

SIX CREATIVE DEMONSTRATIONS

# ARTISTS'

DRAWING & INSPIRATION

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ALL I WANT FOR ...

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**LIFE IS ART**

ELLEN LEE OSTERFIELD

**SOMETHING FOR EVERYONE**

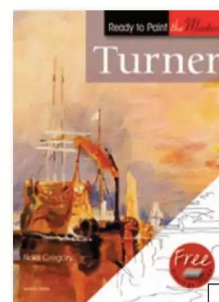
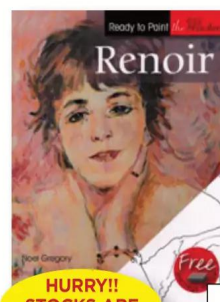
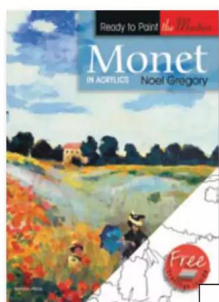
PENCILS, PASTELS, CHARCOAL

**FULL OF TIPS AND TECHNIQUES**

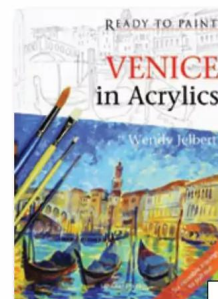
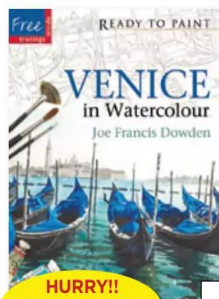
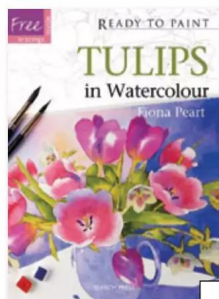
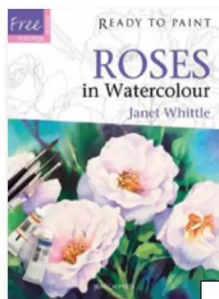
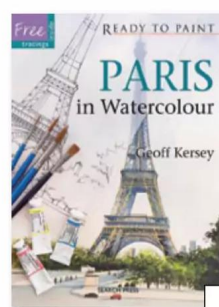
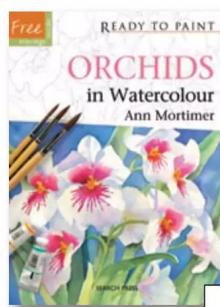
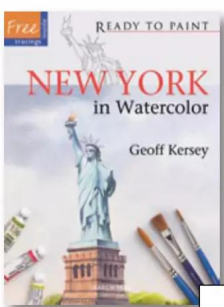
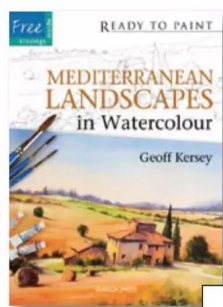
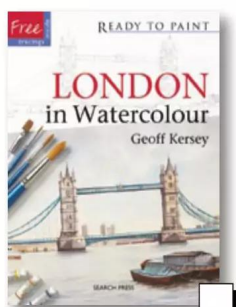
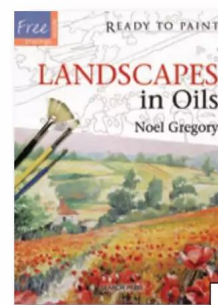
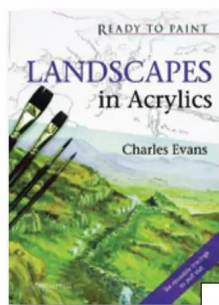
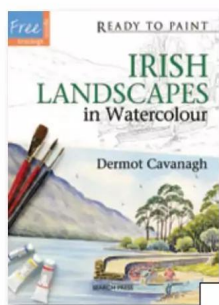
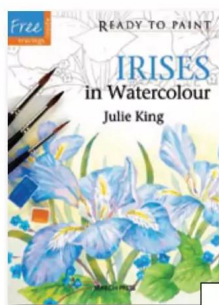
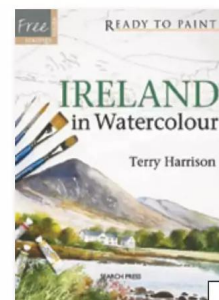
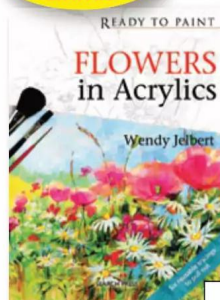
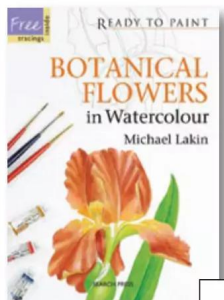
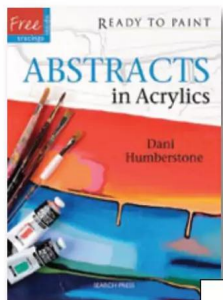
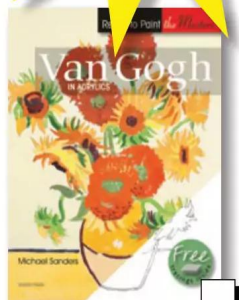


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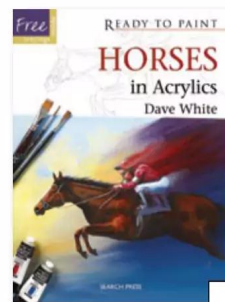
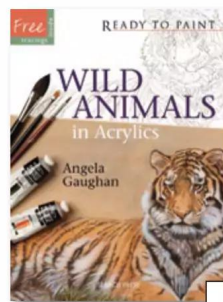
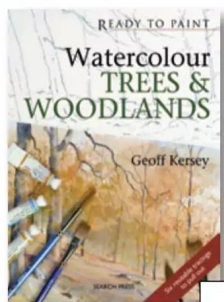
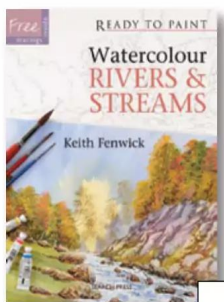
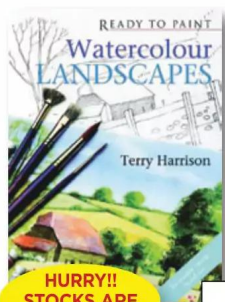
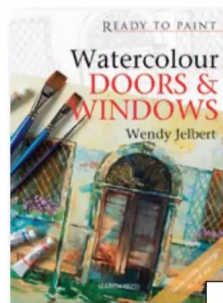
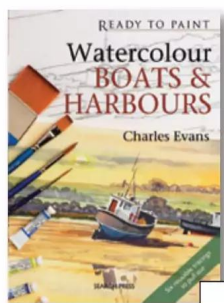
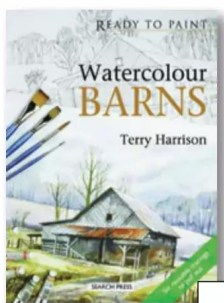
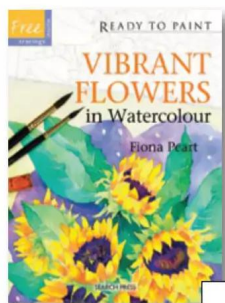


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By The Old Shed

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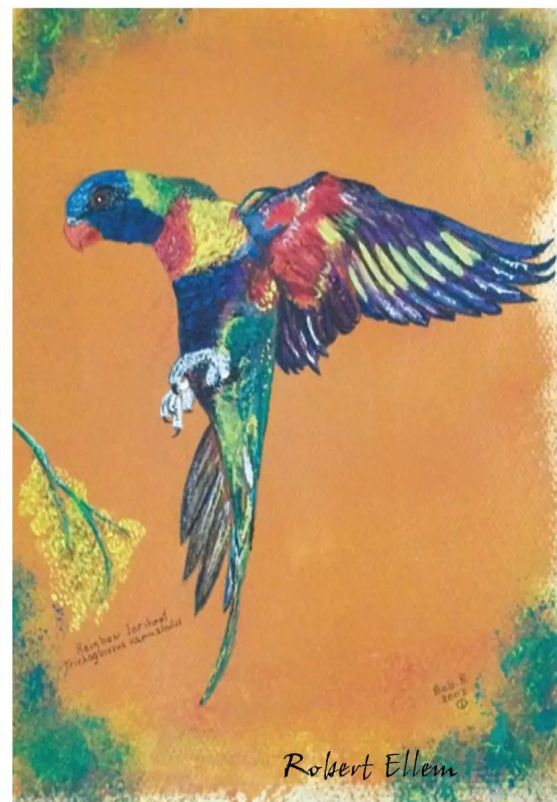
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# Woodland's gallery



## ROBERT ELLEM

Robert was born in Maclean Northern NSW. Trained as an aircraft engineer and travelled the world with his career. He has a passion for buildings and architecture.

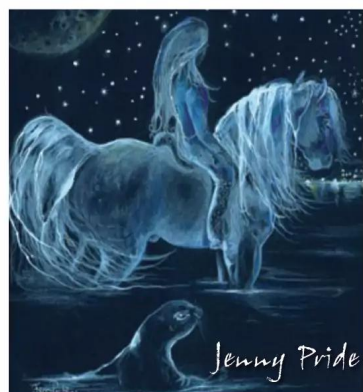


These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.

#### JENNY PRIDE

*Hi Simon, my name is Jenny Pride, I have always drawn or as long as I remember. I love your magazine, it's hard to find good art magazines devoted to drawing!*

*I have taken painting courses with Elena Paraschko, a friend of mine, and enjoyed learning to paint oceans, however drawing is my first love. I look forward to increasing my technique with your informative magazine!*



#### MELISSA WEST

*My name is Melissa West and I am a Visual Art teacher for students aged 5-18 in a small central QLD school. I studied a Bachelor of Visual Arts and a Master of Teaching at the University of Sydney. I then moved to various small towns to teach. Preferring the country lifestyle I then settled interstate where I met my Fiancé. He is your typical 'Blokey' tradesman and I have influenced his creativity as he paints now too! I have always created art purely because I love it! I dabble in various subject matters, although I enjoy painting female nudes and nature. I recently subscribed to your magazine, and I have found it very helpful in my own art making and that of my students.*



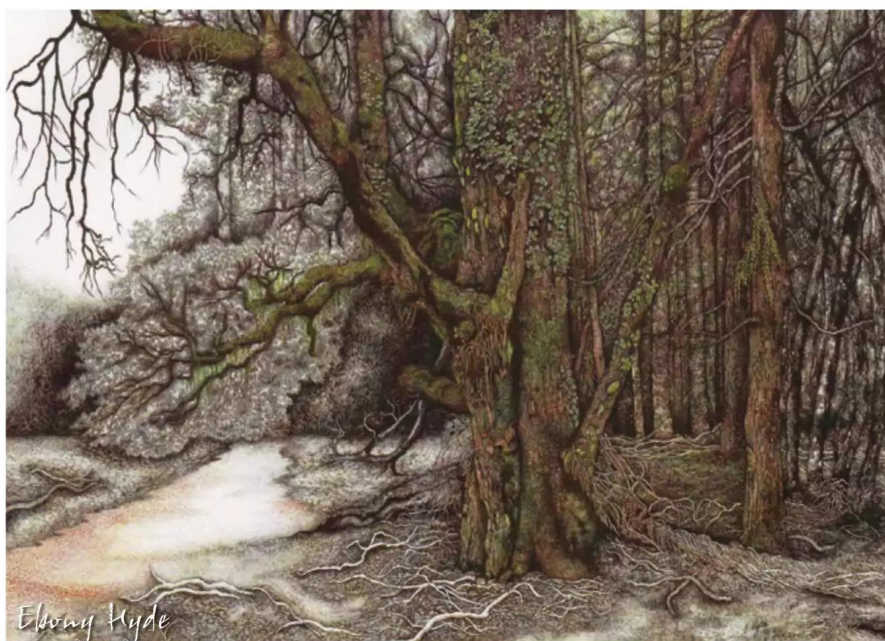


# Woodland's **gallery**



## **EBONY HYDE**

*Ebony started art classes at the age of 6. Now 21, she still has a passion for her painting and drawing. She is from Maitland NSW and works in many mediums including pen and ink, water colour, coloured pencils and mixed media. Her goal is to have a solo exhibition.*



If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.



*Philip Gray*

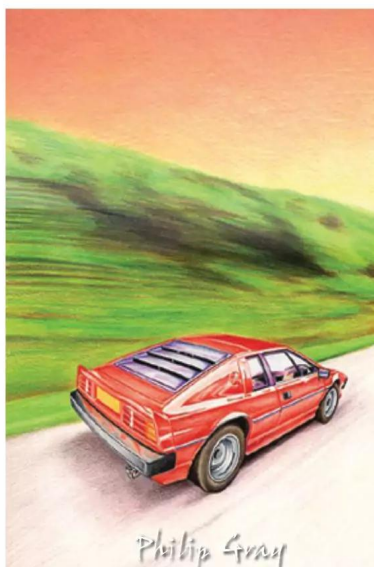
*I was fortunate recently to come accross a copy of Artist's palette (Issue 113) which was bundled with a copy of Artist's drawing & Inspiration (Issue 6) in my local newsagency.*

*I really like the format of both magazines, and being a part-time artist myself, I thought I would take the opportunity to share some of my colour pencil drawings with you.*

*Attached are some drawings of mine all executed in colour pencil – mostly using Derwent Artists pencil and Faber Castell Polychromos.*



*Philip Gray*



*Philip Gray*



*Philip Gray*



*Philip Gray*



*Philip Gray*



*Philip Gray*

If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.



Ellen Lee Osterfield

# "I Cannot Imagine Life Without Art"

Throughout her story you can feel the delight and joy that radiates from this artist as she describes her passion for art.







Another rainy day, another chance to stay indoors and draw and paint! Any excuse would do for an 8-year-old whose only desire was to be “an artist when I grow up”!

Well almost 48 years later I still have the same passion to paint and draw as I believe I was born with! My

father was a house painter and good at sketching and colour mixing. I accredit him with my colour mixing ability. I became very excited every time he was going into the shed to mix paint. He had a container filled with bottles of stainers (concentrated colour) and time after time I watched as he

painstakingly mixed and matched colours, adding a little bit of blue here and a tiny speck of red there. He could match a wall colour years after it had been painted and achieve the same tone. I must have kept my parents poor buying me sketchbooks and coloured pencils in my younger days!







Mind If I Had A Drink



Eastern Rosellas



Blue Wrens At Play

I was keen to test my own colour mixing and matching skills. My first subjects were cartoon characters and the gum trees in our neighbourhood. Regular holidays to the Murray and Murrumbidgee Rivers were an artist's delight; trees with character, reflections, sunsets, native bird life etcetera fanned the flame of an already burning passion to create! I was born and raised in Bendigo in central Victoria (where I still live with my husband and son) but when I was a teenager my parents decided to take their family on a working holiday around Australia. So just like "my dad"! I too fell in love with the landscape, the flora and fauna! Every vista was a painting waiting to happen!

I celebrated my 15th birthday in Alice Springs where I was presented with my very first set of oil paints. Having an eye for detail was both an advantage and a disadvantage as I tended to overdo some aspects of my work back then, for instance, I began to realise that it wasn't necessary to paint every individual leaf on my tree branches!

Almost a year after leaving Bendigo we arrived back home to settle and spend time with our extended families. I began entering competitions with my oil paintings and was thrilled to receive two second and one third prize in the junior section three years running. At age 17 I won a "first prize" at a country art show; for a teenager this was very encouraging and kept my enthusiasm levels high. When I started working my painting was restricted to weekends and holiday breaks. I was in my early twenties when a singing career took me on a journey of a different kind. There were recordings to make, radio and television appearances and music festivals to perform at. There was not a lot of time for painting pictures, but I endeavoured to paint pictures with my song writing. Extensive travels around this great country both working and for pleasure have culminated in a massive archive of photos and sketches for future artworks.





One major point of interest for me is how I have watched my paintings and even my approach to painting change over the years; I have been very fortunate to have had some wonderful mentors. The first of course was my wonderful father (and critic) who passed away in 1989, and more recently international watercolour artist Terry Jarvis and artist illustrator Keith Ross. I am even more fortunate

to have them living in my hometown. I want to encourage up-and-coming artists to listen to the wisdom of the “older generation” and be willing to learn and even change tack if it means improving your skills.

Try painting with a different medium or choose a subject you have never painted before. It can often be very helpful to go back to the basics and just have fun with the sketchbook

and HB pencils again! I find this is always a good way to get “refreshed”! I am of course still learning and growing in my artistic journey. I enjoy working with acrylics to create bold contemporary style florals, oils for soft landscapes and pastels for vibrant florals or misty morning landscapes. Most recently I have re-ignited my love of watercolour but this time round I am combining it with coloured







Dinner Time



Red Tail Black Cockies

pencil to achieve my desired effect. I have drawn upon blending skills that I learned in my younger days and using polychromous pencils the blending process is even more exciting!

To me I have found the best of both worlds, because I love to use colour so much I can achieve vibrant hues using the watercolours and then contrast

this with the softness and texture of the pencil. For my current works I have chosen two of my favourite subjects, the bird life and flora of Australia, often combining these with the landscape native to the species I'm painting. I am most fortunate to have a bevy of bird life visit my back yard everyday. Living in a rural area means

there are lots of gum trees for the larger birds such as Kookaburras and Galahs and we have planted a lot of natives such as wattles and bottlebrush that the Eastern Rosellas and Grass Parrots enjoy. We also have a creek that winds its way through our back garden and this brings wild ducks eager for a swim!



Sunrise on Yellow Water NT



I am thankful every day that God has given me such a wonderful gift. I cannot imagine life without art, the simple joy of turning a blank piece of paper or a stark white canvas into something that brings so much joy to the creator and to the art enthusiast is indescribable!

It is my desire to encourage and inspire the artist in you, if you have always “been going to” try art one day try it today, a scrap of paper and a pencil is all you need. Don’t give up after your first try if you’re not entirely happy with it, just keep on trying, keep reading magazines like Artist’s Palette, and if you can join a class or get together with other like-minded people, it is great therapy and a really good way to take your mind off the house or yard work! I have often mentioned to my art students that painting has been my “saving grace”, having kept my mind occupied during some health and emotional battles over the years.

I have been very blessed to have won some major awards for my art, among them two “Best in Show” “Peoples’ Choice” and numerous “Highly Commended” awards and subsequently have work in private and corporate collections worldwide! Whilst this is very gratifying, the most exciting and humbling thing for me is “creating the art work in the first place”, I never take this gift for granted and even more humbling is the fact that people appreciate what I do enough to want to own one of my paintings!

Creating can be motivating, challenging, rewarding, even frustrating! But whatever stage you are at with your art just relax and enjoy the journey!

Ellen's online gallery: [www.australianartelo.com.au](http://www.australianartelo.com.au)  
Ellen has artworks featured at the Bendigo Pottery's Potiche' Gallery and Bethany Gallery Bendigo and her own gallery in Bendigo East. Details are on her website. ■





## Pencils

# "Hey Friends, Any Room For Me?"

Ellen Lee Osterfield

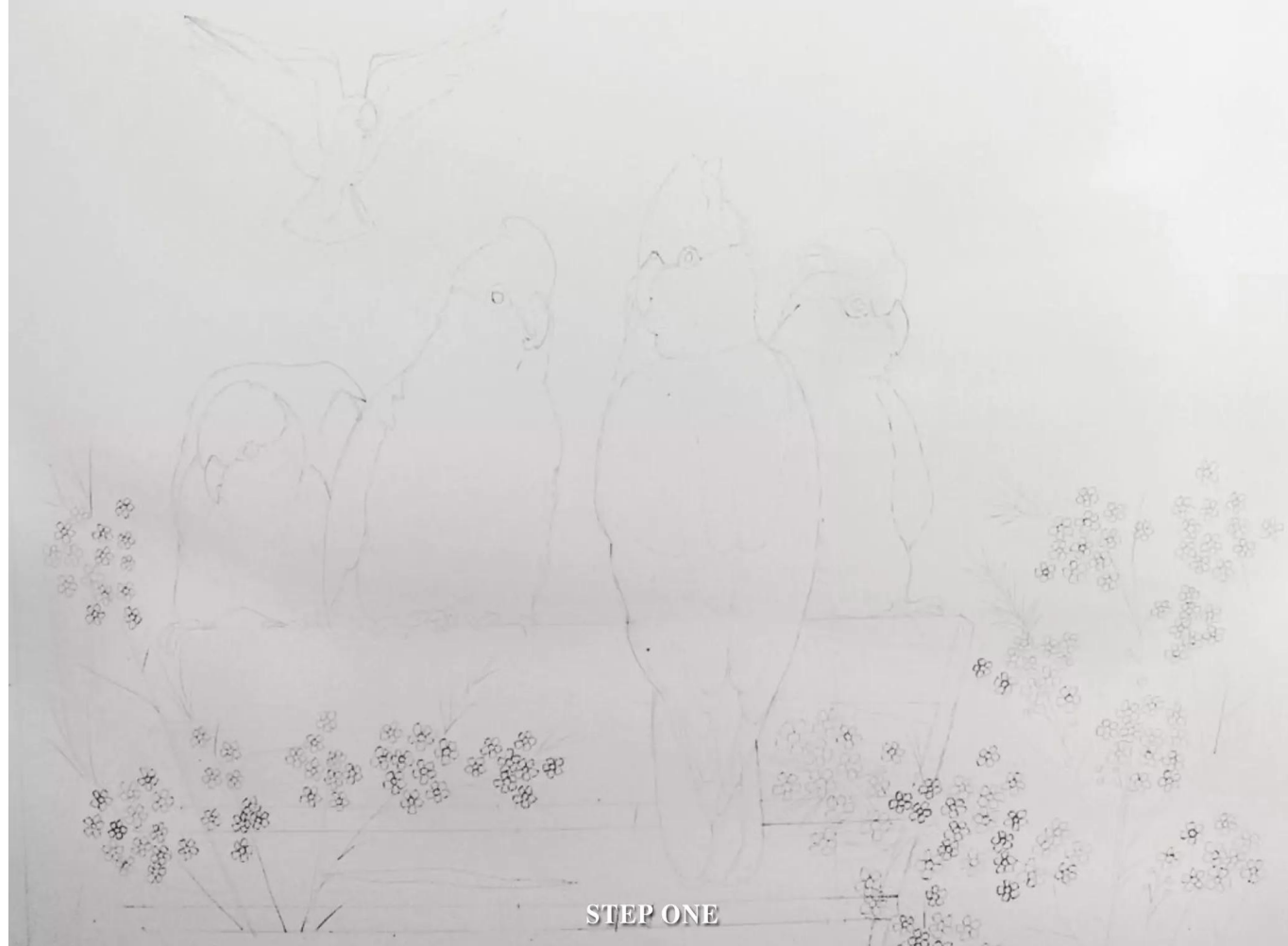
The excitement starts with the vision of the finished painting in the artist's mind.  
The blank piece of paper cries out for colour! And the fun begins!



FINAL STEP

*Ellen Lee Osterfield*





### STEP ONE

Using an H pencil and a good quality sketchpad (110g or over) plus any reference photographs I need, I begin to draw. The preliminary drawing is always exciting as finally all of the elements come together. I usually do a “rough idea” on my sketchpad to ensure I am happy with the composition. I then proceed to trace over my design before starting to sketch on my final 640g H/P watercolour paper. This makes it easier to move things around to get the best perspective, without having to draw then re-draw your sketch.

### STEP TWO

Once the drawing is finished and I’m happy with placement etcetera I begin working on the birds using watercolours. For the colourful Galahs I am using Permanent Rose together with Opera and a hint of Permanent Red, for the grey feathers I’m using Cobalt Blue, Red Brown and Titanium White. I prefer to paint my main subjects first as I find it more helpful when choosing contrasting colours for the middle and background areas. Of course using mostly pencils for these areas makes it very easy to cut in (providing your pencils are sharp!)

### STEP THREE

As the initial painting nears completion I can get a clearer picture of what the finished painting will look like. It is at this stage I can make any necessary adjustments to the foreground if I feel the need, with things such as adding more flowers or more birds.

### STEP FOUR

Now on to the pencil. Using my reference photographs I take particular notice of the play of light on the feathers of each bird. I begin adding shaded and lighted

## MATERIALS

Rains & Windsor & Newton watercolours:

- Permanent Rose
- Opera
- Permanent Red
- Red Brown
- Sepia
- Cobalt Blue
- Permanent Violet
- Titanium White

Rembrandt Polychromous pencils:

- Cool Silver Grey
- Medium Grey
- Cool Light Grey
- Rose Madder Lake
- Pink Madder Lake
- Light Flesh
- Paris Blue
- Dark Cobalt
- Violet

- Gold Ochre

- Grey Green
- Hookers Green
- Dark Sepia
- Light Chrome
- Titanium White

640g H/P watercolour paper

- H pencil
- 90g tracing paper
- 110g sketch pad





## ARTIST'S HINTS AND TIPS

- Draw up a plan of your intended composition on a good quality sketchpad.
- Trace over your main objects i.e. birds, flowers using a 90g (or similar grade) tracing paper. This will allow you to change the position of objects easily moving them about on your final sheet or canvas to obtain the best placement without having to sketch up and rub out if you want to shift things around in your composition.
- Avoid rubbing out as much as possible on your final sheet if using paper as this will help the paper to remain smooth and allow the pencil to glide on more easily and evenly.
- I prefer to use 640g Hot Pressed smooth watercolour paper as it can handle numerous watercolour washes and the surface of the paper remains ideal for the pencil overlay. If you prefer more texture to your work try this technique with other types and grades of paper.
- Always have a scrap piece of your final paper at hand to experiment on with your colour pencil blending, this will help you avoid muddy colours on your final piece.
- Keep pencils sharp for filling in small areas then wear them down on a scrap piece of paper to create a smooth side for filling in larger areas this will also help to avoid tearing of the paper.
- When working on larger areas with pencil use small circular strokes in a flowing motion (similar to colouring in) this will help to avoid prominent lines throughout your finished piece.





areas. This section is much more time-consuming as there is a lot of detail in the feathers. I start to define the pink body feathers using Rose Madder Lake, Pink Madder Lake and Light Flesh, and for areas where there is more light I use White. Cool Silver Grey, Medium Grey and White are used to add details to the outer feathers. I go over some of the shaded areas with Dark Cobalt and Violet. The pencil is built up in layers, the polycolours are ideal for blending and once the first layer is applied subsequent layers simply glide on.

#### STEP FIVE

This close up shows just how smooth gradation is achieved during the blending process. This is the perfect time to introduce a more subtle colour to increase intensity. You can now see the contrast between the colours of the birds and the colours in the background beginning to complement one another. Applying more pressure to your pencils will help to achieve depth of tone.

#### FINAL STEP

The final touches are added. The sky and clouds are worked on using Light Blue, Prussian Blue and Violet. The decision to use more watercolour or more pencil in certain areas is made. It is sometimes necessary to go over some pencilled areas with more watercolour, for instance on the old garden seat. Here I have used Dark Sepia, Cool Grey and Cool Silver Grey for the under colours. I wanted more of a weathered look and so I went over the wood grain with small strokes of Titanium White. The grassy middle and background is coloured using Paris Blue, Gold Ochre, Grey Green, Hookers Green and Light Chrome. I usually set the painting aside for a few days or even weeks and then come back and look at it with fresh eyes and make any tiny adjustments if needed. ■



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Carole Elliott

# Pelicans to Portraits

By Carole Elliott

This lady has painted everything from pelicans to portraits. She has completed commissions including cats, dogs, horses, possums, numerous beach scenes ... and even a Scottish piper.

**B**orn in England, I migrated to Australia in 1968 at the age of ten. I work full-time as a clerk with the State Government and I live at Lake Macquarie in New South Wales.

I completed an informal art course at Dobell House, Wangi, when my youngest child was 18 months old ... because I needed some 'me' time. My daughter is now nearly 18 years old.

I have an affinity with the ocean and I love painting the movement of waves; and trying to achieve the translucency of water.

I have an older brother who has been an artist most of his life. As a

child, I always compared my artwork with his. As a result, I didn't consider myself very good at drawing or art – and left it up to him. It wasn't until later in life that I actually tried my hand at drawing. I have always been creative, but more along the lines of fashion. As a teenager, I used to make my own clothes.

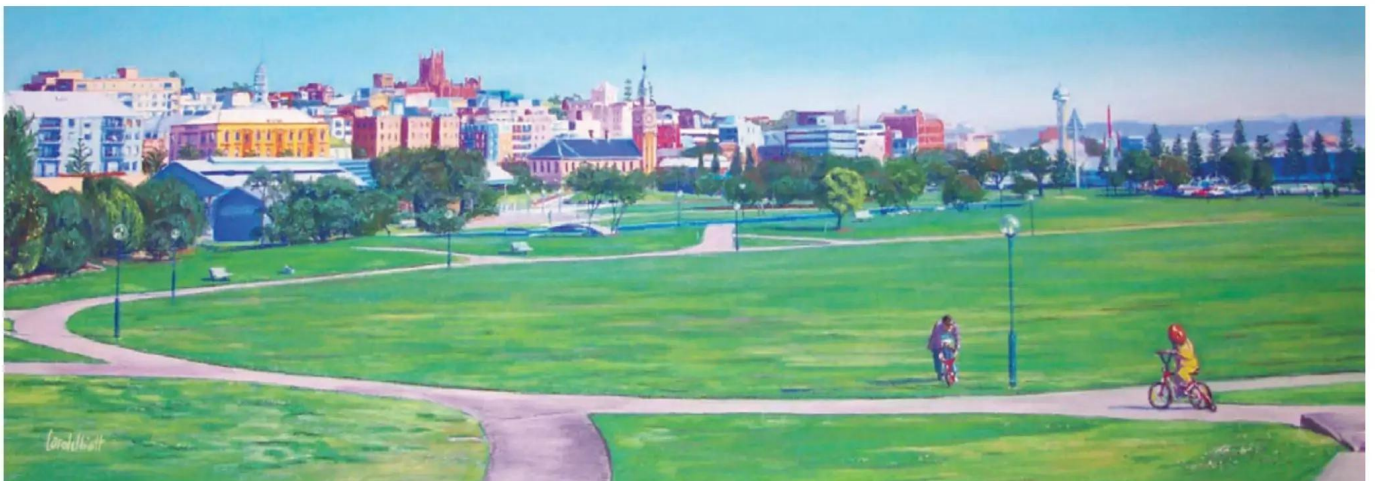
I completed my informal art course in 1994. I didn't like using a paint brush so my brother encouraged me to try pastels. I have been hooked ever since and I love getting my hands dirty.

Currently, I work full-time and only paint as a hobby. Even though

I have been involved in a number of exhibitions, I do not have the time or financial backing to devote myself to full-time painting. Maybe when I retire from the workforce and my two teenagers have flown the nest ...

I commenced painting using watercolours. I then started using pastels, initially choosing pastel papers with a slight tooth and periodically spraying my work with fixative. I have tried painting on different coloured papers, as well as under-painting in acrylics.

At the insistence of my brother, I tried my hand at painting in acrylics







– but I found I couldn't replicate the effects obtained using pastels. And I didn't have the patience to persevere. The paint brush also posed a problem!

Shortly after trying acrylics, I attended an exhibition of beautiful pastel paintings and realised that I didn't need to use any medium other than the one I loved. I haven't strayed from pastels since.

I now use a sanded pastel paper which doesn't require the use of fixative on my beloved pictures.

I have painted everything from pelicans to portraits and have completed commissions including cats,

dogs, horses, possums, numerous beach scenes, and even a Scottish piper. I soon discovered that my love lay in painting the ocean ... probably because that is where I live and spend most of my leisure time.

In the early days, I joined the Newcastle Art Society and participated in a few art shows. I then progressed to showing my work in a local gallery and restaurant and later was accepted as an exhibiting artist at a major gallery in Newcastle, which has now closed following the death of the owner. I had a four-year break and hated every minute of it – and I am

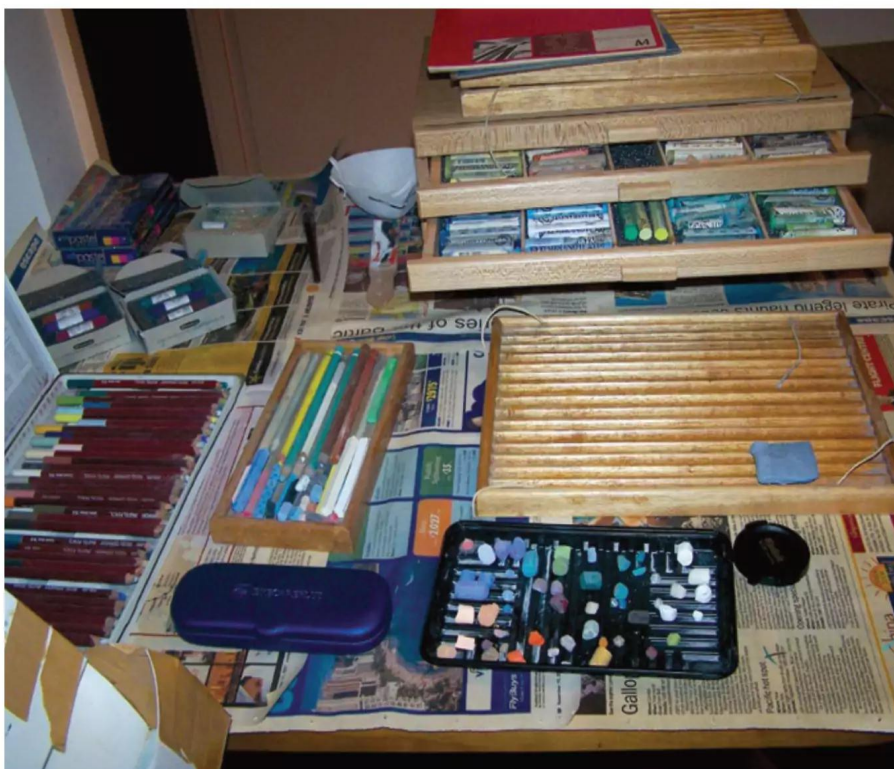
now exhibiting through Tighes Hill School of Art Gallery.

The major source of my artistic inspiration would have to be the beautiful colours of the Australian coastline.

The last painting I have completed is always the 'best' because my heart is still in it and every inch of the canvas is still fresh in my mind. I have a number of paintings hanging on the walls of my home that will never be sold. They are not necessarily the most outstanding, but they bring back wonderful memories of time spent with the children when they







were young. One depicts the children fishing from a wharf in Forster, and it was one of my first pastel paintings. If my husband had his way, we would keep 90 per cent of my paintings ... he is always asking me to replicate them once they are sold.

When I first started drawing, I purchased a set of watercolour pencils and set up a still life display with the children's toys and dolls in the rumpus room. I proceeded to draw whilst keeping one eye on my two-year-old and her little friend. The telephone rang, and I quickly went into the other room to answer it. When I returned there were two little girls, each with a pencil in hand, completing my masterpiece. It was pretty funny!

I have approximately 15 of my own paintings hanging on the walls at home. Some of these are for sale and the others include my first drawing in watercolour pencils; my children when they were young on holidays; and my local beach (Caves Beach) which is just at the bottom of the street. There are also numerous coastal scenes that my husband has grown attached to.

My paintings have been purchased and shipped all over the world, including Canada, England, the USA and Israel. There are also a number of local collectors who each own more than five of my paintings.

I admire the art of my brother and mentor, Michael Jones. He has encouraged me throughout my journey and has been my critic (although I don't think any artist really likes their work to be criticised). Another artist whose work I admire is Harley Brown, who has written a number of books for pastel artists which I often refer to when I need a bit of inspiration. I admire any artist who can keep painting and work through the creative block.

I have found over the years that an exhibition deadline is the best motivation. Working full-time and trying to fit painting time in is hard; and unless I put time aside specifically to paint, there are always other things to do. Before completing this article I had a painting sitting on my easel



for four years, but I was determined to complete it. I vow never to let that happen again. I am now back into a painting habit ... however I also allow myself time off painting without having to feel guilty.

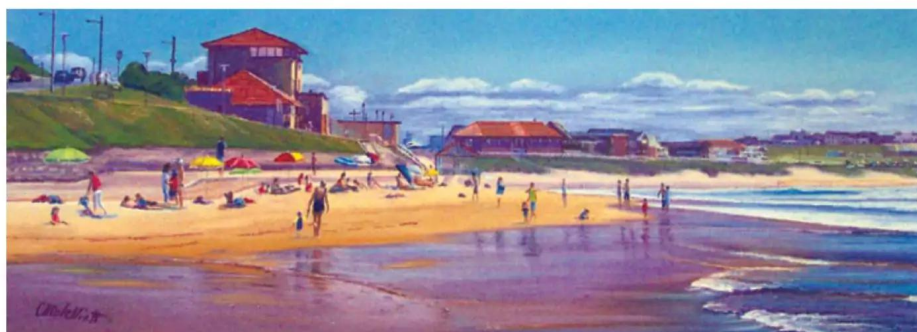
Like anything, it takes lots and lots of practice and perseverance to improve. I would encourage other developing artists to try different mediums, methods and subject matter until they establish what feels right for them.

If I had not tried pastels I probably would not have continued painting.

It is not necessarily positive to compare your work to that of other (more experienced) artists. I look at my first drawings and paintings, and I am amazed at how much my work has changed over a period of 15 years.

It is good to learn as much about painting as you can, from lots of different sources. I have attended an informal art course, numerous workshops and demonstrations; I read books and magazines. I spend some of my time just trying different techniques without the pressure of 'getting it right' in a painting.

My ultimate goal is to keep up my enthusiasm for painting until I have more time to enjoy it in retirement ... and not allow myself to get into a rut again. I also need to make sure I keep trying different colours and techniques so that my work continues to evolve. I would like to look back in another 15 years and see just as much improvement as I have enjoyed over the last 15 years. ■





Pastels

# Cowrie Hole – Newcastle

By Carole Elliott

A lot of the paintings produced by this artist are quite detailed – but she does not draw them prior to painting. Instead, she works out the scale from a reference photograph and uses a ruler to measure where each part of the painting should be.

## FINAL STEP



I work on a draughtsman's board at a nearly vertical angle. I have made a tray out of thick paper and taped it to the bottom of the board to catch pastel dust. I periodically vacuum this out. My father-in-law made a small table on castors which I

keep on my left. This holds the pastels I am currently working with; and my calculator, ruler and colour charts.

The table on my right holds all of my pastels (which are kept in drawers in colour-coded order), and my pastel pencils.

## STEP ONE

I firstly decided where the horizon line would be and then painted the sky using a light purple underbase with Ultramarine Light blended over the top, wearing the finger of a disposable latex glove on my blending finger. I discovered that the



## MATERIALS

- Medium grey sanded pastel paper.
- Rembrandt pastels (medium).
- Schmincke pastels (soft).
- Pastel pencils.
- Charcoal.
- Kneadable eraser.
- Dust mask.
- Disposable latex glove.
- Paper torchon.
- Stanley knife.
- Clear plastic ruler.
- Calculator.
- Draughtsman's table.
- Gas-lift draughtsman's chair.

sanded paper soon wears through the skin on your finger if you do not use something else to blend large areas. Most other things like tissues tend to remove a lot of the pastel rather than blend it; however the latex does not do this.

The clouds came next; and then the sea, from the horizon down a couple of centimetres, using Phthalo Blue with Ultramarine Light over the top where the light shone across the current lines.

### STEP TWO

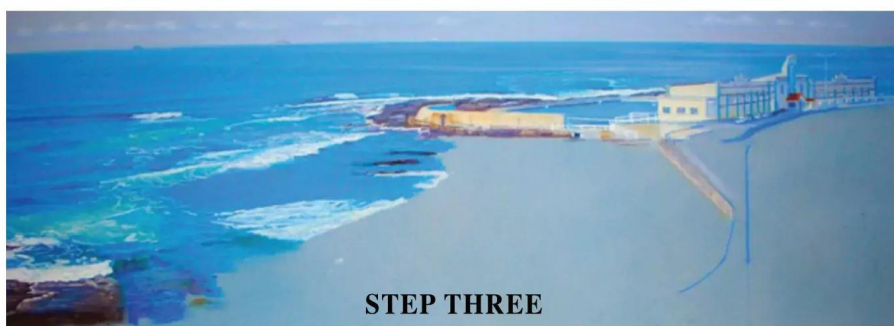
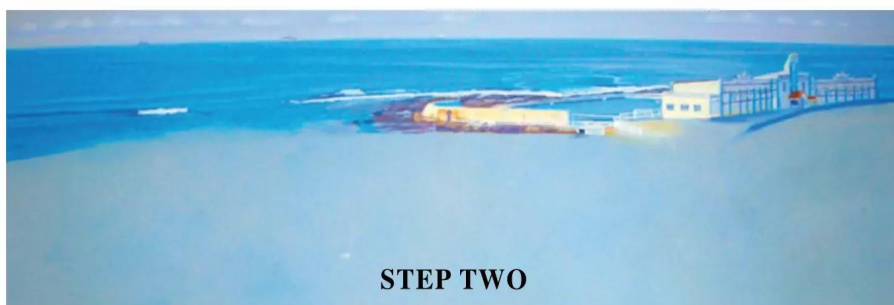
A lot of my paintings are quite detailed and I do not draw them prior to painting. Instead, I work out the scale from the photograph and use a ruler to measure where each part of the painting should be as I go (I measure down from the top and in from the right). I work on a small area at a time, to almost completion, so as not to become overwhelmed by complexities. Here my next stage involved painting

in the pavilion, starting from the front facade (which was painted in blank to begin with); and working across to include the ocean baths and wall. The ocean was then completed to just in front of the first wave line. I then filled in the detail at the front of the facade so that this area would not be accidentally smudged.

### STEP THREE

Working from left to right, I gradually painted in the ocean; working

progressively on each area between the waves. Once the wave lines and colour variations in the water were complete, I started painting in the white water using sharp pieces of pastel. I then worked on the rock formation in the bottom right-hand corner. I enjoyed creating the see-through effect of the rocks under the water and through the wave. This was probably the reason why I selected this picture to paint in the first place.





## STEP FOUR

There were lots of colour variations in the water closer to shore, where rocks are partly submerged and the sandy bottom shows through in shallow areas as the waves go back out. The next area was the beach and where the sand and water meet, which was probably the most difficult area to work – but it all seemed to be brought together in Step Five.

## STEP FIVE

This included the waterline which unites the sand and sea. The road, cars and everything else on the right-hand side of the painting were completed next.

## STEP SIX

The surfers, lampposts and foreground were addressed. The front greenery was completed

using a stippling effect layering lots of different greens, blues and yellows; working from dark to light. Part of an old fence and bright red flowers were included to break up the large area of green in the right-hand corner. The bright colours in the foreground and subdued colours of the horizon gave the finished painting depth. With just a few minor adjustments, I was happy enough to place my signature in the bottom right-hand corner.

## FINAL STEP

I am impatient, and do not like taking my paintings to leave at the framers for a week to be framed. To avoid this, I always have frames ready and waiting for my completed paintings. I like to make sure the horizon is straight when I place a picture in its frame. ■

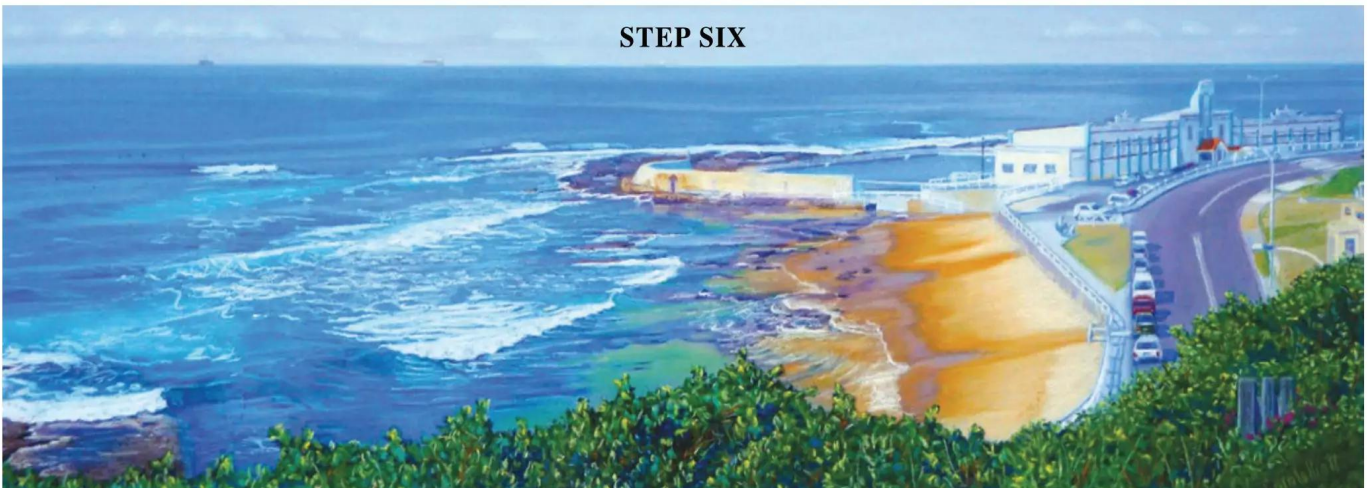
## MASTER HINTS AND TIPS

- I work from digital photographs and work out the scaling of the photograph to fit the paper.
- I never do an initial drawing; but use a calculator and ruler, measuring each area as I go.
- I usually paint from top to bottom and left to right to avoid smudging, depending on the layout of the painting.
- I work from dark to light using harder pastels first, so as not to fill up the tooth of the paper; finishing with softer pastels.
- I use sanded paper which avoids the need to use fixative.
- I break the pastel and use the sharp edge or point for painting detail or thin lines. My pastel table is covered in small pieces of pastel that are still in use.
- I keep colour charts of all my pastels to make it easier to look for a specific colour, and for repurchasing. I also store my pastels in number order to make them easier to find. It takes time to get organised initially, but is worth it in the end.

## STEP FIVE



## STEP SIX





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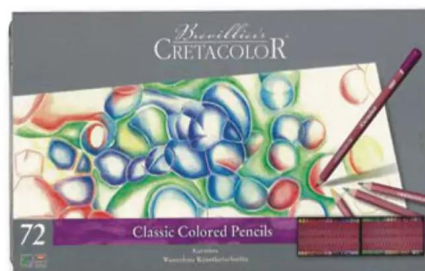
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Tanja Gordon

# Thanks to Da Vinci



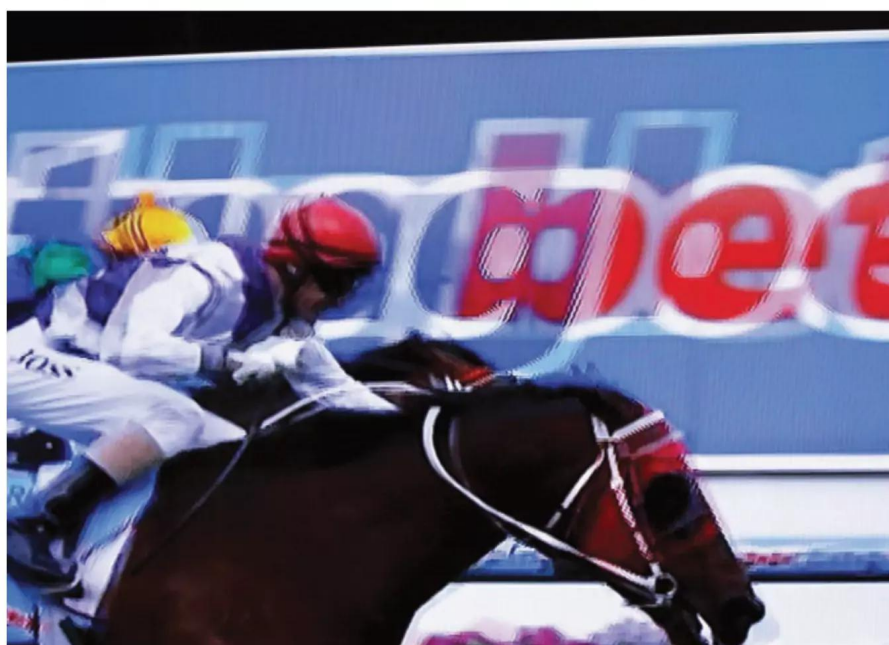
Wicked classroom caricatures and tattoos fired up the passion for this self-taught artist to strive to produce the perfect drawing.





I guess you could say my school days were a great platform for encouraging my artistic abilities. I can remember spending class time drawing wicked caricatures and comics of my teachers – much to the amusement of friends. This led to a high demand in the tattoos that I would draw on the arms of many a willing ‘teenage rebel’. It was the ‘metal’ era and everyone tried to look the part. Getting reprimanded or thrown out of class didn’t stop this little enterprise, in fact it made my artistry a more valuable commodity, something I secretly enjoyed.

Fortunately, during my senior years, I had two fantastic art teachers who had a more tolerant approach towards me. They nurtured and encouraged my creativity into more constructive pursuits. They used humour and inspiration in their teaching methods, to which I responded well. One of them, Mrs Camus, a cheerful, slightly bohemian South American lady, introduced me to the world of human anatomy early on in the piece. It changed my world. Nothing else interested me. Hours were spent pouring over books on the great renaissance masters: Botticelli, Michelangelo, and Raphael who perfected this subject. I read everything I could on my favourite, Leonardo Da Vinci. This was before ‘Google’, so frequent trips to the library were called for, not to mention a stack of fines for late returns. Particular time was spent studying his drawings, and the techniques he used to execute his genius. I would open the same book over and over and over again, and would find something new each and every time. Da Vinci’s legacy has had a lasting effect on me to this very day. During this time, a competition was initiated by my local council, calling for submissions from all the schools within the region to celebrate the arts for Christmas. My teacher entered one of my works, which was chosen as the winning piece, and published as







a Christmas card to be commercially distributed.

Upon finishing school, art took a back seat to many other things taking place. I would scribble the odd thing here and there, but it was fairly non committal. After a hiatus of about a decade or so, I sharpened my pencils and began drawing again. This began in late 2011, after the birth of my son. I was surprised at how easily my work evolved, almost as if I picked up where I left off so many years ago. A visiting nurse, who came to check up on my son, stumbled on some of my drawings casually lying around. She insisted I share them publicly, and spoke with such conviction, I began to believe her. Although it wasn't the first time I heard all this stuff, it was the first time I believed. I suspect the whole universe/energy/force/thing was exasperated it took so long, so when I

decided to get serious about this whole 'art thing', perhaps it really was long overdue. I figured I had nothing to lose and was ready and willing to manifest my destiny. I didn't have much of a portfolio, so I set about drawing every chance I got. Sometimes I would be up at 2.00 – 3.00 in the morning after feeding my son. I now have a few pieces available for purchase at two local retailers, and recently started a YouTube channel and blog. The highlight of the past year however, is being able to contribute to Artist's Palette magazine.

People often ask me what makes me so passionate about drawing. I regard it as something more instinctual. It's not something I necessarily think about, but something I just do. I'm passionate about exploring possibilities within my craft - doing something I didn't think I could do, essentially

pushing my limits. I usually work on three pieces simultaneously and rotate them, as I find I stay 'fresh' and interested when I've had 'time out' from each. I produce better results playing music. There's a combination of hip hop and classical music when working, it's my soundtrack and really gets my imagination fired up. Because I'm not formally trained, I believe it gives me a freer approach in where I search for knowledge. Being naturally curious, I draw from a wide pool of resources to further my skills and develop ideas. I've recently familiarised myself with industrial design, which I find extremely helpful, especially when understanding the approach of three dimensions. Apart from that, I'm exploring digital art, graffiti, photography - movie posters from the '80s are a huge influence – I love looking at architectural





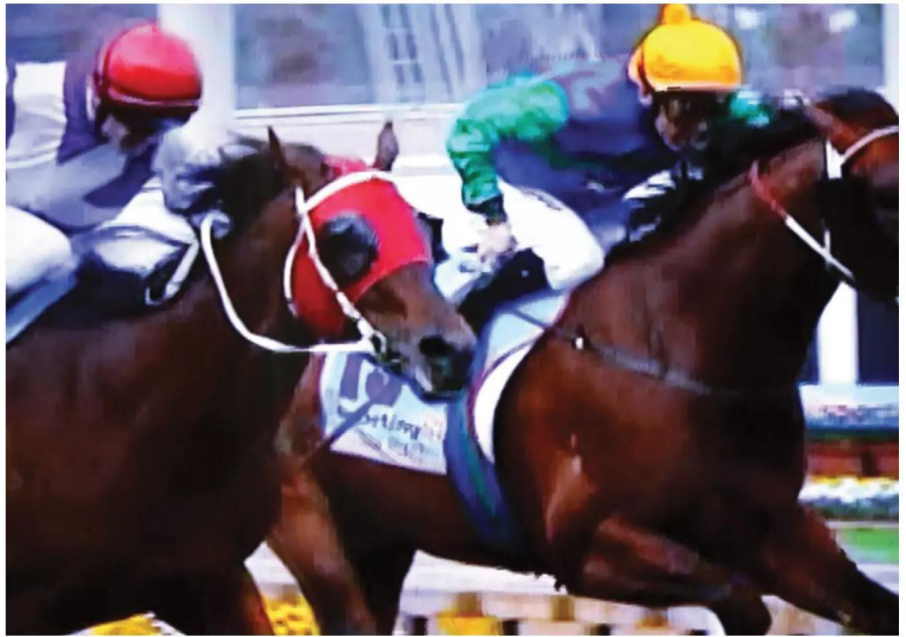
draftsmanship, concept artists, the list goes on.

The one thing I really like to see, more than so called originality, in any medium, is an elevated skill set. Perhaps all the time spent looking at Leonardo Da Vinci's work set the bar pretty high.

Whilst my focus at the moment is essentially equine, a subject close to my husband, who grew up around horses, I'm not exclusively an equine artist. I enjoy drawing vibrant pencil portraits, and calligraphy is also part of my creative repertoire. I'm currently producing work in black biro – a necessity when living in a small living space with an ever destructive baby boy. I can say that I have really come to love using this medium. I find I can really produce the kind of details I want – perhaps I've come full circle having used it back in high school. Other mediums I commonly use are Chinagraph and coloured pencil. I have also been thinking about incorporating watercolour with my drawings. Since the very beginnings of drawing horses, it has become somewhat addictive. Like the surfer tries to find the 'perfect' wave, I'm trying to produce the 'perfect' drawing. Ultimately, I want my drawings to have a dynamic quality, to translate a life force. I want the viewer to feel as if they almost caught a breath or a slight movement in the picture.

The overall goal for me is to reach a wider audience and perhaps sell my work in a more commercial way. I think my pieces sit between fine art and illustration and are for anybody to enjoy. The end game for me however, which is the most important thing, is not only to be the best that I can be, but to make my contribution to the world, and if I manage to inspire, or provide something positive to just one other person through my work, as others have done for me – well...I'll have put a dent in the universe, as Steve Jobs would say.

Find me on YouTube by typing Tanja Gordon in the search bar. ■





## Charcoal and Pastels

# The Noble Equine

By Tanja Gordon

Coloured pastel papers have been used to create this beautiful horse.



FINAL STEP



## STEP ONE

I saw all these amazing coloured pastel papers in one of the art shops I frequent, and the blue colours really caught my eye. I bought a bunch of different hues of blue and couldn't wait to get started. For this piece I chose one of the darker colours, something a bit out of my comfort zone.

I use several images as reference, usually from my own photographs and the 'punter' section in the newspapers is also a great resource for me. I begin the drawing by mapping out the proportions. I keep it very light and loose, and work fairly quickly, as I'm looking at the big picture, not even thinking about details at this stage. I don't use an eraser so it can get quite messy, however keeping it light means it all gets coloured over eventually.

## STEP TWO

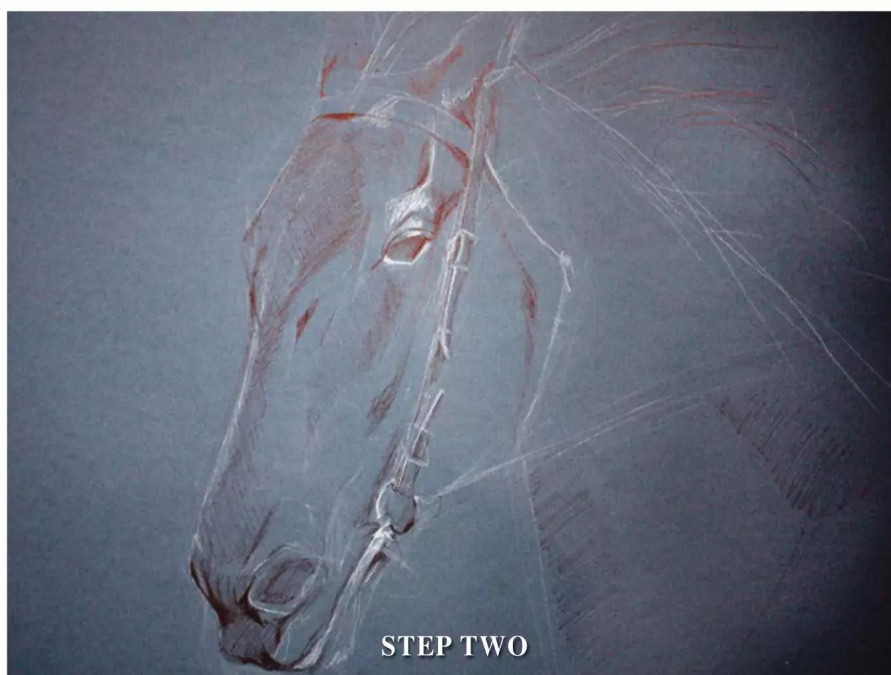
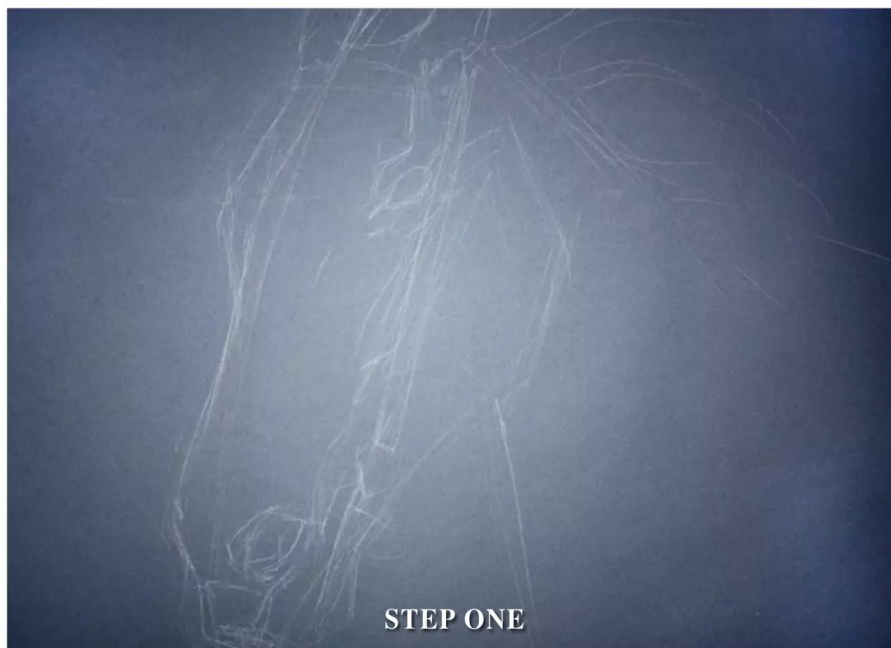
This stage is used to define exactly how I want the shape of the horse to look like; I'm 'setting things in stone' so to speak. I have a definite outline and begin tightening the drawing by colouring the darkest areas and start introducing some highlights. I use biro at this stage as it's not overbearing, and really adds discipline to the details I know I'm going to need.

## STEP THREE

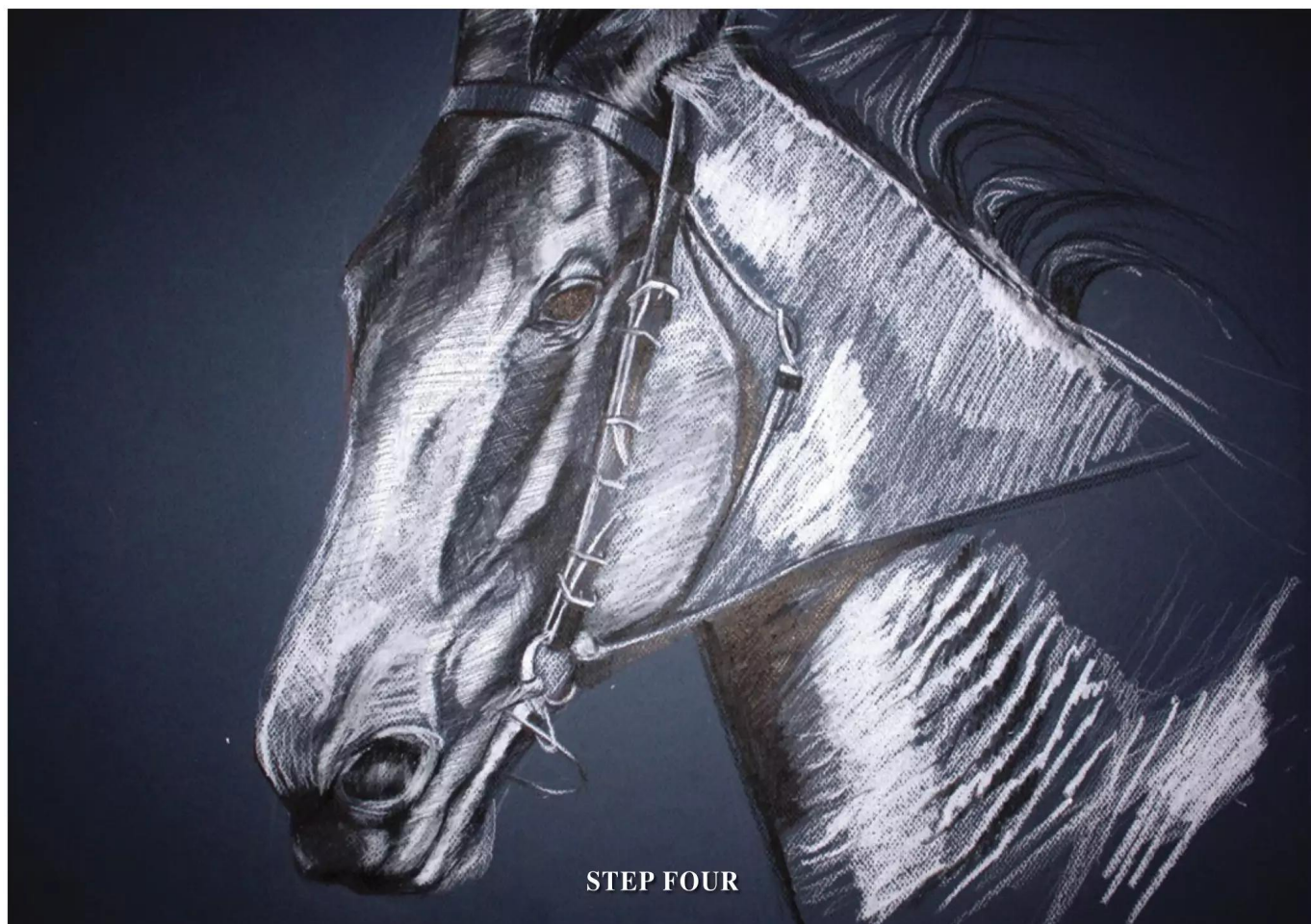
I don't have a definite plan of how I want the drawing to finish up looking like, but I know I really like the way my white oil pastel is looking on this paper. Many of my drawings are a means of discovery and a process of

## MATERIALS

- Canson mi tientes paper
- Charcoal white
- Black biro
- Black Chinagraph
- White oil pastel (brand Van Gogh)







STEP FOUR

learning when using new materials. A lot of time I just go with where the drawing takes me. Because I like the white, I decide I'm going to complete the bulk of the drawing in this colour, so large plains of white are shaded in with darker details etched into the piece. I'm using oil pastel (Van Gogh brand) for the white and Chinagraph for the black. Chinagraph is commonly used amongst construction workers because it can work on many surfaces. I find it gives my drawings a nice glossy finish.

#### STEP FOUR

The bulk of the drawing is completed at this stage. The entire horse is now shaded in, the lights and darks, the shadows, and the very finest details are all worked on. I get fairly 'forensic' at this step – making sure I really get the details right. I also get heavy handed with the highlights - I've been known to break many a pastel and pencil when using white. I also walk away from the drawing, take a break from

it. It tends to get 'stale' when sweating over details for hours.

#### FINAL STEP

After a night, I look at the drawing with 'fresh eyes'. It's pretty much finished, but I fine tune it, adding more detail, lightening a highlight, touching up an edge, blending another area. This could continue forever. I regard it as complete when I'm satisfied there's enough detail. More than enough is never enough! ■

## ARTIST'S HINTS AND TIPS

- Take time to get the proportions of your drawing right, this is the most important step. Look at it in reverse by facing a mirror, as sometimes you need to look at it from a different view.
- In the beginning, keep it loose and work with some speed, don't get caught up with details; that comes later.
- Don't get too overwhelmed by details, it may help by focusing on one part at a time i.e. the ear section, the eye and work around and up from there.
- If you get stuck, don't give up, take time away from the piece and come back with a fresh perspective or renewed energy.
- Try to understand your subject as much as you can.
- Have fun with it! Turn up the music - and if you make mistakes - who cares? It's not a life and death situation. It's an adventure!



# To protect your health and artwork... SpectraFix Pastel Fixative is the Natural Choice

Pastel fixatives on the market today may contain resin varnishes, propellants and other harmful chemicals such as solvents to fix pastel, charcoal, pencil and other works that require some degree of 'fixing'. Not only can these fixatives pose health concerns, they can also darken the colour values and hue thus altering the final appearance of your artwork.

SpectraFix Workable Spray Fixative is the ultimate fixative for charcoal, pastels, pencils, watercolours, casein colours and gouache as it contains no resin varnishes, chemicals or chemical propellants. SpectraFix is a natural fixative, formulated from a blend of art-grade natural milk casein, water and pure grain alcohol to produce a colourless, rapid drying, water-resistant and non-yellowing film. The alcohol evaporates rapidly taking the water with it leaving only a thin layer of Casein which dries quickly to a protective and archival matte film. Even though it is a milk protein, Casein is not subject to invasion by opportunistic organisms, as over 9,000 years of use as an art medium has proven.

SpectraFix is based on an original formulation used by Degas himself and has been endorsed by professional artists all across America. It is non-toxic, non-yellowing, odourless and 100% archival. While it is impossible not to affect the delicate powdery colours of pastels with any kind of spray, even water, SpectraFix minimally alters a pastel's value and does not change the hue. The workable matt finish allows for deep layering with only minimal colour shift.

SpectraFix is not packaged in a pressurized aerosol. Instead, SpectraFix uses a finger-operated, fine mist sprayer to produce a vaporous mist ensuring the colours will remain fresh and vibrant even after several layers of SpectraFix



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# Christmas Buyers' Guide

Contributed

That special time of year is rapidly coming around again ... the time when you want to find perfect gifts for all the creative people in your life. Or perhaps you would like to surprise yourself with something stunning for your very own studio. Here is a range of excellent choices from some of your favourite art materials suppliers.

## CHRISTMAS BUYERS GUIDE FROM S&S

S&S is offering a wide range of exciting new products as well as traditional favourites for Christmas this year. From colouring, drawing, watercolour and sketching pencils to easels, pastels, watercolours, acrylic and oil paints you'll find something special for the artist in the family.

A large selection of the Derwent pencil range is on offer for this Christmas. S&S is offering Derwent Coloursoft, Studio, Artist, Inktense, Watercolour, Pastel, and Sketching pencils in a variety of wooden presentation boxes of 24, 48, 72 (plus DVD) and 120 pencils along with Derwent gift sets that contain a tin of 24 Derwent pencils plus an

instructional DVD helping you begin your artistic year with a flourish. Of particular interest, especially for the younger artists, will be the Derwent Master Manga Art Sets. These sets contain everything you need to begin creating Manga drawings or comics and come with a set of Inktense pencils, paintbrush, sketch book and CD tutorials, created by renowned Manga artist Hayden Scott Baron.

For the Artist on the move, the Derwent Watercolour Wallet or Sketching Folio is the perfect gift. Each set contains everything you need to sketch or draw anywhere and at any anytime. The Derwent Watercolour wallet contains a

selection of watercolour media and accessories including Derwent Watercolour pencils, watercolour pad containing 8 sheets of 240gsm watercolour paper, metal pencil sharpener, plastic eraser and paintbrush. The Derwent Sketching Folio contains 12 Graphitint pencils, 3 Water-soluble Sketching pencils, 2 Charcoal pencils (light and dark), sharpener, palette, eraser, Derwent waterbrush and an A6 hardback sketchbook.

For storage and transport of your drawing materials there are the Derwent pencil wraps and the new Derwent Canvas Artpack. All are made from a durable heavy cotton canvas. The







pocket pencil wrap fits snugly into your top pocket and holds up to 12 pencils. The standard pencil wrap holds up to 30 pencils and includes a specially designed flap to protect pencil tips and a small pouch for accessories. The Derwent Artpack is a canvas pencil case that holds up to 24 pencils and a selection of accessories. It features an easy-view pocket that allows for quick pencil selection plus a mesh pocket for securing accessories. For those who like a bit of variety, the re-vamped Derwent Colour Collection Sets are ideal. These sets are available in tins of 12, 24 and 36 and contain a selection of Derwent Coloursoft, Studio and Metallic pencils, a colour blender and burnishing pencil and metal sharpener and eraser in the larger sets.

A unique, limited edition Derwent Graphic Sketching tin with a Union Jack cover is also available from Derwent. These tins were designed to commemorate Queen Elizabeth II's Diamond Jubilee year – a one-of-a-kind collector item! Finally, there are 2 highly sought-after, limited edition Derwent Collectors boxes – the Derwent Majestic Box and the Derwent “Best of British” Box. Only 500 of each were manufactured and each box is individually Noed with a certificate of authenticity from the General Manager of the Cumberland Pencil Company. The Majestic Box was manufactured to commemorate

the Royal Wedding. Made from Maple wood with a beautiful Walnut veneer, the Majestic Box features a selection of 150 pencils, blocks and painting sticks drawn from Derwent's unique, innovative and classic ranges. The “Best of British” collection is a multi-tiered wooden box that contains over 160 of Derwent's most popular pencils and blocks, a selection of accessories and 10 special Great Britain commemorative pieces to celebrate the Diamond Jubilee of Queen Elizabeth II.

Daler-Rowney has delivered some exciting drawing and painting products for Christmas this year. For the painter, there are wooden box selections of Artists Oils, Artists Watercolours and Georgian Oils, a Jumbo selection of Georgian Oil Colours plus sets of Aquafine watercolours, System 3 acrylics, Georgian oil colours and Simply acrylics.

If the artist in your life has been particularly good this year, why not treat them to the Daler-Rowney Artist Oil deluxe wooden box, the Artist Watercolour half-pan wooden box or a set of luxury Diana Kolinsky Sable brushes? The Artist Oil and Artist Watercolour are an assortment of Artist Oil and half-pan Artist Watercolours respectively plus high quality accessories including Kolinsky Sable brushes. The luxury Diana Kolinsky Sable brushes are presented in a beautiful, polished,

wooden box and come complete with a certificate of authenticity.

The System 3 Acrylic and Georgian Oil festive starter sets are an excellent introduction for anyone wanting to try these quality products. Each set contains 6 x 22ml tubes of System 3 Acrylic or Georgian Oil colour plus free brush. If there is a beginner artist that needs some supplies, the Simply Acrylic, Oil, Gouache and Watercolour starter sets contain everything needed to begin painting right away! Each set contains a selection of Simply Acrylic, Oil, Gouache or Watercolours plus brushes and canvas/watercolour boards.

The Simply Artist Travel sets provide the younger artist with the tools to experience the joy of plein air painting. Each set contains 6 x 12ml tubes of colour plus 5 Simply Brushes in an attractively presented zip case for easy transport. The Simply Artist Travel Sets are available in acrylic, oil, watercolour and gouache. If the beginning artist in your life prefers the indoors, the Simply Mini Easel Sets are the perfect solution. Available in acrylic, oil, watercolour, gouache and sketching styles, these sets contain all the appropriate materials including a table easel, colour, pencils, brushes, canvas etc to begin a masterpiece straight away. These sets are great value!

Daler-Rowney has made available





several brush cases, travel sets and paint and brush sets. These cases contain a selection of brushes in the Cryla, Dalon, Sapphire, System 3, Aquafine, Simply and Diana brush ranges. The Daler-Rowney Brush Sets contain up to 10 brushes in an attractive portable zip case allowing you to store and easily transport your brushes safely.

The Daler-Rowney Brush Travel Cases are ideal for field work. Each zip case contains 6 brushes in the Diana, Sapphire and Aquafine ranges, and a 12 sheet, A5 watercolour pad and 2B Graphic pencil. The new Paint and Brush Sets contain 6 x 22ml tubes of System 3 acrylic or Georgian oil colours or 6 x 8ml tubes of Aquafine watercolours along with 5 short-handled brushes packed into a portable zip case for easy transportation and storage.

To complete and enhance your painting experience there are 2 sets of System 3 palette knives available. The first set features a selection of 7 palette knives in traditional blade styles for multiple painting effects. The "Special Effects" set contains a set of 7 rubber-handled palette knives featuring a selection of new, modern blade styles

allowing you to create a multitude of painting effects. Both sets come in an attractive zip case for safe and easy storage and transport.

Pencil artists haven't been forgotten with the new paper and pencil sets. The Sketching set contains a selection of 7 Graphic and Sketching pencils plus a 24 sheet, 120gsm, A5 fine grain drawing pad while the Pastel set contains 7 Pastel Pencils and a 12 sheet, A5 Murano pad in neutral colours. Both sets are presented in an attractive, portable zip case. Ideal for work in the field!

Cretacolor has again provided some unique items for Australian artists. The brand new "Silver Box" is an excellent set of Graphite drawing materials and accessories ideal for all sketching requirements and of course is presented in a beautiful wooden Silver box. The Silver box has been designed to complement the Cretacolor Black box of sketching materials. The "Black Box" is an assortment of black drawing materials presented in a black wooden box. The Black box and Silver box would be the ideal gift for any passionate sketcher. Cretacolor have made available some beautiful wooden boxes

for Christmas. The "Professional Selection" set is a complete 53 piece assortment of professional artist drawing and sketching materials plus accessories in a beautifully finished wooden box. In addition, there is a set of Cretacolor Carre Artists Pastels and Cretacolor Paste Pencils available in beautifully finished wooden boxes.

The Cretacolor "Kalligraphie" set is a limited edition calligraphy set containing a silver-barrelled cartridge pen, 3 nibs in different styles 14 jumbo ink cartridges in different colours. The Manuscript Pen Company has also provided some pen and ink sets for Calligraphers. These sets are a unique range of pen and ink drawing and card-making sets providing you with ink, pen holder and nibs – everything you need to create your own pen and ink masterpieces.

Pastellists haven't been forgotten this Christmas. S&S has made available Starter sets of 8, 18, 36 and 72 Unison Soft pastels. These pastels are counted among the worlds finest. Each individual pastel is handmade and hand rolled by a master craftsman in England. Their colour response and feel is unmatched and provide you



with intense, vibrant colours blended almost exclusively from pigment and water, with minimal binder. New for this Christmas are Unison Pastel ½ stick starter sets. These sets contain a selection of ½ sized pastels in sets of 16, 32, 63 and 120 assorted colours. There also some beautiful wooden boxes of Richeson Handmade Pastels, Richeson Soft pastel and Richeson Semi-Hard Square Pastels. These pastels are of professional quality and come with 6 free pastel surface sheets. The ideal gift for any pastellist.

The Maimeri paint company of Italy has provided a range of painting sets for this Christmas. Top of the list of the serious painter is a polished Beechwood box containing Maimeri “Puro” Superior oil Colours. Regarded by many as the world’s finest oil colours this set of 12 x 40ml tubes of Puro Superior Oil Colours is protected in a metal-lined box along with top quality accessories including safflower oil, charcoal, brushes, palette and painting knife. For the Watercolourist, the Maimeri Blu Walnut Round Box is perhaps the ultimate gift for the watercolour enthusiast. Manufactured from solid Walnut timber it features a sliding lid that uncovers 12 x 1.5nl pans of Maimeri Blu plus accessories. There is also a beautiful Beechwood boxes containing 10 x 60ml tubes of Classico Fine Oil Colours plus mediums and accessories as well as metal boxes and travel sets of Blu and Venezia watercolours.

Sakura of Japan is renowned for producing top quality, innovative and reliable products. This Christmas, Sakura have supplied wooden boxed sets of their “Specialist” Artist Oil Pastels and Nouvel Carre Artists Pastels. Sakura “Specialist” Artists Oil Pastels are extremely smooth and soft in application and manufactured with only top quality pigments, giving them excellent lightfast ratings. This set contains all 85 colours in the range plus an extra black, white

and colourless blender. The Nouvel Carre’ Artist Pastels are suitable for both student and professional use. They are semi-hard, lightfast and watersoluble and come in boxes of 48 and 96. Lastly from Sakura are the Koi Watercolour pocket sets. These field sets of transparent watercolours are available in sets of 12, 18 and 24 assorted colours and are packed in a heavy duty white plastic sketchbox with fold-out lid and 5 mixing wells.

All masterpieces need a stable support. S&S is offering several easels for Christmas this year. First up are the exclusive JULLIAN French Box easels. Available in both the Original Beechwood and Vintage lacquered oak styles, the JULLIAN easels represent the contemporary standard for both indoor and outdoor painting easels. The JULLIAN French Box Easel is a design that has stood the test of time and is now the most copied easel design in the world! Designed for indoor and outdoor use they are supplied complete with a stitched leather shoulder strap, handle and name tag holder, an artist’s “honeycomb” towel, fabric backpack/ carry bag and a set of 3 brass-plated spikes for all-terrain painting. The JULLIAN easels are top-of-the-line pieces of studio furniture.

If the Artist in your life prefers outdoor painting then the Richeson Field easel, Daler-Rowney’s St Paul easel or the Maimeri M/29 folding easel are your pick. These easels are lightweight, portable and easily transported.

Children haven’t been forgotten with a huge range of Scratch Art products available including the new Wacky Scratch and Nail and Tattoo Art sets. There are also sets of high quality markers and a whole series of Paint-by-Nos, a perennial children’s favourite.

To view all the products on offer from S&S please visit [www.creativityunlimited.com.au](http://www.creativityunlimited.com.au)





## CHROMA FOR CHRISTMAS!

Chroma paint sets are great Christmas gifts for artists of any age or skill level. They contain enough paints for you to mix most colours and come in a wide variety of brands to suit any style or budget. As an added bonus, at Christmas time our sets come packed with extras like brushes, canvases, palettes and mediums – all a beginner needs to get started and the basic tools that an experienced artist can never have enough of. (Note: Special Christmas sets are only available at selected retailers; for more information call Chroma on 1800 023 935).

### For Beginners

#### Chromacryl Students' Acrylic

Chromacryl has long been recognised as the leading acrylic for school students. These paints are perfect for school children or hobby artists who want to learn to paint. The creamy impasto texture and rich colours give a full on painting experience at an affordable price.

#### 5 x 75ml Tube Set

Contains the primary colours and black and white, all you really need to mix any colour in the rainbow, ideal for beginners to learn the basics of colour mixing.

#### 10 x 75ml Tube Set

A much wider colour range than the 5 tube set including warm and cool primaries and some earth tones as well; a complete colour mixing palette great for beginners and hobby painters.

### Special Christmas Sets

#### 5 x 75ml Tube Set with a Mini Canvas and a Brush

This popular Christmas set offers young artists all they need to get started, a canvas, a brush and the basic mixing colours, all put together in one neat gift pack!

#### 7 x 75ml Tube Set with Mini Canvas, 3 Brushes and a Palette

Contains the primary colours, black, white and nice bright secondary colours orange and

violet. The addition of a canvas, 3 brushes and a wooden palette make this an ideal gift pack for young artists and hobby painters.

### For the serious art student

#### A2 Lightfast Heavy Body Acrylic

The best possible value for serious art students or hobby painters who need a paint that looks and feels like an artist's quality acrylic but without the big price tag. A2 contains high levels of artists' grade pigment and substitutes the expensive Cadmium and Cobalt colours with low cost alternatives called 'Hues'. The A2 tube holds 120mls of paint (twice as much as most professional acrylic brands) so it is a great way for artists to develop their heavy impasto techniques without the expense of using a professional artist's paint. A2 is now lightfast too so your paintings will not fade with time.

#### Sets Available:

##### 4 x 120ml Tubes

Includes the warm primary colours and white. You can mix most colours you need with this limited palette or add to your colour mixing opportunities with the 8 tube set.

##### 8 x 120ml Tubes

Has the cool primaries along with the secondary colours Pthalo Green, Diox Purple and Cadmium Orange Hue. This set works well on its own but for the ultimate 12 colour mixing palette, combine both sets.

##### 12 x 20ml Tube Set

For a large colour range at a low price this set cannot be beaten. 20mls of each colour is just enough paint for young artists to create that first masterpiece and A2 lets them experience what "real" artists' paint is like to use without the price tag.

### Special Christmas Sets

#### 12 x 20ml Tube Set with 3 brushes a mini canvas and a palette.

A big selection of 12 colours and everything you could possibly need to create a painting with brushes, a canvas and even a palette included.





## For the professionals

### Atelier Interactive – Professional Artists' Impasto Acrylic

Atelier Interactive is an impasto acrylic formulated with the highest quality light-fast pigments. The unique Interactive formula can be used just like a traditional fast drying acrylic or re-wet with a water sprayer or damp brush to extend the blending time.

#### 7 x 80ml Tube Set

Contains a complete colour mixing palette of the most popular and useful colours in the range making it perfect for the practising professional artist or the serious art student who wants to begin upgrading from their student grade paints. Colours: Burnt Umber, Titanium White, Pthalo Green, Arylamide Yellow Light, Cobalt Blue Hue, Naphthol Red Light, Crimson

#### 12 x 20ml Tube Set

Acost effective way to trial the exciting Atelier Interactive formula or to use a full colour range of professional quality paints.

### Special Atelier Christmas Sets

#### 7 x 80ml Tube Set with a Clear Painting Medium and a Free Painting Lesson DVD

This very popular Christmas set adds to the great colours included in the standard 7 tube set with our most popular painting medium – Clear Painting Medium and

also comes with a free art lesson on using Atelier Interactive.

#### 12 x 20ml Tube Set with 3 brushes, mini canvas, palette and a Free DVD

A great gift pack for someone looking to get into art. The wide colour range of top quality artists' colours and all the extras an artist needs like brushes, canvas a palette and even a DVD art lesson makes this a hard set to beat!

### Jo Sonja's – Matte Fluid Acrylic Professional quality, great for decorative and fine art.

Created from the finest quality pigments, Jo Sonja's Artists' Colours are water-resistant and lightfast. They have superb smooth handling and brushing characteristics that will not chip or crack. The 10 Tube Palette Sampler contains a basic colour mixing palette along with earth tones and gold, while the 12 Tube Creative Possibilities set offers a diverse range of bright primary and secondary colours.

#### Sets Available:

#### Palette Sampler 10 x 20ml Tube Set

Titanium White, Warm White, Naphthol Red Light, Yellow Light, Ultramarine Blue Deep, Pine Green, Brown Earth, Carbon Black, Burgundy, Rich Gold.

#### Creative Possibilities 12

#### x 20ml Tube Set

Blue Violet, Aqua, Dioxazine Purple, Amethyst, Carbon Black, Titanium White, Naphthol Red Light, Naphthol

Crimson, Yellow Light, Yellow Orange, Pine Green, Yellow Green.

Many other sets are available in Jo Sonja's; for full details visit [www.josonjas.com](http://www.josonjas.com) <http://www.josonjas.com/>

### Archival Oils – Professional Quality Artists' Oil

Archival Oils are made using high quality light-fast pigments. It is the only flexible oil paint in the world and offers unsurpassed freedom of technique, fast drying time and paintings that will not crack with age. Series 1 in Archival Oils includes all the colours an artist needs at a very competitive price so students and beginners can use a professional quality oil paint for the cost of a student paint.

#### 7 x 40ml Tube Set

This set has the same colours as the Atelier Interactive 7 tube set and the two work very well together when the popular technique of painting oil over acrylic is used. Colours: Burnt Umber, Titanium White, Pthalo Green, Arylamide Yellow Light, Cobalt Blue Hue, Naphthol Red Light, Crimson.





Paul Dorin

# Art for Steven

By Paul Dorin

Some years ago, this man was inspired to make the transition from cartooning to painting. He had always wanted to express himself in this way; and he dedicates every painting to his late brother Steven who inspired him.



MY ONLY REQUEST IS... WILL YOU HOLD MY HAND?!

An empty canvas is always challenging, but has the potential to become a significant piece of artwork. It was always explained to me that a painting is like a sunset ... they're all nice, but sometimes we'll stand back and look at one and say, "Wow! How amazing and beautiful it is!"

I dedicate every painting to my late brother Steven who inspired me to paint.

Wollongong in New South Wales has been my home since I was born. I left school in 1984, to pursue my career as a cartoonist. There were a lot more magazines publishing cartoons back then – like *The Bulletin* and *The Australasian Post*.

I had my first big break in 1985 with *The Bulletin* magazine accepting and publishing one of my very first cartoons. Over the years, my cartoons have been strongly influenced by Australian culture and unique wildlife. Many of my cartoons have appeared in various leading Australian and overseas magazines.

I really enjoy political cartooning. It's a license I like to have fun with. The pen can be mightier than the sword, sometimes!

About 16 years ago, I was inspired to make the transition from cartooning to painting. I had always wanted to express myself painting, since I was a kid growing up, watching artists like Rolf Harris on television. Rolf was perhaps one of the first (artist) painters I ever saw paint. But it was my late brother Steven Dorin who was my biggest inspiration ... he was a brilliant sketcher and painter, and as a kid many of his works were displayed on the kitchen wall for everyone to see and admire.





I can always remember standing and just staring at Steve's artwork. I couldn't wait to have my own artwork up on display on the kitchen wall. I remember (thanks to Mum) that the kitchen became a gallery. I guess you could say that I had my very first exhibition on the kitchen gallery wall.

Before I ever picked up a pencil to draw, or a paint brush to paint, my creative outlet came from the love of plasticine and sculpture. My mother and aunty didn't have the same love I had for plasticine – with plasticine

often being found squashed stubbornly into the carpet.

I am self-taught and very lucky to be a commercially successful artist. I had my time struggling as an artist, especially in the early years.

Painting is my creative release. For me, drawing illustrations, there's a kind of artistic structure; but with a painting there's less self-control and not so many boundaries.

Although every little drop of paint or brush stroke on my painting is actually meant to be there, I can say there are no

constraints involved. There is structured splashing of paint, I guess; I love letting loose, turning up the music and applying the paint brush to the canvas like a conductor to the orchestra. The music sets the tempo.

I would describe my painting style as rustic, earthy, truly unique, uplifting; and very Australian. I paint a variety of Australian themes, but my favourites would have to be those set in the rugged bush featuring our Australian wildlife and Aussie bushmen. Some of the paintings can appear humorous ...







and this is because I see our Australian wildlife as very unique and full of character – which is perfect for my painting style.

Emus can be so funny and curious; and absolutely so much fun to paint. I also have a love of painting koalas. The real koalas spend most of their time lounging in the forks of trees – but I like turning them into little humans. I turn my koalas into active little marsupials.

I admire the artist Rolf Harris. He has an amazing talent. I also respect Bill Leak (an artist and cartoonist with an abundance of skill and talent); Sydney Nolan, Arthur Streeton, Russell Drysdale (Australian art legends); and Jackson Pollock.

I remember visiting the National Gallery in Canberra as a kid, and I can clearly remember being visually walloped by this large weird painting called 'Blue Poles' and saying, "What on earth is that?" I had no appreciation at all as a kid ...

Today when I visit the National Gallery, I admire and appreciate every part of the 'Blue Poles' painting.

I watched a DVD about Jackson Pollock a few years ago and got inspired with his drizzling technique. It had me taking a canvas outside on a windy day, and I drizzled about a litre of acrylic black gloss paint all over the canvas to create a bushman character. I was shocked – it worked out great – better than I had even hoped for. I now use the flicking and drizzling techniques in most of my paintings.

One advantage with my paintings is that they complement each other, and most people who have bought a painting have more than one on their walls. I remember a story being told to me, about a collector of my works who renovated his house to create more wall space just to hang more paintings.

I am addicted to using Matisse Derivan Structure paints. I love the rich impasto, and the colours are amazing. The Matisse quality acrylic paints are ideal for the application I like with a brush; or, if using a palette knife, they give striking textured effects. The colours blend so well together,





and the effects I get brushing my backgrounds are truly brilliant.

After a year's sabbatical from painting, I was welcomed back by the gallery where I sold my very first painting: Articles Fine Art Gallery situated in Stanwell Park, New South Wales. I spent a year away from painting after I was 'taken advantage of' by another gallery. The break did me the world of good. I think I am now producing some of my favourite and best paintings. My latest paintings are sold by Articles Fine Art Gallery.

I am a member of The Australian Cartoonist Association and I am happy mixing cartooning and painting. When not at the easel painting, I am at the desk cartooning.

The best advice I can give to any developing artist is to have fun and explore your style. Not everyone will like what you paint – but there will be someone out there who does. It comes down to personal taste. Remember to always believe in yourself.

I have experienced a few artistic disasters. Actually, I could write a book about them.

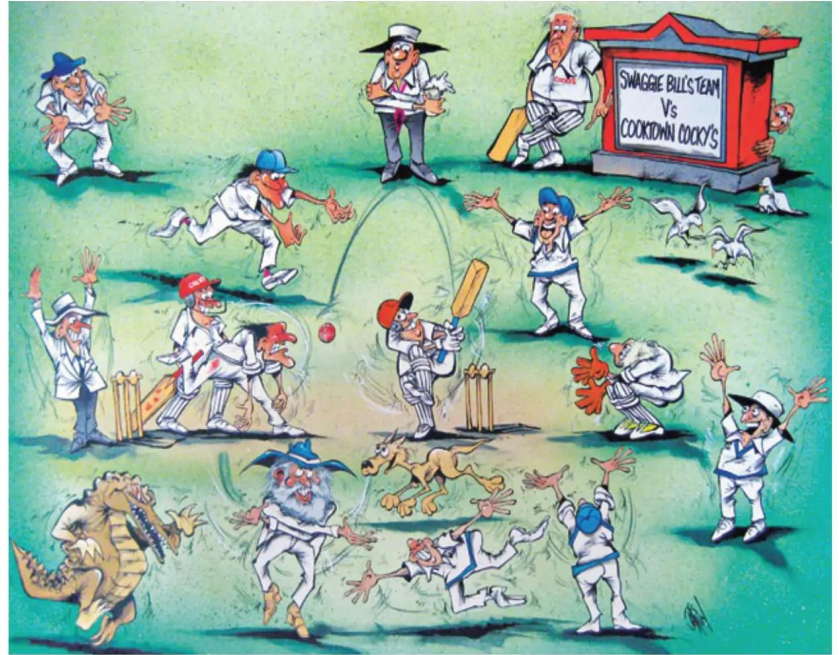
What can be a mistake on the canvas to me, normally isn't noticed by anyone else. To others, it is seen as though everything on the canvas is meant to be there.

One of the worst disasters I had was after I picked up a glass framed painting. I left it lying flat, packed in bubble wrap, on the lounge room floor – waiting for the courier to pick it up. 'Knock knock!' at the door; and I had totally forgotten the painting was there. In my haste to get to the door, I walked all over it – smashing the glass. The painting wasn't going anywhere. It had to be re-framed and couriered to the collector in Queensland at a later time.

I have had some memorable accomplishments, too. In 1997, I won the Australian Greeting Card Association Design Award for 'Best Humorous Card'. I had my own greeting card collections; and in 2008, I was appearing as a regular guest on the 'Susie' programme on WIN Television – discussing and displaying my paintings.

More recently in 2009, at the 'Jeans 4 Genes' Gala Celebrity Auction, I won the People's Choice Award. Money raised at the auction went to the Children's Medical Research Institute.

Readers are welcome to get in touch with me via my website: [www.pauldorin.com](http://www.pauldorin.com)





## Acrylics and Pastels

# Don't Rock the Boat

By Paul Dorin

What comes first ... the title or the painting? For this colourful artist, it can be either – and experimenting can lead to accidentally creating individual techniques.





# DEMONSTRATION

## STEP ONE

What came first: The title or the painting? For me, it can be either. There is nothing worse than staring at a blank canvas. Normally I will rough out a couple of layouts (on A4 or A3 layout paper) of the subject I am going to paint.

I'd visualised my subject characters and what they might look like.

I sketched the characters roughly ... this is where things end up in the file (bin). I like my paintings to be moving and not standing still. This was the first time I had painted a boat in one of my paintings, so I was hoping it was going to work.



STEP ONE

## STEP TWO

Painting the background – this was where I placed the canvas on the easel and looked at it for a moment, deciding on the colours that I was going to use. Being a fishing painting, I dominated the canvas with blues and whites. This was the fun part of the painting. I used a palette knife, applying four or five colours straight from tubes and tubs; covering and spreading over the canvas. I started from the middle and worked up and down, creating a background and foreground. The first colour I laid down was Yellow Oxide. I then used a four inch thick brush and gave my arm a workout, very quickly brushing and blending the colours using criss-cross strokes. Blue at the top for the sky and stronger blue at the bottom for water – showing depth – with the Yellow Oxide giving the impression of land.

Then it was time for a cup of tea while I let it dry.



STEP TWO

## STEP THREE

Using greys and white pastel pencils, I sketched the picture onto the canvas from the rough design I had worked on in Step One.

Things can change from the original concept, or get added, at this point; but in saying that, I don't like making too many pencil marks



STEP THREE

## MATERIALS

- Matisse Derivan Structure acrylic paints.
- Various brushes; fingers (my own); well used daggy brushes; plastic palette knives.
- Various pastel pencils.
- Various soft pastels.
- Dulux acrylic sample pots – various colours.
- Standard large canvas, about 120 x 120 cm.
- Black gloss acrylic paint.
- Matisse Polymer Gloss Varnish Medium 7.





STEP FOUR



STEP FIVE

## MASTER HINTS AND TIPS

- The initial rough is made up of the most basic lines. I get a pretty good idea from the rough if it is going to work, and it gives me a good idea of the shape (landscape or portrait) and size of canvas I am going to use.
- I work as fast as I can in some areas, as I need certain colours to mix together.
- Experiment: Your excuse is, it's being creative.
- Experimenting can lead to you accidentally creating your own individual techniques.
- Don't try and get every detail with a brush. Instead, use different colours and grades of pastel pencils.
- When drizzling and flicking paint, do it in an open area – so you don't become restricted with your arm movements.
- Change out of clothes that you don't want to get paint on.

(which could confuse me). Whatever wildlife or characters I paint will normally dominate the scene.

Grabbing my plastic plate to use as my paint palette, I got straight into painting the boat. It was appropriate I was painting a fishing painting because I felt a little like 'a fish out of water' painting a boat. In most of my fishing paintings, I have the characters standing in the water or on the edge of a bank.

I painted the hats of both characters – one a greyish colour and the other a khaki – then decided to concentrate on the character sitting in the boat. With the clothes that my characters were wearing, I think picking colours was actually much tougher than picking colours for me to wear.

### STEP FOUR

I could see the painting starting to come together ... painting the second guy and putting more detail into the faces of both; and adding more shadow effects as I went. I like to work a lot of colour into the faces.

I test the waters, adding colours ... I can always paint over it if it goes wrong ... but sometimes it can be just what the painting (or the character in the painting) needs. I go through stages of jumping from one thing to another as I see things, thinking 'I

wonder what this would look like if I added this stroke', or 'I will attack it now before I forget'. I am forever working on beards when I paint them. I am like a barber styling his image.

### STEP FIVE

I finished off painting the fishing men. It was amazing how much Titanium White I used, mixing it into my colours.

Mixing Yellow Oxide or a little Raw Umber and some black diluted with water, I brushed in the shadows and details. At this stage I was starting to introduce the black gloss acrylic to give a stronger depth and contrast in the detail.

I have only recently started using the black gloss acrylic in my paintings.

### FINAL STEP

I got a new plastic plate, and the colours I was going to use to paint the fish. I spent a few hours with the pastels, adding detail. I took the painting and laid it flat, and flicked and drizzled the white from the sample pot all over the bottom to resemble the motion and splashing of the water. Once the painting was completely dry, I sprayed it with diluted Matisse Polymer Gloss Varnish Medium 7.

I added the hanging cord, and the job was done. ■



# The Paint That Does It All!

*Atelier*  
**Interactive**<sup>™</sup>  
ARTISTS' ACRYLIC

## THE MOST VERSATILE ACRYLIC PAINT

The unique Interactive formula gives you more creative freedom than any other acrylic. Paint in your usual way for traditional acrylic techniques or add water while you work to keep the paint open for extended wet-in-wet blending and even reactivate touch dry paint.

- Fast drying acrylic techniques
- Oil like wet in wet blending
- Dilute for water colour effects
- Highly pigmented and lightfast
- Smooth buttery consistency
- Minimal wet to dry colour shift
- Extensive range of 75 colours
- Use with Atelier Mediums for added versatility



## IT'S SO SIMPLE!

**This DVD shows just how easy and helpful the new Atelier Interactive techniques really are!**

Professional Artist Mitch Waite demonstrates Atelier Interactive and gives lessons on composition, drawing, tonal values, portraiture and colour mixing.

Watch online at [www.atelierinteractive.com](http://www.atelierinteractive.com) or call **1800 023 935** for details on how to get the DVD.



**AUSTRALIAN  
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### For more information:

Sign up to Chroma Link and receive helpful product information and painting guides via email or visit the Interactive website.

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It's all about the paint.

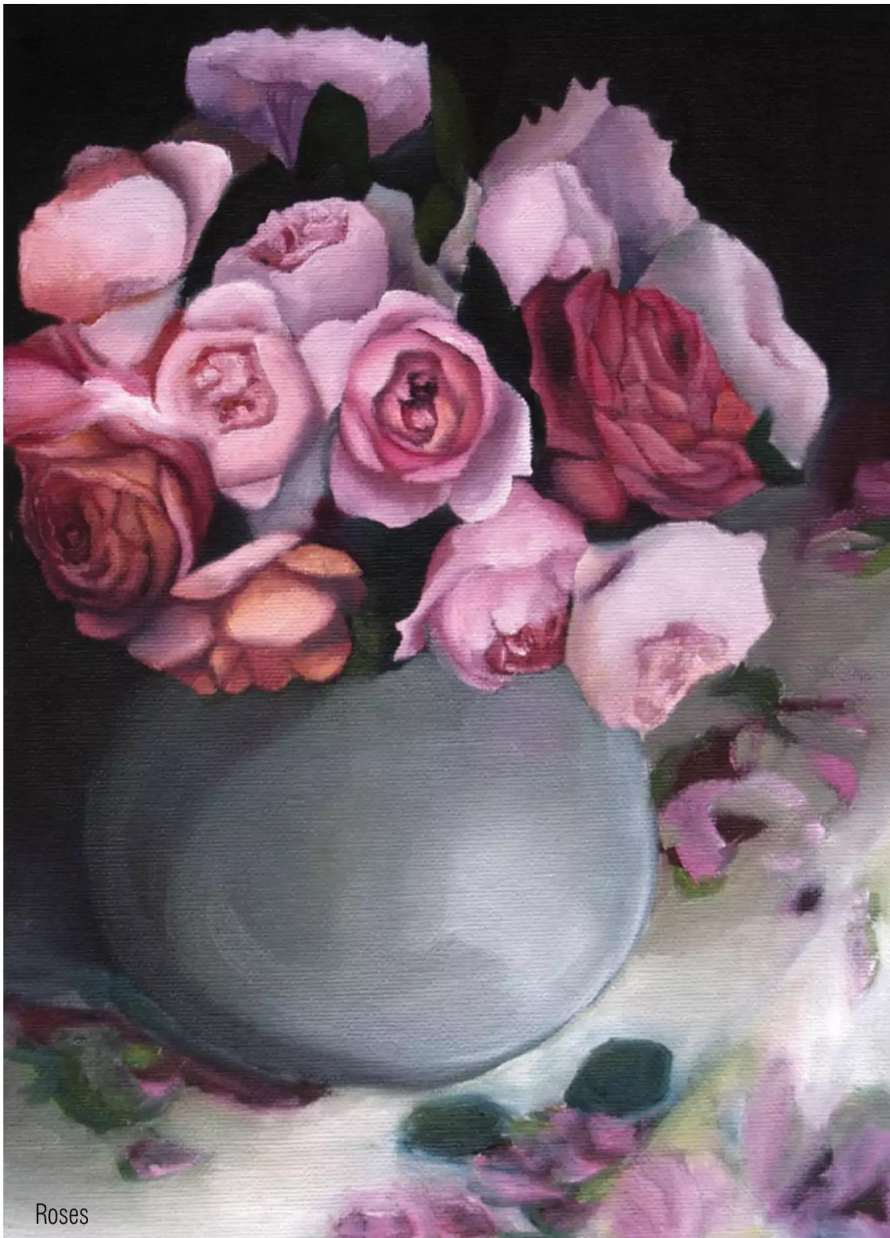


Gillian Grove



# My Story

Sharing her passion for art has become a way of life for this determined and talented artist.



**T**wenty-five years ago Gillian Grove walked past a noticeboard advertising art classes. If you ask her about it she might tell you that she wanted a break from her hectic work schedule or that something inside her wanted to become more creative. Like most artists, Gillian had enjoyed art at school but put away her yearning to give way to a more practical life that earned her money in what was called the 'real world'. Little did she know that her decision to go to that art class would in years to come become one of the most important decisions she had ever made. That she would share her passion for art and her strong belief that anyone can learn to draw and paint with hundreds of adults and children smashing the myth that you need to be 'talented' to learn. That she would open an art school based on these beliefs and that there would be waiting lists every term for five years to get instruction from her. This is Gillian's story.

"I couldn't paint at school. I was not bad at drawing but painting frustrated me. I couldn't get the paints to work like my pencils and believed that there must be something wrong with me – that I didn't have enough 'talent'. Everything at school was so competitive so when I couldn't paint my confidence got knocked and I put away my art for a few years.

"The fateful day I saw the





Apples



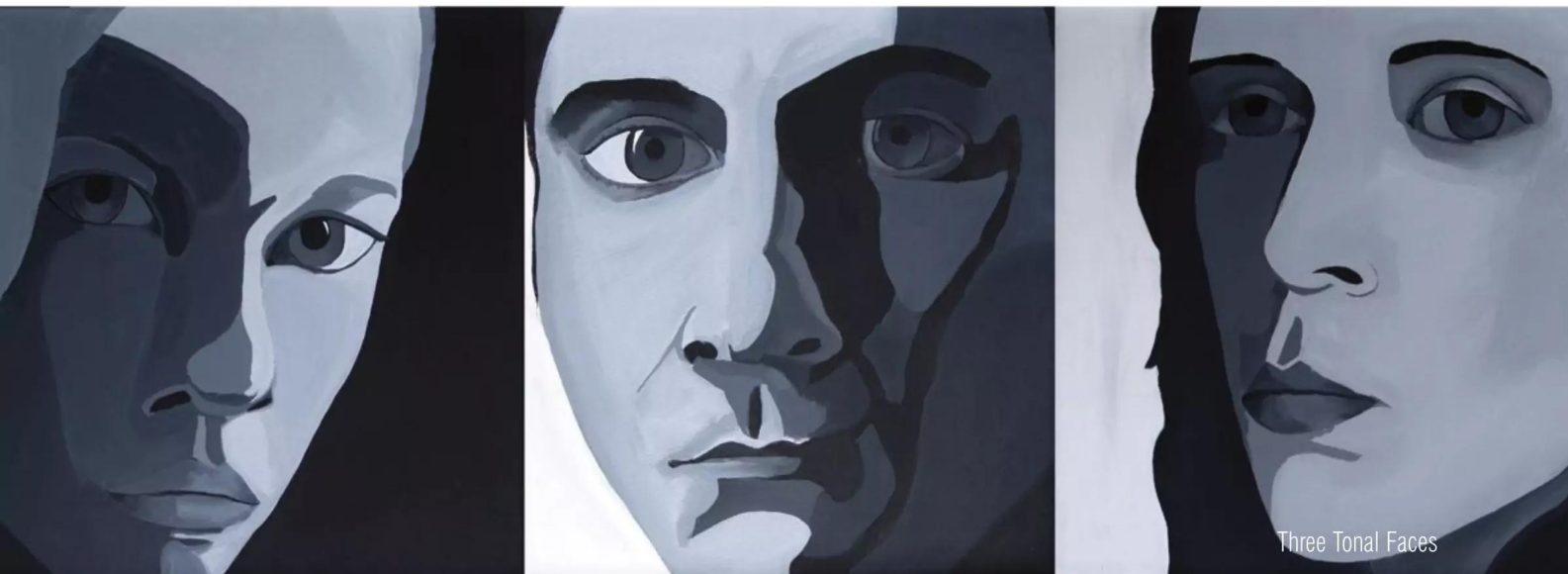
Vase

noticeboard advertising art classes once a week, I thought it might be nice to have something besides work in my life and signed up to a 10-week course. Art classes opened up a whole new world to me. The classes focused on skills and technique, dismissing any fears I had around not feeling 'good enough'. I began to fine-tune my drawing skills, focusing on identifying

tones and shapes. When drawing finished I was reluctantly talked into progressing to painting. I realised that there was a science to how the colours worked together and how the paint was applied... It had nothing to do with talent or being good enough, painting was a skill and I could *learn* it.

"I always seemed to feel pressure back then to 'do something' with my

art, that the natural progression was to sell it and enter competitions and become what everyone called a 'real artist'. It took me some time to realise that I could have my art as a hobby. I didn't have to sell, promote or exhibit my work (although admittedly of late commissions have been keeping me busy). I didn't have to limit myself to any one medium. I didn't have to



Three Tonal Faces





Pears in Oil



Vases

go to university for years or enter art competitions if I didn't want to, I could do my art simply because I loved it. That's it. And that's what I did.

"After running small art classes in a local school hall in the seaside town of Kingscliff in northern NSW for four years, two years ago I opened Kingscliff Arts and expanded the art classes. The space is the envy of most artists, 90 square metres of light filled, air conditioned luxury with the smell of sea salt in the air. The same way I learned many years ago, we focus purely on the 'how to', providing practical guidance around skills and techniques needed to draw and paint. The school has grown enormously over time and we now run 18 adults' and children's classes in a variety of mediums each week as well as art trips away for adults and school holiday workshops for kids. There have been waiting lists for most classes since starting in the school hall six years ago so we must be doing something right!

"My own art has developed naturally and over time. I don't limit myself ever to any one medium or subject matter, preferring to run with what inspires me most and which medium will best capture the 'feeling'. I love to work with graphite, felt tipped pens, charcoal, pastels, acrylics and oils both from life and from photographs. I have dabbled in printmaking and keep basic etching equipment and a press in the studio for the students and when the mood strikes me. Lately, my focus has been back on my drawing skills and oil painting working from photographs.

"Like many hobby artists, I work my painting and drawing time into my life. One of our Kingscliff Arts painting teachers Leisa O'Brien introduced me to water mixable oil paints a couple of years ago and I haven't looked back. Every time I wash my brushes with water and soap I do a little jig at the sink. No more turps and stench for me!

"I started with the Windsor and Newton Artisan range of water





Still Life with Satin Fabric



Scetch Crab

mixable oil paints and love it. After an art holiday in France last year I discovered a stunning French linen. It is like the Artisan Oils and the French linen were made for each other. All smooth and satiny with the right amount of hold – magic. I am loving still life again at the moment and have been working with moody, subtle colours to breathe life into the simplest of forms. I don't punish myself with trying to

get the shapes perfect, but work the imperfections into the painting. I leave the punishment of perfection for my underwater paintings – a series I have been working on of my daughter and her friend in the sunlit pool. It feels very strange to be painting green skin that is reflecting the pool colour around it, but it all comes together in the end when you follow some simple painting rules.

“My graphite drawings of late

have focused on images of young women, maybe because I am watching my daughters navigate adolescence. There is a freedom of spirit and a lust for life I hope they continue to see and feel always. My current drawings are worked from photographs. I often have robust conversations with another artist friend of mine about the use of photos as reference guides over working from life. For beginners, I



Pastel





Vases



Kirra Underwater

think it is a wonderful way to identify how shapes and lines fit together and an easy way to identify tonal variations. Gridding a photo also

helps to start working out the size and scale of things.

“One of my latest loves has come from learning to paint and draw

“Plein Air”, a French term used for painting landscapes outdoors. It seems to combine all of the things I love in one little package; fresh air,



Pastel 3





Close up Pears

stunning landscapes, great company, travelling to the most beautiful spots I can find and the ability to use any medium I feel like on the day! I learnt how to use pastels last year whilst on a workshop in France and am enjoying the challenge of working out a new medium. My trip to France reminded me of how important it is to get out of the studio on a regular basis and inspired me to coordinate trips away to paint and draw. This year sees us head to the incredible Bay of Fires in Tasmania for five days in

November and to the south of France in September next year.

“Without doubt the biggest obstacle we see in our art classes is fear. I came across this quote by a fellow called Mark Twain which aptly describes my feelings around this, “Twenty years from now you will be more disappointed by the things you didn’t do than by the ones you did do. So throw off the bowlines, sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream. Discover.” Don’t limit yourself when you are learning. Be brave. Try a

variety of mediums and techniques and work out not only what works best for you, but also where your passion lies.”

Gillian Grove is the founder of Kingscliff Arts. Kingscliff Arts runs classes, workshops and art holidays for both children and adults in its stunning art studio by the shores of Kingscliff, northern NSW.

See their website at [www.kingscliffarts.com.au](http://www.kingscliffarts.com.au) or Facebook page 'Kingscliff Arts' for further information or contact Gillian on 0411 317 606. ■

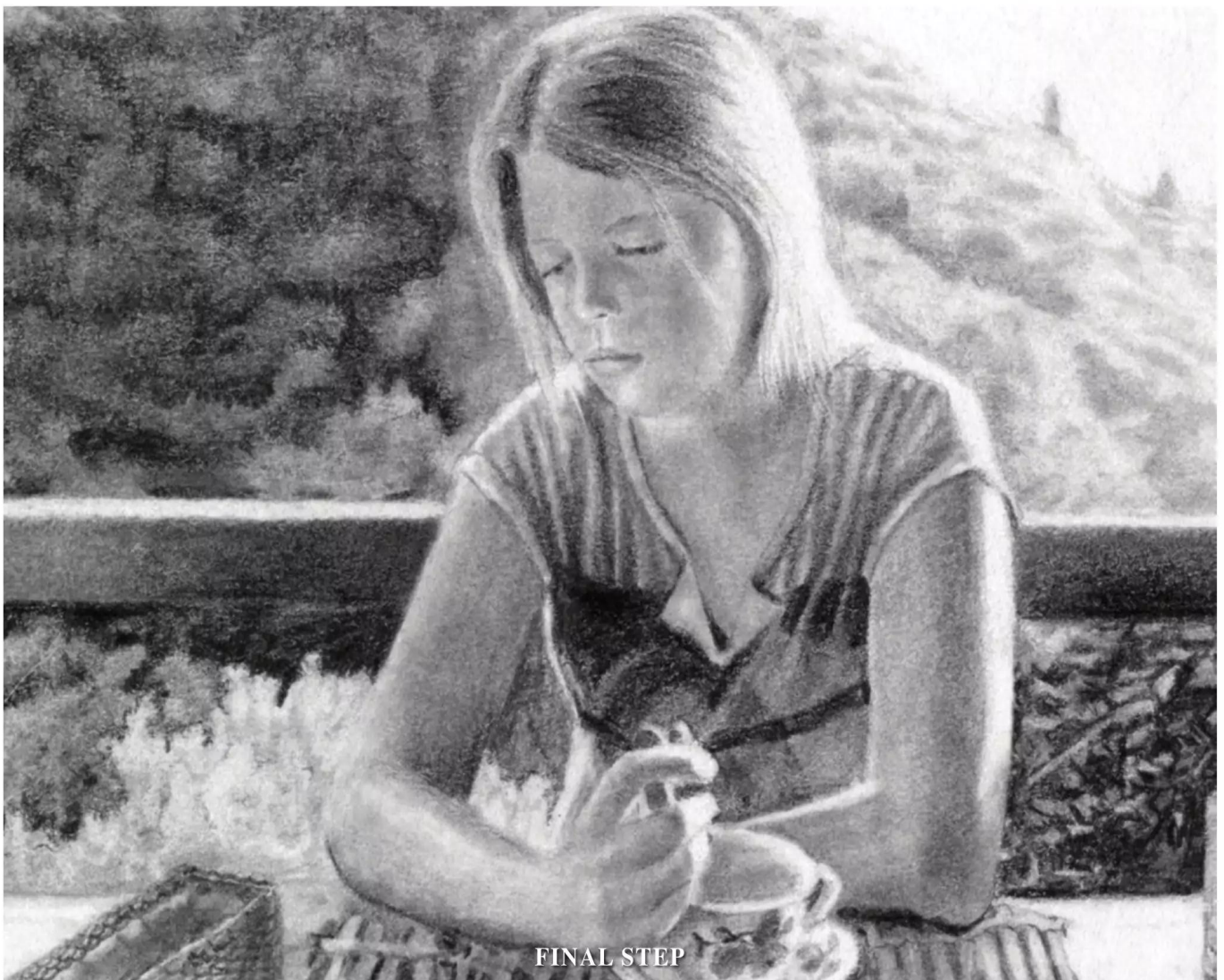


Pencils

# Making the Picture Sing

Gillian Grove

Using her fine attention to detail, this artist creates a loving tribute to her subject.





### STEP ONE

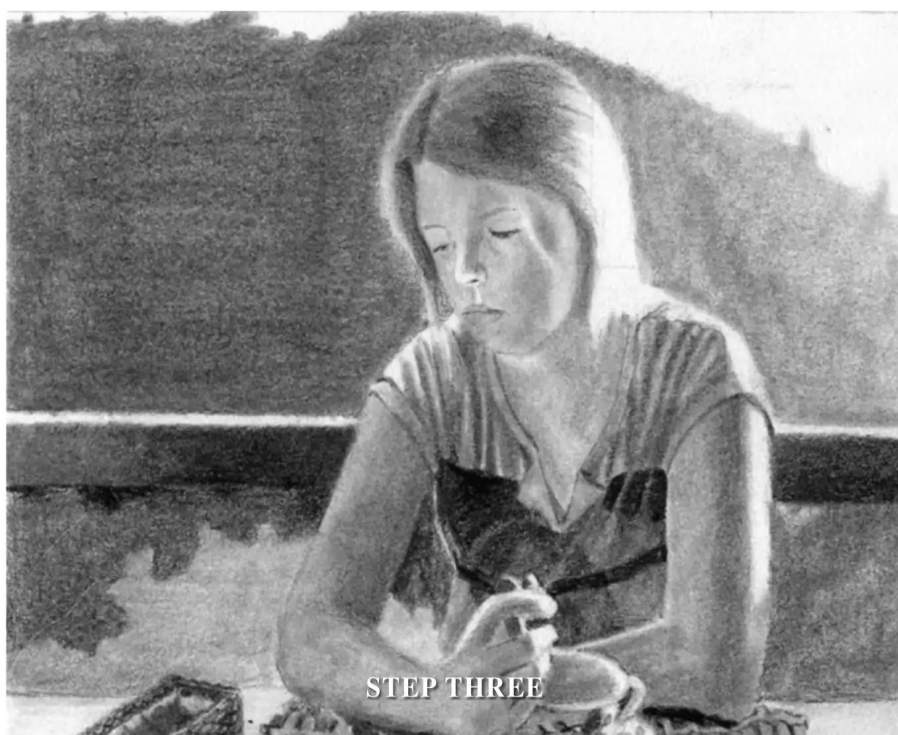
Find a photo you love and print it out in black and white. Measure around a 'grid' over the top of the photo. Be very careful at this stage to make sure the measurements are exact or you will run into problems later on.

### STEP TWO

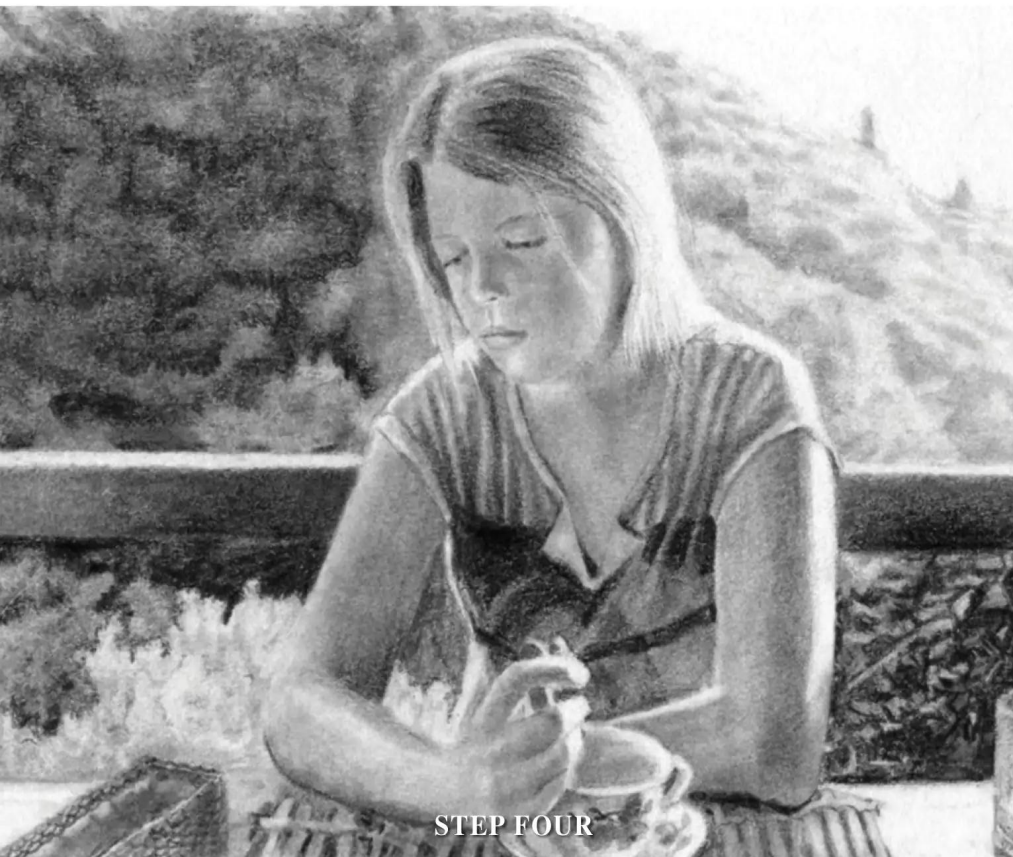
Using a HB pencil and a ruler, very lightly use your measurements from your photo to transfer your grid

### MATERIALS

- HB, 2B, 6B Pencils – I have a preference for Faber Castle Pencils, but this technique can be used with any graphite pencil range.
- Acid Free Paper – Most papers are acid free now. You can get archival papers if you need them. Most of my drawings are done in my Canson drawing book.
- Blending Stick or Burnisher – This is made from compressed cardboard and looks like a cardboard pencil. It is used to blend the pencil for a smooth finish. Be careful not to use it too early in your drawing as it can place a 'seal' over the page stopping you from adjusting tones later on.
- Plastic Eraser and Kneadable Eraser – It's good to have a plastic eraser with very sharp edges for white lines and highlights. Sometimes I cut the eraser into wedges with a Stanley knife to keep the edges sharp.
- Sharpener – Metal sharpeners seems to work the best. Keep a sharp end on your pencil for the finer details.
- Ruler – You will need a ruler to create your grid. You can also use your ruler to measure things if your drawing doesn't look right and you can't work out why.







**STEP FOUR**

to your drawing paper. You want to make sure these lines are light enough to be rubbed out later on. You will also want to make sure the measurements are accurate. Crooked lines will make your work harder and inaccuracies impossible to find.

### **STEP THREE**

Working lightly with your HB pencil, work from square to square looking for the main shapes in each box. Working on one box at a time is much less overwhelming than trying to navigate an entire picture at once. Look at where

the main shapes start and finish in each box, measuring with your eyes the distances between shapes. Draw in any major changes between tones at the same time. Use your creative license to include or exclude parts of the picture.

### **STEP FOUR**

Rub out your gridlines now, using your line drawing to guide you. Using your 2B and 6B pencils start to shade in your tones, leaving your lightest tones blank to show through the white of the paper. Try to make your pencil strokes as even as possible. Going over your shading in different directions will help. Use a combination of pressing harder with your pencil, adding more pencil layers and using your 6B to get darker tones.

### **STEP FIVE**

Using your blending stick, very lightly work over the pencil marks in a circular motion to even out any irregular tones and to create a smooth finish over skin texture. Then take the sharp edge of your eraser and your kneadable eraser and lift out the sections that need to be lightened. You can add some pencil back in to sharpen any edges at the same time.

## **ARTIST'S HINTS AND TIPS**

Having run our successful Learn to Draw program for many years teaching both adults and children to draw realistically, if your drawing doesn't look right to you then one of the following three things will be an issue: Tone. Without fail the biggest issues facing new drawers is their ability to recognise tones. Draw yourself nine boxes side by side and number them from 1-9. Leaving box 1 blank shade in box 9 as dark as you can get it with your 6B pencil. Now using your 2B pencil work from box 2 to 8 shading each box darker as you go to create a tonal scale. Once you have a

tonal scale you can sit it next to your photos to see how dark or light each section of your picture should be. Measurement. If you are a single millimetre out when you draw a picture of someone, it will look like somebody else! Get your ruler out and measure away to find your mistake. Gridlines. If your picture has wonky gridlines, you will find it very difficult to use them as your guide when drawing – keep them straight. Gridlines carved too dark into the paper are impossible to rub out. Keep gridlines light and use an HB pencil that barely touches the page.

### **FINAL STEP**

Look closely at your picture and your drawing and check that you are happy with the likeness, making any necessary adjustments. Tone is the most important part of drawing in this manner. Look at the light overall to ensure you have enough tonal contrast to make your picture sing. Use your creative license to adjust tones to what you like, even if they move you away from what the picture is showing. I like my pictures to still look like they have been drawn, rather than making them completely photographic like... But you can make your own mind up about that. ■





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Lynette McLeod

# Link to Life

Edited by Trevor Lang

This artist adores pastels ... a medium which she believes can fall between painting and drawing. Her art is truly her link to life.





Born in Burnie, Tasmania, Lynette McLeod resurrected her artistic talent some 12 years ago at the age of 55. At that time in her life she was a keen gardener. She also loved to read and would maybe sketch the odd drawing every now and then – in ink or pencil.

Lynette was artistically talented from a young age and had the opportunity to take an art scholarship thanks to the local newspaper. However, life has a way of taking us in other directions. It took a serious industrial accident to her husband Guy, many years later, to reignite the most wonderful talent that Lynette has been gifted with.

Joining the local Burnie Coastal Art Group in February 1997 was the first step in developing 'the artist from within'. Lynette became a student of renowned art teacher Margaret Brown of Sisters Beach. Lynette took along her box of hard pastels that had been given to her as a gift by her son Raymond.

Margaret had not worked in that particular medium – but suggested that she was happy to guide Lynette with her journey into the wonderful world of art.

Never looking back since that day, Lynette is still enjoying classes with Margaret and her talented, friendly group every Wednesday. Margaret has tried valiantly to lure Lynette into testing other mediums and expanding her talents into a variety of areas, but to no avail. Lynette most determinedly stays with her beloved pastels. She was made a life member of the Burnie Coastal Art Group in 2007.

A desired list of achievements began to fuel Lynette's passion for her art work. Her first was to win a prize in the field of pastels – this she achieved by winning first prize in the Tasmania Art Pastel Awards in 2001. The second, to win a major art exhibition, was achieved by winning the ArtEx 2007 Central Coast Council Acquisition award; and thirdly she desired to hold her own exhibition.

Lynette joined with her son Raymond (who works patterned pieces and fantasies in pen and ink) in March







2004. They called their exhibition 'Combined Forces', and it was held at the Burnie Coastal Art Group's gallery in Upper Burnie. It was a most successful event, with Lynette selling several of her works.

Upon request, Lynette agreed to have a second exhibition in her own right. This was held at Rialto Gallery in Burnie, in February 2008. Once again several works were sold and a commission was acquired.

Pastels have been central to all of Lynette's major art works, although she uses pencil and ink to sketch daily. Ink and pencil mainly enable her to work outside her art room, and at the same time keep her in touch with her family. Lynette takes her pencil drawings to her weekly art classes and makes them available 'for a small donation' – with the proceeds donated to her art group.

The majority of Lynette's subjects are wildlife – mostly native Australian. A speciality is our beloved but threatened species of Tasmanian Devil. Sprinkled in amongst these treasures are a variety of animals from birds to seals, penguins, horses, cows; and her favoured 'seemingly imagined' portraits.

Lynette's home proudly displays many framed pieces of her work, with an even greater collection of unframed art (just sitting waiting to be organised). As a complete hobby artist, Lynette's success comes from entering local art awards. Once, venturing out as she says 'to test the waters', she entered the well known Camberwell Art Exhibition in Victoria. Her submitted work was selected, and it sold. It was a very proud achievement for the artist.

Opportunities to view Lynette's art are very limited, as she only enters two or three competitions each year. Her success however speaks for itself, supported by word of mouth ... and once people see the beauty of her work, commissions are requested ... especially for beloved pet animals. People with family and friends overseas also find her art a perfect heartfelt gift.





In the early days, if Lynette felt that examples of her work were not up to her standard, she would destroy many pieces of paper. With more experience over time, she now chooses to rework disappointing pieces – having learned that by using the best quality paper she is able to wash off a complete area with a damp sponge, let the paper dry, and begin the area that needs reworking all over again.

Raymond Harris Ching is her most admired artist. Lynette says his work conveys the ultimate perfection.

Lynette McLeod feels that her most outstanding piece of work is a picture which she called 'A Helping Hand'. The hand holds so tenderly a tiny baby Tasmanian Devil. The structure of the hand portrays instantly the gentleness and security of the way

that the baby devil's future is held within 'all' of our hands for its survival.

They say that our eyes are the windows to our souls. The eyes are a particular area that Lynette captures so beautifully ... and her heart and soul are inscribed in every piece of art work that she lovingly creates. Her art is truly her link to life. ■





## Pastels

# To Be at One with Nature

By Lynette McLeod

"My art is who I truly am, and it has given me a freedom to become 'just me'," claims this talented lady.





## MATERIALS

- 90 per cent of the paper I use is black paper. The other 10 per cent varies depending on the background colour I feel will suit my subject.
- Primarily, I will use any brand of soft pastels. I prefer Schmincke pastels for the final touch up.
- Reference photography.
- Sponge for gentle wash off, if the project needs to be re-worked.
- Working in pastels has given to me a freedom to live my life with peace, tranquility and worth. It has enabled me to give a part of myself to everyone who chooses to take a piece of my artwork into their lives. My art is who I truly am, and it has given me a freedom to become 'just me'.

### STEP ONE

After choosing my subject (usually a photograph that has appealed greatly to me), I will enlarge it to give me greater insight into the detail. Then I select a coloured paper that will be most suitable to my background. With this picture, I decided on a pale grey paper.

### STEP TWO

I hardly ever sketch out my subjects, preferring to pick a focal point. With this picture I started with the face, and I needed to be comfortable with this before I chose to start adding the background. I do not copy all of the subject completely; choosing to alter the areas that I am most comfortable with changing. As you can see in this step, the face was made vibrant and clear – and I also made a start on the leafy background.

### STEP THREE

I continued with the addition of the background, and began to create a picture that appealed to my thoughts; then added the creatures that would gradually become part of my creation. Step by step I added what I felt would become my final picture. I had to research (during the compiling of my picture) each addition I wished to include next ... being flexible to add things or take







STEP FIVE

## MASTER HINTS AND TIPS

- Measure proportions and positions of the subject roughly; then choose your paper carefully.
- Do not be frightened to break your pastels into smaller pieces. This enables you to use the smaller pieces to block in or draw with more comfort.
- Never tear your work up ... if you have invested in good quality paper, the pastel will come off the paper if you dab it lightly with a damp sponge. Let the paper dry, and rework the altered area.
- I use my reference material to be just that ... reference. It is important to me to have a main subject to work from. I then will include other subject matter and backgrounds to my picture for my final creation.
- Your own photographs are the best.
- Sketch every day if possible. This is the basis for all your work.

challenge as I was used to producing faces clearly and with fine detail. Due to my art teacher's determined encouragement to try something different, I gave in; and I have been very pleased with the outcome.

### STEP FIVE

I continued to add the foliage and included vibrancy and colour with delightful little insects that exuded their own character.

### FINAL STEP

With the final addition of a blue beetle, I felt the picture was complete; and I decided to leave the background clean and fresh. My picture was created step by step, progressively adding to the basic subject matter to achieve a personally pleasing result. ■

things out to achieve what I envisaged would be the final outcome. All of this was feasible because I had good quality paper, a moist sponge, a gentle hand, and abundant patience.

### STEP FOUR

I decided to fade the image of the young girl into the background behind the leaves and add a fine coverage of spider's web. This was a real





EUAN MACLEOD. Alice. Archival Oils on canvas, 2006, 137 x 180 cm  
Image courtesy of Watters Gallery. [www.wattersgallery.com](http://www.wattersgallery.com)

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# Buderim's Brush with Fame

Contributed

Beautiful art galleries are located all over this country, hosting and promoting the work of Australia's diverse exponents of art. Artist's Palette magazine showcases a broad selection of these venues. In this Issue, we focus on Tiffany Jones Fine Art Gallery on Queensland's stunning Sunshine Coast.



**T**ucked away in the leafy mountain village of Buderim is one of the Sunshine Coast's best-kept secrets ... and also one of Queensland's most beautiful and memorable galleries.

Here is where you can see some of Australia's finest artists in an intimate and appealing gallery space.

Tiffany Jones Fine Art Gallery is located on Buderim's main street, and displays an impressive selection of art by some of Australia's most prestigious painters.

Tiffany Jones (BA Hons), her mother Sharon, and her brothers Roderick and Stefan work together to manage the gallery.

The Jones family are an experienced team of art consultants with more than 15 years involvement in the fine art sector. Their profession as art dealers grew out of a personal passion for art, with art collecting being an inherited interest from Sharon Jones' own mother.

Initially the Jones family were known for the many travelling fine



art exhibitions they presented over a 10 year period in Brisbane and regional Queensland, under the banner of their art brokerage company 'Queensland Art Brokering'.

Since opening in January 2004, their gallery has become known as the Sunshine Coast's specialist in Australian Investment Art – and it offers the region's largest and most diverse selection of paintings by prominent painters.

Gallery director Tiffany Jones said of the gallery: "We've created an atmospheric place where people can enjoy the full artistic experience, both with the art inside and with the beauty of the gallery's architecture and garden."

A renovated 1950s cottage, the gallery is awash with colour from the stunning array of paintings, leadlight windows, rich Afghani carpets and glowing timber floorboards.

The venue's lush garden, airy verandahs and exotic touches reflect the Jones family's love of artistry. The atmosphere is heavily influenced by the family members' extended periods of living and travelling overseas.

The cottage is bursting with quality pieces by prestigious painters, with a list of painters that reads like a 'Who's Who' of Australian art.

A stunning range of original pieces on display includes works by Margaret Olley, Garry Shead, Tim Storrier, David Boyd, John Perceval, Ray Croke, Robert Dickerson, Jason Benjamin, Pro Hart, Sir Sidney Nolan, Albert Namatjira, David Boyd, John Coburn, Hans Heysen, Geoffrey Proud, Hugh Sawrey and Patrick Kilvington.

Tiffany Jones said: "I've heard the comment countless times from art enthusiasts new to our gallery that they had no idea an intimate Buderim gallery would have such a high level of art available. They are very surprised to find works of such high quality by Australia's most prestigious artists available here on the Sunshine Coast."

"In the friendly atmosphere of our gallery, we provide free investment







advice and share our knowledge of how to buy art wisely – so that first time buyers or experienced collectors have the tools, confidence, and peace of mind to develop an eye for quality and ultimately an enviable art collection.”

Also on offer at Tiffany Jones Fine Art are exciting pieces by talented and popular contemporary artists from all over Australia – including Michael Challen, Linda Keough, Kate Smith, Denise Daffara, Lori Pensini, Rachael Carmichael and Antje Collis. Some of these artists show exclusively in Queensland at Tiffany Jones Fine Art.

Tiffany Jones Fine Art Gallery is also the recognised Queensland specialist in the work of Norman Lindsay – with many sensual works by this legendary painter of the female form gracing the walls. Using their expertise, the gallery operators can also locate specially requested or desired pieces by Norman Lindsay.

The gallery provides valuation appraisals, conservation framing and art restoration.

The prime location in Buderim gives convenient access to the Sunshine Coast’s beautiful beaches and most other notable destinations in the region – such as Noosa, Eumundi, Montville and Mooloolaba. Buderim is only ten minutes drive from seaside Mooloolaba, and 30 minutes from cosmopolitan Noosa.

Apart from its historical association with the production of ginger, from an ‘arty’ point of view Buderim has been connected with two of Australia’s best-known painters. The famous romantic figurative artist Charles Blackman lived in Buderim in the 1980s and was inspired by the beauty of the area’s pockets of rainforest. A resident in Buderim has told the story of how Charles Blackman once painted pictures all over the glass window panes in one of the homes he lived in. Hugh Sawrey, one of Australia’s most famous Outback artists and co-founder of the Stockman’s Hall of Fame at Longreach, was born at Buderim, too

and there is a road named after his





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