

ARTISTS

BACK TO BASICS



PENCILS DOWN
WITH BRETT A JONES

PAINTING WHITE
WITH LEONIE NORTON

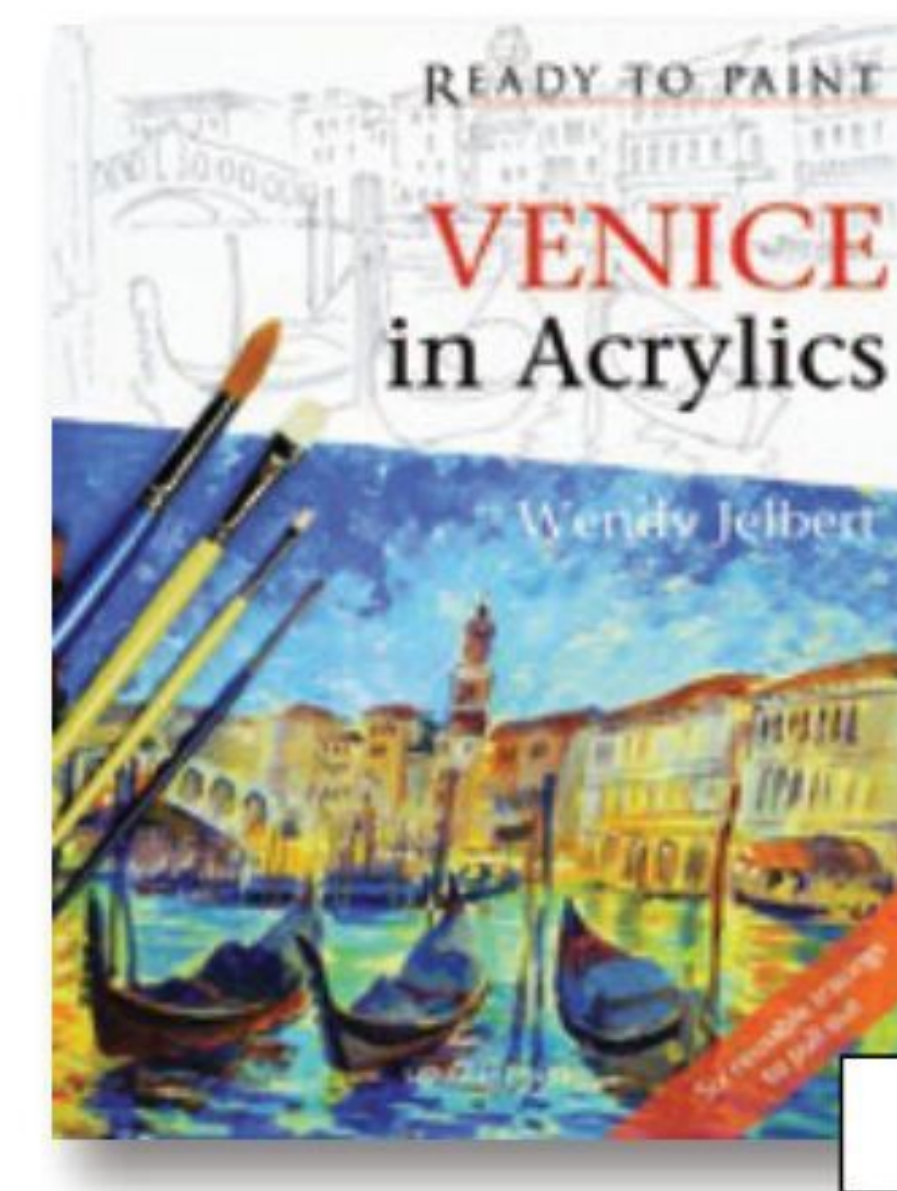
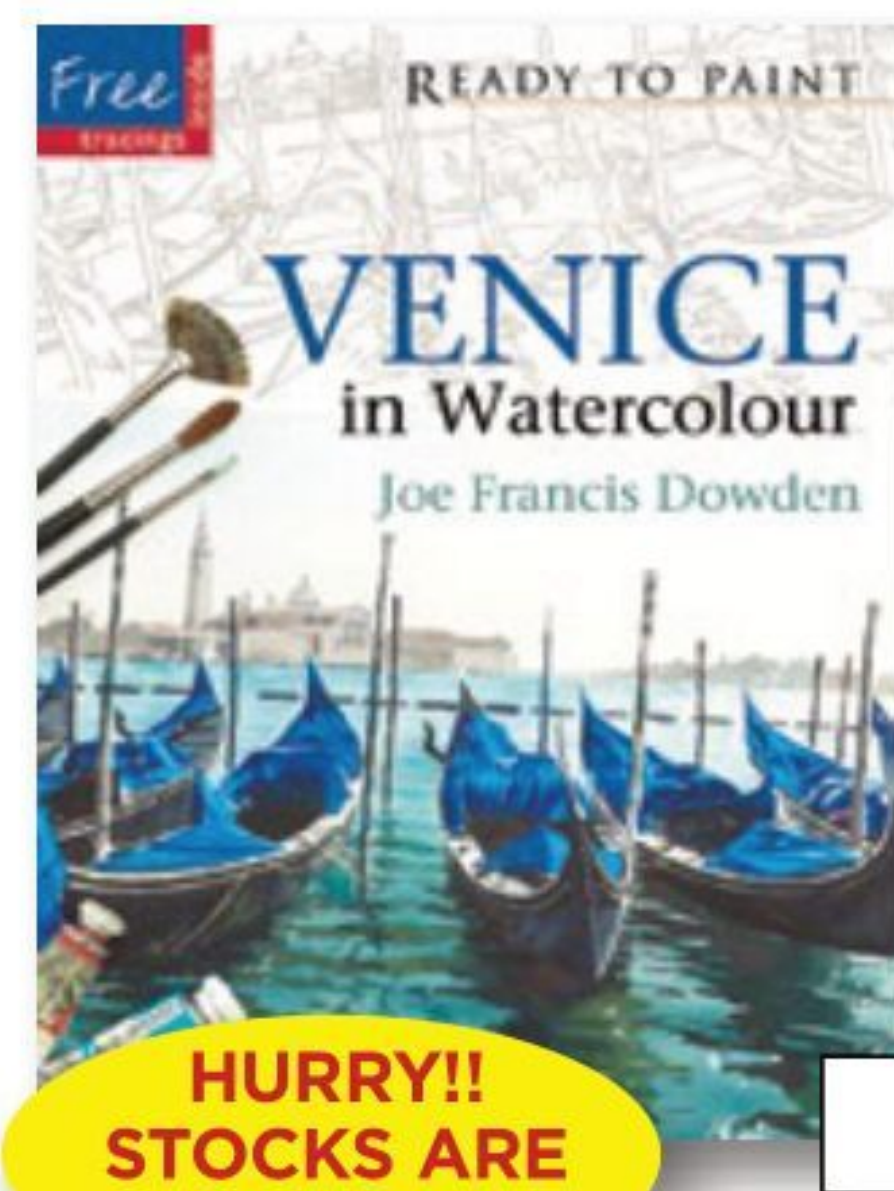
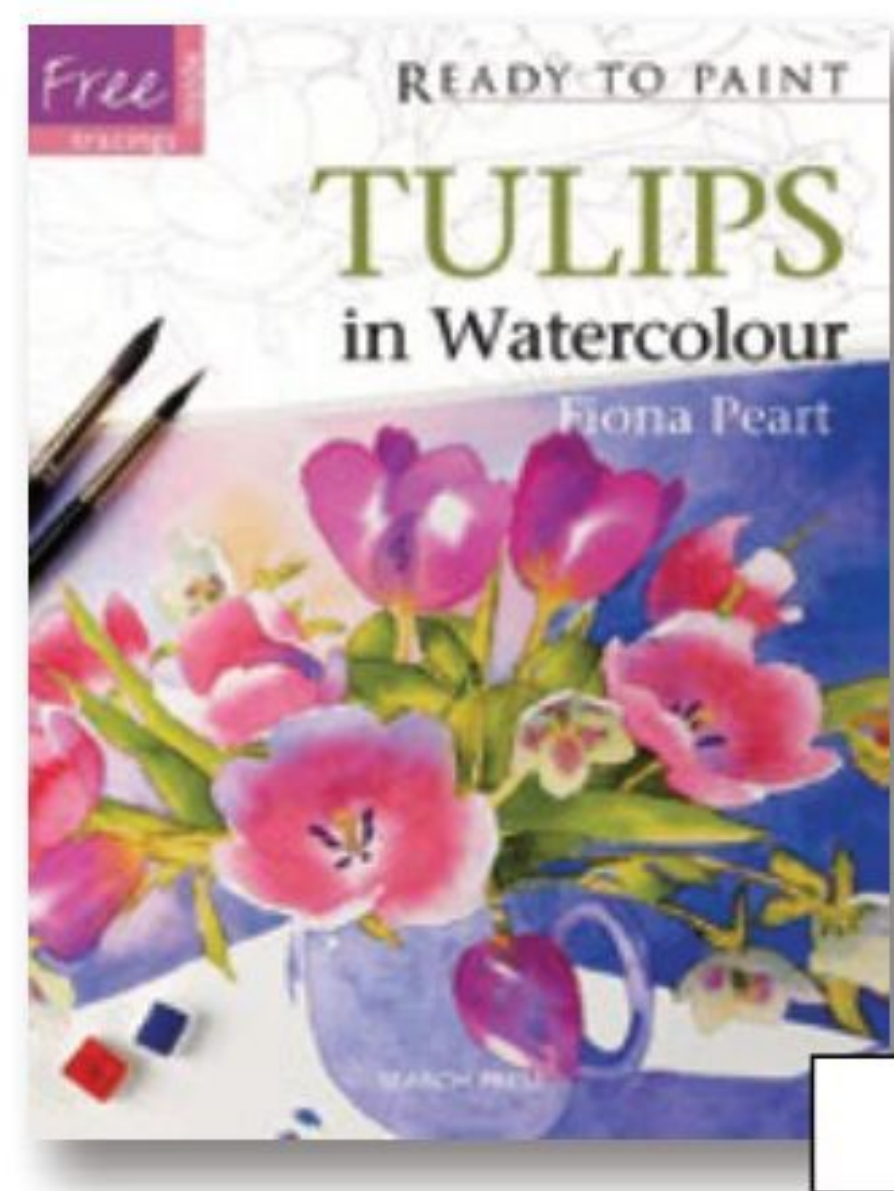
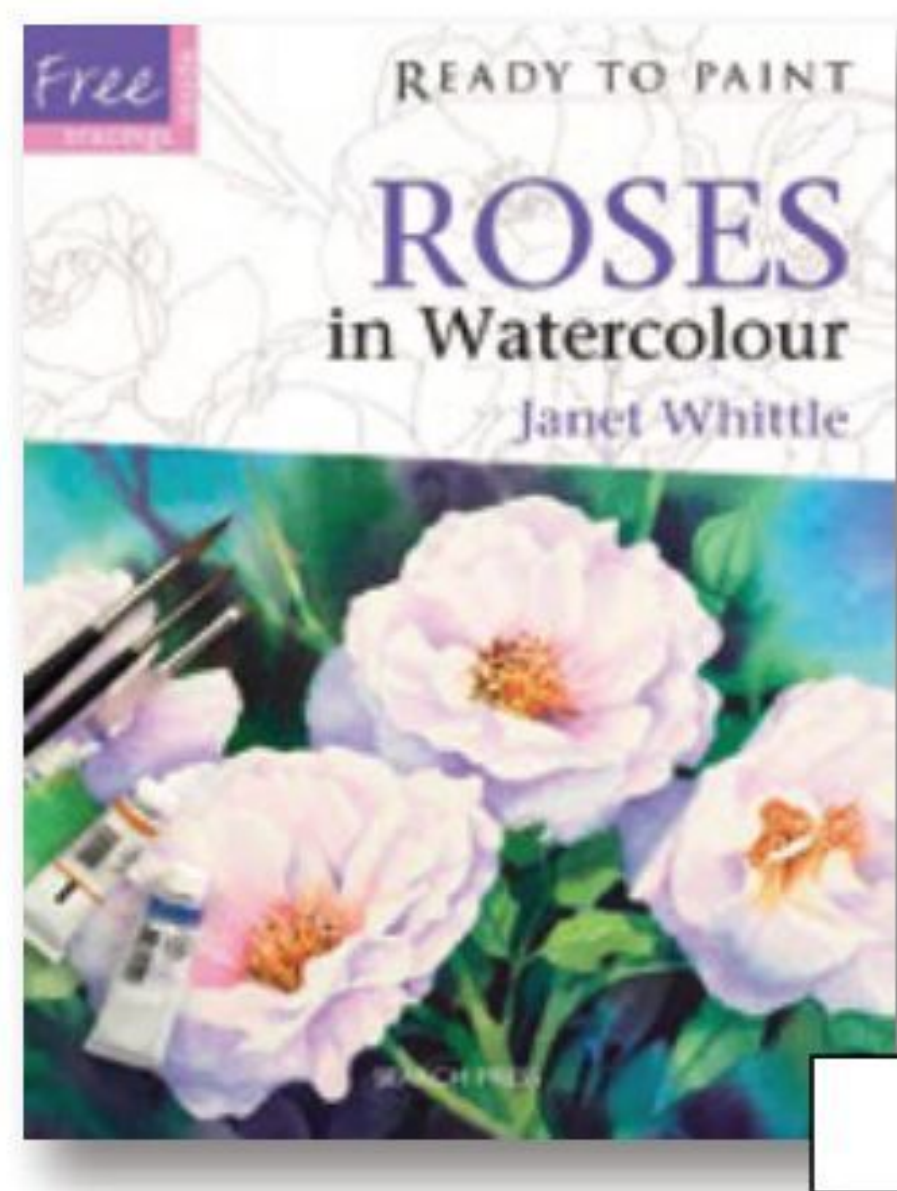
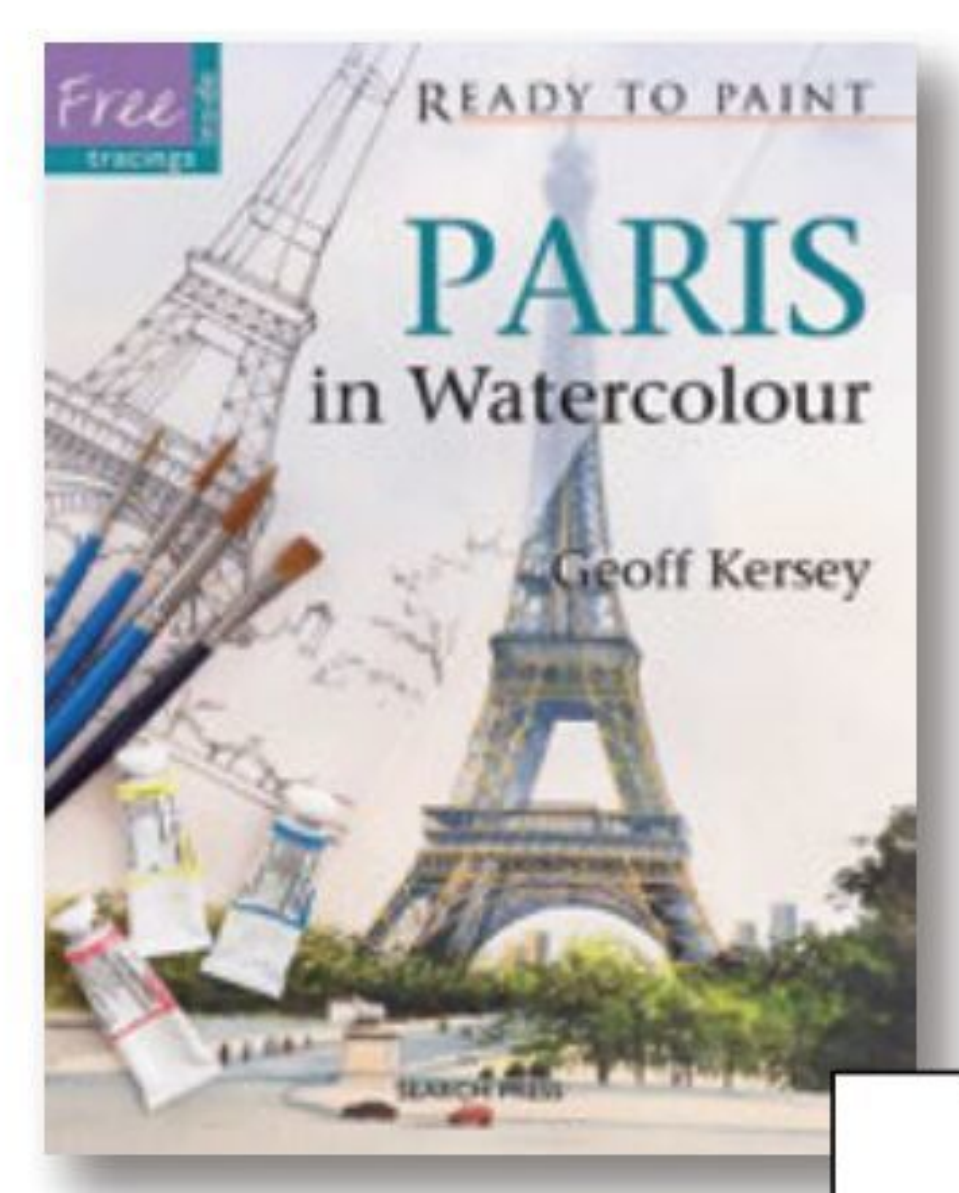
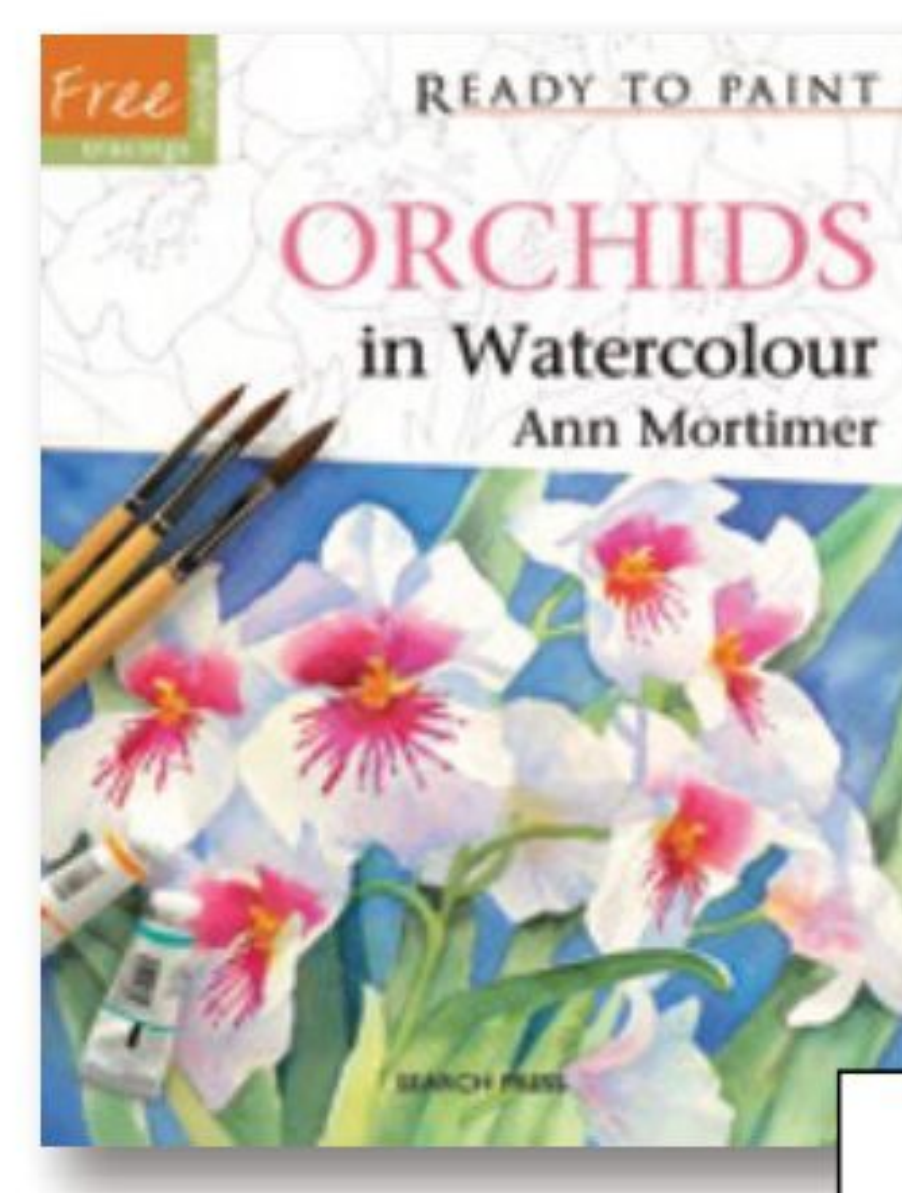
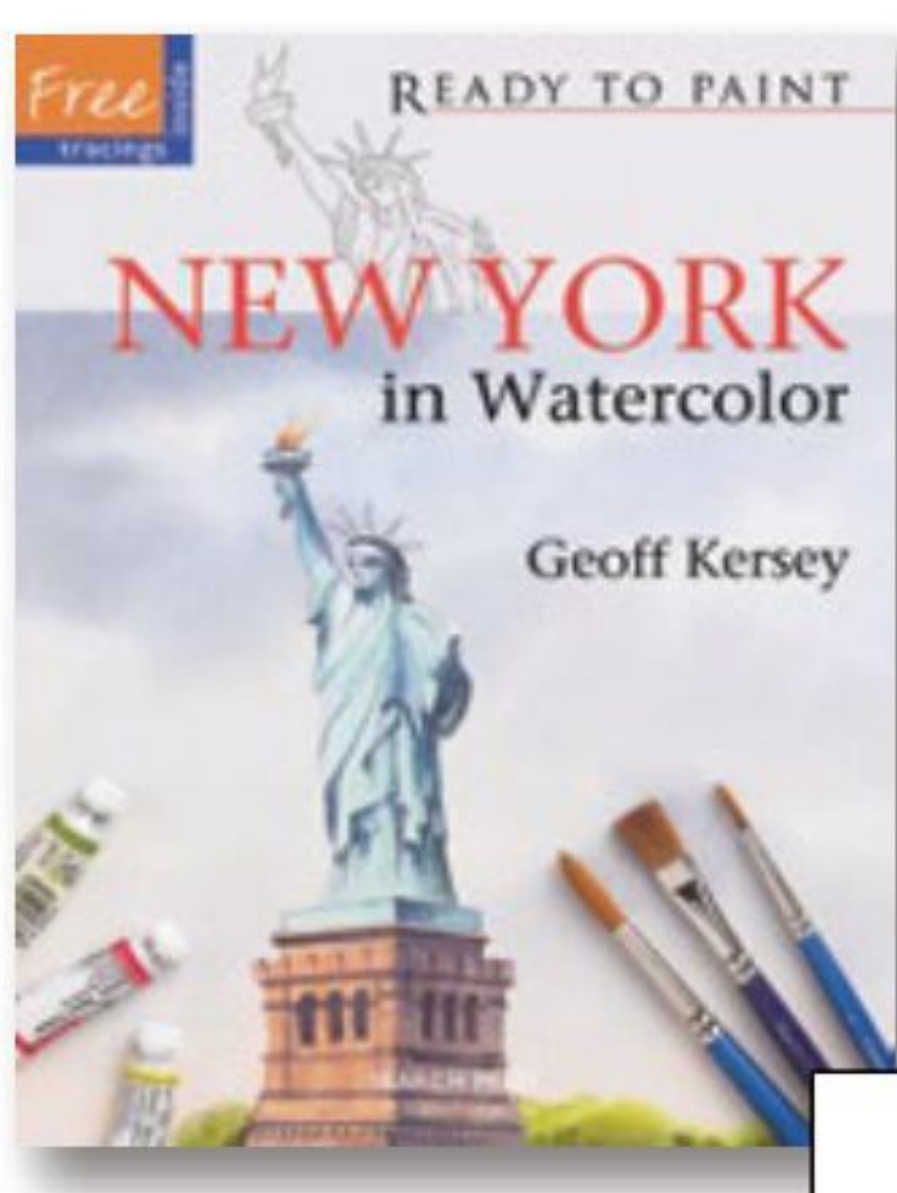
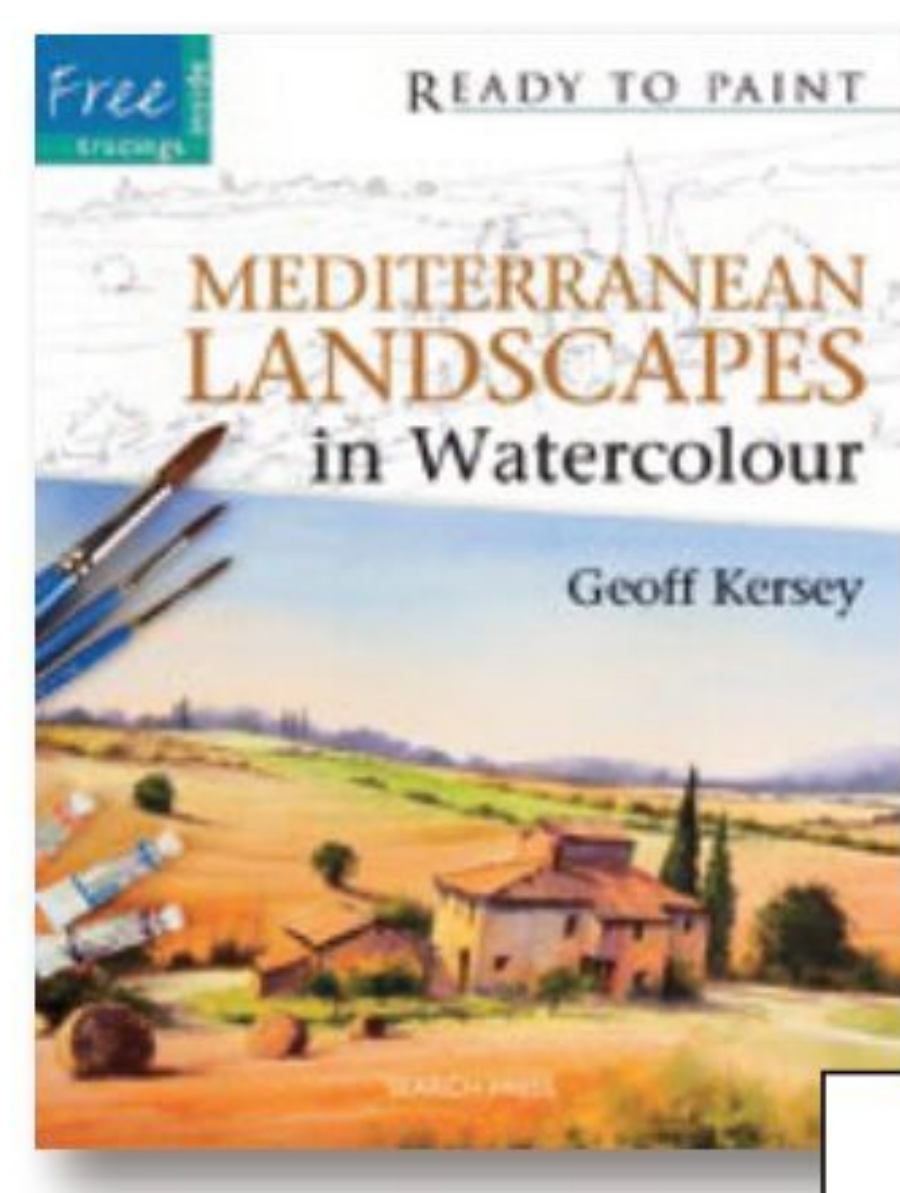
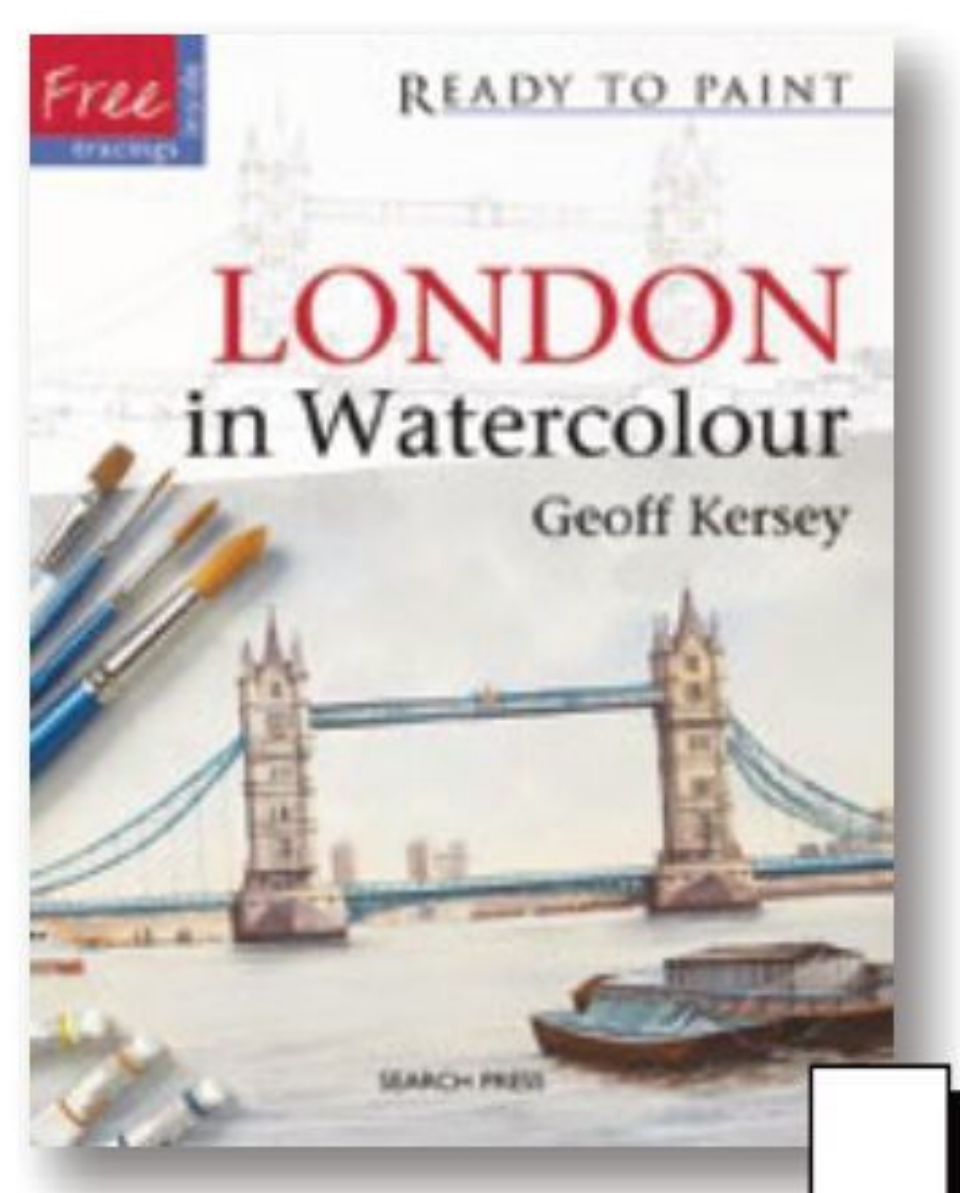
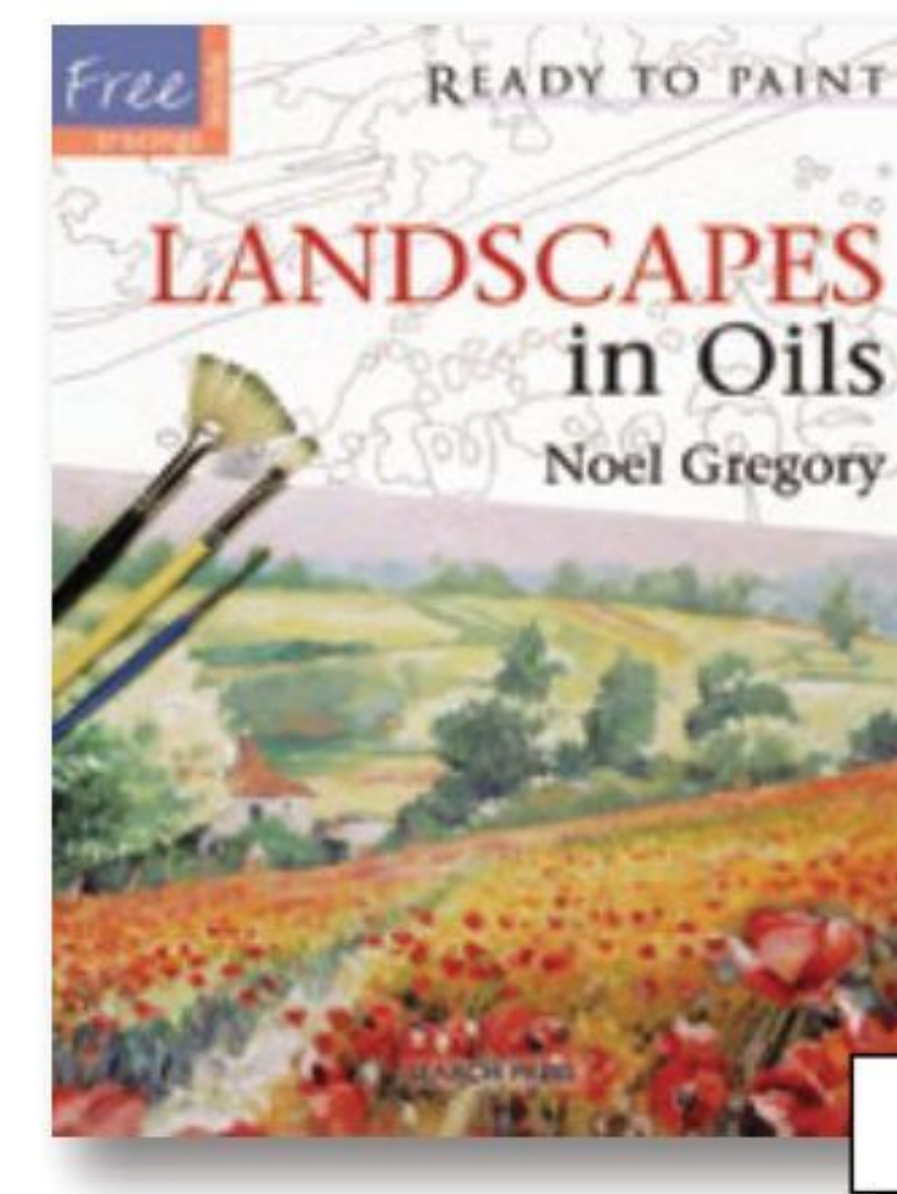
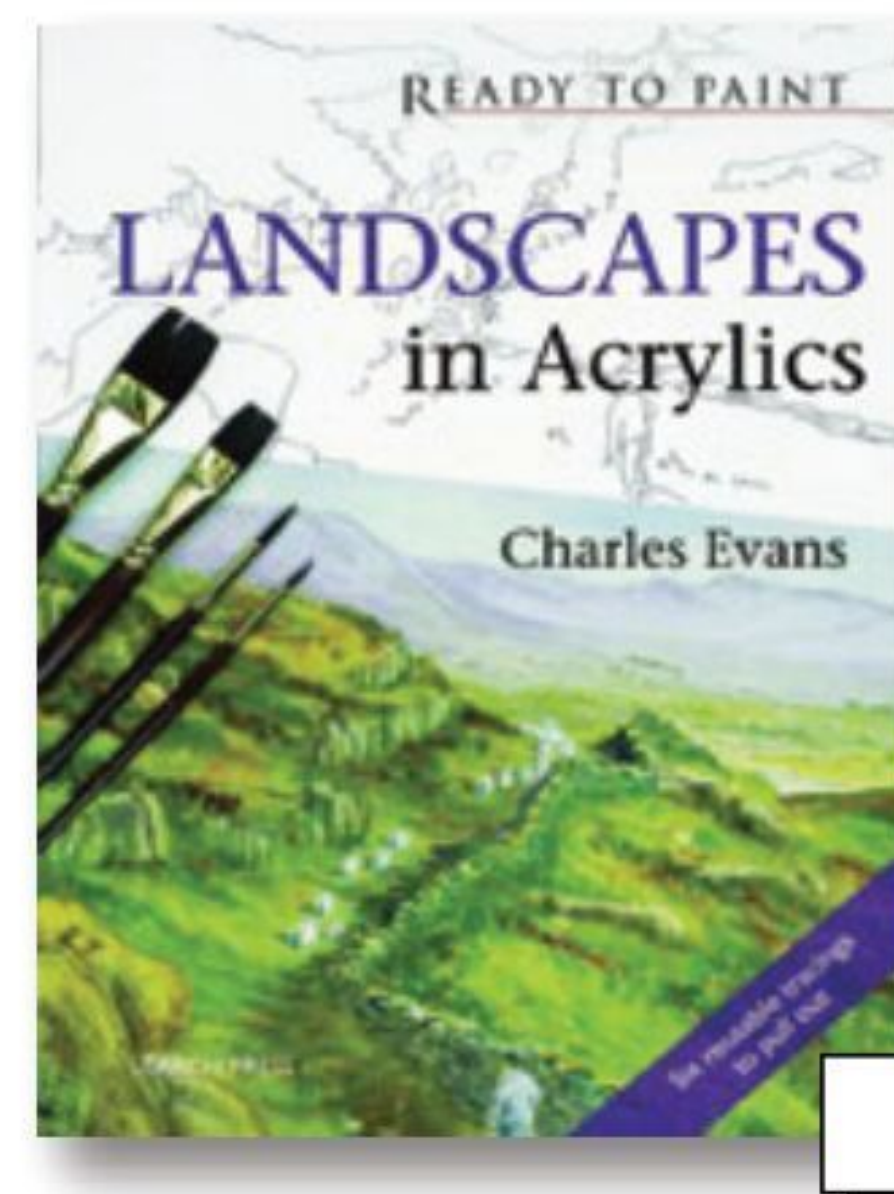
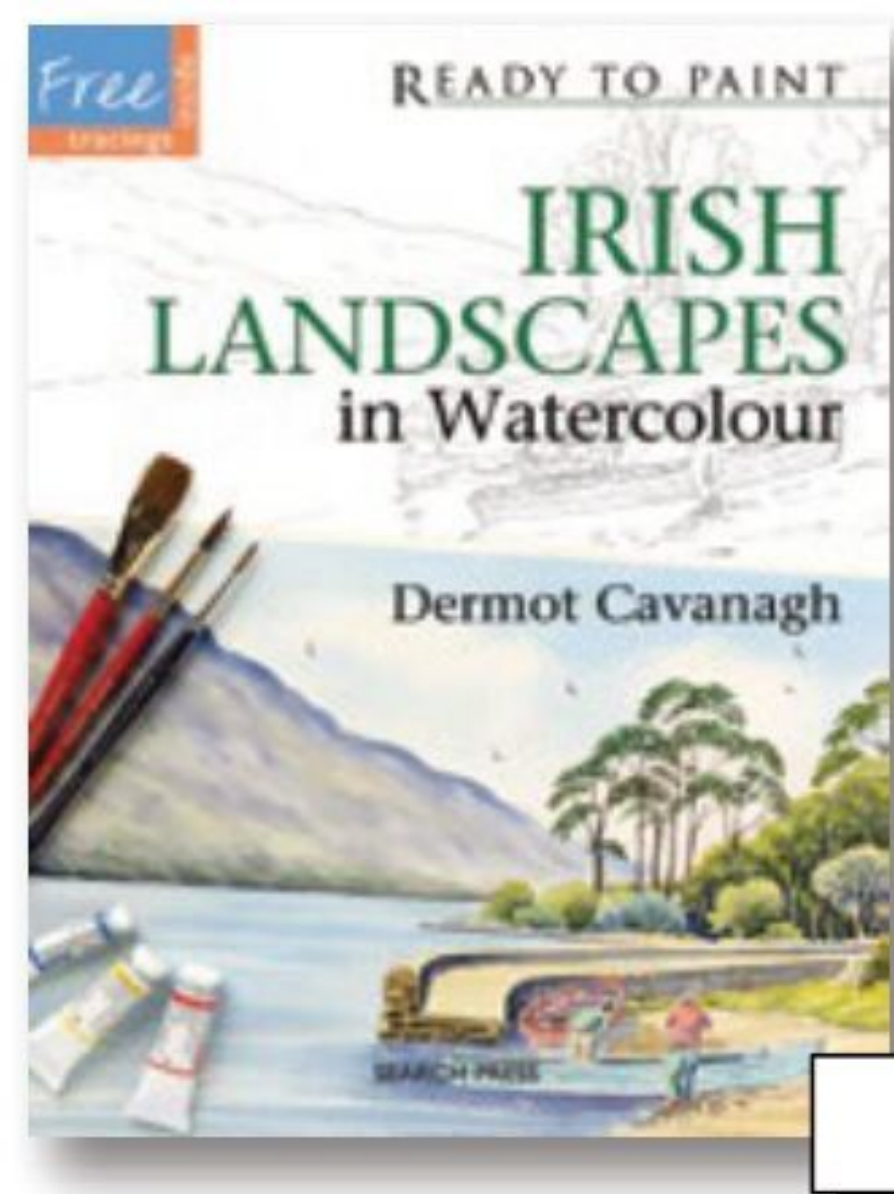
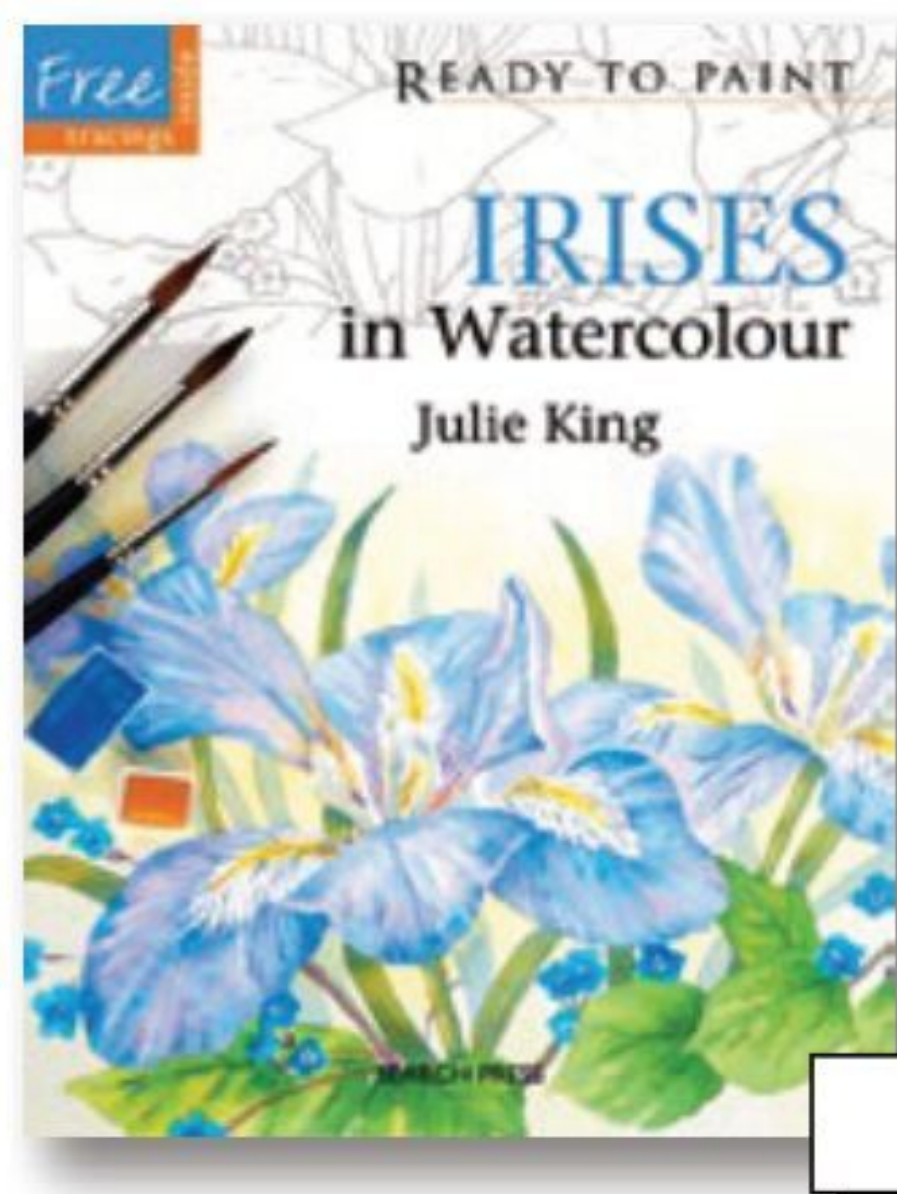
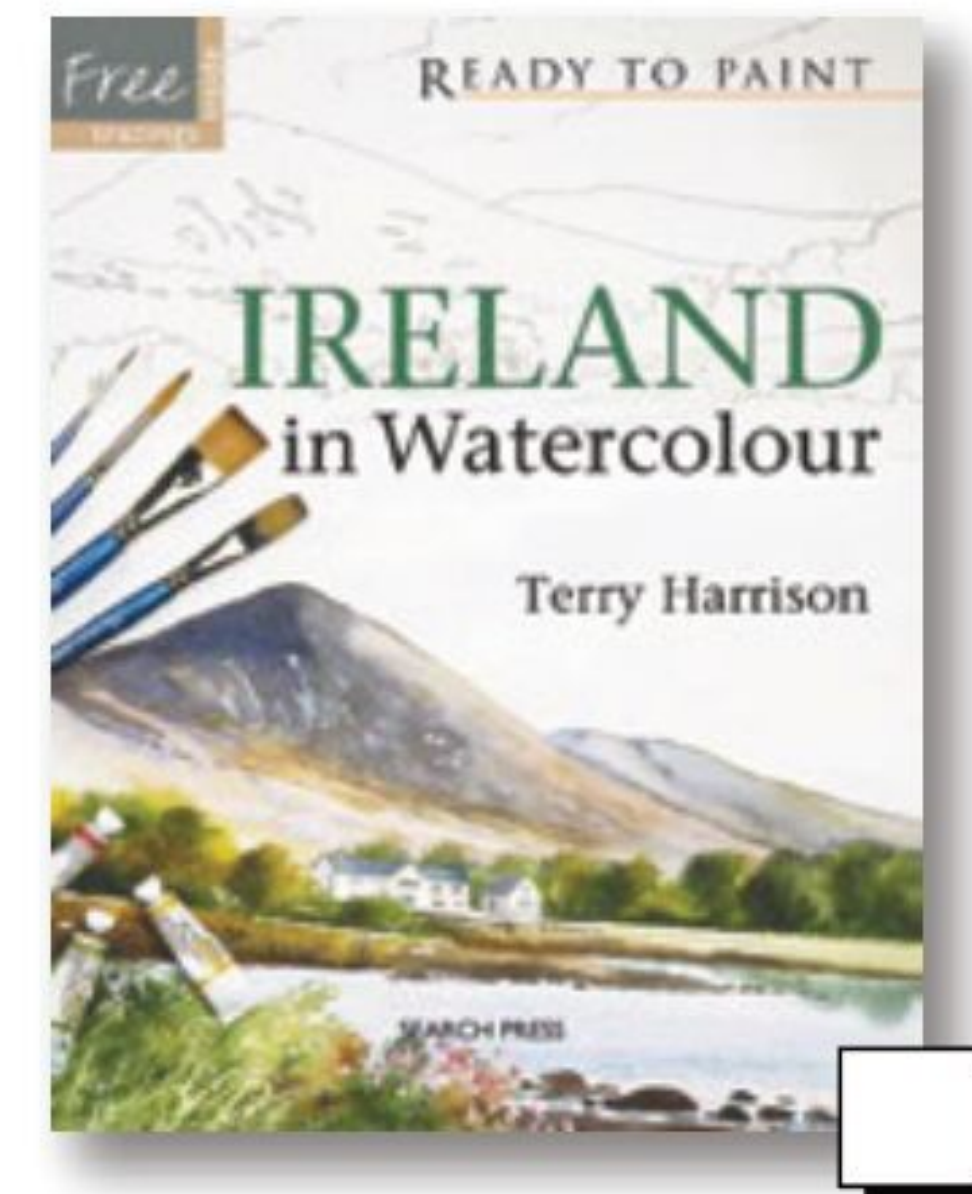
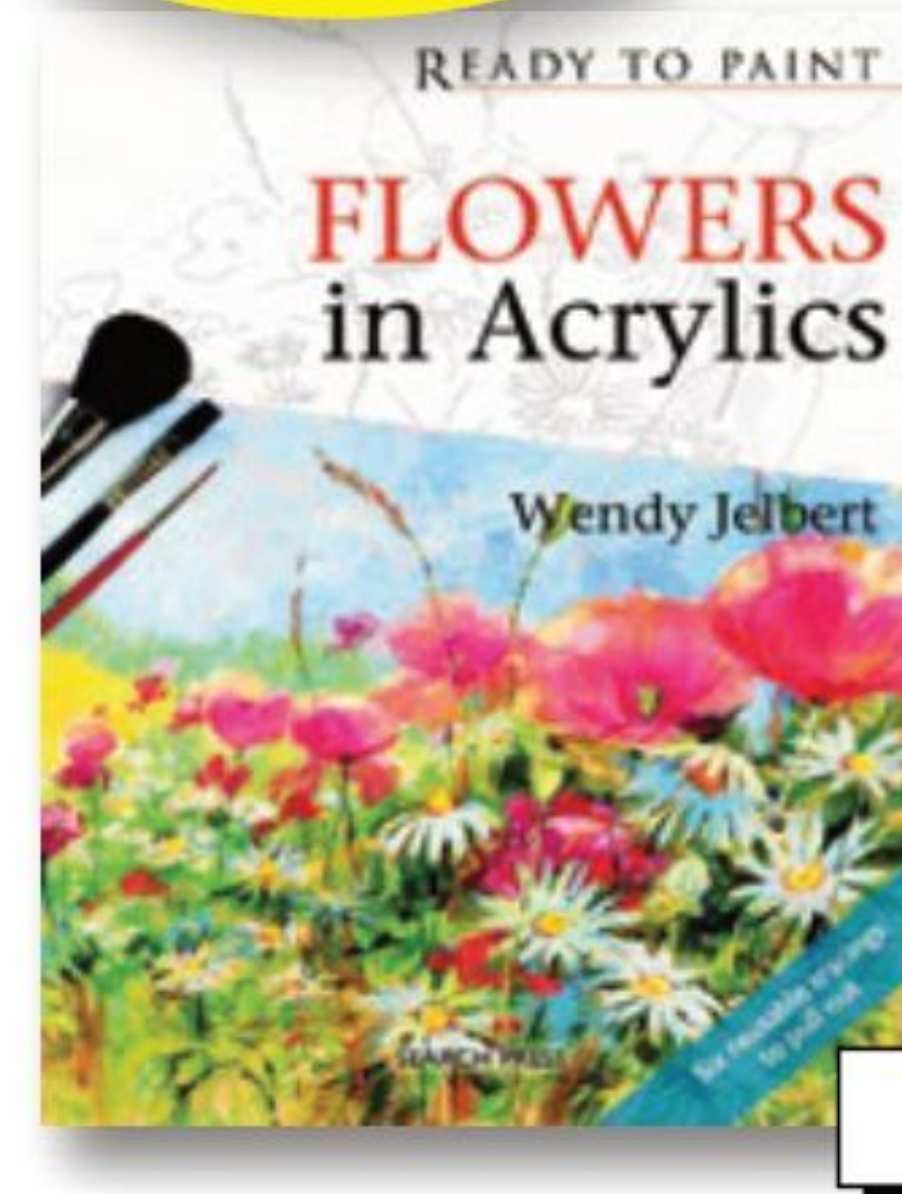
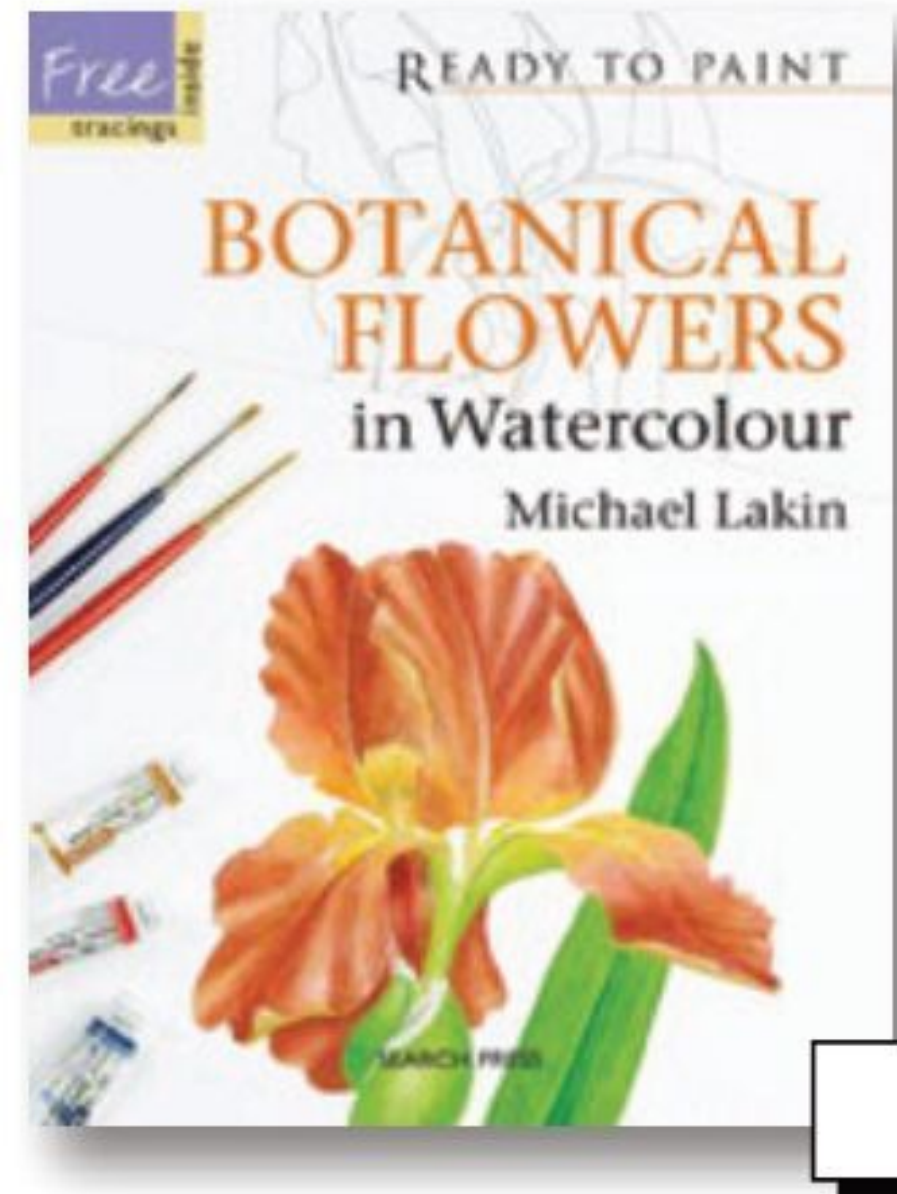
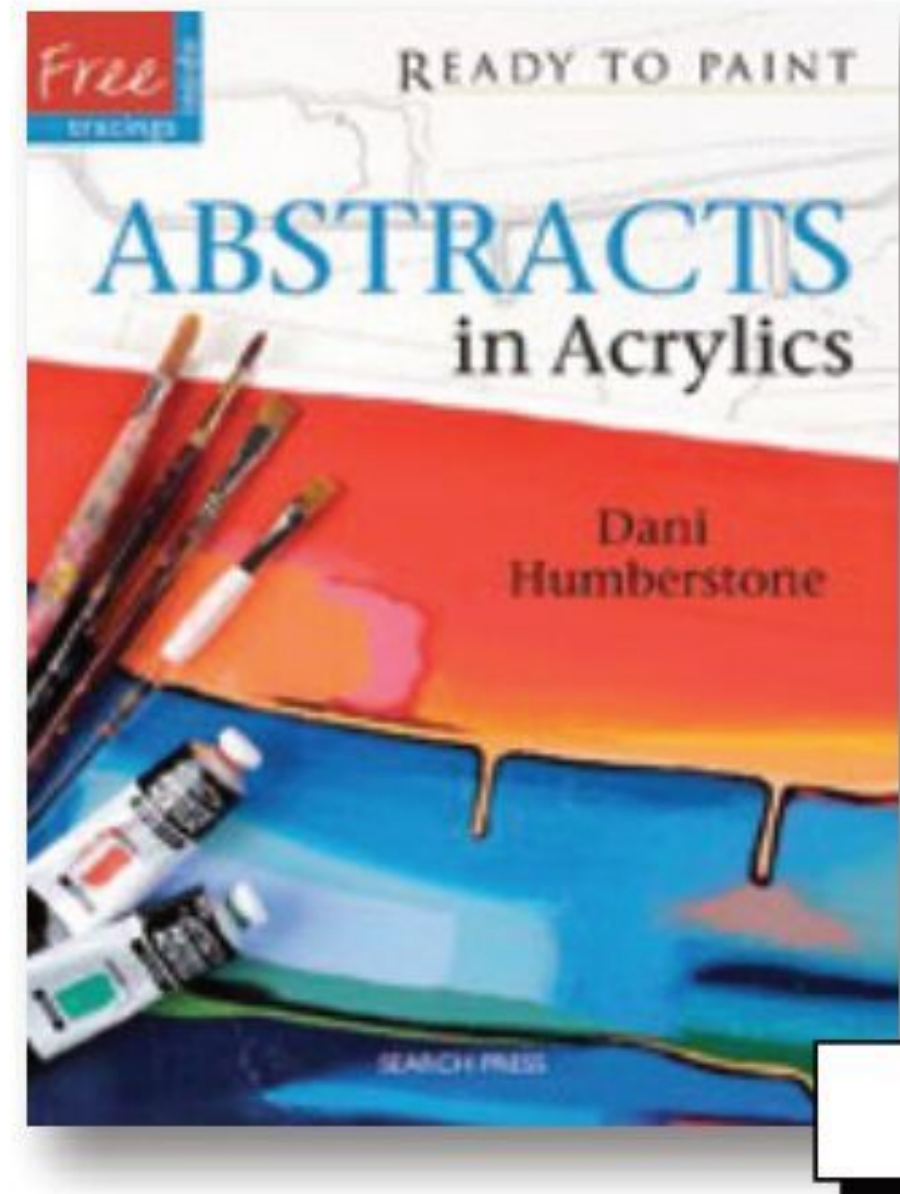
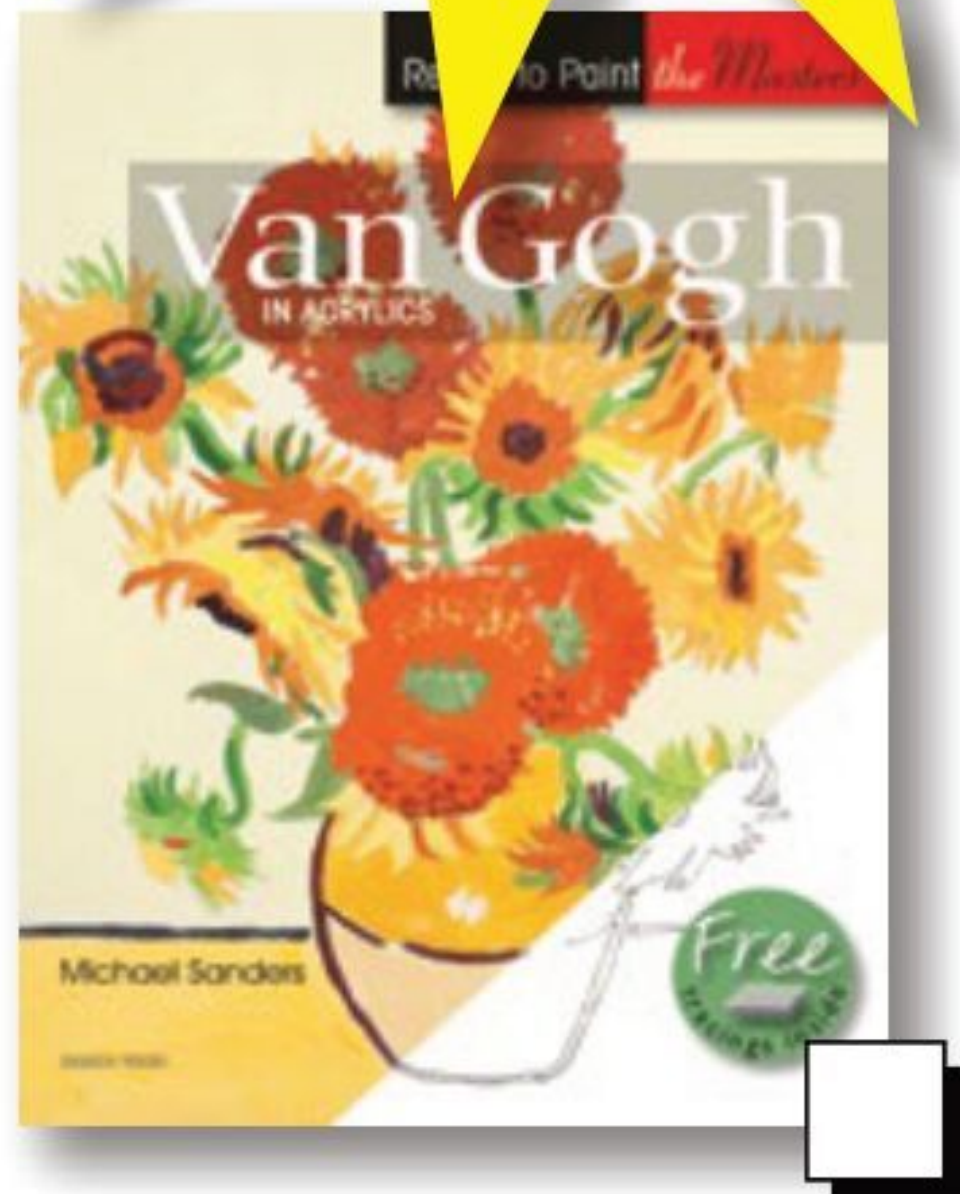
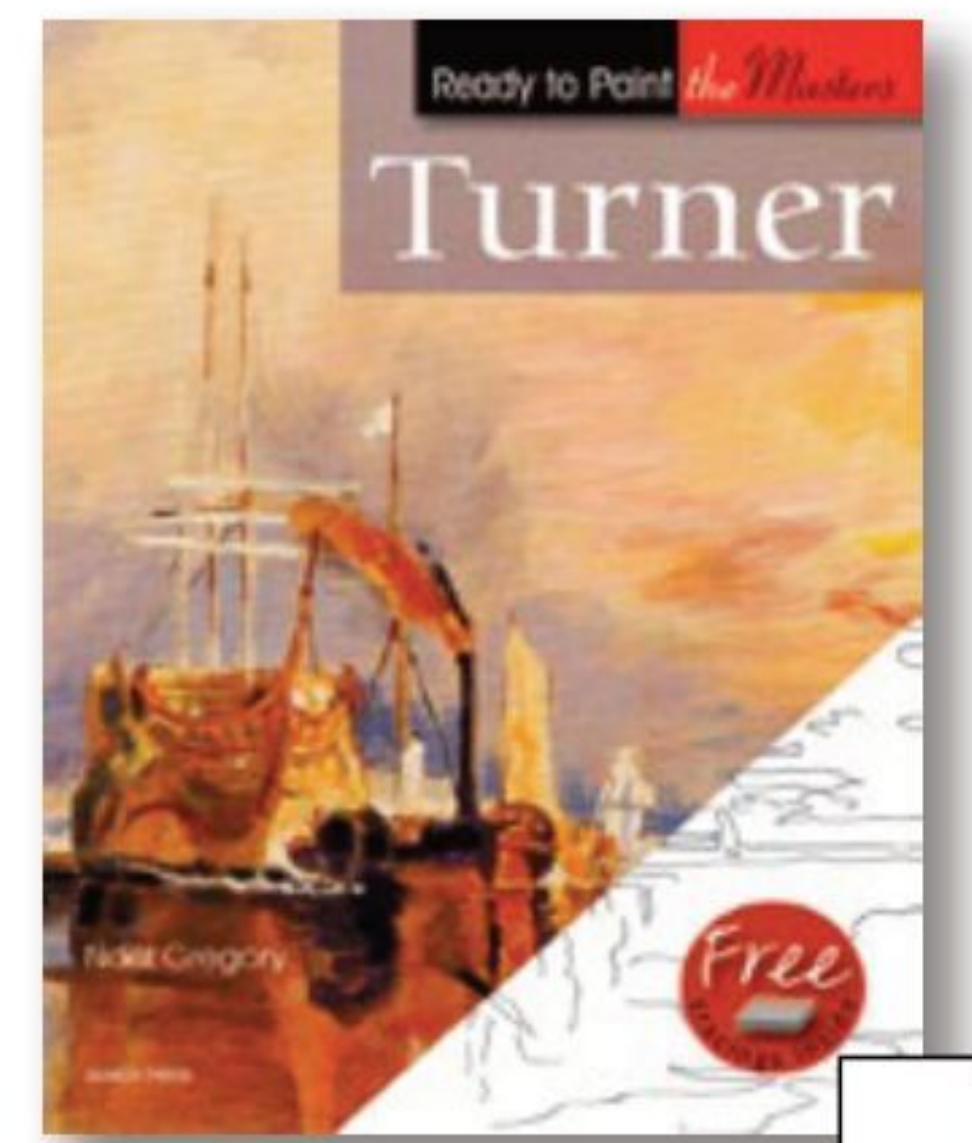
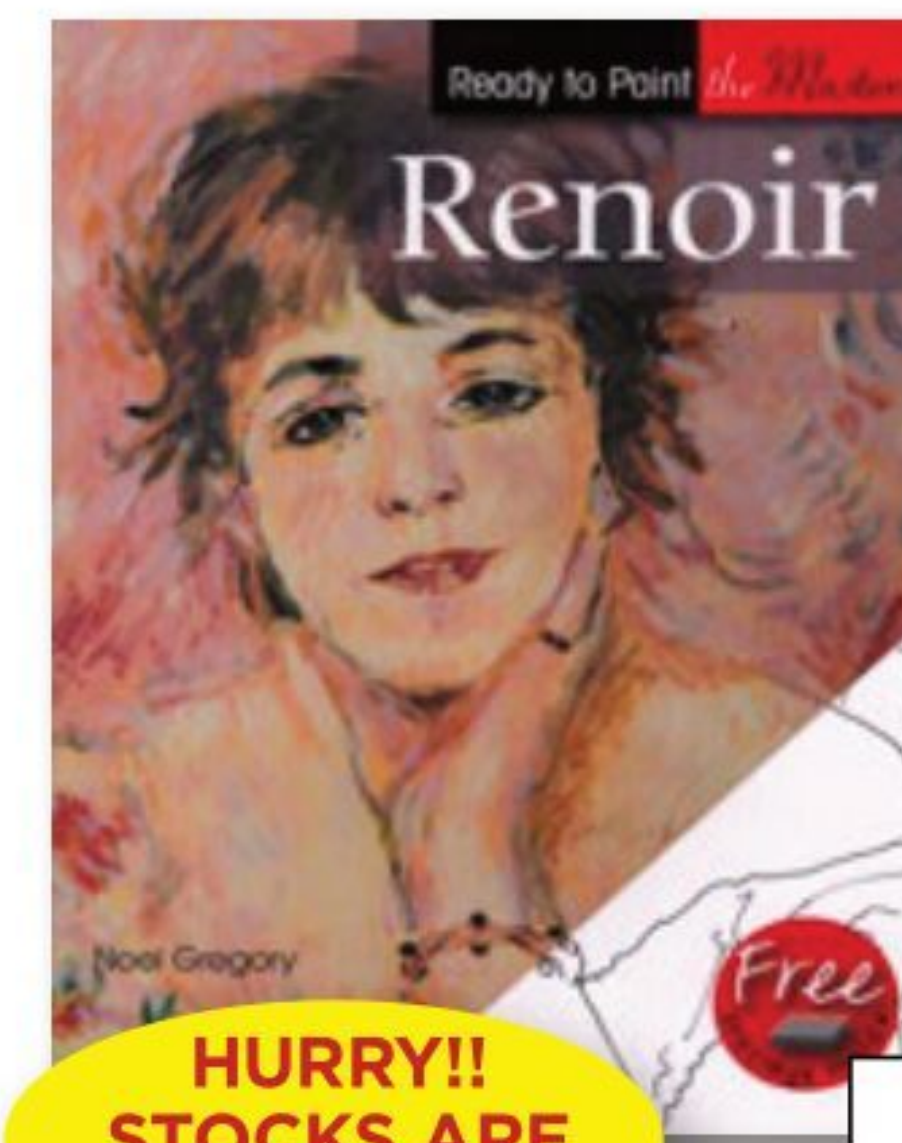
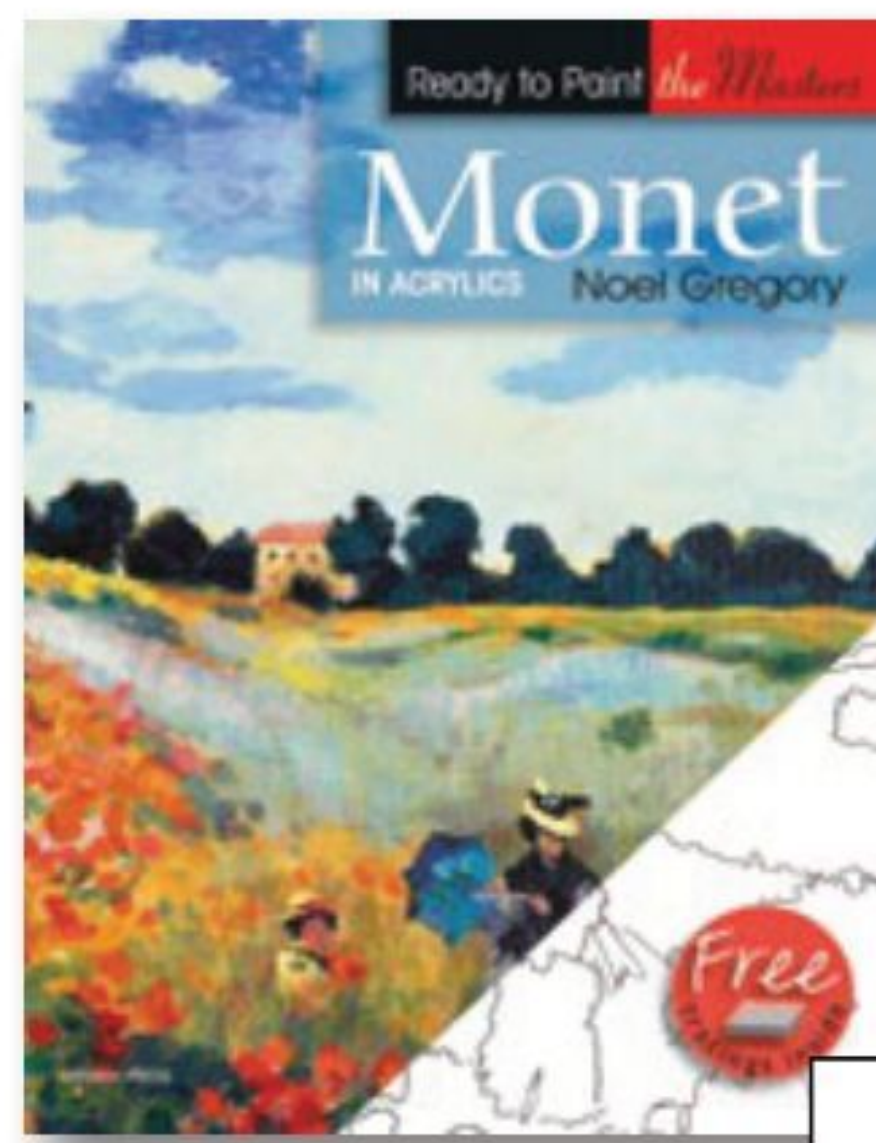
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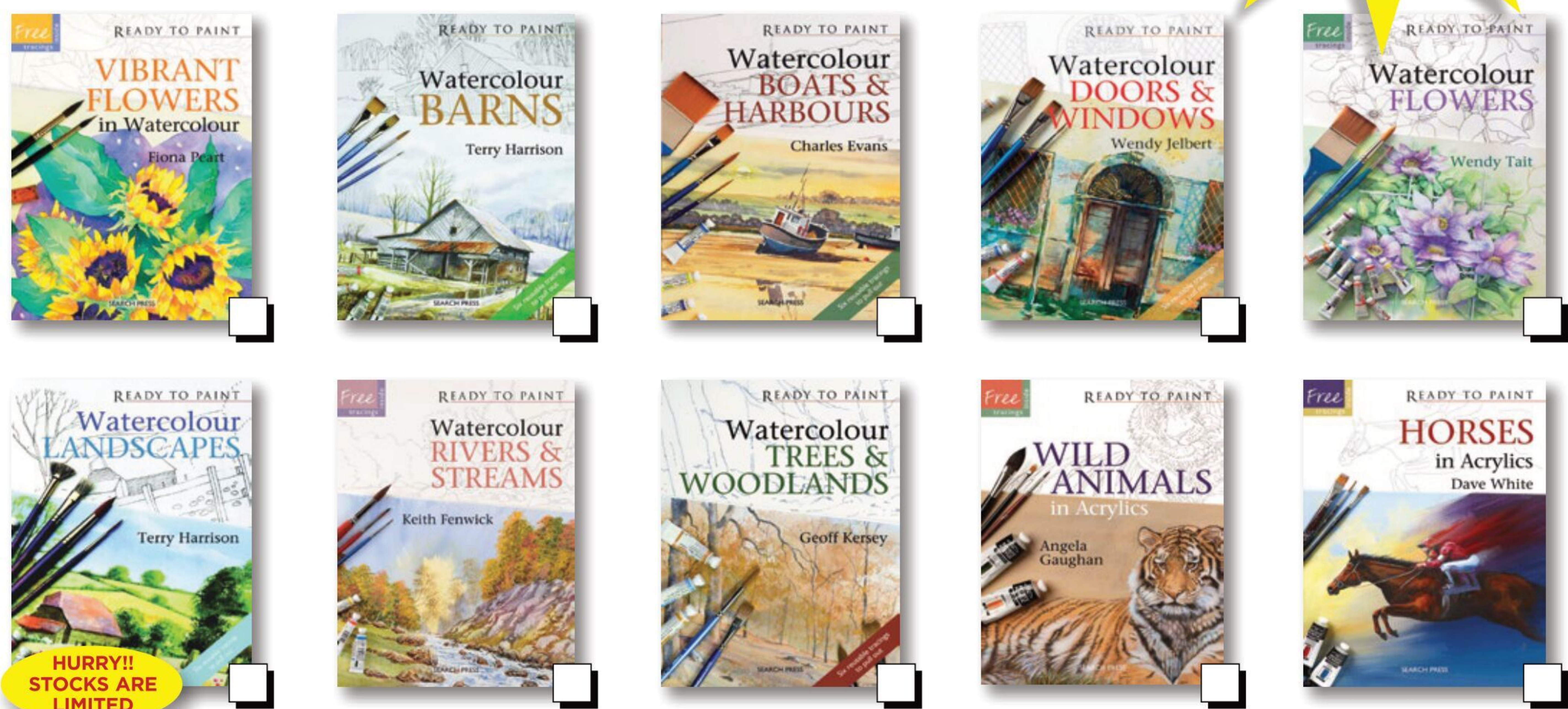
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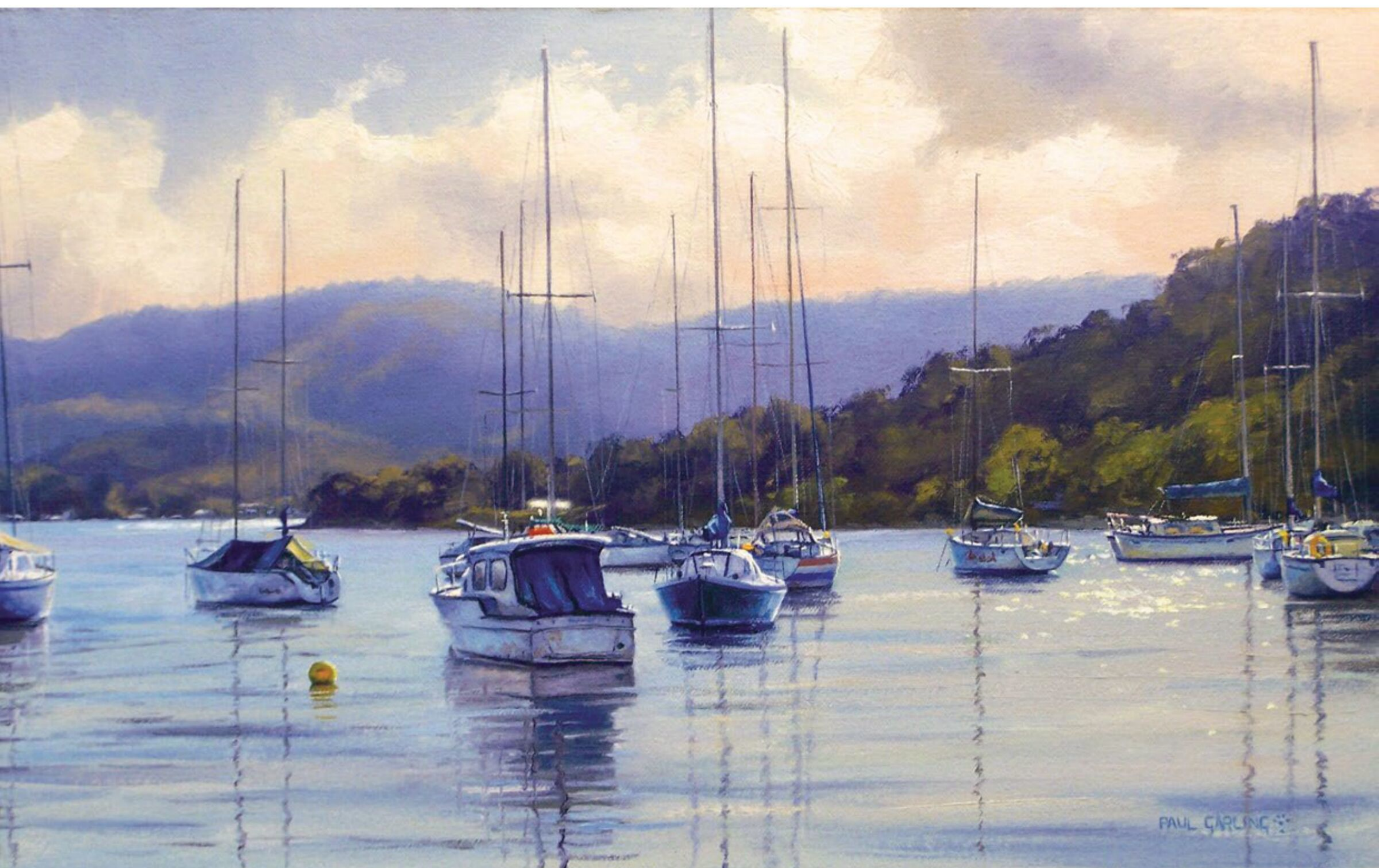


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Childhood Memories

By Paul Garling

Every time this enormously talented man paints, it evokes precious childhood memories of his artist mum at her easel ... and it reaffirms his conviction that he will never tire of the wonderful world which is art.





I remember my senses being enticed by art as a young boy, when my mum would sit at her easel and create her oil paintings. Even the smell and feel of the buttery consistency of the paint appealed to my senses.

I remember thinking how, someday, I wanted to be able to bring my own visual interpretation of the world to life on canvas.

I would draw and draw as a boy. My main focus then was trucks. Living near the highway at Narrabri gave me plenty of first-hand experience with them.

In 1985, my family moved to Dubbo and built a cabin at nearby Lake Burrendong. With that came the purchase of a boat, and my new obsession was born! Every weekend

“If I had to choose one thing that has helped my art the most, it would be painting outdoors. The lessons to be learnt are invaluable and just can’t be taught formally.”



Above: *Top Weight*
Left: *A Day on the Harbour*

Opposite page: *Sleepy*
Belmont Afternoon



“Nature has it all for the artist – line, texture, tone, colour and atmosphere. I have painted and drawn from my master and inspiration (Nature) at every opportunity, and I will always continue to do so.”

was spent on the water and the world it opened to me continues to bring sheer joy. In this new environment, I started sketching from life and learnt the importance of keen observation quickly. I have since become more aware that quality cannot be rushed.

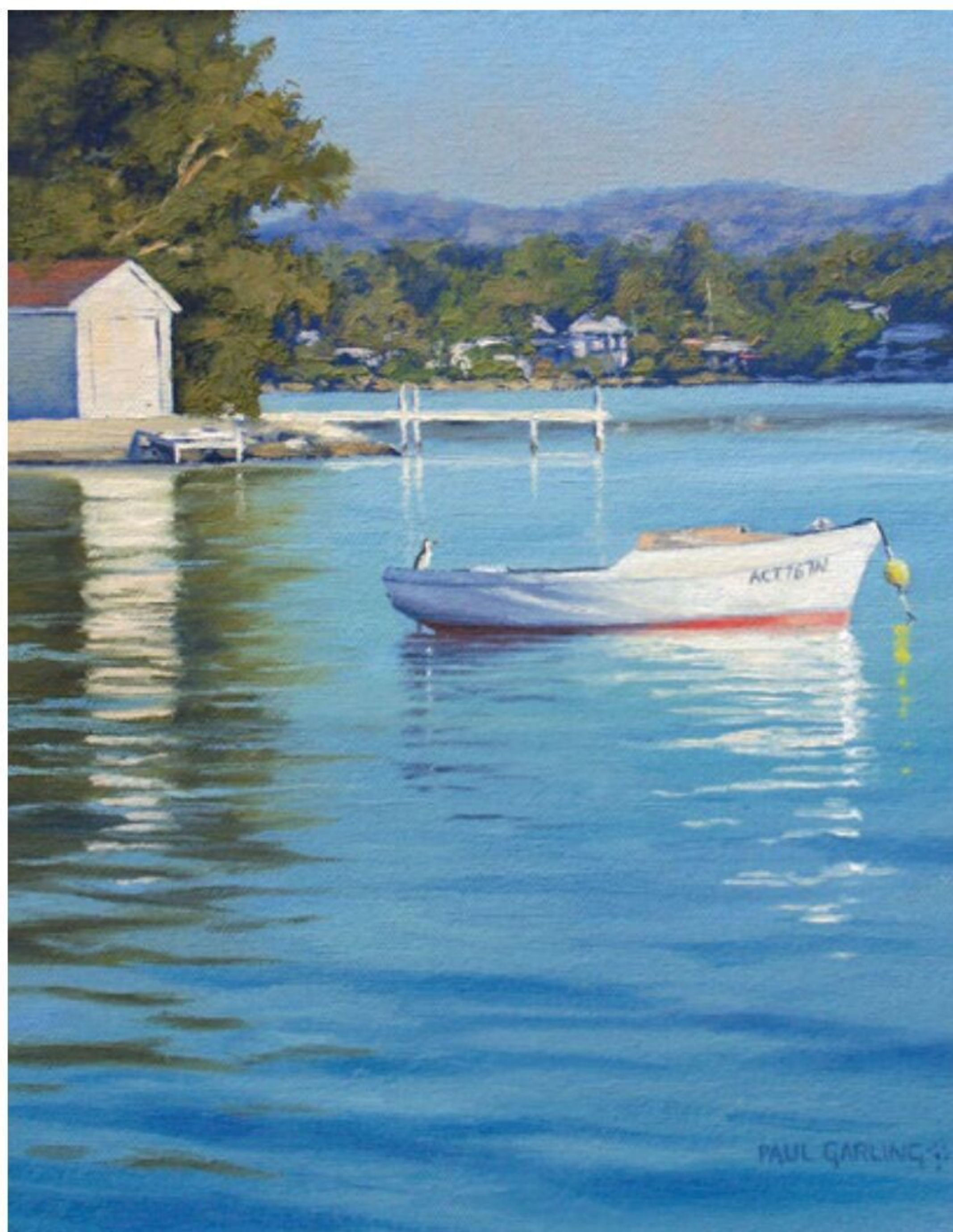
As any artist will attest, there have been (and no doubt will be) plenty of failed paintings. It is quite heartening to know that even my artistic idols (including Warwick Fuller, Christopher Blossom, Donald Demers, David

Curtis and Les Graham) still have painting failures – even at their level of brilliance. It is a constant struggle and I can always find something to improve on in each painting, no matter how technical.

If I had to choose one thing that has helped my art the most, it would be painting outdoors. The lessons to be learnt are invaluable and just can't be taught formally. Nature has it all for the artist – line, texture, tone, colour and atmosphere. I have painted and



Above: *Heading Home*
Right: *Sydney's Magnificent Harbour*



drawn from my master and inspiration (Nature) at every opportunity, and I will always continue to do so.

My goal is always to paint that which inspires me and to create a feeling and atmosphere in my works that the viewer can draw from, relate to and enjoy.

My love of marine subjects led me to join the Australian Society of Marine Artists and I exhibit with the Society at its annual shows.

My great forebear, Frederick Garling, was also a highly acclaimed marine artist.

In 2007, I met Trevor Richards who owns the Morpeth Investment Gallery near Maitland in New South Wales. I was awed by the standard of works displayed at Morpeth Gallery and I was honoured when he took me on. He continues to display and sell my works at his gallery.

Having met some truly brilliant painters such as Graham Cox and John McCartin at Morpeth, has also helped my insight into the thought processes behind creating paintings.

I have recently moved from Dubbo in New South Wales to Paynesville on the Gippsland Lakes in Victoria. This is the boating capital of Victoria and I am in my element.

I will be conducting oil painting classes on a regular basis from my new studio and gardens – with the aim of teaching people about the wonderful and exciting world that painting and art creates.

Every time I paint, it evokes those same childhood memories of my mum at her easel.

I will never tire of the wonderful world that is art. ■

Above left: *Belmont Mooring*
 Above right: *Wave Washed Rocks*
 Below: *Night Rescue*



Cutty Sark

By Paul Garling

The artist loves this sort of theme. When he commenced work on this 40 x 50cm Demonstration piece, he was just itching to get painting!



Final Step

MATERIALS

- Stretched canvas.
- Artists' oil paints:
Titanium White,
Cerulean Blue, French
Ultramarine, Cadmium
Yellow Light, Cadmium
Scarlet, Yellow Ochre,
Burnt Sienna, Viridian,
Permanent Crimson.
- Liquin and Mineral Turps.
- Brushes: 000 fine
point, Number 4 and
Number 10 Badger.



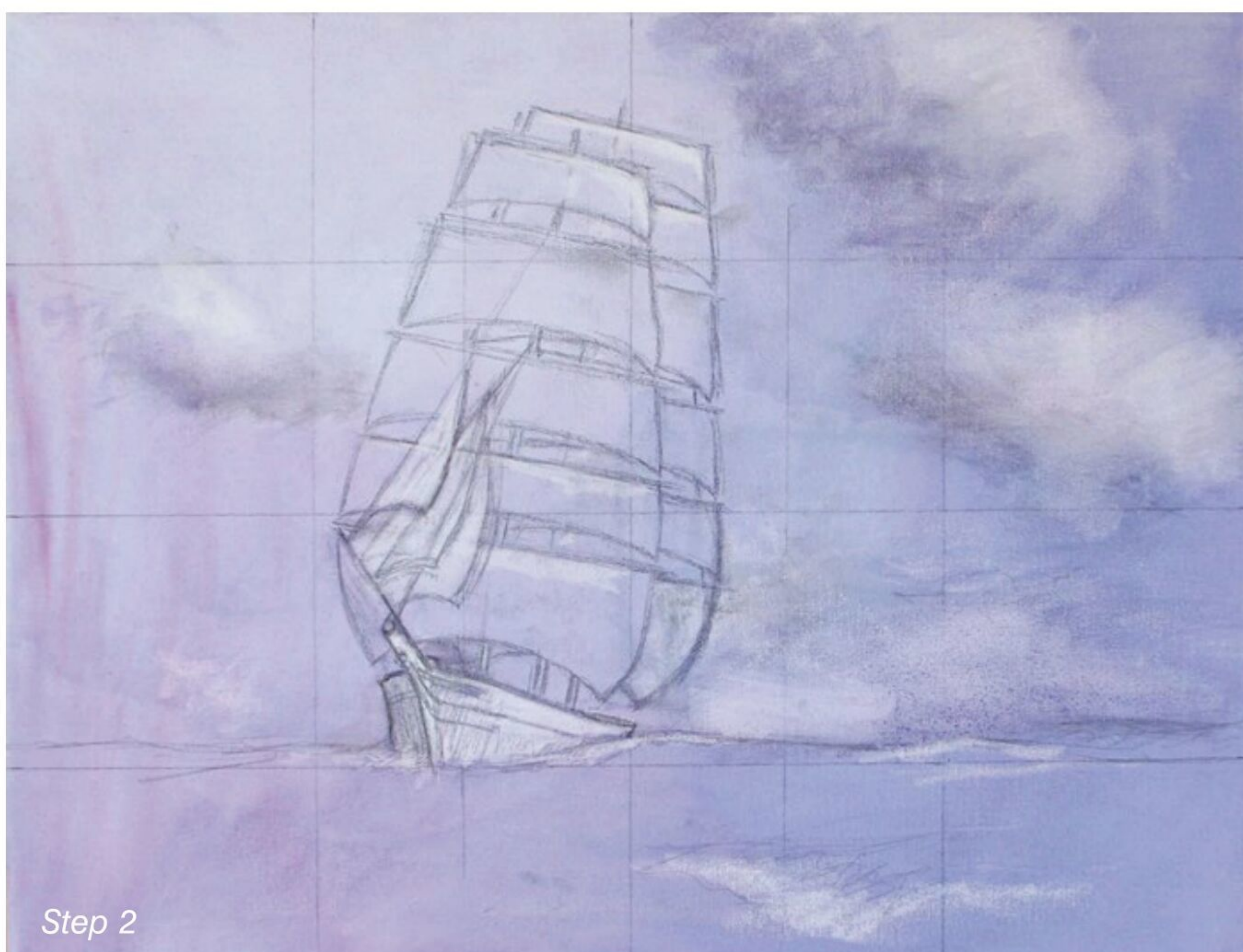
STEP ONE

After a few thumbnail sketches to get a visual plan worked out, I drew up an accurate drawing that could be gridded and transferred to the canvas. I rarely do this; however given that accuracy for this kind of subject is paramount, it best suited my needs in this case. Before the drawing was transferred, I gave the canvas a light turpsy wash of purple

(made with French Ultramarine and Permanent Crimson) in order to get rid of the whiteness of the canvas. This helped evaluate colours and tones more accurately once the painting process started.

When the drawing was on the canvas, I used a rag to wipe back a few highlights here and there to better help visualise where various things would be placed. It isn't

“Before the drawing was transferred, I gave the canvas a light turpsy wash of purple (made with French Ultramarine and Permanent Crimson) in order to get rid of the whiteness of the canvas. This helped evaluate colours and tones more accurately once the painting process started.”





“I try to really use my intuition and call on my observational memory bank when I paint water. I try to ‘become’ the water and visualise myself as being part of its fluidity and movement ... which hopefully gets transferred from my brain to the paint brush.”

always necessary to do this ... however every painting is different and it never hurts to experiment!

STEP TWO

Now it was time to really start bringing the scene to life! The sky is always a joy to paint and this

one was no exception. I started by mixing Cerulean Blue, Crimson, white and a touch of yellow low on the horizon – gradually introducing French Ultramarine toward the zenith. I keep playing with patterns of clouds until I found something that was pleasing to the eye and looked natural.

STEP THREE

The sea is always a big challenge for me to get right. It has to look ‘wet’ and have movement – otherwise it will look stiff and have a cut-out and pasted-on appearance. I started by mixing French Ultramarine, Viridian and a touch of Crimson and placed in the darkest darks of the water. I didn’t use any white for this stage as it quickly washes everything out and diminishes the effect of depth in the sea.

The highlights came next and were achieved with a mix of white, yellow, Crimson, French Ultramarine and Cerulean Blue. It is very important to have a lot of subtle colour and tone



variations in order to have the water appear as though it is reflecting the sky and the surrounding objects (as it does in life). As with the sky, I played around with a pattern until I found one I was happy with; and then left it before I overdid it.

I try to really use my intuition and call on my observational memory bank when I paint water. I try to 'become' the water and visualise myself as being part of its fluidity and movement ... which hopefully gets transferred from my brain to the paint brush.

STEP FOUR

The sails were applied with white, French Ultramarine, Crimson and Burnt Sienna. The focus was on giving them a 'full' appearance, as if the wind was filling them. Another important consideration was to not have them too hard-edged or looking as if they were cut-out and pasted-on.

I also washed in the dark of the hull with French Ultramarine and Burnt Sienna to help with tonal relationships as I progressed with the painting. There were still no details added at this point – as the paint was too wet to keep the fine lines clean.

STEP FIVE

The hull and masts were next. This was where the form and lines of the ship really started coming to life. Again, my multitude of reference material came in very handy. Burnt Sienna, Yellow Ochre, French Ultramarine and white were used for the masts.

This stage is quite a time-consuming process; however it is always enjoyable.

FINAL STEP

Once the painting was dry enough (touch dry), I finished off with the fine details. Sail stitching,



hull planking, rigging and crew members were all rendered with as much accuracy as possible. I had a checklist for all the detail (as there was so much of it on the ship) so I didn't miss anything. After a final once-over and quality control check, I called it complete. ■



Reference Sources

By Brett A. Jones

In this article I want to examine both the good and not so good aspects of the various reference options, and a few of the sometimes quite different ways in which artists go about using reference sources to help create their work and why.

As far as representational drawing goes (i.e. not abstract), if you are not drawing straight from your imagination you're either working from a real life situation (en plein air), from a reference photo or photos, or from a combination of these sources.

All in Your Imagination

We'll start with your own imagination, a popular (even default) choice for many and at first glance a method seemingly using no reference material at all. Actually your imagination is part of your memory, life experience, and belief system and only allows you to draw things you know of personally and only in a fairly limited way (Figure 1). There's a huge difference between seeing an object or scene in your mind's eye (imagination), and actually drawing it on a piece of paper. For example if you had never seen a frog in your life (or even if you had) and someone asked you to draw one, your imagination wouldn't be of all that much use to you, it would probably end up looking more like a dog than



Fig 1



Fig 2



Fig 3



Fig 4

a frog. On the other hand if you were an actual amphibian aficionado and had spent a lot of time studying, handling, and looking at different kinds of frogs and their ways, you would have a better than even chance of producing a very nice drawing with the only reference coming from your own imagination. Still, there would always only be a certain level to which you could take it as far as light effects, fine details, specific angle and point of view are concerned (Figure 2). It might be a good enough rendering of a frog to illustrate what such an animal looked like and might even be fine for the purpose you had in mind. What it wouldn't have however is the personal, compositional, fine detail, and tonal subtleties and character only possible by using real reference points (i.e. an actual frog or a specifically chosen photo of a frog). More than once over the years I've heard the view expressed that the only 'real' kind of art is that done solely from the imagination. It's certainly not a view I subscribe to.

Working from Real Life Alone

A frog's a good example for this actually so we'll stick with him/her for a bit yet. If you've ever had anything to do with them you'll know they look like they are going to stay where they are for hours but then all of a sudden they take it in their head that somewhere else is a much better place to be. Like all animals, even domesticated ones, they are utterly unco-operative as live models. Wildlife tends to take especial umbrage at being asked to go back to the spot they were

in when you were halfway through drawing them and get nothing short of argumentative if you try and insist on an exact position. Some forms of wildlife can be extremely hard to compositionally 'arrange' at all (Figure 3). Even if drawing an apparently static composition or scene (Figure 4) you will be shocked at just how fast reality changes and there is no better way of finding out than to try and draw it from life. Reminds me of a saying I have always particularly liked, "The only thing that never changes is that things are always changing". So by necessity you have to work fast, by default this dictates quite a lot as far as style and level of detail, etc. This can sometimes act as a great 'loosener' of your style; it definitely will make you draw fundamentally differently than you would in a quiet studio using a photo reference. Speaking of quiet and serenity, sometimes working 'en plein air' can be a beautiful and spiritually edifying experience, it can just as easily be (or quickly turn into) an annoying nightmare with gusty wind, hot sun or sudden rain, biting insects, curious livestock, joe blakes, and any manner of other wildlife (both animal and human) crashing the party. Before the advent of cameras artists had no choice but to go out in the paddock to draw and paint. Some, like the mad but brilliant Van Gogh worked like crazy and did all or the majority of the actual work right there and then, others just took a simple watercolour kit and executed a quick 'thumbnail sketch' or 'impression' out in the sun and rain and used that (and a few written notes sometimes) as

"The only thing that never changes is that things are always changing"

Fig 1: It can be fun to draw stuff out of your imagination but it's quite limiting in many ways.

Fig 2: There's really no way to 'imagine' this level of intricacy of shapes and tones. It's a good trick to draw freehand well even with a good photo reference.

Fig 3: I saved this snake's life (he was wound around the front suspension of a parked car), so figured he at least owed me a photo shoot before I let him go. He wasn't all that keen on the idea.

Fig 4: The studio dog had been snoring his head off for ages by the time I took this shot. The click of the camera woke him up and the composition was gone forever. You can draw from real life but it very rarely co-operates time-wise. You can take as long as you want with a reference photo.



Fig 5



Fig 6

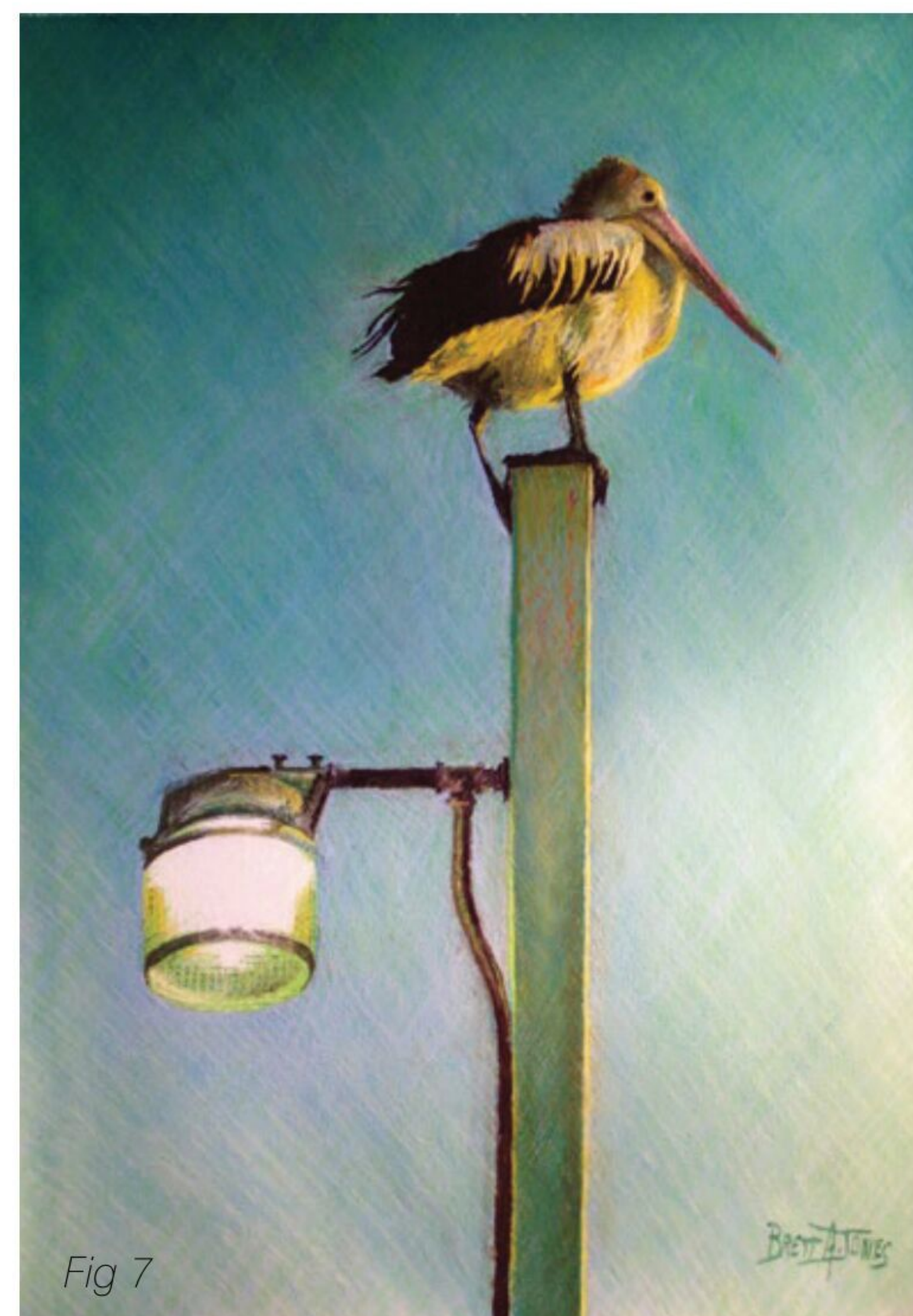


Fig 7

Fig 5: Some compositions are only possible to draw from photo reference no matter how fast you are with a pencil.

Fig 6: I had to stand on top of the railing on a pier a long way from the beach and lean out over a fair old drop to the water with the camera at arm's length above my head to get this shot. I managed to get a few to choose from before the light went altogether. You really have to go right out of your way sometimes to get the reference shot you want.

Fig 7: The finished freehand pastel original "Pelican Camp".

reference material to do a much more serious painting in oil at their leisure once back in the studio. The whole Impressionist movement was actually a result of a group of artists many moons ago in France liking the effect created by working fast while creating an 'impression' and took the whole idea and ran with it. They tried to have work in that style formally accepted for exhibition by the Paris salon. This new kind of painting was very different to the accepted definition of what constituted a fine art original up till then. The resultant repeated rejections by the conservative jury of "art experts" representing the artistic establishment of the day led them to organise their own independent exhibition. The name "Impressionists" wasn't one they came up with themselves but rather an appellation cast upon them in a very much less than complimentary contemporary newspaper article. It was actually meant as an insult. The name stuck, they took it up as a badge of honour, it ended up becoming an artistic aesthetic in its own right and the rest is history. Some hold the view that the only proper way to draw

or paint is from real life and there is certainly something very compelling about the idea of transferring reality as you see it in actuality directly onto the paper or canvas but only if you want to create an 'impression' and don't see fine detail and proportional and tonal subtlety and accuracy as a priority.

A Bit of Both

Some favour making a start amongst the sandflies and cattle and finishing off in the studio and take a few reference photos of the scene while they are there to use later. I have heard it said that it gives them a 'feeling' for a place if they push a bit of charcoal or a paintbrush around on site. I'm not so sure but whatever floats your particular boat is what establishes and develops your belief system which is what gets the art done. Norman Lindsay used to use live models to make a start (and get the particular pose, muscle tone, facial features, etc) and then hang clothes and drape cloth on a pose-able dummy in his studio to get the folds and lighting on the costumes the way he wanted

in his own time. Boris Vallejo set up photo shoots with live models, lighting and cloth drapery to give him the reference he needed and then used his imagination to add jewellery, weapons, ornate costumes, fantasy surroundings, etc later in the process. The Archibald Prize for Portraiture is a perfect example of this 'foot in both worlds' method. Artists entering the Archibald are required to do at least a few hours of 'real life' painting with the subject 'sitting' for them in person, then are free to take as many reference photos as they like and go back to their studios and work from them for the duration of the work (or let's face it, maybe even start again from scratch).

Working from Reference Photos Alone

I really can understand why some tend to get a bit frowny about working solely from reference photos as they must feel that the direct link between reality and original art has been broken. I actually see it more as an excellent opportunity to infinitely explore and consider various compositional and lighting possibilities and think it is most definitely a huge part of the creative process, taking as many shots of as many variations of a scene or compositional arrangement as you want of the original idea (and improving on the original idea as you go, learning from existing shots) before even thinking about putting pencil or pastel to paper. Depending on the circumstances it's not always possible to take as many as you would like, sometimes you are just snatching an impromptu opportunity that is gone in the next split-second (Figure 5). In the days of film cameras I sometimes exposed and had processed a dozen or more 36-shot rolls of film in the process of creating a single reference photo of an idea for an original freehand work in graphite. Conversely sometimes I only had a fleeting chance to get

what I needed with one shot and just managed to catch enough visual information to "refer to". Now we are in the digital era we are much freer to go snap-happy before selecting a particular frozen moment in time to use as a reference for a drawing and can review the resultant shots as we take them. The ideal situation both creatively and ethically is to gather your own images, using other's photos for reference is ok but you need their permission first. If you don't, copyright and visual plagiarism issues come into play. You are completely free when working from a reference photo to either do everything from a fast and loose impressionistic sketch right up to the brain-breaking style of hyper-reality I seem to be compelled to torment myself with. There is no right or wrong about how much or how little the reference photo (Figure 6) affects your finished work (Figures 7 & 8). After all, that's why it's called "reference" material. I really believe the far more important consideration is that the art is done freehand rather than whether the original reference was imagination, photographic, real life, or a combination of all the above.

You can't grid, trace, measure, or project your imaginings or reality onto a canvas or sheet of paper, so why would it ever be O.K. to do it with a photo? For whatever reason. How is that creating? I think it renders the whole artistic process null and void from the start and all bets are then off as to whether the finished result can even be considered as being original fine art or not. Maybe good colouring in, but at the risk of offending a large (and it seems ever growing) proportion of 'artists', big deal. I know a lot of people think differently and you can of course think what you like but just because a lot of people do something a certain way doesn't automatically make it right. Or good. Art is freedom though and you are free. So by all means do whatever you want however you want from whatever reference source you like. I do. ■

"There is no right or wrong about how much or how little the reference photo affects your finished work."

Fig 8: Detail of "Pelican Camp" showing the actual pastel marks used to create the illusion of a pelican camping on a pole on dark. The clues are in the reference photo, it's up to you how to use them.

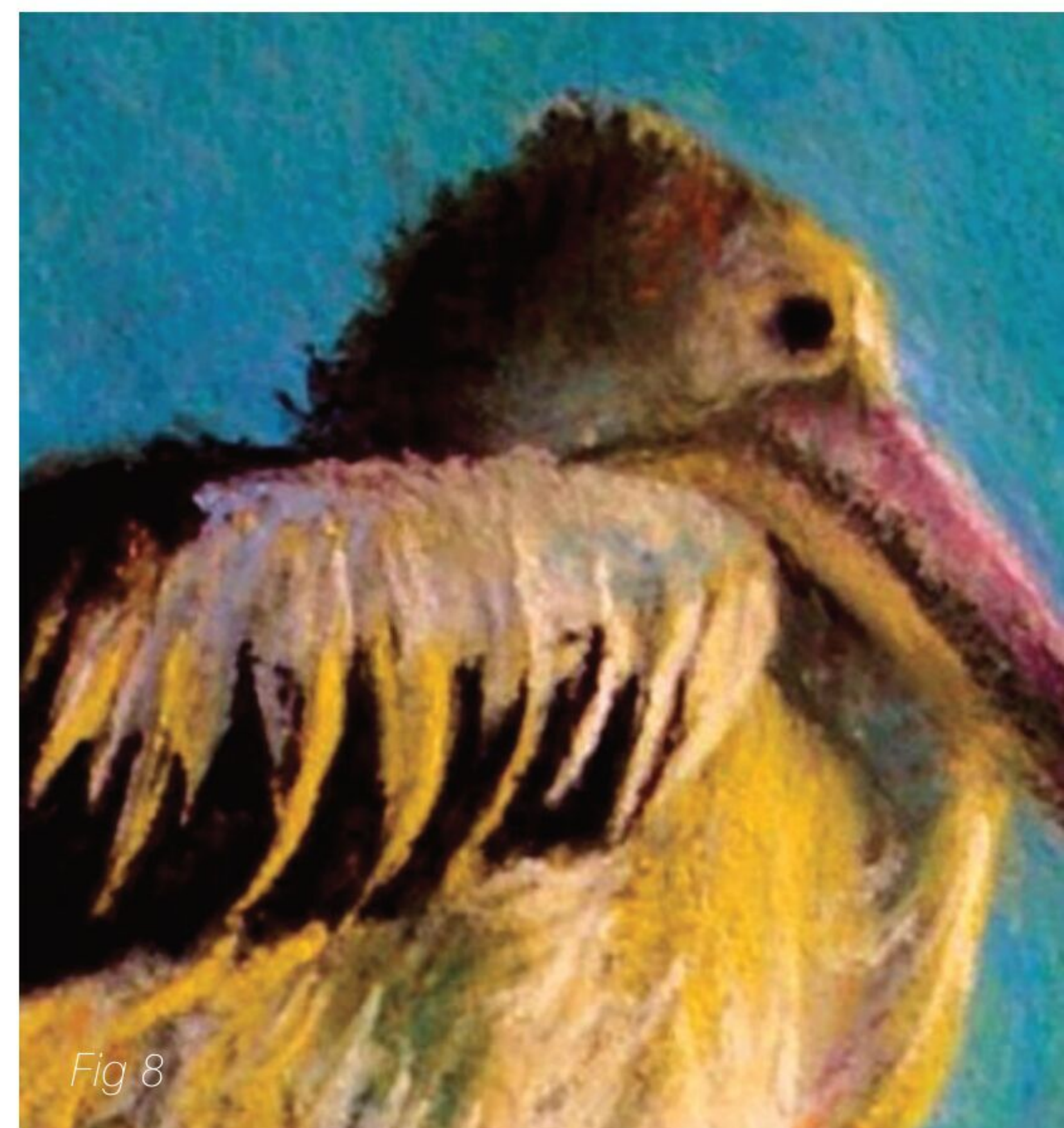


Fig 8

Painting White Flowers in Watercolour

By Leonie Norton

No colour in nature is pure white but may be subtly warm or cool or even have the very softest hue. White can contain colours reflected from surrounding leaves, stamen or other plants. The white of the paper is the white colour of the flower and a more distinct shadow coloured edge is applied to accentuate the white of the flower. Think of your white as a “blush”; the merest hint of colour. No white paint is used in botanical watercolour painting.

Experiment and record suitable colours for your reference. When painting shadow colours which are also used on the outside edge of the flower, dilute the colour with water and blend onto the outside edge of the white paper.

Mix your own Neutral Tint colour, from which you can make many colour variations. Always test your colour on a separate piece of watercolour paper before applying to the painting.



Drawing

The pencil outline cannot be too dark or it will be clearly seen after the paint is applied. Experiment to ensure the paint will cover the outline.

If the pencil line is too dark after transferring the drawing onto the watercolour paper, use a kneadable grey eraser to lift off the carbon. If you paint over a pencil line, you cannot erase it – so be careful no pencil lines are visible.

This applies to the outline drawing Applying the Colour

1. Lightly dampen the outside edge of the petal. Do not work large areas at one time as the water will dry before the watercolour is applied and blending will be very difficult. Do a test piece first.
2. Apply diluted colour to the edge of the petal and soften the inside edge with clean water. This should

be done quickly, before the paints dries or it will be difficult to blend.

This applies to the diluted shadow colour image

Working with two brushes is helpful. Use one brush to apply the colour and the second brush for clean water only. This brush will be used to apply clean water to the petal edge before the application of colour, and then to blend the colour into the petal.

Painting Petal Edges

It is important not to paint a hard line on the petal edge. Try to achieve a softer blended edge to the petal.

If leaves can be painted behind the white flowers, this negates the necessity of painting in an edge, as the white petals are clearly seen against the green of the leaves.

When you think there is enough colour on the edge of the petal, place the painting in a vertical position and stand away from it. Squint your eyes to view the painting. If the edges are blending into the white background, you need to apply another wash.

Paint a colour study to begin with, so you are not making errors on your good paper. A Colour Study is a practice piece where you can ensure your technique and the colours you are using are correct before you attempt your painting.



Line drawing



Initial shadow wash



Adding centre colour

This technique can be used for any pale coloured flower.

Neutral Tint Shadow Colour

You can mix your own neutral tint for shadow tones. The basic formula is:-

- 2 parts French Ultramarine
- 1 part Cadmium Red
- 1 part Cadmium Yellow

Mix the blue and red first, then add the yellow

Always work lightly and build the colour up. When you think the colour is intense enough, hold the work some distance away from you. If the white flower is indecipherable

against the white background, apply more colour. If you can clearly detect the flowers, you are finished.

Other Shadow Colours – use diluted

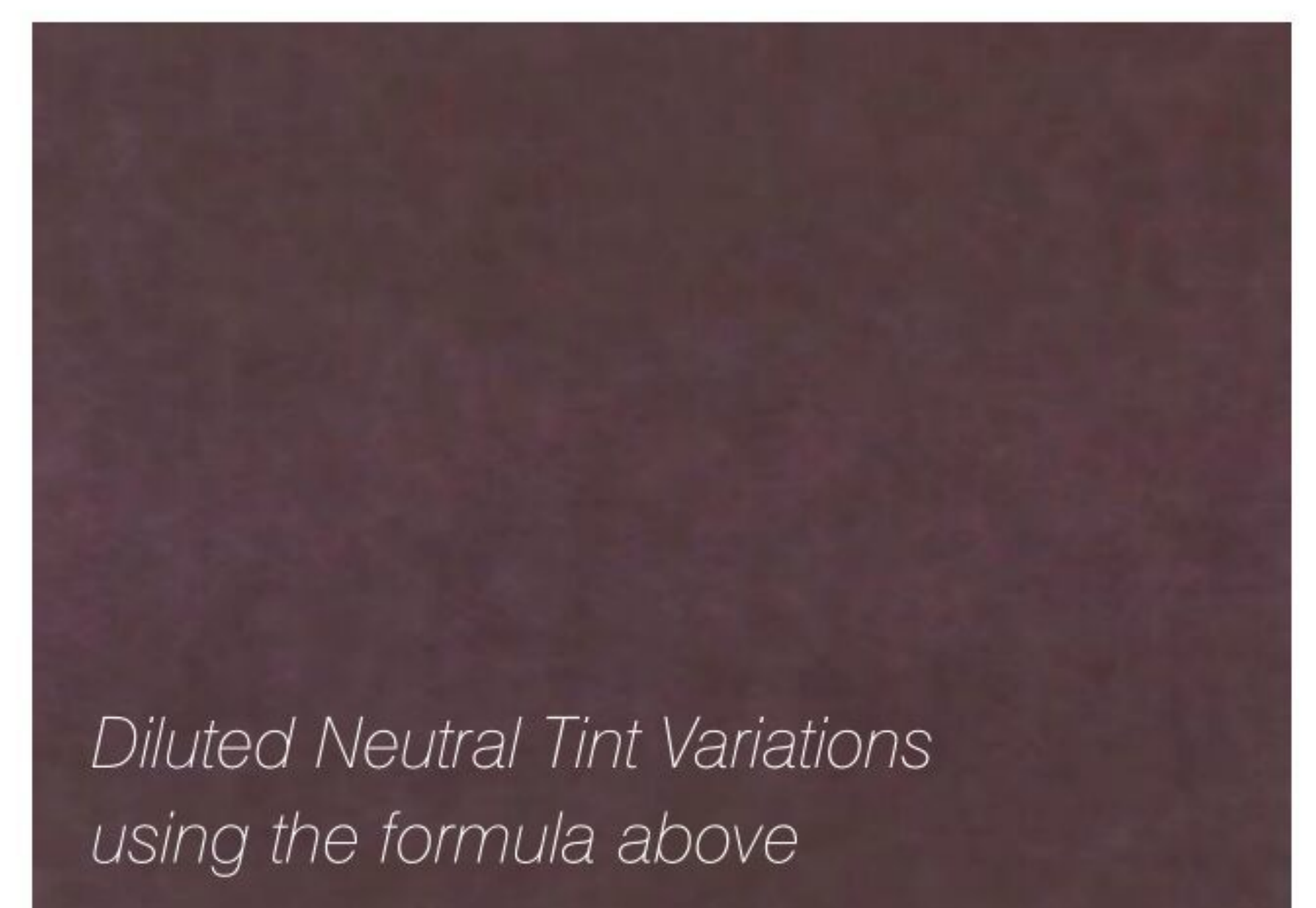
- Burnt Sienna and French Ultramarine
- Neutral Tint (tube)
- Paynes Grey
- Davys Grey

As no flower is absolutely white, but often has subtle colour hues, adjust the neutral tint mix accordingly.

The same methods apply for not only white flowers, but any pale coloured subject. ■



Basic Neutral Tint Colour



Diluted Neutral Tint Variations using the formula above

Brevillier's CRETACOLOR[®] Marino and Karmina Fine Art Pencils

Cretacolor Marino and Cretacolor Karmina are the latest watercolour and permanent fine art colouring pencils from Cretacolor of Austria. They represent the latest in colours designed specifically to meet ASTM-D4303, the industry standard devised for the measurement and labelling on the lightfastness scale (LF1-LF5) for colour pencils with LF 1 being the highest. This test measures the exposure of colours to the equivalent of 100 years of museum lighting. All 36 colours in both the Karmina and Marino ranges were rated at LF or LF2.

Cretacolor Marino watercolour pencils will captivate you with their brilliance, soft smooth stroke and non-fading colours. When washed or dissolved with water their true beauty is revealed. Clear lines flow into smooth transitions allowing the creation of large wash areas or defined, sharp edges. Each colour in the range is highly soluble and provides all the intensity of traditional artists' watercolours.

Karmina is Cretacolors' exclusive Artists pencil. The soft lead colours possess an extraordinary buttery feel and excellent lightfast properties. Karmina fine art pencils are highly pigmented, water resistant with an ultra-smooth consistency allowing you to inter-mix all colours to produce numerous intermediate tones.



**FREE
PENCILS**

If you would like to try Karmina and Marino pencils by Cretacolor, fill out the coupon and send to "S&S Karmina & Marino" S&S Wholesale Pty Ltd. PO Box 81, Thornleigh NSW 2120 and receive a free sample of each - 2 pencils in total.

Name: _____

Delivery Address: _____

State: _____ Postcode: _____

Offer only valid in Australia/while stocks last - allow 4-6 weeks for delivery.

S&S

Creativity unlimited

Ph: 1300 731 529

www.creativityunlimited.com.au

Back to School and University

Contributed

Early in the New Year, many student artists and keen amateurs will be planning to replenish their art supplies and learning tools for the busy months ahead.

A selection of your favourite art materials suppliers are ready with useful products to assist with the enhancement of your creative education in 2013.

Chroma makes a number of well-known and respected paint brands ideal for art students of all levels and on any budget.

BACK TO UNI WITH CHROMA

Names like Chromacryl, A2, Atelier and Jo Sonja's are synonymous with quality and value among Australian artists. Chroma paints are not only very popular with Australians, they are also made by Australians at the Mt Ku-ring-gai factory which has been in operation for nearly 50 years.

The choice of paints is sometimes difficult for inexperienced art students. There are so many different options available and such big differences in price between the brands - it is

an easy thing to get wrong and unfortunately a lot of students do. However with a little bit of information, choosing the paint that is right for your style and budget is easy.

These simple tips will help you choose that paint is right for you. Where to Buy Paints?

Before you even start looking at different paint brands and features you need to consider where you are going to shop for your paint. Go to a



specialist art store, not the two-dollar shop or big discount warehouses. Your chances of finding good reliable paints are much higher at an art store. Discount stores are almost always stocked with very poor quality Chinese imports and even though the prices may be low, the paint is not good enough to use in an art class. In most cases there are better low cost options available in art stores too.

What Colours to Buy?

Before you can see how much you want/need to spend, you will have to consider the colours you need to buy. It is better to keep your number of colours small. That way you can afford to spend more on each individual colour and get a higher quality of paint – it will also encourage you to learn how to mix colours properly! You will need to have a minimum set of mixing colours which should include a warm and cool version of each primary colour – Warm Red, Cool Red, Warm Yellow, Cool Yellow, Warm Blue, Cool Blue, Black, White and couple of earth tones like Burnt Sienna and Raw Umber. If you have any favourite colours you can add them in too of course but as general rule you will need about 10 colours.

There is a Chromacryl 10 x 75ml tube set available which is a good starter kit for beginners and A2 Lightfast comes in an 8 tube and 4 tube set that combine to give a great 12 colour starter set for artists who want lightfast colours.

A range of 10 colours can cost you anywhere from \$20 to over \$200 depending on the quality and quantity of paints you choose. When choosing your paints keep these important factors in mind.

Lightfastness

One of the most important things to consider is lightfastness. Lightfast pigments are extremely resistant to fading even when exposed to direct sunlight. Paints made with lightfast pigments tend to cost more but the extra outlay can be well worth it,

especially if you intend to sell your artwork or want to keep it yourself for years to come. All lightfast paints are clearly marked as such on the label. They will usually have a rating for lightfastness and a list of the pigments used in the paint. If there is no mention of lightfastness on the label then it is almost certainly not lightfast.

Non Light Fast Option

If you are just beginning to paint and know that you will never be selling or keeping your early works, then lightfastness might not be important to you. If this is the case then Chromacryl Students' Acrylic would be an ideal low cost option for you. Chromacryl has a body and density similar to an artists' impasto acrylic with strong colour and excellent covering power. Other similarly priced paints tend not to be as thick or cover as well as Chromacryl. It is important to note that UV varnishes will only have a very limited effect on the lightfastness of a painting. You must use lightfast paints if you want to ensure your artwork will not fade.

A2 The Low Cost Lightfast Option

All students should consider using lightfast paints, especially for the artwork they create in their final years at university. They are often of a very high standard and hold significant sentimental value (especially to parents) and it can be very disappointing to see these important pieces fade over the years. A2 Lightfast is a good choice for students who want to sell their artwork. A2 Lightfast is very highly pigmented and has the colour strength, covering power and handling properties that are almost identical to premium quality impasto artists' acrylics...but at a price that students can afford!

Professional Quality Lightfast Paints

Chroma makes a number of artists' quality lightfast paints - Atelier Interactive Artists' Acrylic, Archival Oils, Jo Sonja's Matte Fluid Acrylic and the new Atelier Free Flow Artists' Fluid Acrylic.



“All students should consider using lightfast paints, especially for the artwork they create in their final years at university. They are often of a very high standard and hold significant sentimental value (especially to parents) and it can be very disappointing to see these important pieces fade over the years.”



These paints are all made to the highest possible standards for use by professional artists however they are often used by students too and with some clever colour choices they can be used quite economically.

Colour Series

You will notice that some paints have a series number on the label and the higher series colours cost a lot more than the lower ones. This is how professional artists' paints are sold and it relates to the cost of the different pigments used in each colour. These brands tend to cost more but if you restrict yourself to colours in Series 1 they are quite affordable. For example the Archival Oils range has a complete set of the most important mixing colours all in Series 1 which makes it a great choice for art students who want an affordable oil paint without any compromise on quality. One "trick" is to only use the really expensive high series colours on the top layer of a painting and the cheaper colours underneath.

Sizes and price per ml

Not all paints come in the same size packaging and you would be surprised how easy it is not to notice. Make sure you keep in mind

how much paint you are actually getting in each tube – for example A2 lightfast comes in a big 120ml tube and the Atelier Interactive tube is 80ml but a lot of other professional quality acrylics are only 60ml.

Buy Bulk – Especially White

The more paint you buy the better value you get, so if you can afford it you are always better off in the long run to buy in the larger 250ml or 1L sizes, especially in colours you will use a lot of like white. It is also a good idea to buy up big when you see a special – there are always lots of specials in art shops around the start of the year for Back to School/Uni, so make the most of them. However ensure you only buy colours you know you will use a lot of such as white, black, and the primary colours.

Armed with this little bit of information you should be able to make some really smart choices about the paints you buy and no doubt like most Australian artists you will find Chroma paints to be a great choice!

For further useful product information, please visit the Chroma website at www.chromaonline.com

GENESIS HEAT SET PAINTS

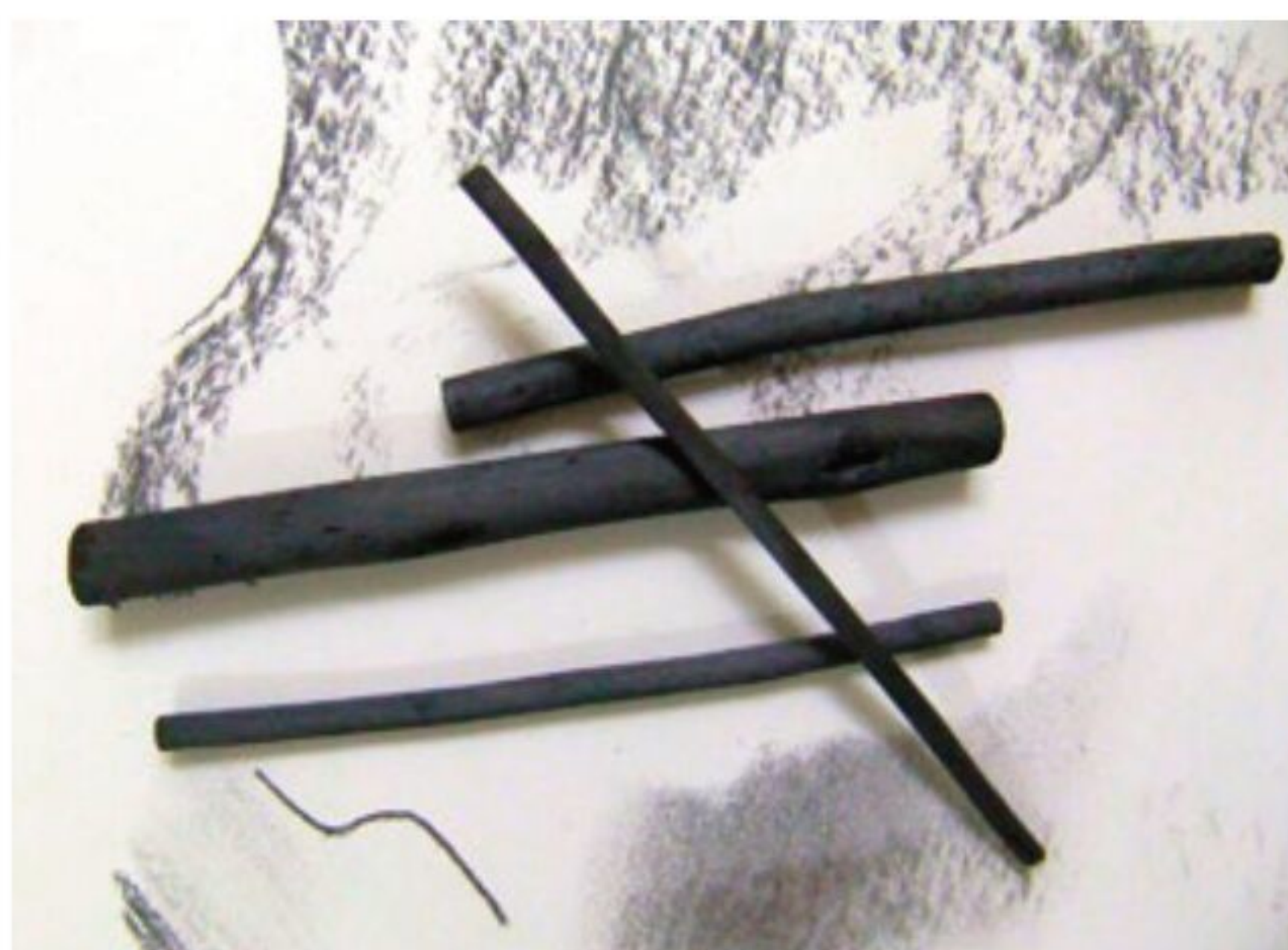
With all the pressures of uni, school or TAFE it can sometimes be very hard to meet those assignment deadlines. Genesis Heat Set Oil

Paints could just be your saviour. With these paints you can choose to keep working long into the night and not have to wait hours or days for

Shaper



Genesis charcoal



Mixer





Cool pack



Earth pack



ARTistic easel

your paint to dry. Or if you can only grab a few minutes here and there you can just grab your palette and brushes and get to work, then down tools and run to catch that bus.

Mixed up the wrong colour? No worries, just put it in a glass jar and it will keep indefinitely just waiting to be used in another painting. Scrape off your used palette and store the paint for another project.

Genesis Heat-Set Oil Paints are a unique paint which offers a non toxic, odour free and non allergenic product as well as an unparalleled level of control when it comes to drying time.

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium, allowing you to work the way you choose to. With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas. Acrylics and watercolours can dry too quickly. With Genesis, you can apply washes like watercolour artists do or blend to your heart's content! You can apply layer over layer just as you could with other paints, but Genesis will also allow you to blend colours easily if you desire. ***You, the artist, at last has TOTAL control with the drying process.*** Simply dry the area you want to keep working on, then apply more paint, or a wash

or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area, dry it straight away – no more worrying about ruining your masterpiece! Genesis offers fine control in mixing, blending and application. Genesis is no different in appearance to conventional oils.

You can read more about the product at Australia's sole suppliers' website www.genesisoilpaints.com.au where you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65 or 07 5426 4685 or 0437183 173. Our customers normally receive their orders via Express Post within 2-4 working days, no matter where you live in Australia. You can ring or email for a free information kit.

GENESIS ARTISTS SUPPLIES

Stockists of -
Genesis Heat Set Oil Paints
Coates Willow Charcoal
ARTistic Easels
ARTistic Mahl Sticks
Maxine's Mop Brushes
A wide range of brushes
Colour wheels
Stylus and palette knives
Colour Shapers
Measuring spoons
Pattern Packs
DVDs and books

"Mixed up the wrong colour? No worries, just put it in a glass jar and it will keep indefinitely just waiting to be used in another painting. Scrape off your used palette and store the paint for another project."

BACK TO SCHOOL WITH S&S IN 2013

“Derwent Ink Intense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga and vibrant silk painting to more traditional watercolours and stunning botanical illustrations.”

S&S has a wide variety of items on offer for Back to School 2013. From colouring, pastel, sketching and graphite pencils to charcoal, brushes, oils, acrylics, watercolours, gouache, paintstiks, easels, sketchbooks and paper, students will find everything they need to make this year an artistic success.

A large selection of the Derwent pencil range is on offer for this year's Back to School. S&S is offering Derwent Inktense, Coloursoft, Drawing, Artist, Studio, Watercolour, Pastel, Metallic, Graphitint, Tinted Charcoal and Sketching pencils along with some specially selected Collection Sets for students to begin their artistic year in style. These selections of pencils are available in selected wooden boxes and tins. Derwent pencils are high quality drawing instruments suitable for amateur, student and professional artists. This range of pencils provides a wide choice of mediums for all pencil artists. The rich, luscious colour of Coloursoft and the bold, earthy tones of Derwent Drawing pencils are especially good for capturing landscapes and life drawings while the unique properties of Graphitint and Tinted Charcoal offer artists exciting new mediums to create beautiful pencil drawings. Inktense pencils are pure, vibrant

colour pencils that combine the intensity of pen and ink with the versatility of line and wash. Use dry to create strong, vivid tones then apply a light wash to achieve a translucent ink-like effect. Once dry, the colour is permanent and can be worked over with both soluble and non-soluble media. Derwent InkTense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga and vibrant silk painting to more traditional watercolours and stunning botanical illustrations. Now available to Australian art students are the newly re-formulated Derwent pastel pencils. These have a softer texture and improved performance than the previous Derwent Pastel pencils. The colours are vibrant, intense and blend easily allowing you to create an infinite number of hues and tints. All Derwent pencils are now manufactured with an environmentally friendly, water-based, solvent free coating.

For the sketching artists, there is a selection of graphite and sketching pencils, mixed media sets and charcoal. The Cretacolor Black Box and Artino graphite sets contain a useful selection of black drawing materials including charcoal, graphite and Nero drawing pencils while the Bruynzeel Design sketching



specialties set and the Cretacolor Artino and Primo sketching sets all provide a great selection of sepia, sanguine, charcoal and chalk pencils along with accessories such as paper stumps and kneadable erasers. The 'Silver Box' by Cretacolor is the perfect complement to the Black Box. It contains a selection of quality graphite drawing materials including graphite blocks, sticks, pencils, monolith woodless graphite pencils plus accessories presented in a beautiful silver tin. The Cretacolor "Artist Studio" Drawing 101 set is ideal for all art students. This excellent value, introductory set contains 3 graphite pencils (HB, 2B, 4B), an extra soft oil charcoal pencil, white chalk pencil, sanguine pencil, sepia pencil, 3 charcoal pencils (soft, medium, hard) plus paper blending stump. For something a little different try the Cretacolor "oil pencil" sketching set. This set contains a selection of oil pencils that are perfect for all types of drawing, sketching, landscapes and portraiture. This set contains oil pencils in white chalk, sepia (light and dark), Nero (soft and extra soft) plus Sanguine. If you are looking for charcoal, the soft black willow charcoal from Coates is particularly well suited to satisfy a whole range of artistic needs. Coates willow rods are clean and straight – top quality artist pieces! S&S is also offering Daler-Rowney's willow charcoal for back-to-school this year. This premium quality charcoal has a deep black hue and uniform texture and is available in a range of thicknesses.

Bruynzeel Pastel pencils are available for back-to-school this year. These pastel pencils are regarded by many as the best pastel pencils available. Manufactured from the highest quality pigments, they offer a high degree of light fastness and maximum purity. With a soft, smooth and fine texture, they are excellent for landscape, portrait, fine and broad work. They are water-soluble

and the cedar barrel allows for easy sharpening and prevents splitting. Sakura Cray-Pas Oil Pastels are a serious painting medium providing both a pastel and oil colour effect. These round oil pastels are smooth, easy to use and the high pigment loading guarantees extremely intense and vivid colours with excellent lightfast properties. Superior oils and waxes have been blended into these pastels to produce exceptionally smooth drawings.

For protection of your work, Nuart workable fixative gives clear protection to prevent smudging or dusting of your valuable drawings. Nuart workable fixative has been specially formulated for charcoal, graphite, coloured pencil and pastel drawings.

To transport your pencils around, then look no further than the Derwent Pencil Wrap. Made from heavy cotton canvas, they are available in pocket size (holds 12 pencils) or standard size (holds 30 pencils) and have a small pouch for accessory items such as erasers and sharpeners. They are small enough to be carried in your pocket, bag, portfolio or backpack. Ideal for the artist on the move!! The Derwent Sketching Folio is also worth a look at for those artists who like to work outdoors. It contains everything you need to sketch anywhere, anytime including 12 Graphitint pencils, 3 water-soluble sketching pencils, 2 Charcoal pencils (light and dark), sharpener, palette, eraser, waterbrush and A6 hardback sketchbook all packed in a compact carry case.

A stable support is necessary when drawing. To help you achieve this, the Bieffe and Richeson drawing boards offer a firm support for working alone or at an easel. The A3 European Bieffe boards are probably the best value-for-money drawing boards of their type available. Manufactured from high-impact plastic, the board is supplied complete with locking straight-edge ruler, 1800 protractor





“For Watercolourists, the Venezia “Pocket pan” set contains 12 1.5ml half-pans in a soft rubber-like case with twin folding lids, 3 mixing wells and removable plastic palette. Alternatively, you may like to try a 12 x 8ml tube introductory set of Daler-Rowney Aquafine watercolours.”

and anti-slip feet. The Richeson lightweight metal-edge drawing boards feature a smooth hardwood laminate surface with core of honeycomb matrix, providing the user with a warp resistant surface.

S&S is also offering a selection of fineliners and markers to students this year. The Cretacolor Artstik is a fine line writing pen with a metal encased nib containing permanent black India ink. These pens are available in 3 nib sizes (0.3, 0.5 and 0.7mm) and are ideal for sketching, technical drawing or fine writing. The Sakura Pigma Micron fineliner contains the unique Pigma ink which is permanent, water-proof, colour and light fast. Pigma Micron pens will write on virtually any porous surface and will not bleed through paper. They work very well on tracing paper. Pigma Micron is available in black in a variety of line widths from 0.2mm to 0.5mm for both technical and artistic drawings. There is also a range of eight colours which are great for cartooning, illustration, Manga, scrapbooking and journaling. Bruynzeel Markers are perfect for the younger student. This set of 50 quality felt tip markers contain a high quality ink that will not dry out in the barrel and will wash out from most types of fabric. Markers feature a safety cap with ventilation.

For the first time, ShinHan “Touch” Twin Markers are available to Australian consumers. Every aspect of the “Touch” Twin marker has been designed to out-perform every other Artist marker available on the market

today. They are odourless, non-toxic, permanent and contain the highest quality ink with very few additives. The rich and intense colours are fade-resistant and non-streaking and will not dissolve toner inks allowing them to be used safely on copied drawings without the use of smudging. ShinHan Touch Twin markers are available in this Back-to-school period in sets of 12, 24, 36 and 48 assorted colours.

If painting is your forte then check out the offers from Daler-Rowney and Maimeri. S&S is offering sets of Classico oil colours, Georgian Oil Colours, System 3 Acrylics and Designers Gouache. Georgian oil colours have been the UK’s favourite oil paint for many years. Georgian Oil colours offer artists high quality and performance at an economical and uniform price across colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists’ Oils and are carefully blended and tested to produce the most brilliant colour and match the tint and texture from batch to batch. Daler-Rowney Designers Gouache is characterised by its free-flowing texture, tinting strength and excellent covering power. It is a brilliant, opaque, artists’ quality body colour made using only the highest quality pigments and calcium carbonate ensuring that it retains its’ pure bright colour across all 87 colours in the range. Daler-Rowney’s System 3 Original and Heavy Body acrylic colours are high quality acrylics featuring a high pigment

loading, excellent covering power and durability – even outdoors!

Maimeri Classico oil paints are also on offer for Back-to-School. These highly regarded Italian oil paints contain the highest quality and exceptionally finely ground pigments blended with the best quality linseed oil. Classico oil paints are the perfect bridge between student and professional oil paints. Due to the unique manufacturing process of Classico oil paints, all 74 colours are the one price, so students will not be paying expensive prices for cadmium and cobalt based paint colours. For a different take on oil painting, try Shiva Painstiks. These are professional grade artists' oil colours in convenient stick form. Manufactured from quality pigments blended with refined linseed oil, they can be used in conjunction with conventional oil paint surfaces, mediums and varnishes, using the same methods and techniques.

For Watercolourists, the Venezia "Pocket pan" set contains 12 1.5ml half-pans in a soft rubber-like case with twin folding lids, 3 mixing wells and removable plastic palette. Alternatively, you may like to try a 12 x 8ml tube introductory set of Daler-Rowney Aquafine watercolours.

A stable platform is essential for painting and this year S&S has a selection of top quality easels on offer. For outdoor or plein air work, look no further than the Richeson field/sketching easel. It is lightweight, compact and easy to transport. The Daler-Rowney "Artsphere" is a new concept in easel design. It has a small base and large work surface area that can be positioned flat or in portrait/landscape style. Ideal for artists, designers, hobbyist and crafters, the Artsphere has a unique ball and socket joint that allows the large A3 drawing board to move in any direction. For those whose space is limited, the "Angelina" aluminium table top easel is the ideal solution. Manufactured from black anodised aluminium

the Angelina features adjustable 'wings' to support or display large pieces (up to 24 x 36" canvas boards) and a collapsible back leg allowing the angle of the easel to be easily adjusted. The entire easel folds compactly into a small bag (included) with shoulder strap. It is ideal for plein air or classroom use.

To complete your painting experience S&S is offering a set of Daler-Rowney "Simply" Golden Taklon or Bristle brushes. Each set contains 10 brushes in various sizes and all have nickel-plated brass ferules and short timber handles. The Golden Taklons are suitable for oils, acrylics and watercolours while the Bristle brushes are best used for oils and acrylics.

To begin your masterpiece you will need something to begin on. S&S is offering a great selection of sketchbooks from Fabriano, Derwent and Daler-Rowney. These sketchbooks are the ideal platform for taking initial sketches prior to painting or for plein air work. The Fabriano Artists' journals are available in several sizes and contain a selection of 90gsm Ingres paper in various colours and are ideal for work in pencil, pastel, charcoal and ink. The Daler-Rowney "Ebony" and "Cachet Classic" Hardback books contain quality acid-free paper in 150gsm and 220gsm respectively. Both are bound with durable, rigid covers and have a glued/sewn spine. The "Ebony" and "Cachet Classic" books are suitable for works in pen and ink, pencil and all other dry techniques and the covers can be overprinted. The Daler-Rowney "Simply" hardback sketchbooks are excellent value. They contain 220 pages of 100gsm extra-white or natural white, medium grain paper that is ideal for any technique.

If you would like any further information on the S&S Back-to-School offerings please visit www.creativityunlimited.com.au or phone S&S Customer Service on 1300 731 529.



"To complete your painting experience S&S is offering a set of Daler-Rowney "Simply" Golden Taklon or Bristle brushes. Each set contains 10 brushes in various sizes and all have nickel-plated brass ferules and short timber handles."

STAEDTLER – CREATIVE SOLUTIONS FOR THOSE WHO LOVE TO BE INSPIRED!



As one of the world's leading manufacturers of writing, colouring and drawing instruments, as well as modelling/polymer clays, STAEDTLER gives form to ideas and creative inventions the world over. Quality, innovation, design and functionality characterise all STAEDTLER products.

STAEDTLER products that are popular with students (of all ages) include:

STAEDTLER triplus® fineliner colour range The triplus fineliner range is now available in 30 magnificent colours. The recent launch of 10 brilliant colours to the existing colour range makes the triplus fineliner offering distinctly unique.

Features of the triplus fineliner include; superfine, metal-clad tip, ergonomic triangular barrel offering effortless fatigue-free comfort when writing. Attractive, metallic grey triangular barrel with colour coding, triplus ink washes out of most textiles (water-based). Line width is approximately 0.3mm.

The triplus fineliner box can be turned into a pen stand quickly and easily – keeping all colours ready-to-hand. Features include: dry safe; can be left uncapped for days without drying up. PP Barrel and cap guarantee long service life. Aeroplane safe; an automatic pressure equalisation prevents pen leakage while on board aircraft.

The full triplus colour range is available as individual pens; wallets of 20, 10 or four assorted colours or a wallet of six assorted 'pastel' colours.

STAEDTLER Calligraph duo

Markers These popular and easy-to-use double-ended calligraphy marker pens are the most economical way to create beautiful, hand-lettered greeting cards, letters, certificates and more. Each marker pen is double-ended with a fine chisel point (2.0mm) and broad chisel point (3.5mm) – capped at either end.

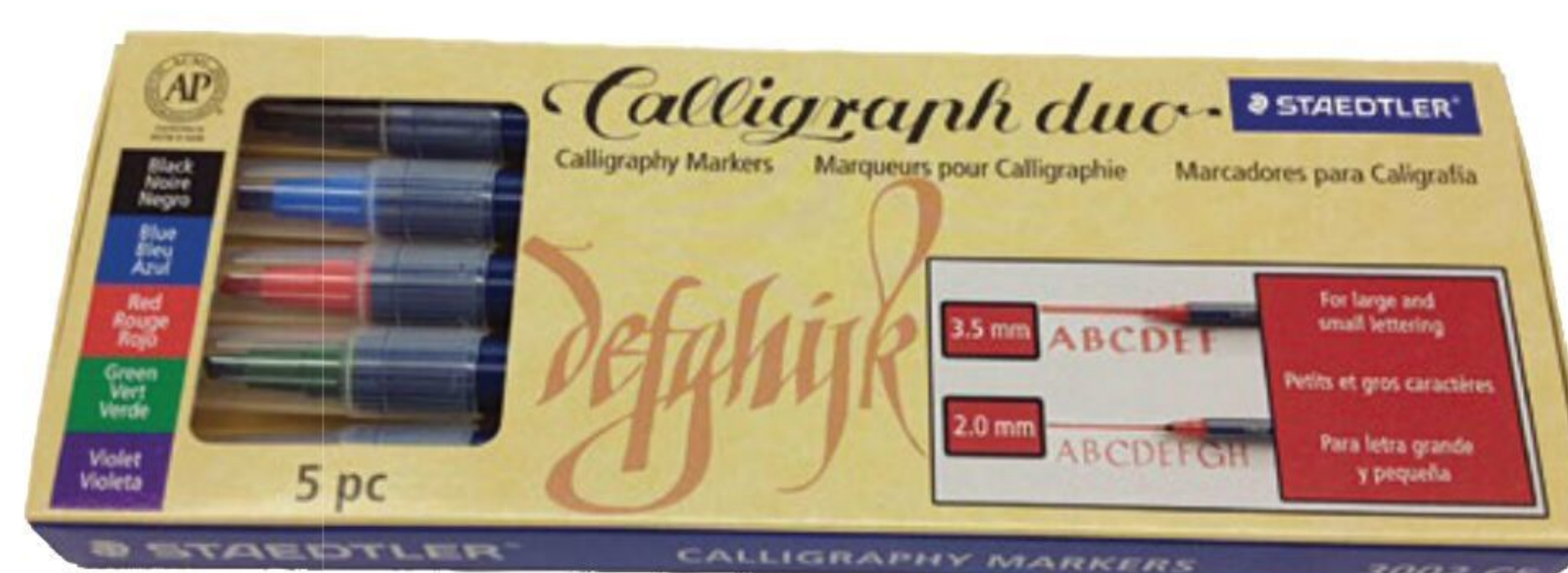
Both end tips are supplied from a single ink reservoir for perfect colour matching. They have a long marker life and even ink flow. The ink is pigmented and waterproof, lightfast and acid-free. Available in a boxed set of five colours (red, blue, black, green and violet), or individual pens in black.

STAEDTLER pigment liners This highly-versatile fineliner pen is suitable for writing, sketching and drawing. Popular with artists working across a variety of mediums, the pigment liner pens are available in nine line widths in black. Each pen comes with a metal clip at end, and a long metal drawing tip, (ideal for use with rulers and templates). These pens can be left uncapped for 18 hours without drying up. PP barrel and aeroplane safe.

The pigment liner contains indelible ink, properties include; lightfast, waterproof, chemical and solvent-resistant, smudge-proof and non-erasable (except on drawing film), with no bleeding when highlighted.

For convenience, the pigment liner is also available in a STAEDTLER stand-up box containing four line widths (0.1, 0.3, 0.5 and 0.7).

For further product information visit: www.staedtler.com.au



STUDENT ESSENTIALS FOR 2013

Liquitex

From traditional to experimental to cutting-edge contemporary, Liquitex offers the largest array of vibrant acrylic paints, inks, mediums and tools - enabling artists to explore their art and push the boundaries.

Liquitex Heavy Body Artists' Acrylic has a thick consistency for traditional art techniques using brushes or knives, as well as for experimental, mixed media, collage and printmaking applications. Liquitex Heavy Body Artists' Acrylic is exceptionally smooth with a thick buttery consistency and allows impasto applications to retain crisp brush strokes and knife marks. Good surface drag provides excellent handling and blending characteristics with increased open-working time. The high pigment load produces rich, brilliant, permanent colour.

Liquitex Freestyle Large Scale Brushes meet the expanding needs of acrylic artists working on grand scales. Designed by artists for artists, Liquitex Freestyle Brushes feature large, comfortable non-slip matte finished handles, crafted from the highest quality wood and have been paired with top-of-the-line synthetic bristle heads.

Artograph

Artograph's LightPad Series has a sleek and contemporary design, making them more user-friendly than ever. Advanced Super Bright LED technology allows the LightPad Series Light Boxes to shine brighter, run cooler and use less energy—providing up to 30,000 hours of maintenance free creative brilliance! The LightPad Series feature durable and attractive extruded aluminium frames with chrome steel corners and the double layered illuminated surface provides a firm work surface. Includes a custom protective storage sleeve. Available in four

sizes including: 6" X 9", 9" X 12", 12" X 17" and 17" X 24".

The new Artograph Digital Art Projector LED 300 has been exclusively designed to meet the needs of modern artists, art teachers, muralists, designers or anyone wanting to view, design or transfer their digital images. The Artograph LED300 projector has the ability to display clear digital images from virtually any source, including SD cards, digital cameras, computers, iPads and smartphones! Featuring the latest technology in LED illumination and image processing, it includes 18 built-in grids to aid in layout, design and composition. Other features include colour to black and white control for accurate tonal/contrast evaluations, brilliant 300 lumens of maintenance free LED illumination lasting up to 30,000 hours, which make the projector ideal for on-site work and presentations. Projected image sizes range from 38cm to 203cm, and the projector is compact and portable (weighs just 0.8kg!).

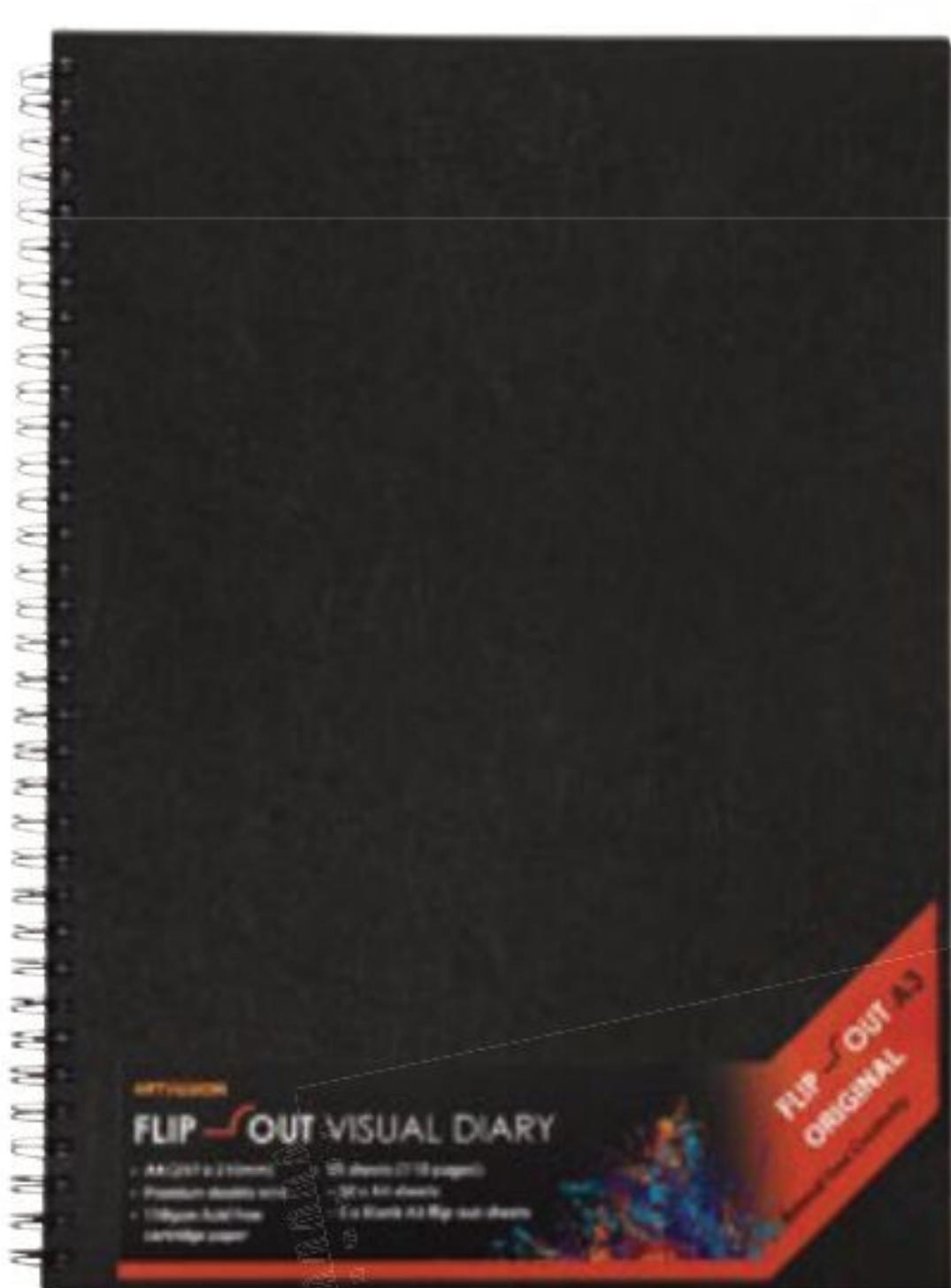
Strathmore

Strathmore continues to provide artists of all levels with the ideal surface for producing beautiful works. New to the Strathmore range are 100% Recycled Paper Art Journals, Water Colour Art Journals and Mixed Media Art Journals. Hardbound and acid free, Strathmore Art Journals are engineered to meet the intense demands of the creative process. Perfect for artists and students to collate and revisit their art in totally new ways.

New Strathmore Toned Papers provide artists with unique sketching and drawing possibilities for light and dark media. Available in Toned Sketch Paper Pads (Spiral Bound) or Toned Sketch Art Journals (Hardbound) with a choice of warm tan or cool grey paper. These are ideal for light and

"The new Artograph Digital Art Projector LED 300 has been exclusively designed to meet the needs of modern artists, art teachers, muralists, designers or anyone wanting to view, design or transfer their digital images."





dark media including graphite, chalk, charcoal, markers, coloured pencils, pens and white gel pens. 100% recycled and acid free. A variety of sizes are available.

Reeves

Reeves has a range of Canvas Covered Sketchbooks which can be customised with an artist's own unique design on the cover. The spiral bound sketchbooks have a canvas cover with paper inside. Suitable for sketching pencils, colour pencils, pastels and markers. Available in A5, A4, and A3, they are ideal for visual journals.

Art Fusion

Extend your creativity with new Flip-Out Visual Diaries from Artfusion. Versatile and unique with 5 Flip-Out pages, Artfusion Flip-Out Visual Diaries offer the perfect solution for holding special works that demand a larger surface. Artfusion Flip-Out Visual Diaries are available in a variety of sizes and paper formats, including Original, Black, Lined and Panoramic.

The New Art Fusion ONYX Creative Station is an ultra stylish and functional creative workstation, ideal for drawing, drafting, crafting or as a general workstation. It features a tempered black safety glass top with heavy gauge steel construction for strong durability. Keep your essentials organised and close at hand with two removable side trays for supplies, three plastic moulded slide-out drawers for storage and a 9.5" x 28" (24cm x 71cm) pencil storage drawer. The table top angle adjusts from flat up to 35°. The main work surface is 38" x 24" (97cm x 61cm). The perfect multi-functional contemporary table with a timeless design for the home or studio.

Art Fusion Presentation Portfolios are chic and sophisticated with a smart leather look and stylish metal corners. The portfolios have a

strong ring mechanism to hold work in place plus an internal pocket for additional storage. The portfolios are perfect for keeping work safe when presenting, travelling or storing. Available in two sizes, (A2 and A3), they are made in the UK.

Jasart

The Jasart Folding Craft Station is a functional workstation ideal for drawing, crafting or as a general workstation. It features heavy gauge steel construction for strong durability with four removable side trays and six adjustment levels (flat up to 35°). No tools are required for assembly, and the table folds flat for convenient storage.

Winsor & Newton

Winsor and Newton Artisan Water Mixable Oil Colour has been specifically developed to appear and work just like conventional oil colour. The key difference between Artisan and conventional oils is its ability to thin and clean up with water. Hazardous solvents are not necessary for Artisan so students can learn about oil painting techniques and enjoy a safer painting environment. There are 40 colours in the range plus a dedicated range of Artisan solvents, oils, mediums and varnishes, allowing artists to achieve all oil painting techniques.

Winsor and Newton Designers' Gouache is an opaque water colour. It is a superior quality gouache that has brilliant opaque colours of exceptional tinting strength and even flow. The unique feature of Winsor and Newton Designers' Gouache is that it has an extremely high level of pigments. The superb covering power is achieved by the high levels of pigmentation, not by the use of fillers or opacifiers which are often found in cheaper gouache alternatives. Winsor & Newton Designers' Gouache is available in individual 14ml tubes plus a number

of sets that are ideal for students learning colour mixing techniques, painting and design work.

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Rotring Tikky Graphic Pens have a waved textured grip design which provides an extremely comfortable writing and drawing experience. They're lightfast and water resistant giving high density writing / drawing results. Seven different line widths are available for precise writing and drawing with free view to the tip. Also available in a 3 pen set (sizes .2mm, .4mm and .8mm).

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"Art Fusion Presentation Portfolios are chic and sophisticated with a smart leather look and stylish metal corners."



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Houghton Winery Exhibition Review

By artist Derek.L.Newton

“This joint exhibition was held with two other hang up artists, a glass artist, and three fabric artists, I had 12 framed works exhibited there together with other work mounted ready to be framed, like the spaniel portrait shown here.”

Houghton Winery lies in the shadows of the Darling Ranges, one of many wineries that call the Swan Valley home, Houghton's has an international reputation for fine wine, together with a place in WA history, the old wine cellars now play home to this and many other exhibitions, together

with a museum of old wine making machinery, huge oak wine barrels and old photos, the cellars notoriety comes from the last century when out law Moondyne Joe hid in the cellars to evade capture and imprisonment, Moondyne was a lovable rogue, and spent many years hiding out in the Swan and Avon Valleys to evade





the law, but was also imprisoned several times. This joint exhibition was held with two other hang up artists, a glass artist, and three fabric artists, I had 12 framed works

exhibited there together with other work mounted ready to be framed, like the spaniel portrait shown here. *The Eagles* a water colour work set in a natural paper-bark mat and



Above: *A Wing and a Prayer* by Derek L Newton (and mouse)

Below left: *Listen* Oil on Linen by Michele Anderson

Below right: *York art show, Drawing Out the Back, Wheeler Street York – winner 2011* by Derek L Newton





Above: Derek.L.Newton with
his drawing Bland Bridge
York – winner 2011

pine frame also shown here, sold on opening day, developed from a pencil drawing of mine that was featured in Artist's Palette Magazine some time ago, the painting called *A Wing and a Prayer* became a conversation piece at the opening with many visitors commenting on the small carved mouse shivering at the top left hand side of the inner frame, while the Eagle below has caught sight of him in the corner of his eye. My other works exhibited included both water colour and pencil drawings, the exhibition was opened by the Mayor of Wanneroo, and attracted over 120 visitors. Still ongoing at the time of writing this update, at the last tally we had around \$7,500 in sales. I'd like to, at this stage, introduce a fellow artist Michele Grace Anderson, a regular

exhibitor at this venue, Michele loves painting the West Australian coastline and this particular oil on linen piece "*Listen*" caught my eye, a restless pounding ocean explodes along Perth's northern beaches, showering a soft white foam high into the air, creating a lovely yet simple composition, good luck with your art work Michele.

York Art Show

During October I also had work exhibited in the York art show, York is WA's oldest inland town, in the Avon Valley and they hold a highly respected art show every year. I was lucky again this year to win the \$500 Blandstown art award. Blandstown is a historical suburb of York and this prize is awarded annually to reflect the area's history. ■

Creative Artists



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Looking Into the Light

For this artist, serious painting began more than 30 years ago with a study of tonal impressionism. Her home in the country is an ideal setting for much of her landscape painting.

*Opposite page:
Top: Mt Frome From Buckaroo
Bottom: Noontime Drink*

Judy Kurtz was born and schooled at Condobolin in New South Wales. She has since lived in various parts of the State including Sydney, Katoomba and Orange.

A passion for art began when she was a child – drawing on anything

she could find (including the edges of newspapers, when other paper was not available). She won prizes for her work when she was at school. At the age of 13, she enrolled in a correspondence course with the Art Training Institute of Melbourne – studying commercial art.





After leaving school, she worked for some time as a tracer and draughtsperson for a corporate business. These days she lives and works on a sheep grazing property near Mudgee, where she and her artist husband have built a mud brick home and studio.

"I guess I have been passionate about art since the day I discovered, at the age of seven, that I could actually draw faces and animals," Judy says. "I had no drawing paper as such; my parents would find all kinds of scribbles around the

edges of newspapers, as well as in the 'Stop Press' areas at the back."

As a teenager, Judy juggled massive amounts of homework with her early art training. Later, at Katoomba, she took more art lessons at Technical College.

"I wish I had kept all the work done in tutorials," she laments. "It's a great tool for comparing one's progress."

Art was put aside for some years while this lady raised her young family, but when she joined the Parramatta Art Society and studied under art tutor Fred Martin her creative career was re-invigorated.

"I guess I have been passionate about art since the day I discovered, at the age of seven, that I could actually draw faces and animals,"





“Weather permitting, ‘plein air’ painting is perhaps Judy’s favourite method of capturing the ever-elusive light in the landscape.”

“Fred Martin conducted classes teaching the Max Meldrum method of tonal impressionism, using still life as the subject matter,” she explains. “These lessons were a turning point for me; Fred was very strict and I learned so much. I owe a great deal to him. Since then, I have attended various schools and workshops. Fred told his

students to always keep the work they did in class, which is good advice.”

Judy Kurtz belongs to an informal group of artists which meets two or three times a year. She paints mainly in oils although she has also worked with watercolours and pastels. Weather permitting, ‘plein air’ painting is perhaps her favourite method of capturing the ever-elusive light in the landscape. She also does a number of portrait commissions each year. In the past, she has conducted workshops in various towns – covering the subjects of still life and landscape work.

Judy’s enchanting work is exhibited at her home studio and at venues in Sydney and Mudgee, as well as other country towns. She has won commissions from corporate bodies and private clients in Australia and overseas. She has been thrilled on several occasions to win awards when exhibiting in art shows.

“Improving my skills is a goal I keep reaching for; never resting on my laurels,” she affirms. “I am most



Above: *Short Street Cottage*
Right: *Old Cooyal Hotel*
Opposite page, top right: *Lilly and Tasha*



inspired when painting landscapes while looking into the light ... that lovely play of dark against light. The same elements of light appeal to me with still life images and portraits. I also love colour, and experimenting with it."

Ever since her school days when she first heard of the Heidelberg painters, artistic success has been this painter's dream. Streeton, Roberts and Hans Heysen inspire her.

"It is hard for me to say which piece of my art has pleased me

most," she says. "Probably a large work titled 'Drought Breaker' which portrays a stormy sky with lightning flashes – which was a happy accident resulting from dribbly underpainting." Judy Kurtz has already won significant awards and enjoyed some well-earned recognition for her skill. In 2004, she was proud to be selected as a finalist in the \$35,000 Country Energy Art Award ... and her dedication will doubtless lead her to many more achievements in the years to come. ■

"I am most inspired when painting landscapes while looking into the light ... that lovely play of dark against light."



Country Cottage

By Judy Kurtz

A home near Mudgee in central western New South Wales lends inspiration to this lady who loves to paint beautiful landscape works.



We had a wonderful summer at Mudgee, and I am painting in a paddock with dry grass about a metre high. I have a good view of my subject – the original homestead built on our property about 100 years ago.

I am deliberately sitting with the sun to the front of me, to avoid light shining on the surface of the painting. The play of light on the house enables the geometric shapes of the roof to contrast with the rounded forms of trees. A soft atmosphere forms a good backdrop, giving the scene a lot of depth.



Reference Photo



MATERIALS

- Craftwood (3mm MDF board) – 380 x 300 mm – prepared with acrylic sealer/undercoat and gesso.
- Art Spectrum oil paints: Ultramarine Blue (PB29); Permanent Rose (PV19); Indian Yellow (PY83, PY 42); fast drying White (PW6).
- Brushes: Number 10 Flat bristle; Number 4 Filbert bristle; Number 4 Fan bristle; Number 3 Taklon Rigger.
- Gum turps.
- Jullian French easel.



“‘Plein air’ teaches me to paint quickly because the moment has to be seized. Painting on small canvases or boards is one way to speed up painting time; keeping the palette simple also helps.”

I will reduce the size of the trees on the right-hand side to give a triangular shape to the composition. Always remember that you are in charge when designing your paintings. I will put in a fence line running up at an angle from the bottom left corner, to form a nice ‘lead-in’.

The early sketch is done using the Filbert with a turpsy mix of blue and red. I like the purple, so I can suggest a few shadow areas. I often start by drawing a horizontal line – this helps me to get the perspective correct by judging angles against it. I have decided to place the point of interest (the house) just left of centre. The hills need to be lifted so they won’t cut the painting in half from top to bottom.

I remember where the sun is, so that cast shadows will remain at the correct angle. It is surprising how quickly the sun seems to move when you are engrossed in your work. ‘Plein air’ teaches me to paint quickly because the moment

has to be seized. Painting on small canvases or boards is one way to speed up painting time; keeping the palette simple also helps.

The next stage is where I ‘block in’ the darks. The main trees are painted using Ultramarine Blue, Indian Yellow and a very small amount of red to warm the green. A tiny amount of turps is added. I need to keep the tones strong. The colours are not overly mixed, to give a freshness and interesting variation to the darks.

The background trees are done using more turps in the main tree colours to lighten their tones. Lighter tones and cooler colours recede, giving the painting depth. The further an object is from you, the more air you have to look through ... this air has varying amounts of smoke, dust and eucalyptus oil vapour which modifies local colour. No white is added yet. The key to getting light into a painting is to establish transparent darks.

The hills are washed in, using a lot of turps with the paint (mostly blue with a small amount of red, and a small addition of yellow towards the bottom). Mostly yellow with some red is used with a lot of turps for the middle distance and foreground.

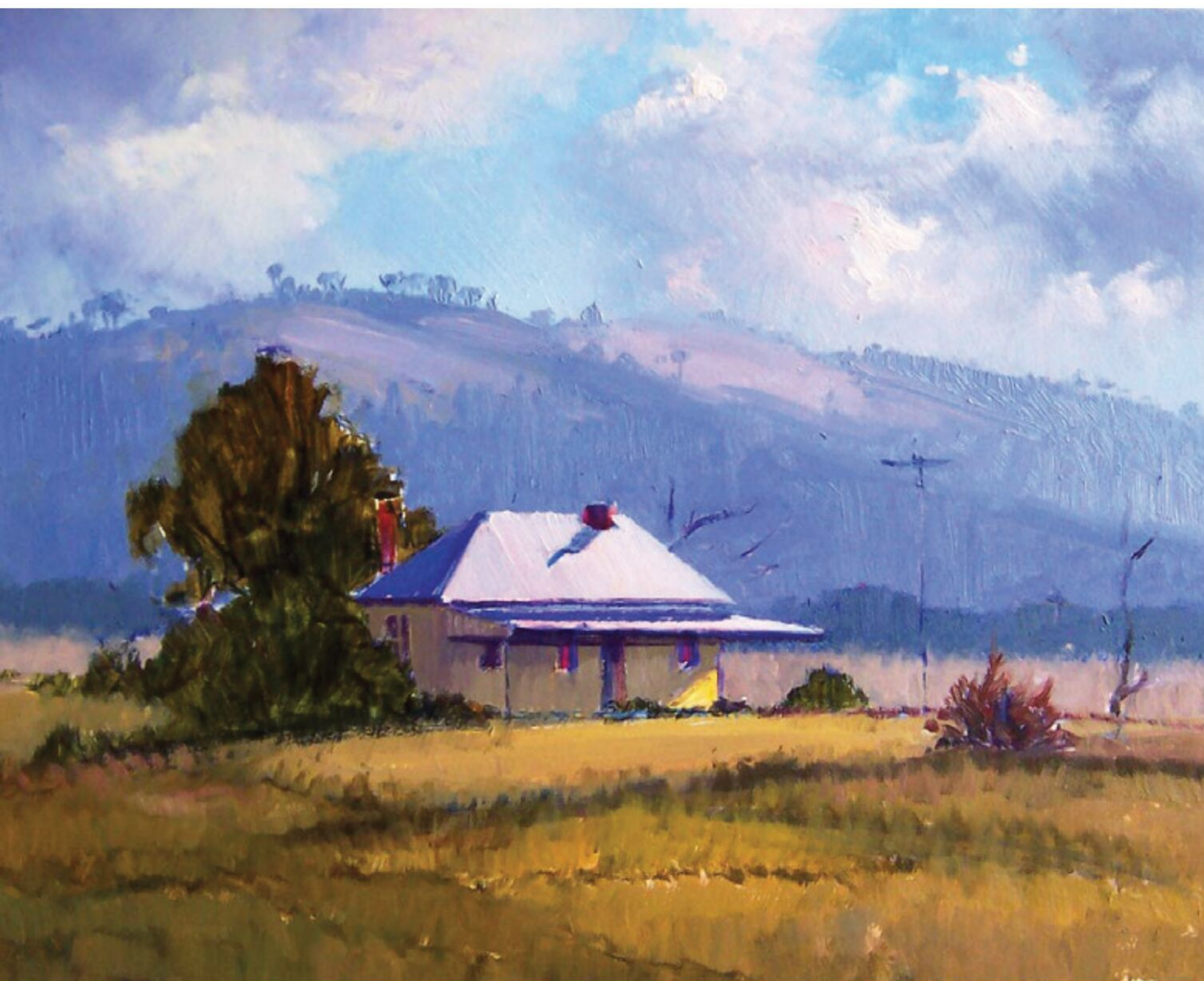
The chimneys are painted using red and yellow with a small amount of blue and minimal turps. The shadows on the roof are done with mostly blue and a small amount of red. The walls are painted with a ‘turpsy’ yellow, then glazed over with a ‘turpsy’ blue and red mix in the shadow areas. A very pale mix of red and turps is washed over the cleared areas of the hills and the roof.

I wash in the clouds with a ‘turpsy’ mix of blue tinged with a hint of red.

The next step is the exciting bit! Applying the thick paint without turps is when the painting really starts to take shape.

I begin with the sky area by blocking in the cloud shapes with a flat brush and then softening the edges with a fan brush. All three primaries are used in varying





proportions. The blue sky areas are graded from top to bottom – more blue and red in the top parts, then less blue and more yellow towards the hills.

The hills are broadly done with a flat brush, again using the three primaries. I mix more white and blue to paint the right-hand hill. The clearing on the left-hand hill has some yellow in the mix to warm it so it appears to come forward. The middle distance trees are a stronger mix of the hill colour.

As I paint forward on the grass area, I warm the colours with progressively more yellow and red – using short strokes with a flat brush to suggest the texture of grass.

The shaded area of the roof is painted with a medium tone. The sunlit area is mostly white with a bit of yellow, a hint of red, and even a tiny bit of blue in places. The three primaries are in almost every mix. It is important to make the roof corners nice and sharp.

The shaded areas of the walls are done using more yellow than blue or red. I keep the wall tone 'not too dark' so it remains lively.

Highlights are added to the trees.

A cooler highlight is added to the trees in the middle distance. Only a few simple sweeps of the brush are needed to add the highlights; otherwise they become too busy.

A small flat brush is used to put in the verandah posts and the power pole. A rigger is used to flick in the tree limbs; the fences; and the gutter lines on the roof. Highlights are scumbled on the chimneys and the power pole.

Fence posts and poles should be painted in lightly – big chunky posts look awkward and command too much attention.

I study the painting for a few days to ensure that I haven't overlooked anything. I am very happy with the sky and those ominous clouds. There is a subtle lead-in of dark green grass rising from the bottom left-hand corner, stopping with the bush on the right-hand side ... the eye can then wander across to the house and the large tree, to the hills and the sky. A nice zig-zag path through the painting. ■



“The further an object is from you, the more air you have to look through ... this air has varying amounts of smoke, dust and eucalyptus oil vapour which modifies local colour.”

Fixing to Finish

By Brett A. Jones

One of the most important aspects of any drawing is knowing when it's finished. In this article we are going to explore the latter aspects of projects in graphite and pastel as well as what to do to with the artwork once it is declared finished to protect it and get it ready to frame.

I've always included pastels as belonging among the drawing mediums. I regard rendering pictures with great blunt lumps of colour as drawing as opposed to spreading wet coloured liquid around with bristles held in a wooden handle which is of course painting. I realise that the common school of thought is that pastels are "paintings" and I am sure my view might cause a bit of spluttering and throwing of hands in the air by some but for the life of me I remain baffled at how drawing can be so easily confused with painting. I s'pose in the bigger picture it really matters not at all what you 'call' it. I want to explain some finer points of finishing in both of my favourite "drawing" mediums so opine away vociferously if so inclined, the bigger the debate the better when it comes to fine art I reckon.

Finished Being Annoyed

For me and the way I approach them, graphite and pastels have got a lot

in common, also a lot which couldn't be more different but for now I just want to lay out some thoughts on the end result in both mediums, how to get there and what to do then. I think one of the great truisms of freehand drawing is that it's finished and ready to sign when it's not annoying you anymore. I have learnt through experience however that the best thing to do at that point before any thoughts of fixing or framing solidify in your mind is to prop the "finished" work up on an easel somewhere. Leave it in full view for at least a couple of days in a place you walk past a lot and give your eyes and mind a chance to refresh and re-set. You will definitely start to spot bits, pieces, and overall aspects requiring further attention which is very hard to do if you have rushed it straight into a frame under glass. It's amazing how obvious some missed details can be once spotted from casual, sometimes even peripheral glances and just goes to show that sometimes the harder you look, the less you see. The concept applies equally to both graphite and pastel work.

This is the End

I have noticed that the "end" seems to come upon me unexpectedly when working in either medium but even more so with pastels. I favour an absolutely freehand (of course) approach to pastel leaning heavily towards creating character, life, and texture with the use of many layers of hatching and crosshatching in different colours rather than trying to surgically recreate a photo-like facsimile of the subject. This of course doesn't mean that all the shapes and proportions can't or shouldn't be accurate (Figure 1). The redoubtable master pastel artist Barbara McManus taught me the best way to execute a freehand pastel is to "go right out of

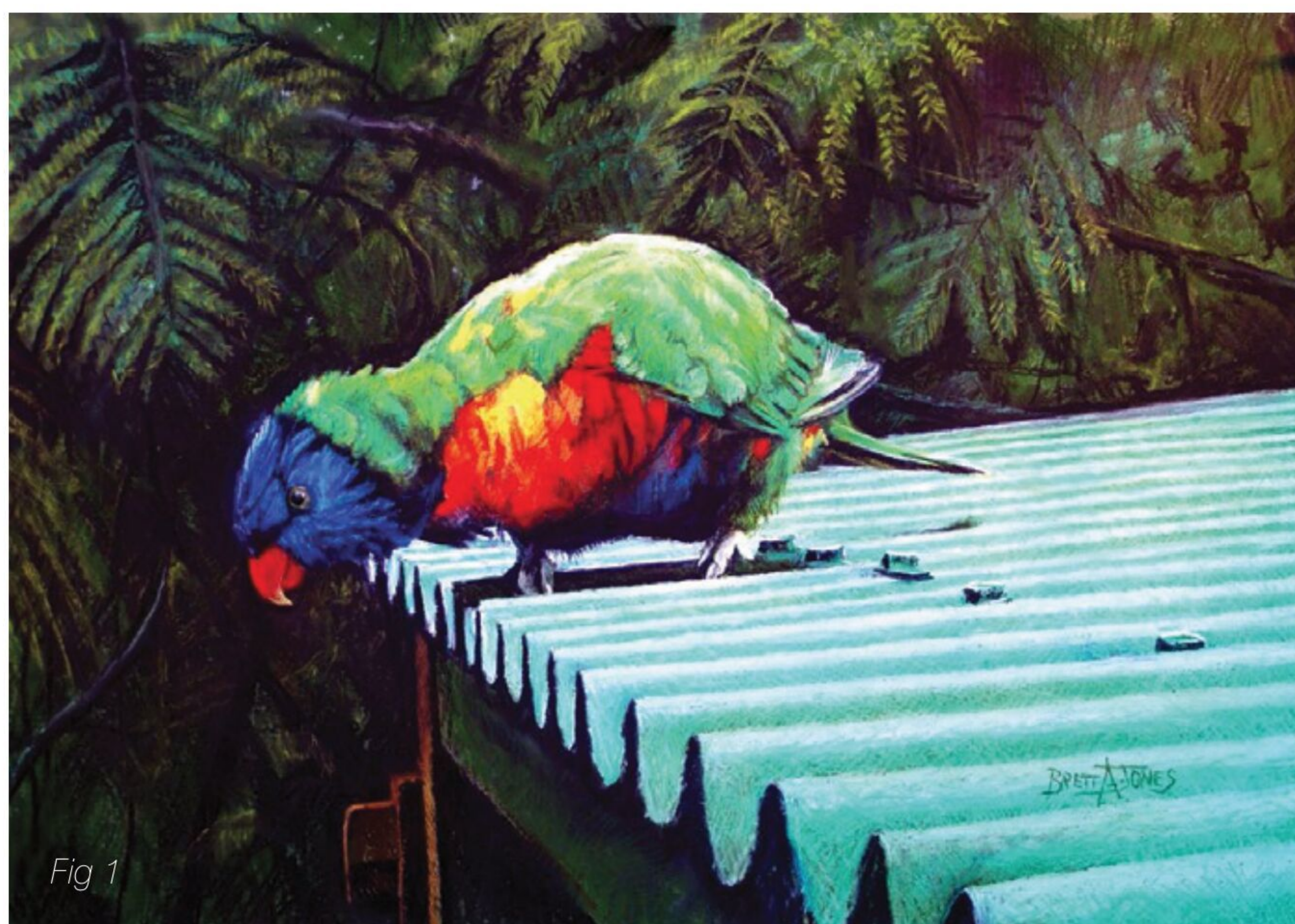


Fig 1

your way to make an unholy mess and then fix it". This creates undertones and character and lets you actually push in the negative shapes with the pastel on its side to get proportions right (as opposed to the way I do graphite). I think this is one of the main reasons the end result seems to come out of nowhere. Even more reason to prop it up somewhere over a couple/few days while your manic artistic psyche unwinds and your eyeballs re-jig. You always spot a few things well worth a final fettling. Knowing when the end has come is an art unto itself. Overworking a drawing (or painting, especially watercolour) is one of the most common and easy traps to fall into. Never forget that by the time you are approaching the end of a work you are absolutely incapable of seeing it with 'fresh' eyes. Something I've noticed with both graphite and pastel is the tendency to reach an optimal point in a work where you start going backwards if you keep working on it. I never really know I'm finished until I reach that point, up till then I am improving the work overall, after that point I am just damaging it, the skill is in recognising the start of the downward slide as early as possible, pronouncing the work provisionally finished, signing it, and then propping it up till I spot the bits I missed or could benefit from a final touch or two. Once you have "drawn the line in the sand" and are happy (enough) to pronounce the artwork complete it's time to apply fixative.

Fixing Graphite

When fixing a work in graphite there is a process I always follow which has served me very well.

One last very close inspection of the work. Last chance to maybe add finishing touches but just as importantly, last chance to remove any small bits of debris stuck to the paper surface and in the case of work with a white background especially, final removing and erasing of any dirty marks and graphite smudges.

Remove work from layout board. Take your time peeling off surrounding tape, double it back on itself and pull it away from the drawing low and slowly to avoid ripping or



de-laminating paper (Figure 2).

Carefully turn work face down on a clean sheet of butchers paper and write (lightly with a soft, blunt pencil to avoid embossing paper from the back) title, date finished, and anything else you want. This will be very much appreciated by anyone in the future researching you or your work. It only takes a minute and adds a lot of provenance to a work. A bit like burying a time capsule once the work is framed.

While drawing is still face down, spray with suitable fixative keeping can 15cm (6") or so away from paper surface and overlapping each spray pass. Keep the spray can parallel to the paper as you apply each pass, paper is flat but the spray can must be on 30 degree or so angle otherwise spray stream is interrupted as the pick-up tube inside starves for fixative. Do east/west passes and then north/south ensuring complete and even coverage (stop spraying at end of each pass or there will be more fixative on the edges than the middle). Don't be scared of putting too much on, you should be able to see a shiny, wet surface (before it dries).

Fig 1: Freehand original pastel "Stickybeak". I got the reference shot for this pastel by standing on a rock, carefully holding the camera above the studio verandah roof at arm's length and firing blind (I heard him scritch-scratching around up there). I got around a dozen shots before he flew off.

Fig 2: The direct opposite of the 'band-aid' method. Low, slow, and steady is always the least painful way when it comes to removing tape from the edge of your drawing.

“I reckon fixative is one of those things that either is or isn’t...”

The reason the back is sprayed is not so much to fix the writing in place but more importantly to put equal tension on both sides of the paper. Paper only sprayed on the top (art side) will eventually try and roll up which even when framed tends in the fullness of time to cause ripples and undulations on any paper thinner than about 350gsm .

The advantage in spraying the back first is you can then turn the paper over after only a couple of minutes,

lay it on the touch-dry back and spray fix (with a good, wet coat) the actual artwork. You can then leave it face up for as long as you want with both sides drying completely at the same time without risk of damage to the all important work in graphite.

Sometimes on certain paper stock white spots, drops, or tiny, clear balls start to build up on the surface as you apply the fixative. Don't panic and most definitely don't under any



Fig 3: Don't be shy, keep adding fixative till it's 'shiny wet'. Drawing has to be flat and spray can on at least 30 degree angle. You might get a few drops of fixative dripping off the can. Doesn't matter at all, just don't touch the drawing till it's dry.



circumstances try to touch or wipe the wet fixative. All that's happening is fixative build-up on individual paper fibres (like hairs) sticking up higher than the rest. They mostly disappear by themselves as the fixative dries out, sometimes there will be some remaining when the fixative is good and dry (after ½ an hour or so). A very light brush with your fingertips will then completely remove them. Some advocate "a light fix", I think that's an oxymoron a bit like "lightly pregnant" or "lightly dead". I reckon fixative is one of those things that either is or isn't, in other words you might as well be hung for a sheep as a lamb (Figure 3). If a work in graphite has been "lightly fixed" but will still smudge then it's a waste of time, graphite work that has been "fixed" (i.e. sprayed till it looks wet before drying) not only is protected forever but in my view actually looks better artistically than an unfixed drawing as it seems to add extra dimensions of depth and softness to the work.

Fixing Pastel

Pastels are a different bag of pine cones to graphite when it comes to fixing and there are a couple of options to choose from.

Roll Fixing

Once you are ready to fix the work, remove the tape from the edges of the

paper, lift it off the board and holding it by the top corner give the back of the paper a couple of very gentle flicks with your fingers to remove any wildly errant pastel particles which have drifted far from where you wanted them during the execution of the work (optional). Lay the pastel face up on a flat, clean surface and lay a sheet (or sheets if on very large work) of tissue paper over it. Tissue paper can be sourced in quantity very cheaply from wholesalers. It has got a shiny side and a matt side, the accepted school of thought is to lay it shiny side down to minimise pastel being transferred onto it during the rolling process but I've experimented and found it makes no difference at all which side is used. You'll need a roller of some kind, I use a piece of thick walled P.V.C. pipe about 100mm (4") in diameter, anything will serve as long as it's perfectly smooth and cylindrical and preferably at least as long as the pastel paper is wide. Being super careful, lay the roller on one end of the tissue paper covered pastel and slowly but firmly "crush-roll" the pastel work from one end to the other, being extremely careful not to slip and cause the tissue to skid across your work (tragic). You'll hear bits and pieces of loose pastel popping and grinding as they are crushed into the surface of the work. Once you have gone north/south a few times repeat the process east/west. Lift the tissue up and away and bin it, your work is now roll fixed. Absolutely none of the fine detail and subtle colours

"You'll hear bits and pieces of loose pastel popping and grinding as they are crushed into the surface of the work."

Fig 4: This pastel would have been destroyed if spray fixed. All the finest details would be instantly gone, especially the yellows. Roll fixing is the only way for the final fix.

Fig 5: The thing that attracts me to pastels is the way all colours can be laid on top of one another almost indefinitely using layers of hatched lines. Spray fixative destroys the hard won subtleties.

Fig 6: Hand written 'letter of provenance' is a very worthwhile final touch to an original fine art piece and is always very much appreciated by purchaser. Write whatever you like on it about the work, it tells a story.

are lost using this process (Figure 4) and the work remains very stable. I have done this and then freighted work across the country and back to art shows without the slightest dusting on the inside of the frame glass occurring.

Spray Fixing in Stages

The other way to go is to spray fix your pastel in stages during the course of the work when you run out of tooth (when there's so much pastel build up on the paper it won't take any more). If you scruff the paper with a stiff brush

to get the tooth back in order to finish a work (in itself an excellent technique) it will turn out quite differently to spray fixing in stages to reclaim the necessary tooth to continue working. Spray fixing in stages locks the lumps and bumps of the thicker parts of the pastel onto the surface and creates interesting textures when more colour is added, especially after a few stages. The final stage of work done this way is then roll fixed (don't ever spray fix the final stage) to preserve the all-important finest lines and/or details (Figure 5). Make sure when you take your finished pastel in to be framed the framer clearly understands that you don't want it spray fixed. I've heard several stories of framers taking it upon themselves to spray it before framing. Spray fixative wrecks fine details and hatching lines and altogether destroys some finely applied colours (yellows especially) and tends to flatten the entire work.

If an artwork is worth starting, it's worth finishing properly. I always give the buyer of my original artworks a hand written and signed "Letter of Provenance" as part of the deal with a bit of information about the work, why it was done, how long it took, when it was finished, who bought it and for how much, with space left on it for more details to be added if and when the work is on-sold (Figure 6). Information like this really adds to the value and desirability of an original artwork, especially if it manages to survive the depredations of human intervention and time to become an antique. Even my limited edition prints have got signed certificates of authenticity, an original definitely deserves the time it takes to scribble out a paragraph or two on a bit of decent quality paper with a signature at the bottom.

They say art is never really finished, only abandoned but you really shouldn't abandon it till it's finished. Hmmm, was that a full circle or a tangent? Is this article finished or am I just abandoning it? Hmmm...

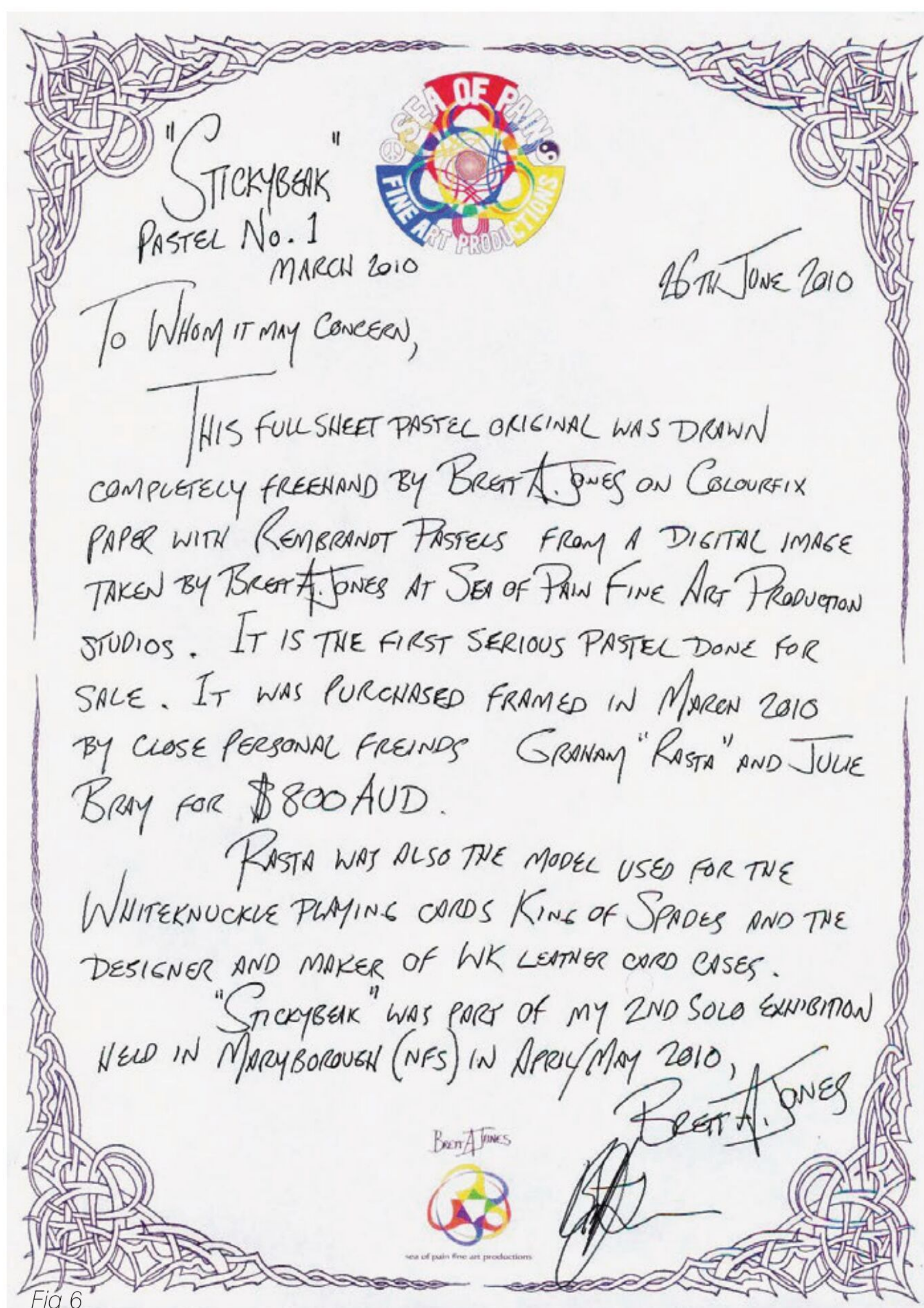


Fig 6



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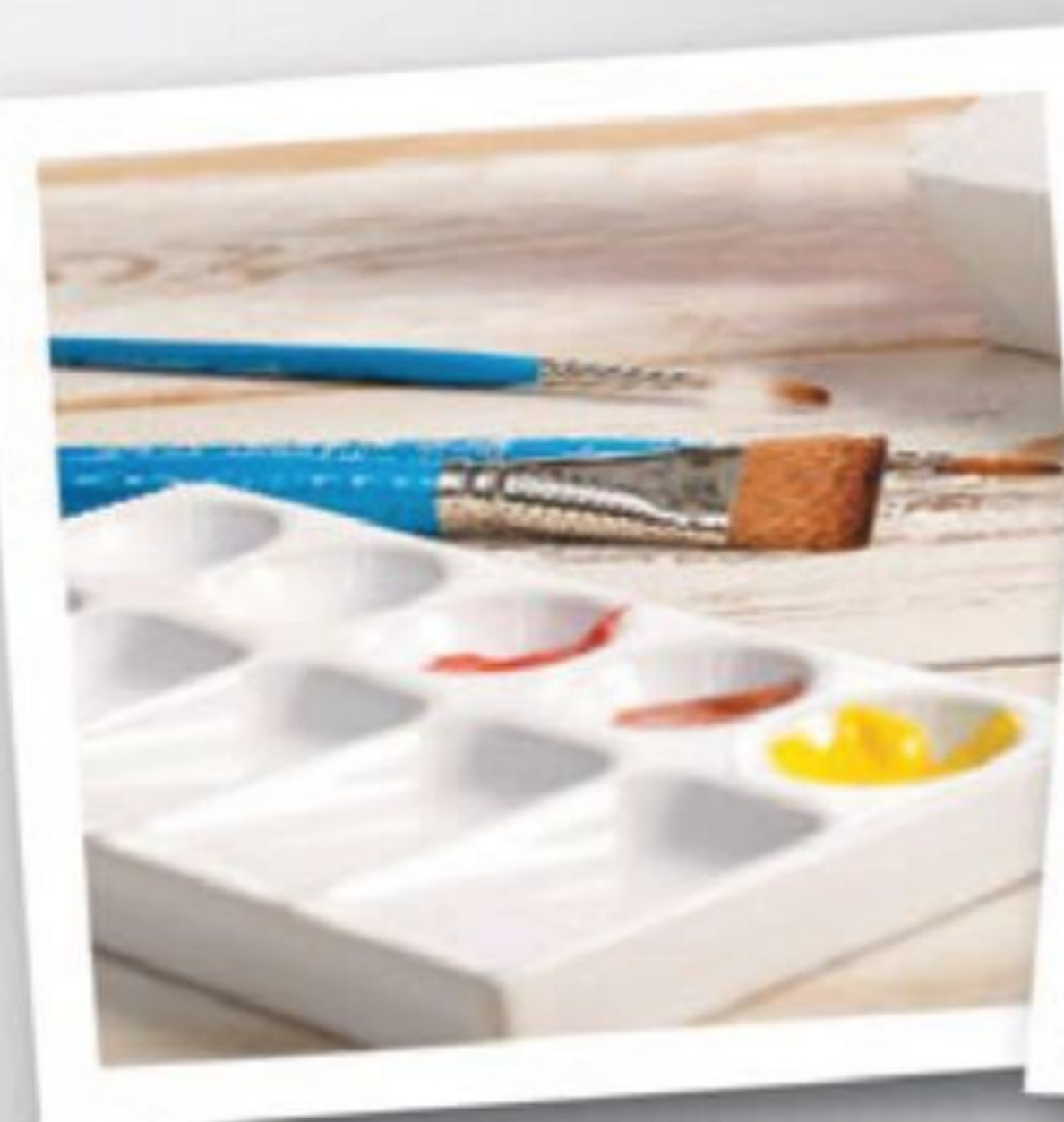
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For the Love of Art And Music

By Jacqueline Grantford

‘Children’s books were a terrific launching pad for Jacqueline to move into the world of fine art – which has now become her major focus.’



Jacqueline Grantford is a Melbourne artist specialising in the areas of fine art, portraiture and illustrated books for children.

She has had a passion for drawing all her life, and at the age of three had one of her first lessons in how to clearly observe subject matter. She had drawn a beautiful stick figure portrait of her mother, Trish, with her arms poking out the side. When Jacqueline showed Trish, she fully expected her mother to be completely enamoured. Instead Trish asked her if she really thought that her arms stuck out sideways all the time like a zombie. At the time Jacqueline was crushed, but she did look much more closely at her environment after that.

When Jacqueline was 13 she received an art easel and some oil paints. To this day they still remain one of her favourite presents.

It would seem that it was inevitable that she would pursue art as a career, but she was distracted by a sudden passion for music in her later years at Secondary School. She started to study the piano in Year 9 and then after Year 12 took up the violin.

She found that she learned extremely quickly and after studying the violin for 18 months, successfully sat for her Grade 6 exam, after which



Tony Gould

she auditioned for the Conservatorium of Music at Melbourne University. She was accepted and completed a Bachelor of Music Education in 1991.

However, her passion for art remained and constantly niggled at her to return to her easel.

It was when her first child was born that Jacqueline acted upon this – possibly encouraged by her son Jake's reaction to her violin playing. Jake would cry every time Jacqueline drew the bow across the strings.

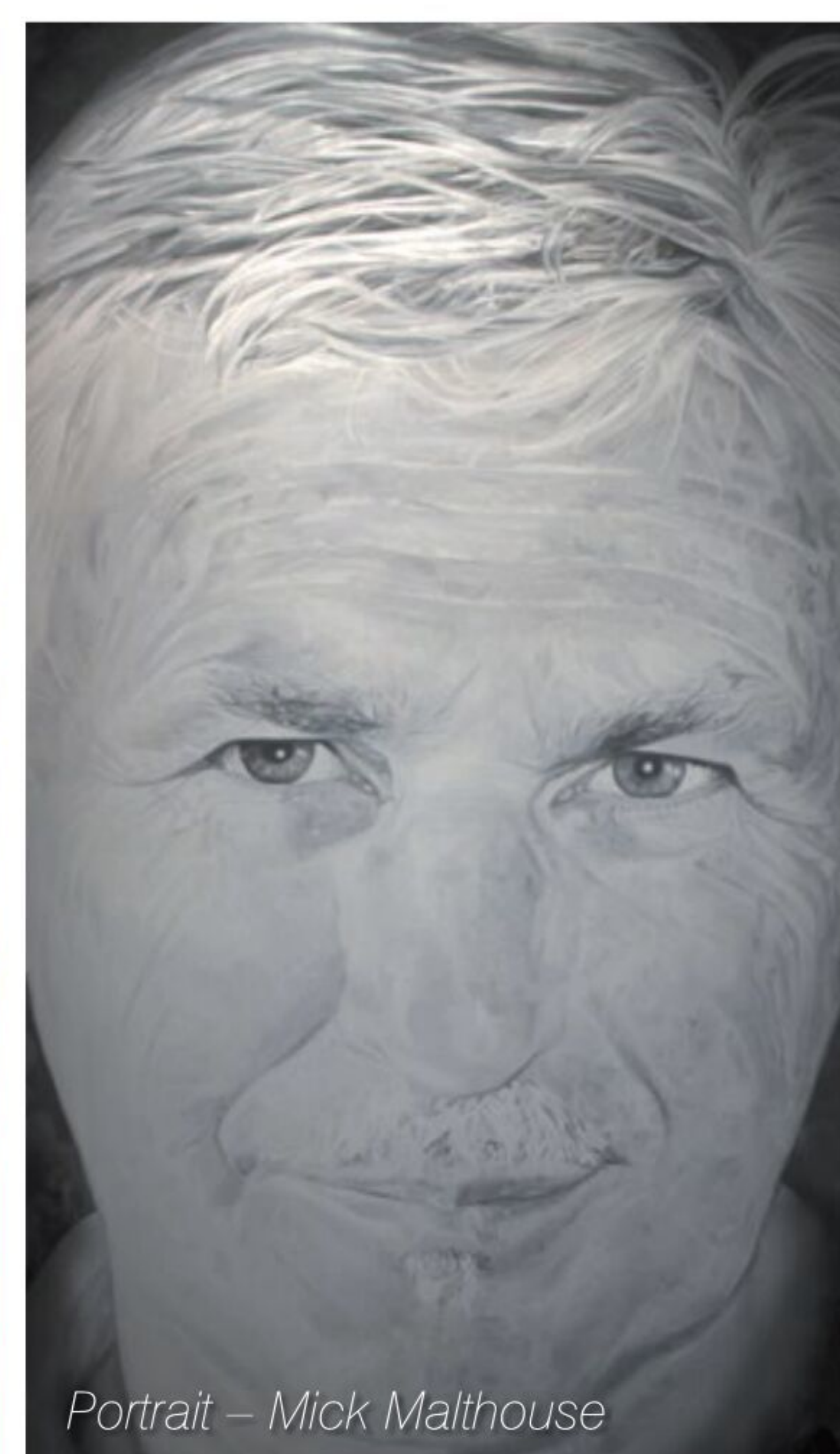
And her cat Harriet would try to climb her legs and meow. It seemed that

“Children's books were a terrific launching pad for Jacqueline to move into the world of fine art – which has now become her major focus.”

although her musical education was accelerated, perhaps the end result



Jo Linsdell



Portrait – Mick Malthouse



was not as melodious as it could be, and maybe it was time to pursue the quieter of the two art forms.

Jacqueline started attending an illustration class at Chisholm TAFE.

The teachers at Chisholm were wonderfully supportive and constantly encouraged her. She was given an assignment to illustrate a car, but must have looked particularly disenchanted by the prospect, so her teacher, Gary Heath, gave her a different project instead – to illustrate a children's book.

This was something Jacqueline had always wanted to do, but had constantly put onto the 'should do at some stage' list. Now she had no choice. And to illustrate a book meant she had to write something as well. This project became her very first book, titled 'Various Faerious', a book in rhyme about many varied fairies.

Jacqueline worked in gouache and pencil for all the illustrations. It was an extremely time consuming process, with each art work taking many days to complete. It was also the start of her love of portraiture. For each of the fairies she used friends and family as models. The fairy on the cover of the book was her daughter, Danni, and the Contrary Fairy in the book her son.

After painstakingly completing five illustrations, she submitted her book to the publisher Lothian Books for consideration. Two weeks later Lothian contacted Jacqueline to tell her that her book had been accepted. The only catch was could she redraw all the illustrations in portrait format instead of landscape?

After much alternating between elation at being accepted and groaning at having to redo hours and hours of work, Jacqueline set to work and completed the book. It was published in 2002 and the first night that she received the advance copy she slept with it next to the bed.

Since then she has had more than 12 books published, and also released



a 'How to Draw' book and DVD called 'Simply Drawing'. This led to a website called 'Break a Lead' that has videos and tips on how to illustrate.

Children's books were a terrific launching pad for Jacqueline to move into the world of fine art – which has now become her major focus. Portraiture has played an important part of Jacqueline's art career. She loves the challenge of summing up the essence of the person and making them seem as if they can step out of the canvas.

She's had the opportunity to paint some fascinating people through this, such as Bud Tingwell, Paul Mercurio, Mick Malthouse....and many more. Most of her portraits are done in oil paint, although she has explored acrylic, pastel and pencil.

Jacqueline loves the chance to work on a large scale with portraiture; some of her works have measured at 7ft by 5ft, and the need for a large studio space has been an ever increasing necessity.

She also loves the relationships

that she develops with the subject – many friendships can grow through the experience – and the works can often bring great joy to people who have commissioned them.

Her latest exhibition was portraiture in a difference way. It was titled, 'A Show of Hands' and was a series of hand portraits of subjects who

"Jacqueline loves the challenge of summing up the essence of the person and making them seem as if they can step out of the canvas."

had interesting stories. Some of the subjects were well-known and some were everyday people. What they had in common were heart-warming stories about things they had done, or had been though.

One such subject was a 90 year old lady called Eva Jellinek who was Gardener of the Year in 2009. Eva gained her love of gardening from her



“Her latest exhibition was portraiture in a difference way. It was titled, ‘A Show of Hands’ and was a series of hand portraits of subjects who had interesting stories.”

time in the German Ghettos during World War II. She also spent six weeks in Auschwitz, managing to survive the horrible experience by finding a way to express positive growth and renewal through gardening.

There were many more amazing stories like this and the exhibition attracted a diverse audience. Even schools came as an excursion with the theme, ‘people who make a difference’. Most of the works were



oil on canvas, although some were acrylic and one was scraperboard, which was a great challenge for Jacqueline, and a terrific adventure exploring a new medium.

Jacqueline has recently made her art accessible to a far larger audience by offering Limited Edition Prints through her website.

Her love of music has remained, but it is expressed these days through radio presenting on 3MBS FM, a Melbourne Classical Music station. She also does a gallery review once a month on the radio.

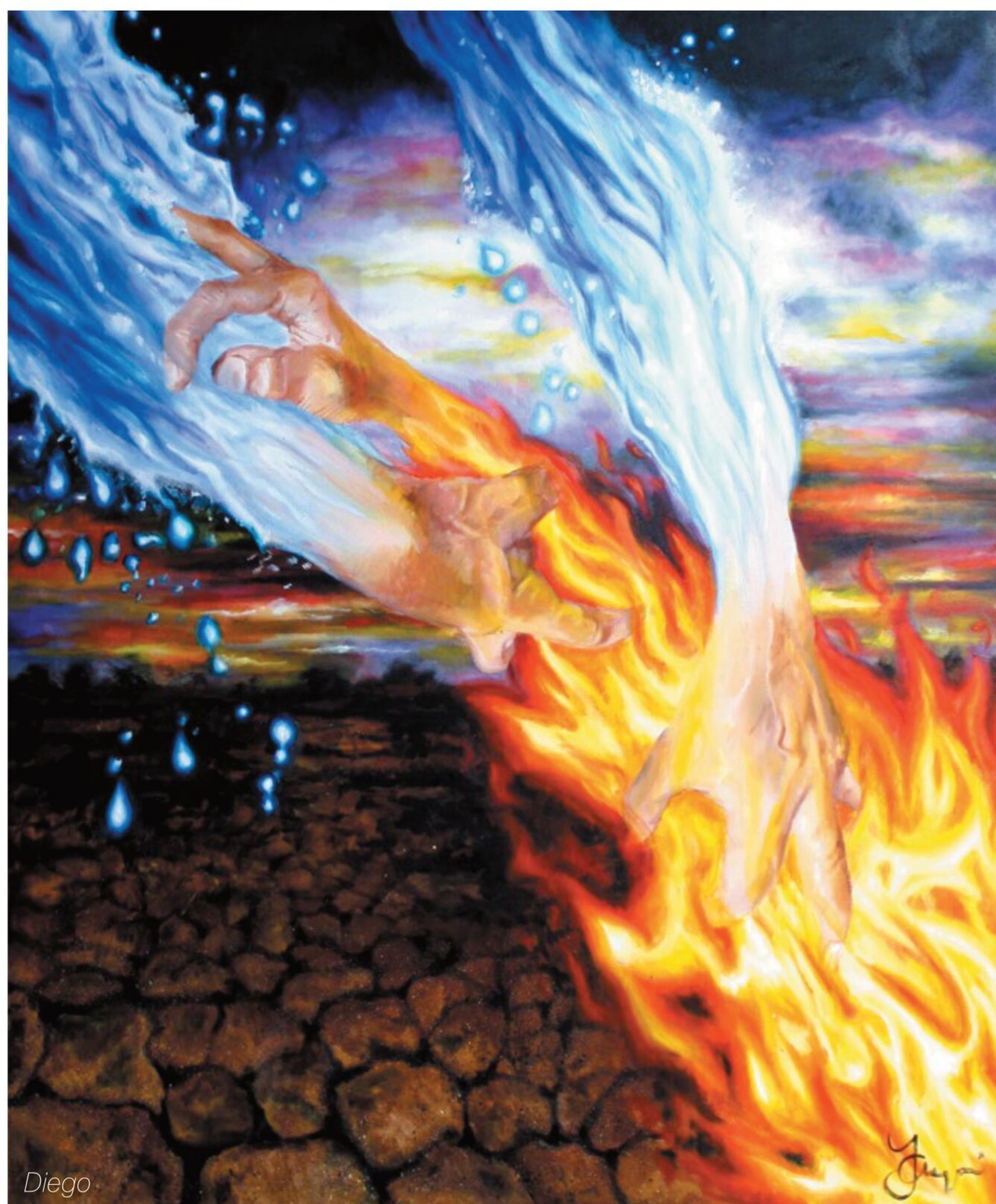
Major exhibitions include:

- 2011: Finalist in the Black Swan Portrait Prize
- 2011: Finalist in the Mortimore Art Prize
- 2011: Semi-finalist in the Charlatan Ink Art Prize in New York. 100 chosen from around the world
- 2011: A Show of Hands
- 2010: Finalist in the Waverley Art Prize
- 2009: Finalist in the Black Swan Portrait Prize 2009: Finalist in the ANL Mariners Art Prize
- 2008: Finalist in the Black Swan Portrait Prize

Contact details:

Jacqueline Grantford

Web: www.grantfordprints.com ■



The Tree

By Jacqueline Grantford

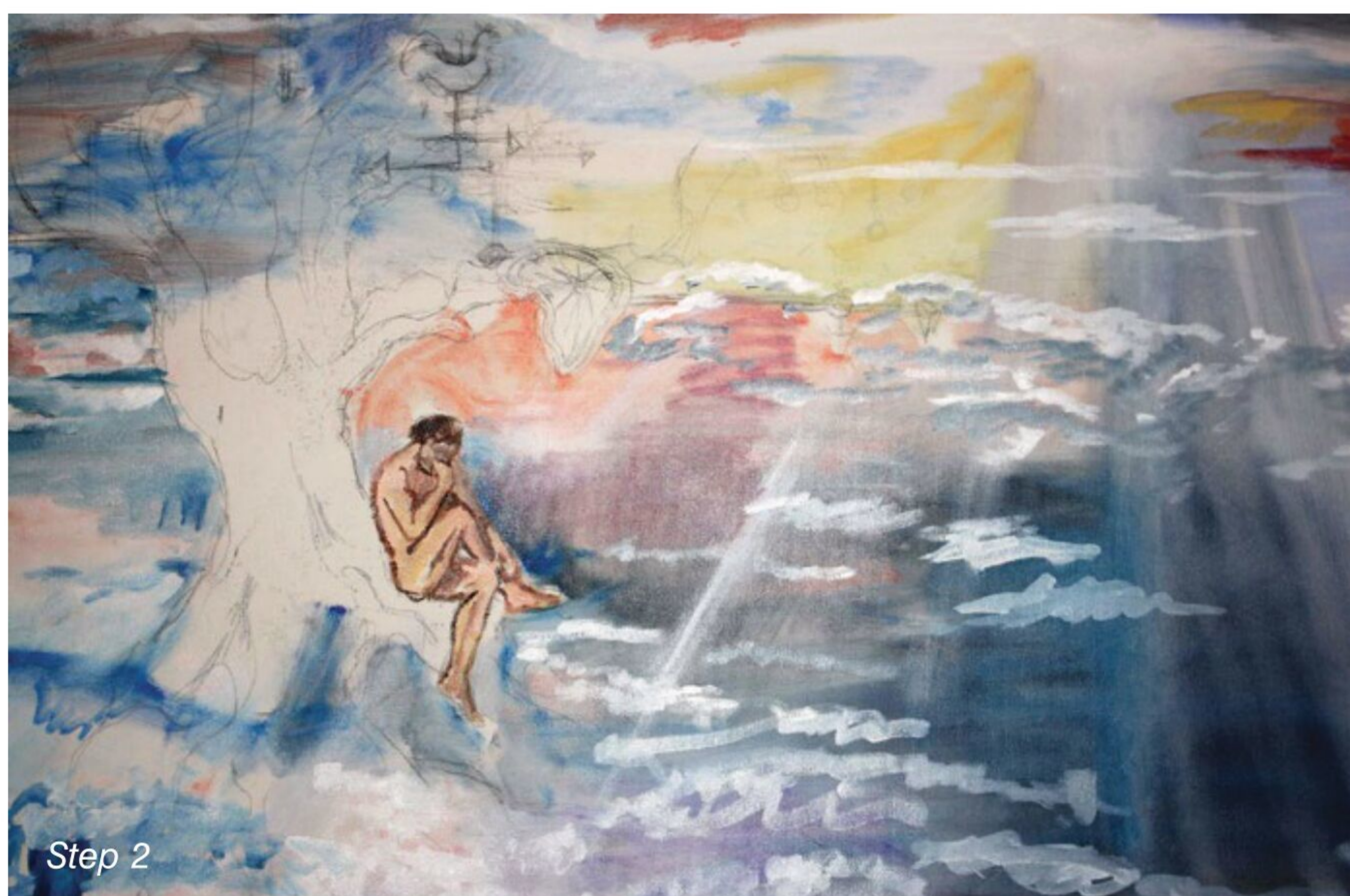
There really are no rules in art.



Final Step

MATERIALS

- Stretched canvas – 76cm x 50cm (I get my canvases from Gemel art Supplies www.gemelart.com.au) They are good quality hand stretched canvases, but very affordable. You can order on line and they deliver. One of the key tricks to being an artist is finding quality materials at a good price. And the quality is important. You want your work to have longevity and using high quality materials will provide this as well as a better artistic result.
- Paints
Art Spectrum and Windsor and Newton oil paints: Flinders Blue, Violet, Prussian Blue, Ultramarine Blue, Cobalt blue, Titanium White, Yellow Ochre, Naples Yellow, Vandyke Brown, Mars Violet, Burnt Umber, Burnt Sienna, Magenta, Flesh Tint, Light Flesh Tint, Permanent Crimson.
- Brushes
Roymac – round brushes for the detailed work
Renoir flat brushes for blocking in colour and the larger sections
- Medium
I currently don't use a medium as I like the thick consistency as it comes out. I might apply a glaze after to bring out the colours again, especially the darks as they tend to dry flat.



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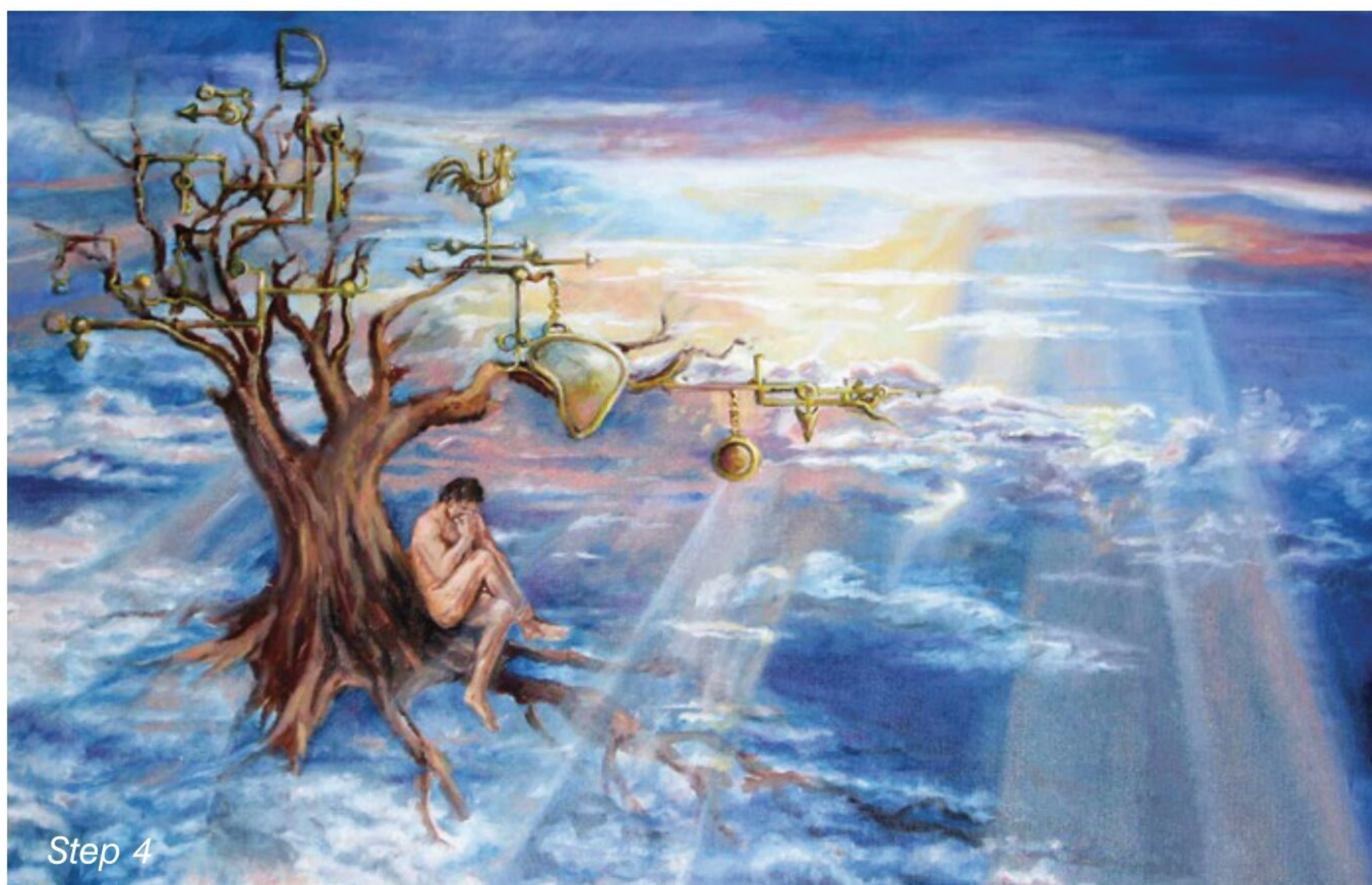
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Step 4

STEP ONE

I sketched in the initial figure with the tree and a rough guide of where the light parts of the clouds would be. In this initial stage the tree was in its natural form.

After staring at it for a while I decided it needed more. I started adding random mechanical parts to the tree and a compass. The compass seemed to naturally mould around the branch and an accidental ode to Salvador Dali was born.

Sometimes it's good to let the work evolve and not be too bogged down by your initial plan. Of course this can backfire as well, but that's just the nature of creating something.

STEP TWO

Using Flinders Blue Violet, Prussian Blue, Ultramarine Blue, Cobalt Blue and Titanium White I then block in the basic colour of layout of the sky and the clouds. I leave the tree to last as it will have lots of fiddly bits and it's much easier



Step 5

to put that in over the background rather than having to work the background in over and behind it. For the pinks and the yellows I used mostly flesh colour and Naples Yellow with Magenta highlights.

STEP THREE

The tree is finally blocked in and I played around with the shape a little, taking bits out and putting bits in. The mechanics on the tree was quite organic and kept evolving even at the blocking in stage. I put a reasonable amount of detail in and left the mechanical bits in a reasonably detailed state.

STEP FOUR

The background is reworked and the

light and dark tones emphasised with the detail in the clouds added in.

STEP FIVE

The tree and the figure are reworked again, emphasising contrast and adding more detail. The roots are the final stage. The work seems fairly finished at this stage, so I put it away and try not to look at it for a week or so.

FINAL STEP

I add a thin glaze of colour over certain bits to either darken bits off or intensify the colour. Doing this as a glaze once it's touch dry gives the work a depth that you can't achieve if you make it darker just with colour in the first layer. ■

- Put your work away for a week or so and don't look at it. When you look at it again later you'll be able to see it with fresh eyes.
- Look at your work in a mirror, or photograph it to point out any flaws.
- Always check that there is enough contrast in your work. Many beginning artists keep everything tonally the same.
- Stand back from your work often.
- Play around with colour and use many, many different hues for any given area.
- Remember there really are no rules in art, so don't worry about doing what you think you should, but what you think will work.

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Brush Strokes

We've all done it. Spent hours pushing paint around with this vague sense of trying to achieve something, not quite sure what. Or, a clear sense of wanting to achieve something and still not being able to. The nuances between these different levels of frustration we won't go into here, suffice to say it's usually not a great place to spend your painting time.

We're going to break the painting process down into three areas. Looking at our painting process this way, will give us an ability to find solutions.

While this article is supposed to be focussing on brush technique, I think that this strategy will still be relevant when you discover what my solutions are to solving most of these problems. Part of the problem with painting is, there is a large amount of area that is in our "blind spot". For example, most of us are limited by our ability to use a

brush. Most of us are limited at some point by our ability to find enough information to make a painting convincing and compelling. And most of us at some point will come across a situation where we know that we want to paint (possibly have to paint), but have no idea what to paint. Either way, these issues are very frustrating. As a result, I've broken the process loosely into the following three areas:

- Physical Ability
- Perception Skills
- Conceptual Skills (not conception skills, that's an entirely different magazine.....) See Fig 1.

Physical Ability

Physical ability to my mind, would be your capabilities with a brush and paint. In other words, can you make your paintbrush do exactly what you want it to do, exactly where you want it to? Can you make your paint do exactly what you want it to do, exactly

"It's difficult to paint a compelling realistic painting, without being able to observe as much information in the real world as possible."

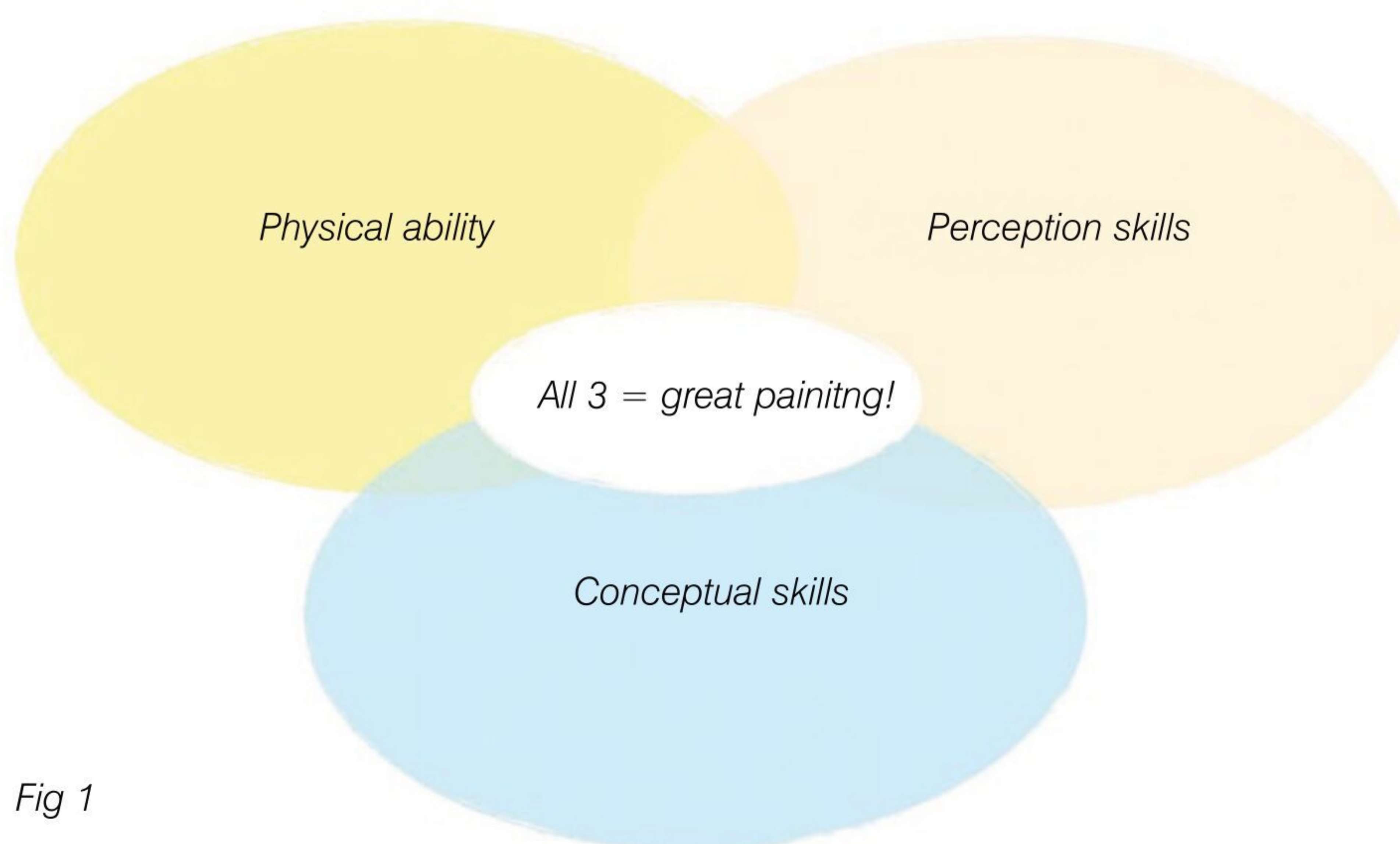


Fig 1

where you want it to? Arguably, mixing colour could be part of this. See Fig 2.

Perception Skills

This is the area in which you perceive the subject that you're working on. Key word here: discovery. It's difficult to paint a compelling realistic painting, without being able to observe as much information in the real world as possible. There are subtle shifts in hue and tone, line and shape that need to be noticed. What you do with them of course, is another question. Which leads us neatly into....

Conceptual Skills

This is the area that in many ways, is completely unique to you. It is your vision. Your story. You get to choose how you use your physical skills and which of the things you've perceived to include in your painting, or exclude. You get to alter shade, line, colour, brush strokes, etc etc.

The good news is, that each of these areas can be trained. Another bit of good news is, that knowing about those three areas is very useful when troubleshooting your paintings.

If, for example you've decided to render a beautiful clear sky with a wonderful soft and gradual shift through the spectrum, and you cannot get your paint to do that - we get to look at the above 3 ideas, and decide which category it should fit into.

In this case, it is your physical ability (and for more information on gradation, go to www.exploreacrylic-painting.com/gradation.html). The simple answer to that, is to practise. The strange thing about us artists, is that we seem to do all of our practise on our "real" paintings (and I have mentioned this before). Elite



Fig 2

athletes, or anyone who is skilled in their field, practises skills regularly.

And they often practise where it doesn't actually matter. There's nothing wrong with having a blank canvas next to you, in order to practise effects and technique while you're working on your painting. See Fig 3.

I've made jokes before about wiping paint off on the nearest object/small child/cat etc before I apply paint to canvas. While mildly amusing (for me) the fact of the matter is, there actually is a solid principle behind it. Each time I touch my brush to something prior to putting it on the canvas, I've already gained an insight into how much pressure to apply, and how much paint is on my brush. In other words, I'm making my mistakes somewhere else. You could argue that that is practise!

This rule of course applies to any technique. Grass, rocks on the cliff, sunlit sky, anything you're not sure about painting suggests that you should go into it slightly more educated about your technique.

None of this means that you shouldn't start a painting until you've become a master! I'm merely suggesting that you can take some of the pain out of painting by doing a little more practise of individual skills. Particularly in the pressure-free environment of a blank canvas.

Moving on, how do I train my perception skills? And how do I use

"Each time I touch my brush to something prior to putting it on the canvas, I've already gained an insight into how much pressure to apply, and how much paint is on my brush."



Fig 3

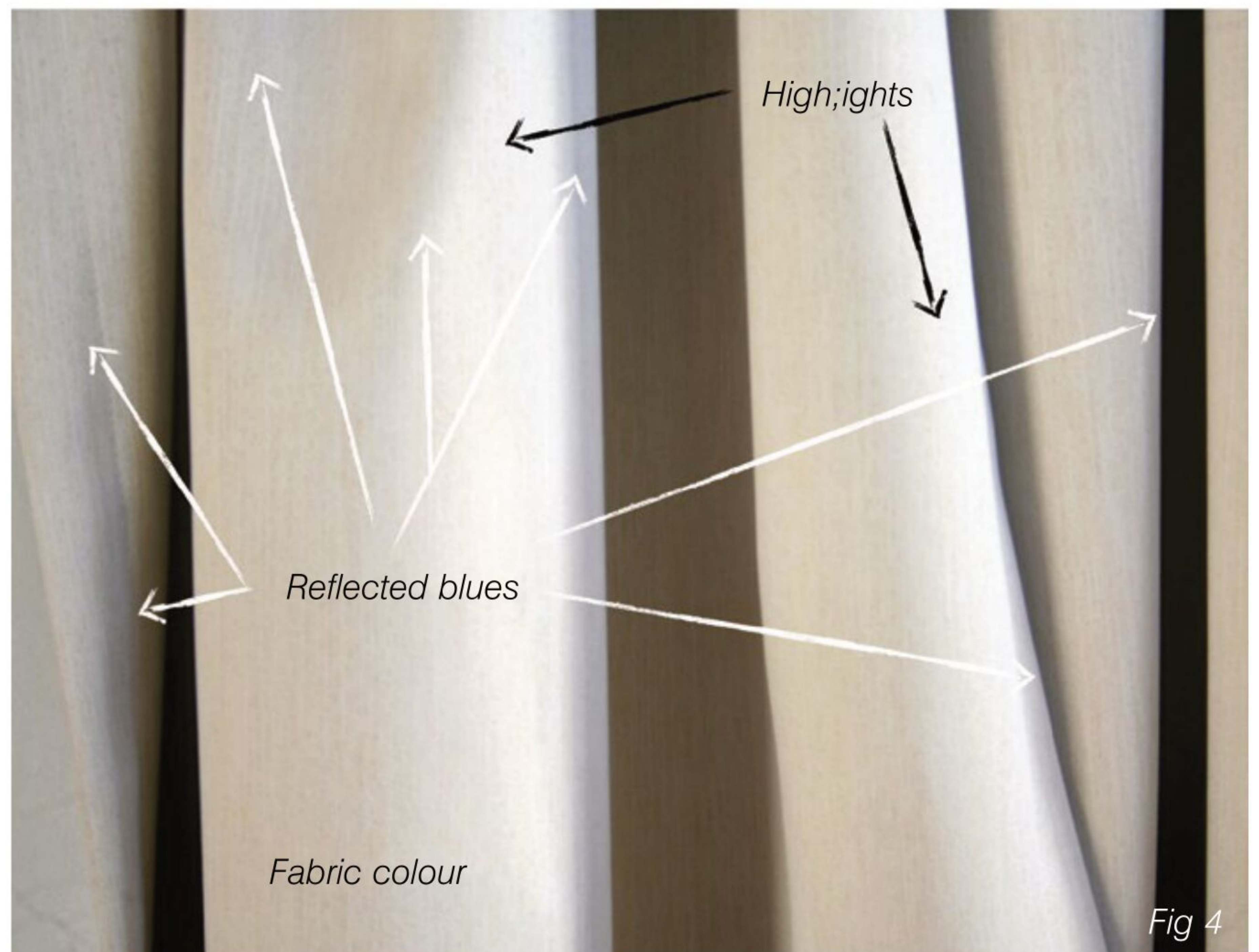


Fig 4

“One of the greatest strategies I think that you can use to increase your powers of perception, is to ask yourself questions, and be very specific.”

that knowledge to save a painting? Despite best efforts a painting can look lifeless and dead. Even if that happens to be in one corner, it can be highly distracting from all of the good work you’ve done elsewhere. If, the problem is not your physical ability to move the paint around, then it’s possibly your perception skills. One of the greatest strategies I think that you can use to increase your powers of perception, is to ask yourself questions, and be very specific. For example, imagine painting an interior image and we have a large area of wall behind the subject. We ask ourselves, “what colour is the wall?” This is not specific enough. The next question would be “which part of the wall?” and “why and how is that different from another part of the wall?”. Chances are there is a shadow, or some light being reflected, or something else that is altering the tone or hue of your subject. Often these influences can come from multiple sources, are very subtle make a huge difference. See Fig 4 and Fig 5.

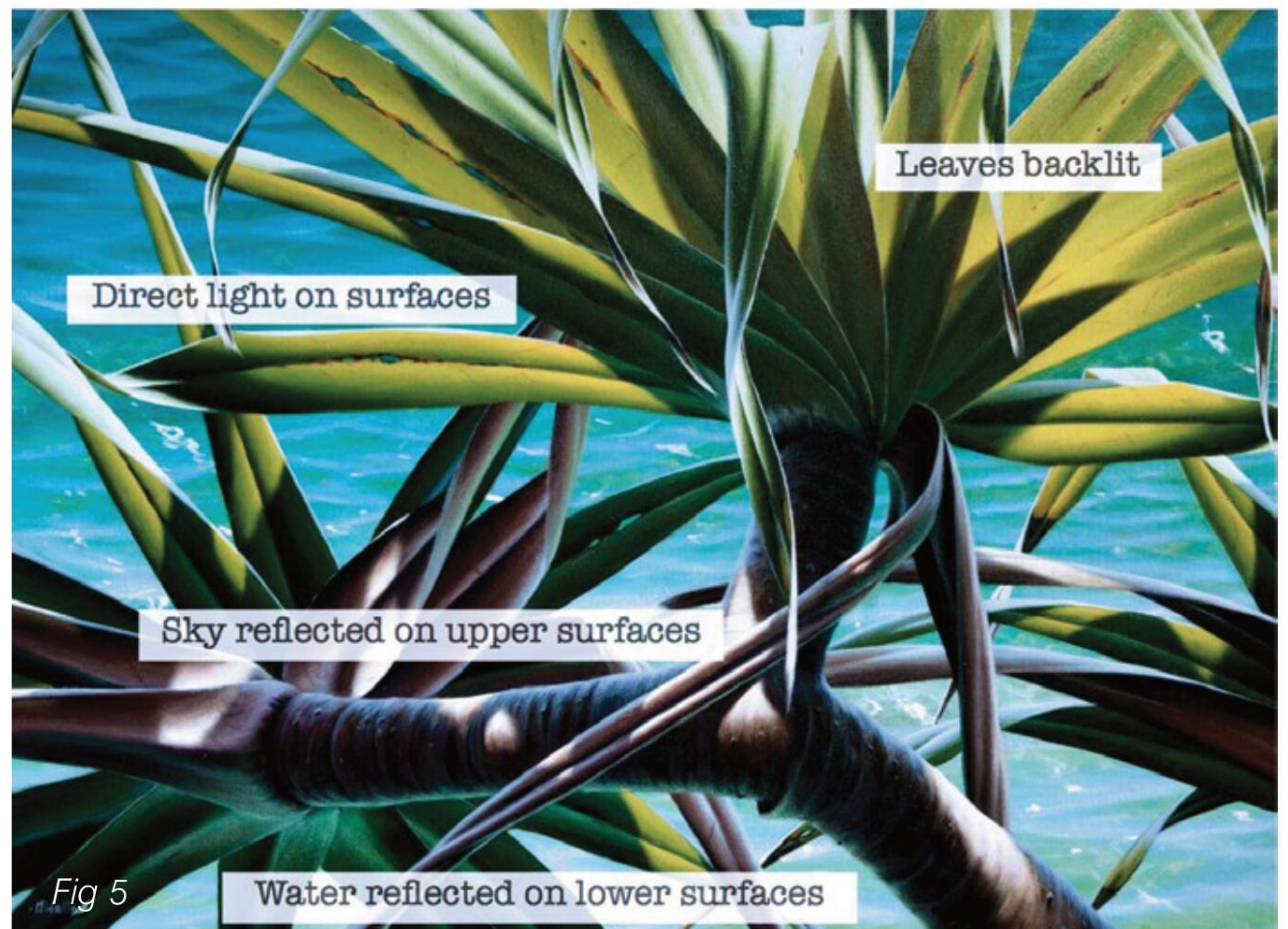
You need to look closely. In my opinion, close observation of “things” is one of the joys of painting. The world becomes a much more interesting, colourful

and dimensional place. There’s so much magic in that process.

You can apply that same process to just about anything. Trees, “which part of the tree?”, “what time of the day?”, “what type of tree?”, “what shape are the leaves?”. The trick is to keep peeling back the layers. To do this though, you’ll have to approach whatever it is you’re looking at, as if it’s the first time you’ve seen it. That is the wonderful ability of children, and one of the reasons why they are so full of life. Their worlds are full of new discoveries.

It is possible of course to have excellent perception skills, excellent physical ability and have a painting which still sucks. This is not a reflection on you (hang on....) but possibly your ability to pick an image which is compelling, or to modify it in a way which is interesting and compelling. These are your conceptual skills (or lack of!). This is where you need to step out of yourself to find solutions.

Consider altering your brush technique, or a brush in fact. Consider highlighting or exaggerating, or even eliminating some of the wonderful information you found while observing. Try cropping the image dramatically. This can completely shift the



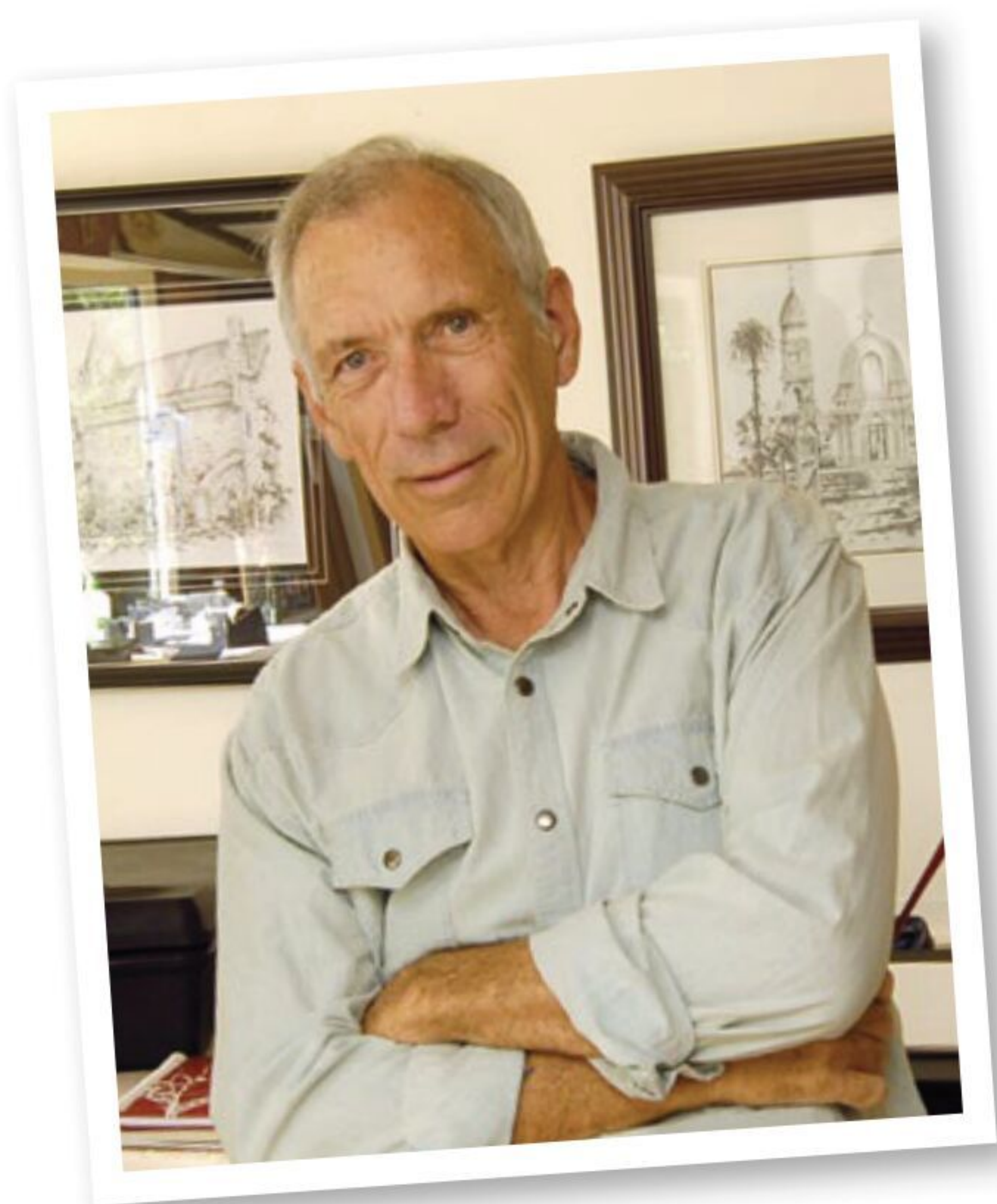
focus of the work, and sometimes save your painting. See Fig 6.

For me, having problems with the conceptual skills and the physical skills, can have one simple solution. That is, pick up a brush. Chuck some paint around. Get busy with it. If you have a problem in the conceptual skills area, another term for it is Artist's Block. Picking up a brush and practicing painting, will at the very least develop and hone your physical skills, till that next sensational concept pops into your head. BUT! Sometimes, just sometimes pushing paint around will lead you into a place that you've never considered before. And a possibility, or a tangent you may want to investigate, will emerge. Blam. Problem solved.

Being able to isolate these three areas will give you an opportunity to fix a problem. And we all know you can't fix a problem until you know what it is.

And by the way, fixing perception skills is a win-win. Get in the world and look at it deeply. Find the magic. Next time will be much less "cerebral". We'll actually pick up a brush and practise a technique we can use to paint clouds, whitewash in water, trees and more. ■





Stepping Stones to Improve Your Art

By Derek L. Newton

“Our lives are a series of mile stones – school, job, marriage, and so on – and at each stage of our life’s journey we acquire information, gain experience, often without realising it. This helps us move on to the next stage of our personal development.”

So you have bought the D.V.D., watched the artist mix his paints, select his brushes and paper, listened eagerly while he talked about the light source, the tonal values, and the focal point, now what could be easier than that? Just do what he did and you too will have a very nice painting,” NO TROUBLE!” So you followed his instructions to the letter, mixed all the right colours, used the

same brushes “ BUT ... BUT ...” it doesn’t look the same as his, the colours are all wrong, no light source, buildings all out of perspective. Well now, we have all been there, done that, just hide that one somewhere out of sight, it will be better next time. Must be my paper, or my cheap paints, well sorry there may be a little truth in that but the real problem is down to experience, as an experienced artist,



*Right: Artist on the stepping stones. Stepping Stones
By Derek Newton*



especially a well known artist producing an art DVD. There are many years of work, trial and error, experimentation, determination, and sheer persistence that got them where they are today and you think half an hour watching a tape and you can do the same, it's just not going to happen just like that. If it did we would all be making beautiful DVDs and selling them wouldn't we? So you're still keen to try after that reality check, "what can we do?" Well for a start, put my comments to one side for now, think positively, put some relaxing music on, and have another go. But just before you go rushing into your next masterpiece, think about the process, from start to finish, and you're in with a chance.

STEPPING STONE ONE Organization

Organize your thoughts, work space and materials so

everything is readily at hand.

Our lives are a series of mile stones, school, job, marriage, and so on, and at each stage of our life's journey we acquire information, gain experience, often without realising it. This helps us move on to the next stage of our personal development – you couldn't run in the Olympics' without first learning to walk, or drive a car before first learning the highway code and then mastering the controls, so to art it is a learning curve, a set of stepping stones along which we all must venture if we are to improve. In my last article I set out with a pencil and sketching paper, and drove into the Perth hills to draw in the traditional way artists have for hundreds of years, just recorded things along the way that grabbed my attention, learning to fit the subject onto the paper, learning to record and maybe adjust the composition to suit my

Above: My Studio/work space



and your comfortable surroundings for if you are going to progress as an artist, and I know that's what you want because your reading this magazine, you must step out into the real artistic world, find your own subjects, organize your travelling art kit and start your own journey. The first stepping stone to improve your work (GET ORGANIZED) with your materials, paints, paper etc all ready to go whenever you feel inspired, or by the time you have gathered everything together the inspiration may have passed, for if your going to improve you need to work anywhere, anytime and very often so. (GET ORGANIZED)

STEPPING STONE TWO

Don't run before you can walk.

So you're all organized and ready to go, that's good but whether you're at home, or out working plein air, don't get carried away, don't run before you can walk, first work small. I say A3 size, any larger and you could just be wasting expensive paint filling up the canvas or paper, better to start small, cut a sheet of water colour paper into four or work on an A4 pad. Canvases come in many sizes; better to buy 2

needs, then hopefully end up with a pleasing piece of work, and a useful reference for later use, or a presentable and framed drawing. So your first stepping stone may be wet, slippery and uneven, and I know you have heard it all before but it really is essential to draw, draw, draw, and I make no excuses for trying to drag you kicking and screaming out of the classroom, away from the DVDs



Above: Friend and professional artist Michael Vandeleur, monochrome in burnt umber



smaller ones than one larger. Many teachers and magazine articles talk about buying the best artist's quality paint and brushes etc. I'd "poo, poo" that; start with cheaper gear. Later, if you really get into art, by all means upgrade your stock; you will know as you improve, and work with or just observe other artists' work, maybe join an art group, then you can move on with your materials, but in the early days don't run before you can walk. I still remember walking around a very good London art gallery some years ago looking at their mixed artists exhibition, reading the labels. One I specifically remember, quoted medium as house paint on canvas, so don't get carried away with all that talk about expensive paints; start small, work cheap. Why not just take a watercolour pad, pencils and 2 small brushes and a tub of burnt amber paint - yes! just one colour. Concentrate on composition, tone, and light source; see the painting I've included painted by my friend Michael - a simple monochrome building, and the pleasing result he has achieved with just one colour, relying on the tone and composition, to complete a pleasant painting.

STEPPING STONE THREE

Work regularly, Sketch with cutlery. You will be a long time improving with your once a week art class, make time at home or get out and about on your

own or with a friend; paint and draw anywhere. As I mentioned above, my friend Mike Vandeleur, a professional artist and friend, we sometimes go off painting for a few days and if we call into the local country pub for tea in the evening, Mike will invariably encourage me to sit and draw with him inside the pub while we wait for our meal, and spilling a little sauce or claret, often helps the composition, often giving it extra character.

Build up a collection of spur of the moment sketches, note the place, so when you look back after your trip and thumb through your pad, you can recall the meal, the company, and the moment. Also when you're about to leave, take a photo of the scene you were drawing and compare the drawing and photo, as you look through them back home they will bring a smile to your face. (Work regularly)

STEPPING STONE FOUR

Expect failures

Many artists do numerous thumbnail sketches, both pencil and colour, before deciding to continue with a subject, and often reject some or all, and just move on with something else; adjust, change, or invent something like a heavy storm laden sky to add drama to an otherwise lifeless work, just be careful not to overdo it. I recall many years ago reading an article where an artist

"Build up a collection of spur of the moment sketches, note the place, so when you look back after your trip and thumb through your pad you can recall the meal the company, and the moment."

Top left: Picket fence

By Derek Newton

Top right: Drawing – You're being watched. By Derek Newton



Above: Painting by Ann Scott,
The Monastery gates
– Watercolour

was expanding on his Picket Fence theory, he drew a picket fence and gate, with all the pickets and gate exactly spaced and level at the top, all pretty boring, then a second fence but this time he adjusted the palings, left holes in the fence, had the gate hanging off its hinges and a small dog peering out through one of the spaces. This brought life to an otherwise boring subject, so if yours doesn't work then try something else before you dispatch it to the bin and at least you will be experimenting and thinking. I have a draw full of so-called failures, and sometimes when looking through the draw for something else, stumble across an old failure and suddenly an idea to improve it hits me. Often just putting a mount around it brings it to life; note how in the small illustration of a girl walking over the stepping stone

at the top of this article, I've added strength and a little drama to the drawing with the girl's shadow in the water and hit and miss tonal backing, stepping stone 4 (expect many failures as you work) your not alone, we all have them, but stick with it.

STEPPING STONE FIVE Perseverance

Probably the most important stepping stone and certainly the only way to improve is perseverance. It really all comes down to this one thing, and all the above could really be included here, together with the many other obstacles the artist faces, wind, rain, heat, telephones, other people, working comfort, time, and so on, the list is endless, but I'm not trying to put you off, just the opposite, but repeated failures only dampen the artistic spirit. Organize yourself

and gear, don't run before you can walk, work regularly, expect some failures, but persevere. There will always be more stepping stones, tread carefully, best of luck.

I hope the five Stepping Stones I have suggested above help to clarify your artistic mind to focus on moving on with your work, but I have to tell you now that for every step forward you take, many more will present themselves, (persevere). For me, drawing has always taken first place, but your passion may well be elsewhere – etching, spraying, silver point, lino cut, brush painting in all its different guises, there are so many, whatever road you choose - and many roads will present themselves - as you visit galleries, join art groups or read this magazine, you will be tempted to try the many mediums, all stepping stones to improving, and through it all listen to that little voice in your head, (persistence) it will pay off in the end.

Just to change the subject a little, I'd like to hark back to an unconscious stepping stone I took some 10 years ago following an advertisement in the Sunday paper, to join a small group of artists heading north for the weekend to the monastery town of New Norcia, one and a half hours from Perth WA. Many of the original group still makes the trip every year, Ann, Elizabeth, and Hilde, have been regulars over the years. Ann is a member of the Canning Art Group, and Melville Art Society here in the west and I thought I'd include one of her watercolour paintings here of the monastery gates. Many visitors stand and gaze through these gates to the private inner monks-only sanctuary, and Ann has captured the fierce reflected light hitting the white monastery walls while using the darker interior to thrust the building's facade and roof top forward. The couple in the foreground brings life and a focal point to the work. Well done Ann.

As a final note for this article there's that word again (Persistence). Ann is a self-taught painter working on

and off for a long time and like all artists had to persist with many disappointing results to reach this level. On a personal note, after one of my drawings of New Norcia was featured on the front cover of Artist's Drawing and Inspiration Magazine, and my website, was subsequently visited (I reached another stepping stone) for after bringing the front cover of Artist's Drawing and Inspiration to the attention of the monks this has resulted in me meeting with the Abbot, which resulted in my being asked to be their resident artist. Also my website was viewed some years ago by Simon Mullen, the publisher of this fine magazine leading to four drawing articles being published, and now writing the Teacher's Pet column for Back to Basics Magazine, (all Stepping Stones). On the way forward "mind where you tread", the stones can be very slippery, good luck. ■

"Probably the most important stepping stone and certainly the only way to improve is perseverance, it really all comes down to this one thing, and all the above could really be included here..."

Below: The Cloisters, New Norcia By Derek Newton



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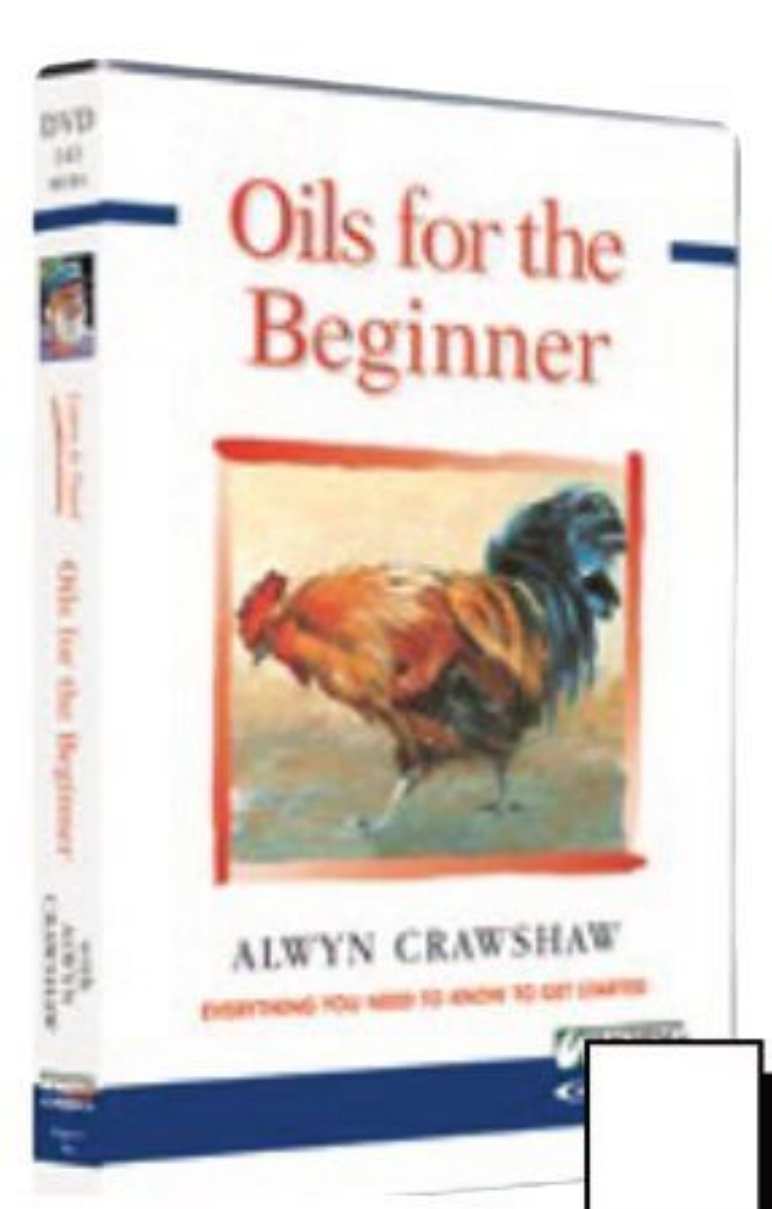
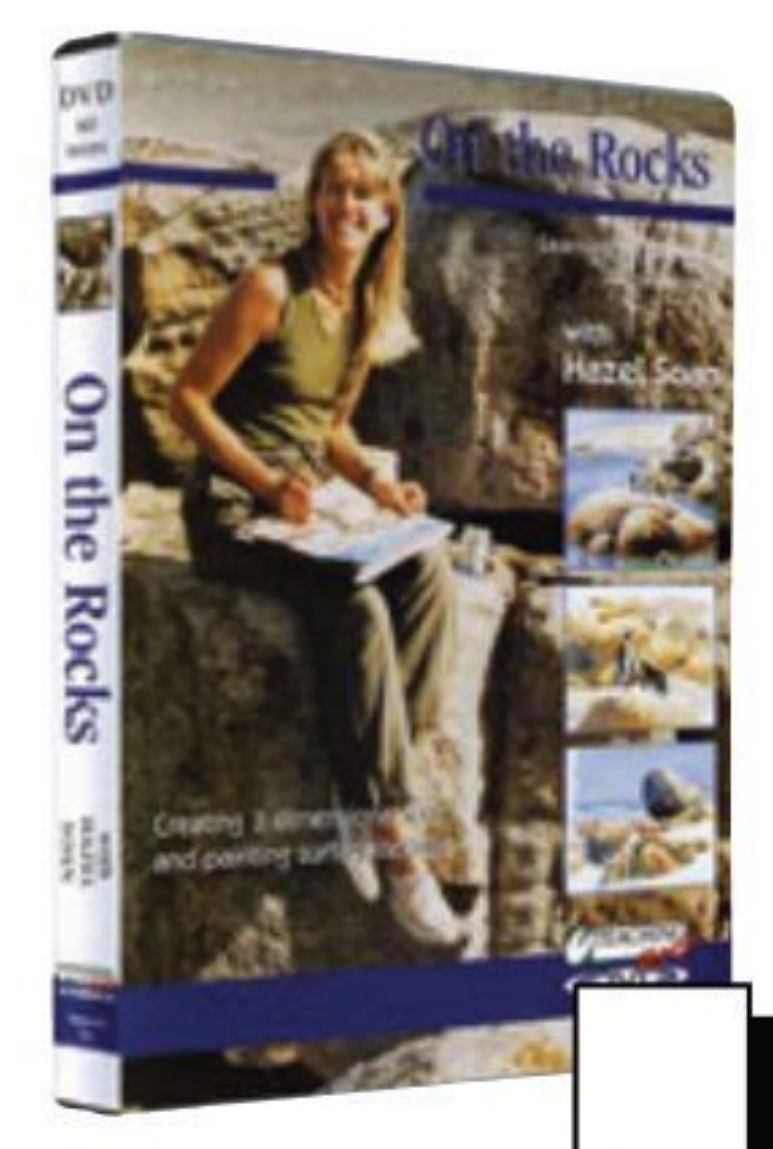
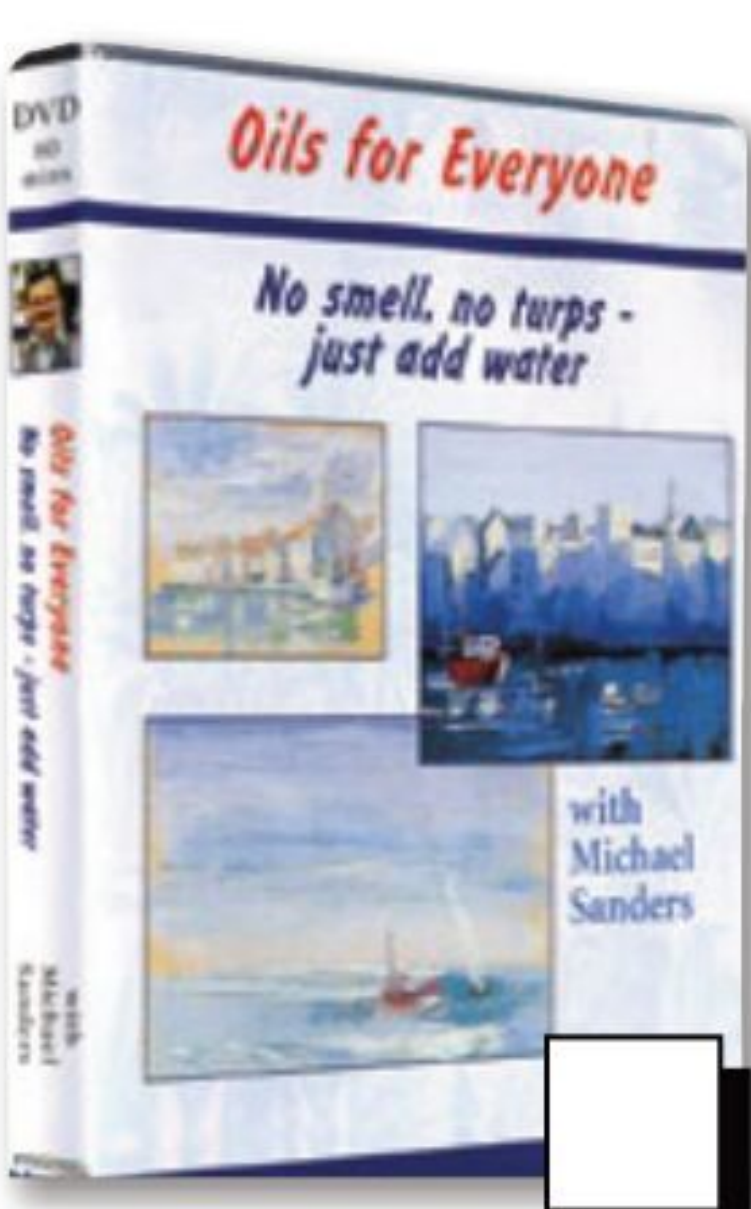
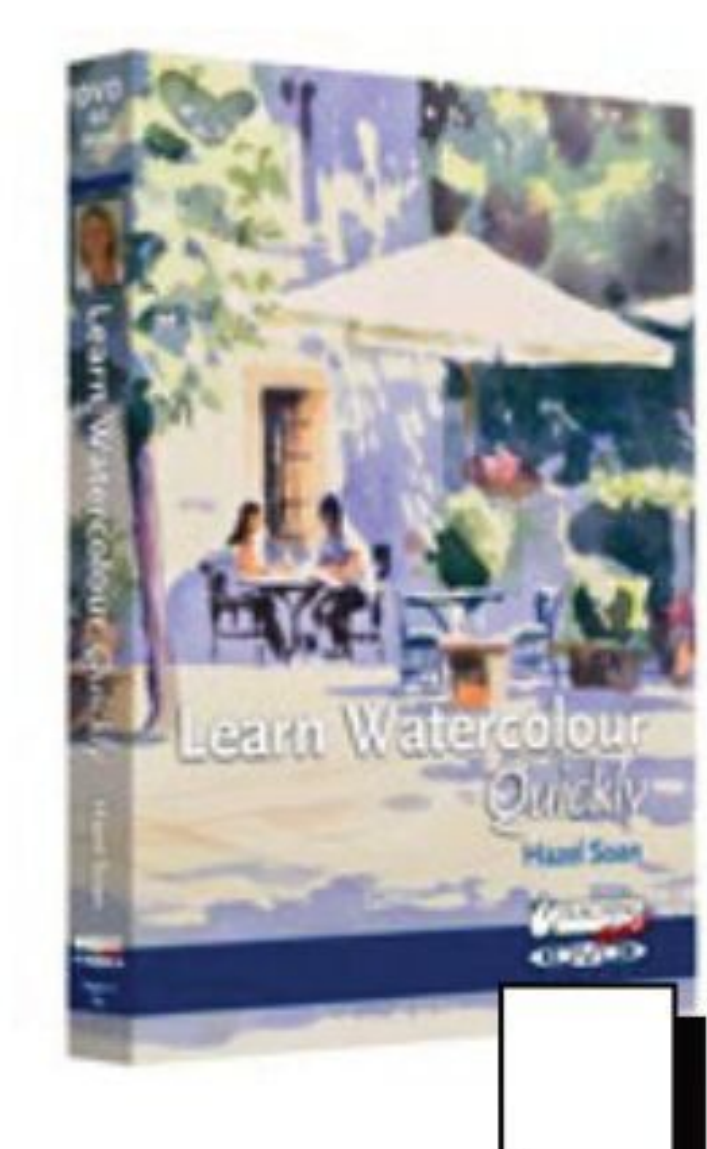
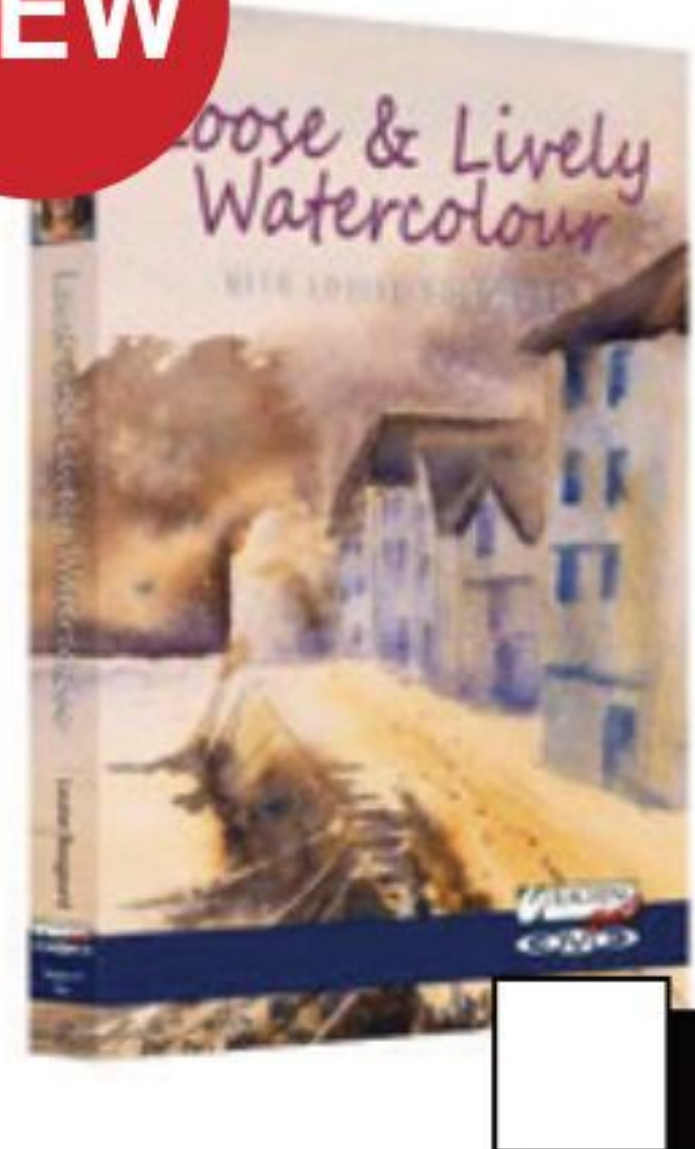
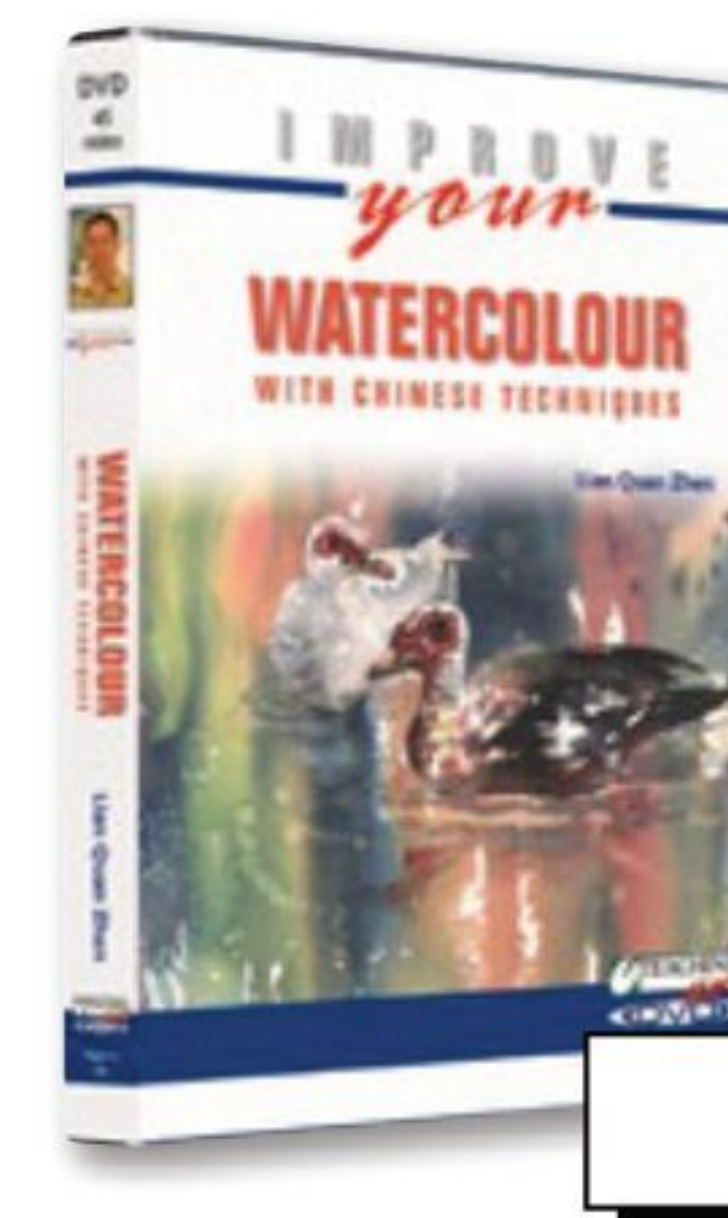
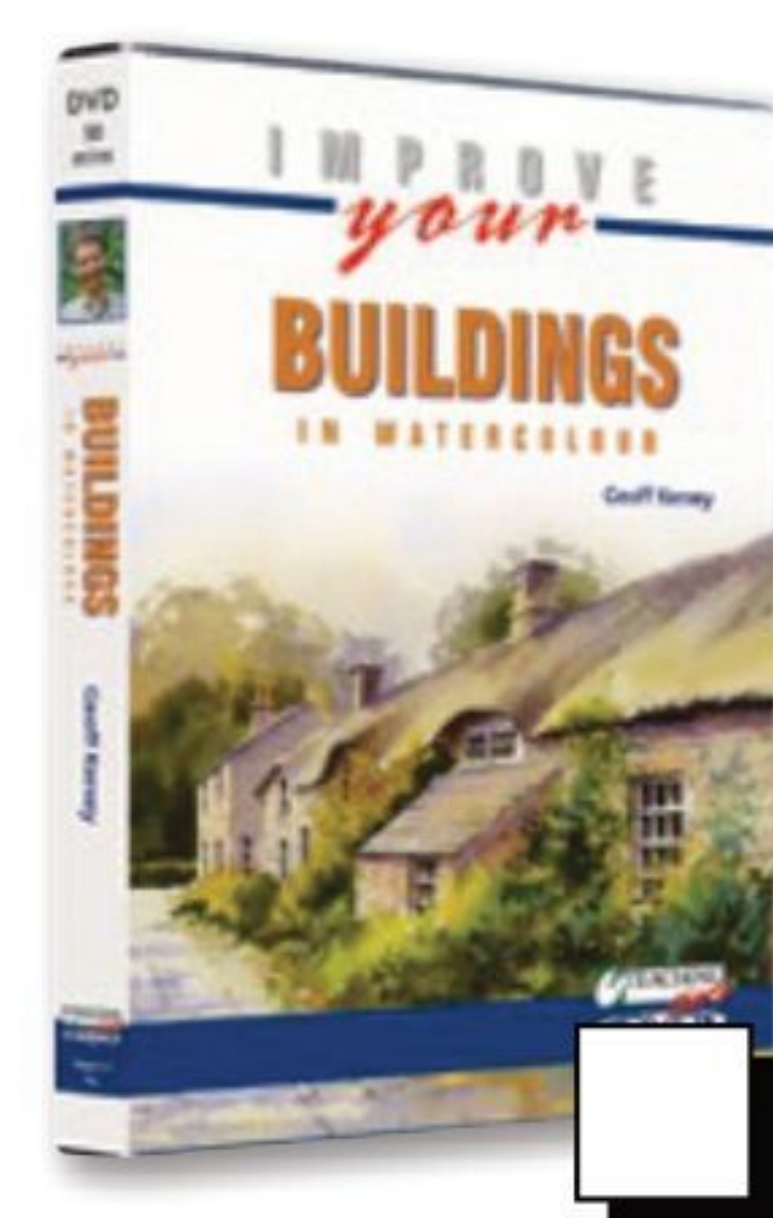
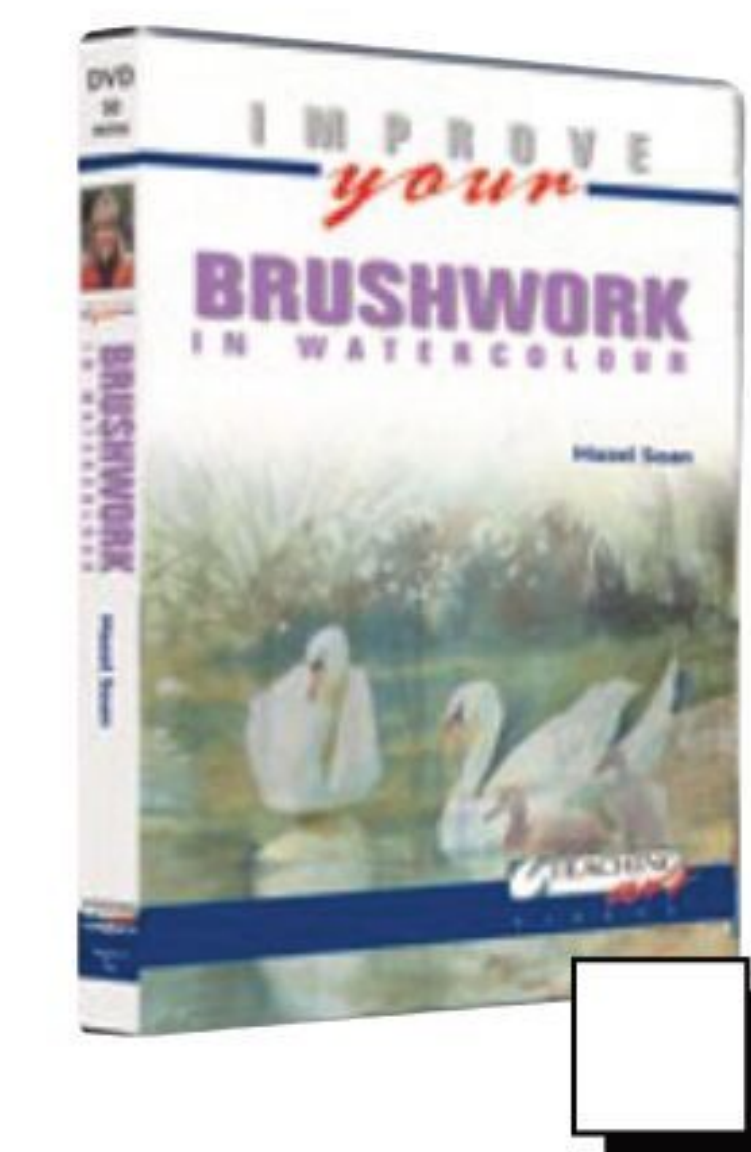
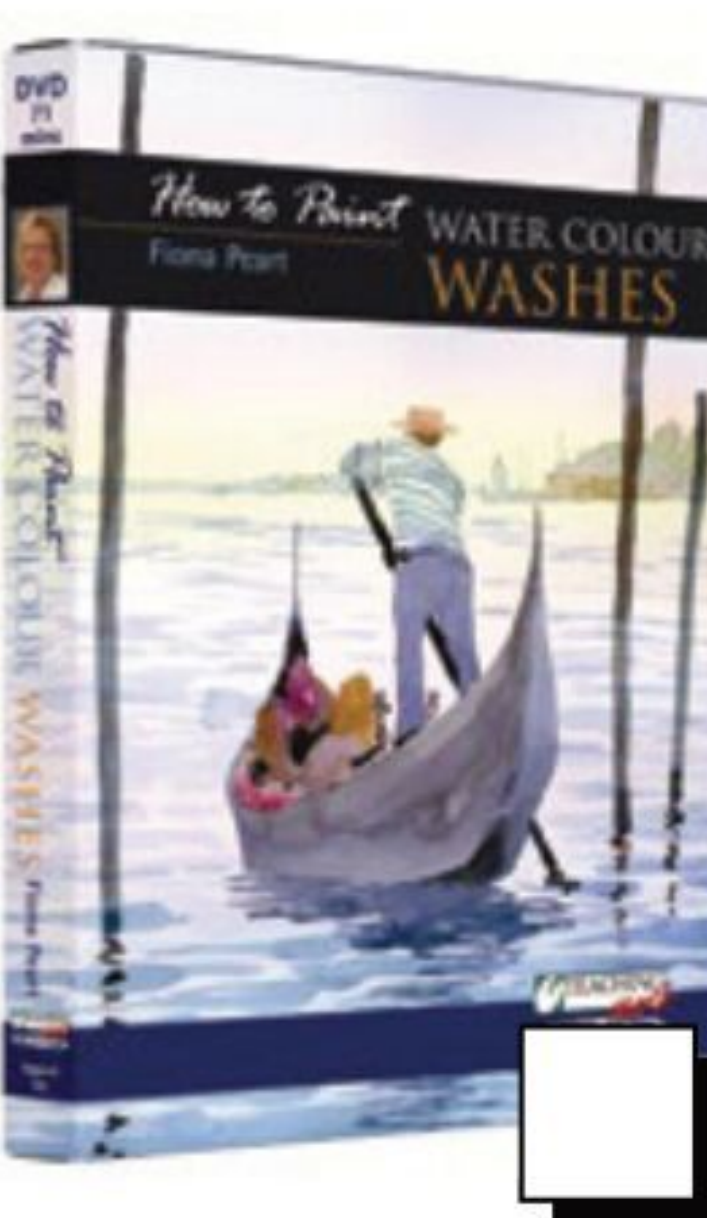
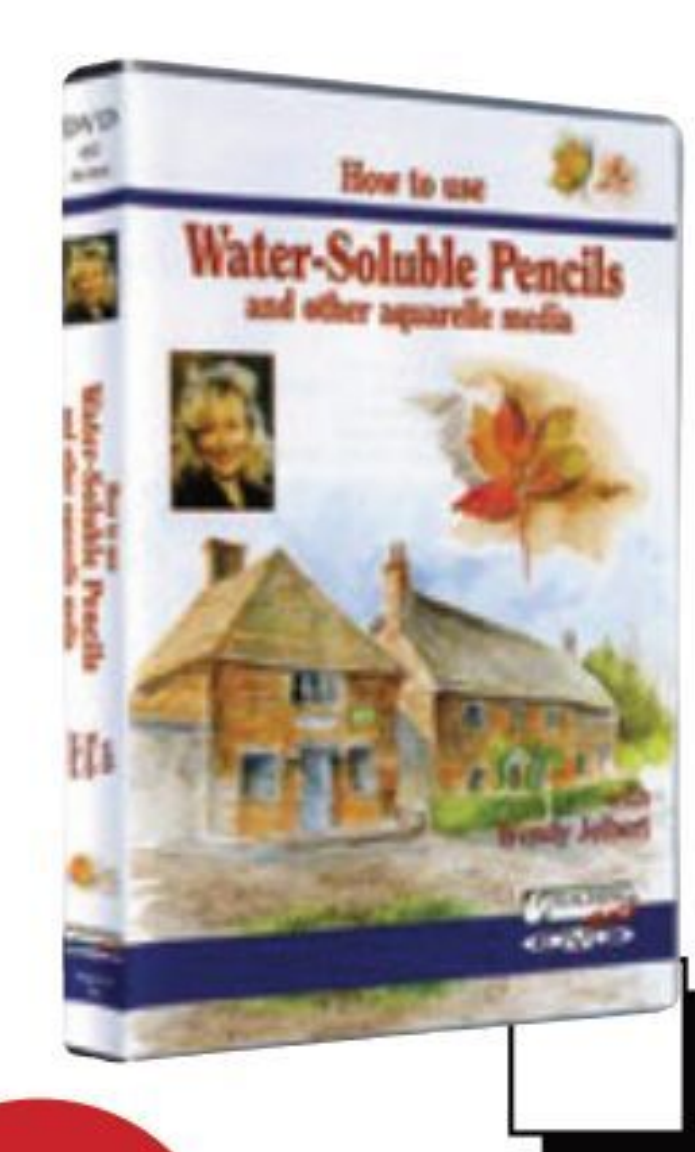
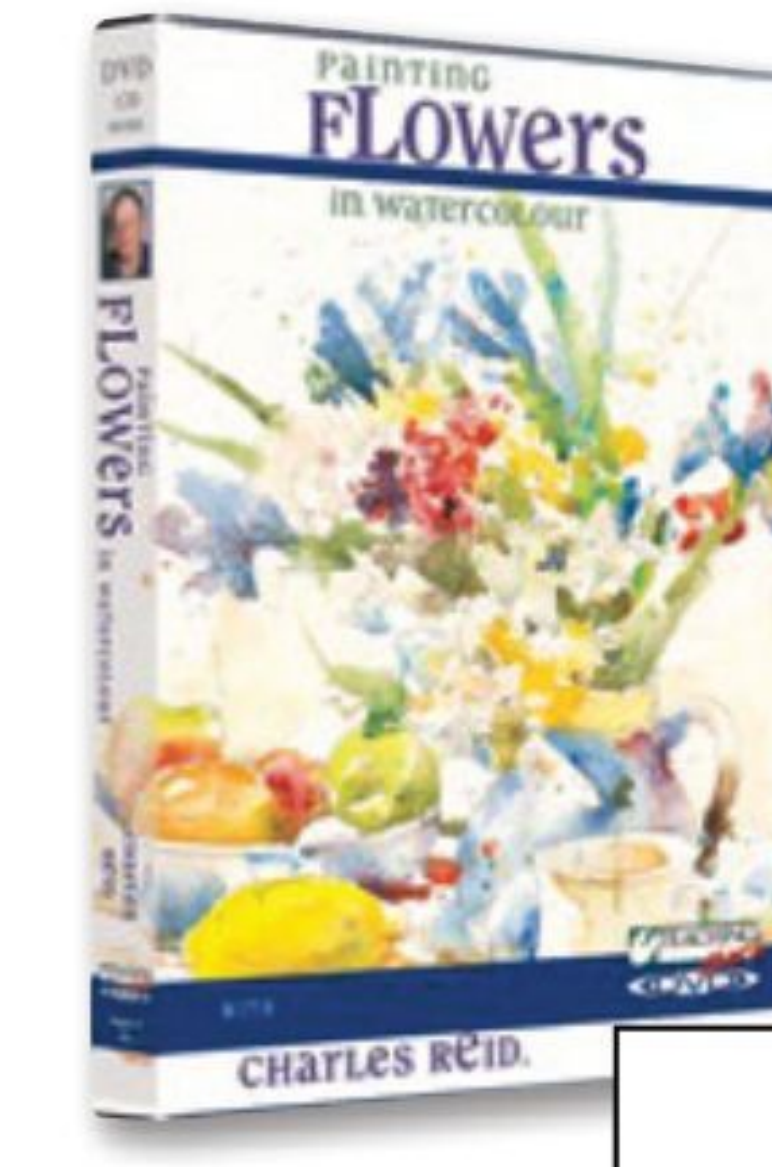
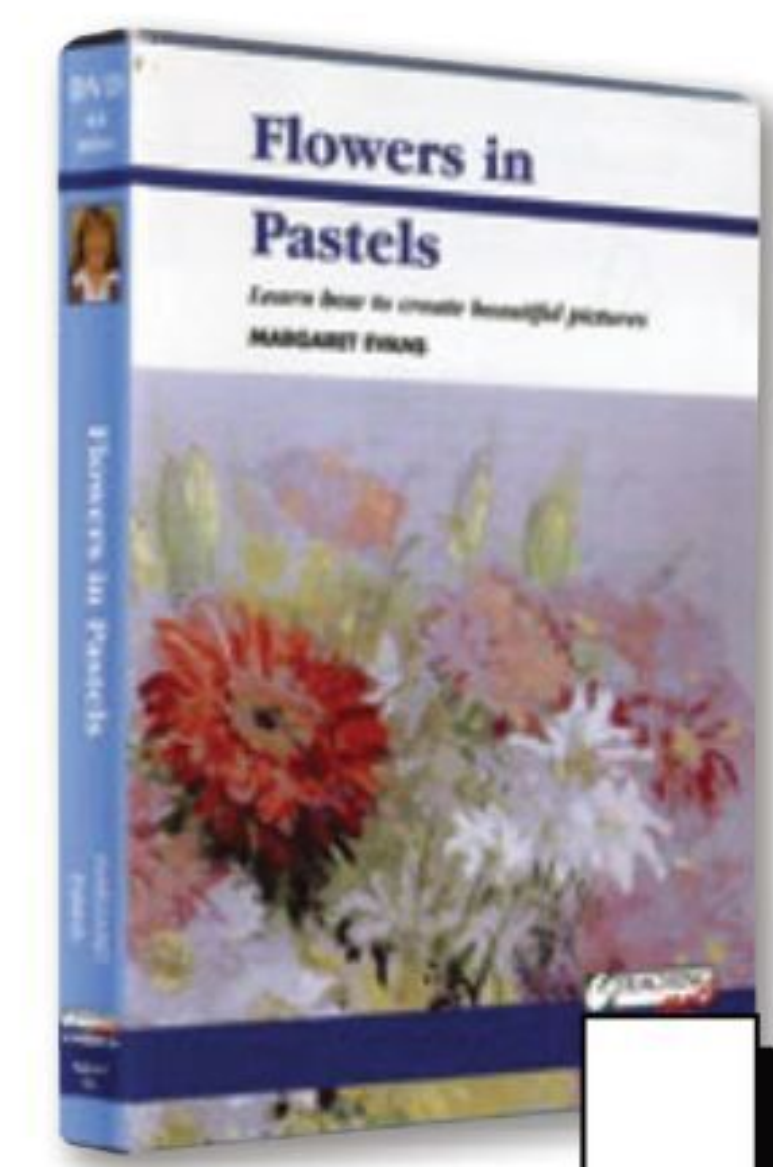
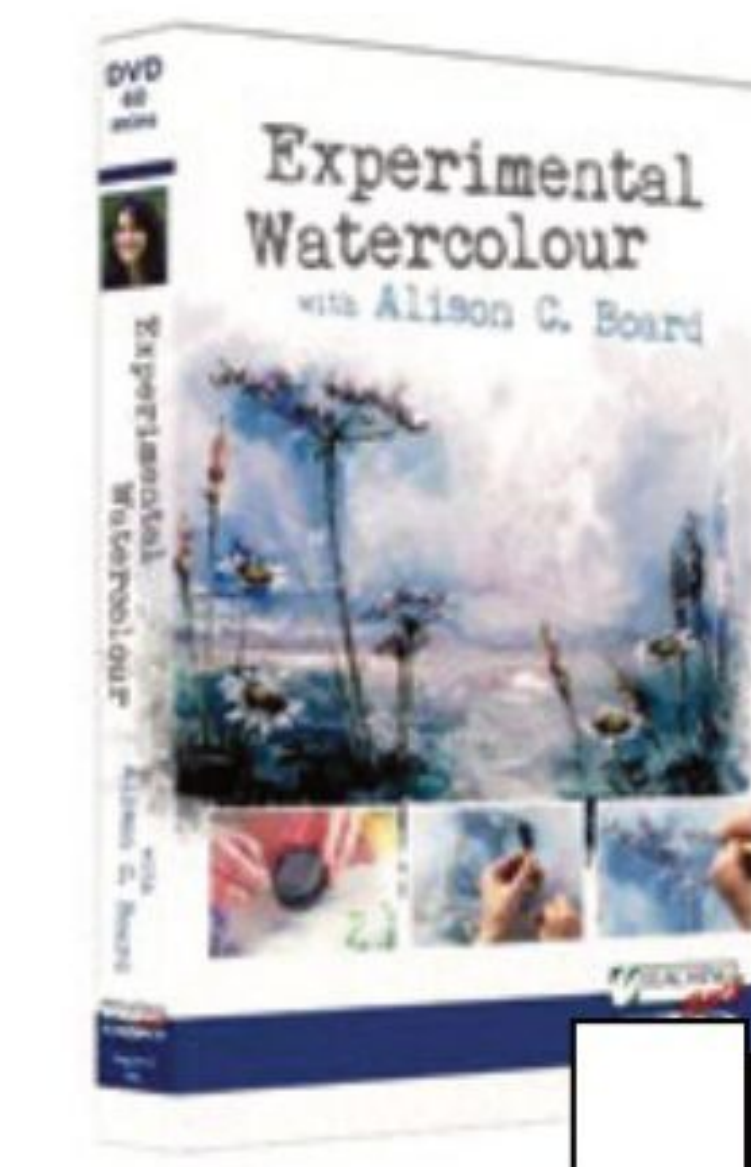
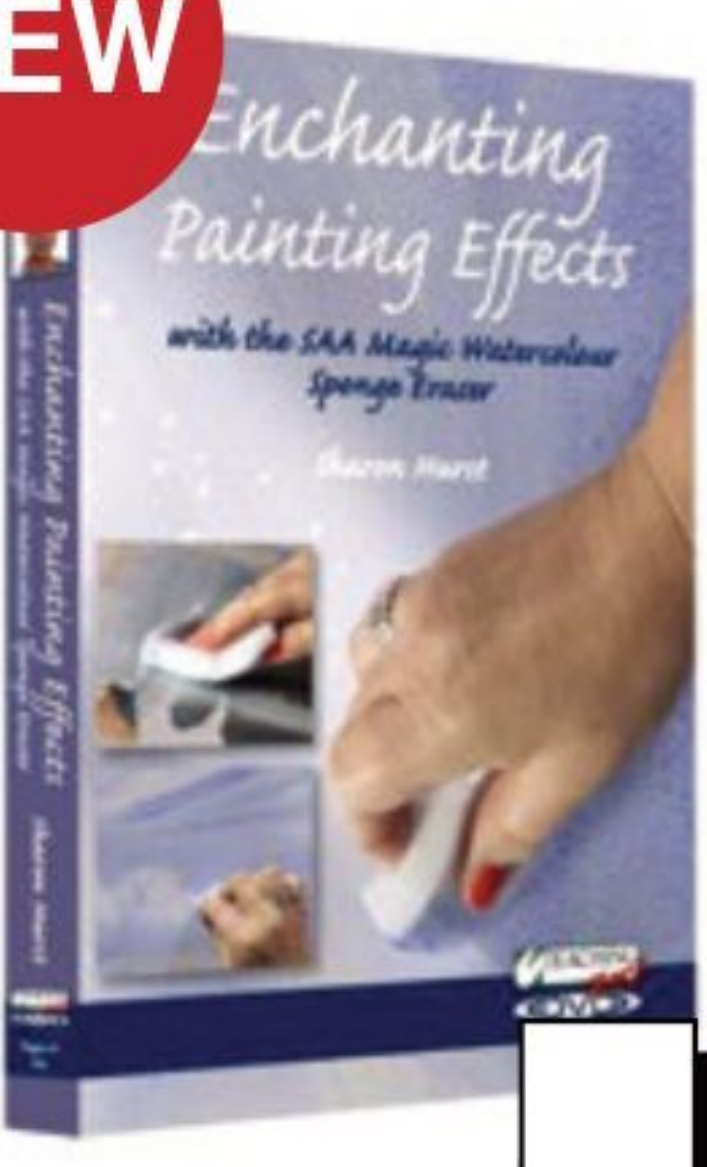
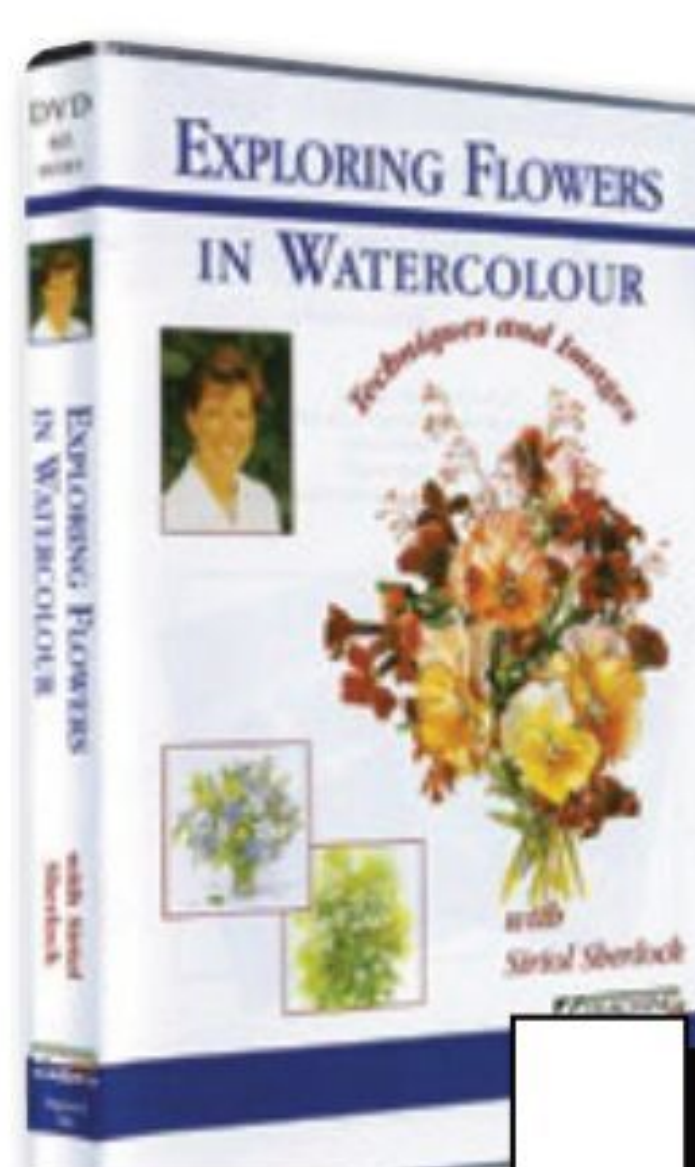
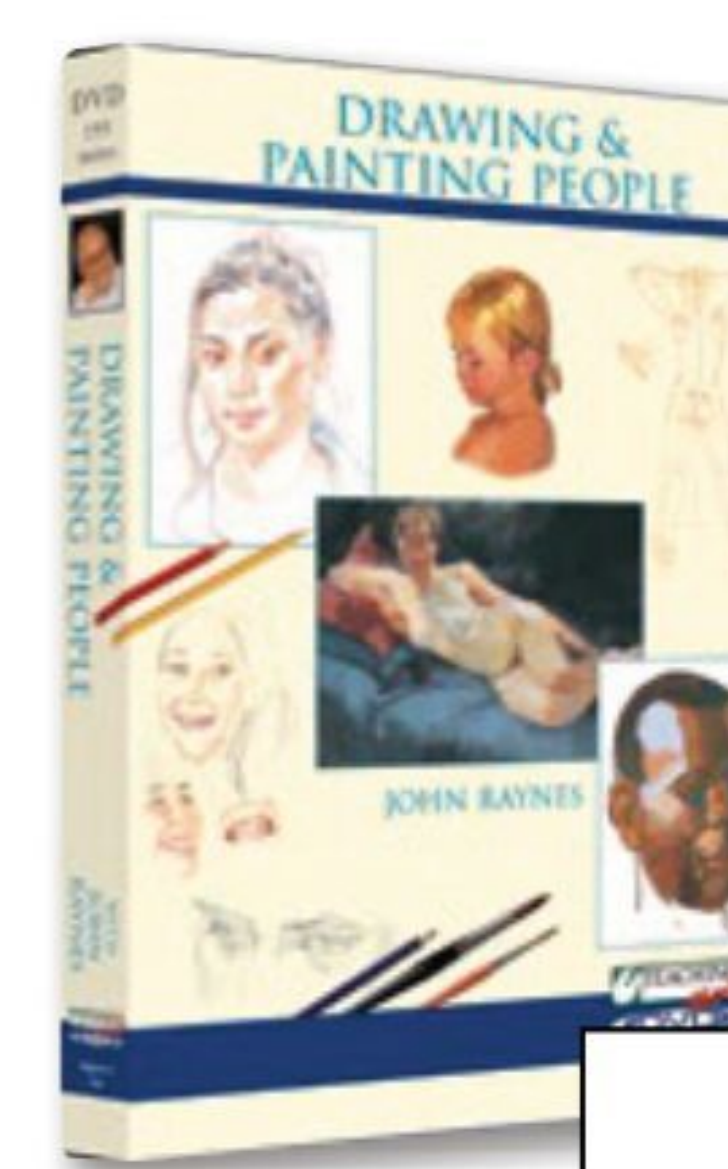
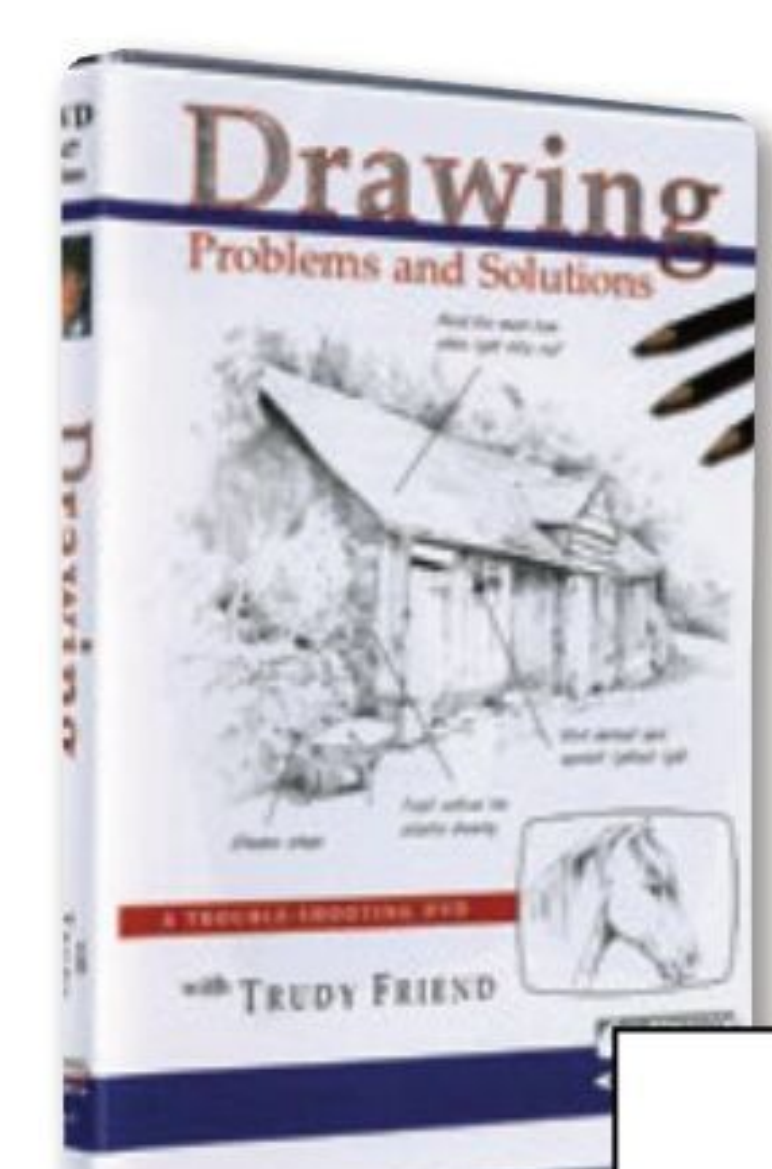
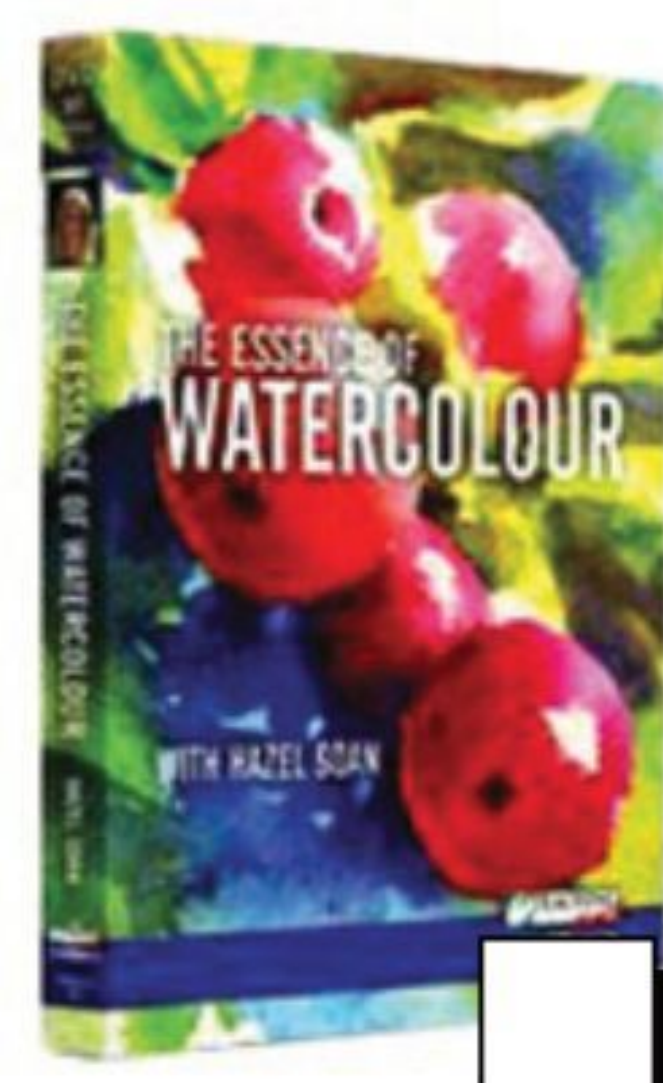
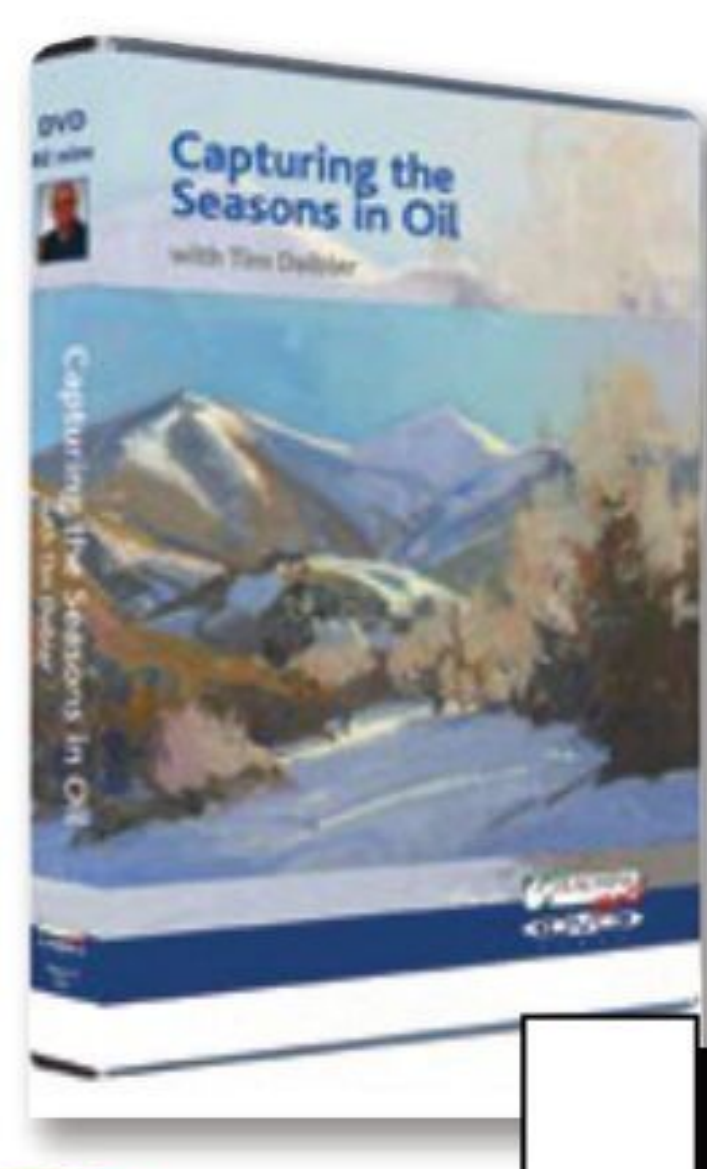
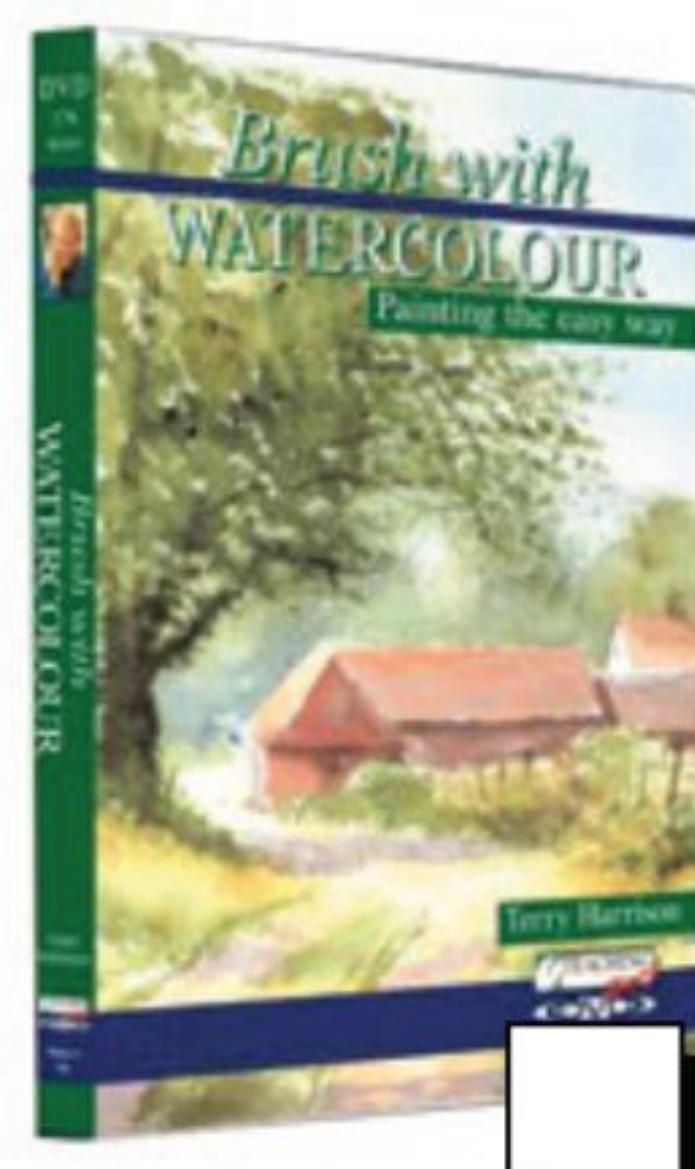
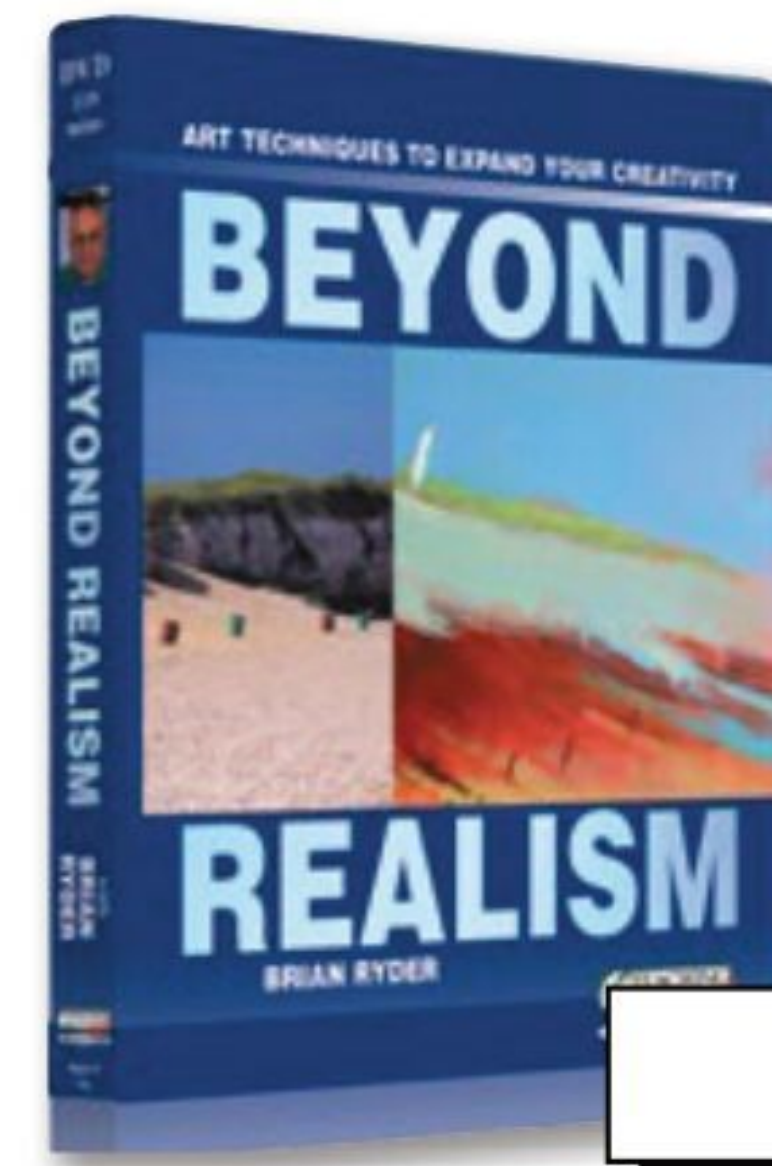
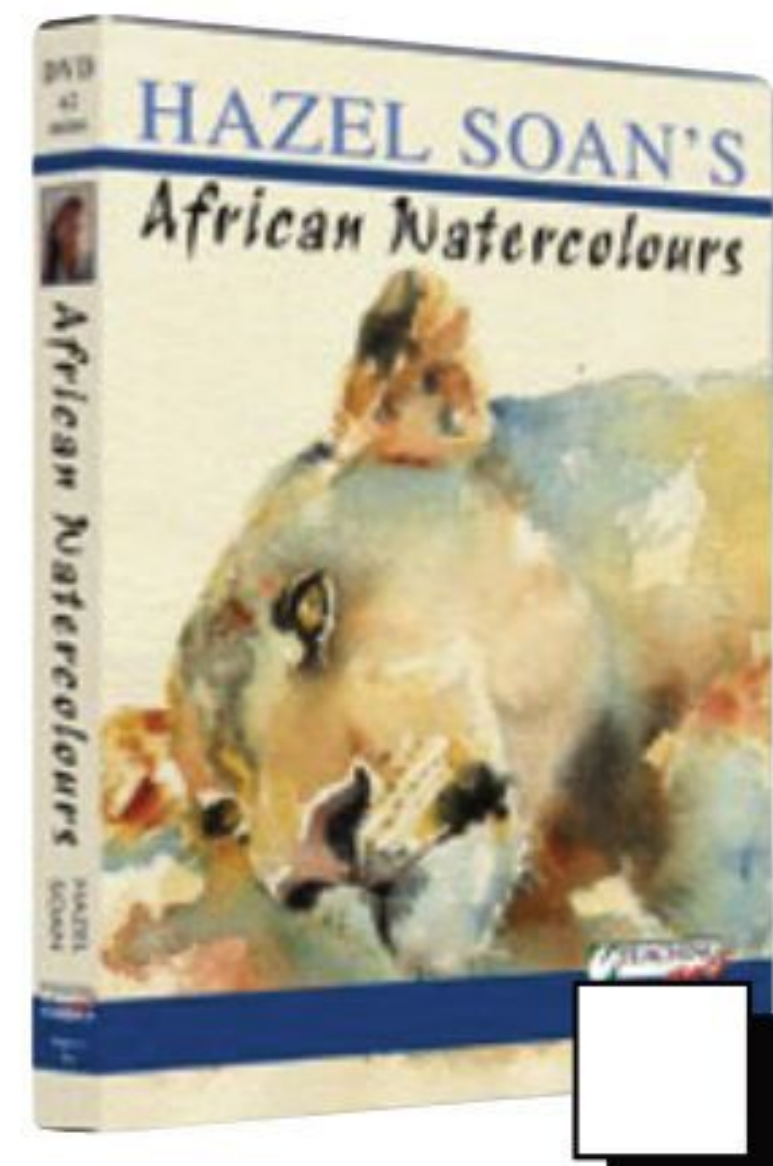
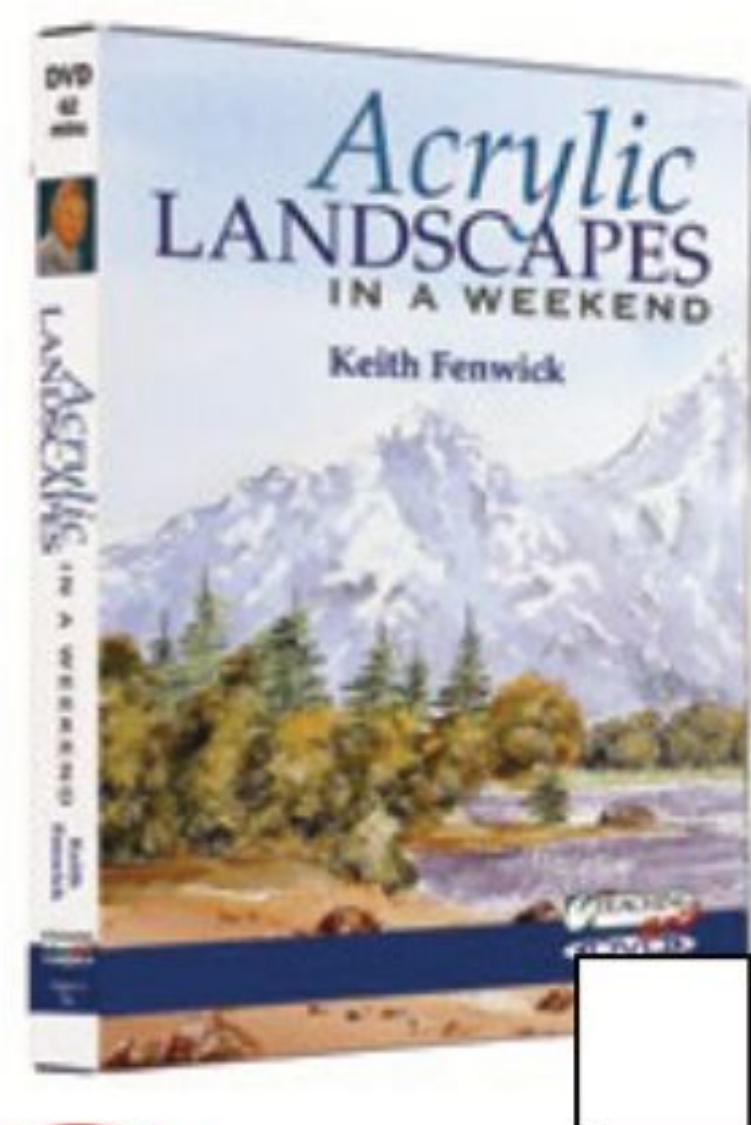
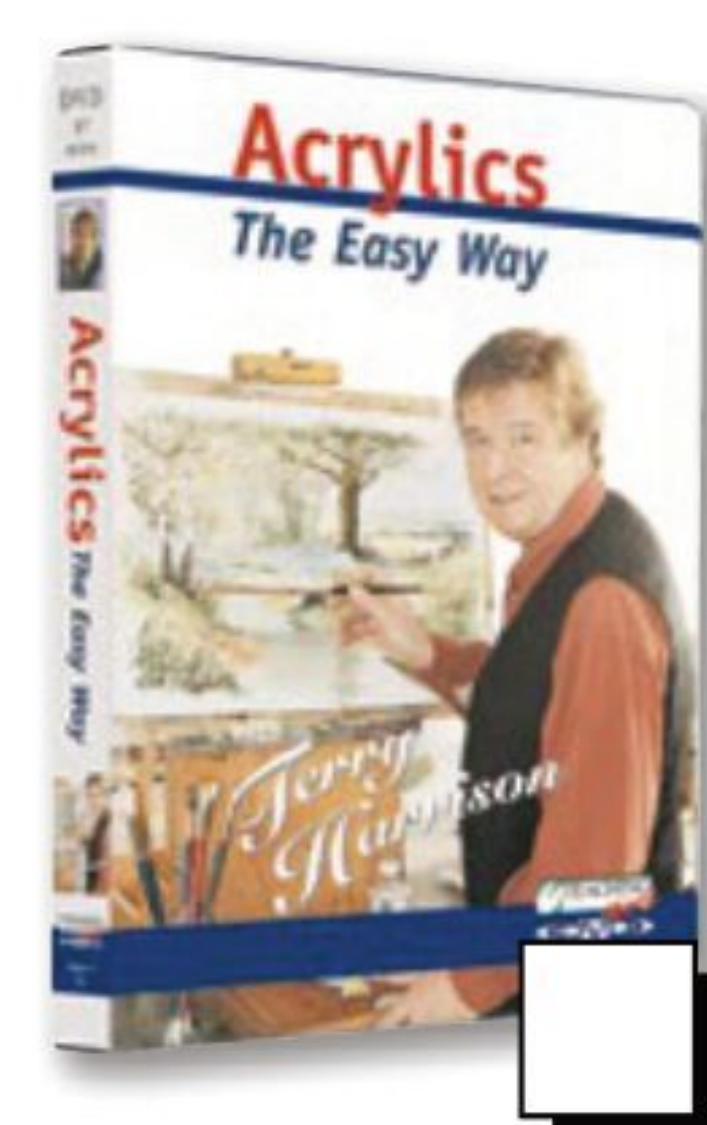
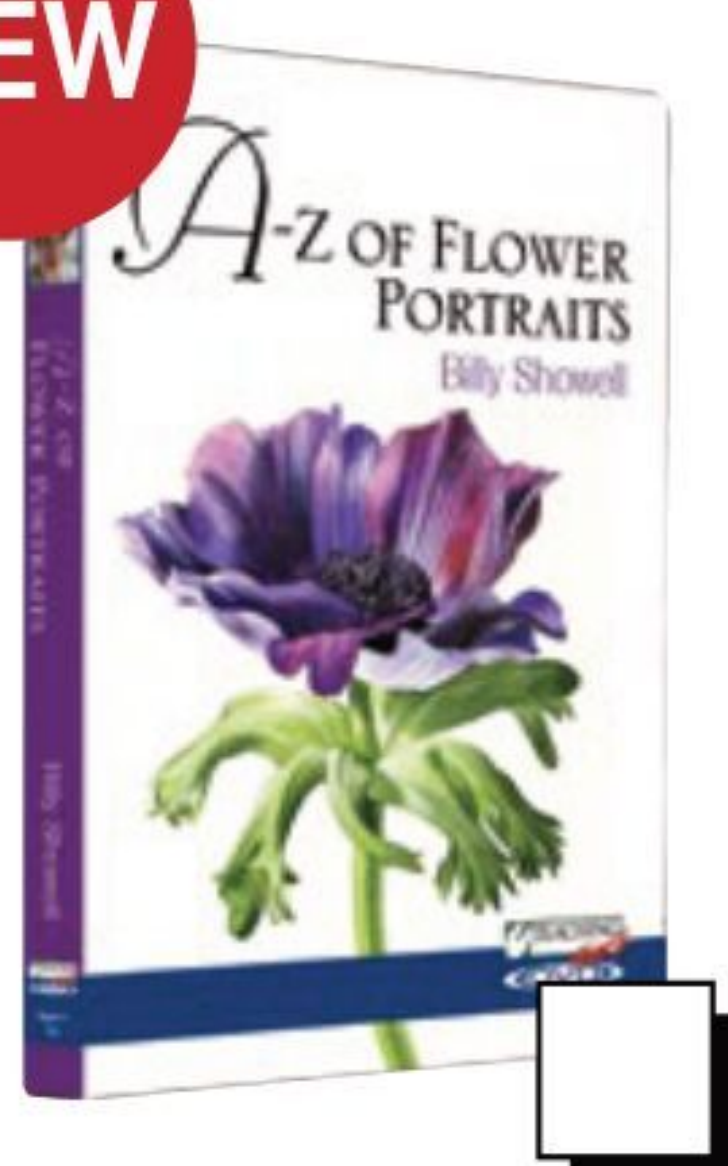
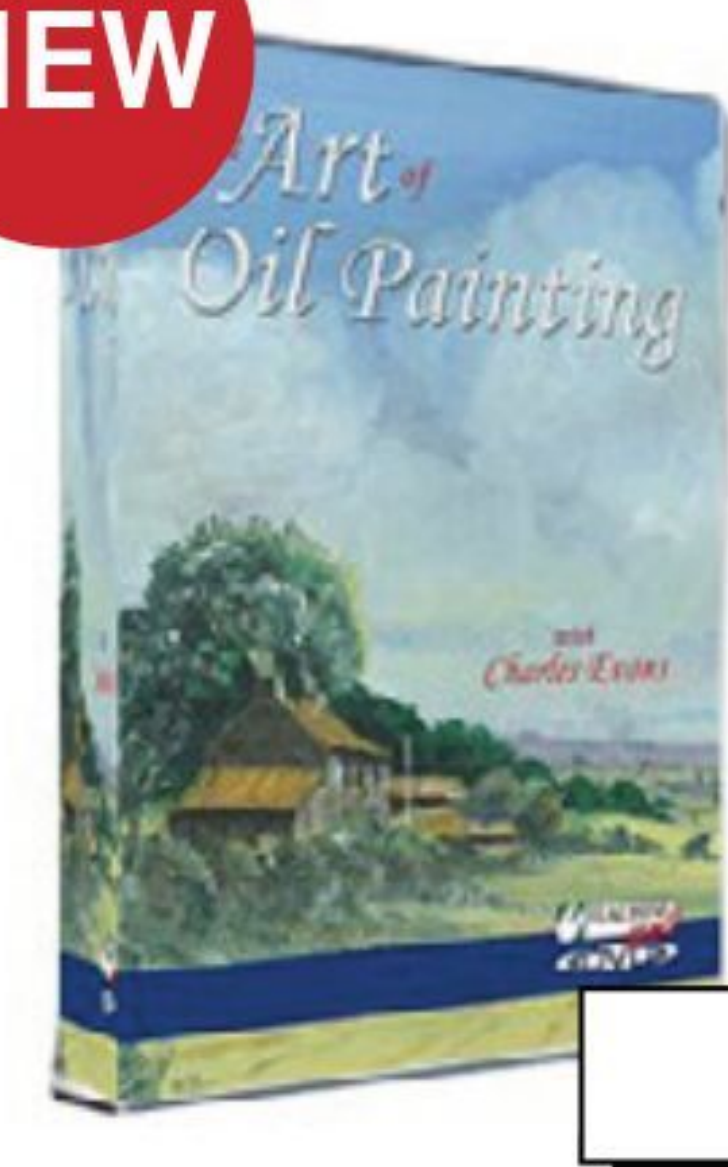
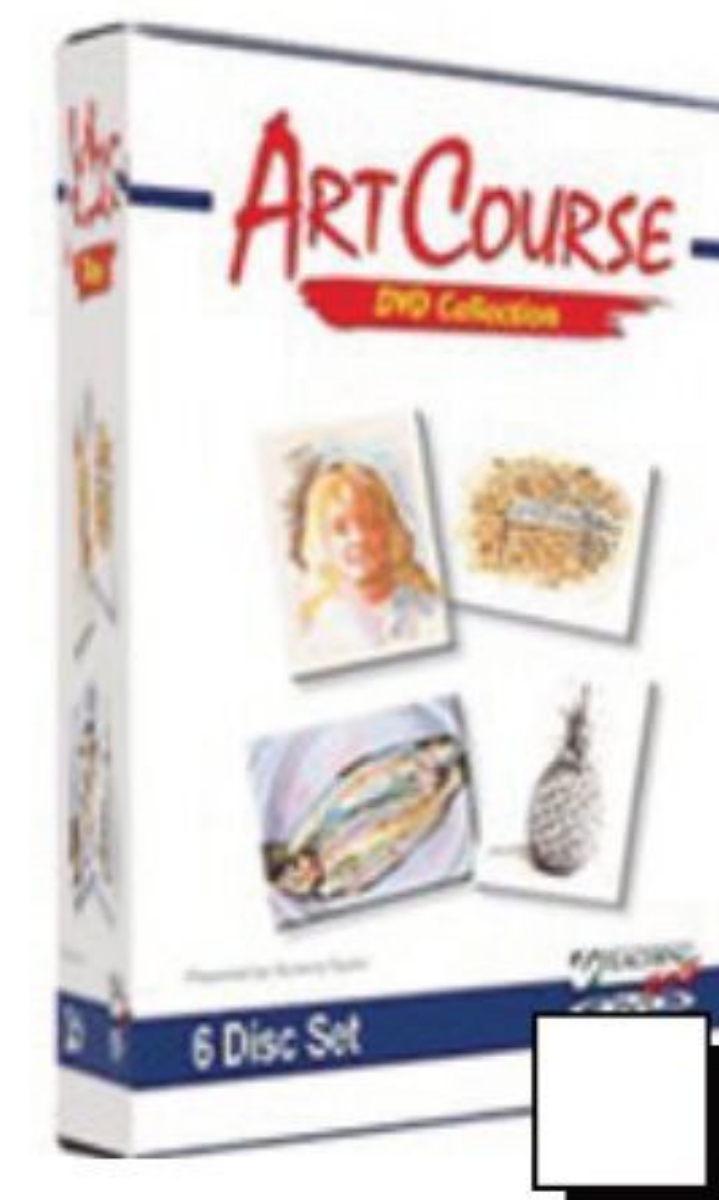
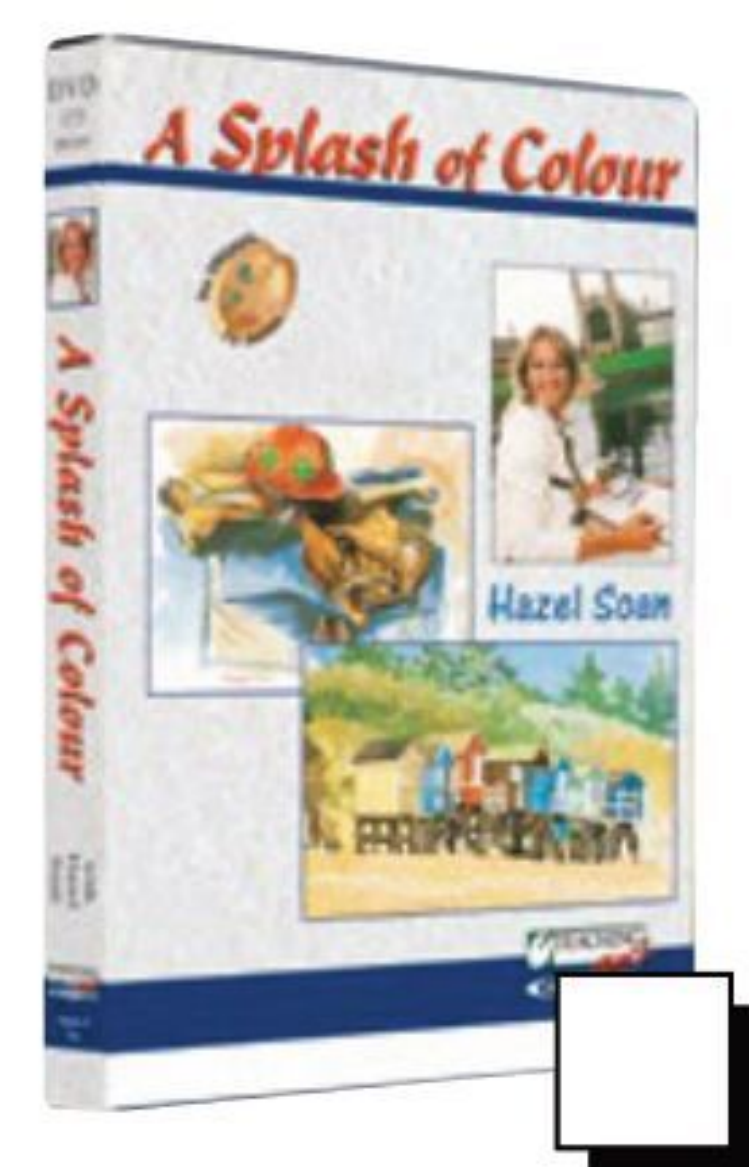
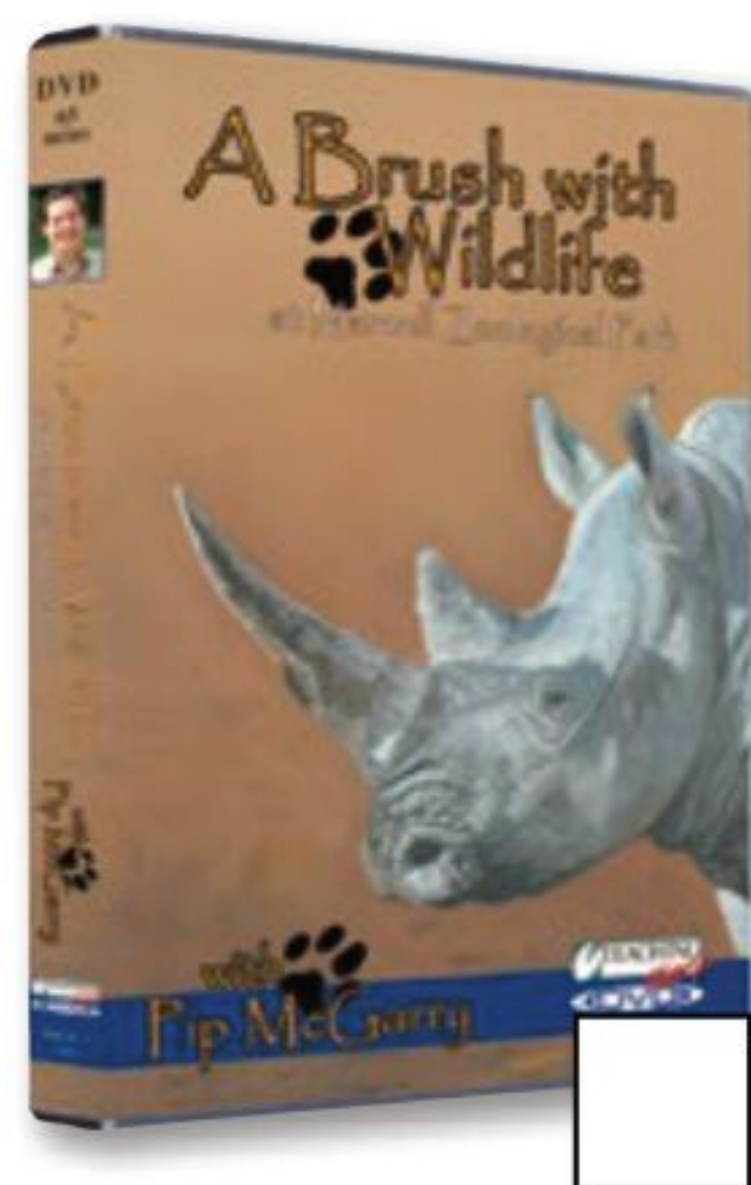
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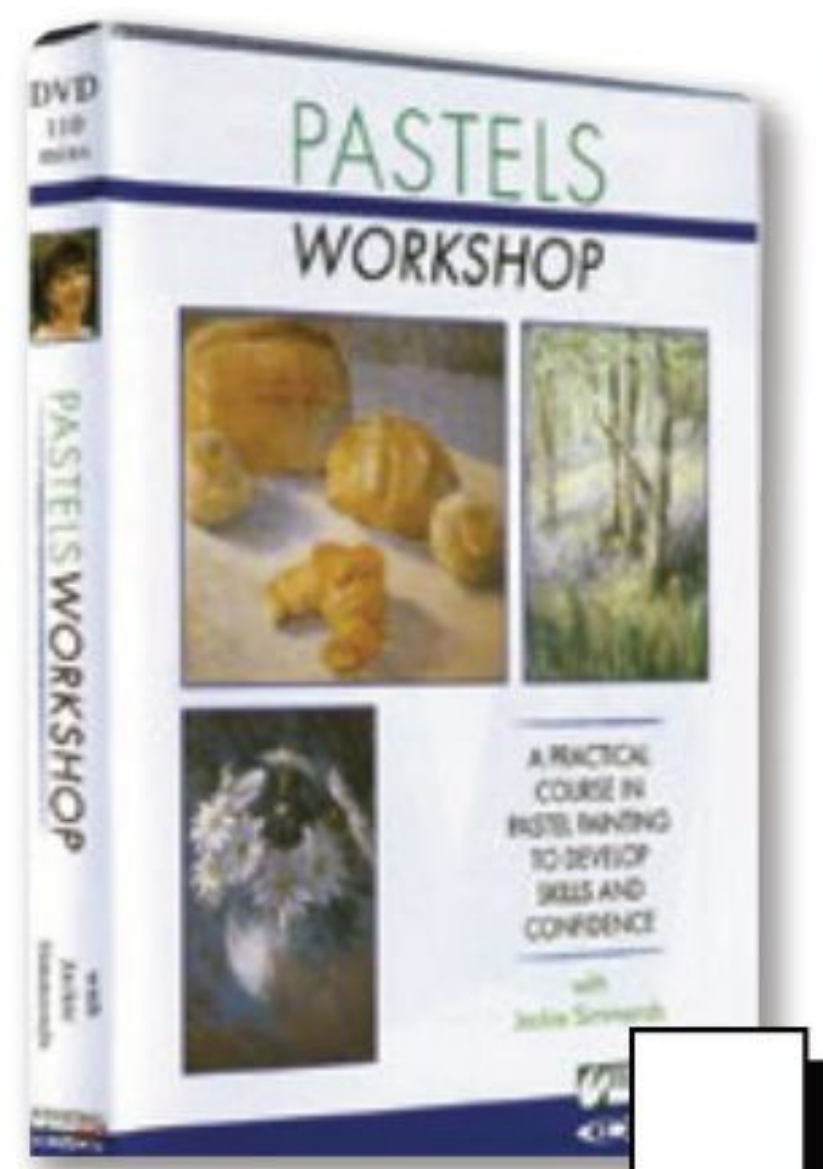
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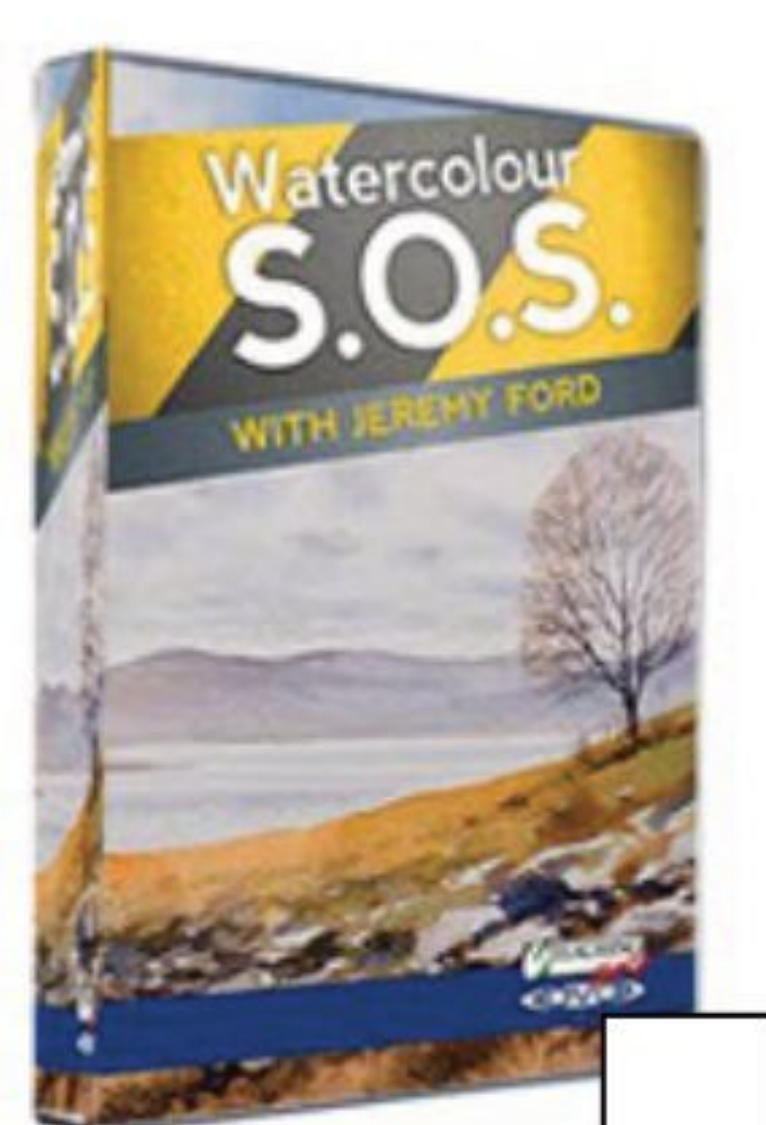
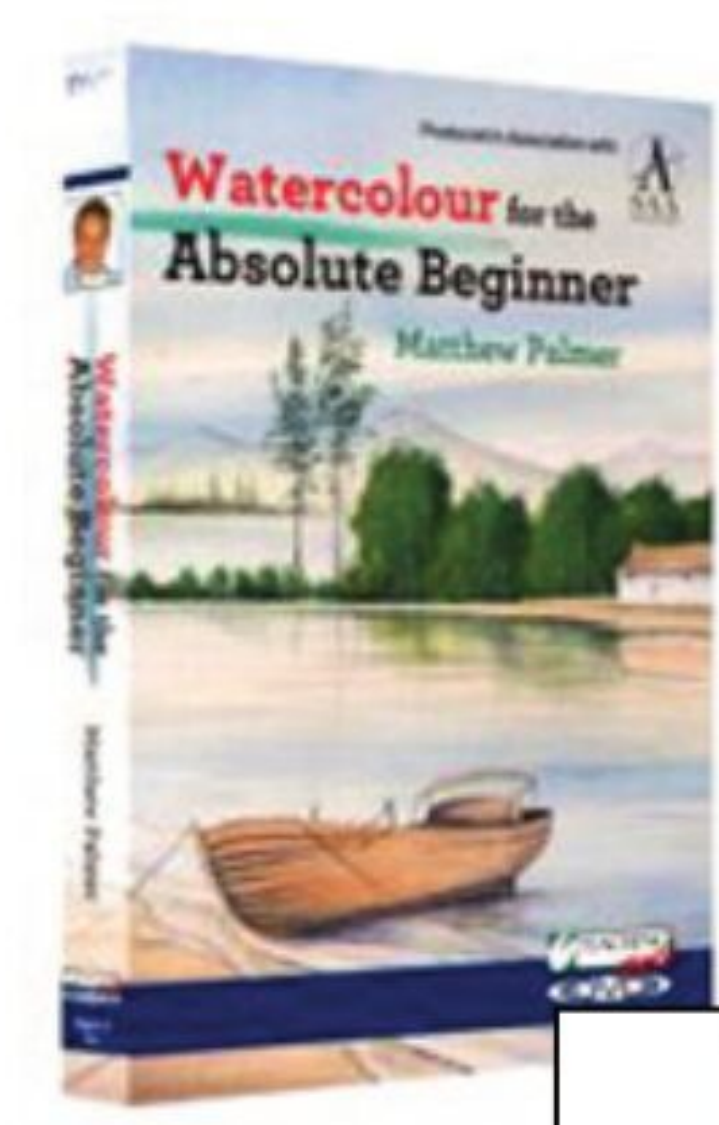
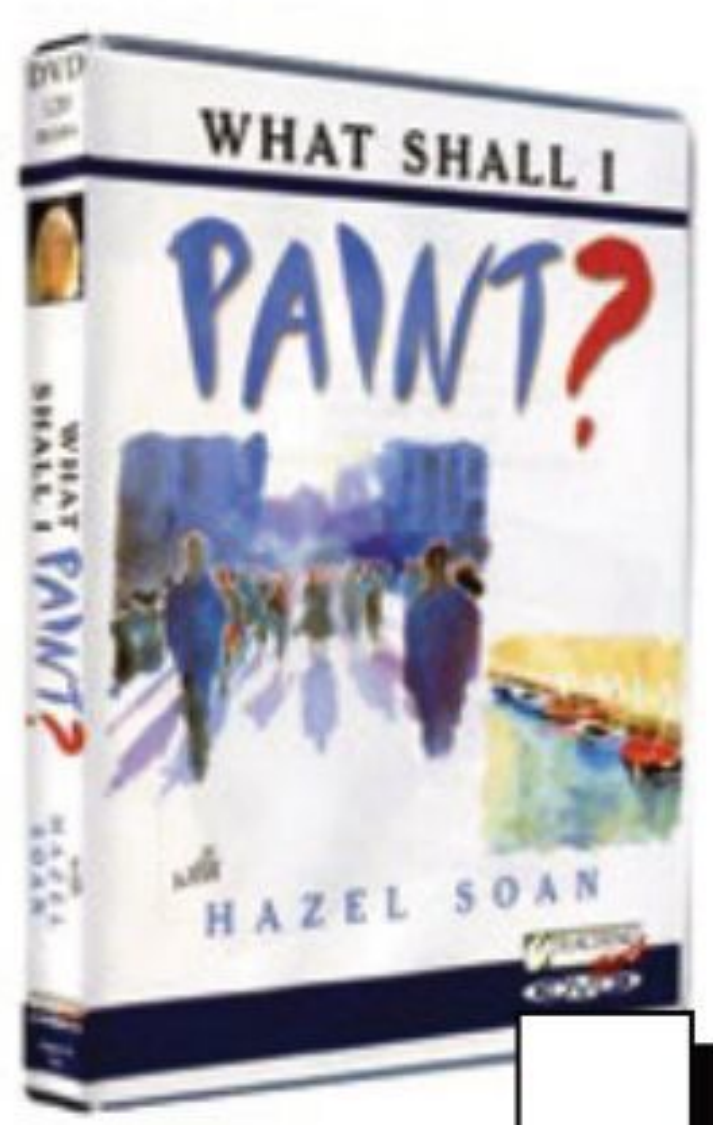
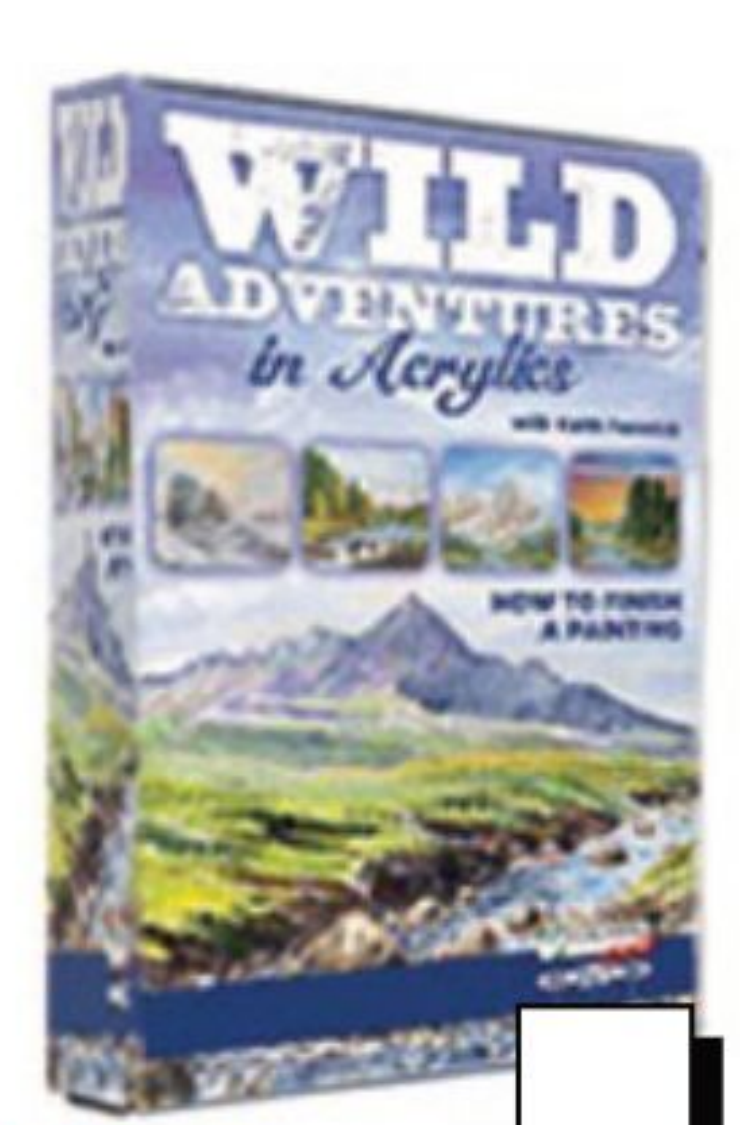
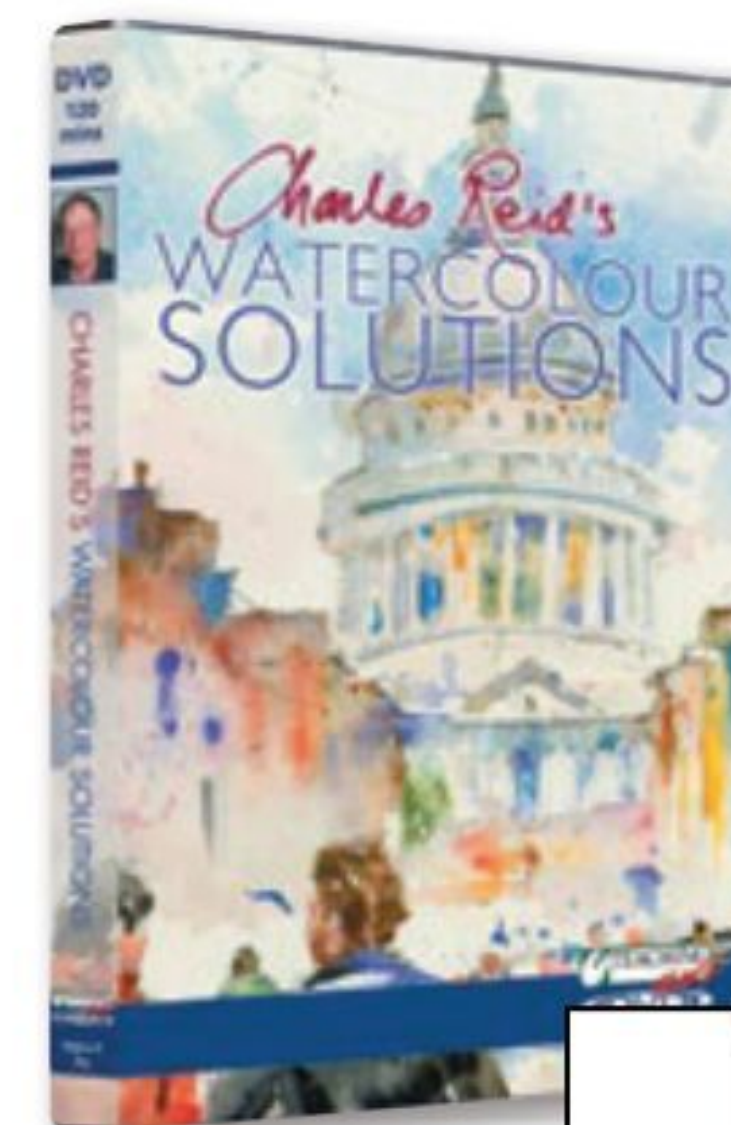
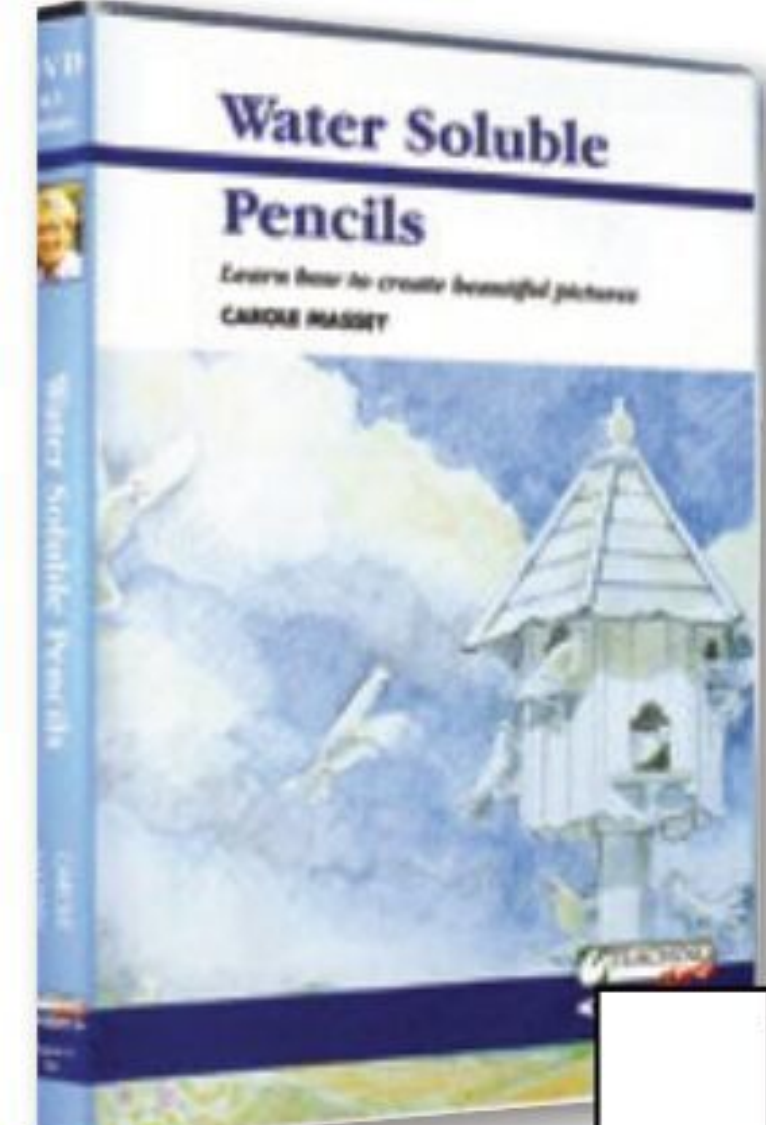
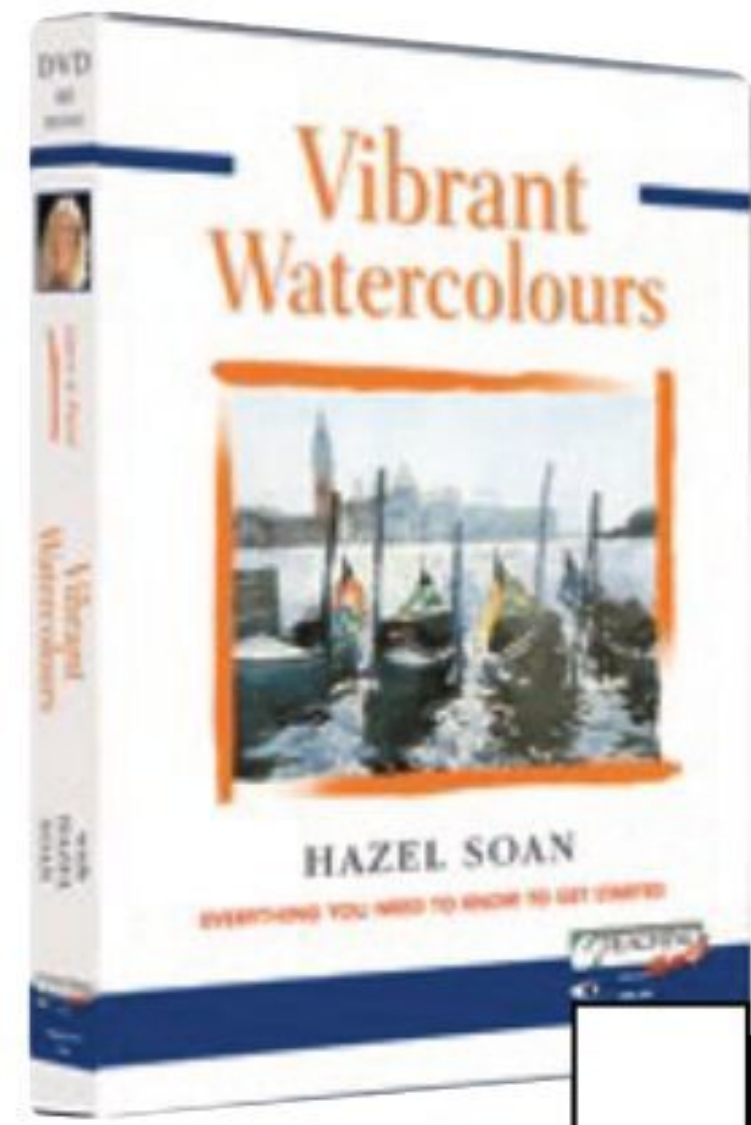
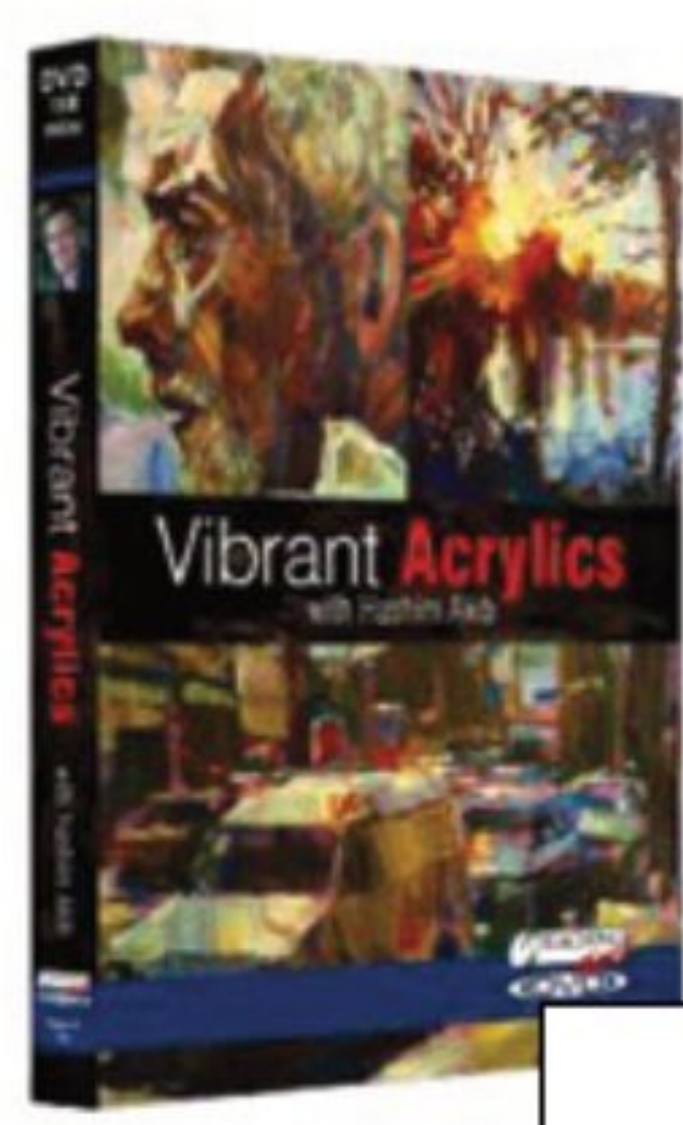
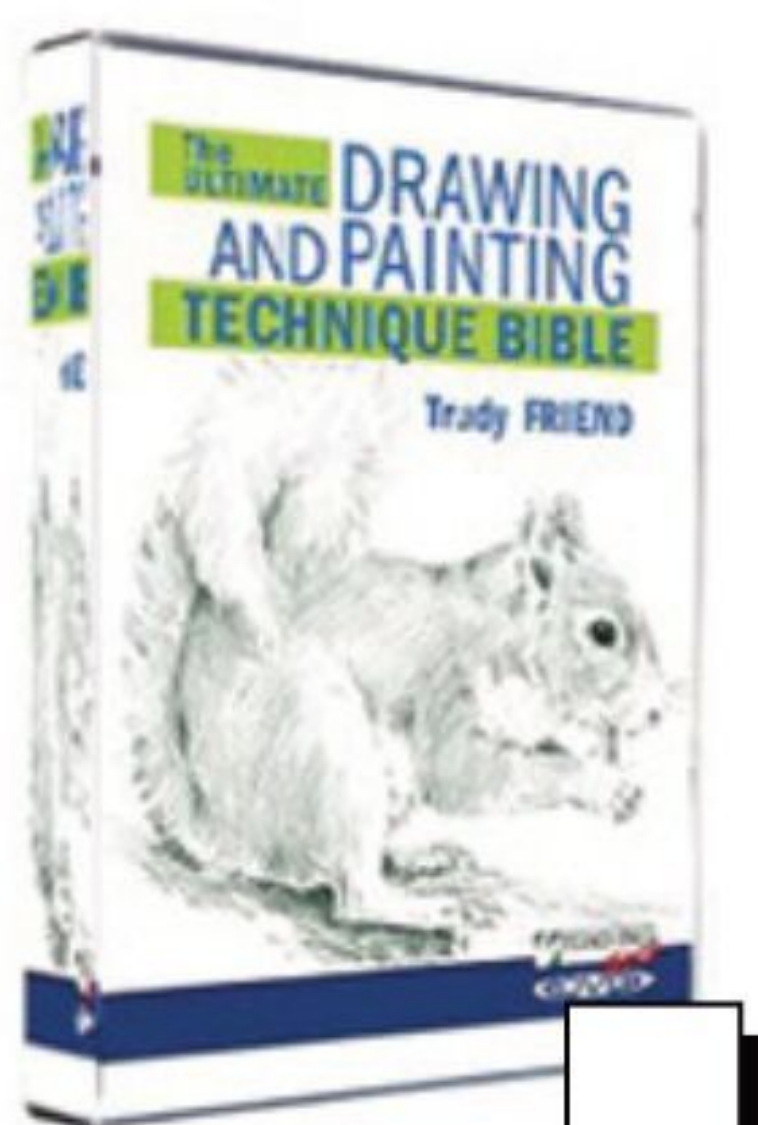
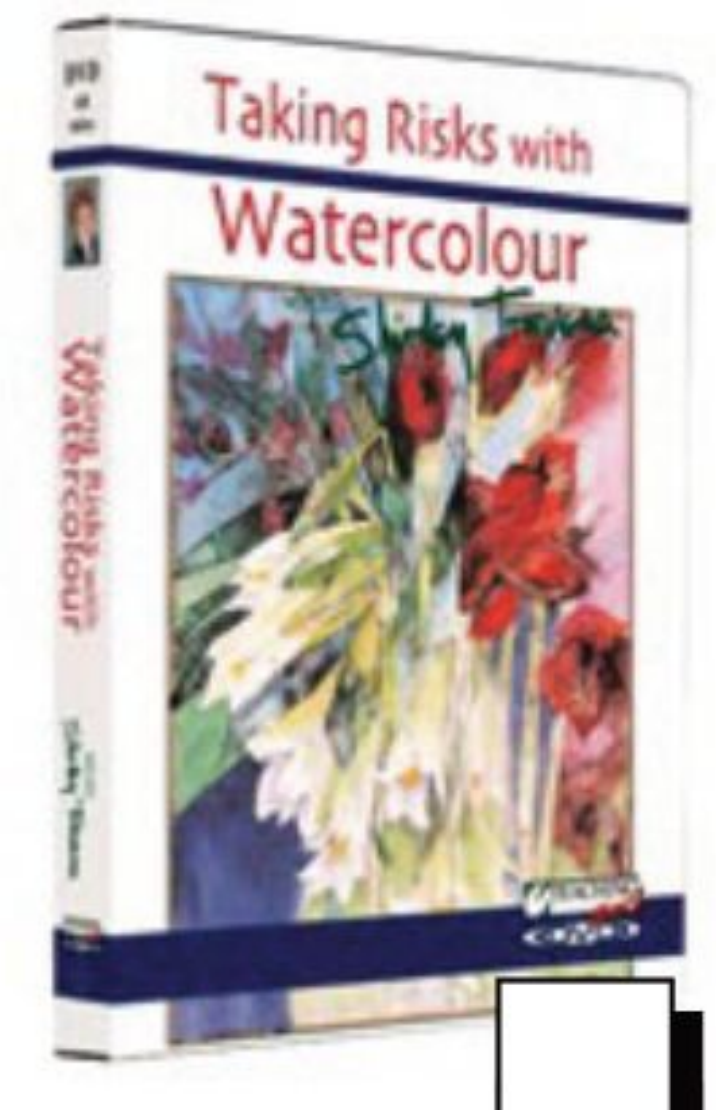
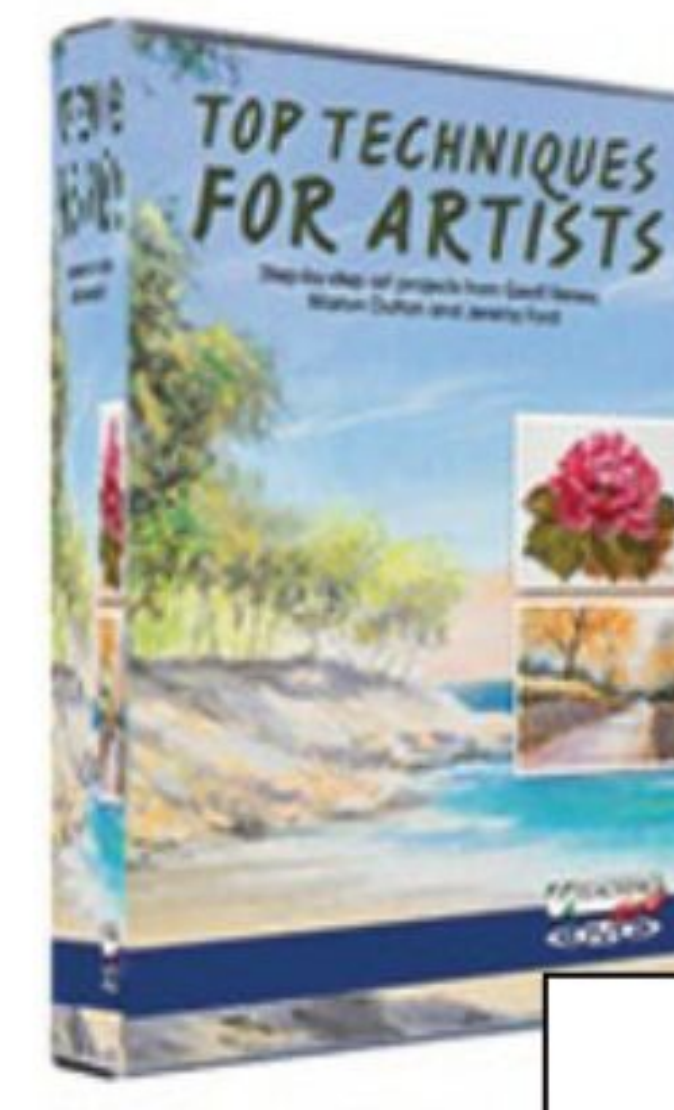
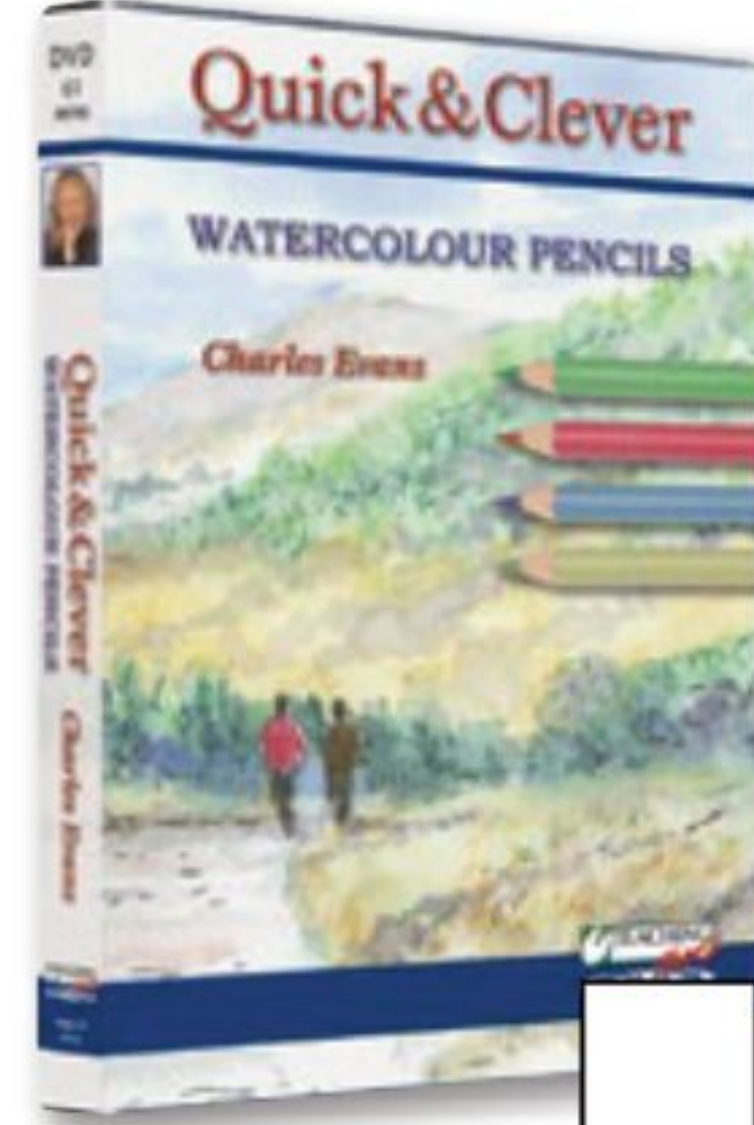
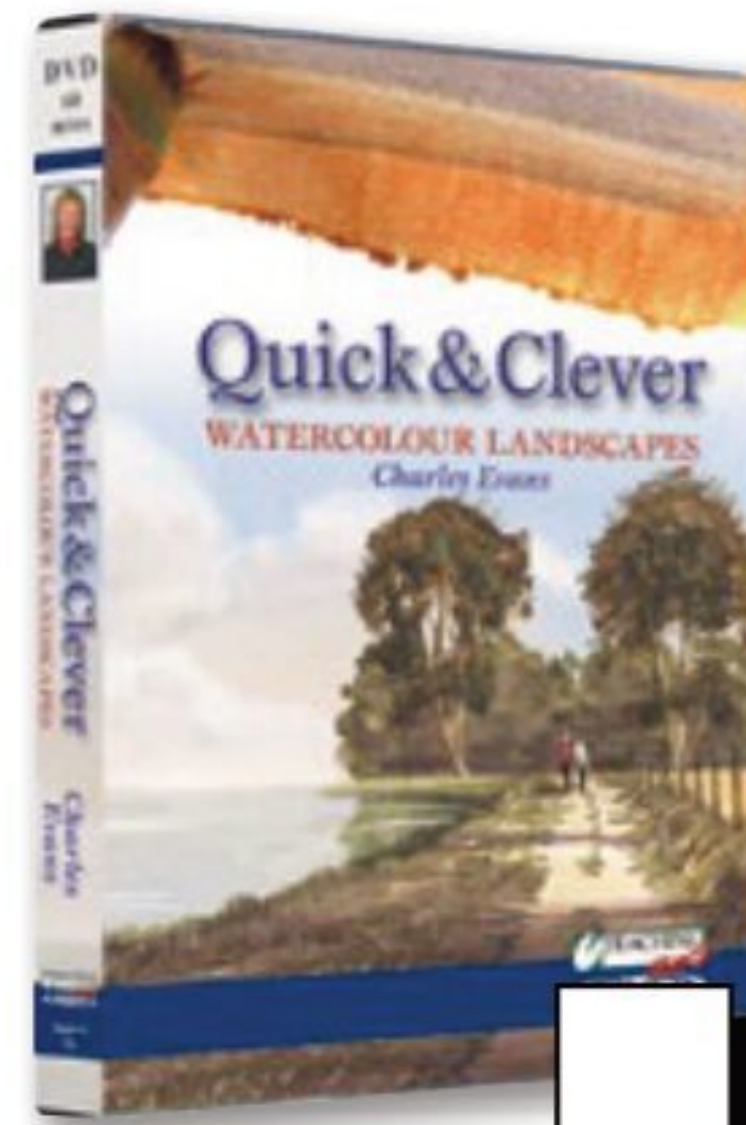
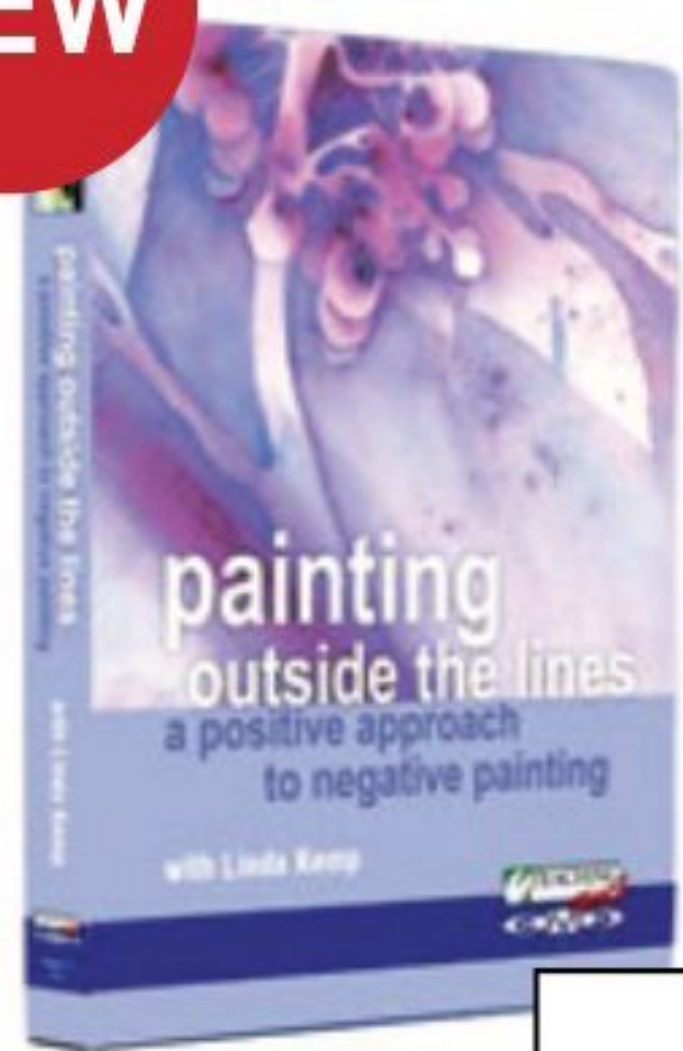
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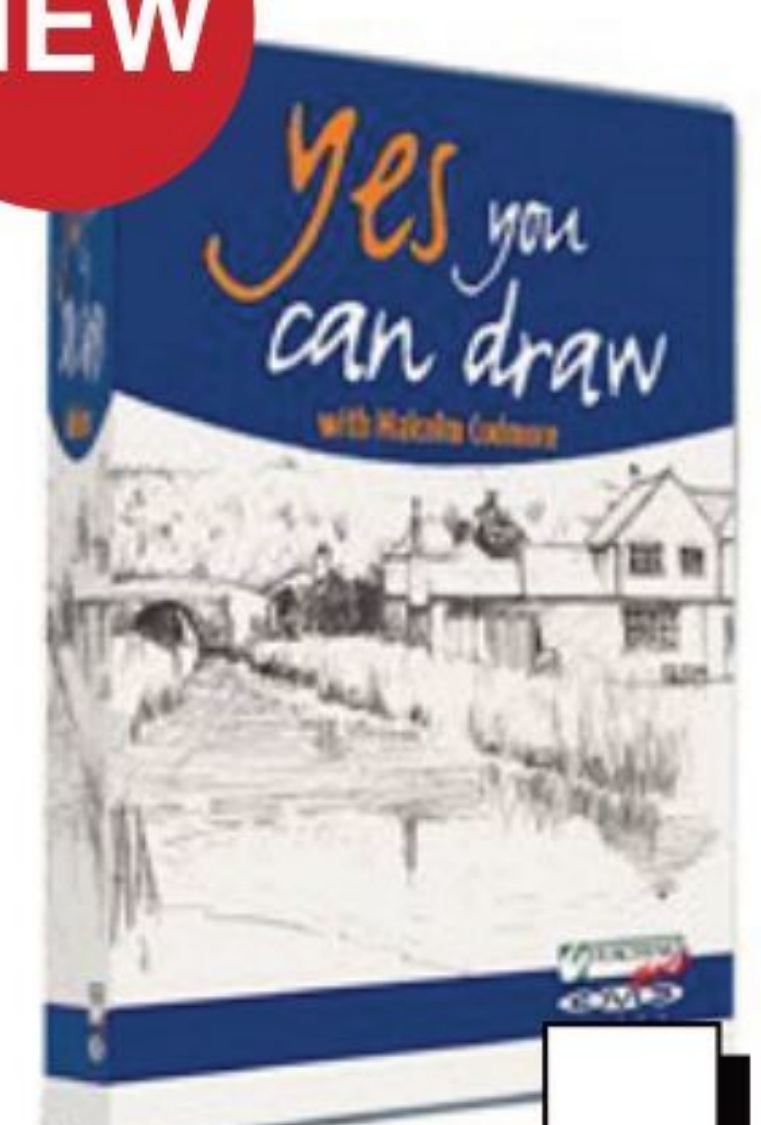
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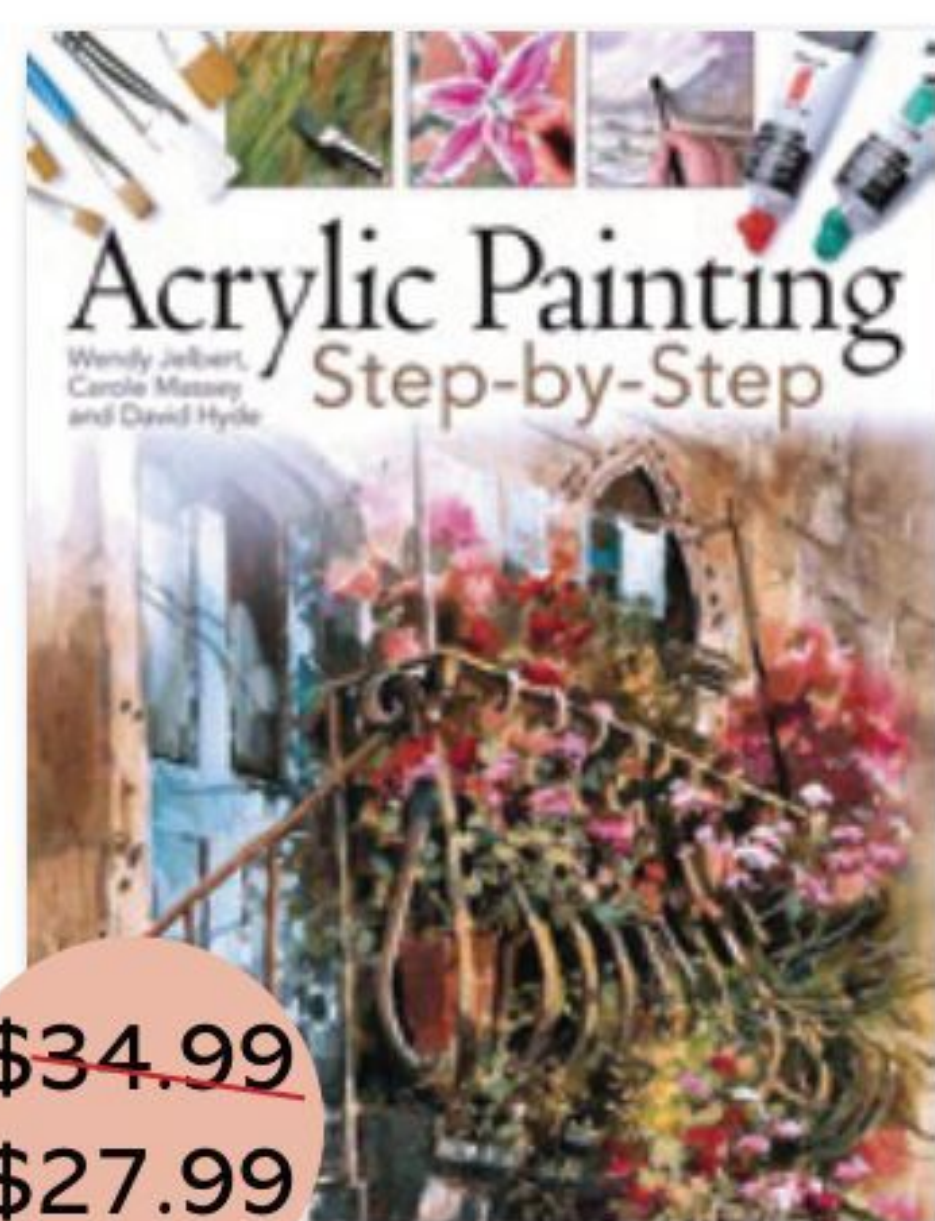
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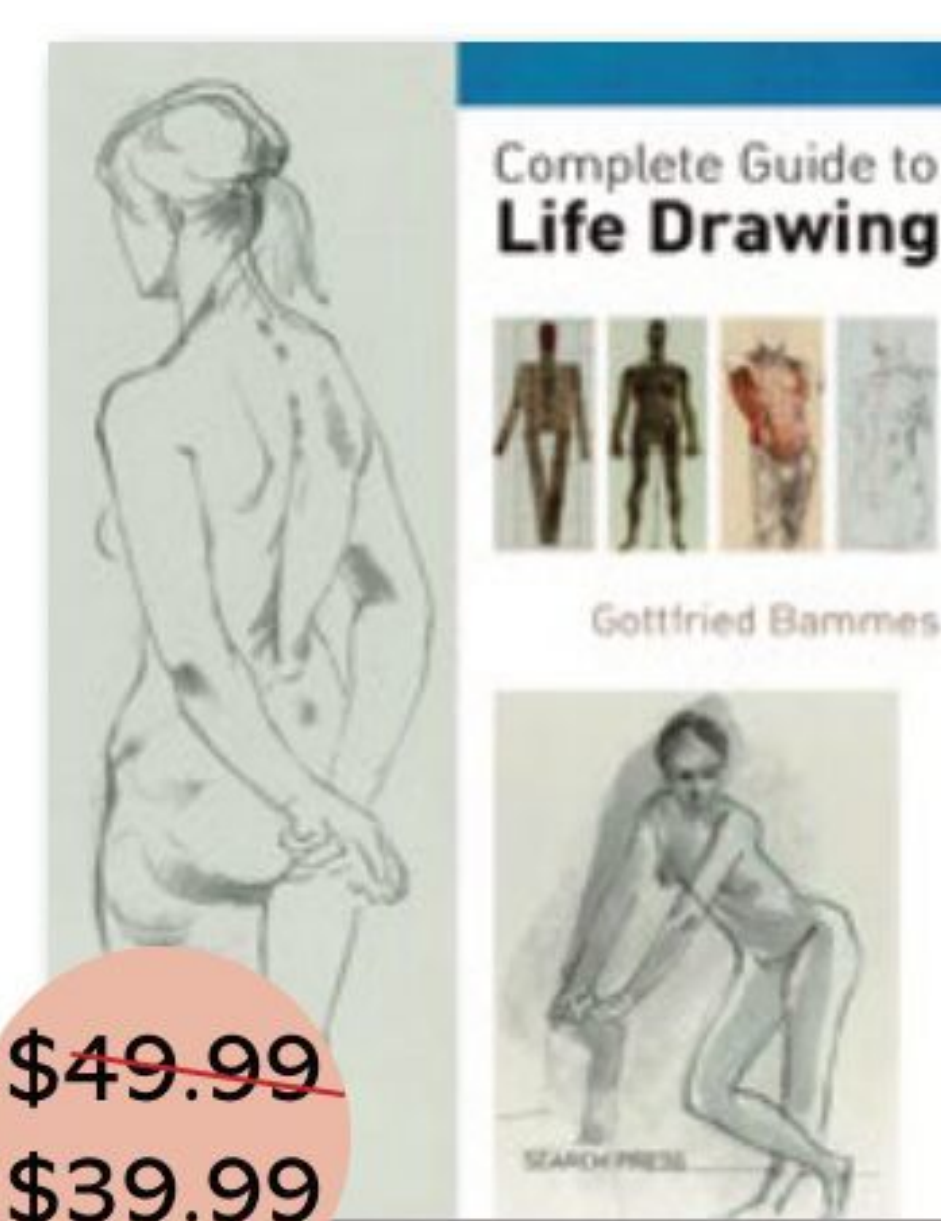
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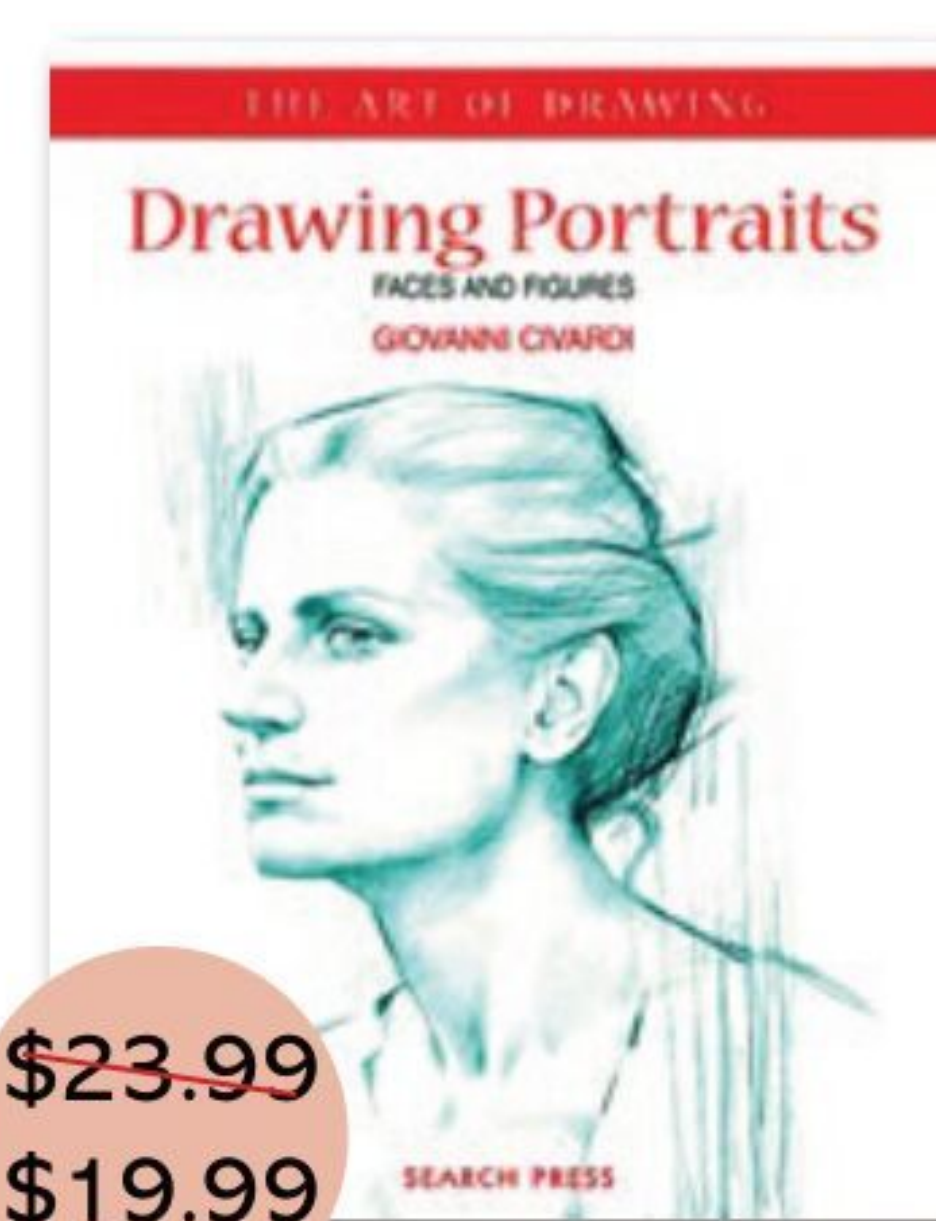
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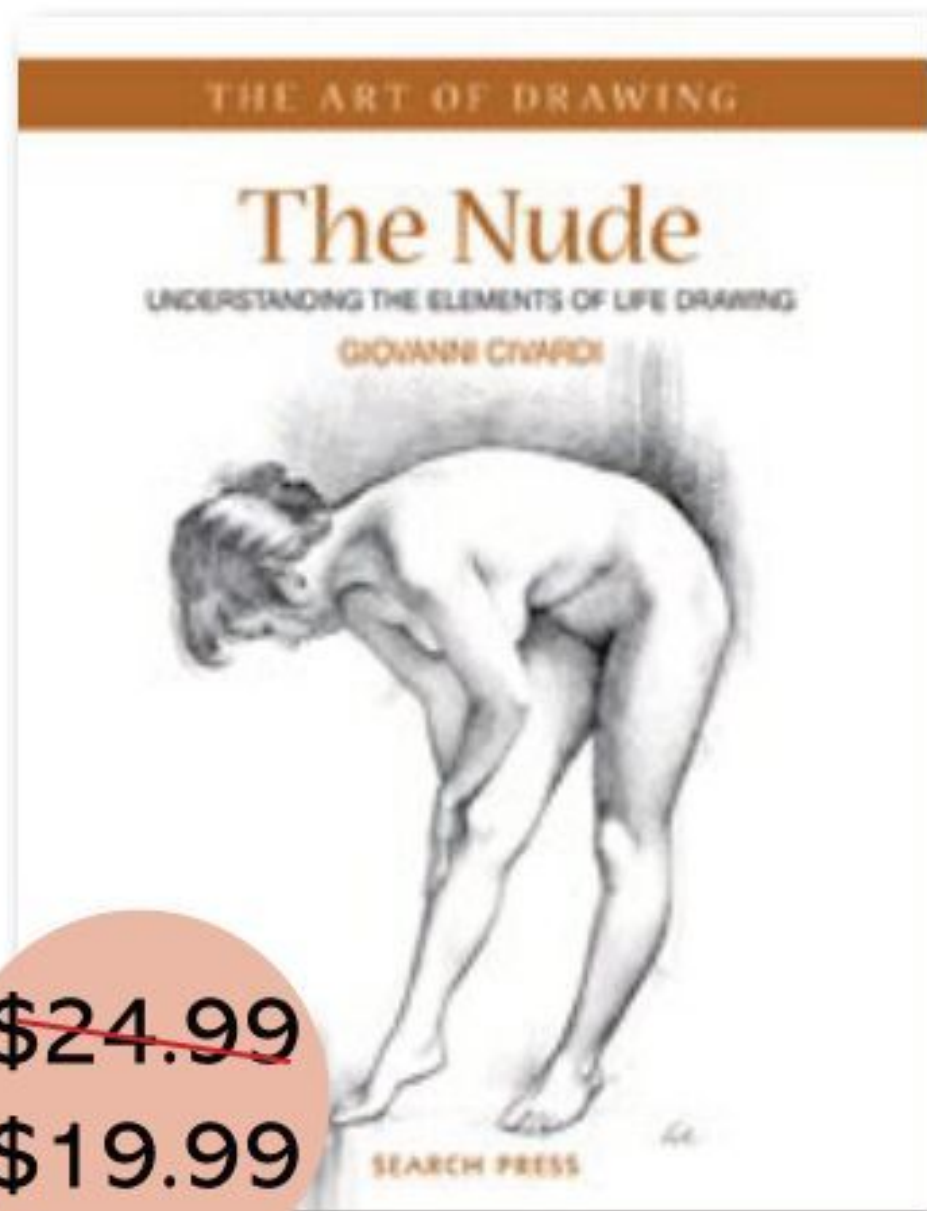
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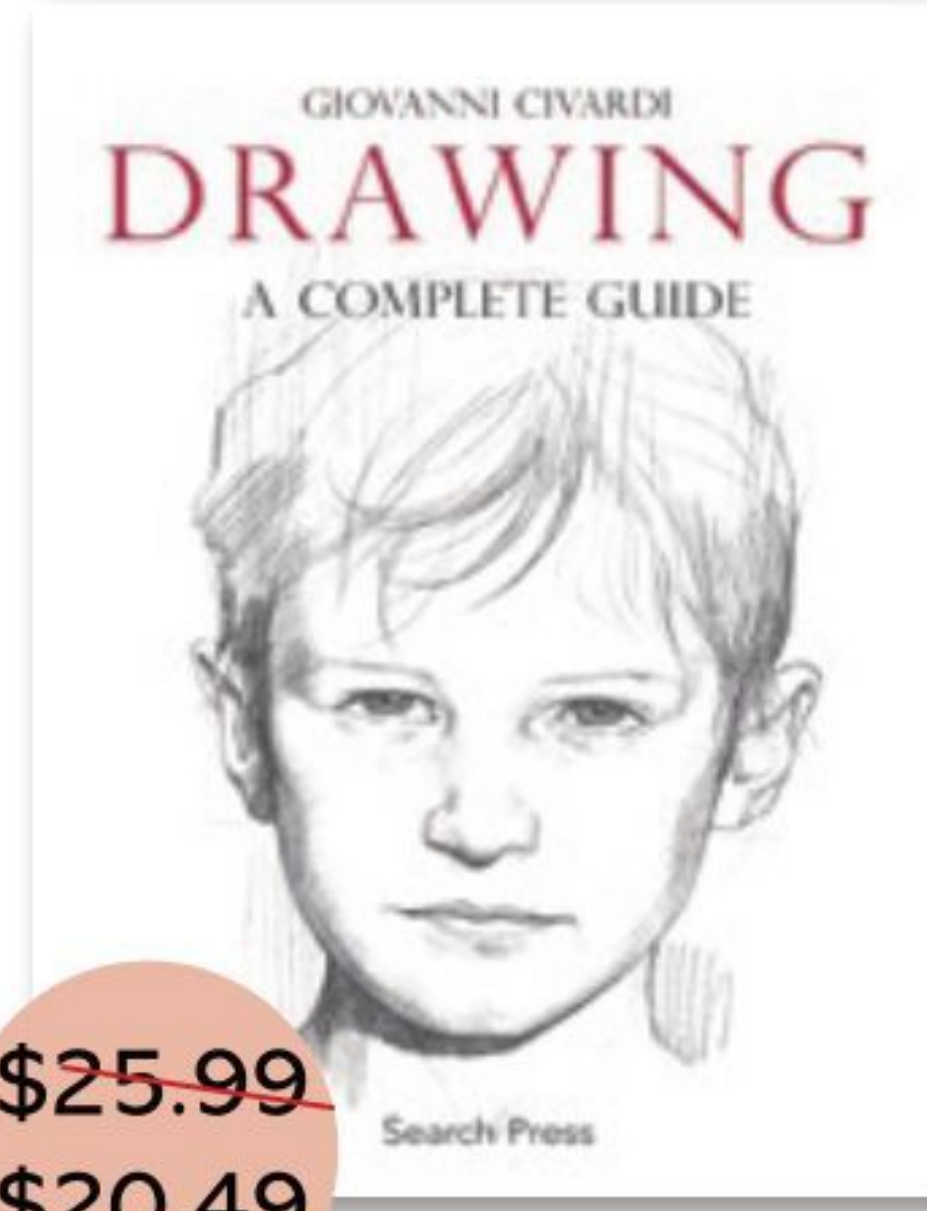
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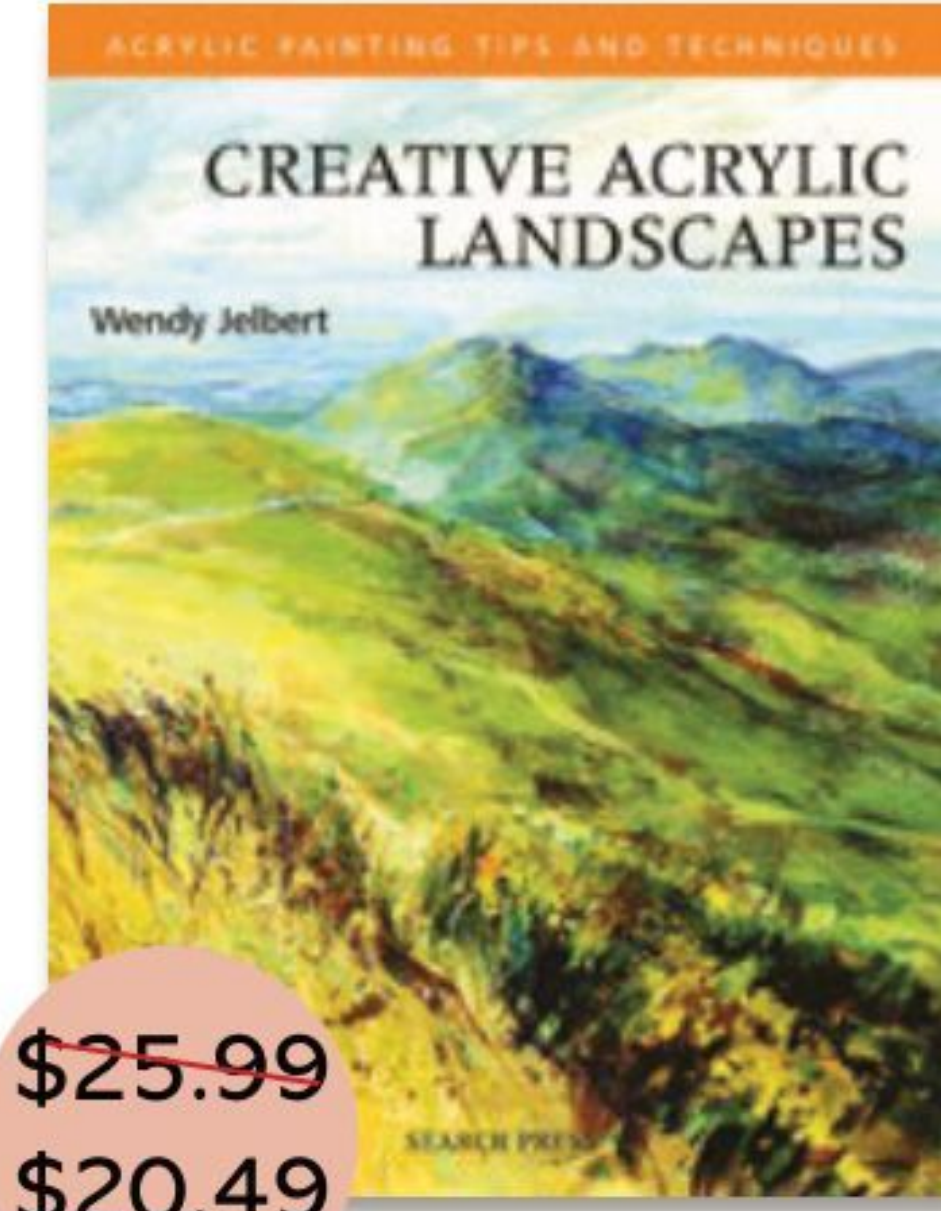
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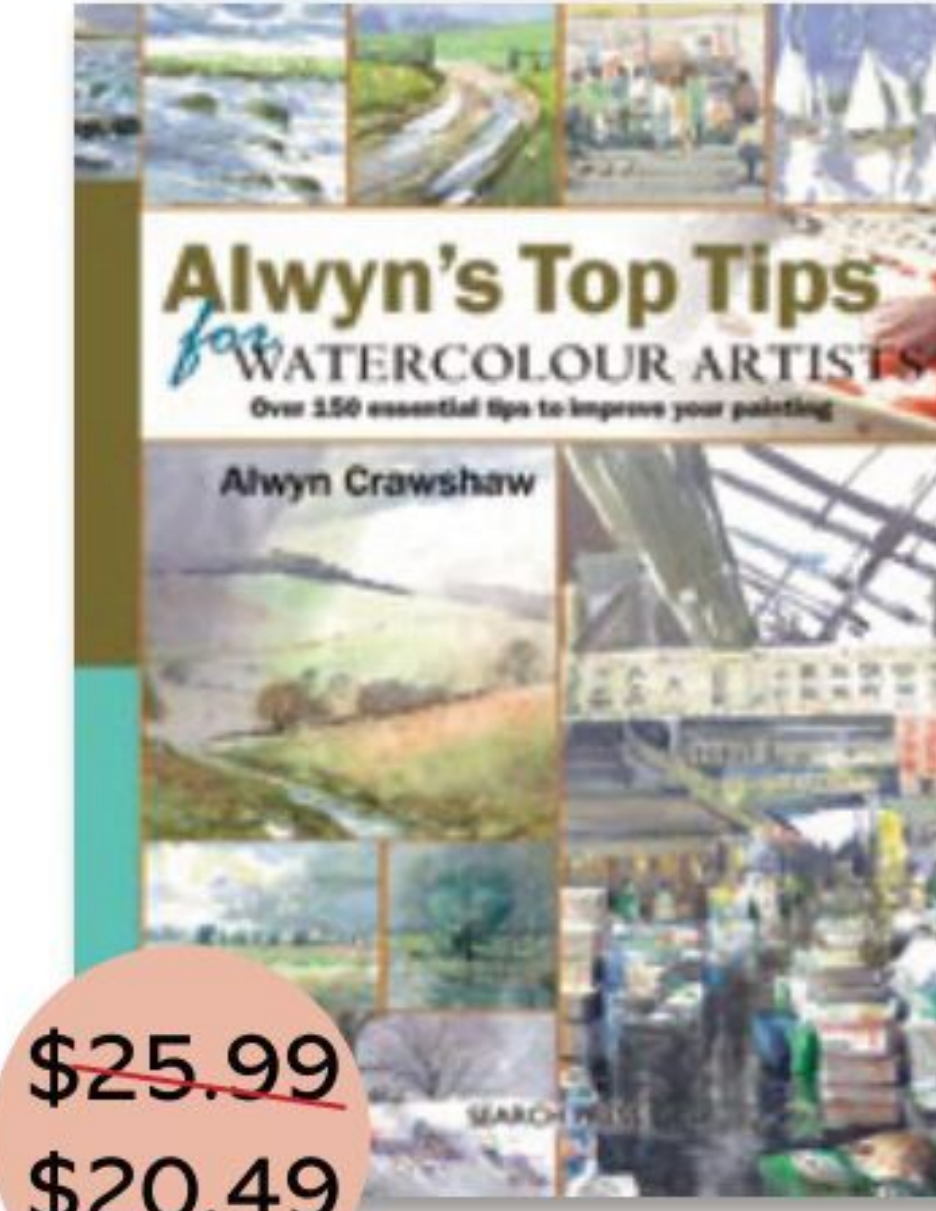
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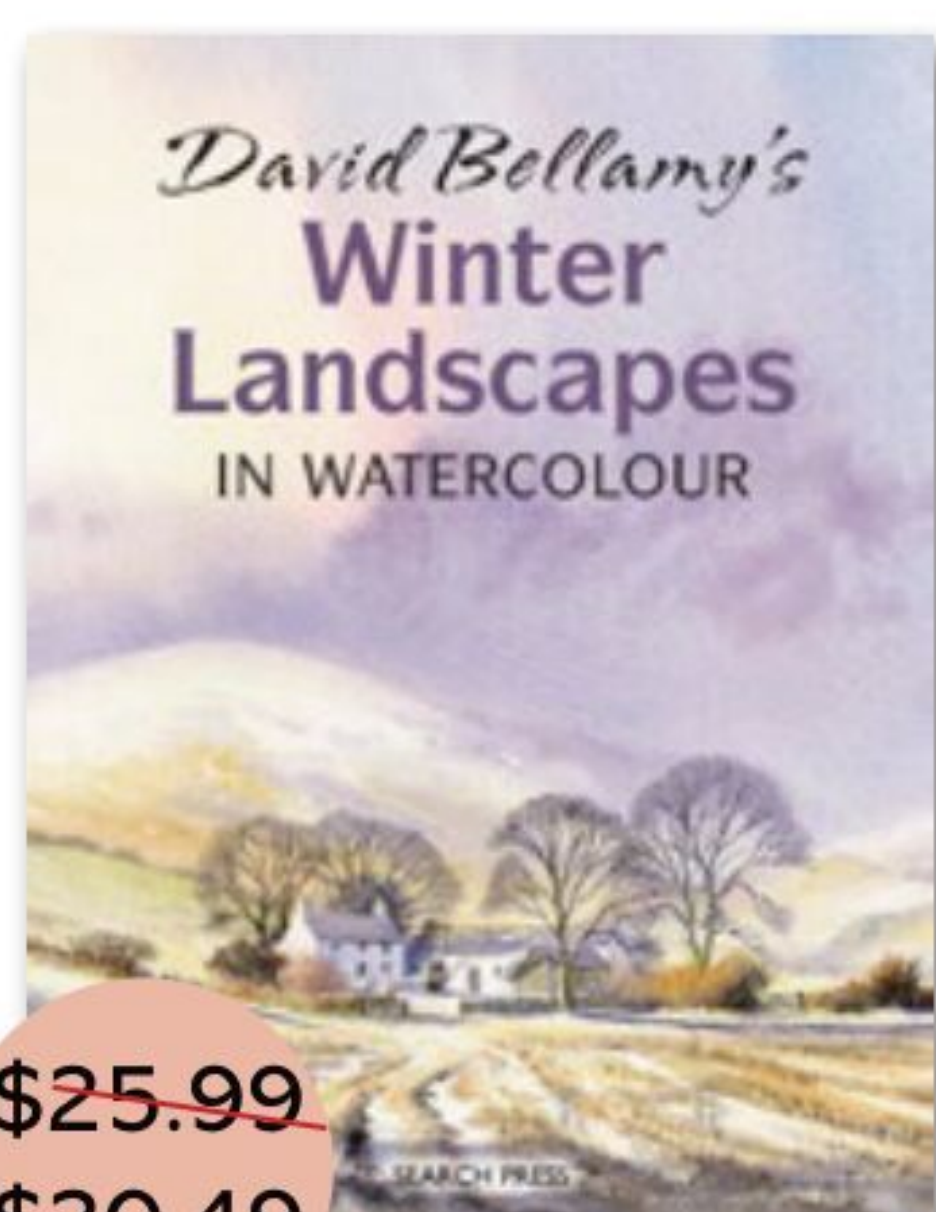
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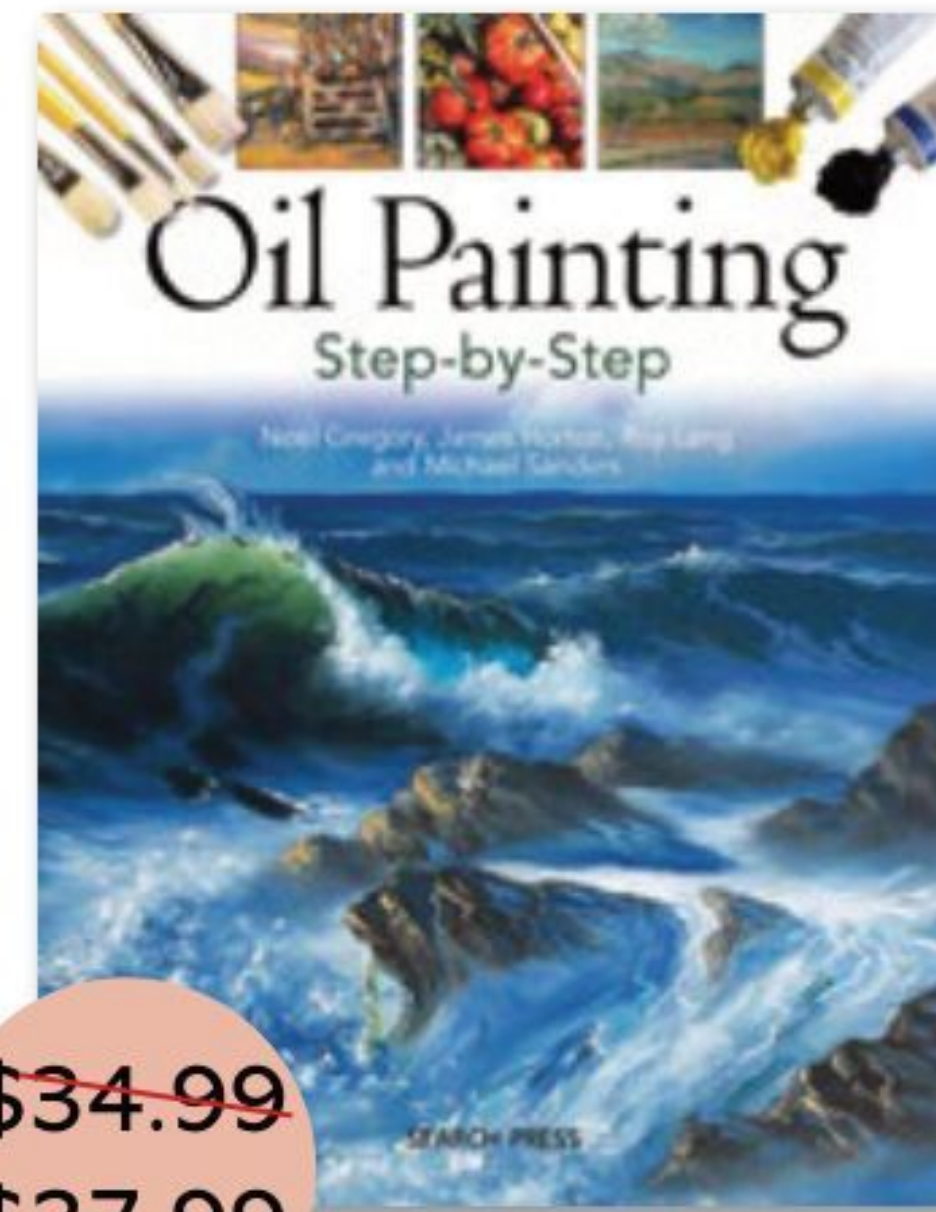
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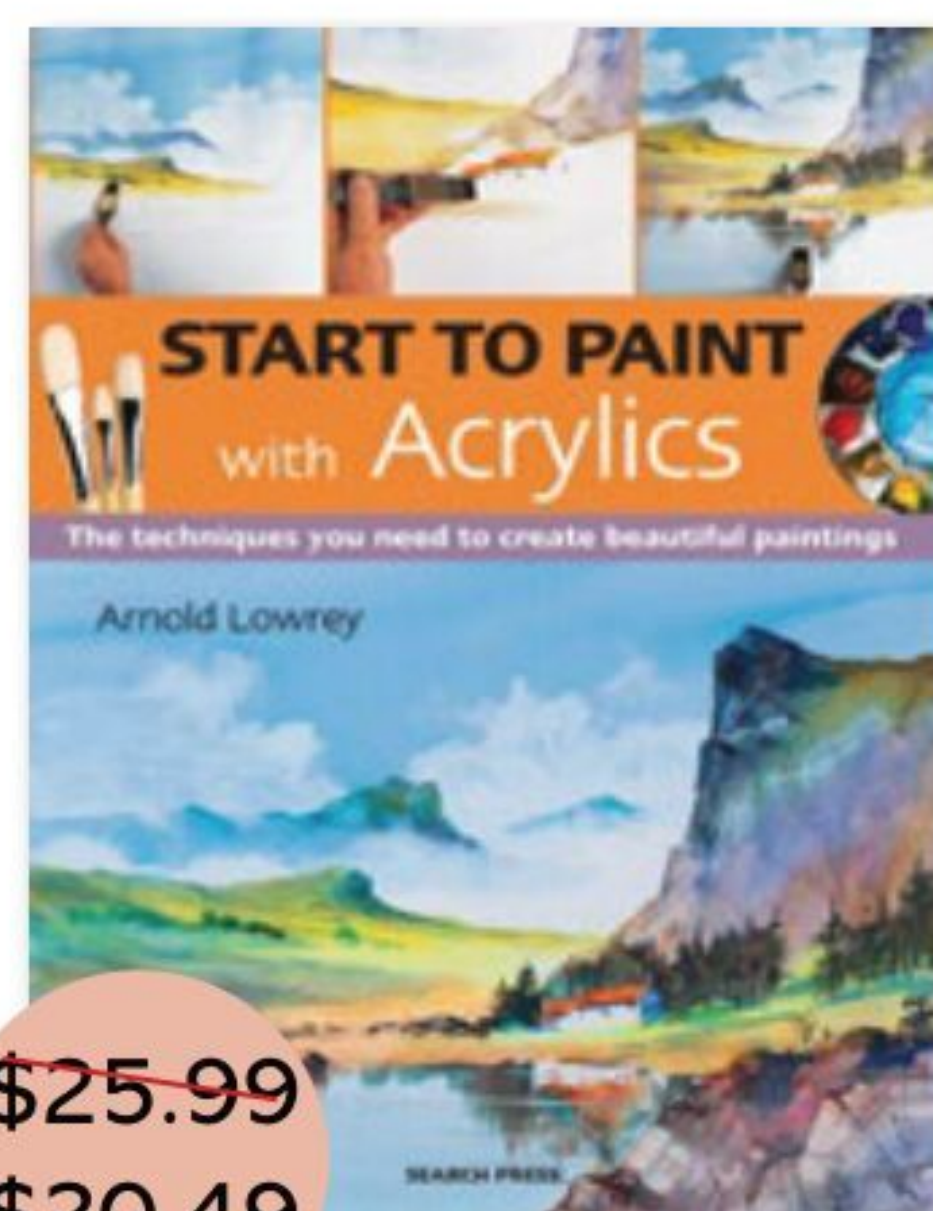
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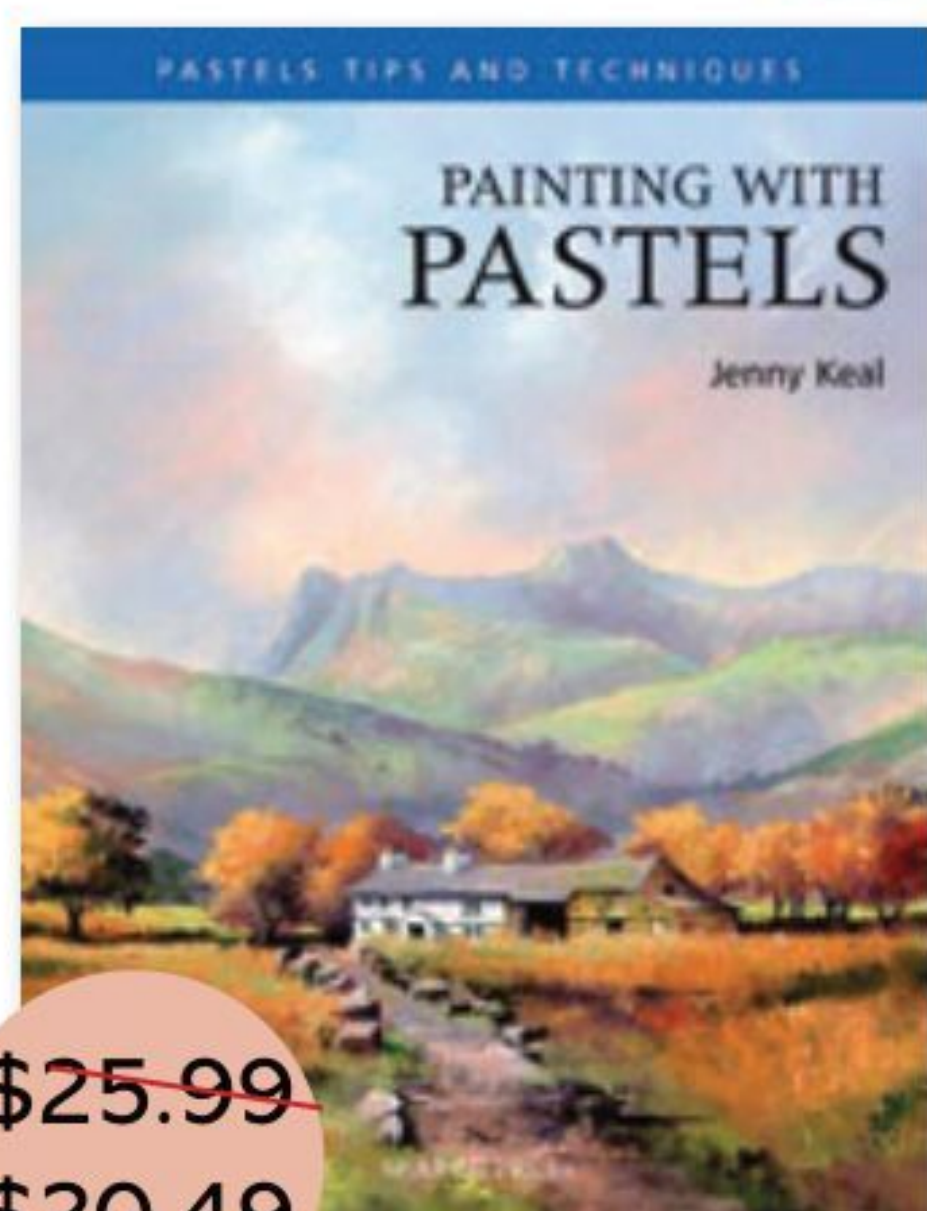
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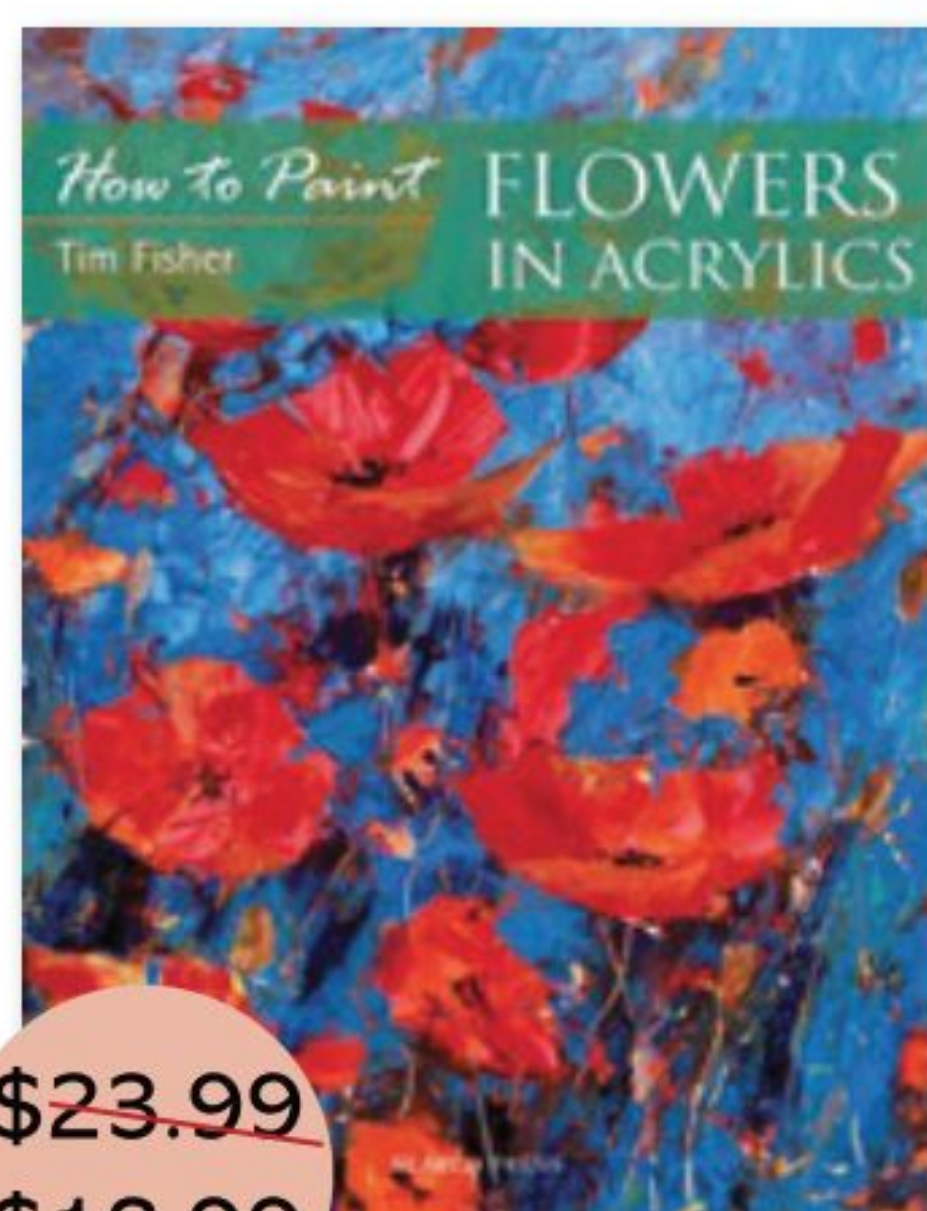
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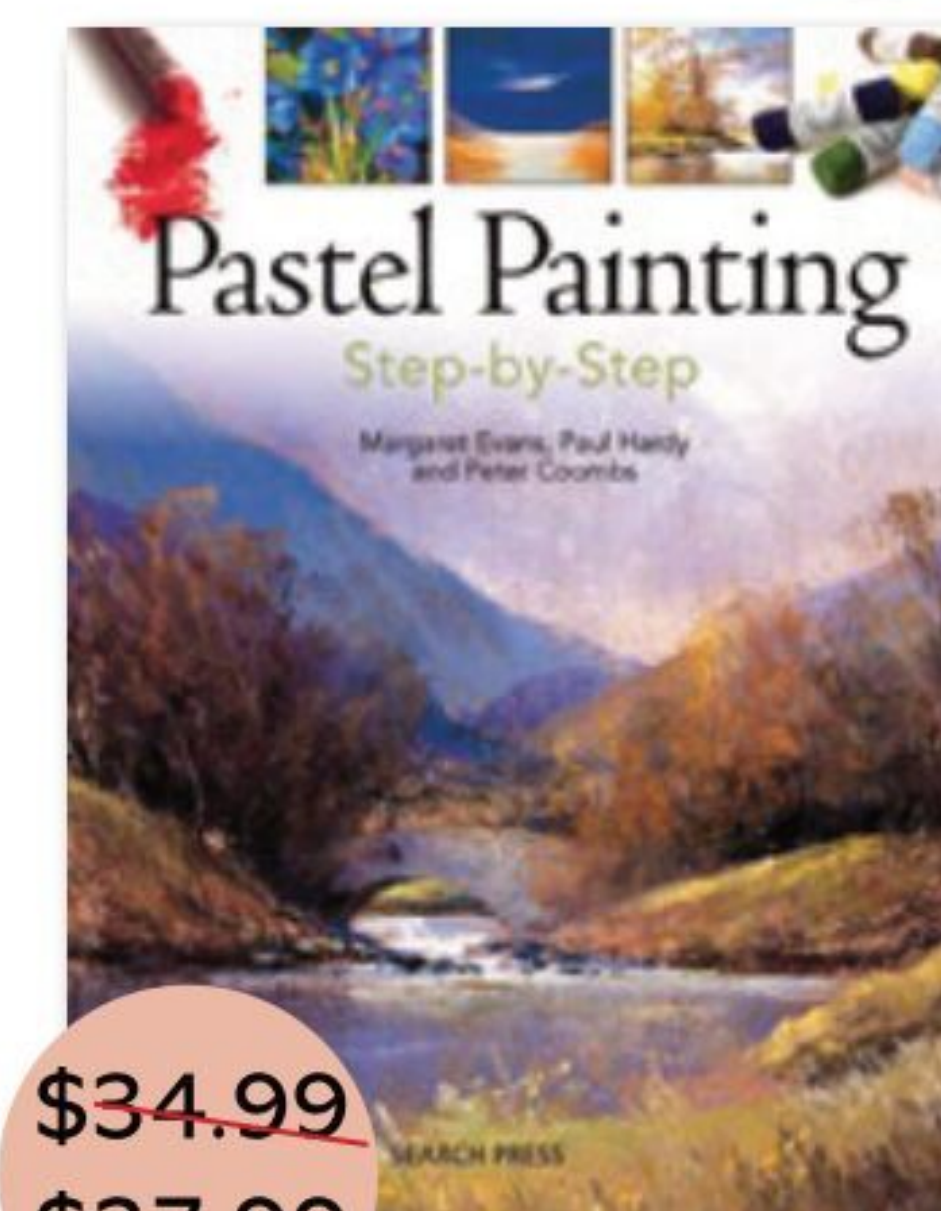
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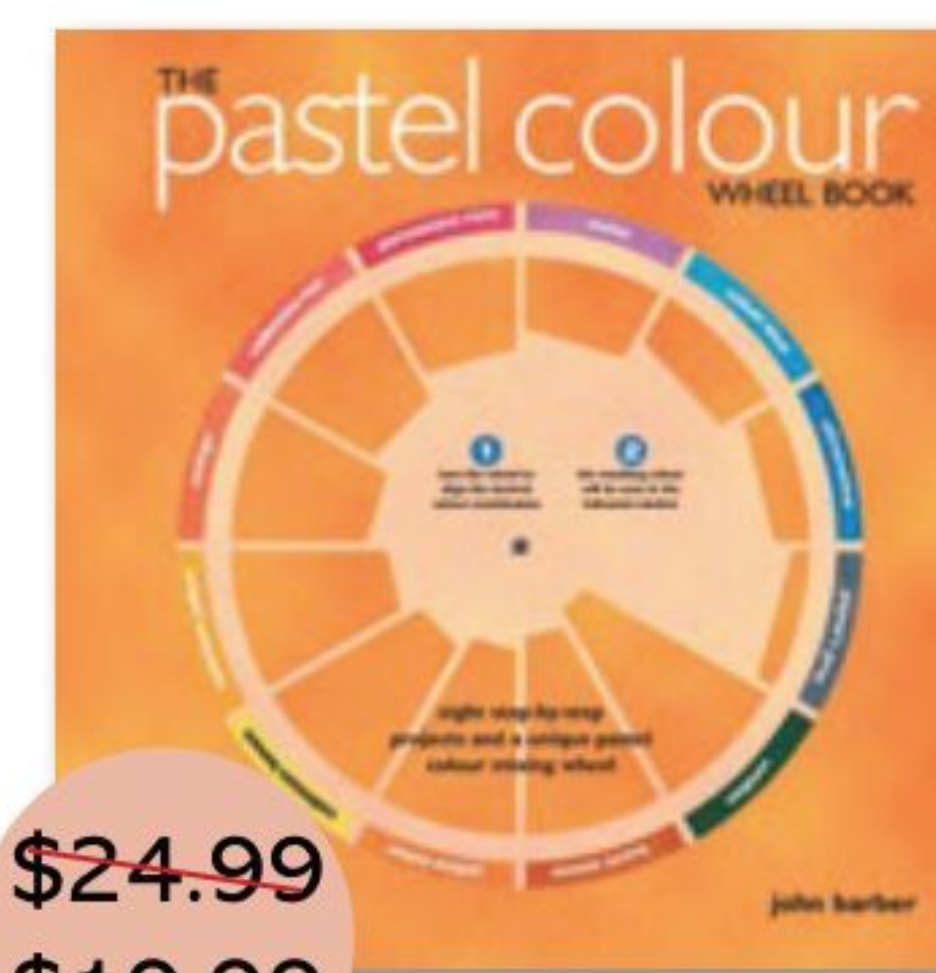
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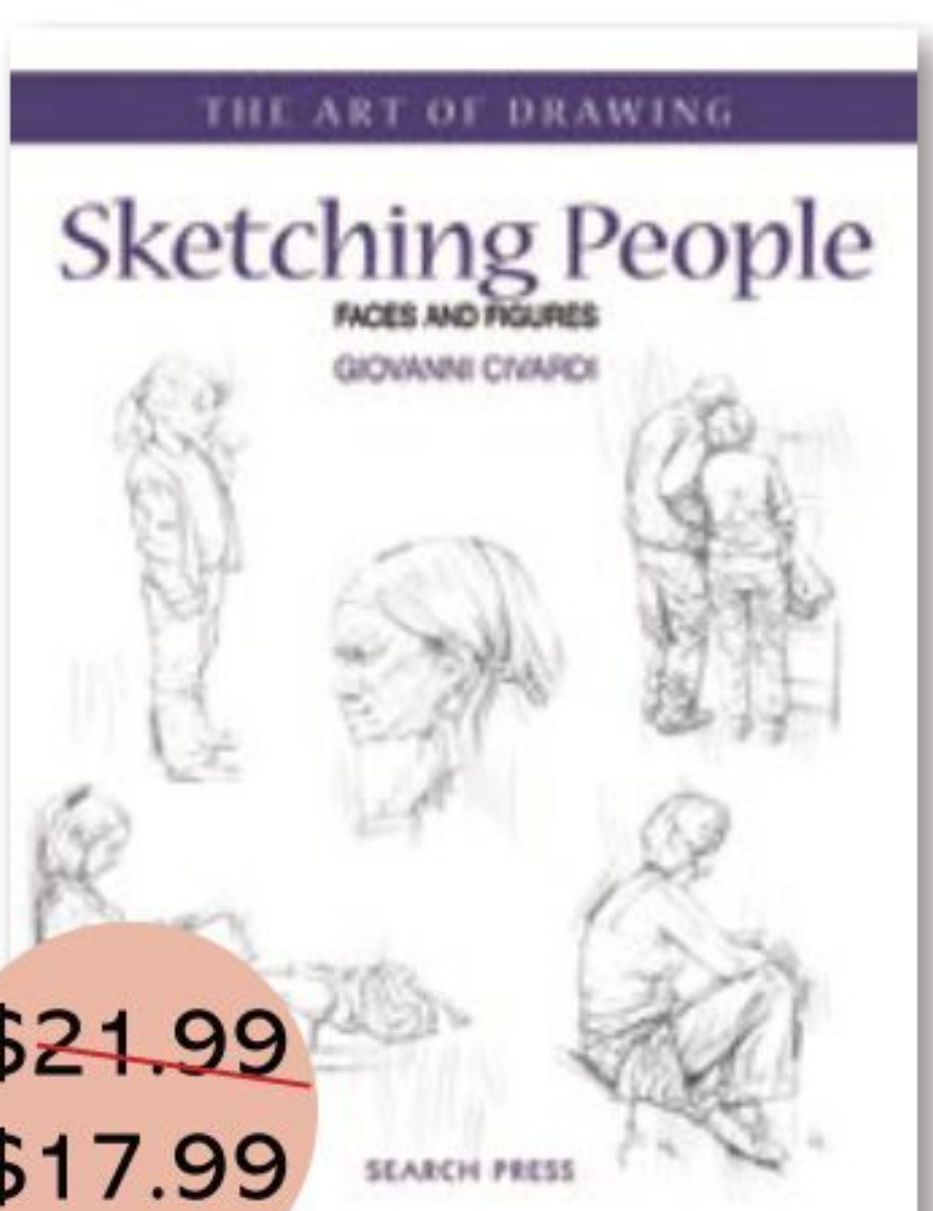
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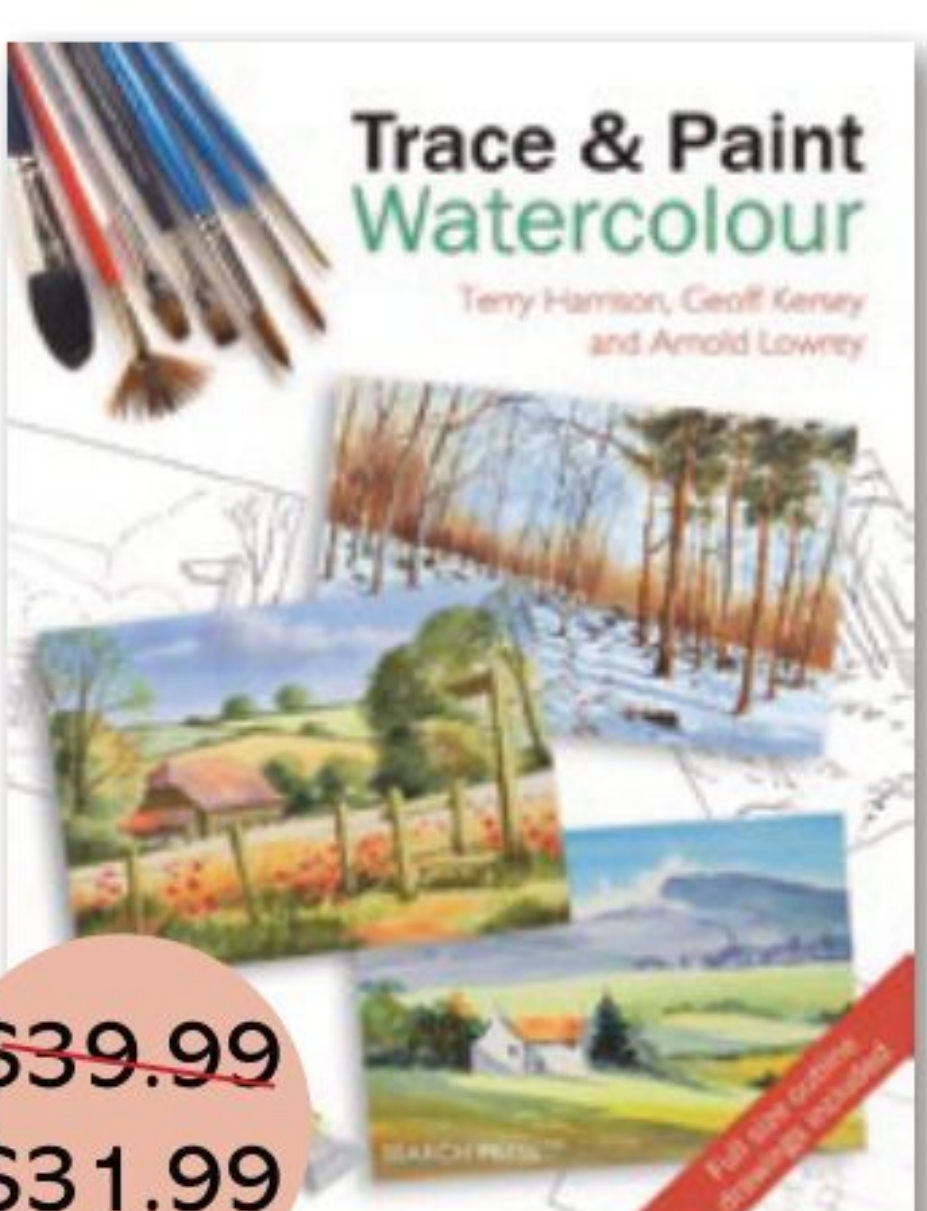
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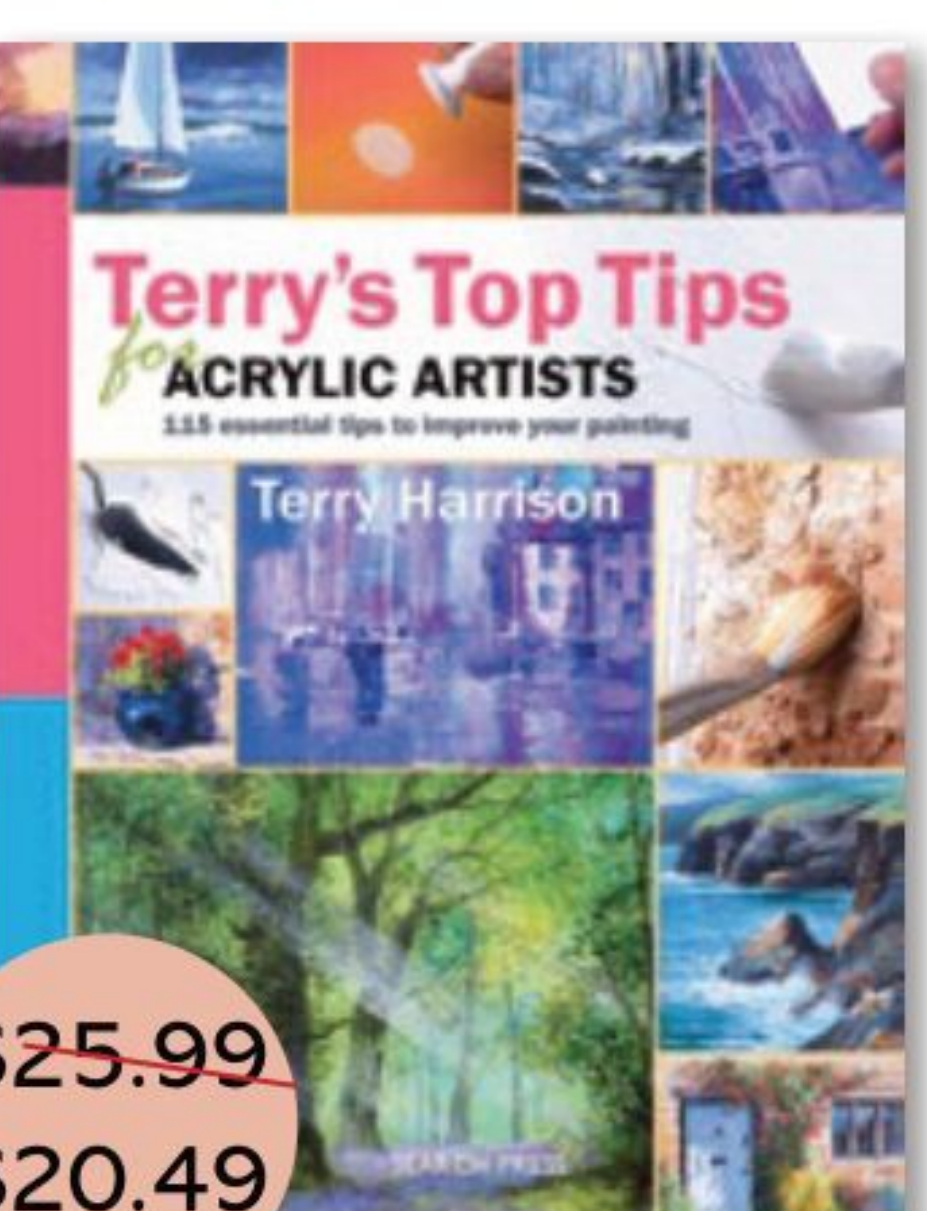
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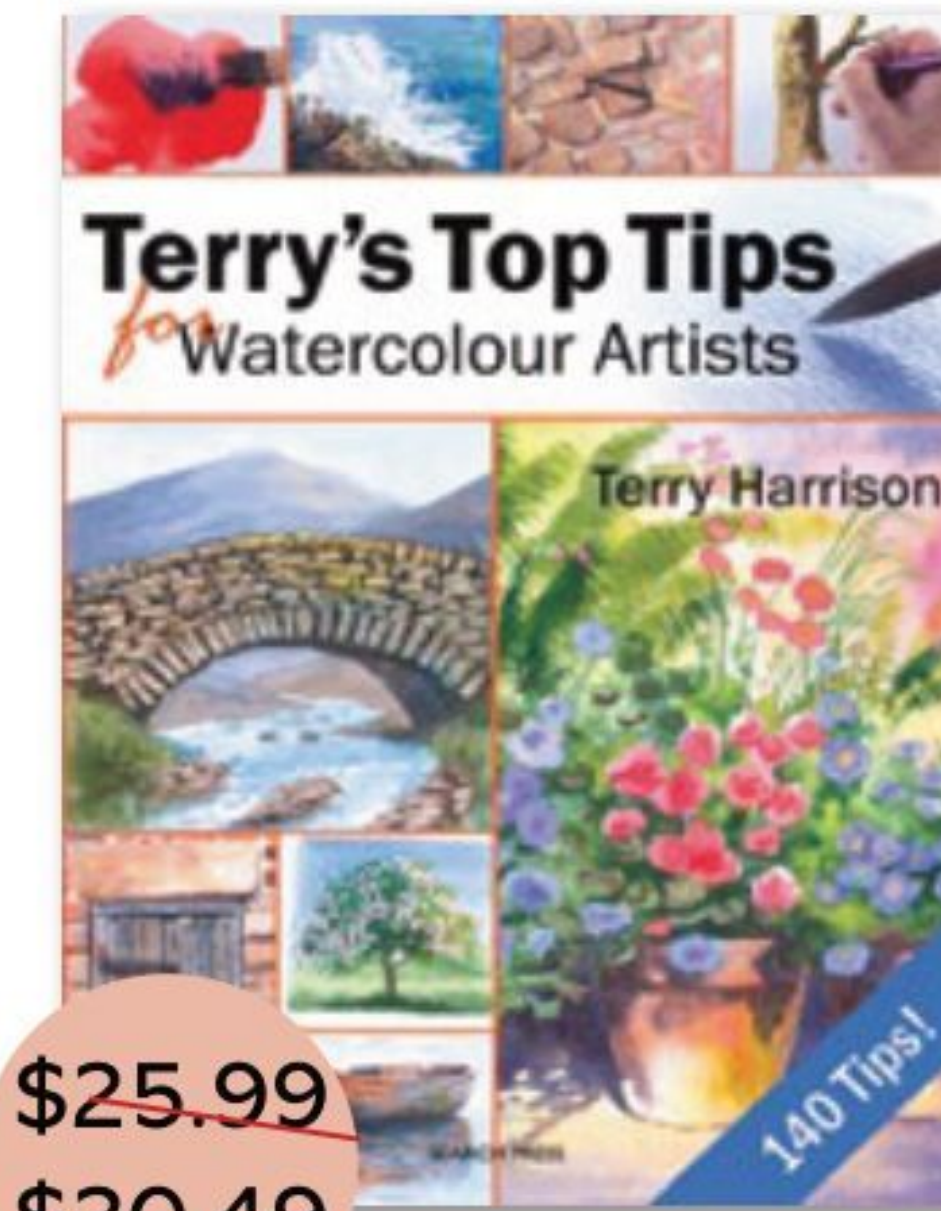
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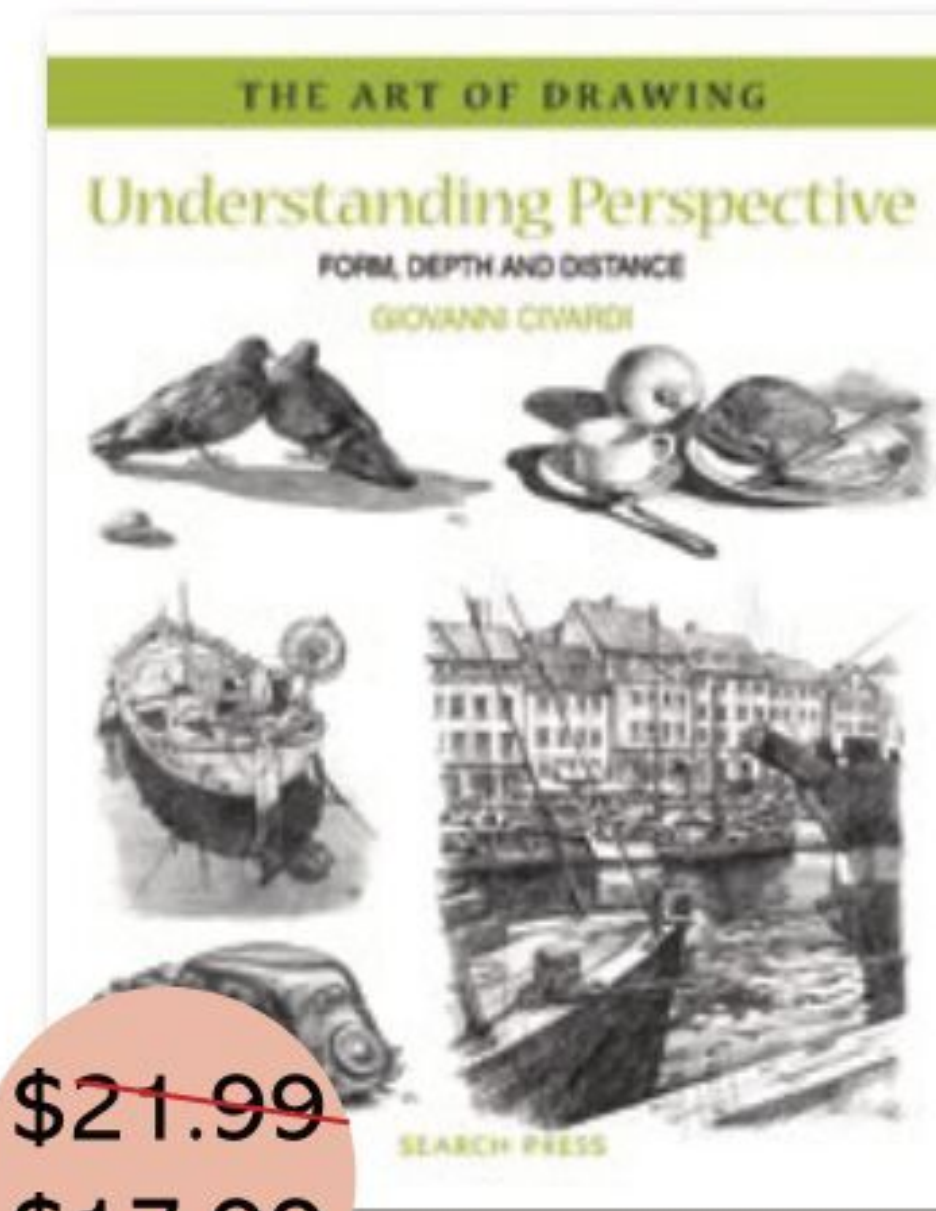
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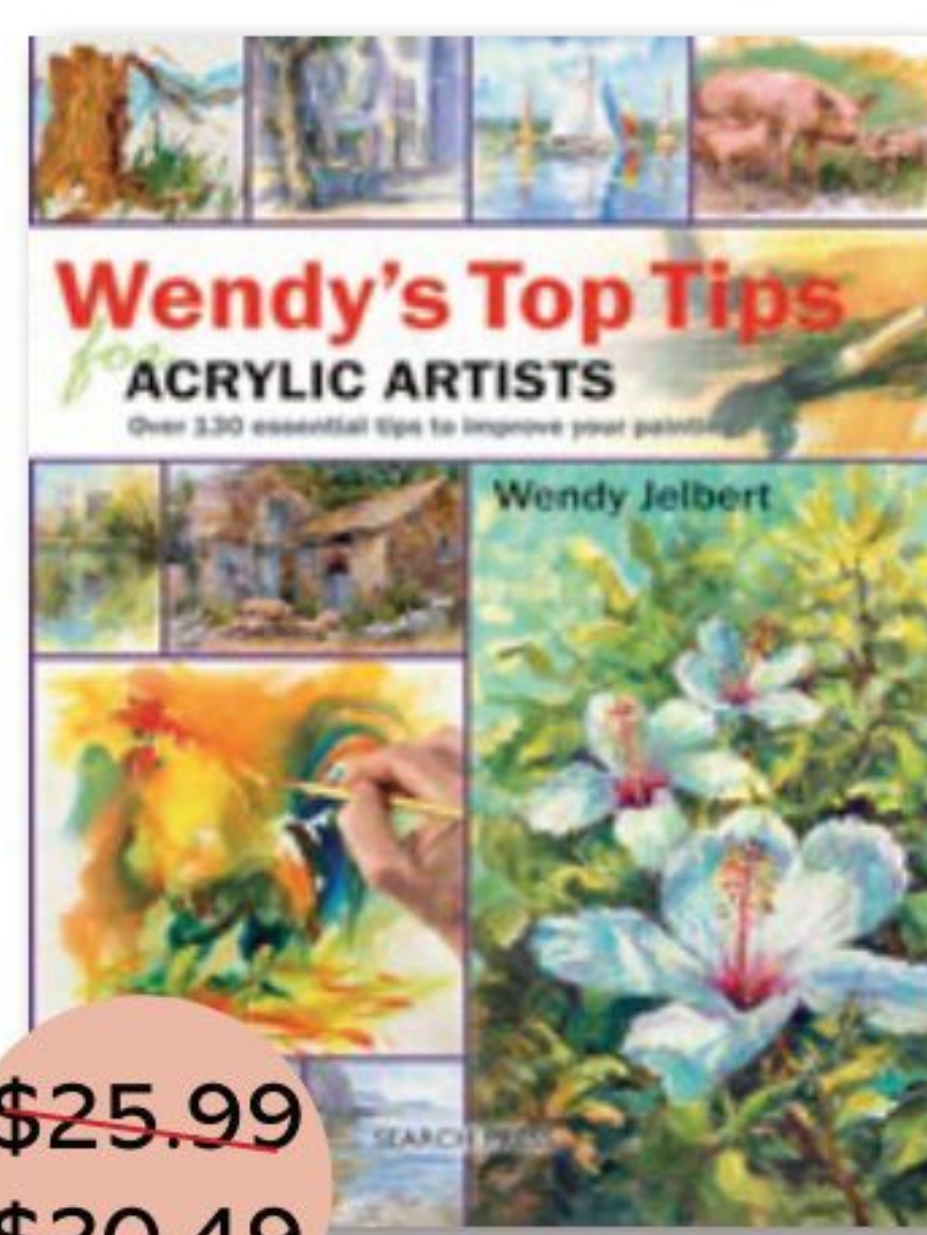
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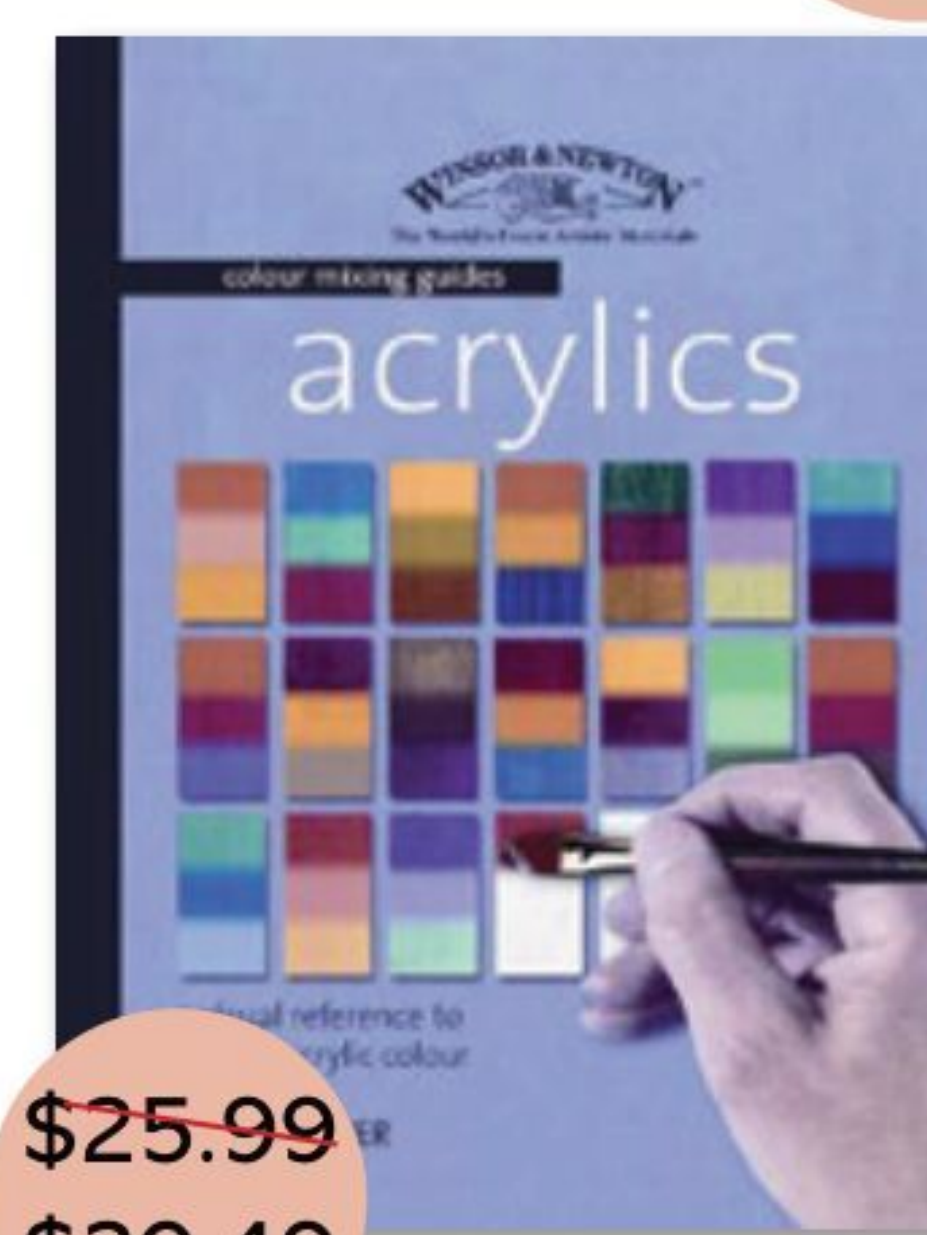
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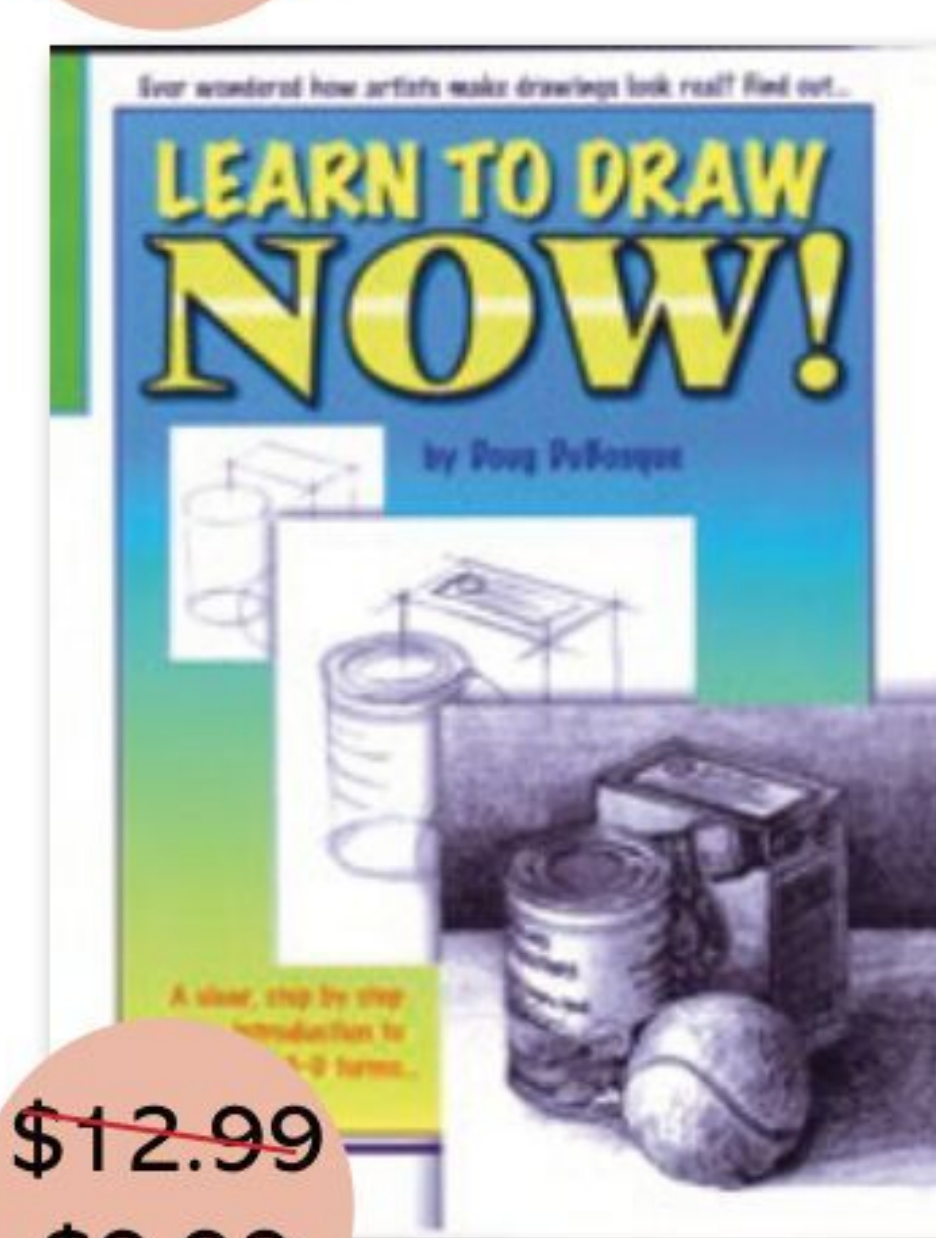
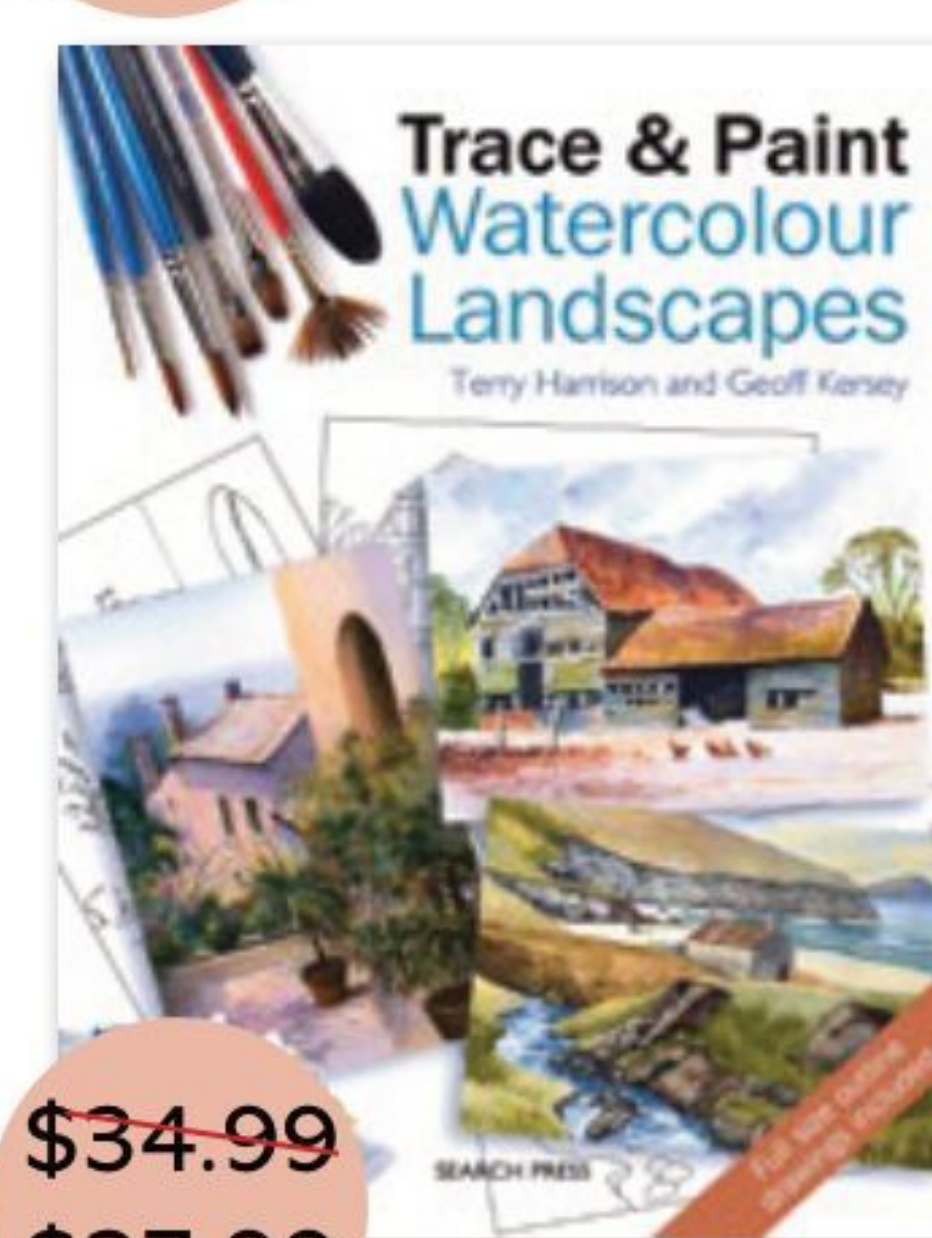
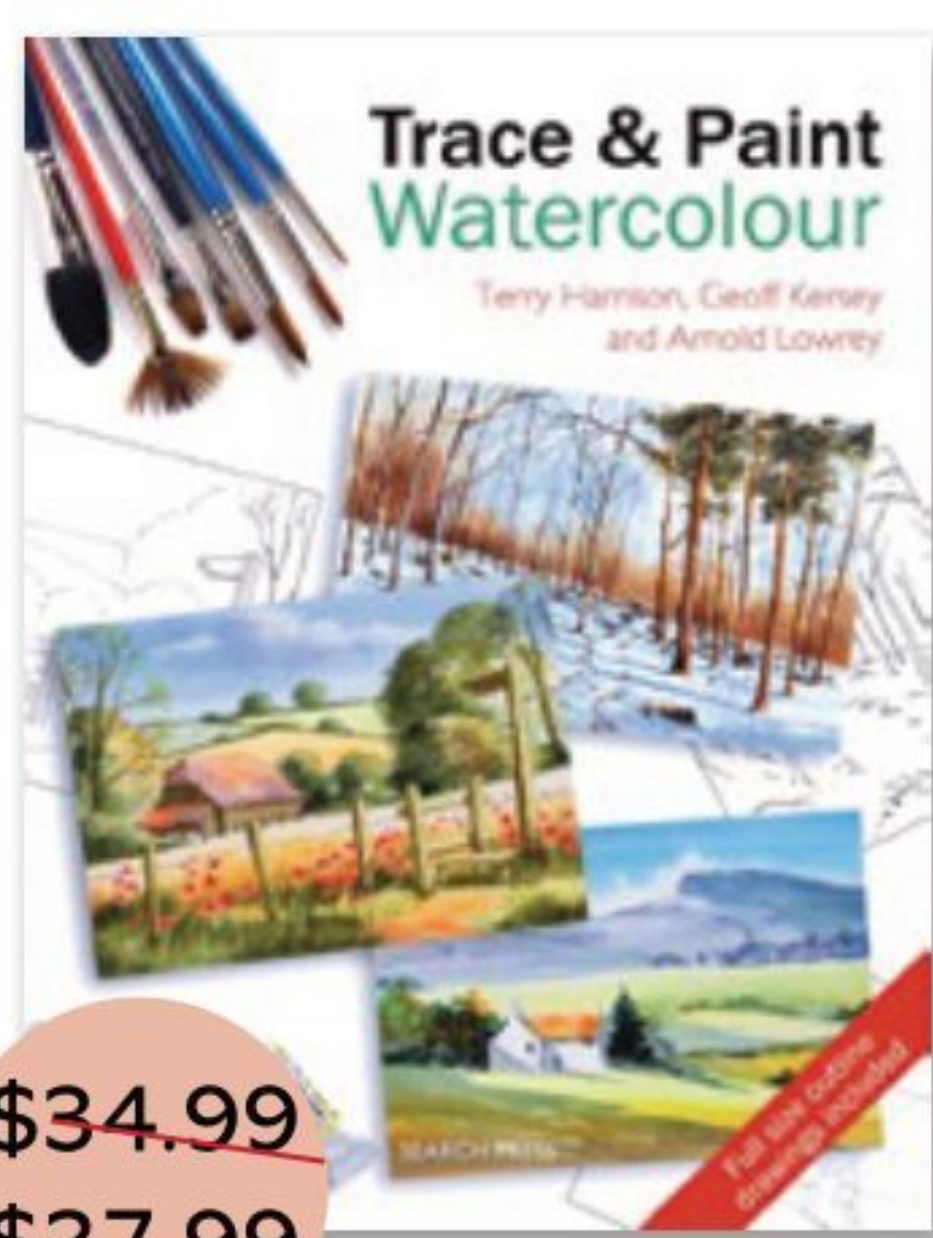
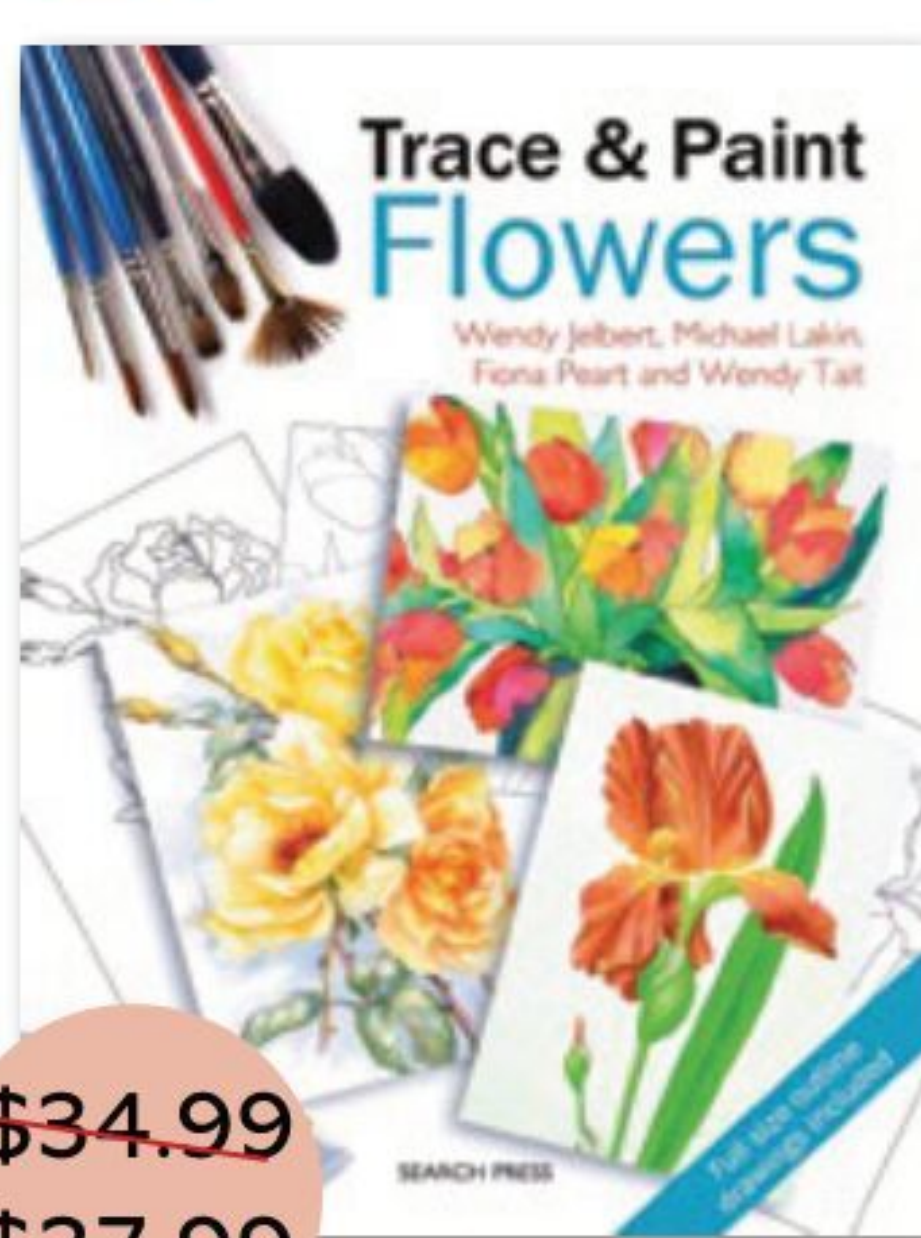
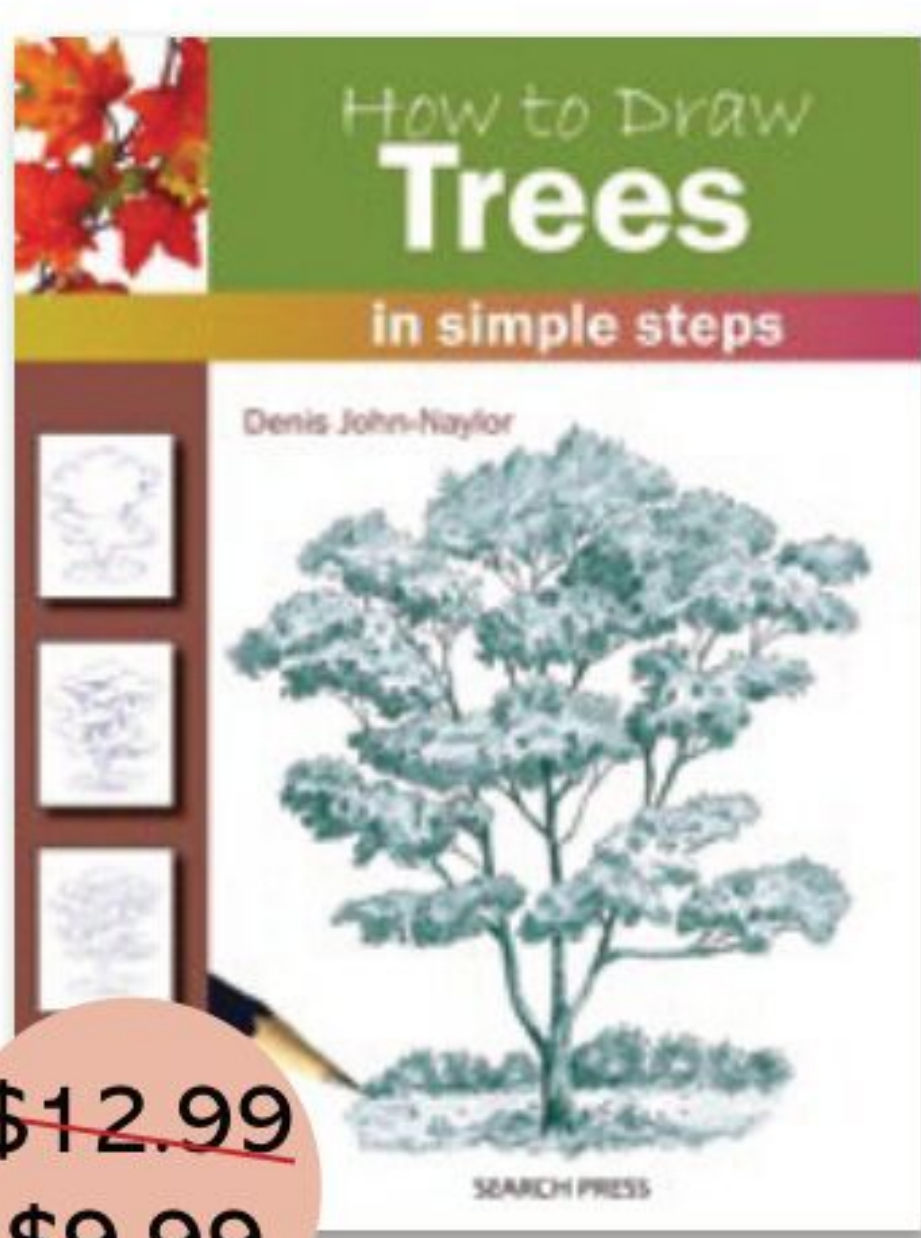
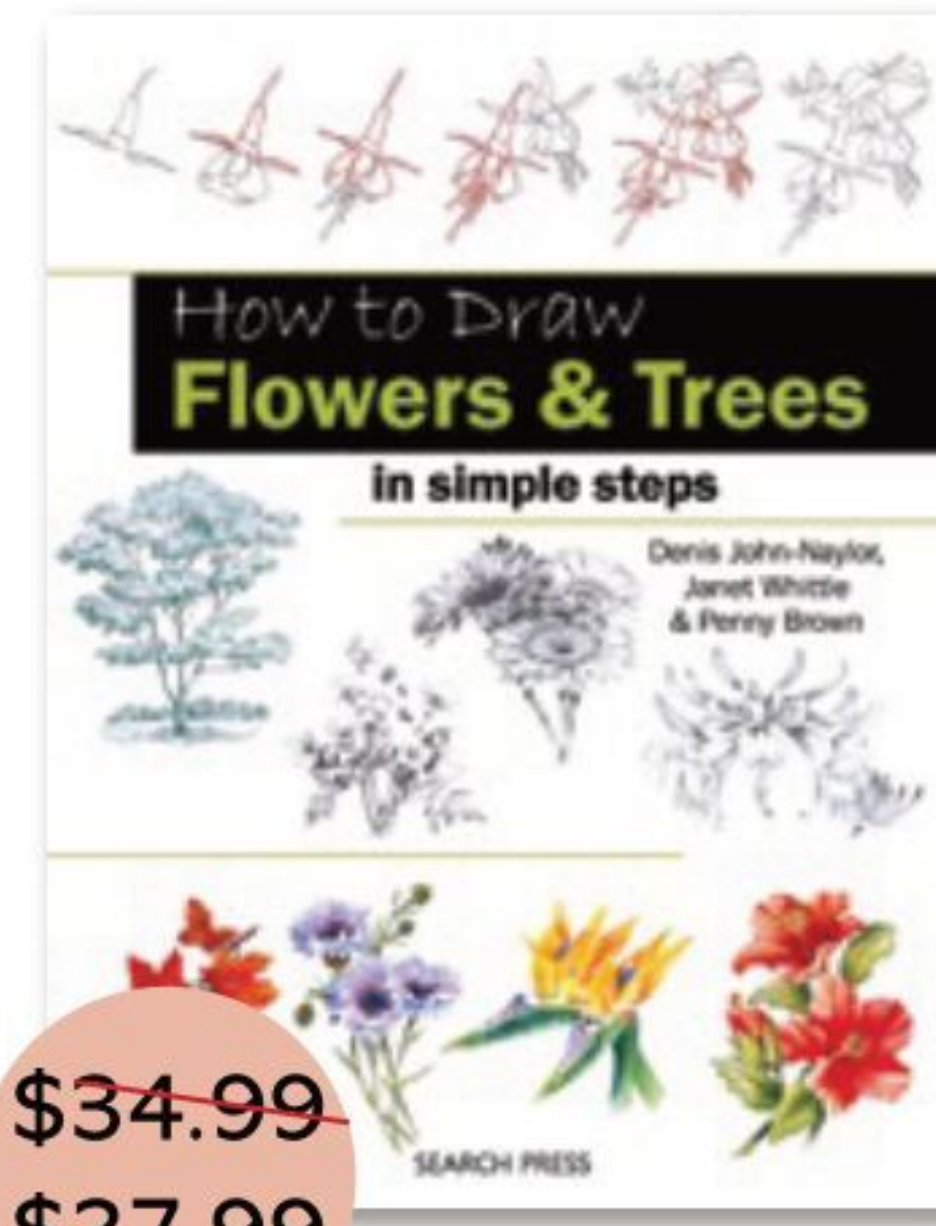
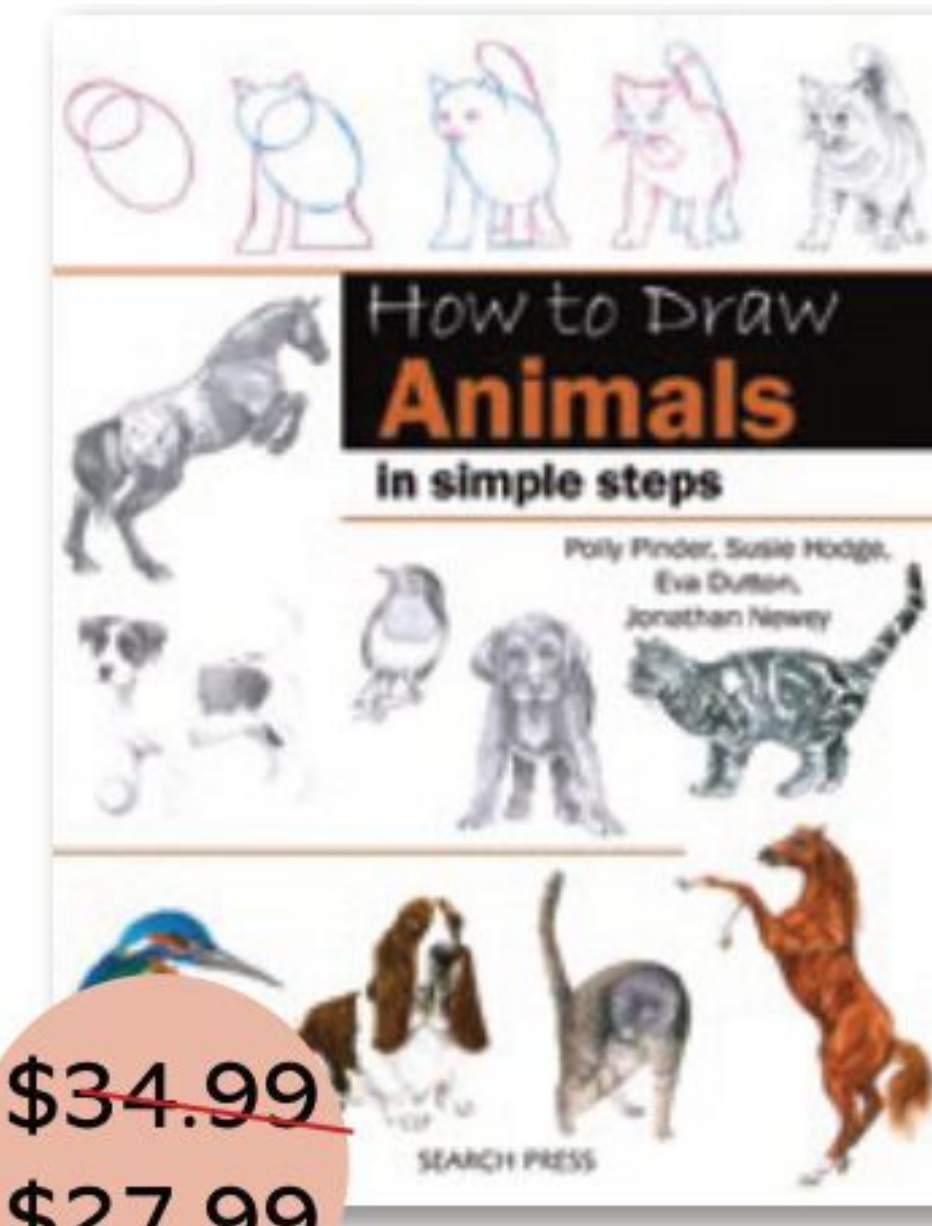
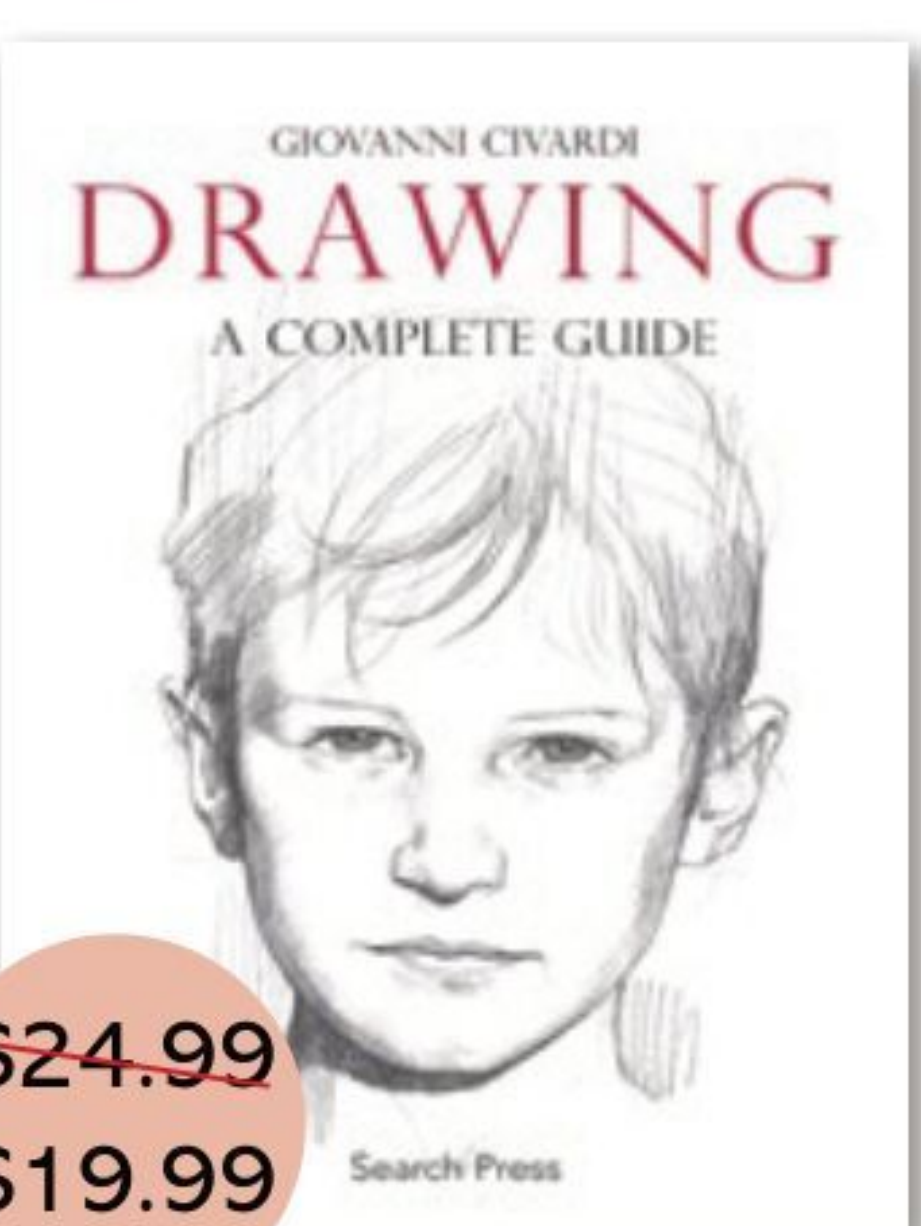
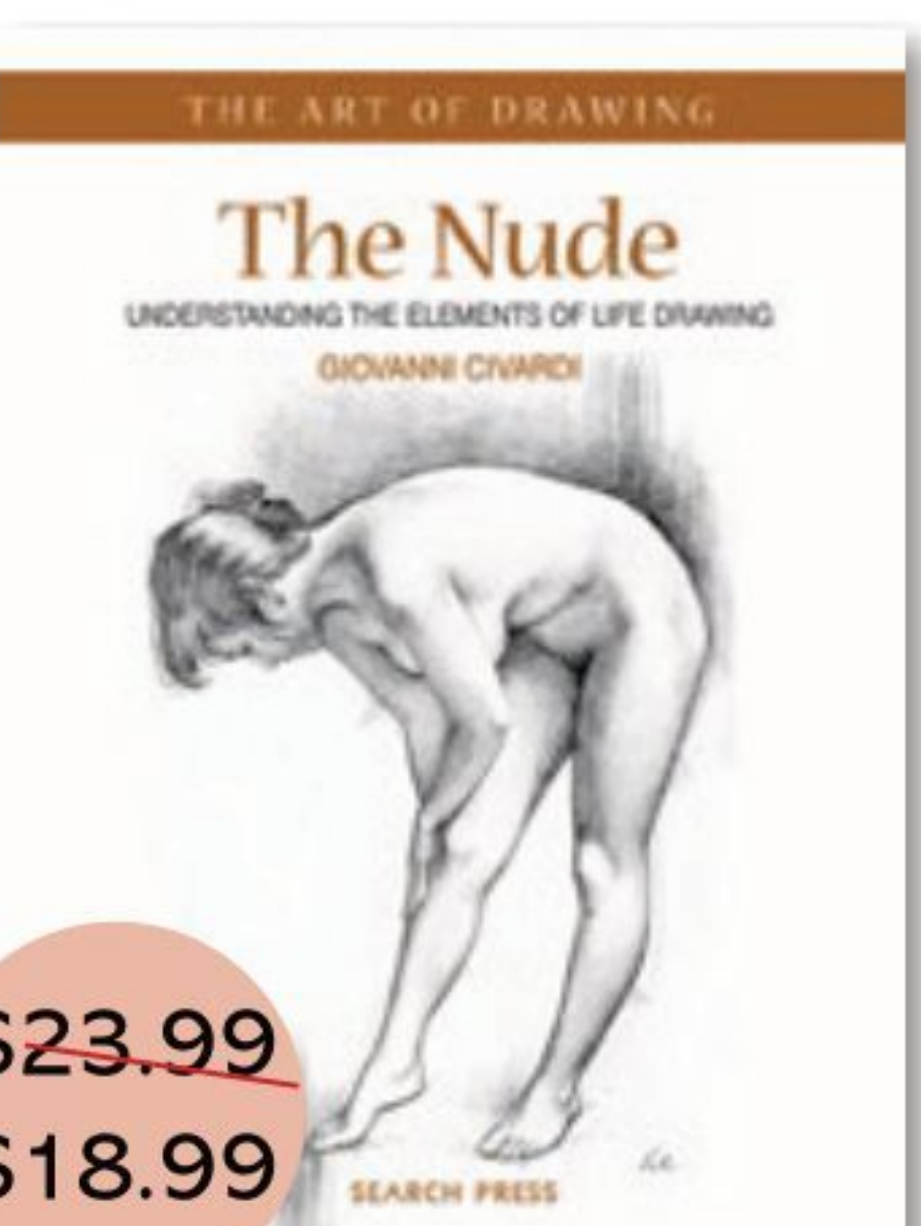
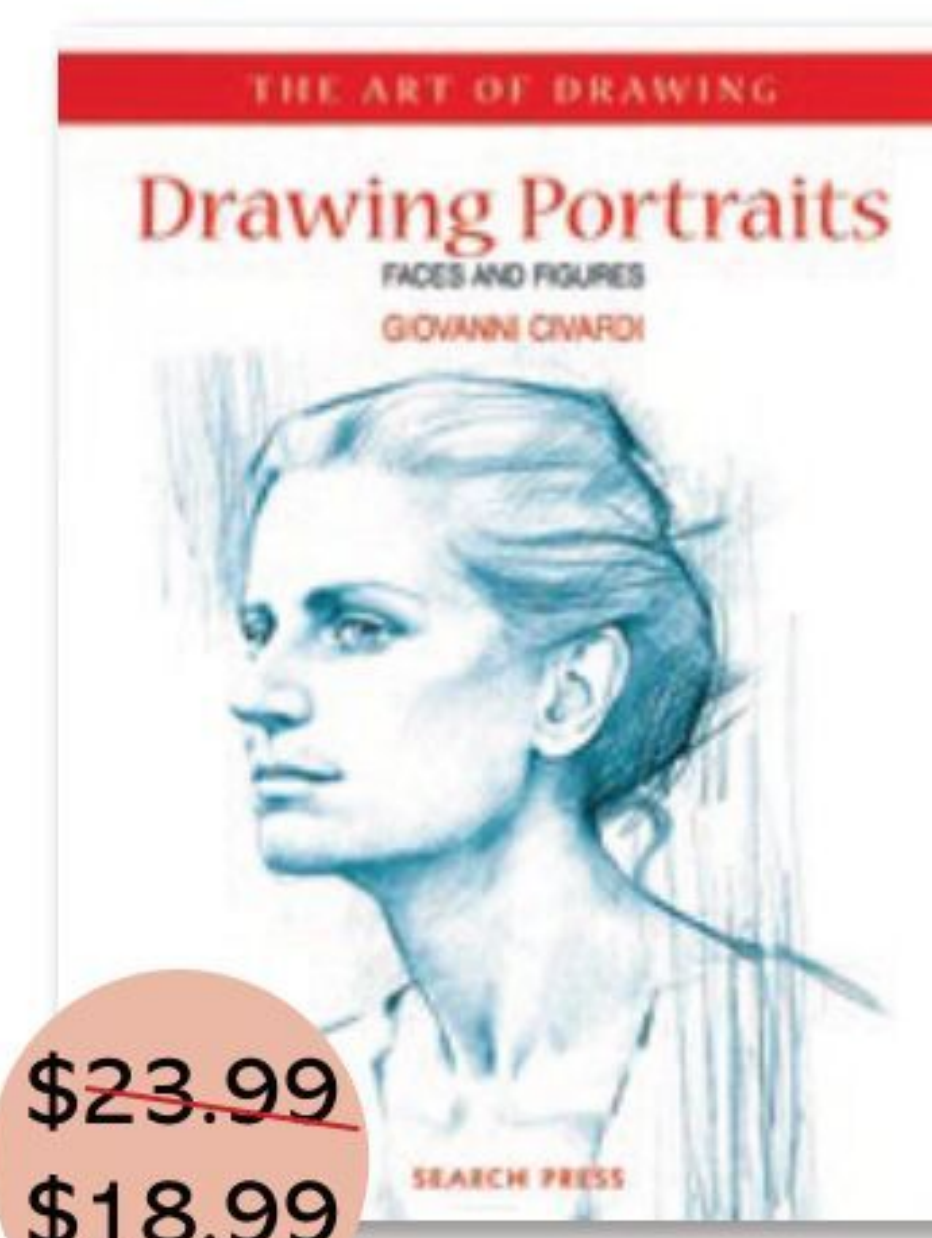
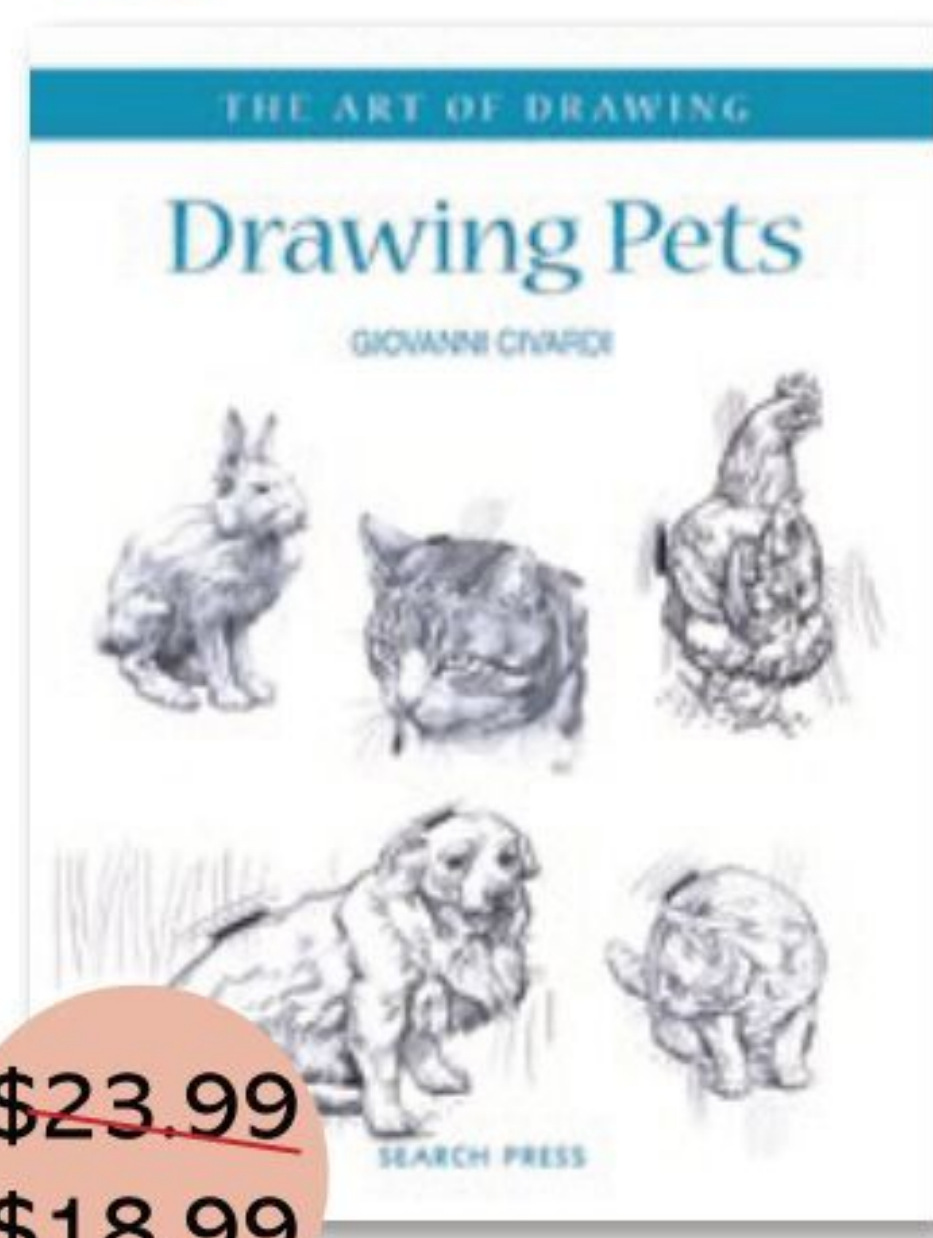
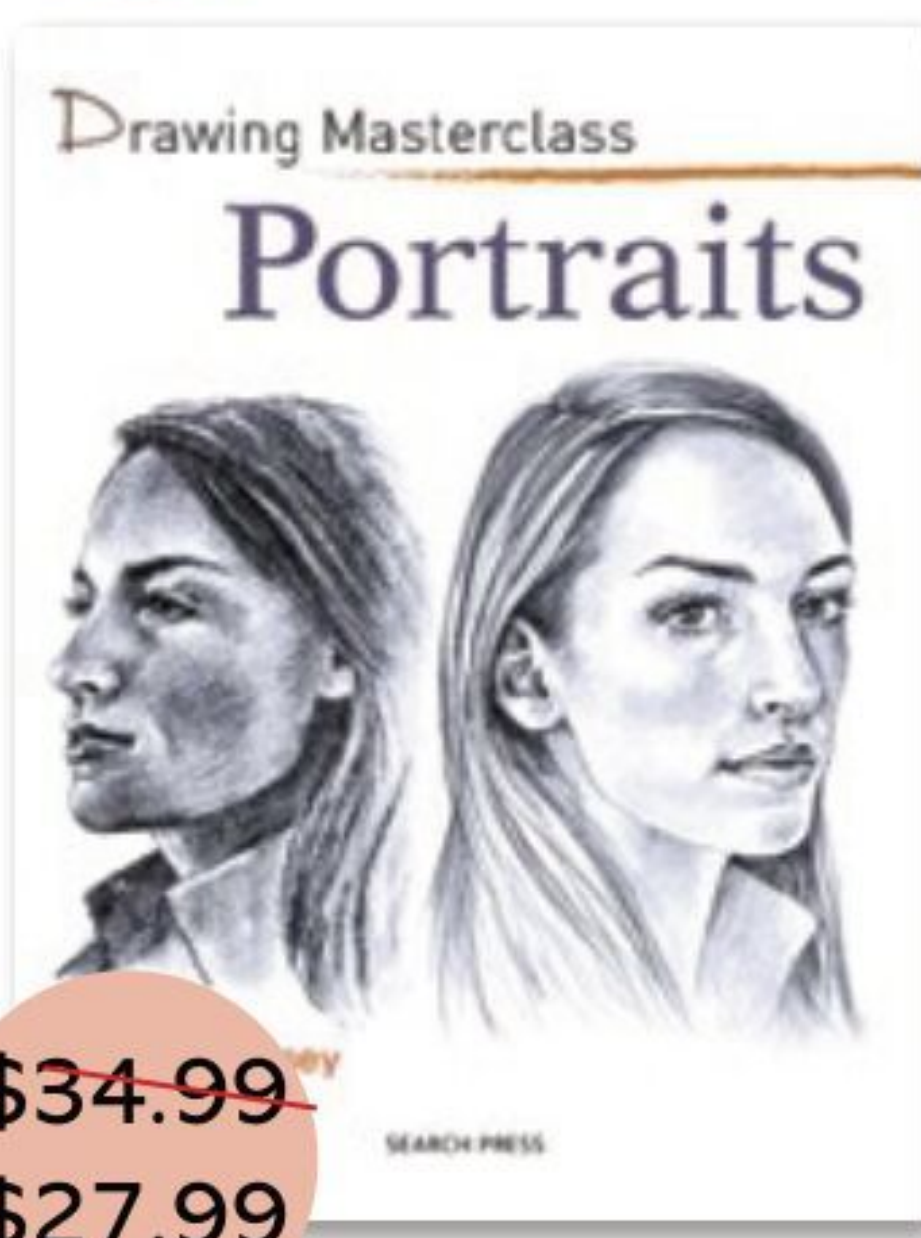
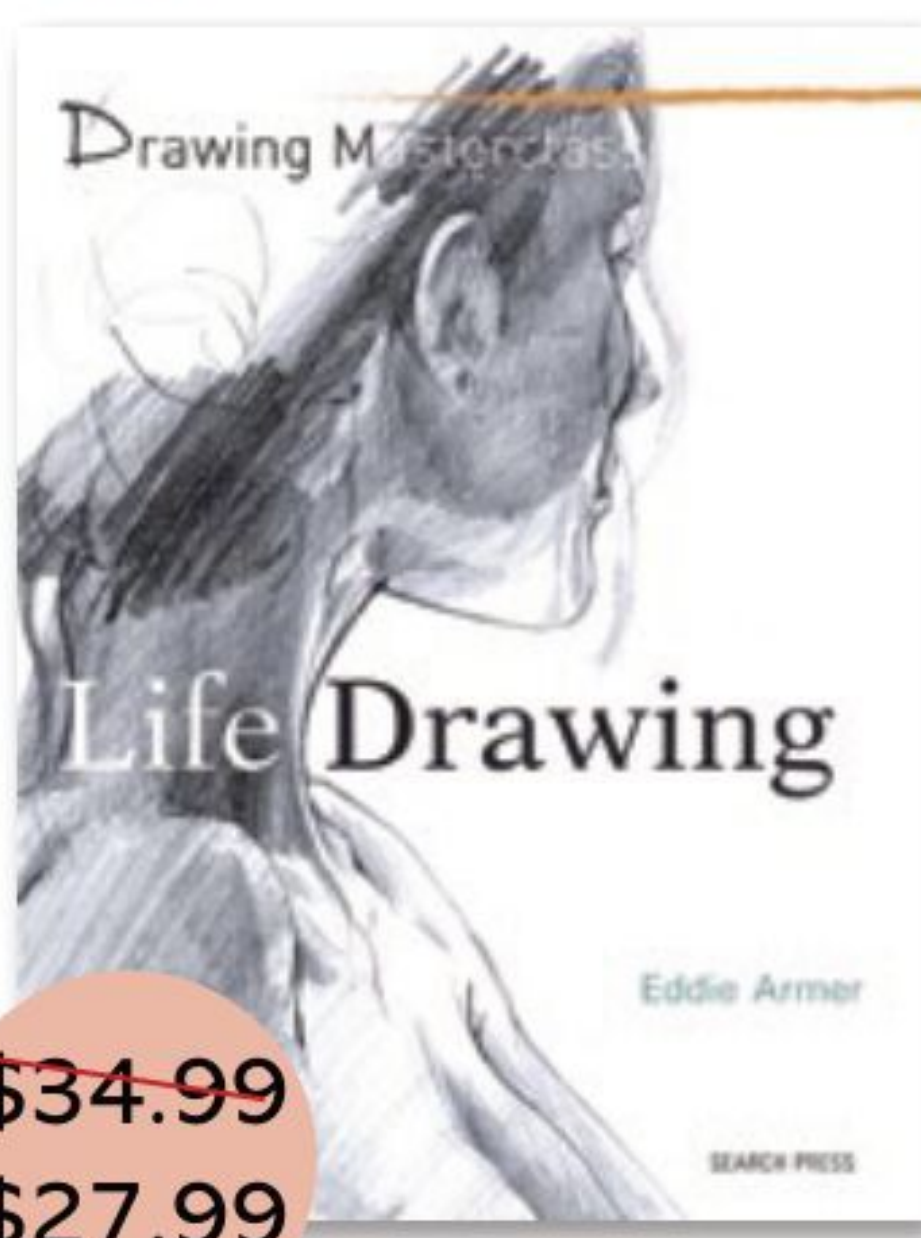
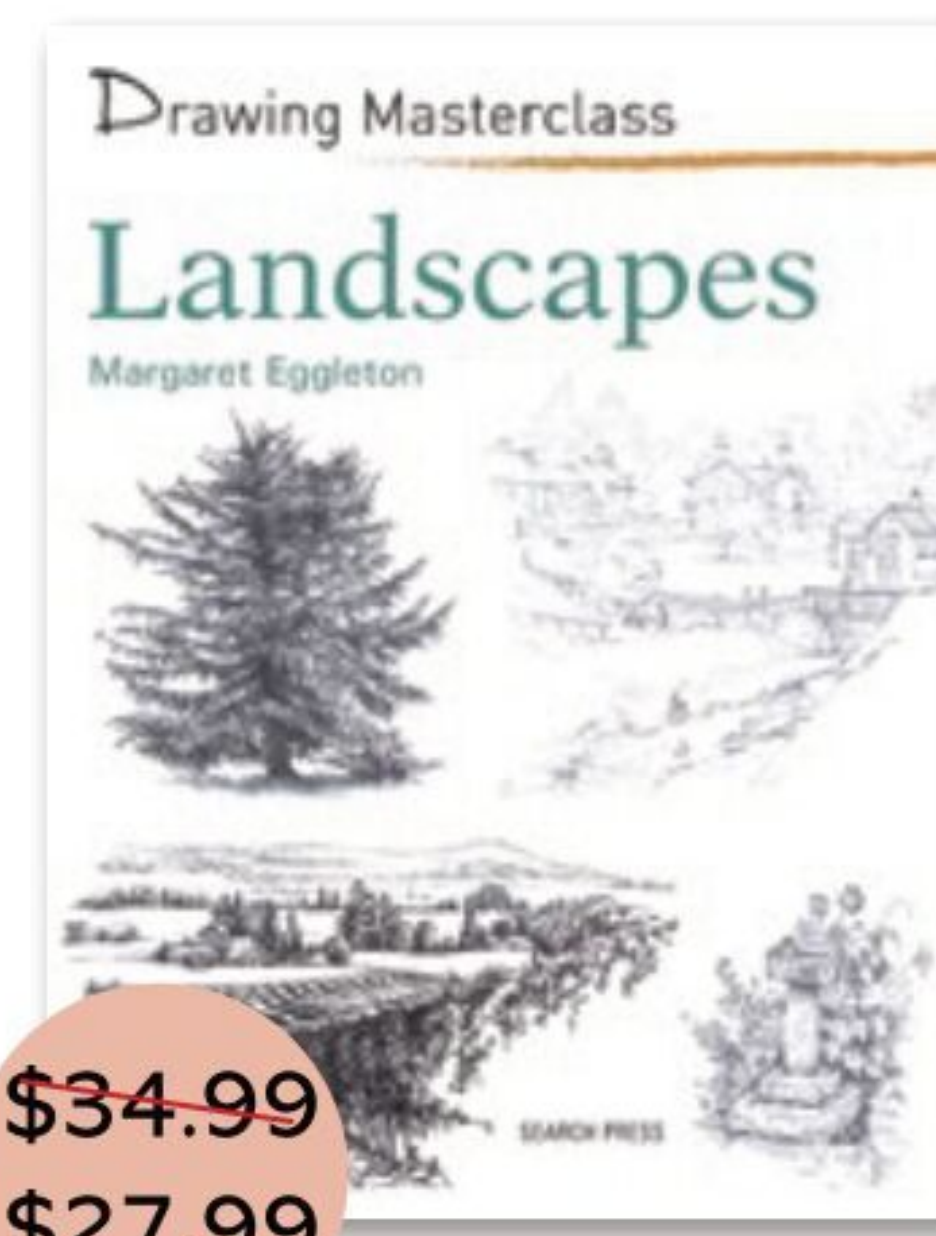
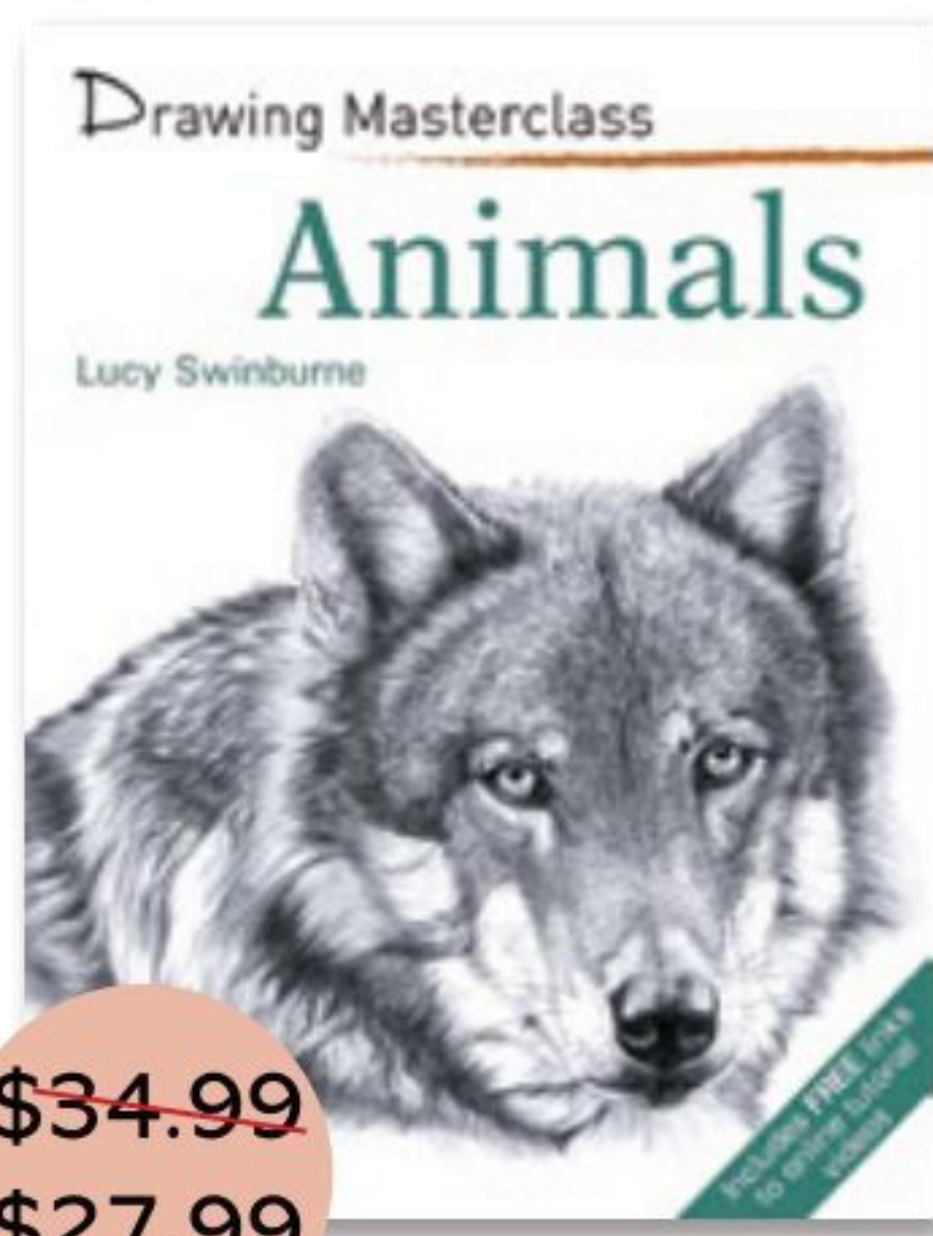
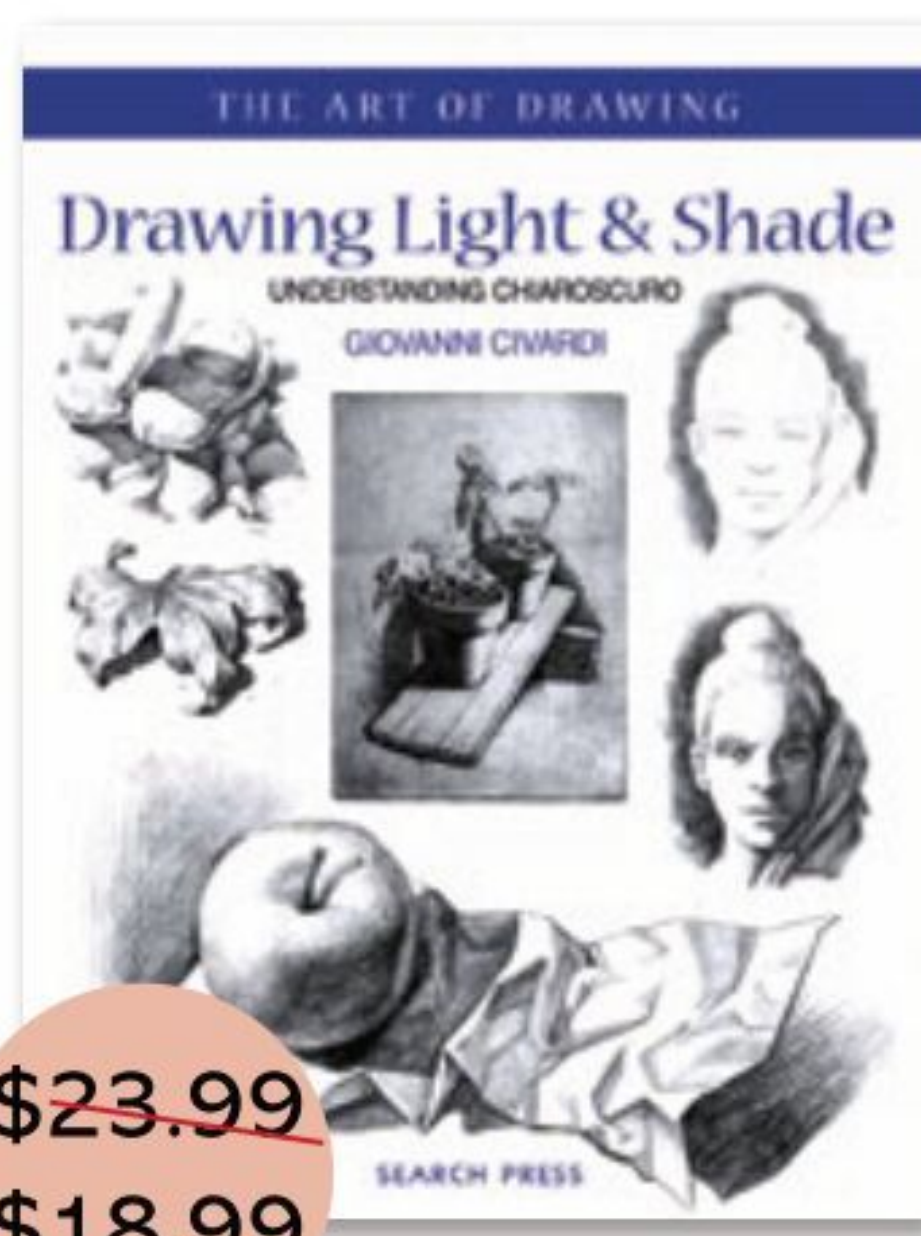
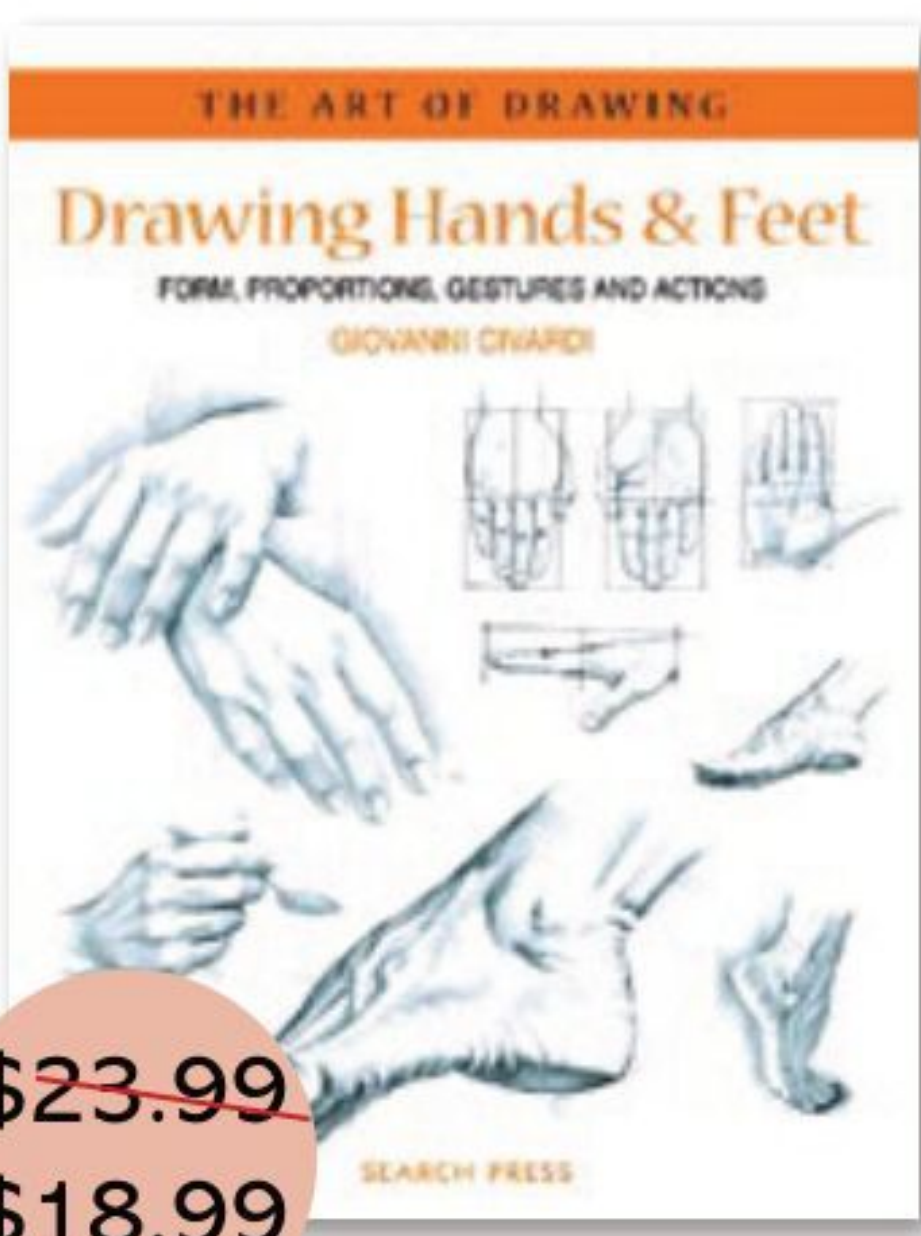
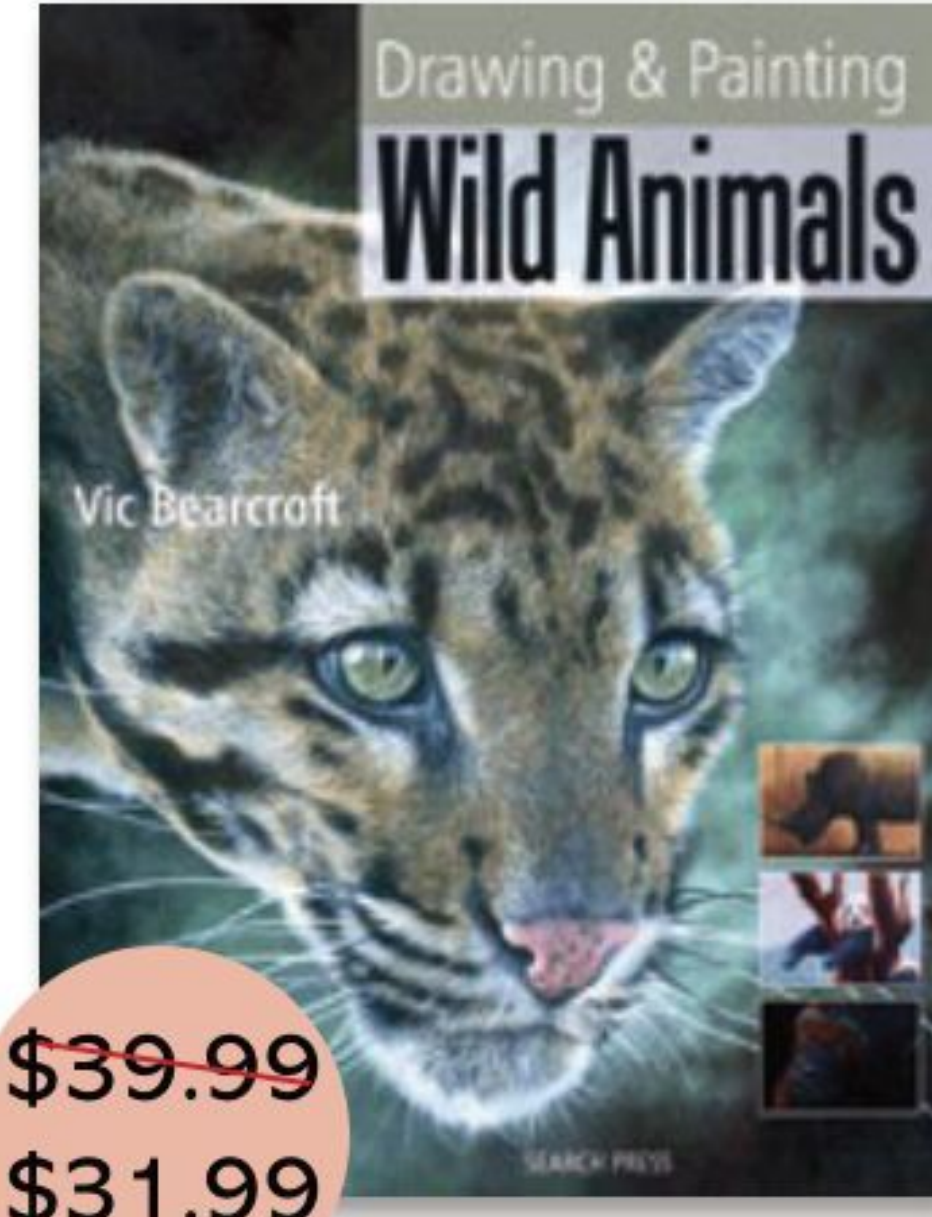
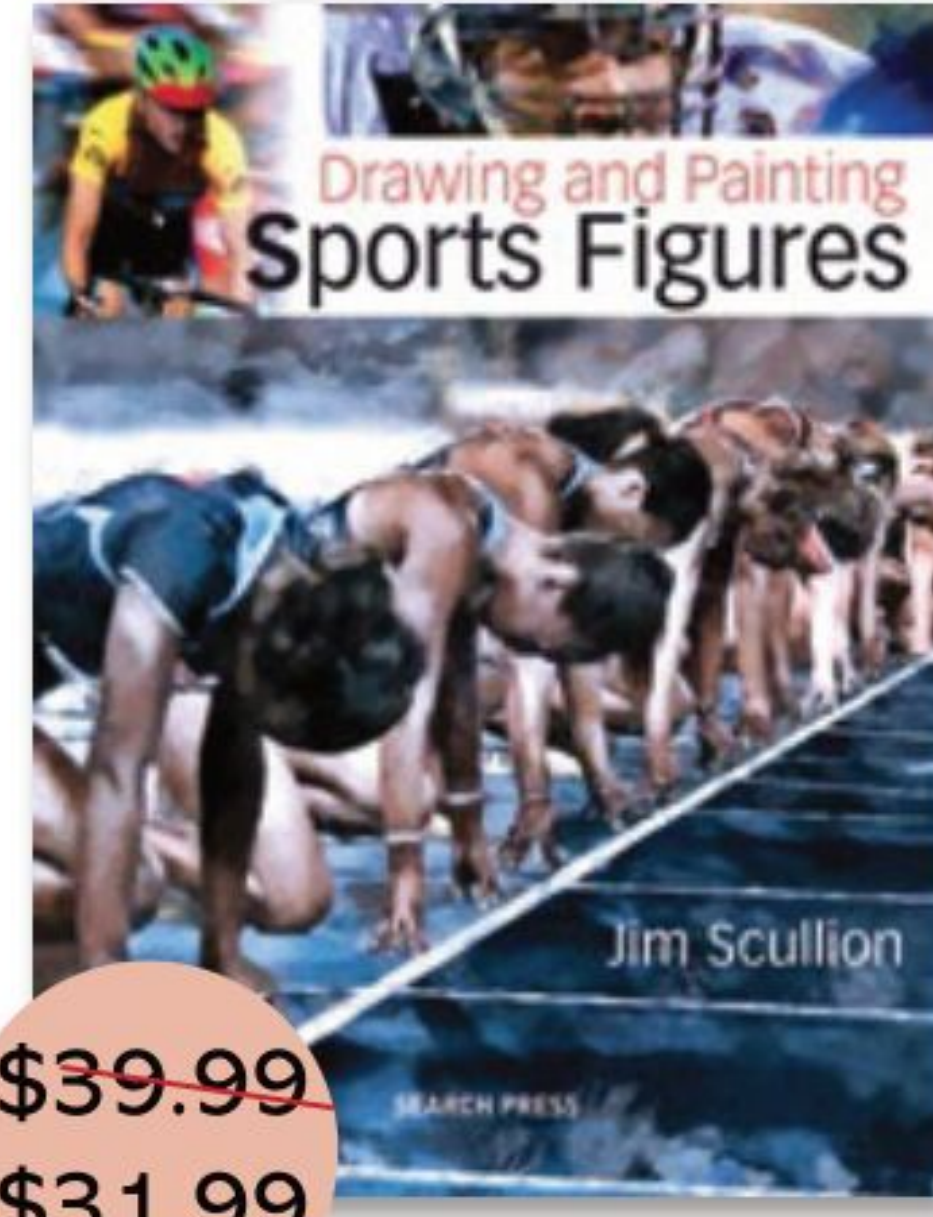
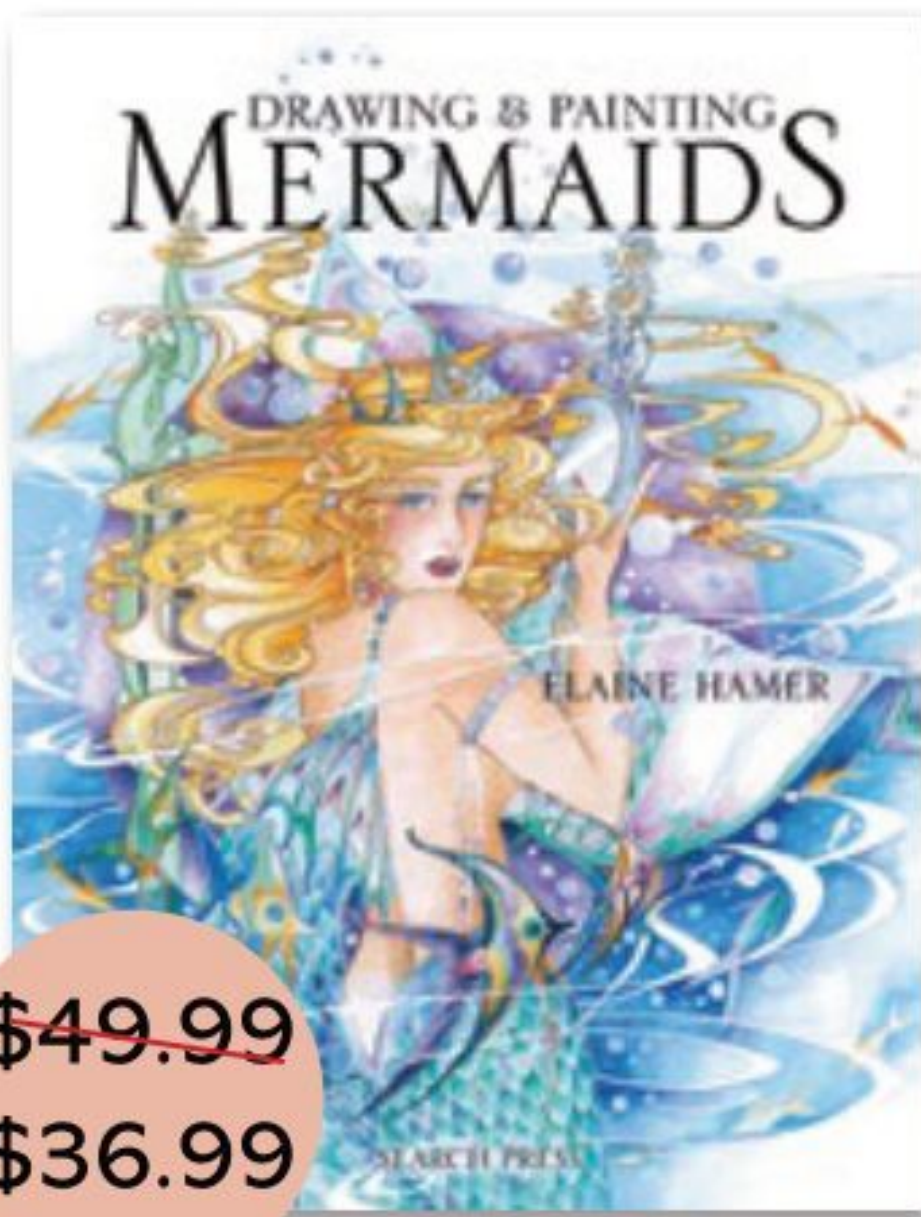
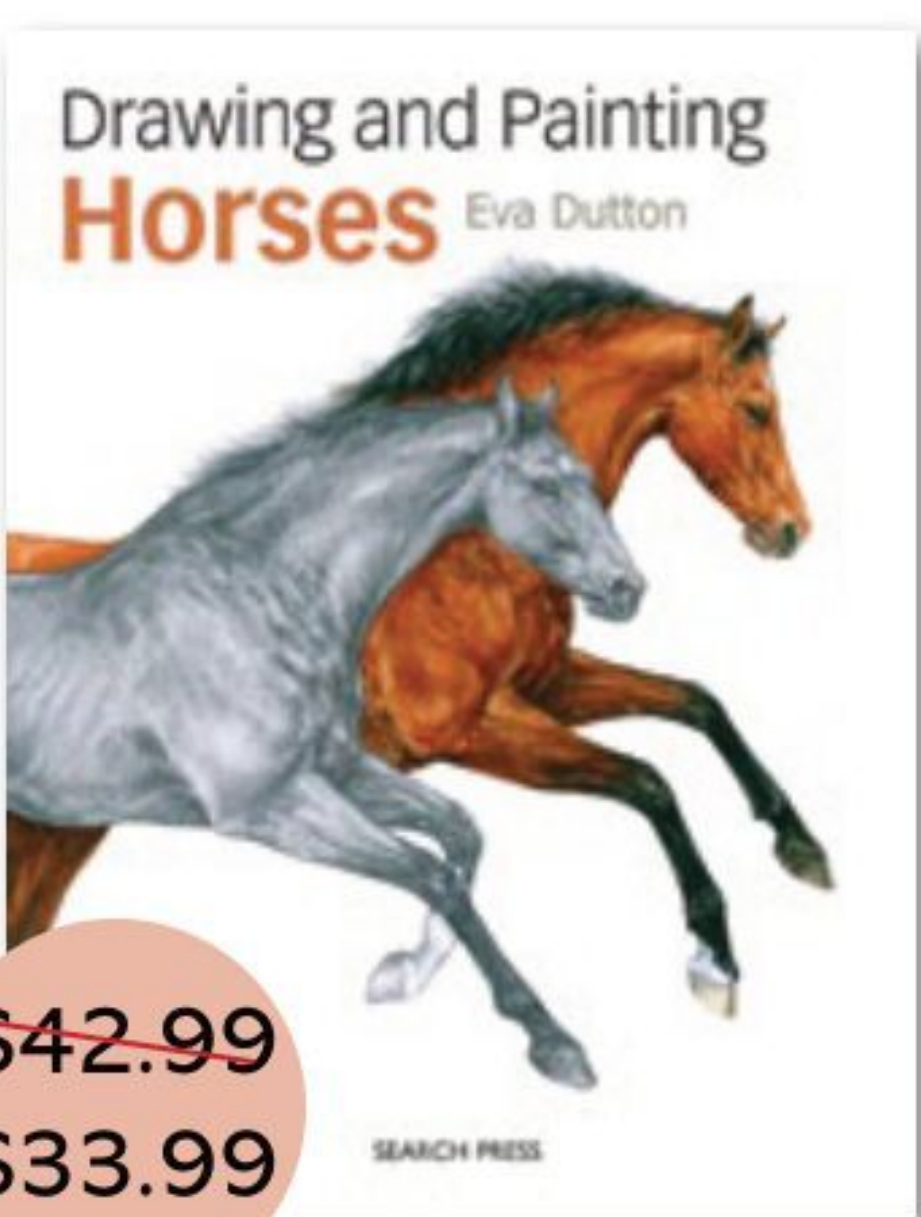
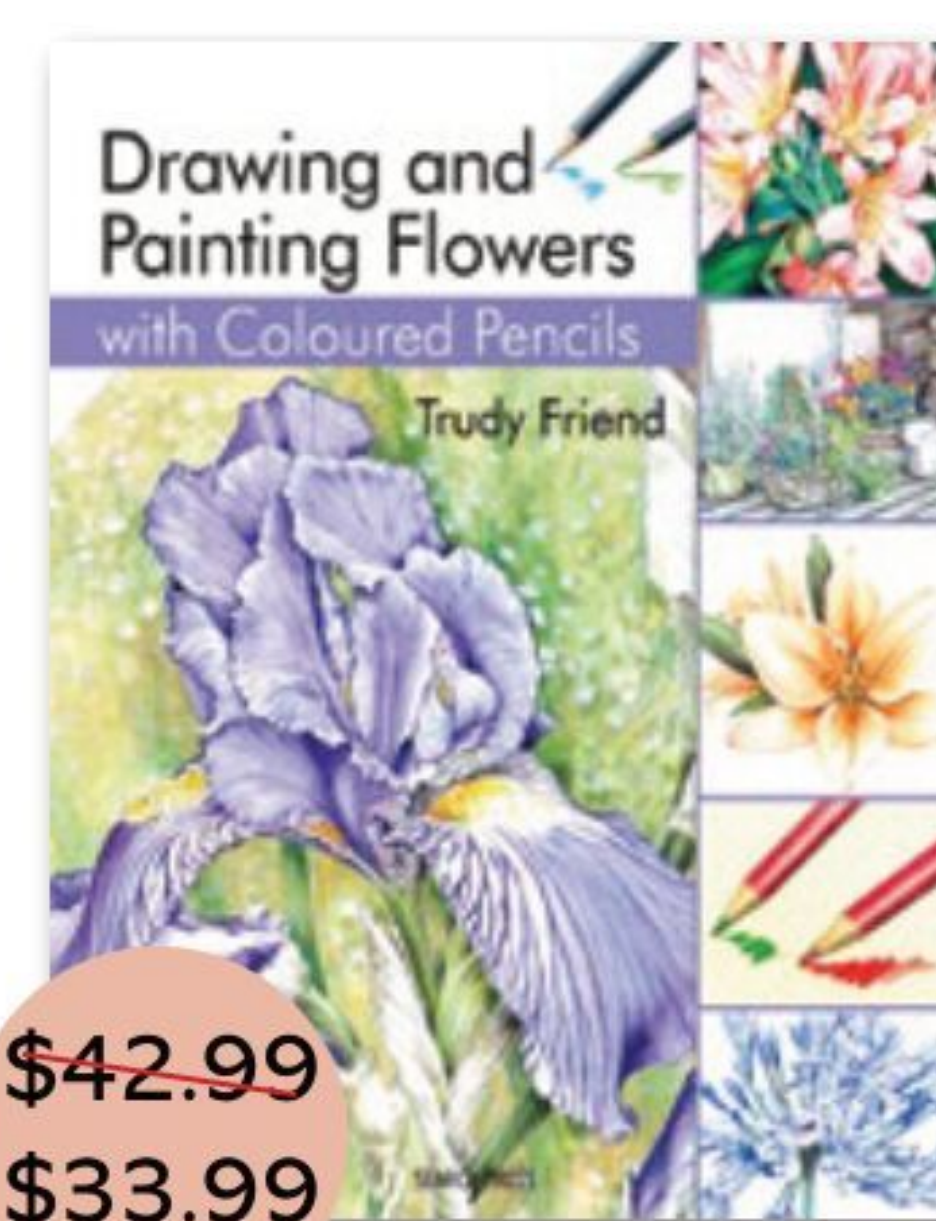
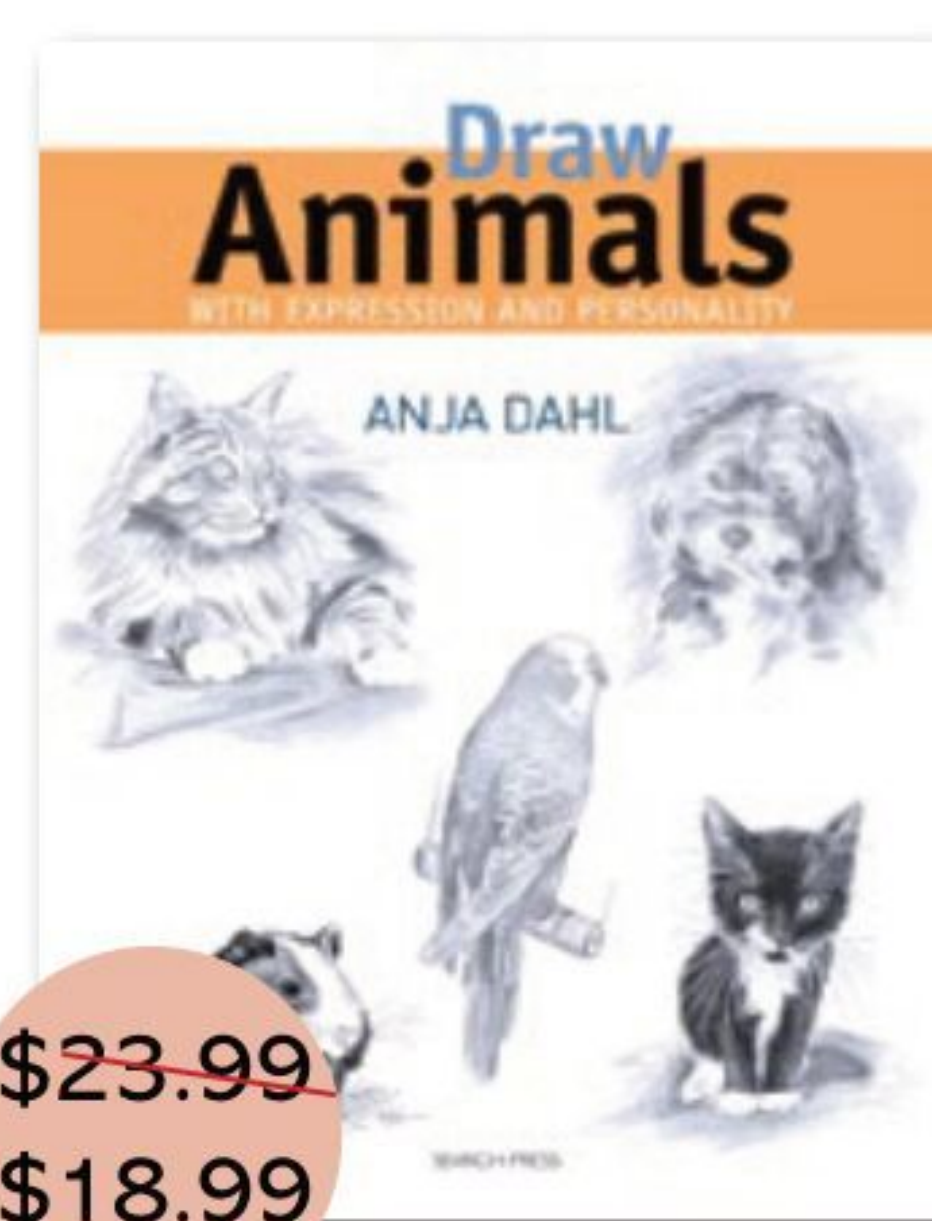
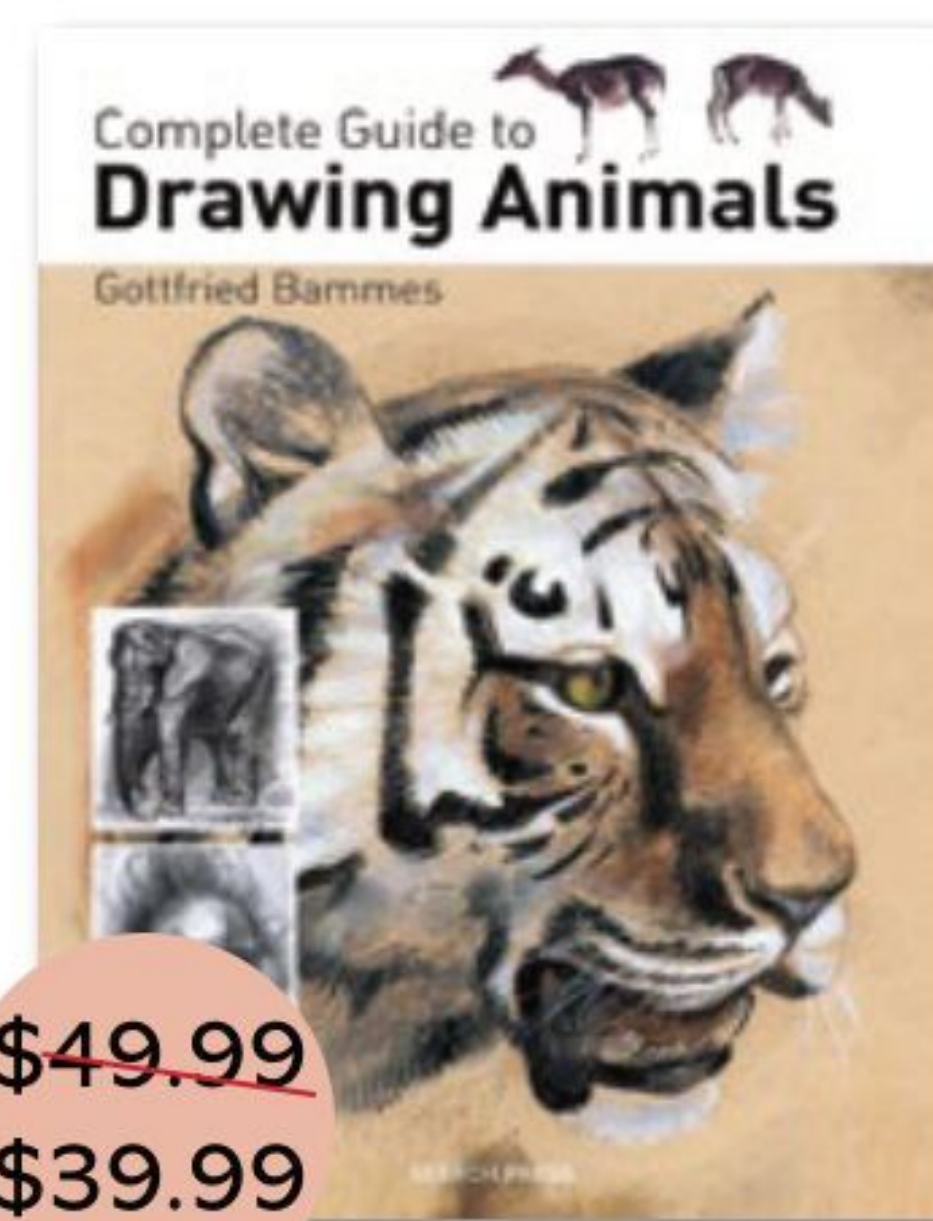
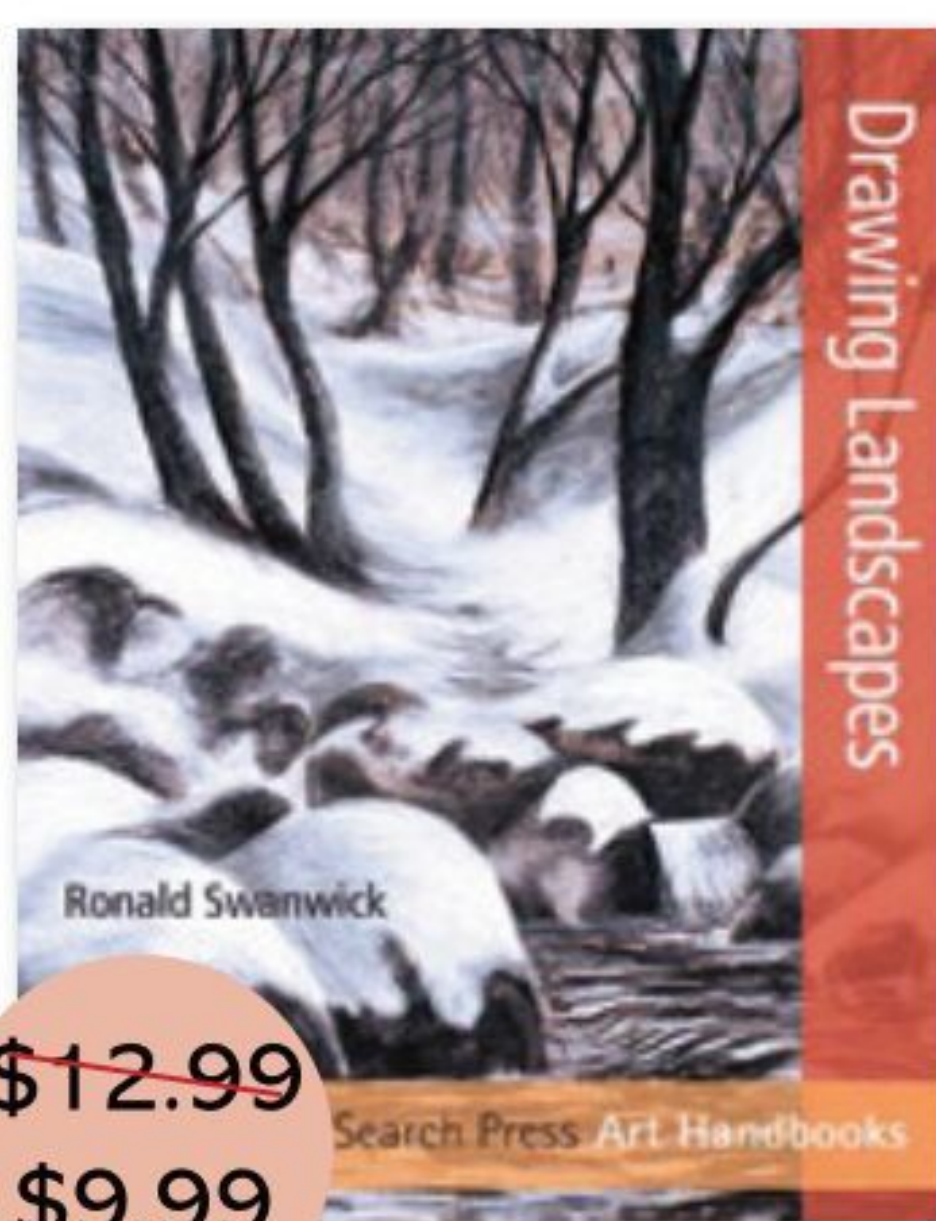
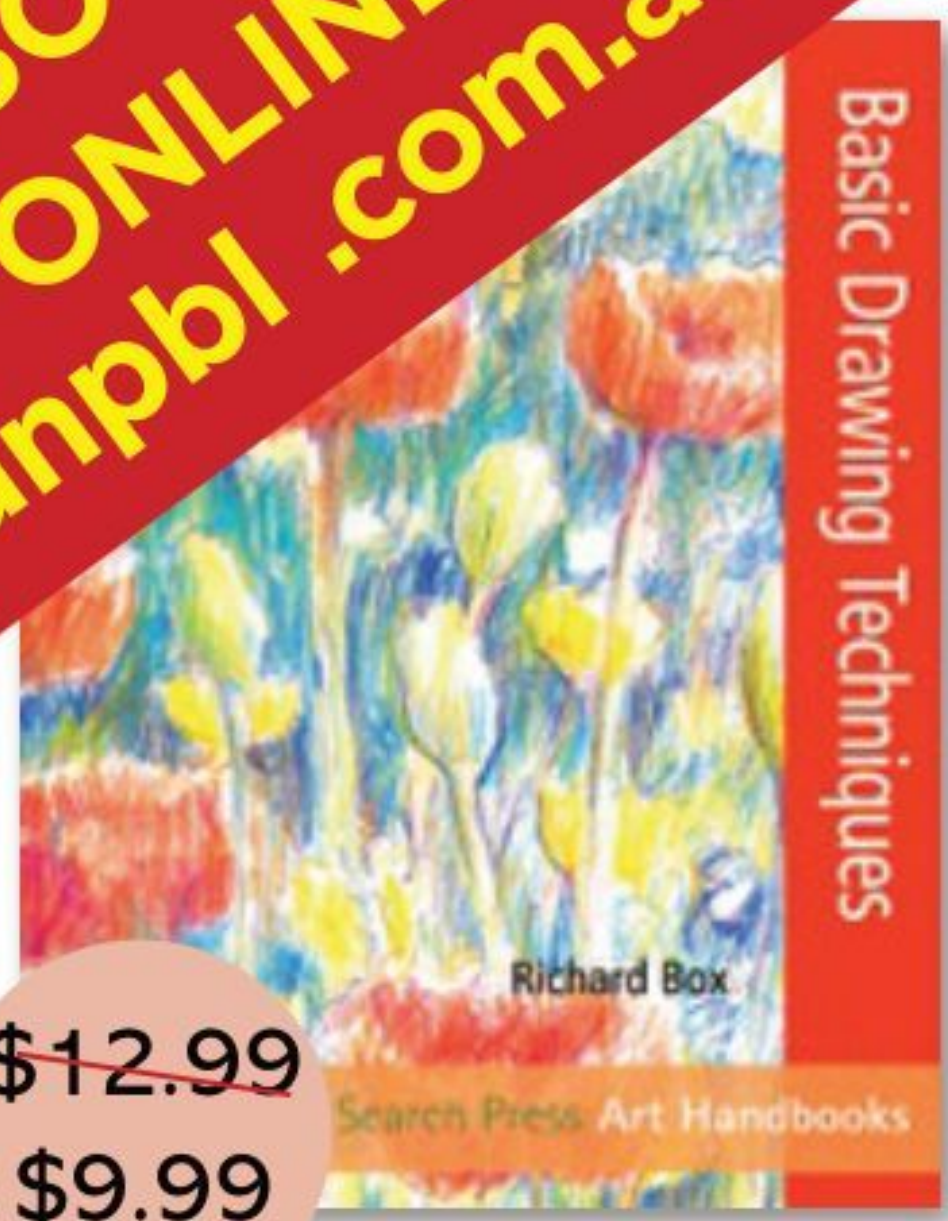
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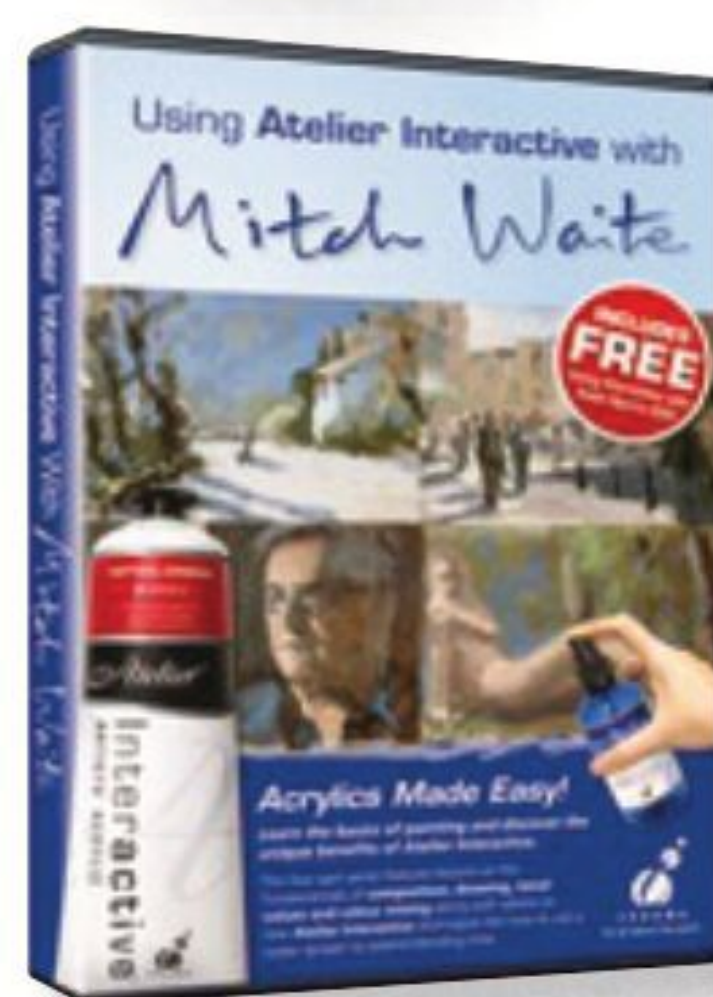
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