

Welcome to this gallery of a selection of my paintings.  
I hope you enjoy browsing through them.

I trained as a cartographer with the British Geological Survey in the early 1960s. In those days, maps were drawn using a ruling pen, and lettering was done in an elegant copperplate hand using a steel-nibbed pen. One thing I was trained to do was to handle large and complicated washes of colour without leaving brush marks, and that has been a valuable asset in my painting.

I moved from cartography to graphic design, and worked in that discipline for forty years, largely as a book designer.

I paint exclusively from photographs that I have taken, and often I will have a painting in mind when I take a shot. The only medium I use is gouache. I appreciate its versatility, as it can be applied in washes, just as watercolour, or used opaquely. A number of my paintings contain multiples washes of colour. For that reason I work on a heavy paper (usually Saunders Waterford 200lb/425gsm), but will still normally stretch it first.

Applying gouache opaquely allows for the possibility of painting light colours over dark ones, which is impossible with pure watercolour. The flowers in this painting are an example of the use of this technique.

## Nicholas Rous *paintings*

Many of my paintings are simply celebrations of God's creation in one of its many facets. My response may be to some spectacular scenery, climatic conditions, composition, or because it has some personal resonance for me. Occasionally it is something rather more quirky like weathered stonework or old furniture that has caught my imagination. Contrasts, particularly that between sunlight and shade, feature in a number of my paintings. Others contrast the hardness of rock or stone with the fragility of a nearby plant.

I hope you enjoy browsing through my gallery. If you are interested in purchasing a print, details can be found on page seventeen.



## Muizenberg

Muizenberg beach, near Cape Town, South Africa. I painted this for my mother, who was born in Cape Town, and used to swim from this beach when she was a young girl.

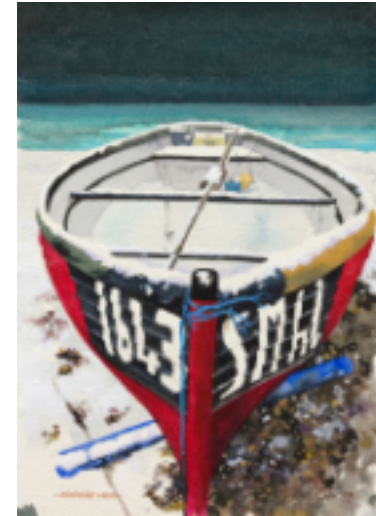
(1969) 282 x 398mm £28.50



## Baie de Lannion

Summer sunshine on the north coast of Brittany looking across the bay towards the little town of Locquirec.

(2021) 175 x 245mm £18.50



## Boat on snow-covered beach

A small boat has been hauled up onto a Sussex beach just before a light fall of snow. The dark sky suggests that there might be more on the way.

(2015) 220 x 114mm £22.50



## Achiltibuie

Spring sunlight and shadow on the hillsides of Achiltibuie, a small and remote hamlet on the west coast of Scotland.

(2016) 273 x 326mm £27.00



## Storm from the sea, Braunton Burrows

I tried to capture the extraordinary contrasts in the sky as a winter storm approached the coast of North Devon. A golden glow on the horizon and a patch of blue sky are separated by menacingly dark clouds.

(2016) 170 x 300mm £18.50

## Sunset at Ferryside

This old and rusting boat has been moored for many years on the estuary of the River Tywi in South Wales. The sunsets there can be quite spectacular, and this one provides a suitable backdrop on a winter evening.

(2020) 195 x 275mm £20.50



## Cote Vermeile: sunlight and shade

In this painting I am exploring the contrast between light and shade. The scene is the south coast of France. A boat is moored in the shadow of a rocky cliff, while the headland in the distance is bathed in sunlight.

(2017) 245 x 350mm £24.50



## Sunlight breaking through

After a few hours of travelling through a damp landscape in western Scotland, we reached Loch Linnhe, and I wanted to capture the scene as the sun threatened to break through the clouds. I enjoy painting skies like this one. While I use a wash predominantly of one colour, I have other colours ready to add into the wash at different points before the paint dries.

(2019) 154 x 259mm £17.00



## Above the Wye

This is part of a stunning view of the River Wye from Symond's Yat Rock in the Forest of Dean.

(2017) 202 x 250mm £21.00



## After the Flood

A group of trees are reflected in the River Dordogne in France after heavy rain.

(2013) 207 x 283mm £21.50



## Punts, Marais Poitevin

These punts were moored by the green waters of the Marais Poitevin in western France. This region was drained over many centuries, eventually creating the fifth largest wetland in Europe.

(2015) 220 x 150mm £16.50



## River Dordogne

This view of the River Dordogne is from the fortified town of Domme, located high above the river. I experimented with a different technique in this painting by working from a polarised image, resulting in an interesting selection of alternative colours.

(2020) 157 x 246mm £17.00



## River Douro at sunset

This depiction of the river that flows through Oporto in Portugal is a departure from my usual style of painting; here I used flat areas of colour in the style of travel posters from the 1920s and 1930s. But in trying to capture the glorious sunset, I reverted to my usual technique of multiple washes of colour.

(2018) 183 x 293mm £19.50



## Egrets, River Tywi

The little egret is a bird that has started to re-establish itself in Britain over the last few decades. I had previously only seen individuals or pairs of birds, but I was out on the River Tywi in my son-in-law's boat, and spotted a flock of around 15 birds. I normally paint from photographs that I have taken, but I had no camera with me at the time, so this was a reconstruction from various photographs, and from my imagination.

(2019) 275 x 289mm £27.00



## Lakeside

The Lac de Sainte Croix in southern France. The viewpoint is high above the lake from the road which winds its way along the spectacular Gorges du Verdon. The composition of the painting is purposely off balance to give emphasis to the beautiful turquoise colour of the water.

(2012) 200 x 214mm £21.00



## Murchison Falls

This spectacular waterfall on the Victoria Nile in northern Uganda can be accessed on foot upstream of this viewpoint, or by boat from below the falls as the water crashes through this narrow gap in the rocks. But don't think of trailing your hand in the water – there are crocs about!

(2019) 243 x 164mm £18.00



## Rusty and retired

I found this rusty old plough in the garden of a gite I stayed at in the south of France. It has finished its useful life, but is now reincarnated as a feature for the display of flowers.

(2019) 183 x 258mm £19.50



## Cork oaks and sunflowers

An agricultural scene in southern Portugal.

(2013) 240 x 273mm £24.00

## Old ploughs and bougainvillea

Two ancient ploughs were left propped up against a wall in the Portuguese town of Faro. Above them the twisted and entwined trunks and branches of the bougainvillea end in glorious splashes of coloured flowers contrasting with the mass of leaves in deep shadow.

I always paint using gouache, which is similar to water colour, but with the advantage that it can be applied opaquely. This allows for the possibility of painting light colours over dark ones (as in the flowers), which would be impossible with pure watercolour.

(2014) 264 x 280mm £26.00



## Hayloft

This old loft is above a cowshed in the Cotswold village of Middle Duntisbourne. It was an interesting subject to paint, with light entering the loft from three different directions.

(1978) 256 x 360mm £25.50



## Walnut grove

A panoramic plantation of walnut trees in the Dordogne region of France. I limited my palette to just 11 flat colours without the use of any intermediate tones.

(2013) 105 x 322mm £13.00



## Tuscan farm

One of a number of farms scattered across a hillside in rural Tuscany.

(2013) 173 x 255mm £18.50

## Field patterns, Evenlode Valley

This painting of the valley of the River Evenlode in Oxfordshire is a scene of rambling hedges infilled with a variety of colours.

(2013) 192 x 280mm £20.00





## Spring wheat

The lighting of this scene in the Cotswold hills is the product of some changeable weather. The sun is out in the far distance, but most of the foreground is in shadow, apart from a patch where the light catches a few stalks of spring wheat.

(2020) 248 x 425mm £25.00



## Edge of the lavender field

Bright splashes of colour where a lavender crop adjoins a field of wheat in Provence, France.

(2012) 160 x 260mm £17.50



## Suffolk farm

I painted this picture many years ago, and I sadly have no details of its location, other than that it was in Suffolk. Please let me know if you recognise it!

(1970) 132 x 235mm £15.00

## Peaceful Place

Sunlight through a window falls on two old pews in the Baptist Church at Ndola, Zambia. I wanted to capture the sense of peace that I felt in the building. It's a personal painting for me, as it evokes memories of the place and of friends from the distant past.

(2012) 192 x 200mm £20.00



## The old chair

The shadows cast by the light on this old chair caught my attention. I found the chair in Chastleton House, a seventeenth century mansion which gives the appearance of being in a time warp. It feels as though the original owners might walk in at any moment, and it has not been tidied up since their time. I wondered who the chair belonged to, and who was the craftsman who had made it centuries ago.

(2017) 250 x 160mm £17.50



## Floral steps, Provence

A sunny day in Provence. This is another of my paintings that explore the effect of sunlight and shadow. The owner of this house had decided to leave a pot of geraniums on each of the steps up to the door. Together with the flowering plant in the foreground, they provide a splash of colour, caught by the morning sun.

(2018) 200 x 147mm £16.50



## Mertola Church

This small but beautiful church was built originally as a mosque during the time when Moors from north Africa occupied Portugal.

(2013) 128 x 178mm £15.00



## Faded grandeur

This wall at Tavira in Portugal, was part of a convent which was built during the 17<sup>th</sup> century. In its heyday it would have looked quite impressive, but here it shows signs of neglect and decay, but also attempts at partial restoration. Overall, the result is a fascinating patchwork of shapes and colours. More recently, it has been renovated, and is now a pousada.

(2020) 230 x 380mm £23.50

## First signs of Spring

The Mission San José in Texas was founded 300 years ago by Spanish missionaries. Visiting in early Spring, I found this aspen tree starting to come into leaf. It seemed that the fragility of the tree was in contrast to the solid ironstone of the wall behind it.

(2016) 178 x 290mm £19.00



## Athens rooftops

The evening sunlight catches a church tower viewed from the Acropolis in Athens.

(2017) 176 x 170mm £18.50



## Minster Lovell ruins

The late summer sunshine catches some of the ruins of the old manor house at Minster Lovell, near Oxford. The house is reputedly haunted.

(2015) 210 x 300mm £21.50

## Blue Shutters

A sunny day in Provence. An old farmhouse with thick walls and light blue shutters at the doors and windows that are so typical of that part of France. A variety of climbing plants relieve the hard lines of the building and offer some shade from the sun. A white painted metal chair invites us to just sit down and relax.

(2015) 207 x 300mm £21.50



## Cleft of the rock

I came across this tree in the deep ravine that is access to the ruins of the historic site of Petra in Jordan.

I wondered how it could survive, wedged in between two walls of rock, and the floor of the ravine, none of which seemed to offer it any means of sustenance.

(2019) 256 x 149mm £16.50

## Number 19

Similar house fronts can be found in almost any town or village in France. The cracked stonework, stained and peeling plaster and rusty railings have a certain charm. Look a little closer, and everything is slightly offcentre; the carving at the top of the doorway does not line up with the balcony above it, and the windows and the railings are not in the centre of the balcony.

It's all assymetrical, but who cares?

(2015) 232 x 300mm £23.50



## Aiguille du Midi

This peak in the French Alps is connected to Chamonix by cable car, and is the highest mountain in the world served by an aerial lift system. Some distance below the summit is the Glacier des Bossons.

(1995) 322 x 220mm £21.00



## Kopje

Kopje is an Afrikaans name for an outcrop of rock, and the word is used throughout southern Africa. I was struck by the shape of the tree echoing that of the hill, and the contrast between the hardness of the rock and the relative fragility of the tree.

(2013) 200 x 300mm £21.00



## Col de Gavarnie

A col in the French Pyrenees in early summer. The meadow in the foreground is full of bright yellow flowers, while snow is still melting from distant mountainsides.

(2020) 213 x 330mm £22.00



## Grand Prismatic Spring

This spring in Yellowstone National Park in Wyoming presents an amazing display of colours. This painting is about the closest I have got to producing an abstract work!

(2012) 202 x 300mm £21.00

## Masai Mara

Hills dotted with trees and scrub are typical of the Masai Mara National Reserve in Kenya.

(2013) 158 x 165mm £17.50



## Landscape with acacias

A vista of open grassland with scattered acacia trees in Kenya's Masai Mara .

(2014) 130 x 245mm £15.00

## Midway Geyser Basin

The late evening sun catches a hillside in Yellowstone National Park as steam rises from the geysers by the Firehole River.

(2012) 175 x 260 £18.50



## Before the storm

The weather is changing fast, and a storm is on its way in this view of the heath at Shotover, near Oxford. Sunlight catches the white trunks of the silver birches, contrasted against the threatening sky beyond.

(2015) 240 x 173mm £18.50



## Autumn foliage in the Wychwood

The Wychwood is a tract of woodland in Oxfordshire which looks at its best as the leaves change colour in the Autumn. The name of the wood is derived from a Saxon tribe, the *Wicca*, who occupied the area over 1000 years ago.

(2017) 190 x 302mm £20.00



## Found in the woods, Slad Valley

I came across this old caravan in some woodland in the Slad Valley in Gloucestershire, the setting for Laurie Lee's autobiography, '*Cider with Rosie*.' It looked as though it might have been abandoned; there were no signs of life nearby, and it just appeared to be gradually merging into its surroundings.

(2017) 176 x 129mm £15.00





## January evening

I found this pile of sawn logs a short distance from my home late one winter evening. The sky is clear, but remains of a light fall of snow are still evident.

(2020) 230 x 163mm £17.50



## Vincent's Wood

A carpet of bluebells provides a breathtaking display in an English wood in April. Only in this country are these flowers found in such profusion and density to create a scene like this.

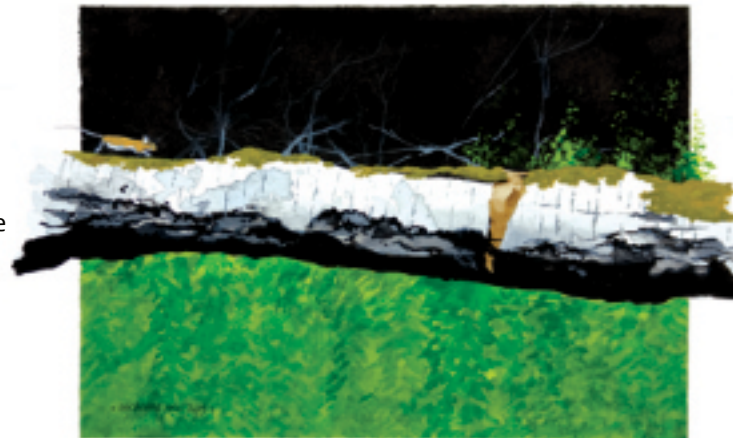
(2021) 210 x 302mm £21.50



## Fallen birch

I am fortunate in having a wood just a few yards from my home, and I spend a good deal of time there. Parts of the wood comprise mostly coniferous trees, and so are quite dark, but the trunk of this silver birch was catching a shaft of sunlight, contrasting it with the darkness behind. I imagined a mouse running along the trunk.

(2019) 171 x 250mm £18.50



### **ORDERING PRINTS**

If you are interested in purchasing a print, I hope you will find the following information helpful.

Please email me at the address at the end of these notes to order a print, or if you have any questions.

### **DIMENSIONS**

Measurements given against each painting are height first, then width. All prints are supplied with a 15mm white border all round. Dimensions quoted are for the printed area, excluding the border.

Suggested print sizes are given against each image. If you are interested in a print of a different size, let me know, and I will quote a price for that. Please ensure that any dimensions you give me are in proportion to the height and width I have quoted in the suggestions.

All sizes quoted are smaller than those of the original painting. This is to ensure that there is no loss of quality that might occur if an image was enlarged too far. I will let you know if you request an image to be enlarged beyond the point where the reproduction quality might be unacceptable.

### **QUALITY**

In order to reduce the file size for this gallery to one that can be sent by email, it has been necessary to slightly reduce the quality of the images. Let me know if you want to view any painting at a higher resolution, and I will email it to you.

All paintings are reproduced as Giclée prints on Hahnemuhle Photo Rag, 308gsm. Inks used are professional fade-resistant Epson Ultrachrome HDX.

### **PROCEDURE**

Initially email me letting me know what print you are interested in, and what size you require. I will email back confirming the price. Please then make payment, and I will order the print and despatch it to you.

### **POST AND PACKING**

Prints will be despatched in strong postal tubes. Cost of packaging and carriage by Royal Mail first class is included in the price quoted for each picture.

### **PAYMENT**

Payment can be made directly to our bank account:  
Sort code: 60-24-60  
Account number: 42745241  
Account name: Mr N G Rous & Mrs S J Rous

### **EXPECTED DELIVERY TIME**

I carry a small stock of some of my prints, but it is most likely that I will have to order from the printer, so it would be safe to allow 10 working days for delivery.

### **ORIGINALS**

Some paintings are available as originals. If you see one that interests you, contact me and I will let you know its availability, dimensions and price.

### **CONTACT DETAILS**

Email: [nickrous43@gmail.com](mailto:nickrous43@gmail.com)  
Phone: 01993 883944