artists such as Turner and Constable were able to paint outdoors prolifically in water colour.

Water colour continued to be used to research and inform paintings, as well as being a medium for paintings in their own right. Emil Nolde's water colours possess the same intensity of palette as his oil paintings, exploring the potential of each medium in his work and his 'unpainted paintings'.

**Above** William Tillyer  
Loaded Systems 8, 2007

**Right** William Tillyer  
The Watering Place, 2013



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James Whistler, John Singer Sargent, Paul Klee, Georgia O'Keeffe, Claes Oldenburg, Anish Kapoor and Tracey Emin have all embraced the medium in their work. Innovations in water colour paper and paint ensure that they are now more durable, permanent and safer than ever before.

Water colour facilitates all creative disciplines; beautiful examples of which can be found in the work of illustrators and designers such as Edward Barber and Jay Osgerby, René Gruau, Christian Lacroix and Quentin Blake. It is used in its own right, but also is able to perform in a mixed media context, increasing its potential even further.

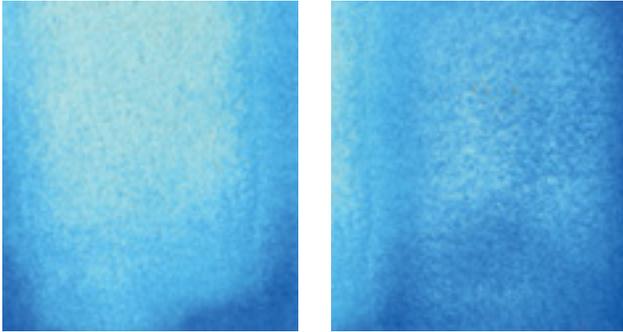
1



2



3 Using Winsor &amp; Newton lifting prep (left).



4



5



6



## techniques

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There are certain traditional techniques that will only look their very best when applied onto the highest quality water colour paper. These techniques include:

**1 – flat or even wash.** Flat wash is the application of thin colour onto dry paper to create an even and soft block of colour. Paper does not have to be smooth for this, just free of any faults.

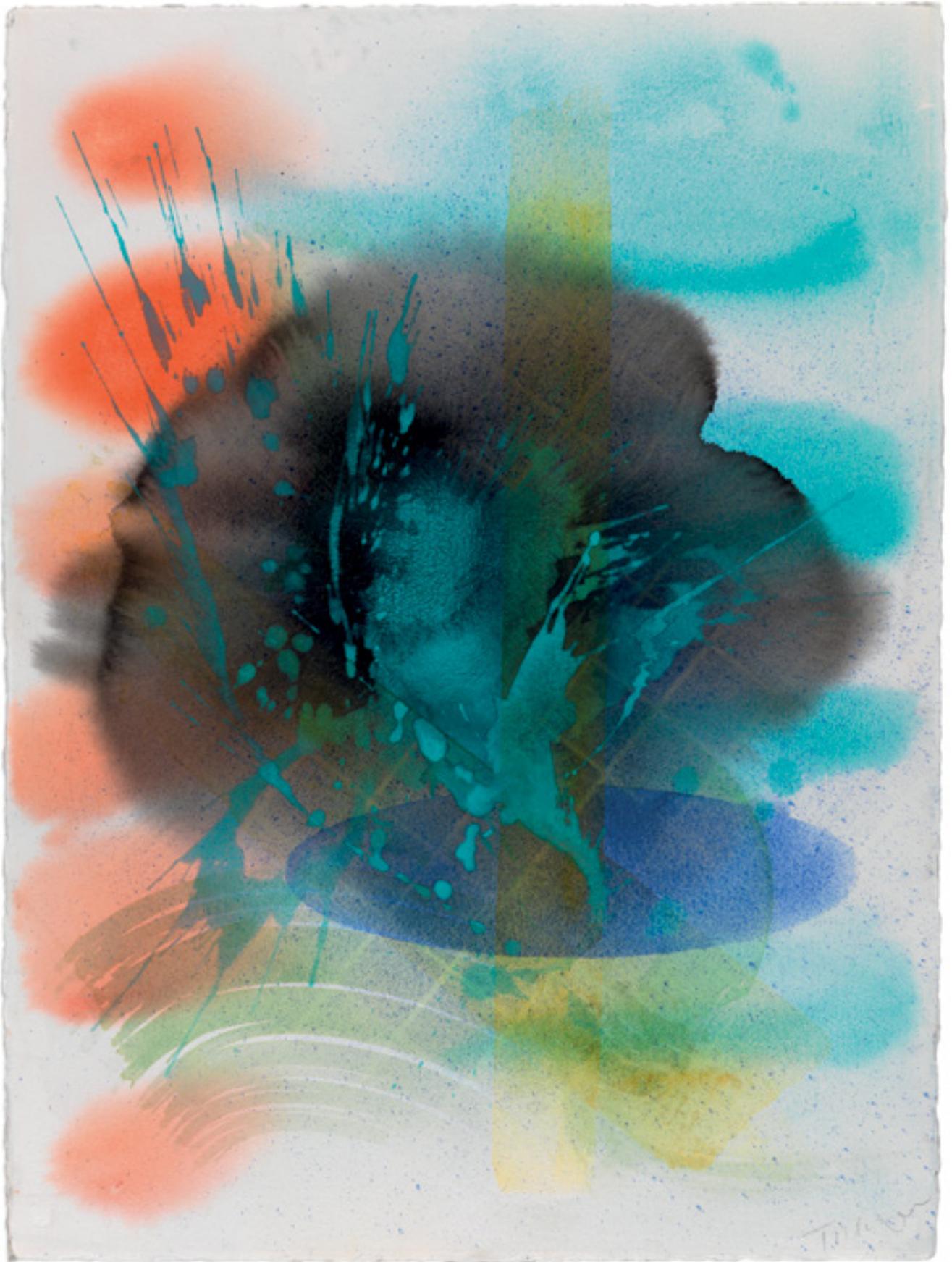
**2 – graded wash.** Graded wash is the application of colour onto wet paper, starting at the top with strong colour and gradually working the colour down to produce a graduated effect, from strong mass tone to lightest undertone. For wet on wet, colours should be able to drop, merge and travel across the paper.

**3 – colour lifting.** Some colours will lift off paper with the application of a wet cloth. Some pigments will stain the paper. For staining colours, apply lifting prep directly onto the paper, leave to dry and then begin your painting. This will allow you to lift off colours much more easily.

**4 – hard edge.** Hard edge is when diluted colour is applied onto wet paper and leaves a very fine dark line with no visible bleeding. With this technique, the colour will only go as far as the water.

**5 – colour merge.** Colour merging or wet into wet is the application of wet colours onto wet paper. The result is a clean, soft mix and blending of colours.

**6 – colour build.** Colour build is the layering of multiple colours. Each colour is left to dry and new colours are applied on top. This will produce a transparent, stained glass effect.



**Above** William Tillyer  
The Cadiz Study Sheets 17, 2007

## art inspires art

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Here Stephanie Nebbia showcases just some of the artists past and present who have used or are using water colour to inform their artwork in interesting and disruptive ways.

### **JMW Turner** 1775 – 1851

Renowned for his oil paintings, JMW Turner remains one of the greatest masters of British water colour painting. From architecture to topography, historic landscape to nature studies, and finished works to private sketches, Turner's work embodies the extraordinary range of water colour.

He also developed virtuoso techniques that enabled him to paint water colours that could compete with oil paintings, and later to transform all aspects of his art by their example.

His response to gentle criticism from William Winsor, who was concerned about Turner's occasional lack of forward thinking when it came to using colour that would last, was: "Your business, Winsor is to make colour. Mine is to use them."

And of course, Winsor's point is as valid now as it was then: for the work of an artist to last they need to choose colour and paper that will stand the test of time. This simple message remains one of the fundamental aspects of the work of Winsor & Newton today and has informed the development of our new high performing water colour paper ranges.

### **Emil Nolde** 1867 – 1956

Emil Nolde was a German painter and printmaker. One of the first Expressionists and a member of Die Brücke, he is considered to be one of the great oil and water colour painters of the 20th century.

Nolde is known for his vigorous brushwork and expressive choice of colours. Golden yellows and deep reds appear frequently in his work, giving a luminous quality to otherwise sombre tones. His water colours include vivid, brooding stormscapes and brilliant florals. In fact, his intense preoccupation with the subject of flowers reflected his continuing interest in the art of Vincent van Gogh.

Nolde's works maintain an intensity and vibrancy many artists seek in their palettes today and highlight the importance of selecting fine quality water colour paper – as well as paints – to support colour performance and brilliance.

### **Claes Oldenburg** 1929

An artist who believes in the interpretation and interrelation of art and life, Claes Oldenburg makes multimedia performances and artistic projects rooted in popular culture that have mirrored the human experience in surprising and sometimes unsettling ways.

He orders his impressions of the world through sketches and writings in his ever-present notebooks; models and drawings form another layer of thinking. Some ideas are realised as sculptures while others are depicted as water colours, predominantly using charcoal, graphite and water colour on paper. His use of mixed media makes the selection of strong, durable water colour paper especially vital.



**View of Venice from La Giudecca** (w/c), Turner, Joseph Mallord William (1775-1851) / Private Collection / Photo © Agnew's, London / Bridgeman Images

## the ones to watch

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### **Marlene Dumas** 1953

Widely known for the gestural quality and austerity of her water colour paintings, Marlene Dumas confronts difficult themes, from pornography to segregation. Her figurative paintings often depict nude bodies engaged in amorous acts, some of them erotic, some disconcerting. Her use of movement in her works, the evenness of edges and features, and combination of ink and water colour paint demand the highest quality, finely milled, smooth water colour paper.

### **Anish Kapoor** 1954

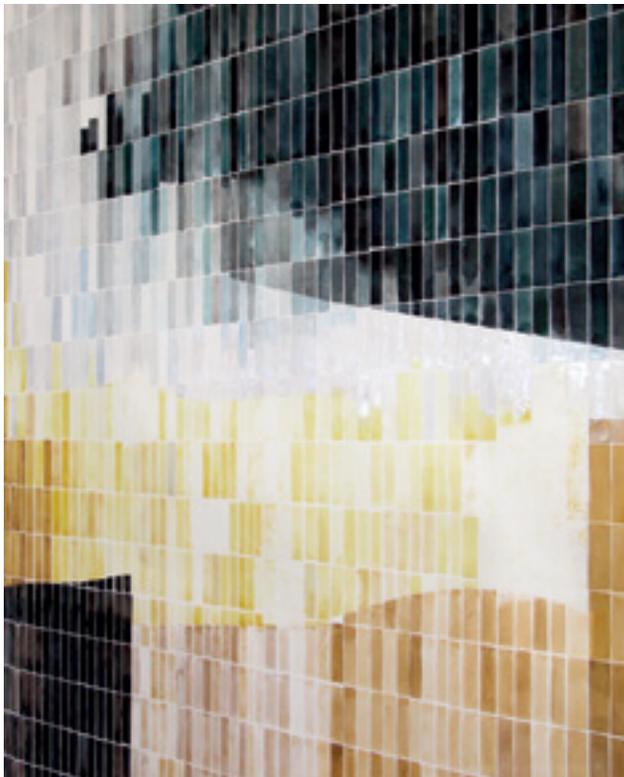
Anish Kapoor is one of the most influential sculptors of his generation. He is perhaps most famous for public sculptures that are both adventures in form and feats of engineering, and his work is installed in many of the great cities across the globe.

Like Oldenburg, although known mainly for his sculpture, Kapoor has also worked extensively in water colour, with his Untitled 1990 being just one example of his use of the medium to explore perspective. His use of dramatic and vibrant colours, such as the red in United 1990, demands water colour paper as well as pigments that support exceptional colour performance.

### **Cecily Brown** 1969

Cecily Brown is a British painter whose style displays the influence of a variety of painters, from Goya, Bacon and de Kooning to Old Masters like Rubens and Poussin.

Highly abstract and representational at the same time, her work uses water colour to incorporate nudes and figures immersed in rich colours and expressive brushstrokes. It sometimes takes a viewer a while to understand what they're seeing, because of an apparently constant flow of colours, forms and lines.



Amy Park, *Mirrored Wall*, 2008, watercolor on paper 45" x 36"  
Photo credit: Amy Park and Morgan Lehman Gallery

### **Ekaterina Smirnova**

Ekaterina Smirnova is a large-scale water colour artist whose work is inspired by space, and our role within the universe. She paints with large hardware brushes on rough textured paper, by splashing, spraying, wiping and washing. She has also started using electronics in her water colour works as a result of collaborations with scientists, musicians and engineers.

### **Şükran Moral**

Şükran Moral is a Turkish artist creating provocative work that deals with subjects such as marginalisation, alienation and mental illness.

### **Don Bachardy**

Don Bachardy's most famous collection of water colour art features portraits of the most familiar faces in Hollywood.

### **Nadine Faraj**

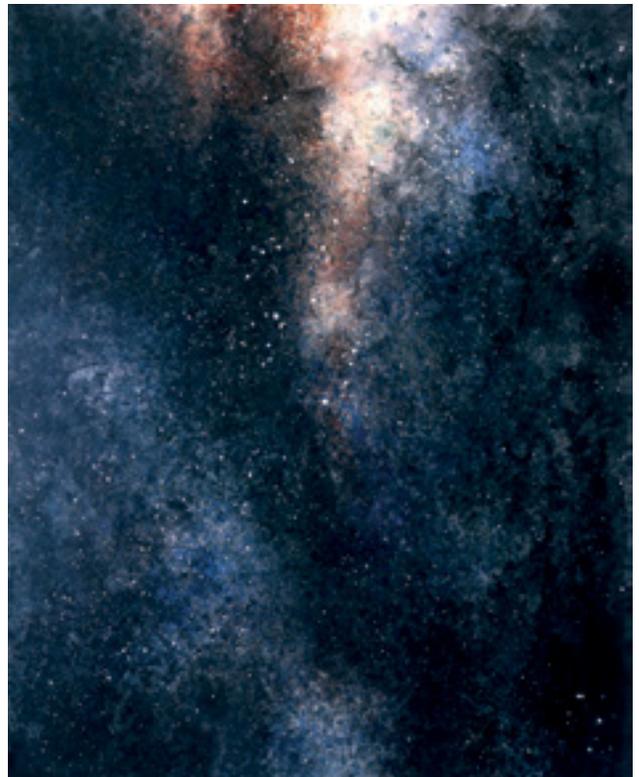
This artist has used water colour to develop a unique visual ambivalence in depicting sex and sexuality. It is the very characteristics of water colours that grant these art works some sensitivity, sensuality and intimacy.

### **Amy Park**

Amy Park is a water colour artist interested in iconic architecture. Her water colours are based on her own photographs of major landmarks, all painted with incredible accuracy and attention to detail.

### **Dima Rebus**

Dima Rebus is a young Russian-born artist creating eerie, unsettling yet beautiful water colours.



Ekaterina Smirnova, *Cluster I*, watercolor on paper, 52"x40", 2013 [www.ekaterina-smirnova.com](http://www.ekaterina-smirnova.com)



## contemporary water colours

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### **in collaboration with William Tillyer – the artist behind the water colours in our look book**

Born in Middlesbrough, northern England, and a student of his craft at the Slade, Tillyer is an astonishingly diverse and talented water colour artist.

For many years we had admired the ways in which Tillyer – a long-standing fan of Winsor & Newton – strives to challenge the conventions of what is expected and indeed possible with the medium. So we invited him to do just that: to interpret our new range of water colour papers in his own way.

In a rare interview, William Tillyer shares his personal perspectives on art and his inspiration and experiences working in water colour:

**Above** William Tillyer  
For Patinir 5, 2012

## in conversation with William Tillyer

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### **on becoming an artist**

I left school wondering what I was going to do, well it wasn't a wonder because I knew I wanted to continue drawing and painting but I thought a lot about the fact that it is a very solitary pursuit. I like being on my own and tend not to work with assistants although I have tried.

I remember as a school boy analysing the idea of trying to make a living from painting. The other alternatives were either to be a farmer or possibly a monk! And so, I continued on to art school after sixth form and here I am, still working away.

### **on water colour**

I started working seriously with water colour in the 1970s. Prior to that I hadn't really bothered with water colour and as an art student here in the north east and in London at the Slade nobody ever mentioned it. In fact, water colour has a reputation of being amateur which is both strange and ridiculous.

With water colour, I actually believe the most important word is “water”. Yes, it’s really all about water management. How will you manage the water? Either flooding the paper with water or using very little water with a dry brush. It’s the same as how you manage the paint on your brush or the viscosity of the paint.

#### **on my use of water colour**

Water colour is important for me because it is a total antithesis to my painting. My painting is very much about surface and support. My paintings are very opaque, structured and physical, all the things that water colour is not, so the water colour is the sort of counter to my painting.

It’s inspired, in part by coming from an area where we have wonderful countryside – very rural – but also have a lot of industry. Or, at least, we did have in Middlesbrough. I’m afraid it’s being lost these days but these contrasts have been very inspirational.

The opposing and balancing forces of rural and industrial enable my art work to act as the fulcrum. With water colour and painting, I feel as if I’m working in the middle of those two things; structure and reality together with illusion.

The wonderful thing about water colour is that it spills out a history of its own making, so the very first mark you might put down onto your paper will be evident in your final piece. It’s as if you are looking through pigments, as I say, as you look through glass, almost; and that is something I enjoy very much – where you can see the history of the piece and you get that wonderful transparency as opposed to opacity.

I work in a gestural way where the water is predominant. Each artist has a different idea of how to control their materials. I work in a very loose way but a botanical artist, for example, working with plants might work in a much more meticulous way.

#### **on water colour paper**

I often think of water colour as being like a number of stained glass windows. At the far end you have daylight shining through your glass windows. With water colour that daylight is your paper.

The paper is the absolute essence of water colour painting or drawing. It provides the light in your drawing or your painting, so it’s going to shine through all of your pigments and again, like the number of stained glass windows you’re layering veils of pigment.

The most important decision when you decide to make a water colour, is your choice of paper. It is the foundation of the piece, it’s something that has to last, so it has to have a body made up of strong fibres. You need to be sure that it’s not going to yellow and it’s going to have a strength which is embodied in the weight of the paper.

Colour dispersal and flow properties are critical. It’s a fine balance; you want water to sink in, but not to soak through. It’s also got to retain strong and vivid colour, and even lay down when needed.

Water colour is very unforgiving; your paper can save you. Artists need a reliable paper which can stand the test of time. And the beauty of Winsor & Newton water colour paper is that it really works with you.

I personally like heavy paper, possibly the heaviest, Winsor & Newton water colour paper in 640gsm. This is a paper that you can really knock around, it takes a lot of beating, you can constantly soak it and flatten it.

It needs to be strong and white. The way I work, often on 20-25 pieces at a time, with veils of colour where you have to wait for each veil to dry. I then re-damp and re-wet those veils and work over or through them. Each time I do this, I’m depending on the paper being strong and white and having a long lasting quality.

I get physical with my paper. I tear the paper, cut it, break the surface to affect my drawing and my water colour.

My advice is to spend money on the paper and then your pigments because your paper is the foundation of the piece. It’s the thing that affects and controls the paint.

We all hope that our work will go on existing and being valued. That’s why it’s important that you select paper that is high quality and archival. So it doesn’t yellow, so it has a life, it does not fall apart.

#### **on current inspiration**

My attitude to the landscape inspires me greatly. The one element in the landscape that I find I return to constantly is the sky, or space. And therefore the colour.

The English landscape tends to be grey, blue and green. It’s a very simple palette, but it is actually incredibly diverse as there are numerous blues, greens and greys, ochre’s etc. And all of these hues are manipulated by different kinds of pigment, or by the introduction of the man-made element. By this I mean, the possibility of a strong orange, a red or something that you might find in an industrial setting rather than in a landscape or for rural use.

In my current water colour works, I’m using substantial amounts of water. Flooding the paper in puddles of water and placing the pigment in that water so that the hand mark is not evident, then the water and the manipulation of the paper creates the mark. The basis of all that is the paper, paper which will be strong enough for me to keep on doing that, possibly ten or fifteen times, re-damping, re-pressing, soaking. I find that Winsor & Newton paper will stand up to that kind of beating. That’s why I choose it and create with it.

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“...there is a quiet man who lives in the north. Many people think he is the finest painter in Britain. Many people may be right. He’s called William Tillyer.”

Bryan Appleyard, Sunday Times



## William Tillyer

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William Tillyer is a celebrated British painter and water colourist whose work has been shown frequently in London and New York since the 1970s. Tillyer was born in Middlesbrough, and studied painting at Middlesbrough College of Art. He then went on to study at the Slade in London. He began to make radically experimental work which raised questions about the relationship of art to the world and of man to nature.

The 1970s saw Tillyer return to printmaking with renewed vigour, using a variety of techniques, from etching to five-tone screenprinting, to create lattices that Pat Gilmour, Head of the Print Department at Tate, described as “a cool and unpeopled world ... in which to reflect the surrounding flux of nature.” He has been invited to work internationally, including in Cadiz, Spain; Tobago, Republic of Trinidad and Tobago; at the Cill Rialaig Project, Co. Kerry, Ireland; and in Melbourne, Australia, and was a visiting professor at Brown University, USA; Bath Academy of Art; and the Chelsea School of Art.

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Tillyer has exhibited internationally, and his work can be found in the collections of major institutions including the Arts Council of Great Britain; the Brooklyn Art Museum, New York; Fort Worth Art Museum, Texas; Middlesbrough Art Gallery; MOMA, New York; The Art Gallery of Western Australia, Perth; Tate Britain London; and the Victoria & Albert Museum.

Middlesbrough Institute of Modern Art held a retrospective of William’s work, ‘William Tillyer: Against Nature’, from 25th October 2013 – 9th February 2014.