

<p>Joan Eardley, <i>Catterline in Winter,</i> 1963, oil on hardboard, 121 x 131 cm (48 x 52")</p>	<p>initial analysis</p> <p>The use of hardboard suggests economy, but also perhaps a practical matter of carrying it. Eardley often painted on board and on hardboard, but as often on stretched canvas. In windy weather, partly conveyed by the North Sea, it becomes difficult to hold onto the support and ingenuities of stone weighting and firm anchorage can often become necessities. I can't quite picture Eardley carrying a four-foot support on her motorbike, but she must have done just that. Some of her painting was done immediately on arrival from the rail station on her bike after having come from Glasgow and Stonehaven. Neighbours would call her in Glasgow to inform her of coming storms and she would immediately make her way to Edinburgh Station and then Catterline. (She didn't use a van or car.)</p>	<p>Eardley factored her landscape paintings in the open air. Her studio cottage is depicted in the picture at the highest place on the rising line of cottages that overlook the small Catterline harbour and bay. (Eardley rented No. 1 South Row, Catterline in 1954. She rented and then owned other buildings in Catterline at different times.)</p>
<p>The paint application is vigorous, in places, such as the timber of the buildings on the right, factored with firm strokes of the brush. At other places, such as above the yellow foliage on the left, the marks are smeared and indistinct.</p>	<p>A snow covered path, partly muddy, rises at 45 degrees from the centre towards the right hand edge. Near the top of the visible path on the left a small group of buildings, perhaps cottages.</p> <p>A white Sun is positioned about 17" from the right hand and 12" from the top edge in an expansive dark grey sky</p>	<p>There is an overall expression of local knowledge, cold weather, probably depicted as quickly as possible, and bright light from the reflection of the sun on the surface of the snow.</p>
<p>Half of the left hand area depicts exposed yellow with flicks of orange and brown foliage in front of a field of snow. Above the field a row of white cottages with dark grey roofs and windows.</p>		<p>Along the right hand edge the off-white and grey sides of a building with black timbers and in one part blue paint.</p>
<p>The eye appears to be led up the path covered in snow towards the right and the Sun above. The eye is then gradually pulled to the left by the buildings on the right and then rapidly to the left to follow the row of cottages and then stopped by the end of that row and what could be a drop towards the sea.</p>	<p>The picture conveys both an important attention and a familiarity with some of the details and a love of the area.</p>	<p>A visit to the area confirms that the row of cottages does indeed end as depicted, but is then continued by a field before it reaches the cliff edge.</p>
	<p>The painting is now in the National Gallery of Scotland, Edinburgh</p>	