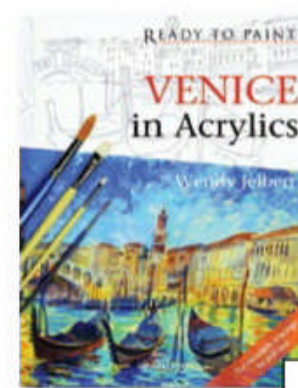
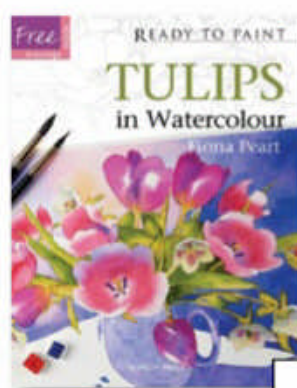
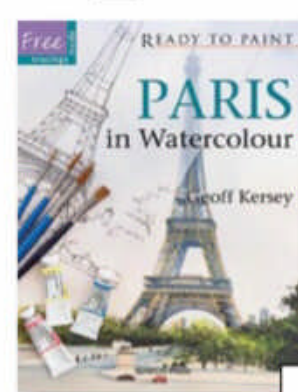
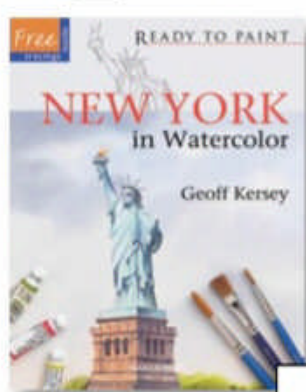
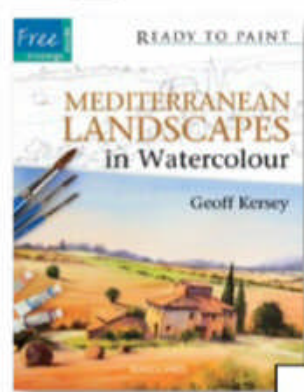
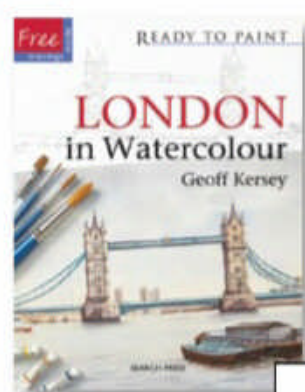
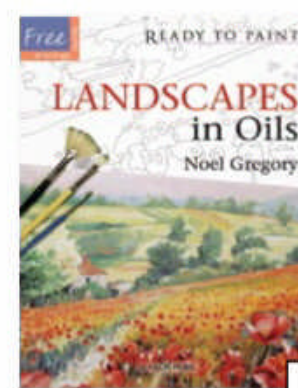
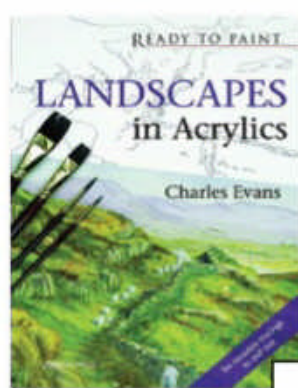
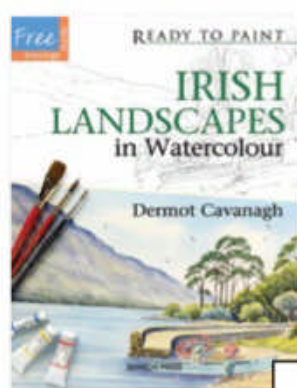
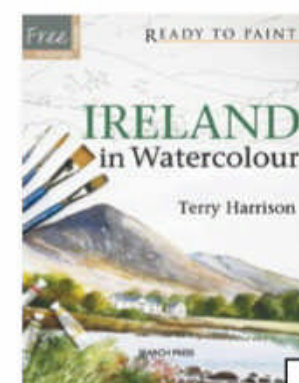
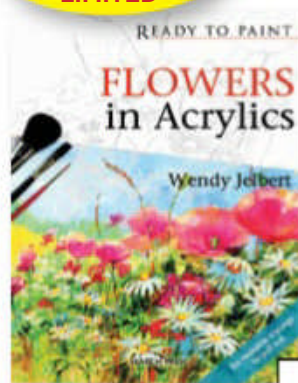
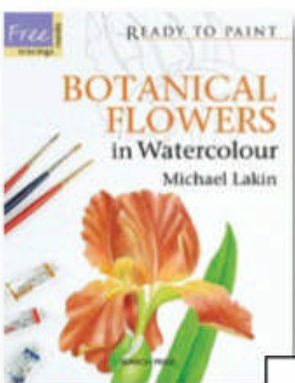
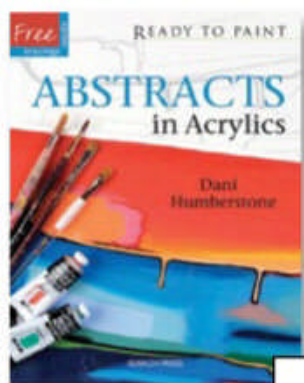
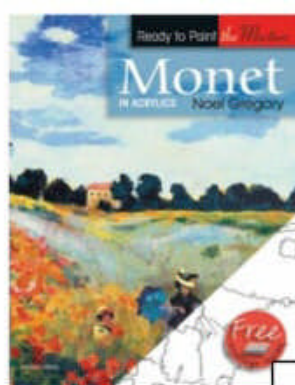

A U S T R A L I A N
HOW TO PAINT
Pastels



MEET SEVEN AMAZING ARTIST'S

READY TO PAINT SERIES

**SAVE
\$\$\$**



POST

PO Box 8175
Glenmore Park NSW 2745

@ EMAIL

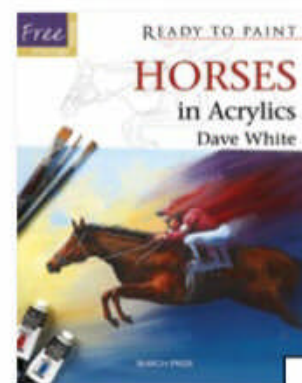
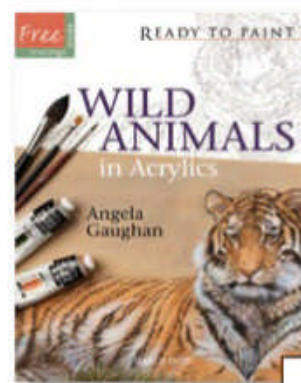
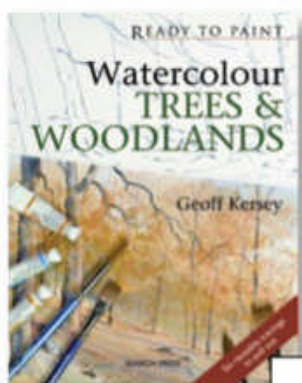
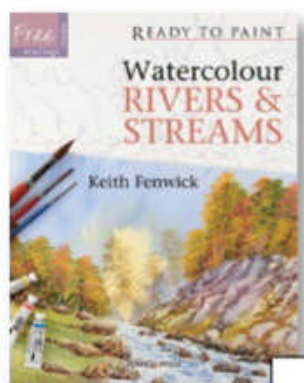
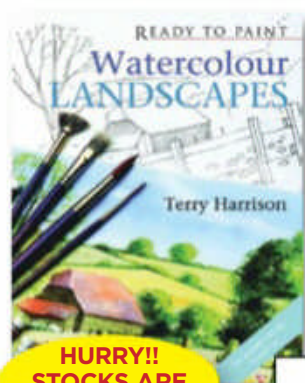
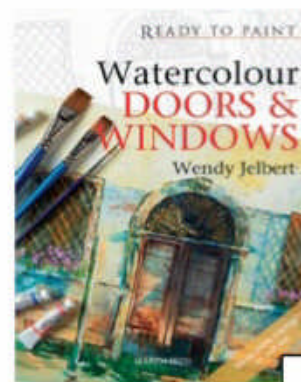
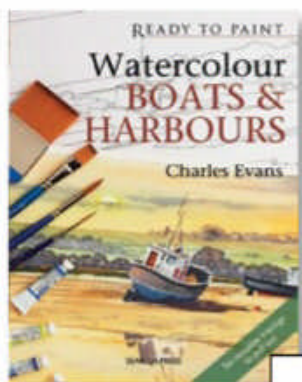
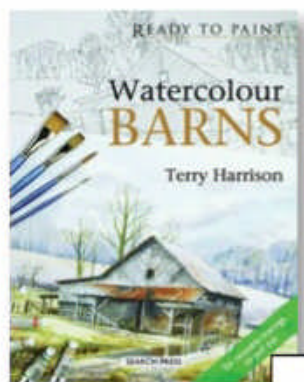
books@sunpbl.com.au

BOOKS ONLY \$17.99ea

Sunray Publications is proud to present the latest

Ready To Paint Series. Start your collection today!! These books are usually priced at between \$21.99 and \$23.99 but we have them at the **SPECIAL PRICE OF \$17.99**. Save up to \$6.00 per book. All mediums are covered with step-by-step instructions. These books offer a straight forward easy-to-follow approach and are a great addition to your magazines.

**COLLECT
THEM
ALL**



**HURRY!!
STOCKS ARE
LIMITED**

HURRY ORDER TODAY

TITLE ☐ **MR** ☐ **MRS** ☐ **MS** ☐ **MISS**

Name _____

Address _____

State Postcode

Email

Telephone (inc. area code)

PLEASE DEBIT MY: ☐ **MASTERCARD** ☐ **VISA**

Card No Expiry date /

Cardholder name (PLEASE PRINT) _____

Signature _____ Date ____/____/____

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to

Sunray Publications Pty Ltd (ACN 164 759 157) for \$

* All prices include GST. Please add Parcel Post \$9.95

PLEASE TICK BOOKS REQUIRED

PLEASE ENTER BOOKS REQUIRED
If you would like more than one of a particular book please place quantity required in the box.



Contents

Issue No.36 2021

36



28

ARTIST INSIGHTS AND DEMONSTRATIONS

- 6 Janelle Fisher
- 16 Sarajane Hinton
- 28 Helen Miles
- 36 Ian Reardon
- 42 Maureen Gardner
- 52 Chris Blake
- 60 Graeme Stevens

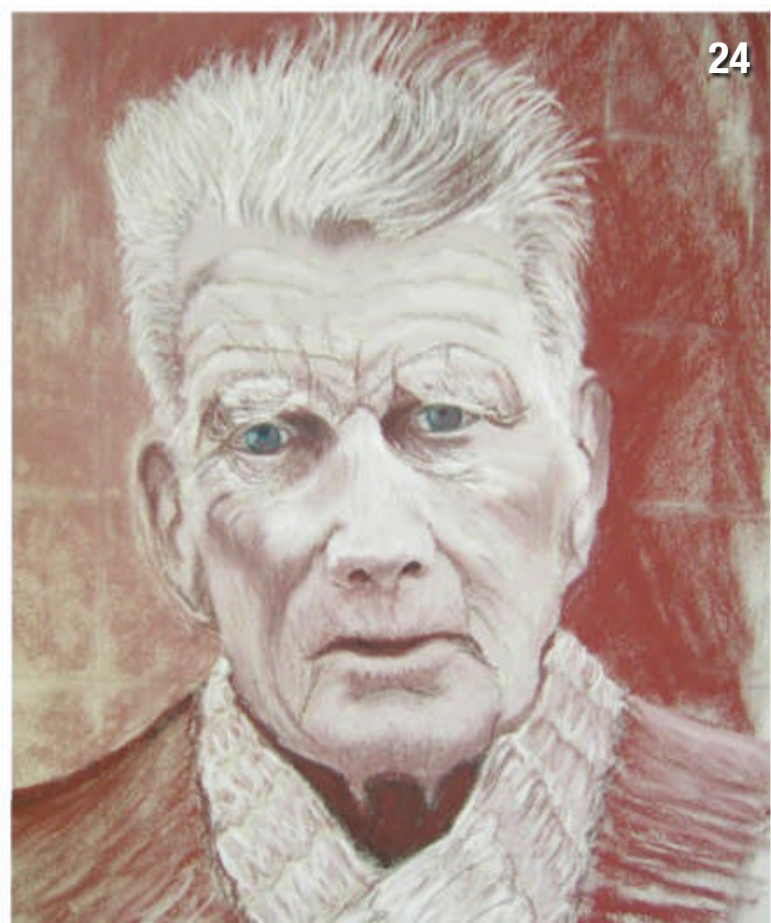


FEATURES

24 Pastel Inspiration - Anita Stevens

48 In the Galleries - Elena Parashko
Gallery

Cover image by: Helen Miles



Janelle Fisher

My Creative World



My life is, and always has been, one filled with creativity.

I relate to the lyric from the Sound of Music that says “my heart wants to sing every song it hears”. Perceiving meaning in the world around me I feel compelled to draw, savouring its richness as I do.

By Janelle Fisher



Northern Yellow-Faced Turtles



Though I've been drawing since I was a child, it's only been recently that I've been able to invest myself in my art, as I've long hoped. As many self-taught artists find, mine has been a winding journey, driven by an undercurrent of passion, dedication, and hard work. It has been intermingled with other priorities, interests and needs at different times, and only really developed when permitted. Encouraged to pursue a customary vocation, I've worked as a paediatric Occupational Therapist,

assisted in Health Research and have a Masters in Tropical Environmental Management. This background has tendered me knowledge and experiences that have influenced the art and the artist I am now.

Darwin is my home, and has been for most of my life. It is a beautiful place, unique and diverse in many ways. It also offers an abundance of encounters with nature. I enjoy curlew's night calls, sunset beach walks, kapok blooms, black cockatoos chatting, Dry season fires, and in

the wet season, electrical storms and torrential rain. I think my affinity with these encounters and experiences is deeply infused in me and my art. I cannot resist the allure of creation. It's elegance, intricacy, and authenticity is captivating. I love the truthful witness that is the natural world and that the creations it inspires are invested with its beauty and wisdom.

I love sharing what I observe in nature with others. There is a satisfaction that arises from completing a work that is





Dolly Understands

pleasing. This is made greater when others retreat into, and enjoy, the creation too.

I work almost exclusively in soft pastel and graphite, for I love the expression of these mediums. I am self-taught and most of what I know has been developed through discovery. My artistic influences include Hans Heysen, Susannah Blaxill, Maxine Thompson and Terry Isaac. Their depictions of, and insights in to the natural world are breathtaking. My inspiration is nature itself. Those moments I don't want to forget. I find my art is enriched with my other interests, which include jazz piano, singing and ballet.

In 2001 I held a solo exhibition titled Aspects of the Territory. Since then I have exhibited in The World Wildlife Fund Threatened Species Exhibition (Darwin, NT), Botanica (Sydney, NSW), Cossack Art Award (Cossack, WA) and the Mortimore Prize (Dubbo, NSW). Much of my work is commissioned. Until recently word of mouth has been the main avenue for my work, which has fit aptly with the time I have to give to art.

With a young family, it requires much effort to keep the balance between family life and art. The accumulation of small valuable drawing sessions allows me to see works through to completion.



Made for Each Other



Green Tree Frogs On Tea Tree



Hibiscus Bloom



Pied Cormorants



My little angel

It takes great mental discipline and energy to keep the momentum, apply myself in the time I have and let go when that time needs to finish. At times it requires great personal sacrifice, but I think it's worth it. My husband's support and belief in me, and our children's accommodating natures helps make it possible. The experience of the artistic process and product is valuable to all of us.

It is often challenging fitting art around three young children. The children's sleeps, day or night are especially valuable times to work. I also work when they're awake. I've trained myself to focus on drawing amid the busyness that comes with a young family. I am often amused at the context in which my pieces are created. Preparing works for exhibitions to the sounds of Play School, baby giggles and answering three-year-old's questions can at times feel surreal.

Between July and October of this year I undertook a residency at the Territory Wildlife Park, Berry Springs, NT. Three other artists, and myself were given unprecedented access and opportunity to photograph, draw and create at the Park. It was a valuable experience to observe the various birds, reptiles, mammals, aquatic and other animals, and learn of their behaviours, life cycles and habitats. The residency has been the first time I have worked alongside other artists, and I've been inspired by their talents, styles and love of nature.

I have recently started drawing portraits. I love to sink in to the wonder children have of the world. Their innocence and unfettered regard makes theirs a pleasant perspective. My beautiful children don't realise how keenly I observe them. Light reflections on their skin, facial expressions, postures and movements, to name a few, I observe with more than a little interest. There's something sweetly exquisite about drawing your own children.

Dedication, practice and critical thinking have helped me develop my



Lotus Lily opening



Pointe Shoes

craft over the years. I have had very little tuition. Circumstances mean that I spend more time observing the world around me than I do drawing. My easel stands in the living area of our home, so I critically view my work between drawing sessions. This allows me to review what I've done, and plan my next session. I also have the reference photo for the work in progress as the desktop background on my computer.

These are strategies I have found invaluable in my artistic process.

Artistically there is much more I would like to learn. We are all given one day at a time, and my hope is that I can use that time wisely, learn what I can, not be discouraged by what I don't know, and enjoy the process. To preserve and share beautiful moments in what can easily be a hectic, disconnected and troubling world. My heart has many more songs to sing

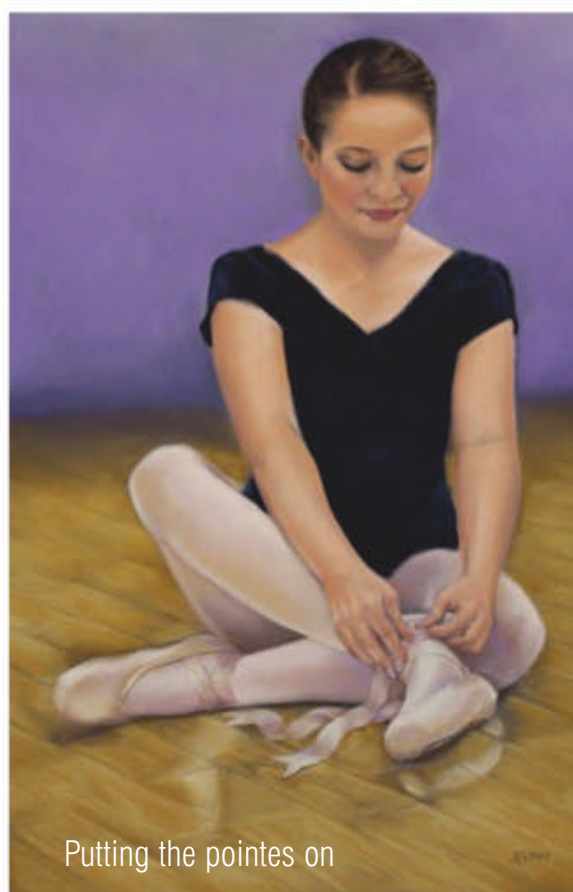
as I relish the beauty and meaning invested in our natural world.

I have recently been informed that I won Best Drawing at the 2011 Mortimore Art Prize, held in Dubbo, NSW.
www.australianartsales.com.au/MortimorePrize/mortimoreprize.html

My web address is
www.janellefisherfineart.com



Acacia dunnii pods



Putting the pointes on



Dingo Gazing

Pastels



Goodnight Quinn

By Janelle Fisher

Janelle captures the beauty of her three-day-old son, Quinn.



MATERIALS

- Paper

Art Spectrum Colourfix
suede paper – Tasman Sky

- Pastels

I use pastels of the following
brands - Art Spectrum(AS),
Rembrandt (R), and Faber
Castell. And pastel pencils -
Faber Castell and Derwent.

Colour list

- Skin

Dark: Mars Violet R 538/5, Burnt
Umber R 409/3, Flinders
Blue Violet AS D520, Caput
Mortuum Red R 343/3

Middle: Burnt Sienna AS
T548, Caput Mortuum
Red R 343/7

Light: Burnt Sienna AS V548
and AS X548, Caput
Mortuum Red R 343/9

- Fabric

Dark: Flinders Blue Violet AS
D520, Mars Violet R 538/5,
Mouse Grey R 707/5

Middle: Raw Umber R 408/7
and R 408/9

Light: Yellow Ochre AS X540,
Yellow Ochre R 227/10,
Warm White AS P501

- Pastel pencils

Faber Castell

1122 – 199 Black

122 – 177 Walnut Brown

1122 – 175 Dark Sepia

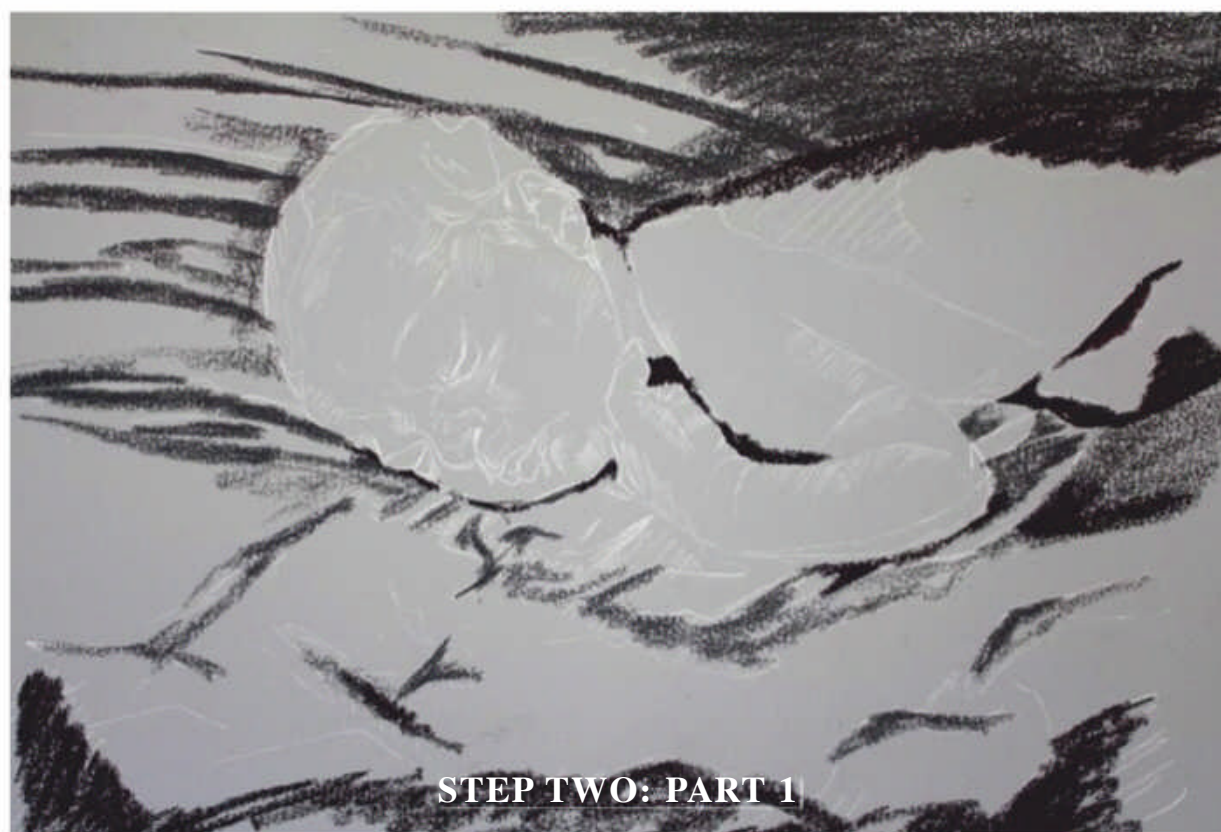
1122 – 193 Burnt Carmine

1122 – 169 Caput Mortuum Violet

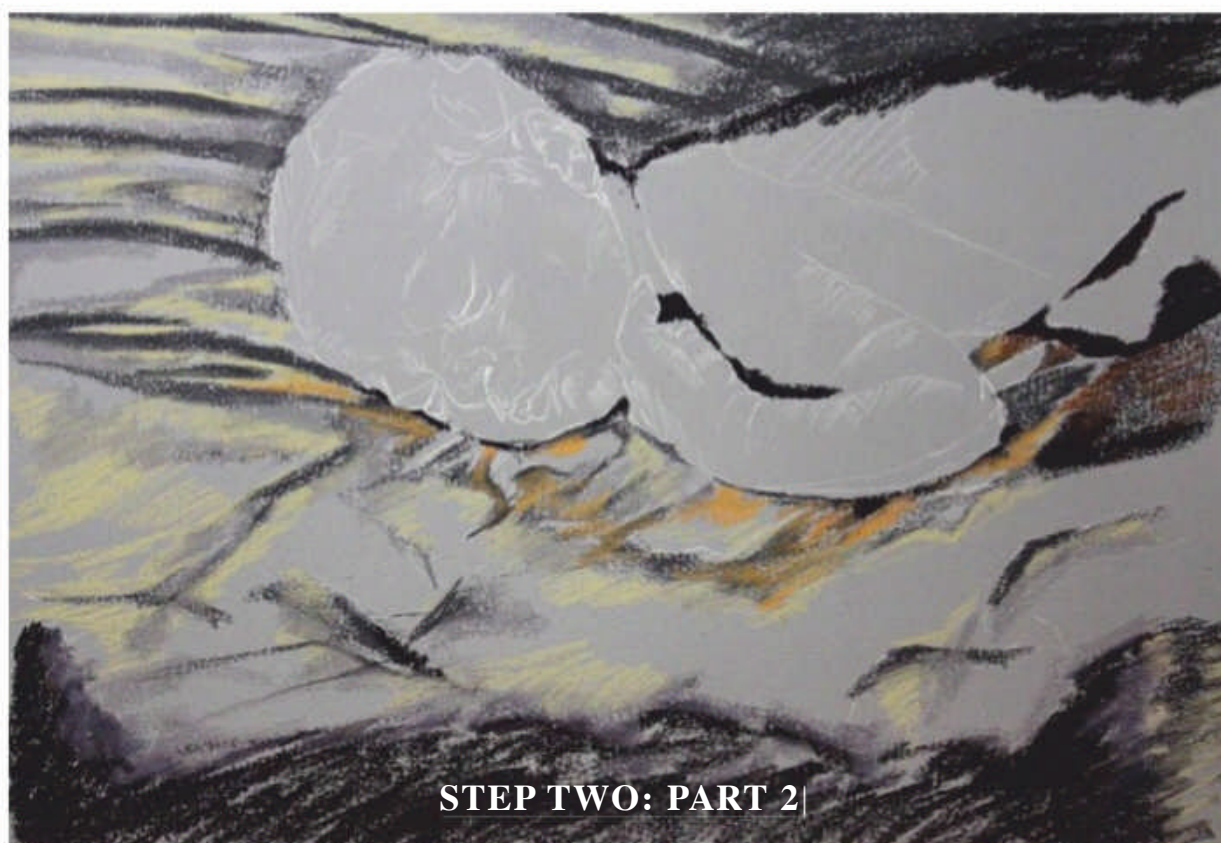
1122 – 132 Light Flesh



STEP ONE



STEP TWO: PART 1



STEP TWO: PART 2



STEP TWO: PART 3



STEP TWO: PART 4

Using soft pastel on suede paper, Janelle took some photos of her youngest, Quinn, when he was three days old. “I remember that beautiful night, when having fallen asleep in my arms I laid Quinn on our bed and photographed him. I thank myself often for pulling out the camera when I too should have been sleeping. A memory beyond measure preserved.”

STEP ONE

I work from reference images I’ve photographed either printed as

photos or on my computer. I draw the image on white paper, and transfer it on to my final paper with tracing paper. I use white pastel pencil on the underside and trace the image with a graphite pencil. I do this gently as I find the suede readily indents, but need the graphite point to produce a fine line. The benefit of drawing then transferring is I can see the proportions and composition and can be confident of these prior to placing on the final paper. Once the image is transferred I pack the lead pencil away so I don’t accidentally use it!

STEP TWO

I begin with the fabric surrounding Quinn and define the darkest areas first. I also draw the darkest shadows of Quinn too. I then add middle colours and the reflected colours I see in the fabric. I then add light colours, joining the areas of colour previously laid down. Once I’ve defined all the dark, middle and light colours I blend. As I do I am mindful of the forms I am creating. Minimal blending in the lighter areas preserves their boldness and keeps them ‘clean’. I repeat this process to define the finer creases and reflections in the fabric.



STEP THREE: PART 1



STEP THREE: PART 2

STEP THREE

When the fabric is mostly complete I shift my attention to Quinn. I begin with the darker colours. Skin is highly reflective, and I see many colours in Quinn's skin and include these in the foundation (eg Mars Violet, Flinders Blue Violet, Burnt Umber and Caput Mortuum Red). Then I add the middle colours, laying my strokes at various angles to express the form. I then add the lighter colours. These are not my lightest colours yet.

STEP FOUR

I blend the colours I have laid to create the foundation of the skin. I then repeat this process (dark – mid – light) to develop the forehead. Using sharpened black and brown pastel pencils I define the hair, using gentle strokes. Baby hair is very fine. I sometimes like to do the hair before I've finished the skin as it allows me to see the face in context with the hair.

FIVE STEP

I then work with the mid and light skin colours to add more detail to the contours of Quinn's skin, and bring more warm colours to the skin (ie less yellow and more red).

FINAL STEP

I apply colour, then blend, repeating this process until I'm satisfied. The completed piece. I can leave Quinn to sleep. ■



STEP FOUR: PART 1



STEP FOUR: PART 2



STEP FIVE

Sarajane Hinton

Wildlife Enthusiasm

Edited by Trevor Lang

This talented lady prefers to work with pastels and pastel pencils. She is most comfortable with the pastel medium because it allows her to layer colour and create detail quickly and effectively.





Sarajane Hinton was born at Kyabram in Victoria but she grew up in a small town on the mid north coast of New South Wales.

After completing her schooling, she moved to Newcastle to earn a Bachelor of Design (Visual Communication) at the University of Newcastle. After she completed her university course, she moved with her husband to Bourke ...

where they met local gallery owner Jenny Greentree.

“Jenny encouraged me to continue with my art,” says Sarajane. “Now, after spending three years exploring the area around Bourke, we have moved again to live at Yamba on the New South Wales north coast.”

This pastellist is enthusiastic about animals and wildlife which she loves

to use as subjects in her work. She loves to capture unique details of her subjects, and their expressions.

“Artistically I love detail ... and how you can capture detail in different ways – through line, shape or colour,” she explains. “I love to study how other artists create detail in their works, even if the style is not super-realistic.”

Sarajane Hinton drew her first pet





portrait for her sister as a Christmas present. A family friend then saw the work and wanted to commission the artist to draw her cats. From there, it was a ‘flow on’ effect – with (initially) family and friends wanting pet portraits done for them.

“It wasn’t until I moved to Bourke that I began to explore other subjects; and began drawing and painting for myself,” Sarajane reveals. “After meeting Jenny Greentree, I was greatly inspired to explore the land and wildlife around the Bourke area ... and incorporate those images into my work.”

This lady says that she would class herself as a ‘hobby artist’ – but based on the quality of her work, others might beg to differ.

Throughout her studies, she experimented with different materials and mediums – however she always kept coming back to pastels and pastel pencils.

“I am most comfortable with the pastel medium, as it allows me to layer colour and create detail in a quick and effective manner,” she relates.

Sarajane Hinton currently exhibits her work, and sells reproductions, at Jenny Greentree’s Back O’ Bourke Gallery.

“I don’t admire any artist in particular,” she says. “I have an appreciation for many styles of art and many artists; and I love to see how different artists paint. I am more influenced by people and places that are around me at the time ... for example, living at Bourke I admired the works of Jenny Greentree. She was a mentor for me and inspired me to push my boundaries and explore new techniques using pastels. I also admire the work of other Outback artists such as Peter Anderson, Roxanne Minchin and Pro Hart. Beyond that, I



draw inspiration from wildlife illustrators whose works are displayed on the covers of Australian Geographic magazine.”

As a part-time artist, Sarajane doesn't draw constantly. Every time she starts a new project she is fresh and eager to get into the work.

“Trying to achieve a lot of detail can be frustrating, and I need to keep my mind clear in order to keep the work progressing ... so I take long breaks between each step of my work, often taking a number of weeks to complete one picture; or I work on two pieces at the same time,” she concludes. ■



Pastels

Feline Friend

By Sarajane Hinton

According to this pastellist, fur can be a little difficult – as it grows in a few directions around the face. Her method is to lay down a foundation of colour, working in the direction that the fur grows.



MATERIALS

- Soft Chalk Pastels: Art Spectrum and Winsor & Newton.
- Charcoal pencil.
- Pastel Pencils: Cretacolor and Stabilo CarbOthello.
- Spray fixative.
- Kneadable eraser.
- Scoring knife.
- Pastel Paper: Colorfix by Art Spectrum.

STEP ONE

To do the initial sketch, I create a scaled drawing of the subject on paper (working from photographs). I concentrate on key lines around the eyes, nose and ears. Getting these details correct now is essential to creating a real likeness to the subject. Often I will use a few grid lines to help scale up a subject.

I then transfer this sketch onto my Colorfix pastel paper.

STEP TWO

In establishing a connection with the subject, I always start with the shading of the eyes. I then work my way around other key facial features such as the nose, ears and mouth; or any other feature that defines a particular subject. At this stage, I am using 'Cretacolor' pastel pencil – a harder variety of pastel – for greater detail.

STEP THREE

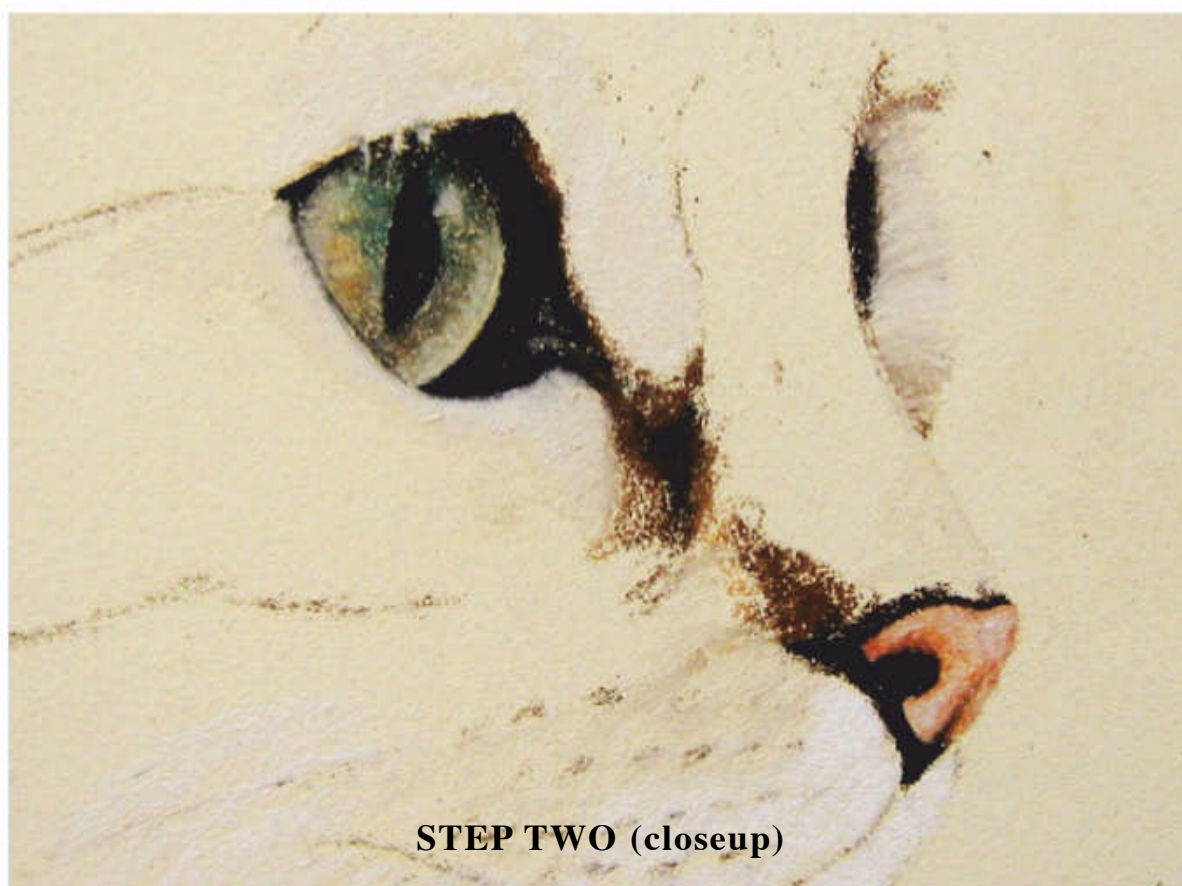
Next, I lay down the background colour using soft pastels; layering the colour down in blocks, then blending the layers together using my fingers. At this stage, I score the cat's whiskers lightly and then begin to layer colours around the entire



STEP ONE



STEP TWO



STEP TWO (closeup)


STEP THREE

STEP FOUR

STEP FIVE

face – working from darker tones to light. Fur can be a little difficult, as it grows in a few directions around the face; my method is to lay down a foundation of colour, working in the direction that the fur grows. I then seal this layer lightly with a workable fixative spray.

STEP FOUR

After I am satisfied with the overall colours and tones of the fur, I begin to work in the fur details with a sharp pastel pencil. I also use different shades of colours to push the pastel around in the direction of the fur. I begin the detail around the ‘out of focus’ section around the cat’s neck and work my way in sections to the right of the face.

STEP FIVE

When I have completely covered the face with fur detail, I lightly seal the drawing. I then add in the whiskers; retouch the eyes, nose and ears; and work in some crisp fur highlights and darks around the cat’s coat until I am satisfied with the detail achieved.

STEP SIX

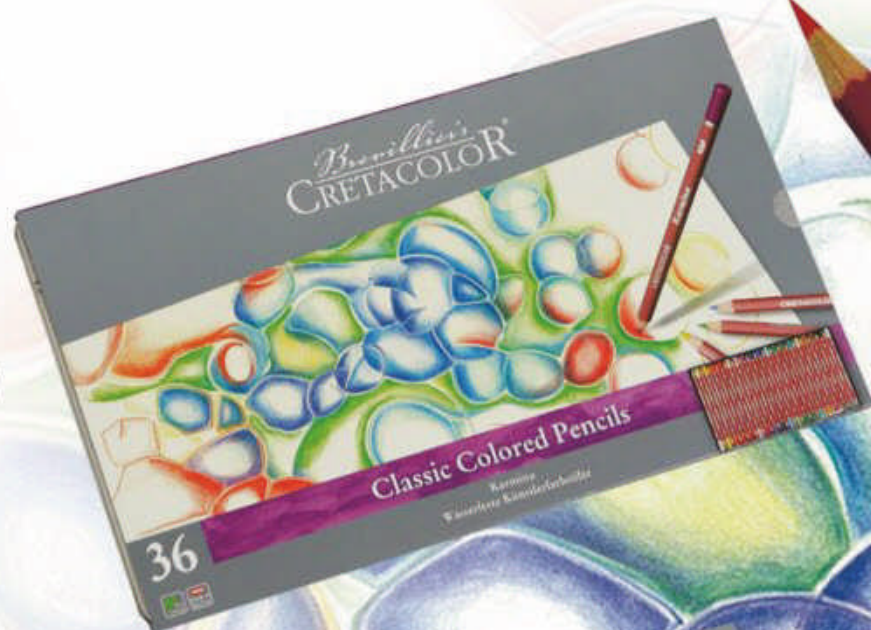
Satisfied that the drawing is complete, I sign the work and lightly seal it for the final time. When I seal an image I find that some of the highlights can fade – so I retouch those highlights and leave them unsealed. ■

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

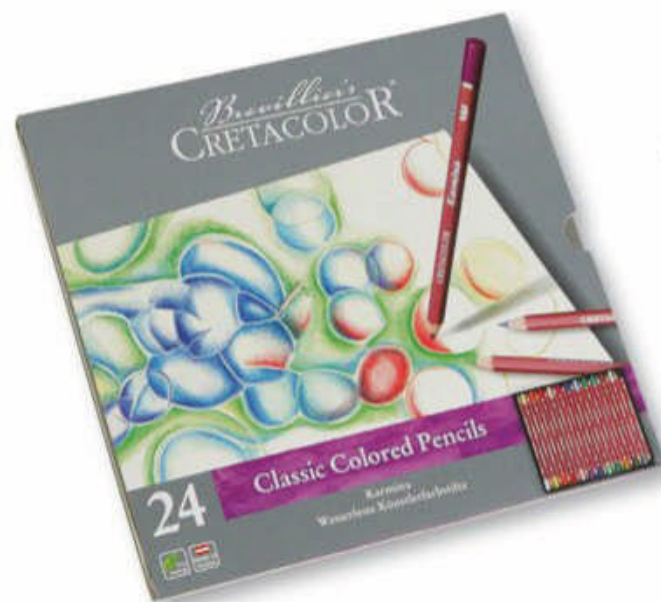
Cretacolor Marino and Cretacolor Karmina are professional quality, lightfast watercolour and fine art colouring pencils from Cretacolor of Austria. They represent the latest in colours designed specifically to meet ASTM-D4303, the industry standard devised for the measurement and labelling on the lightfastness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

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

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



Try Karmina and Marino for yourself! 3 Karmina Colouring and 3 Marino Watercolour archival fine art pencils for only \$5!!



S&S

Creativity unlimited

Ph: 1300 731 529

www.creativityunlimited.com.au

If you would like to try Karmina and Marino pencils by Cretacolor, please complete the coupon below and mail/fax along with \$5 to: 'S&S Karmina & Marino' P.O. Box 81 Thornleigh NSW 2120 and receive 3 Karmina colouring and 3 Marino watercolour Archival Fine Art pencils for only \$5 (Cards accepted are Visa and Mastercard only)

Card Number: _____ Expiry: ____ / ____ CSV: _____

Cardholder's Signature: _____ Contact Number: () _____

Name of Purchaser: _____

Delivery Address: _____

State: _____ Postcode: _____

Cheques and money orders to be made payable to S&S Wholesale Pty. Ltd.
Offer only valid in Australia & while stocks last – allow 4-6 weeks for delivery. Limit one set per order.

Portrait of an Irishman

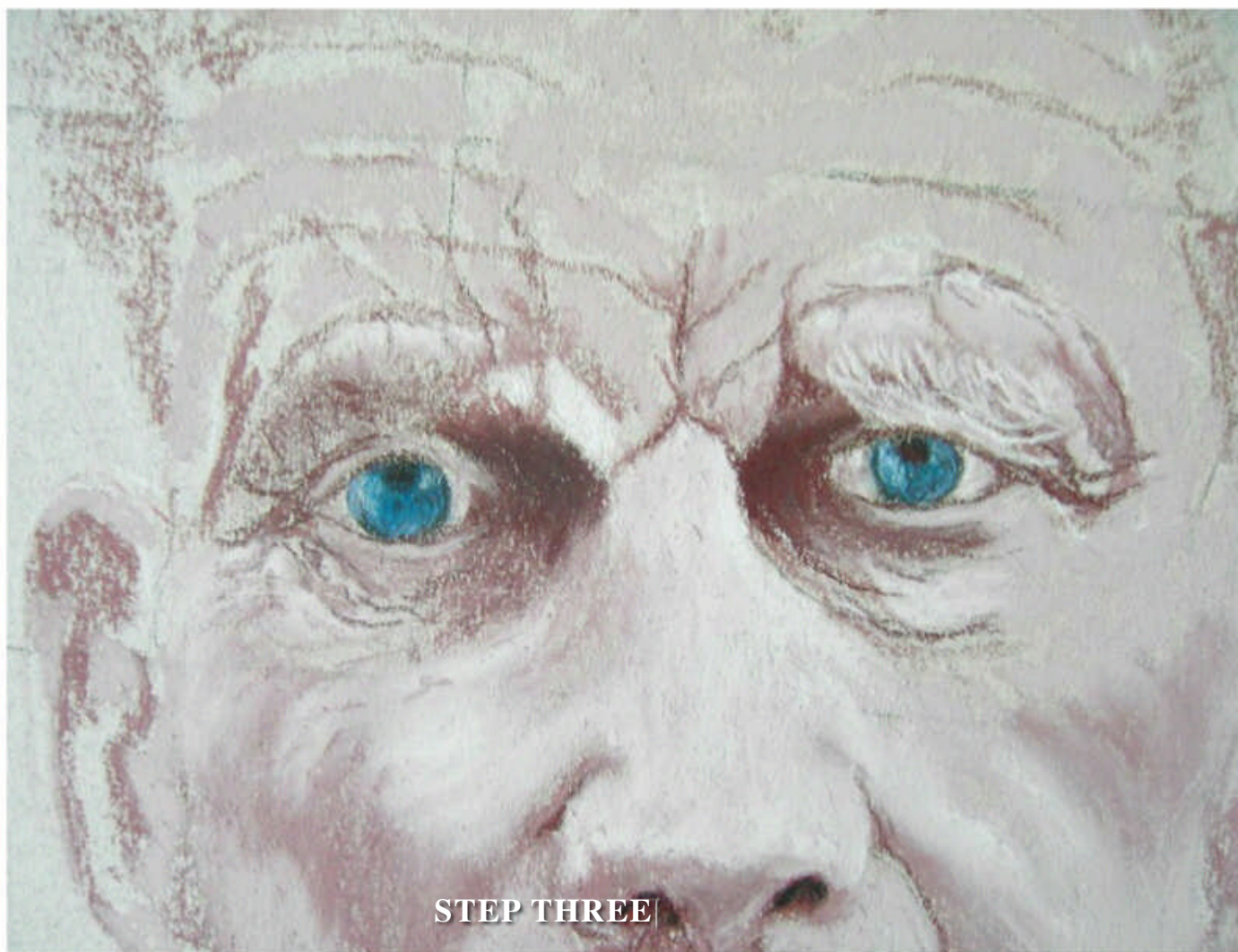
Contributed by Anita Stevens

Capturing the spirit and the likeness of a person through portraiture takes a significant level of skill and understanding. This clever lady does it with pastels.





STEP ONE



STEP THREE

MATERIALS

- Half sheet of 'pinkish' pastel paper with a smooth surface.
- Six shades of Caput Mortuum pastels.
- Caput Mortuum pencil.
- Pastels in Blue and Lamp Black.
- Newspaper photograph.

There are times when something hits me in the eye and I know I have to draw it. The moment I saw this man's face in a newspaper, I knew I had to have a go! As I am now a confirmed user of pastels, I decided to approach the painting from a different angle. I always seem to have difficulty using the method of measuring the different lengths and spaces required, so this time I used the grid method.

For a change, I used one colour (mainly) with just a touch of black in the eyes. The colour I chose was Caput Mortuum. I had never heard of this colour until I attended a two-day workshop a few years ago. Initially I decided to make the eyes blue ... but (as you can see) towards

the end I realised that they stood out too much and I reverted back to the Caput Mortuum shading.

STEP ONE

Using the smooth side of half a sheet of pastel paper, I drew grid lines and did a fairly rough copy of the outline of the head, eyes, nose, mouth and ears. This was done using a Caput Mortuum pencil and a T554 pastel. I stood back to evaluate the positioning.

STEP TWO

Next, I tinted some of the skin area with V554. I did a bit of blending to make the skin appear smooth. The eyes were then filled with Lamp Black.

STEP THREE

I added age lines and started on the hair to get the general outline. I then concentrated on the eyes, and decided to make them blue! They certainly stood out. Next, I built up more area around the eyes and did some more blending.

STEP FOUR

I like to move around a painting; not always finishing one area before moving on to another. I decided to put some shading in the background to bring the features forward. I did quite a bit of blending here, using P554. I also used V554 and X554 to build up the hair.

At this stage I needed a break – so I put the painting away for a week.

STEP FIVE

The break was a good idea. It enabled me to look at the work through new eyes. I decided to concentrate on finishing the background and the clothing. I also worked on the neck area, which seemed too dark. After another evaluation, I felt that the eyes just stood out too much – so the blue was removed. Back to black. I then built the eyes up with Caput Mortuum shades.

FINAL STEP

I signed the painting and then left it alone. It can be easy to keep tweaking and fiddling. Knowing when to stop is the hardest thing, sometimes. I



don't often use fixative; I prefer to roll my painting with a rolling pin, placing tracing paper over the top (this helps to fix the pastel). ■

MASTER HINTS AND TIPS

- If something grabs you, paint it!
- Use good quality paper.
- Work out the composition of your scene.
- Good quality pastels are important; along with a selection of pastel pencils.
- Join an art group to share experiences and knowledge.
- Most of all, enjoy every moment ... even the frustrating ones.

FLORA & FAUNA Distance Learning



- Learn to draw and paint the Natural World around you
- Work from home at your own pace
- No time restrictions
- All skill levels
- Tuition by fully qualified, experienced international artist and tutor

Subjects include Drawing & Painting, Flora, Fauna, Insects, Shells, Feathers, Fish, Birds and more



For more information or course outline, contact

LEONIE NORTON Phone 02 9363 1602

www.naturalhistory.com.au leonienorton@iprimus.com.au

THE SYDNEY ART STORE

FINE ART SUPPLIES

940 BOURKE ST
WATERLOO, NSW 2017

Ph +61 2 9699 2162

Fax +61 2 9699 2172

mail@thesydneyartstore.com.au

SHOP ONLINE & RECEIVE 15% OFF

www.thesydneyartstore.com.au

SALE



Digital Camera WAREHOUSE

The Photographers Choice

We stock brands such as...

Canon

FUJIFILM

OLYMPUS

Panasonic



SONY

GoPro
Be a HERO.

PENTAX

...and many more!



SHOP
ONLINE
TODAY!

We are the photographers choice with an extensive
range to suit all your photographic needs

Call & speak to our team about all our hot offers and bundles today

FOLLOW US



SYDNEY: 174 Canterbury Rd. Canterbury | MELBOURNE: 367 High St. Northcote | BRISBANE: 524 Ipswich Rd. Annerley

www.digitalcamerawarehouse.com.au 1300 365 220

Helen Miles



Mixed Motivations

Edited by Trevor Lang

Victoria's Helen Miles finds her involvement in art therapeutic, frustrating, provoking, tiring, and incredibly exciting ... but above all, art is an integral part of who she is.





Helen's love of the creative has been a driving force for most of her life. This lady was born in Melbourne, and she treasures an early recollection of her intense interest in painting (in art class at high school); although having a huge crush on her art teacher at the time may have influenced her interest. Any instruction given by that man was greeted with nods and blushes ... so she doesn't really know how much knowledge she gained from his classes!

Helen's mother died when she was 18 years old. Consequently working full-time and trying to look after her father and two younger brothers took up most of her time and energy. Hence most (but not all) of her creative interests were put on hold. After marrying and having two wonderful children, Helen's desire to paint increased; but again the intensity of her focus was mostly postponed until her children began school.

Being self taught, Helen Miles finds that the wonder of colour – both intense

and delicate – stimulates her senses and charges her creative urges. Over the last 30 years she has thrived on discovering her unique approach to a wide variety of subjects including landscapes, seascapes, floral images, bird and animal studies, as well as the whimsical and the alternative.

Pastels, acrylics and watercolours have emerged as her most used mediums, but she occasionally experiments with everything and anything and is fascinated at the surprising and sometimes pleasing results.





While Helen enjoys traditional and representational painting, she occasionally tests her capabilities and pushes her boundaries into the more contemporary and abstract fields.

When she is not travelling throughout Australia admiring and painting our wonderful country, the magnificent Great Dividing Range near where she lives supplies Helen with a myriad of painting possibilities.

Time means nothing while this clever lady is working in her studio. She has, at times, been known to forget to feed her husband (and herself), and often arrives back in the house looking like a multi-coloured ghost after pastel painting. Helen enjoys the silence and solitude of her own studio space where she can experiment and paint without interruption.

While operating her successful gallery in Melbourne in the early 1990s,

Helen's watercolour and pastel series of Australian butterflies and flora proved very popular with locals and overseas visitors. The gallery also showcased some of Australia's well known and emerging artists in regular exhibitions.

Another of Helen's passions is writing. Her children's books, stories and poetry have been published in the educational and media arenas throughout the world. The thought of





an impressionable young person reading, enjoying and hopefully learning from her words is an ongoing source of delight and accomplishment.

Helen has taught painting professionally and privately over many years and her commitment and passion for art is revealed in her involvement in a variety of art societies and committees. She is a member of the Australian Guild of Realist Artists; past Secretary and President of the Kilmore Art Society Inc; a member of the Seymour and District Art Society Inc and the Heathcote Artists Inc; past member of the Victorian Artists Society and the Victorian Pastel Society; and a committee member of the Mitchell Shire Arts and Cultural Advisory Committee. She is also a member of the organising committee of the Kilmore Art Expo which held its inaugural show in 2008.

Helen Miles finds her involvement in art therapeutic, frustrating, provoking, tiring, incredibly exciting, and (above all) an integral part of who she is. Sales of her paintings along with awards received encourage Helen to continue to improve. She has entered and sold her works at numerous art shows over many years. She has won more than 70 awards and prizes.

This artist's work hangs in private collections throughout Australia; and also in Japan, the USA, New Zealand and Denmark. ■

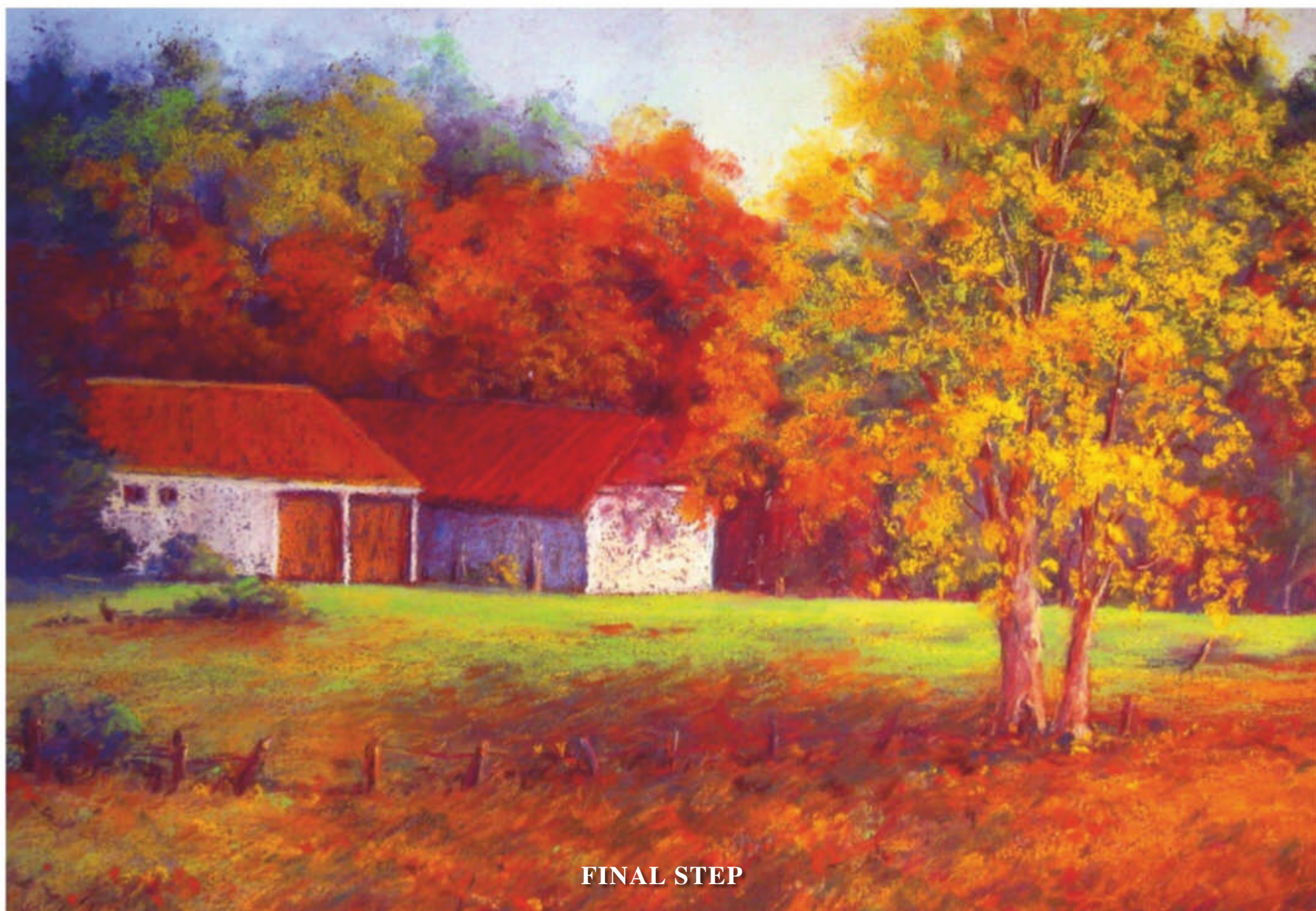


Pastels

Autumn Beauty

By Helen Miles

This peaceful country scene resplendent with autumn tones was chosen to demonstrate the artist's mastery of pastels.



FINAL STEP

STEP ONE

I had started another painting on this sheet of Terracotta Colourfix, and decided to abandon it. After tapping and brushing off most of the existing pastel, I washed the paper with a brush lightly loaded with water; and blended some of the remaining pastel. The main shapes were next placed in with hard and semi-soft pastels. After checking the composition, I decided that the buildings were too

large – so I moved them further back into the painting, allowing for a better lead-in for the viewer.

Starting with the sky and moving down the paper, I blocked in the main features – placing the lightest tones where needed so they remained fresh. At this stage I used two mid blues, one light blue and a touch of pink for the sky; and blended lightly. For the buildings, tree foliage and ground, I used a variety of reds, oranges,

Sienna and yellow along with a purple/red; mid, dark and light tone blues; a mauve; and two greens.

I tape my paper to the backing board so there is a reasonable border around the work. The framer thanks me for this! Always start at the top of the paper, as the pastel will fall down the sheet. Tap the back of the paper occasionally (preferably outside) to ensure you have the cleanest possible base to work on.

MATERIALS

- Terracotta Colourfix pastel paper.
- Schmincke, Art Spectrum and Rembrandt pastels.

STEP TWO

Working lightly and staying with the same tones, I defined the buildings and placed the tree trunks in position. Using dark and mid tone purples, I added shadows and the grassed area behind the trees.

I remained light-handed and loose at this stage – so alterations, deletions or additions could still be handled easily. Heavy strokes or too much blending of the pastel at this stage will fill the ‘tooth’ of the paper and will not allow further layers of pastel to adhere adequately. If not overloaded too early, the paper can hold as many as ten layers of pastel without it skidding over the surface.

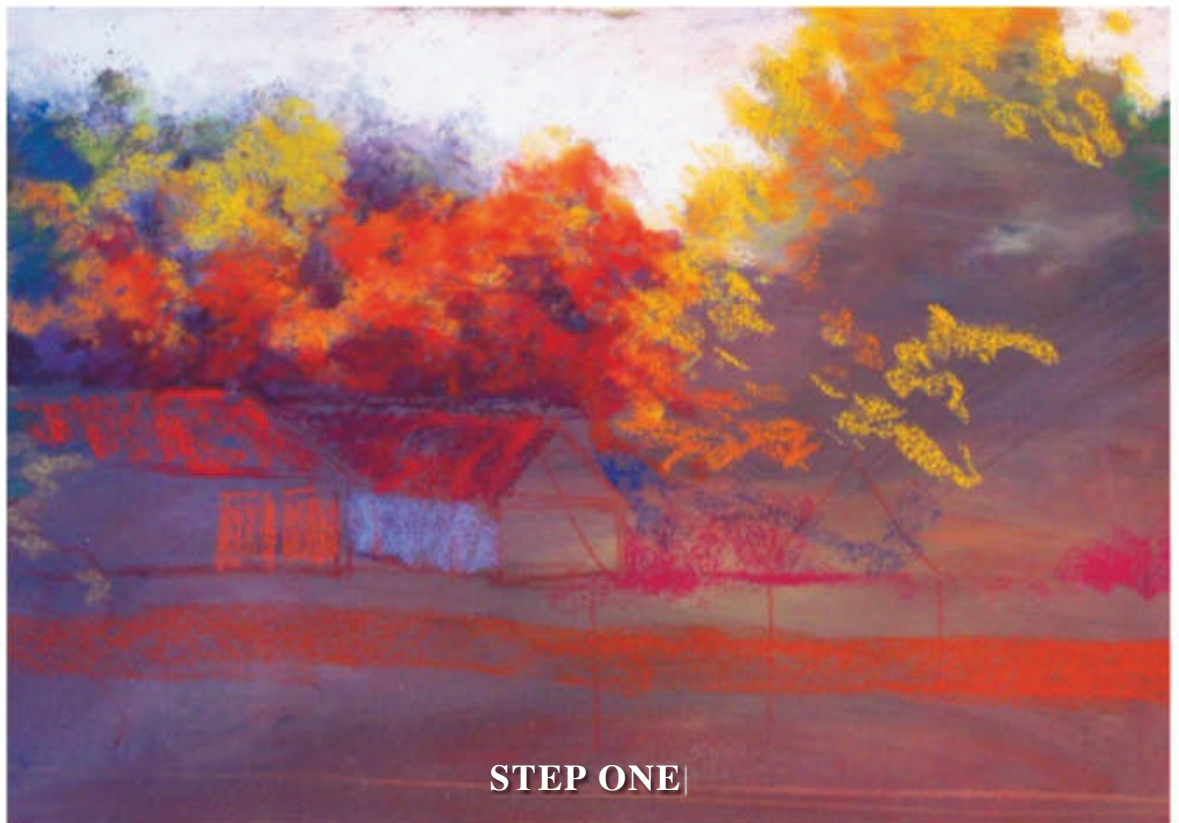
STEP THREE

Here I aimed to start bringing the painting together using warm and cool tones in the foreground. Shadows were a mix of purples, blues and deep reds. The grass behind the tree was now extended slightly and the darks behind the main tree were deepened with a little more purple, deep red and green.

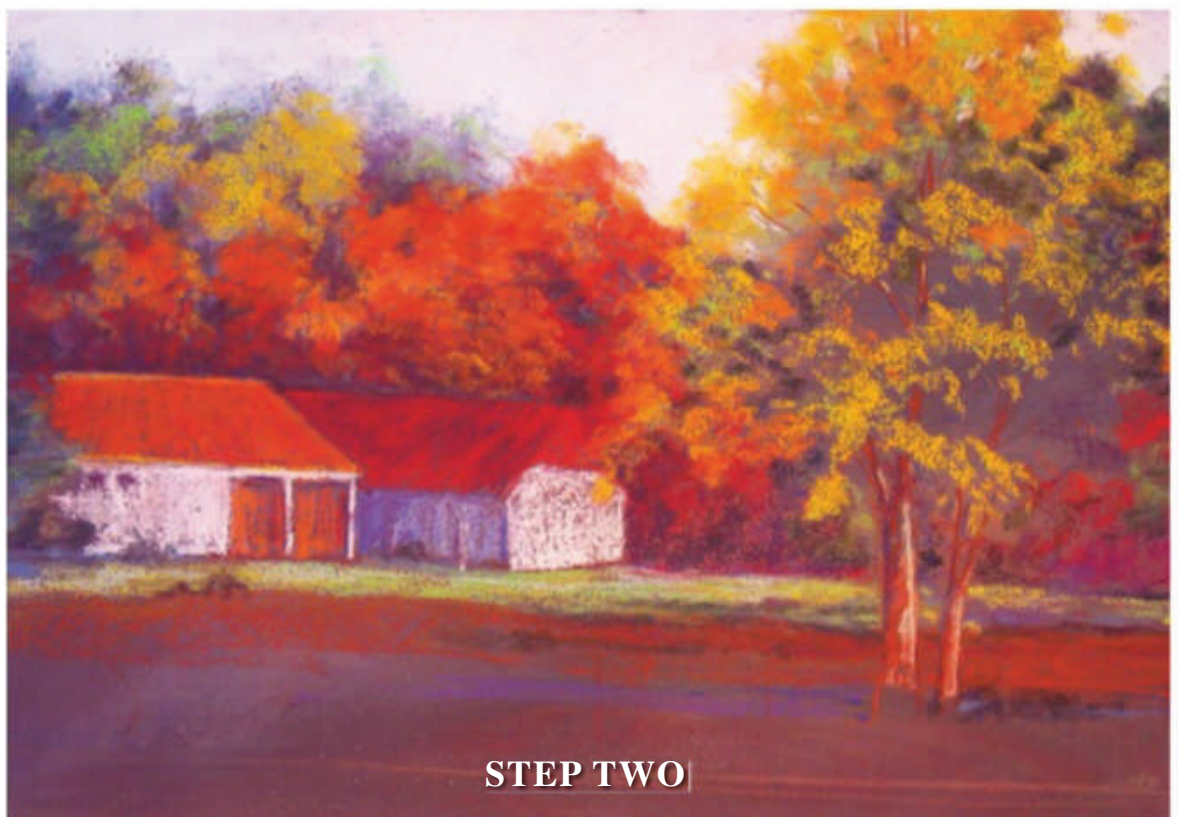
By not isolating one element, and remaining with the same palette, your painting is more likely to be pleasing to the eye.

STEP FOUR

The fence was now established to act as a lead-in, so hopefully the eye would travel through the painting in a pleasing way. Working all over the painting now, I brought the foreground to the bottom of the sheet, refined the main tree form and indicated the small bush along the fence line. A few well placed strokes indicated branches of the main tree. Although there were strong contrasts, unity was achieved here with all elements leading into one another ... there was no one feature that didn’t meet another. A good combination of vertical and horizontal shapes also helped balance the painting.



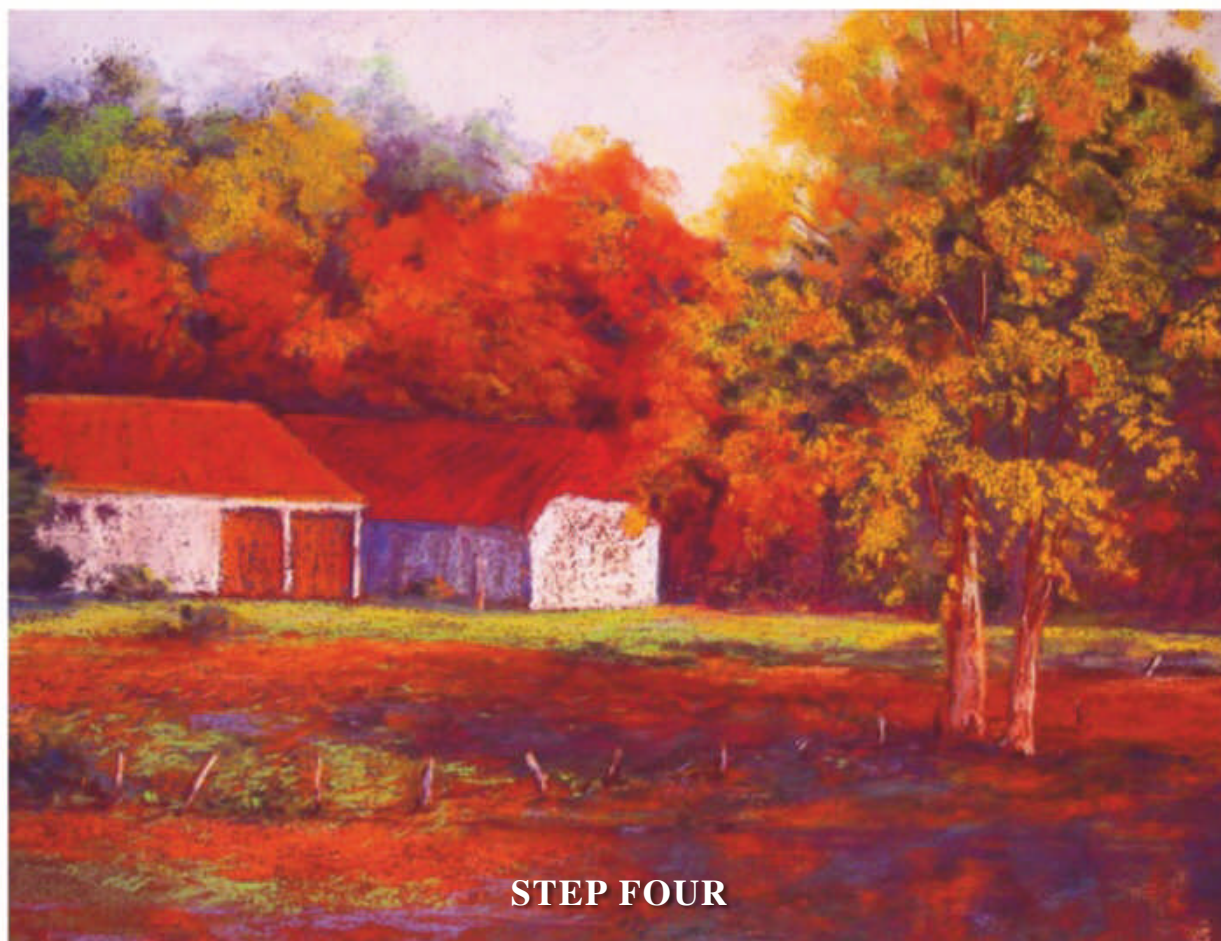
STEP ONE



STEP TWO



STEP THREE



STEP FOUR

ARTIST'S HINTS AND TIPS

- Always keep your colour wheel in mind, and try to keep a good balance of warm and cool tones. And, if after all your efforts you feel it's not working, just do as I did at the beginning of this work – brush it off, slap a little water around, and start again. After all it's only a piece of paper; and just think of all the things you've learnt on the journey!
- An artist friend told me of this little process for making your own pastels – to make use of all your tiny pieces of pastel. Keep all your leftover pastel pieces in same-tone jars; crush them together, add enough water to bring the pastel together, roll them in foil and let them dry thoroughly. The result is a selection of unique and interesting colours!
- Photographs are my main source of reference, although I do sketch occasionally. I don't enjoy painting 'on location' unless the weather is absolutely perfect, with no snakes, spiders, mosquitoes, or cars whizzing by; and no strange people galloping over the paddock to see what I am doing (and asking lots of

questions). I find it difficult to keep my focus with the light changing continually. A dark cloud passing overhead can totally change the subject. I sometimes take numerous photographs from one area and integrate the most interesting elements from two or three of them into one painting. I call it artistic licence, and I really enjoy breaking the rules occasionally!

- Pastel artists are fortunate because they can select from a wonderful array of coloured papers. These provide an instant base or background for your work, and can be used to peep through – adding contrasting or complementary hints and 'sparkle' to your painting. Colourfix pastel paper is my favourite as it has a wonderful 'tooth' and can hold many layers of pastel. Sheets or large boards can now be coated/painted with different Colourfix tones if needed. Canson Mi-Teintes paper has a choice of two sides to use – one is pitted and holds pastel well, and the other side is smoother and needs a lighter application of pastel but can also produce good results.

Fixative can tend to dull your work and many purists scream and shout about using it. I have an open mind, and use it when I think it might be necessary. Anyone who has had pastel fall from their painting onto their mat board after framing (despite bashing the back of the finished painting) can surely sympathise with using a spray or two of fixative! I have, on occasion, found it necessary to take a painting out of the frame, clean the mat board and replace the whole thing: Very annoying and time consuming! Entering pastel paintings in art shows unfortunately is another occasion when pastel is likely to fall – many art show organisers either don't know, or don't care, that pastel paintings need to be handled very carefully. I find this amazing, as it can mean the loss of a sale if the painting is displayed with a 'dirty' mat board. Before your final stage is the best time to spray with fixative – as final highlights can then be added if needed.

FINAL STEP

I refined the foreground tree with a very soft yellow pastel, giving it a velvety bloom. Using shadow and light, I worked up the foreground grass and autumn leaves – being careful not to detract from the main players (the buildings and the large tree). Flicking strokes indicated movement in the foreground grass. A little more definition was given to the red roof of the right-hand building and a few shadows were added to the front. The fence was darkened and the trunk of the large tree was refined. The darks were darkened to ensure good definition.

Although this is a predominantly 'warm' painting, I feel the coolness of the far background trees, the sky, and the luscious purple shadows managed to balance the work.

When I think a work is finished, I put it aside for a day or two (if time permits). Mistakes – or something that needs tweaking – will pop out immediately when viewed through fresh eyes. ■

#2

Genesis Heat
Set Oil Paints
are non-toxic,
non-flammable
& odour free

GENESIS
ARTISTS SUPPLIES

To order, please contact Lynn:

PO Box 209, Esk, QLD 4312

1300 661 165 or +61 7 5426 4685

info@genesisoilpaints.com.au

www.genesisoilpaints.com.au

Storefront visit available by appointment

Please send me a:

- ☐ Genesis Gift/Starter Pack at \$139
☐ FREE Genesis Information Pack (inc DVD)

Name: _____

Address: _____

*surcharge on postage outside Australia will apply

Phone: _____

☐ Money Order ☐ Visa/Mastercard *please circle

Ian Reardon

The Desire to Experiment

Edited by Trevor Lang

Near Moree in north-western New South Wales, this gifted 'man on the land' nurtures a passion for painting the wild plains that surround him – while capturing their many moods and characters.



Ian Reardon first became interested in art through his grandfather who worked in pencil and watercolours and also painted window-front signs for shops in Grafton.

Ian took art as a subject at the Southport school on Queensland's Gold Coast when he was 12 years old. Art was always his favourite subject. During his school years, his grandfather entered two of Ian's works in the Jacaranda Art Exhibition. He was delighted and encouraged to receive a first prize in the Under 14 section for a watercolour, and a 'highly commended' in the Open section for a pastel picture.

"I left school at 16 years of age to work on the family farm," Ian relates. "I am still there today; and now run the property with my son Dan. Those early years, for me, cemented a great love of the land and all that goes with it ... including horses, dogs and cattle. I love my life in the bush; I love the characters associated with it – like some of the shearers, station hands, jackaroos and drovers that I cross paths with. Some of my fondest memories are of droving and meeting fascinating country people. These elements often appear in many of my paintings."

Ian Reardon was far too busy in his youth to continue with art. The life he led at that time wasn't really conducive to painting. The illness of his father was what propelled him to return to art – so, ironically, out of something hard and upsetting came something that he was excited and passionate about.

"My father was seriously ill and my mother couldn't look after him alone, so I had to take time out from the farm to help," he explains. "After moving my father around and taking care of the odd jobs I found myself with time on my hands – something I wasn't that comfortable with. To fill in time, I decided to take up the brushes and see where it would lead me. I took myself down to the





local art shop and was amazed by the huge range of art materials available – things had really changed in this area since my school days.”

The spark was quickly re-ignited for Ian.

“I found that I really loved using colours, sketching, and telling stories through painting,” he says. “Since then, art has become a great passion of mine; and every spare minute I can get away from work on the farm I retreat to my studio and paint. I find it’s a great way to relax and something that I really enjoy doing.”

This man has a great desire to experiment with new mediums, painting surfaces and methods. He finds that trying new mediums and looking for new ways of doing things prevents him from becoming stale ... and he would definitely recommend this strategy to other artists.

One of his favourite mediums is pen and ink. Pen and ink pictures with watercolour washes have a special look of their own: They are casual; they are good for depicting humorous episodes; and they are quick and fun to do. They work well with characters, landscapes, streetscapes and still life images; as well as quick sketches.

Most of Ian Reardon’s sales have been through commissions, art exhibitions and contacts made through his local framer at the ‘Red Shed’ in Moree.

He has invested a lot of time in the past decade learning from various masters of various mediums and trying to expand his skill base to improve his work. He has been instructed by some wonderfully talented artists including Miles Autty (watercolours), Tony Champ (acrylics), Herman Pekel (acrylics), Jenny McNaughton (watercolours), Barbara McManus (watercolours), Lyn Diefenbock (pastels), Robert Wade (watercolours) and Robert Wilson (oils).

“Although I have found the many workshops and classes I have taken very helpful, I have been careful not to spend too much time working with one particular artist,” Ian says. “I want to allow my own style to develop without too much influence from one particular area.”

Two artists who greatly influenced his work were Hugh Sawrey and Sir Patrick Kilvington – both men captured the feel of life in the bush so well. Both these artists spent many years as jackaroos and drovers while pursuing their artistic endeavours. Ian’s view is that if someone spends a wealth of time with their subject – living it – they will really have a feel for it, and know it well ... and that will come out in their work.

He is also in awe of the early French Impressionists (Degas in particular), as well as the Australian Impressionists.

Ian Reardon’s farm is situated south-east of Moree. He has lived there all his life. The Kaputar National Park between Narrabri and Moree has always fascinated him, too, and often finds its way into his wonderful paintings. ■



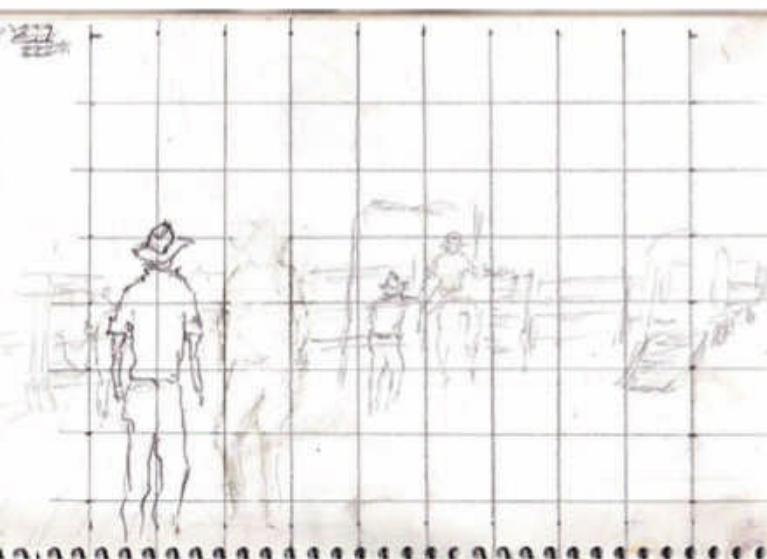
Pastels

Images of Heat and Dust

By Ian Reardon

Stock workers on Australia's dusty cattle stations inspire this artist. This largely pictorial article shows some of the steps he follows in producing his works of art.





MATERIALS

- Sketch book.
- Tinted Spectrum Sanded Paper.
- Pastels.
- Watercolours (optional).

THE PROCESS

Most of my subject matter comes from my immediate environment, memories and photographs.

Firstly, I take a picture 'in my head' of the subject matter.

Then I try to imagine it in my head as a finished work.

I use my sketch book to try different compositions of the subject, to see which one strikes a chord.

I next produce an A4 sketch – trying to get things as accurate as possible – sometimes doing a watercolour wash to attempt to get a feel for the subject and an insight into how it might look as a completed work.

Most of the time (although not always), I will use the image from my sketch and square it up onto a larger surface.

I like using Tinted Spectrum Sanded Paper which takes pastels superbly. ■



Maureen Gardner



The Art of Eltham

By Maureen Gardner



A small country town in Victoria is home to this clever lady who likes to do some form of creative work each day ... evening if that simply means reading a book about art.

I was born in Swan Hill in Victoria. I attended the local primary school. I later went to Swan Hill High School where I was fortunate to have an art teacher who was happy to let me explore my painting, and encouraged me to develop my own style.

After I left school, I moved to Melbourne to study nursing. I did not know it at the time, but I was not destined to return to art until after retirement.

I spent some time living at Nelson Bay and at Darwin; then returned to Melbourne to have a family and continue working.

Upon retiring, I moved to Phillip Island where I was able to attend art classes.



A six week drawing class started me on the way to exploring other mediums.

A course in watercolours, calligraphy and pastels followed.

The wonderful vibrant colours of pastels invigorated me and encouraged me to learn all I could. I joined a group, and once a month we met to display our work while sharing ideas and tips.

Fourteen years ago, I moved to Eltham where I joined a local art group and started to exhibit at various Lions Club and Rotary Club art shows.

A local shopping strip invites artists within our community to display their work in shop windows ... and it also hosts a day for artists to set up their easels and paint in the street. It is a good experience and a wonderful atmosphere.

I enjoy painting flowers – but I need to keep challenging myself. Birds, animals and jazz bands are my favourite subjects. I find that painting elephants is quite emotional for me, and I always hope I can capture their spirit.

I try to go to as many exhibitions as possible, and I appreciate the journeys people have made to create their paintings.

There is a group of friends who paint with me at my house these days. We all use different mediums. We share ideas and resource new materials.

I have been a member of the Victorian Pastel Society, the Diamond Valley Art Society and the Whitehorse Art Group.





Until I learned ‘when to stop’, I had many painting disasters. Now, if I’m not happy, I walk away and leave the work for as long as it takes to change direction.

I have my own collection of paintings in storage – although some hang in my home and my family members are welcome to have their choice.

There are several well known artists who inspire me. I truly enjoy the paintings of Tom Roberts and Monet.

I usually like to do some form of art each day. It may be merely reading a magazine or an art book. I also have the easel within sight all of the time so I can continue painting whenever I like. My sketch book is a constant companion.

Asking questions of other artists benefits my own progress. I greatly value understanding the emotional journey ... and enjoying the ride. ■



Pastels

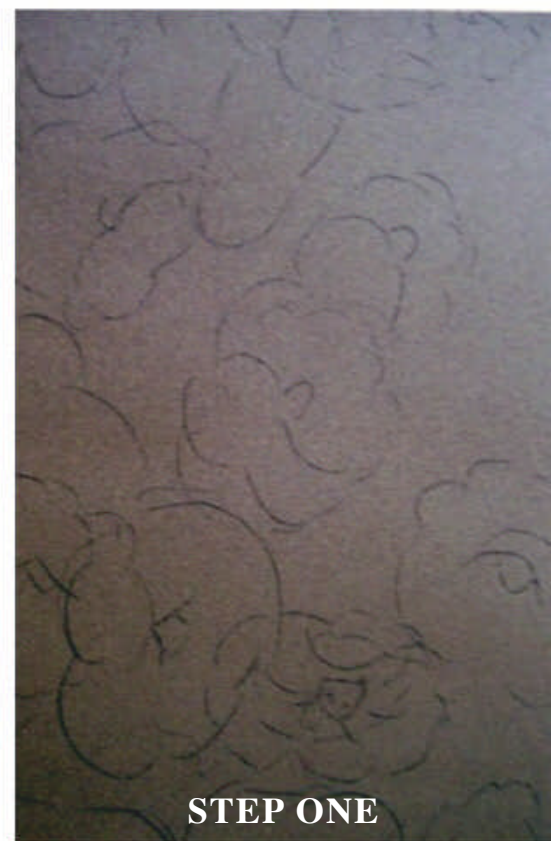
Colour Burst

By Maureen Gardner



FINAL STEP

So lifelike you can almost smell their enchanting scent ... these roses rendered in soft and hard pastels invite you to treasure their colourful beauty.



STEP ONE

MATERIALS

- Sanded card (26 x 20 inches).
- Reference photographs from my garden.
- A range of soft and hard pastels in suitable tones.
- Fine sticks of vine charcoal.
- Pastel paper stumps in various sizes.
- Masking tape.
- Baking paper.

STEP ONE

My selection of colours is chosen from autumn flowers in my garden. These are set up on a plate. The colours may change as the work progresses. After taping the card to a padded board, I'm ready to start. The masking tape gives a clean edge to the finished painting and makes framing easier. A quick charcoal sketch places the flowers and helps to keep them clean and fresh.

STEP TWO

For the background, I layer a few tones. When I'm happy with the colours I push them into the card with my fingers, around the



STEP TWO



sketched flowers. I am careful to keep the light in one corner. The background is very important. I like to get the shading right at this stage.

STEP THREE

At this point I am ready to start on the flowers. I concentrate on each flower

until I am happy with the result; making sure I keep the chosen colours aside for further use. While continuing with the flowers, I add some buds and leaves.

STEP FOUR

To paint the vase, I softly drag colours downwards – adding more colour as needed.

Vine charcoal finishes off the twigs and leaf veins.

FINAL STEP

When I have completed the painting, I don't use fixative. I put sheets of baking paper over the whole surface and gently press the pastel in. Any loose pastel is picked up during this process. ■

Elena Parashko Gallery

Contributed by Elena Parashko



Impressive art galleries are located all over this country, hosting and promoting the works of Australia's diverse exponents of art. How to Paint magazine showcases a broad selection of these venues. In this Issue, we focus on the unusual Elena Parashko Gallery in suburban Sydney.



Mariner's Journey



Elena Parashko Gallery

Elena Parashko Gallery was established in 2004 – initially as an online gallery at www.elenaparashko.com – and has since evolved into much more. Beginning with an online gallery was an affordable and manageable way to establish myself as an emerging artist. Having a website means that location and distance is no obstacle as people from anywhere in the world can view and purchase my artworks.

My collection of paintings online also acts as a virtual portfolio for anyone who would like to review my work. This includes other galleries who are considering representing me and clients who wish to commission me to paint something special for them. The online collection is a good representation of my unique style and the type of artwork I create.

Not everyone is comfortable with the idea of purchasing an artwork online; an item that they have not actually seen in the flesh. So my online gallery soon branched out into a real gallery in the studio where I work at Quakers Hill, Sydney. It is the perfect place in which to paint and showcase

my artwork with good lighting, gallery tracking, a raked ceiling, air conditioning, and a wet area.

The gallery is open by appointment so potential clients can visit and get a feel for the size, texture and atmosphere of a painting – elements that cannot be

conveyed via a computer screen.

After establishing this new gallery space, I decided to utilise this great resource by also teaching art classes to children and adults. As a trained teacher with a Bachelor of Education, Masters in Adult Education and Certificate in Visual Arts, it really



Long Jetty III

ELENA PARASHKO



was a natural progression to finally combine my passion for art and teaching. I am fortunate that these two skills complement each other so well, because there are many artists out there who cannot teach and many teachers out there who cannot paint.

I have also been able to use my psychology training by acting as an art therapist to a group of intellectually and physically disabled adults. I see a challenge to inspire others – no matter what their circumstances – through sharing the joy of artistic creation: The process as well as the product.

It is very interesting to see the difference between children and adults in my art classes, in the way they approach their artwork. Children have the confidence to try anything and really lose themselves in the moment and just enjoy it. Many adults seem to have lost this spontaneity and really suffer from ‘paralysis by analysis’. They are too focused on making logical judgements instead of just letting the creativity flow. They are critical of their abilities and worried about what the end result will be and very concerned about what other people will think of

their art. I believe there is a buried creative talent in all adults. We are born to be creative in one form or another, whether that is in painting, cooking, gardening or managing finances. But as we grow up and learn to operate in a serious world we also learn to repress our creative side. It is not always valued or considered important enough.

Many people eventually hear that calling to do ‘something’ but cannot even recognise what that is anymore. Being creative involves learning to play again; to just have fun, explore the process and not get too caught up with the end result.

Even though I love teaching, it is important for me as an artist as well as a teacher to make sure I devote time each week to developing my own artistic practice. My artwork radiates serenity and a positive outlook on the world, so I enjoy spending the day immersed in painting the beauty of Nature. I also get a thrill from the reaction of viewers as they recognise places or wonder how the artwork was created. I have had people in tears ... so happy with a painting they have bought because it has in some way

touched a significant experience in their life. It excites me that my passion for art can be translated into such strong positive emotional responses in others.

After beginning my art classes, I soon realised there was another need of students that my business could meet. Those new to painting found it very confusing to walk into an art store and know which art materials to buy, especially when they were given conflicting advice from sales assistants. So I made arrangements with a wholesaler allowing me to set up a small shop in my studio/gallery. I put together a starter pack for the complete beginner with everything required to get started. It is also very convenient for my students to be able to pick up exactly what they need, when they need it – often right in the middle of a painting class.

As the reputation of my studio/gallery grew, I began receiving enquiries about art classes from every State in Australia. I realised there was a need, especially in remote areas, for some kind of distance education art lessons. Drawing upon my curriculum development experience as a TAFE

teacher, I created a series of interactive painting demonstrations for a variety of paintings. These demonstrations enable people (who live too far away to attend my classes in person) to be able to purchase step-by-step painting lessons on subjects of their choice. They include written instructions and photographs of the paintings in progress. For convenience, demonstrations can be downloaded directly from my online gallery; or for those without Internet access, copies on paper can be posted.

What makes the demonstrations unique is their interactive component. With each demonstration, the purchaser is entitled to two free consultations with me – by email or telephone – to enhance their painting progress. People usually send an image of their painting when they have completed it, or if they are stuck at a particular point; and I then give feedback and suggestions on how to improve their painting or strategies to overcome their dilemma. After they have implemented my advice, they send me another image for final feedback.

The instructional component of Elena Parashko Gallery has also led me to many writing opportunities for a wider audience. I have written articles and painting demonstrations for several art magazines in Australia and the United Kingdom, including Artist's Palette magazine Issue 49. 'Art Calendar', the American business magazine for visual artists, is also now publishing a series of motivational features which I am writing specifically for artists ... addressing the challenges we face.

Making a positive difference in people's lives is important to me, whether that is through my paintings, through my teaching or through my writing.

Elena Parashko can be contacted by email at info@elenaparashko.com or by telephone on 0404 032 785.

Visit the Elena Parashko Gallery online at www.elenaparashko.com



Chris Blake

Master Pastellist

Edited by Trevor Lang



With no desire to produce a photographic record of his subject matter, this talented man likes to contemporise the landscape beyond a realist approach ... and still retain a conceptual delusion of reality.





London-born Chris Blake has been drawing all his life, and has been an artist for over 20 years. He works mostly in oils, pastels, and pen-and-ink.

Chris is a Master Pastellist with the Pastel Society of Australia.

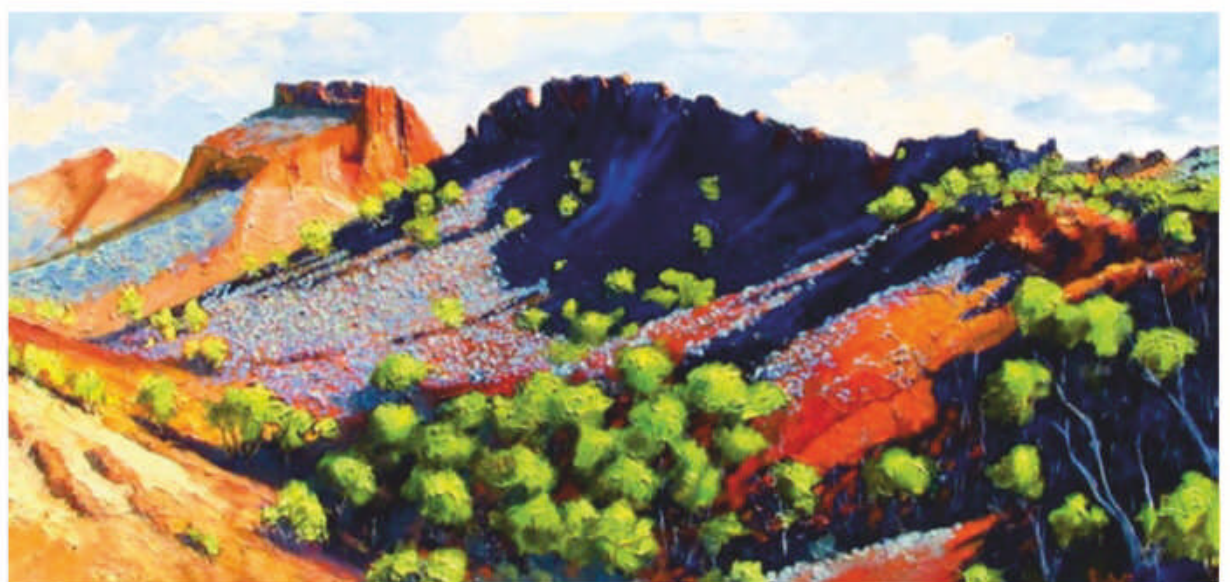
He is also a member of the Royal Queensland Art Society.

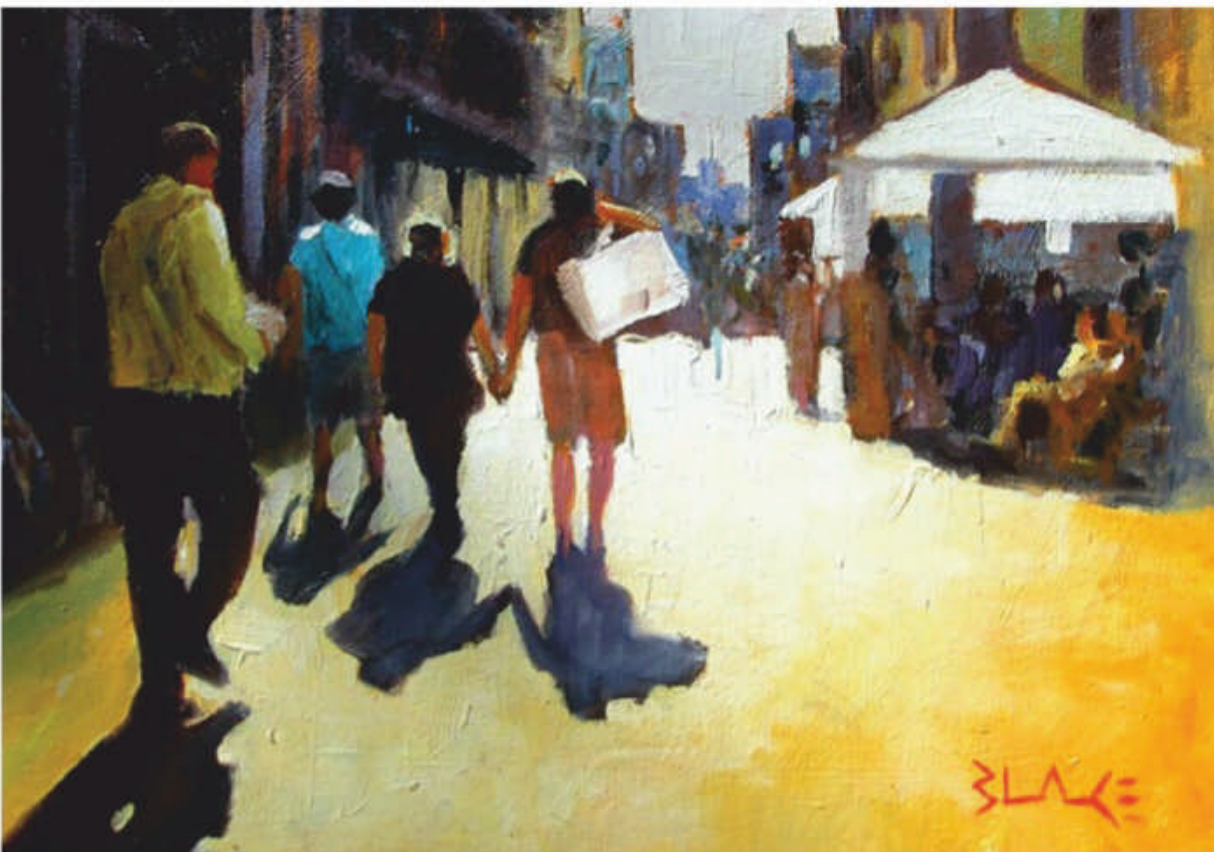
He has won numerous awards including the Ken Farrer Award for Artistic Excellence at the 2003 Maleny Arts Awards; and the Most Outstanding Painting at the Sunshine Coast Immanuel College Art Exhibition in 2004.

He started teaching art in 1992 at the Caloundra Learning Cooperative. Since then, Chris has been conducting workshops and classes throughout south-east Queensland on a regular basis.

This man is very clear about his creative direction.

“As a pastellist, my main concern is not to produce a photographic record of the subject matter – but rather to contemporise the landscape beyond a realist approach,” he relates. “My strong belief is in simple

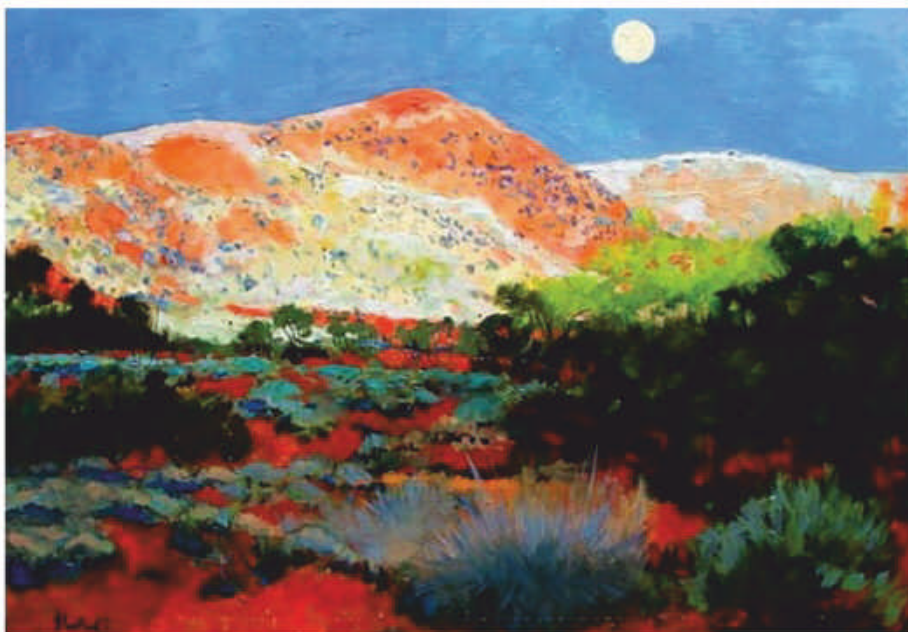




shapes and strong tonal contrasts and in using pastels and colour in a vibrant manner, usually on a dark ground. While my representations of landscapes are beyond the normal perception of the human eye, they still retain a conceptual delusion of reality. To achieve this, I use a glazing technique with multiple layers of colours. This involves a vibrant interplay of strokes of different colours to produce the desired final effect of colour and tonal values. Light and strong pastel strokes are employed to produce a more painterly effect.”

According to Chris Blake, pastels are a most versatile medium.





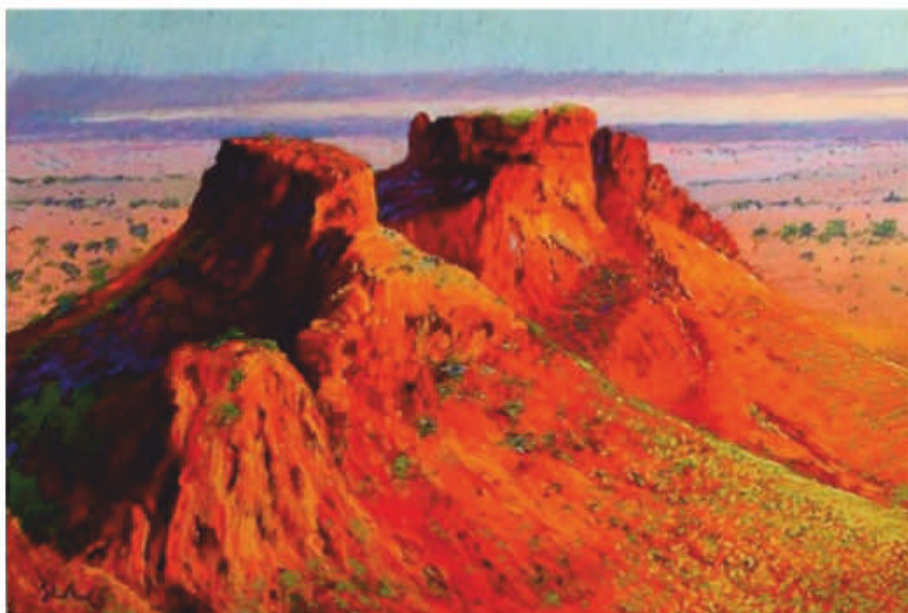
“Sometimes we are tempted to produce work that betrays the unique quality of pastels, and we end up producing work that imitates watercolours or gouache,” he laments. “I use pastels in a way that – I believe – exhibits the unique, vibrant textural qualities that are synonymous with this medium.”

Chris conducts a specialist art class entitled ‘Introduction to Drawing’ for small groups of students.

“This is an introductory to intermediate class,” he says. We cover all aspects of drawing – starting with simple shapes through to compositions using pen-and-wash and coloured marker pens. This journey includes studies in perspective, townscapes, simple human form and still life – in all drawing mediums (pencil, charcoal, pen and markers). There are also overriding continuing exercises to develop lifetime drawing skills and an appreciation of form in Nature.”

Demonstrations by Chris Blake are as much a learning experience for him as they are for his class.

“I believe, every time I put pastel to paper and make a stroke, my mind is open to a new experience in tonal conception. I tell my students, from day one, to ‘push the colour; push the tone; have fun and enjoy’!” ■



D'ITALIA TERRE GREZZE

ITALIAN NATURAL
EARTH COLOURS

Italian Natural Earth colours
keep alive all that is good
in artistic techniques and
colours of past centuries.

Now available at your
favourite art shops.



S&S

Creativity unlimited™

Phone: 1300 731 529

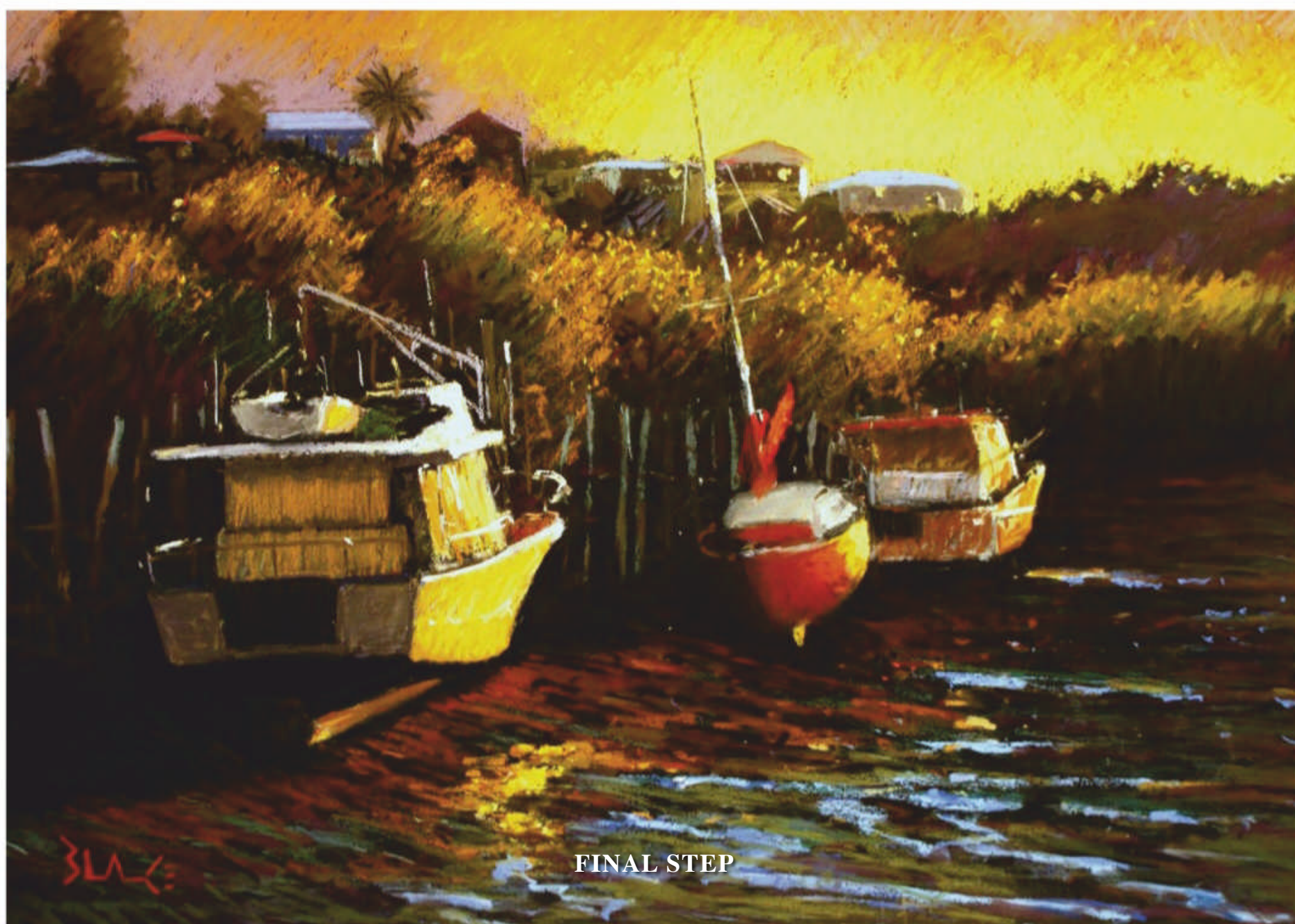
www.creativityunlimited.com.au

Pastels

Yeppoon Ebb

By Chris Blake

Within days of it being finished, this painting gained a Commended award in the 'Pastel of the Year' at the Pastel Society of Australia end of year competition.



FINAL STEP

In the course of my painting career, I have taken thousands of photographs. The biggest challenge after a 'gathering information' trip is deciding which image to select, from the thousands of photographs

taken, to use for a painting. Often, one will stand out from a series and say, "Paint me." Yeppoon Ebb was one of those photographs.

The combination of late afternoon light; the colours; and the composition

of the boats was a bit flukey ... but then, after all, serendipity is the guardian angel of an artist.

As all of my photographs are digital, they get the computer treatment. They're cropped and

enhanced. I used to have a hangup about using the computer as an artistic tool – but I reasoned that if the computer was a tool available to Leonardo da Vinci, then he would have used it. However, I try not to let it override my artistic integrity.

I painted this scene three times: Twice in pastels and once in oils. Each painting represents the same scene, but at slightly different intervals as the sun was setting. The pastel shown is the earliest of the three. It has the brightest and most vibrant colours. As the sun set, the successive paintings had darker and cooler colours.

STEP ONE

I did a quick sketch on paper just to get the feeling of the subject and some understanding of how the main shapes related to one another.

Now one may ask, “Why bother doing a sketch when you have a perfectly good photograph to work from?”

The reason is understanding. If you do the sketch, you work out some important basic points like your composition and perspective, as well as the knowledge of how the main shapes – in this case boats – are constructed. This is the time to move or delete things that you don’t like – for example, cars and telegraph poles – that are in the wrong place. It is also the time to look at the tonal structure of the painting. The sketch may be rough, but the simplifying of tonal values and shapes is the name of the game.

STEP TWO

I transferred the gist of the drawing onto the Colourfix paper. I used black paper because colours really zing on a dark background and, as this was a sunset scene, I wanted to set the mood very early in the painting.

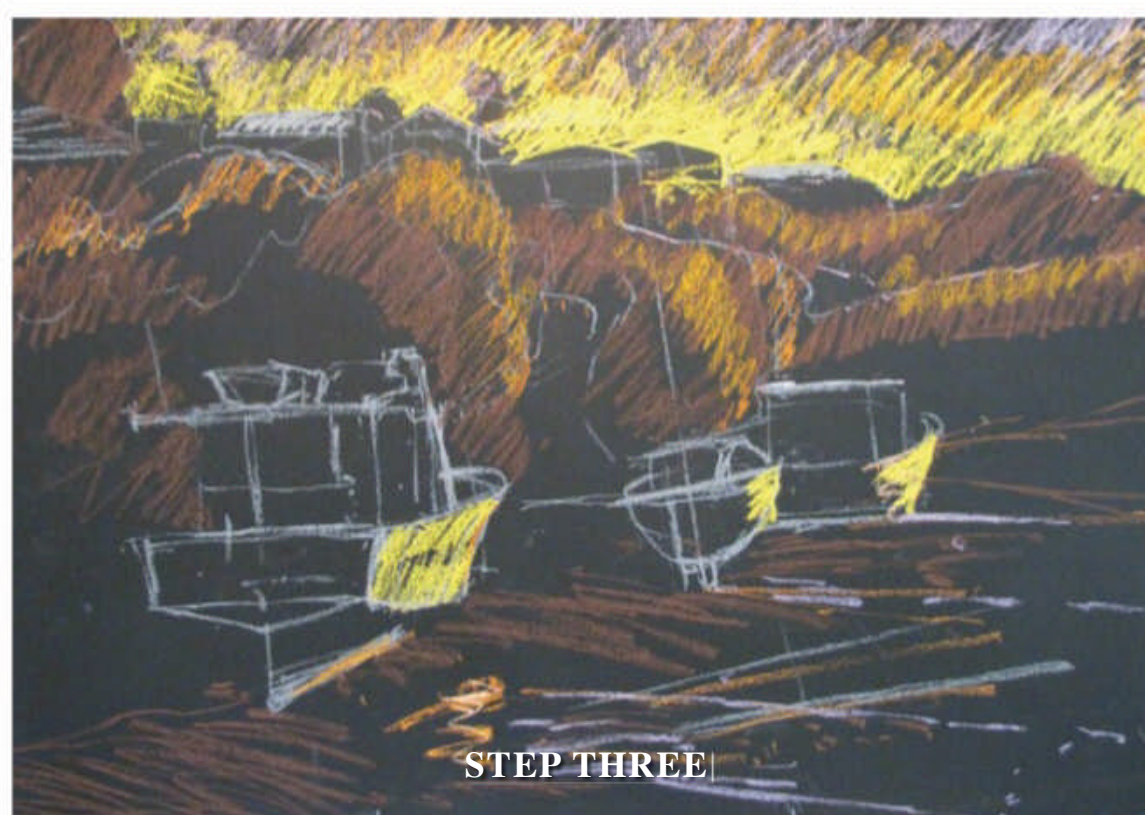
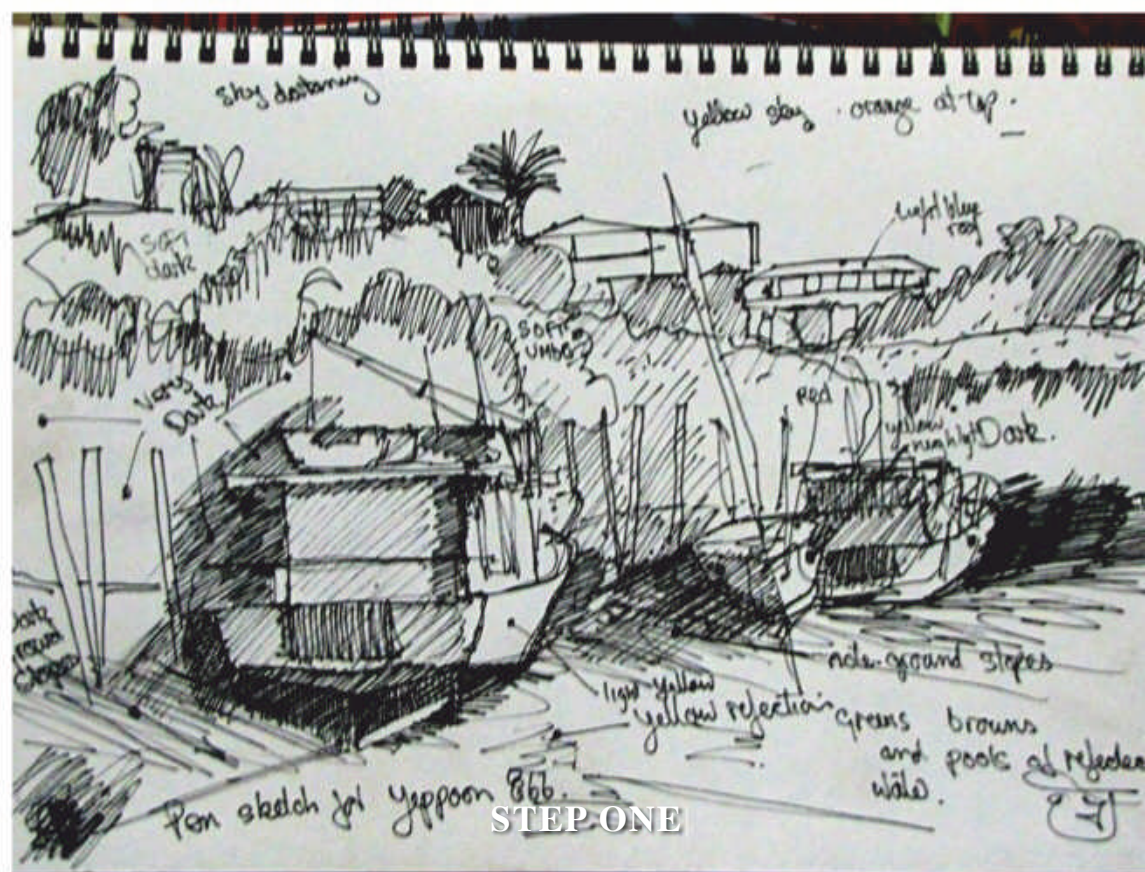
STEP THREE

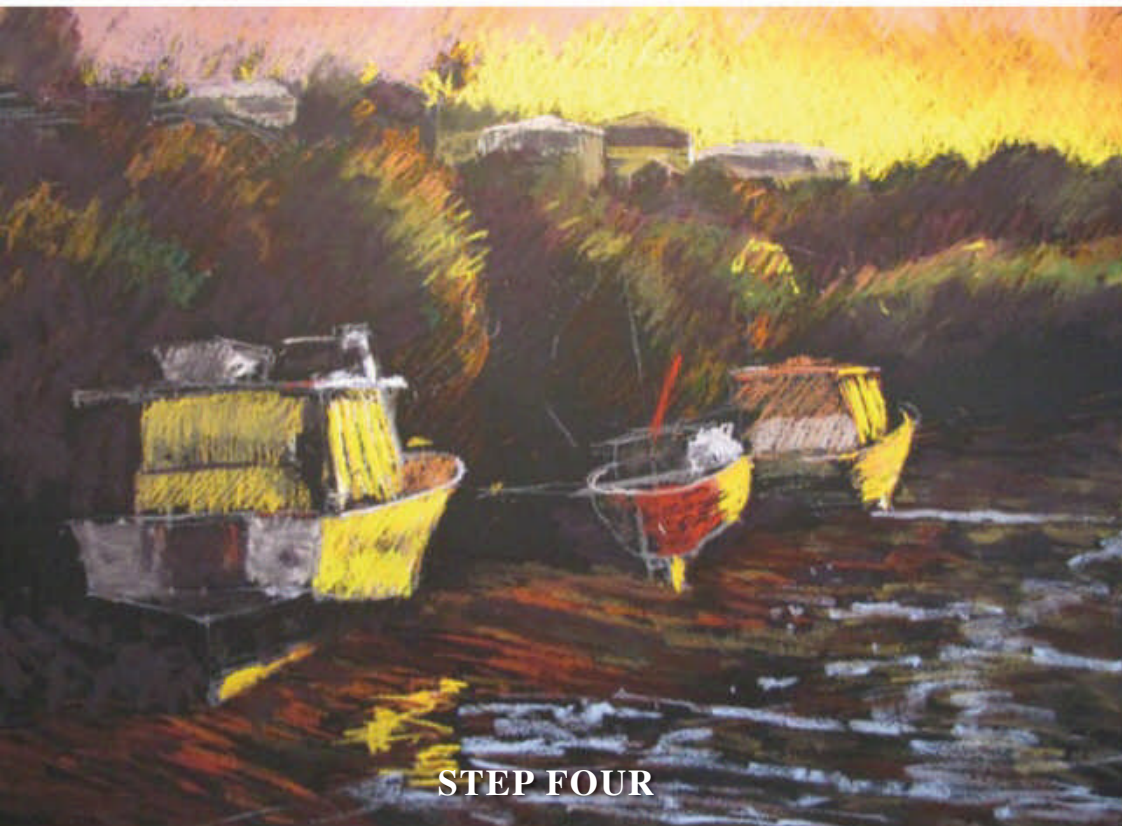
I added the first lines and a quick bit of local colour. It was important at this stage that I was happy with the drawing. Some changes can be made (as you will see later) but it is often best to be true to the drawing. If I have any doubts later in the painting, I always go back to my drawing.

For me, starting to put down colour in a pastel painting is always the hardest part. Mind you, finishing is difficult ... and come to think of it, the bits in between aren’t all that easy either. The trick at the start is to get the tones right. Correct colour can be adjusted later.

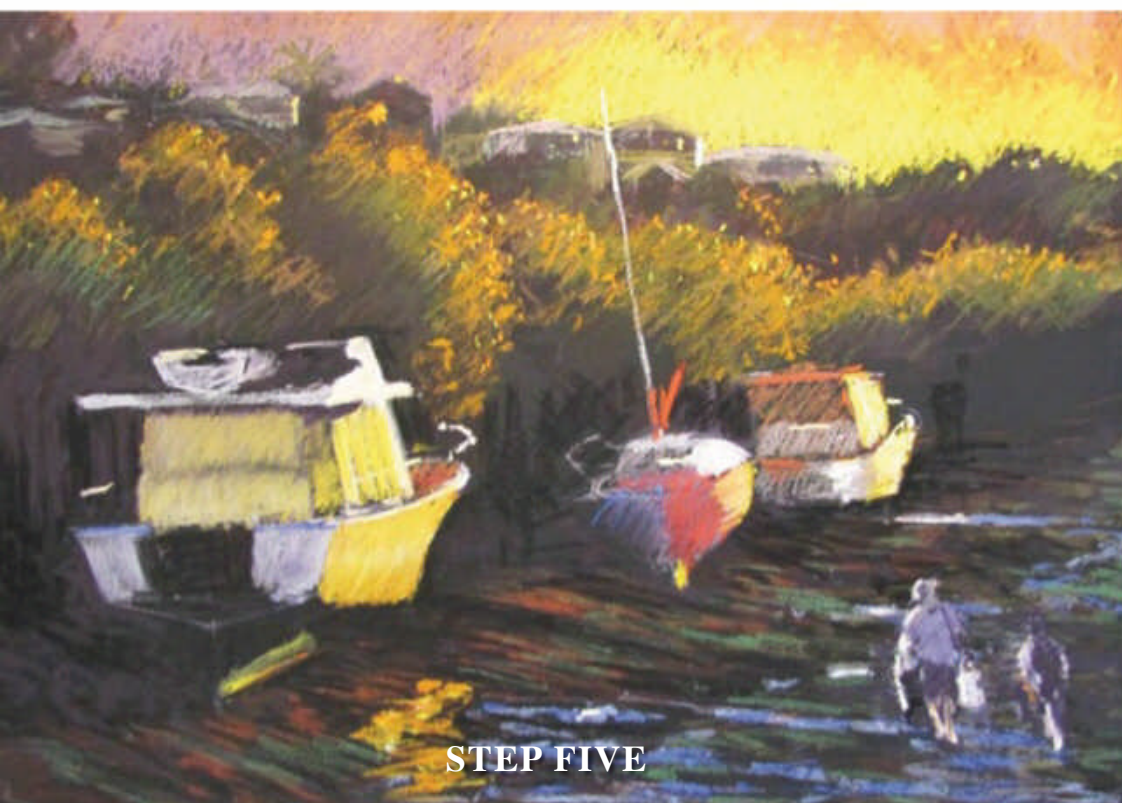
MATERIALS

- * Artists’ quality pastels.
- * Colourfix paper.

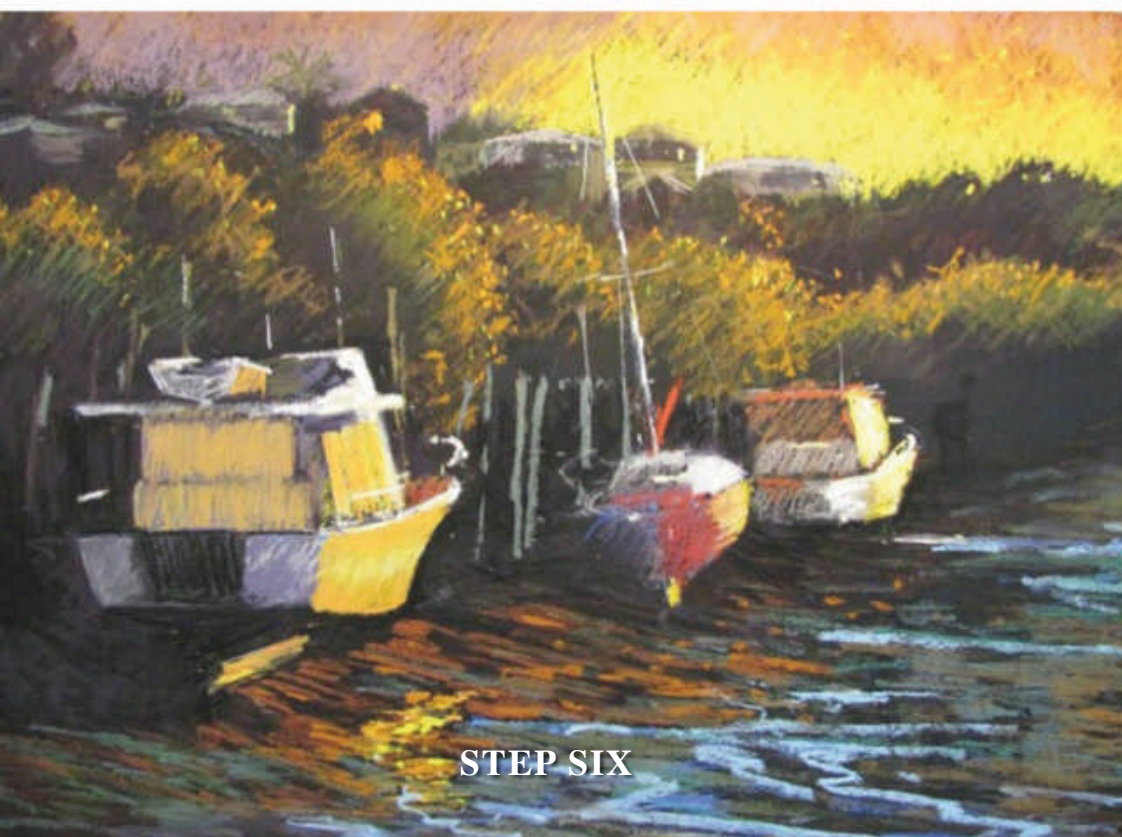




STEP FOUR



STEP FIVE



STEP SIX

STEP FOUR

The painting had started to give me some direction. I always like this part. Although I have a photograph to work to, there comes a time when the painting starts to dictate which way it wants to go. Be ready to listen.

Now that I was laying down colour, the painting was starting to work out. I often get to a stage in a painting when I am happy with the way it is going. I like to enjoy the moment, because it might not last.

STEP FIVE

Sometimes we view our work and feel that there is something missing. It happens to us all. You might not have picked it in the first tonal sketch, but once you are working on a larger canvas or paper, you want to add to your original sketch. I had one of those feelings and I succumbed to the temptation to add. I already had some photographs of a man and his son collecting bait while the tide was out; so I put them in. Then I knew that it was a mistake. I had ruined a good composition by overcrowding and splitting the image.

STEP SIX

I made the figures disappear and the space was comfortably taken by water reflections left in ruts, and a green tinge of algae. I also started the difficult job of lightening up the work (so easy to overdo) by adding highlights to the mangrove trees.

FINAL STEP

The back of the boat was a problem. I did not have the right tone to give it a nice contrast with the light yellow side where the setting sun was bouncing off – so I used a trick I had picked up. Fixative darkens the pastel. I carefully masked by holding a piece of paper where I wanted the highlights, and gave the rear of the boat a few light sprays of fixative – letting it dry between coats. If I am in a hurry, I can use a hairdryer to do this; but a few minutes is all it takes between coats. The pastel darkened off and I saved myself time and money by not trying to find the correct colour.

All that remained was a general touch up of darks and lights, and a bit of detail around the roofs and foreground.

When I was finished, I signed the picture and rushed it off to the framer before I was tempted to do more to it (and possibly ruin a good painting).

Within days of its completion, this work gained a Commended award in the 'Pastel of the Year' at the Pastel Society of Australia end of year competition. I was happy! ■



IDRIS MURPHY. *Weipa Harbour, Storm Clouds*. Atelier Interactive on board, 120x120cm, 2005.
Image courtesy of King Street Gallery on William <http://www.kingstreetgallery.com.au>

Professionals Choose Atelier Interactive

To see more artwork by Idris Murphy and other leading artists from around the world visit the gallery section of the Chroma website at: www.chromaonline.com/gallery



CHROMA AUSTRALIA PTY.
LTD. MT KURING-GAI NSW 2080
Free Call: 1800 023 935
www.chromaonline.com



USING INTERACTIVE DVD

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.

* When you purchase the Mitch Waite DVD it comes with a FREE 90 minute painting demonstration by Keith Norris.

Call Chroma on **1800 023 935** to Order

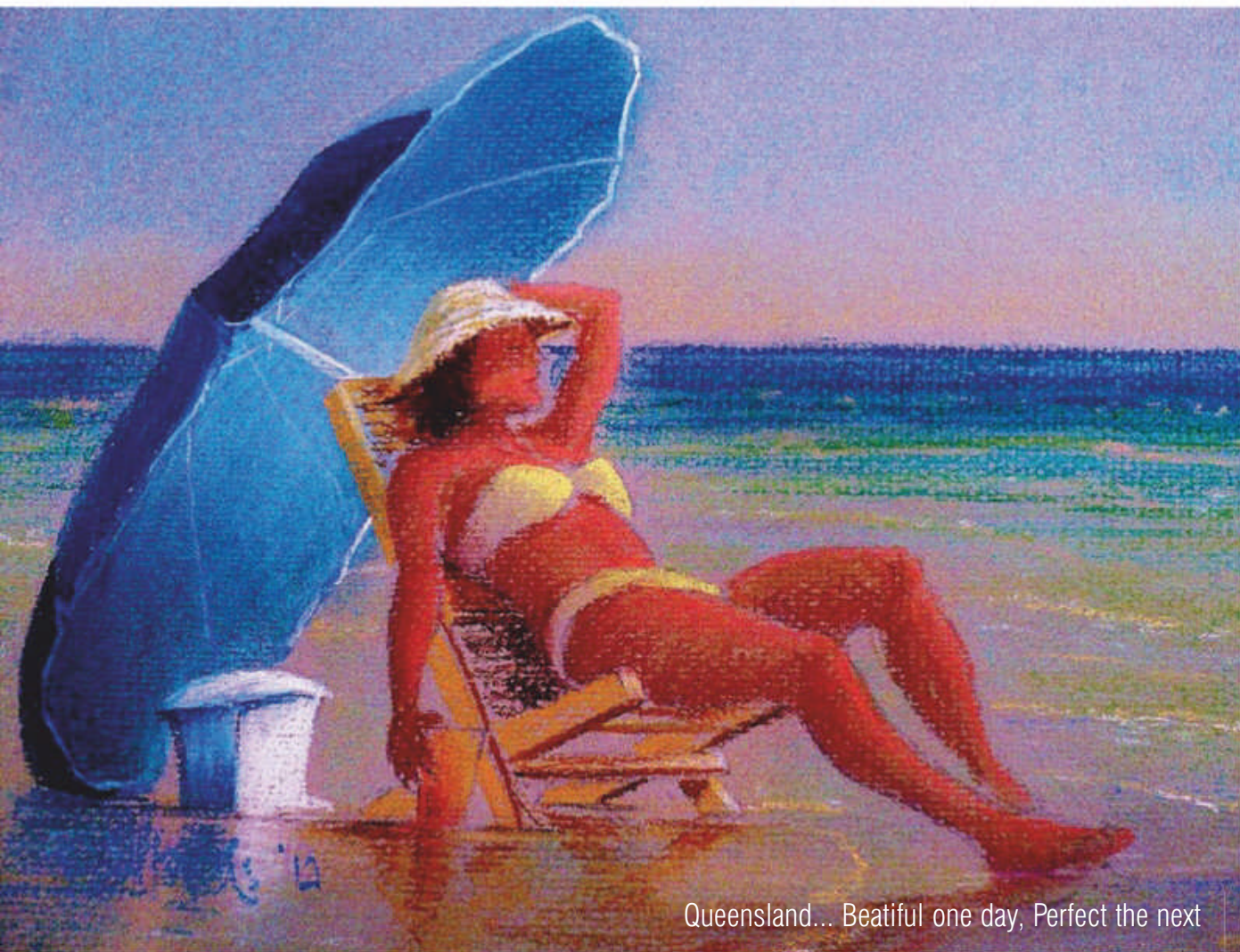
Graeme Stevens

The Path Back

How \$10 and gut instinct rekindled the artistic fire for this pragmatic artist.



Trying to cool off



Queensland... Beatiful one day, Perfect the next



Regal

I have been painting since 1975, using in order: oils, watercolours, pencils, and more often nowadays, pastels. Painting for me started at primary school, along with a few Saturday morning classes after my teacher said I should take some formal lessons. Some years later, during High School, I found a strong liking and talent for Technical Drawing and, although having achieved good

marks and several suggestions from my schooling tutors, I diverted away from a career along those lines due to a lack of confidence with my ability to conquer the maths required for that topic.

Immediately after leaving school I was employed with an advertising agency, but within a matter of months I changed horses and became employed in the oil industry. That was year 1952.

That career, in total, lasted for a couple of months less than 30 years. It all came to an end after some medical problems following open heart surgery. That amounted to being on a disability pension which continued until my normal retirement age. That was year 1982. Quite a few years prior to me leaving the work scene, I had visions of adding to my academic qualifications with a diploma in business



Birds of a Feather



Birds of a Feather



Two of a Kind



My Mate Again

management. I applied to Bathurst University (NSW), and was granted a place and put on the list for part-time studying. All the papers came in for the first of the course material, but a personal hiccup occurred which forced me to abandon the whole idea.

I was still determined to do something and, for some unknown reason, I thought of my past interests in art, went out with a whole \$10 in my pocket and purchased a few cheap oil paints, a couple of cheap and nasty brushes and a couple of small canvas boards. I had absolutely no idea where to start, no subjects in mind, no tactics at all. The materials sat on a shelf at home for three months and then I just started! I painted a couple of old time Aussie homesteads, showed them to a local gallery where the owner thought they were terrible, but took them in anyway. They sold within two weeks and I had a request for a few more. I started gathering photos from wherever I could find them and painted when I could. My references were many and varied.

I sold art through galleries on commission, I was commissioned to do oils on canvas, greeting cards and one gallery asked me to provide sets of 50 little watercolours for the tourist trade. I enjoyed it all and wondered how this had all just seemingly dropped in on me. Strangely, very strangely, my Uncle had passed away just a matter of three months prior to me starting this artwork. His career had been a commercial artist and an excellent one at that. Those circumstances gave me a lot to reflect on over the later years. That was all very coincidental. Then, in 1979 came my heart surgery, then a lot of later problems and the eventual end to my career. I spent much of my time painting and most of the pieces just gathered dust. A few sales kept



German Lakeside



Just a Chick

me in materials and the cliché of the starving artist all became well known to me. Just as well I was not dependent on it to live!

I eventually moved to Queensland to the quiet little township of Ningi, near Bribie Island, which is north of Brisbane. And there I started doing casual art, leaving some with a couple of galleries on commission and did some on-and-off courses in commercial art and cartooning. I ended up with five qualifications which really just meant I had done some studies, but with no fantastic results or any sort of income. I started doing weekly cartoons for the local newspaper, some for a couple of magazines and eventually some of my art was going overseas. I was pumped.

I joined a small art group and we did a number of exhibitions as a group. That group eventually folded, as most

of them do, and I have continued solo ever since. Moving forward to the present day, I now combine art with a newer creative interest....gemstones, which I have been cutting and selling for about 20 years. The two interests combine well, but the artwork has come back strongly over the past year or so and fortunately, with a more relaxed approach on my part, my work is more enjoyable for me and it has reflected in a few better sales and some more outside interest.

When I look back over the years to 1975, I see art for me as a source of activity in a time of disinterest, just something to fill in a gap. I certainly didn't start art with any grandiose idea of being the next Michelangelo, or maybe the next Rubens. I didn't even think of it as a possible source of some extra cash. It was purely a way to fill in extra time. I didn't go

to any particular gallery to take in the masters, or to pick up a few tricks, or see if I could work out their methods. I didn't go to openings, to be seen or to mix. I didn't know anyone in those circles anyway.... I think, with the few people I did mix with and who were also doing a bit of artwork, we just enjoyed each other's company and joked about how awful our pieces looked compared to others, wherever we may have exhibited. We had broken frames, smudges, misspelt name tags and a multitude of other errors to begin our art careers, but just plain had fun with it all.

Once I began getting somewhat serious, I grabbed some books on some artists whom I admired, including Norman Lindsay for his cartooning. I never really had an artist from the past or present whom I looked up to, with the single exception



True Blue



Playful Kitten



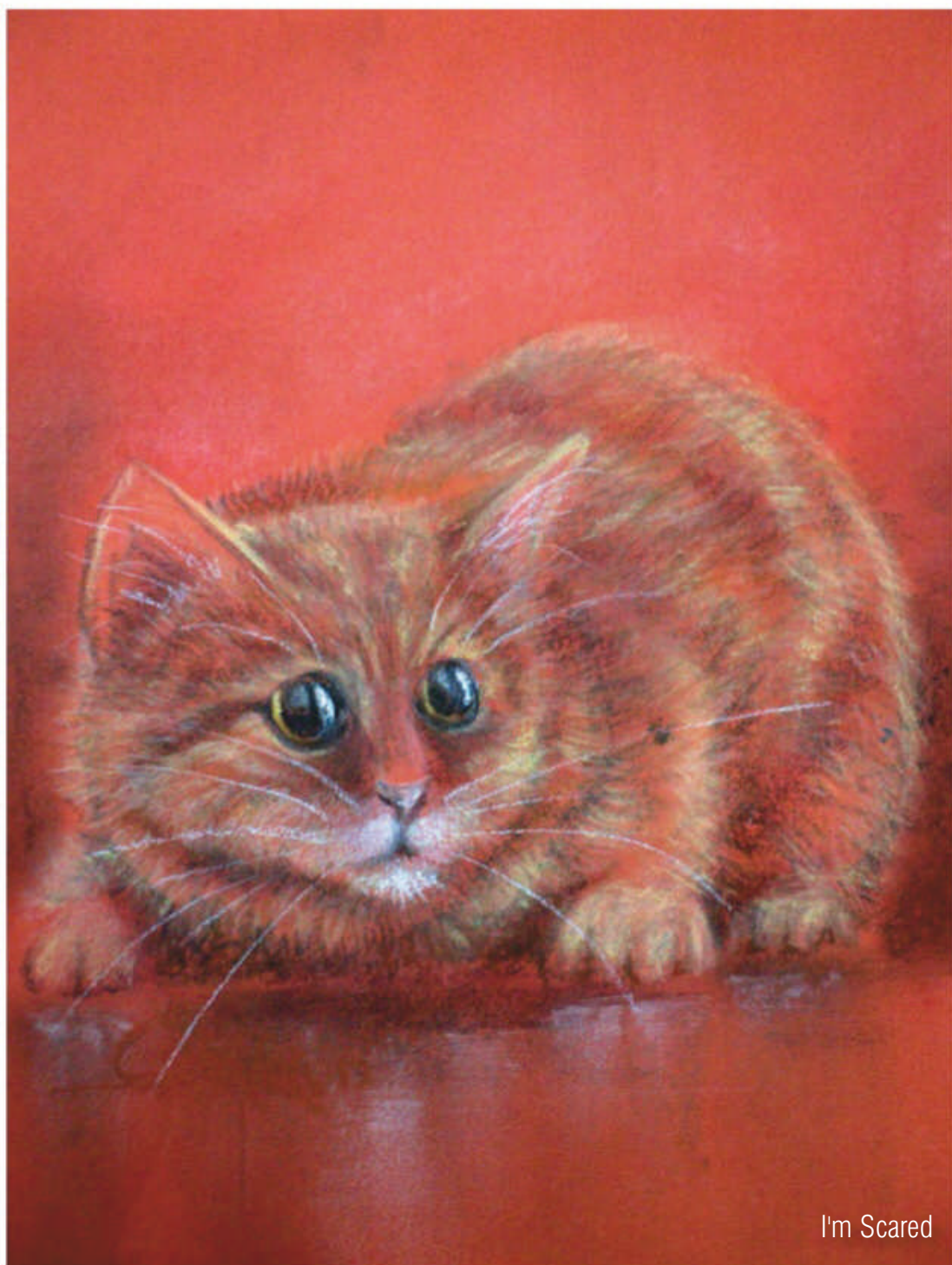
All I Want for X-mas is...



On Cello... After Rockwell



Rainbows



I'm Scared

of Constable. I loved detail and I thought that showed in his work. During this same time, I bought some books on painting, in particular mediums which I had taken a liking to, and so I worked my way from oil to watercolours, pen and wash, pencils, and more lately, pastels. I have never actually mastered any one of these but dabbled enough to feel I have achieved what I want out of any of them at the time.

I sometimes think the art world can get a bit carried away with itself, by taking things and themselves a little too seriously. (I'm now old enough to get away with that kind of comment, without attracting bad press from other arty types). I have not won any great awards, although I did win a first prize in a local show back in 1998 or 1999. However, I have thoroughly enjoyed my journey and to me that's what counts. Bear in mind, I'm not a professional, it's not my career and unless that's what a new chum wants, then enjoy it while you can.... that way, you will achieve much, probably sell a few and make many friends to boot.

Just before I finish here, you should know why I like what I do. I treat each new piece as something which should be better than my last one. If it's not, I don't get all upset. I have thrown away so many messed up art pieces on paper and canvas ... I could fill a bin with it all. I usually take a break and start another

one which more than likely has no bearing whatsoever on my previous piece. In other words I don't labour over failings. I try something new ... entirely new. If it was my career, it would be different. But it's not. If you are the same as me, and most of you are, and if you are not (yet) professionals, then take your time, experiment, enjoy the moment and you will achieve your goal.

My demonstration in this issue is akin to some art pieces I have already done in the past. The original piece reached my expectations and so I'm happy to redo something akin to it, with all the same approach factors I used with the original piece. I hope you'll work along with me, try my methods and then try one with a topic of your own choice. One thing to always keep in mind with painting...whether or not it's for fun, for a friend or a sale, is to plan ahead. Art is no different to anything in life, so plan ahead and you will succeed. The art-world cliché is to enjoy that journey ... that's very true. ■



And Whats for Dessert



DERIVAN MATISSE STRUCTURE

Matisse range of professional artist acrylic paints and mediums are manufactured with the highest quality pigments and ingredients. Available in 95 intense, vibrant colours covering the full spectrum, including several uniquely Australian colours.

All colours have the highest light-fastness rating of ASTM 1 or 2 and are of archival quality - so you can create with confidence knowing your artwork will stand the test of time.

Derivan Pty Ltd 02 9736 2022
Unit 4/23 Leeds St., Rhodes NSW 2138
www.derivan.com.au

Pure Brilliance. Pure Quality.



Pastels

Surf's Up

Graeme Stevens

Skilled sketching creates a powerful piece of moving artwork with perspective, depth and heaviness.



FINAL STEP

This demonstration follows a series of art which I've done in pastels, on 180gsm black paper which does not have a heavy texture, but sufficient to create "highs and lows" with the pastel application. The use of black coloured paper is the cue here, because the idea is to create something 'heavy, deep and very strong'... in this case it's the surf and imagined at night time. Night-time surfing here in Queensland is a growing activity and taking on the best of surfers. (Not me....).

STEP ONE

Very basic application here of a squiggly line to represent the top of the wave, running left to right and down the right hand slope of the gathering section of the wave... easy. If you cannot visualise your subject, then of course use some sort of reference but I sometimes think a reasonably accurate representation is all that's necessary. The real accuracy comes later.

STEP TWO

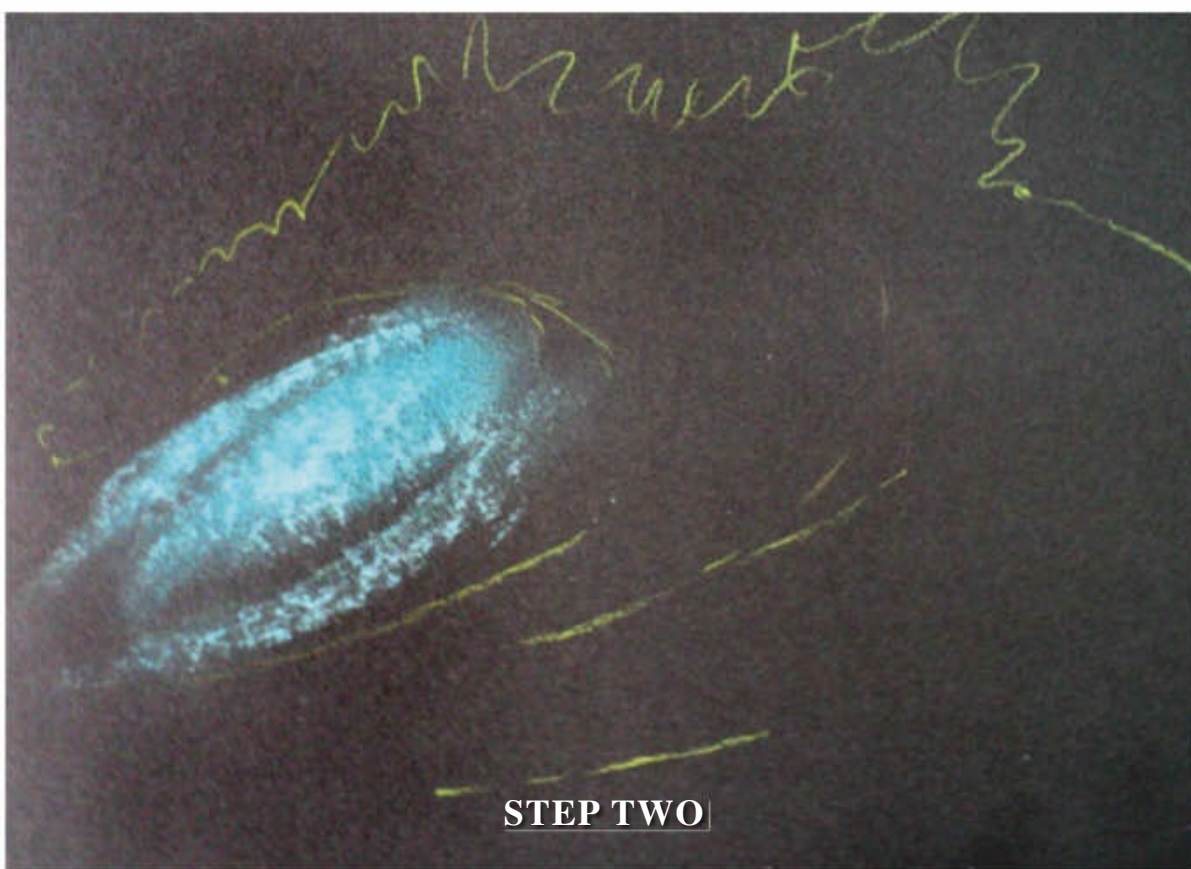
Let's now get some transparent looking blue into that tunnel of the wave. As in most pieces of art, you will start at the background and work your way to the foreground ... the 'tunnel' is the background of this painting, so keep it light, hazy and vague. No detail. Using a hard pastel, this part should be given a very light smoothing

MATERIALS

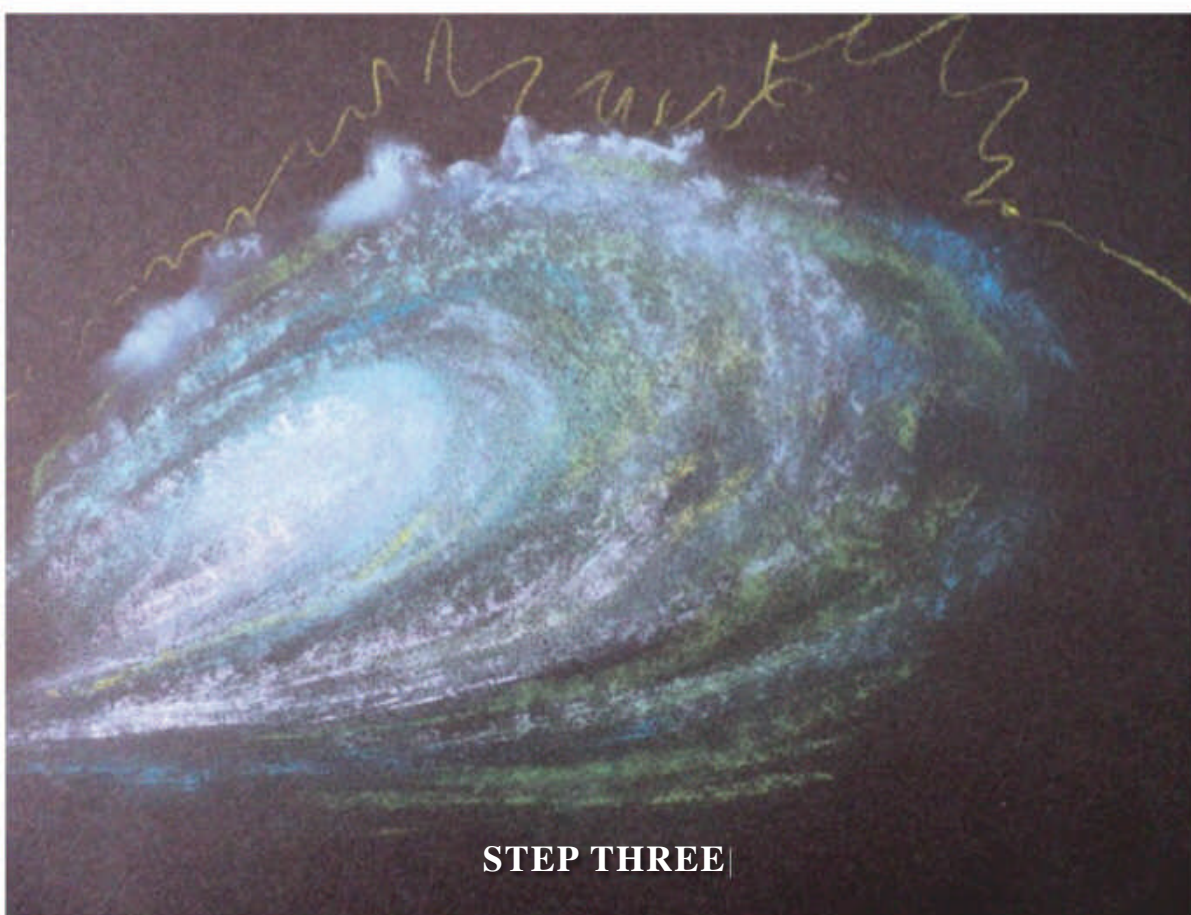
- Black 180gsm paper
- Faber Castell Hard Pastels
- Carbothello Pastel Pencils
- Art Spectrum Soft Pastels
- Using colours of various hues of blue, green, aqua, beige, cream, white, red and black.
- Rag cloth
- Erasers
- Spray fixative



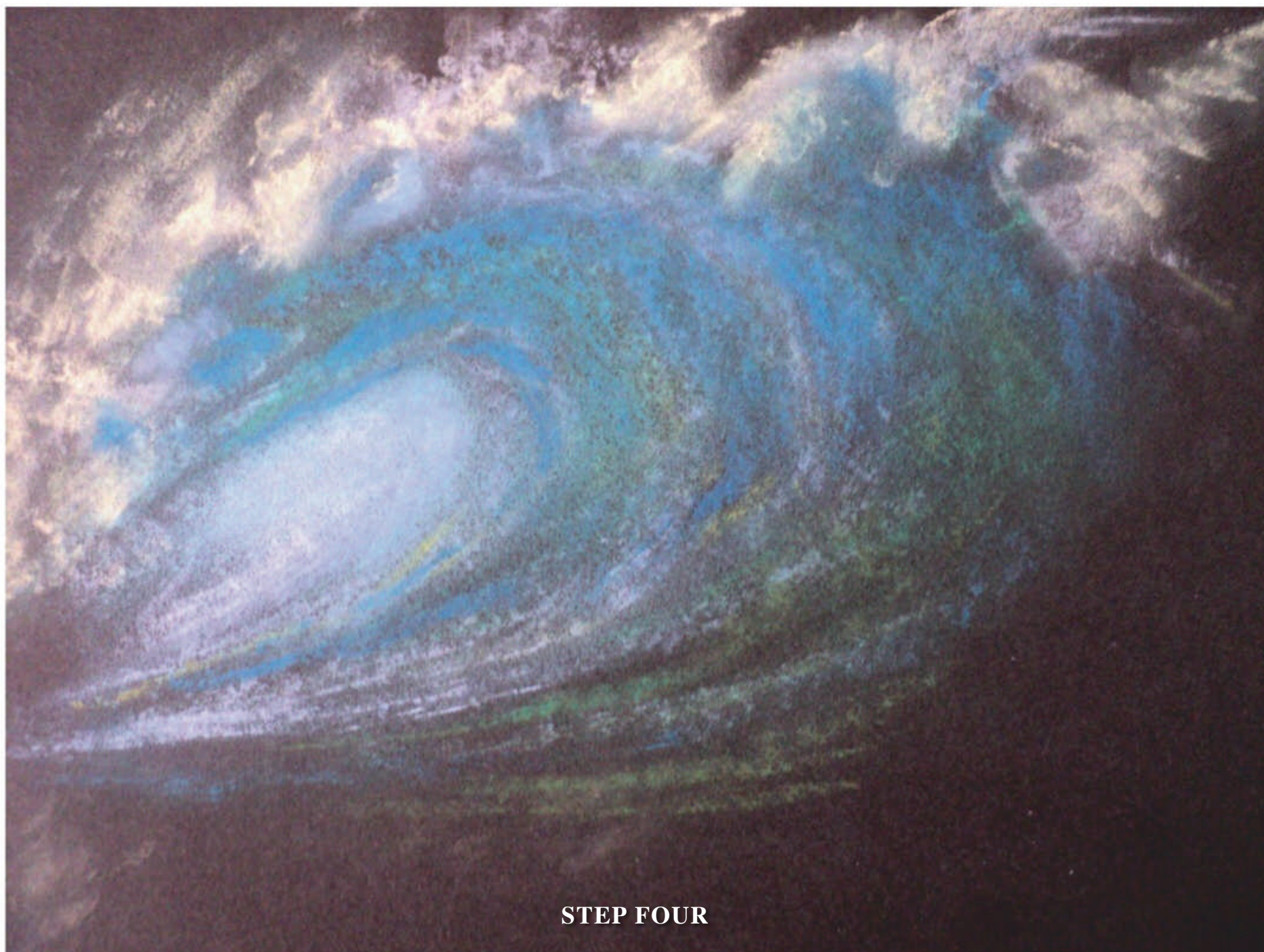
STEP ONE



STEP TWO



STEP THREE



STEP FOUR

with a piece of cloth, a finger tip, or eraser just to smooth it out. Do not do this with any great pressure. We do not want to push the pastel too deeply into the texture of the paper.

STEP THREE

Work your way outwards from the back of the wave with very light strokes with the side of the hard pastel. You will see that the light touch approach makes the colour just touch those upper points of the paper's texture and is starting to give the highs and lows of the wave's many water tips. On the top of the wave, smudge in some lighter blue to commence the spray effect.

STEP FOUR

We do two things here. Darken the blue under the very top of the wave

- this is virtually an area of reflected light and helps to give the illusion of bringing this closer section of the wave towards the front of the painting. Grab a green/aqua pastel and slide it down the face of the wave, with attention to the wave's inner curve line. We also introduce a light blue/white with a heavier pressure on the pastel, onto the top of the wave, giving it that top-heavy look and gives the wave movement. It's now starts to look as if it's going to fall! With the tip of the hard pastel, create tighter, heavier white on that top edge of the wave, making the spray look like many water drops. This is done with a combination of some rubbing and overpainting of the wave tip. To be sure of that spray versus droplet look, smudge in the spray, then use a spray fixative which will 'fix' the pastel. Then overpaint with a stronger

white that will not smudge the spray and thus give more depth to the wave.

STEP FIVE

Now we bring in the surfer. This is a simple figure on a simple board, with a suggestion of a bow wave and wake for the movement. The posture of the surfer must indicate fast forward action and thus an 'off-balance' pose. Together with the wave motion, we now have 'action' in the painting.

STEP SIX

Some more detail on the surfer and his wake. Also include some loose line detail in green and blue on the wave towards the front of the painting. This puts the surfer into a true 'focal point' of the artwork and using that artistic cliché of the 'golden rule', he is now neatly placed

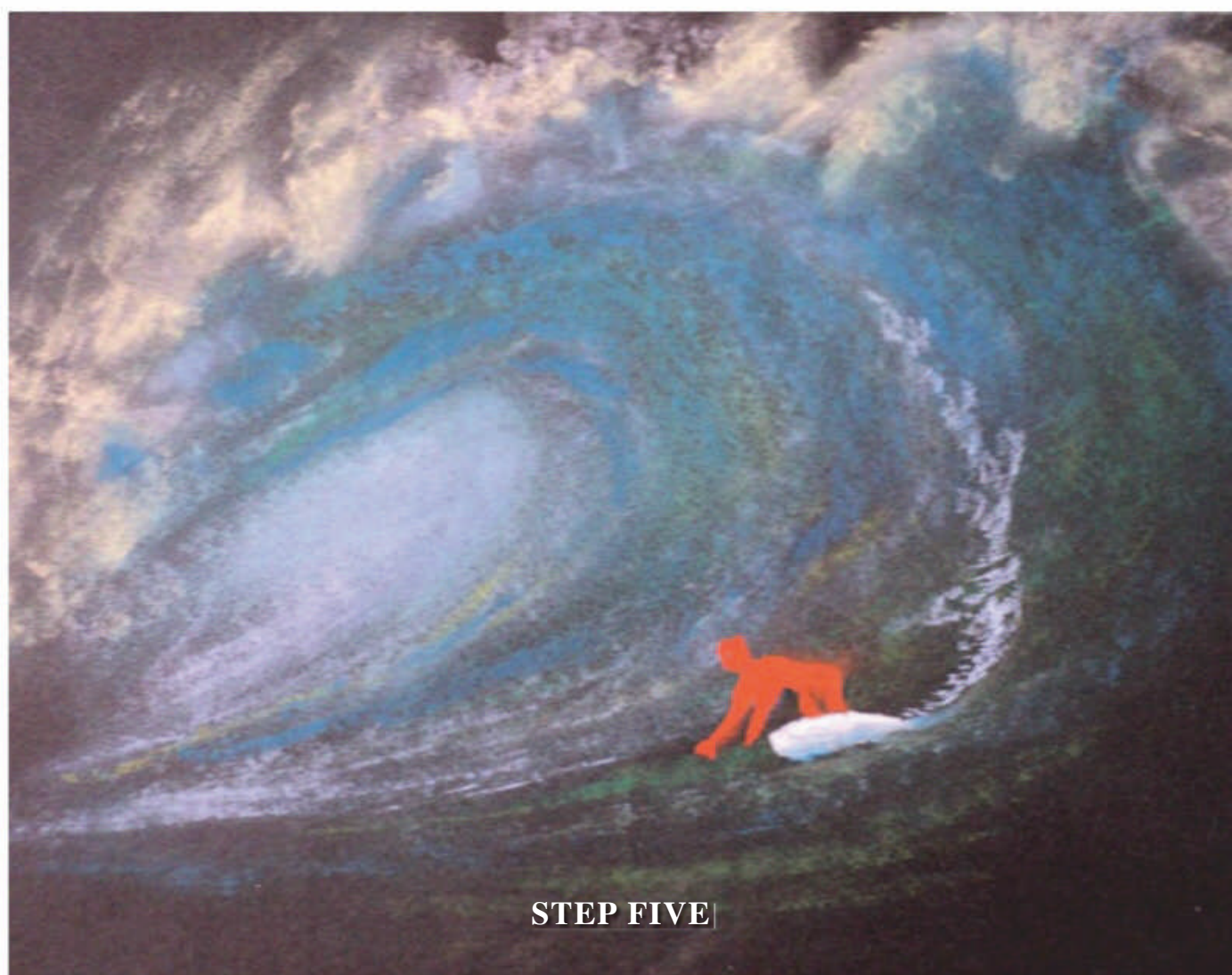
at about the two-thirds down and two-thirds across the painting.

FINAL STEP

Touch up the surfer detail. A few highlights, a reflection and some more white wave splashes around him. Make sure his bow wave, wake and

ARTIST'S HINTS AND TIPS

- Artist's Tips and Hints
- Spend time getting used to soft, light and heavy pressure on your pastels.
- Utilise the above, onto different weights of paper to see how the pastel touches the high spots of the paper and the effect that gives you. Get as many references as you can and file them into subjects.
- Practice your drawing skills ... tracing paper helps but you need to know how to work out dimensions, angles and shapes. This helps to establish your initial sketch/drawing without too much time wastage.
- Plan your colour palette for every painting. Don't just make it up as you go. Be aware of your colour wheel, primaries, complements, etc.
- Have fun. If you have a commission, enjoy it. If it's a 'spec' painting think of it as another test run. Allow yourself to make the odd mistake - none of us are perfect.



STEP FIVE

the obvious speed of the wave are the same. You now have a powerful piece of moving artwork with plenty of perspective, depth and heaviness.

Finally, thanks for taking in my work on these pages and if you wish to make contact, my email is: imgraeme@gmail.com ■



STEP SIX

ALSO
SHOP ONLINE
www.sunpbl.com.au



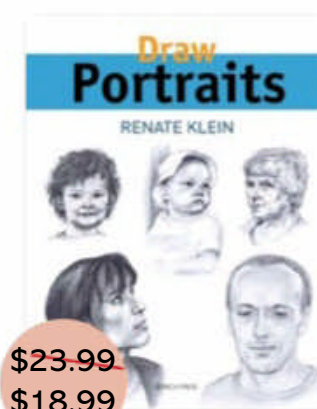
~~\$34.99~~
\$27.99



~~\$34.99~~
\$27.99



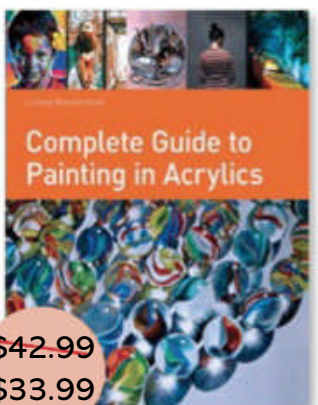
~~\$34.99~~
\$27.99



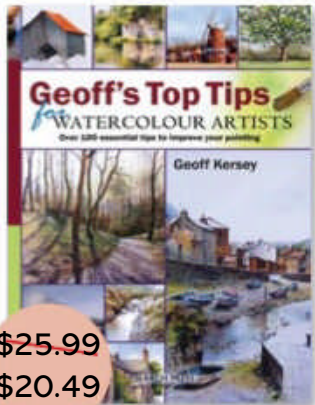
~~\$23.99~~
\$18.99



~~\$28.99~~
\$22.99



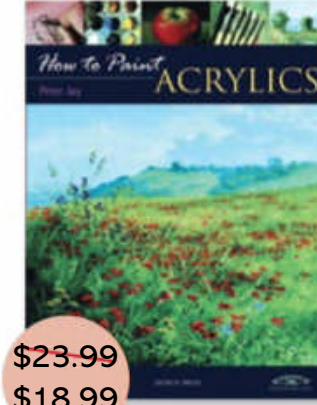
~~\$42.99~~
\$33.99



~~\$25.99~~
\$20.49



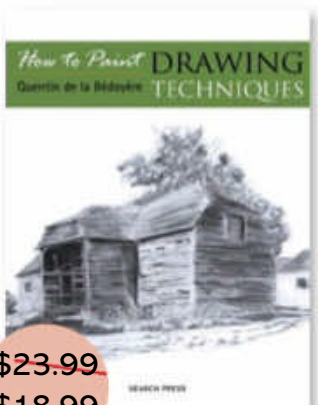
~~\$23.99~~
\$18.99



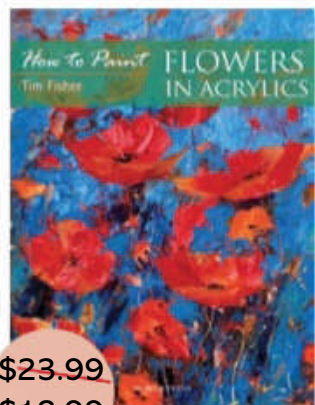
~~\$23.99~~
\$18.99



~~\$23.99~~
\$18.99



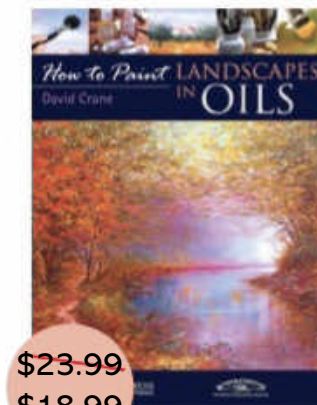
~~\$23.99~~
\$18.99



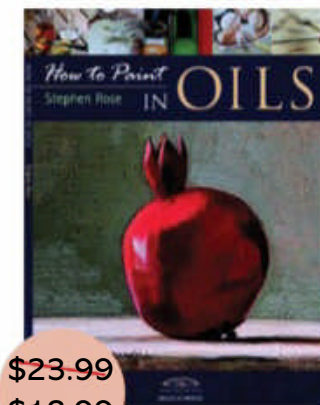
~~\$23.99~~
\$18.99



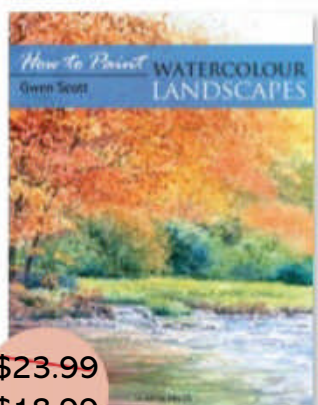
~~\$23.99~~
\$18.99



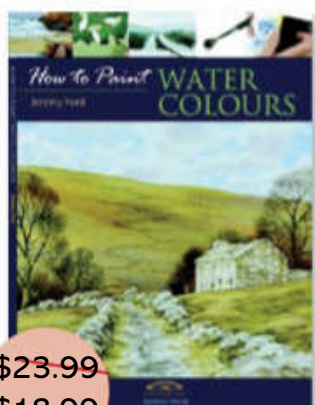
~~\$23.99~~
\$18.99



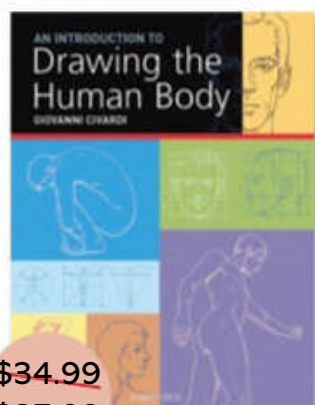
~~\$23.99~~
\$18.99



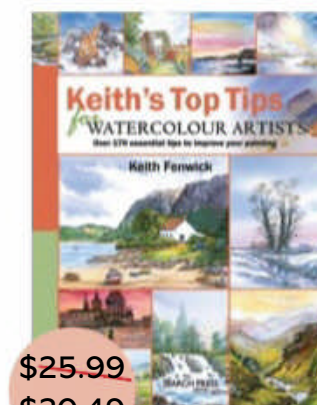
~~\$23.99~~
\$18.99



~~\$23.99~~
\$18.99



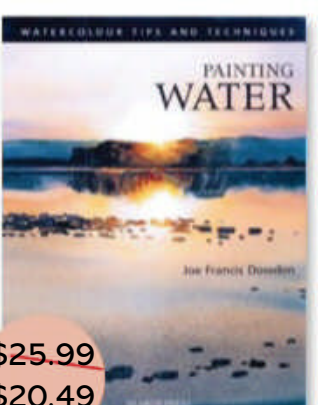
~~\$34.99~~
\$27.99



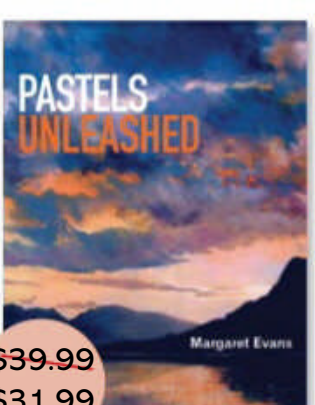
~~\$25.99~~
\$20.49



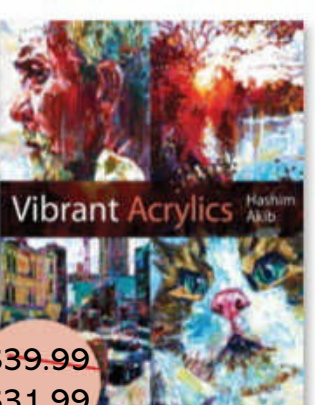
~~\$34.99~~
\$27.99



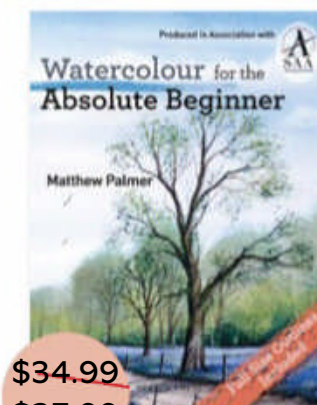
~~\$25.99~~
\$20.49



~~\$39.99~~
\$31.99



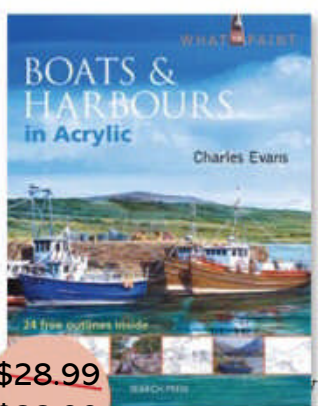
~~\$39.99~~
\$31.99



~~\$34.99~~
\$27.99



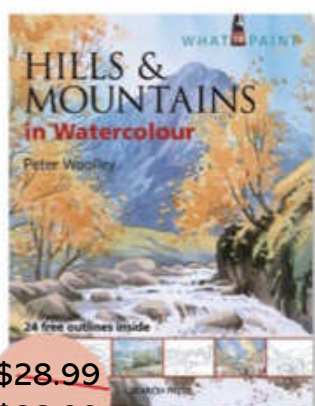
~~\$42.99~~
\$33.99



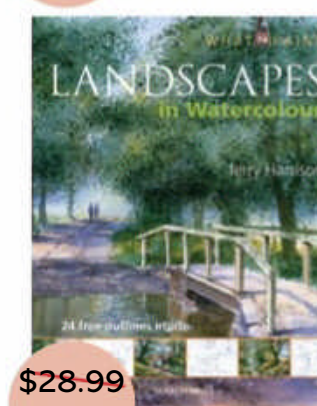
~~\$28.99~~
\$22.99



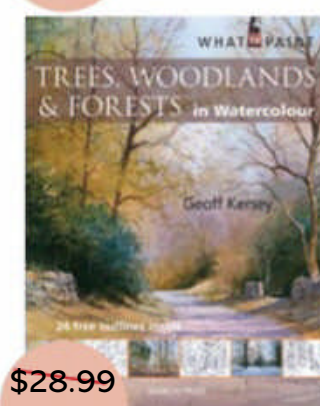
~~\$28.99~~
\$22.99



~~\$28.99~~
\$22.99



~~\$28.99~~
\$22.99



~~\$28.99~~
\$22.99

SAVE UP TO 20% ON SELECTED BOOKS



HURRY ORDER TODAY AND SAVE

TITLE	SPECIAL DISCOUNT	TITLE	SPECIAL DISCOUNT
PLEASE TICK BOOKS REQUIRED			
<input type="checkbox"/> Abstracts: 50 Inspirational Projects	27.99	<input type="checkbox"/> How to Paint: Watercolour Landscapes	18.99
<input type="checkbox"/> Abstracts: Techniques & Textures	27.99	<input type="checkbox"/> How to Paint: Watercolours	18.99
<input type="checkbox"/> Acrylic Painting Step-by-Step	27.99	<input type="checkbox"/> Introduction to Drawing the Human Body	27.99
<input type="checkbox"/> Draw Portraits	18.99	<input type="checkbox"/> Keith's Top Tips for Watercolour Artist's	20.49
<input type="checkbox"/> Art Answers: Watercolour Painting	22.99	<input type="checkbox"/> Painting Acrylic Landscapes the Easy Way	27.99
<input type="checkbox"/> Complete Guide to Painting in Acrylics	33.99	<input type="checkbox"/> Painting Water	20.49
<input type="checkbox"/> Geoff's Top Tips for Watercolour Artist's	20.49	<input type="checkbox"/> Pastels Unleashed	31.99
<input type="checkbox"/> How to Paint: Abstracts	18.99	<input type="checkbox"/> Vibrant Acrylics	31.99
<input type="checkbox"/> How to Paint: Acrylics	18.99	<input type="checkbox"/> Watercolour for the Absolute Beginner	27.99
<input type="checkbox"/> How to Paint: Colour and Light in Watercolour	18.99	<input type="checkbox"/> Wendy Tait's Watercolour Flowers	33.99
<input type="checkbox"/> How to Paint: Drawing Techniques	18.99	<input type="checkbox"/> What to Paint: Boats and Harbours	22.99
<input type="checkbox"/> How to Paint: Flowers in Acrylics	18.99	<input type="checkbox"/> What to Paint: Flowers	22.99
<input type="checkbox"/> How to Paint: Flowers in Watercolour	18.99	<input type="checkbox"/> What to Paint: Hills and Mountains	22.99
<input type="checkbox"/> How to Paint: Landscapes in Oils	18.99	<input type="checkbox"/> What to Paint: Landscapes	22.99
<input type="checkbox"/> How to Paint: Oils	18.99	<input type="checkbox"/> What to Paint: Trees, Woodlands & Forests	22.99

TITLE ☐ MR ☐ MRS ☐ MS ☐ MISS

Name _____

Address _____

State _____ Postcode _____

Email _____

Telephone (inc. area code) _____

Please debit my: ☐ Mastercard ☐ Visa

Card No

Expiry date /

Cardholder name (PLEASE PRINT) _____

Signature _____ Date _____

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to

Sunray Publications Pty Ltd (AC N 164 759 157) for \$

** All prices include GST. Please add Parcel Post \$9.95*



POST

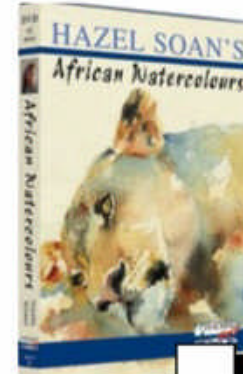
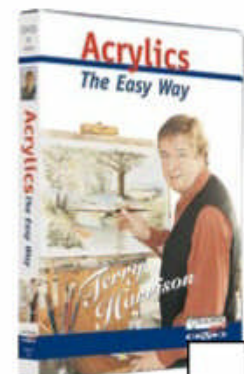
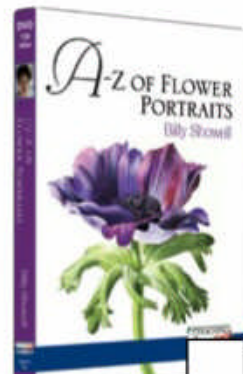
PO Box 8175
Glenmore Park NSW 2745

@ EMAIL

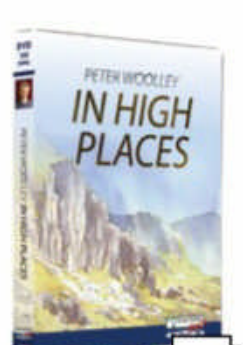
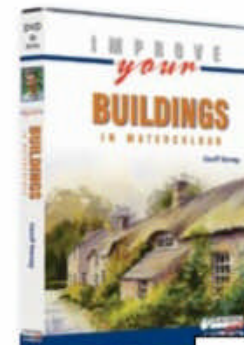
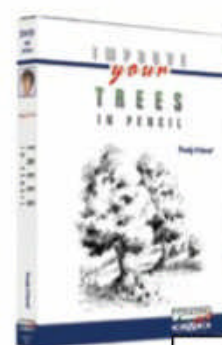
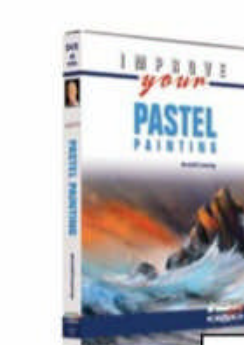
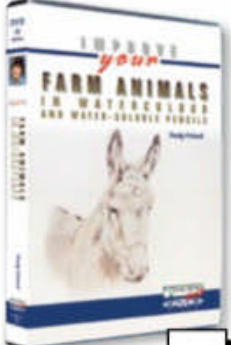
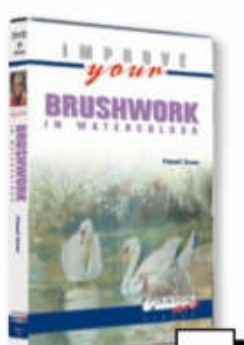
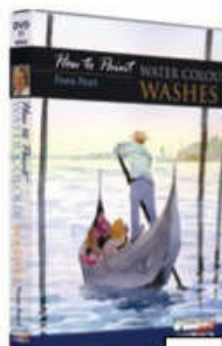
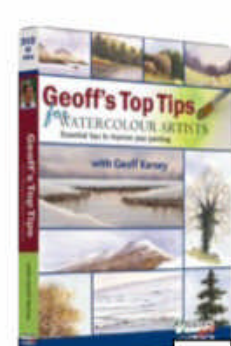
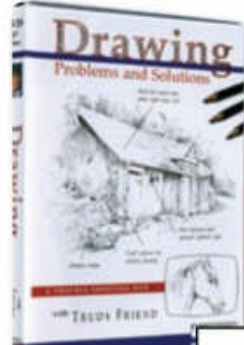
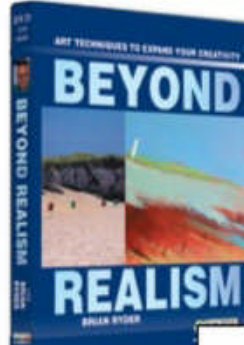
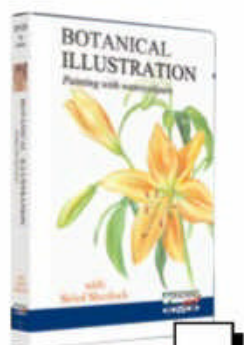
books@sunpbl.com.au

PLEASE TICK
DVDS REQUIRED
If you would like
more than one of
a particular dvd
please place quantity
required in the box.

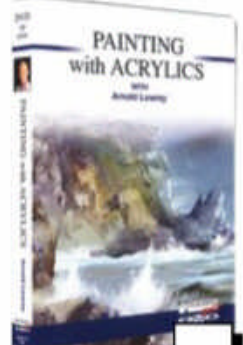
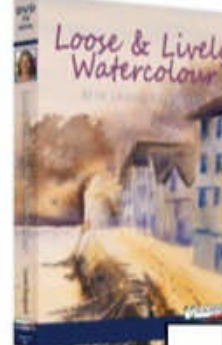
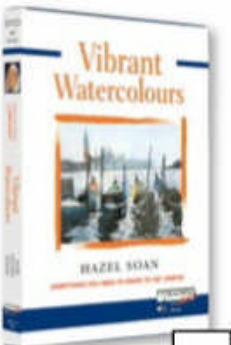
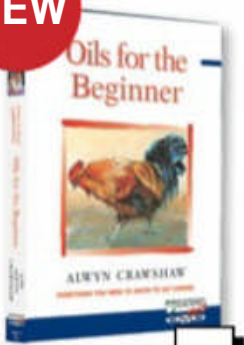
NEW



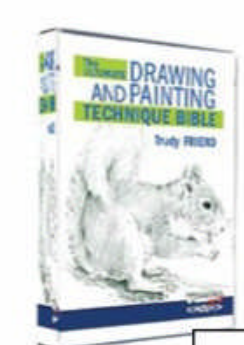
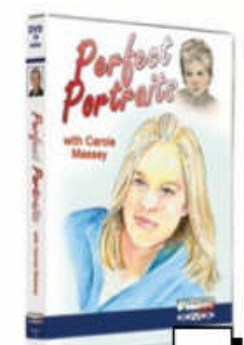
NEW



NEW



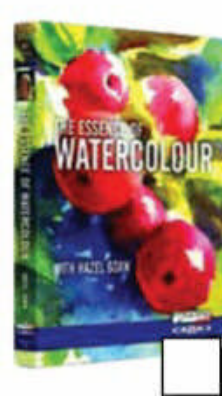
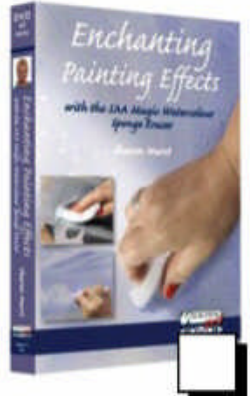
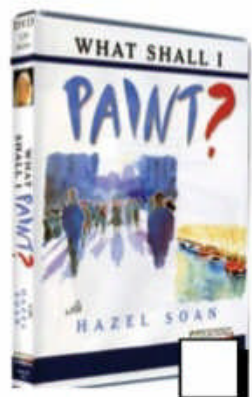
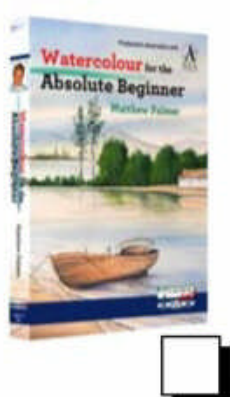
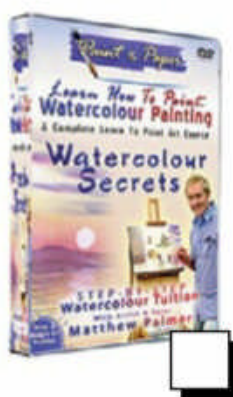
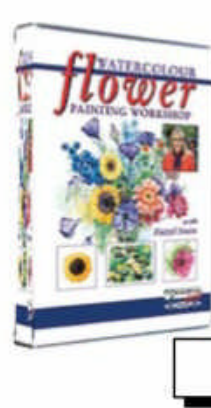
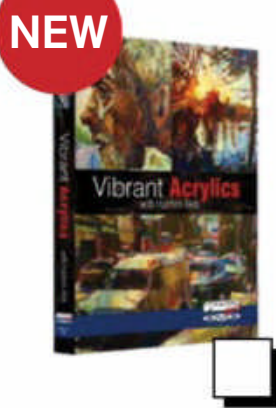
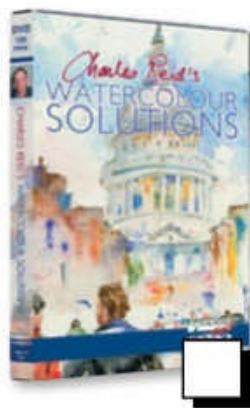
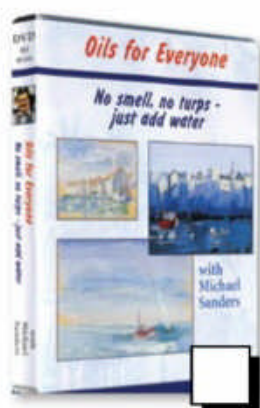
NEW



DVD'S FOR JUST \$39.95

BUY TWO OR MORE FOR ONLY \$34.95 EACH

ORDER TODAY



TITLE ☐ MR ☐ MRS ☐ MS ☐ MISS

Name _____

Address _____

State _____ Postcode _____

Email _____

Telephone (inc. area code) _____

Please debit my: ☐ Mastercard ☐ Visa

Card No

Expiry date /

Cardholder name (PLEASE PRINT) _____

Signature _____ Date _____

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to

Sunray Publications Pty Ltd (ACN 164 759 157) for \$

** All prices include GST. Please add Parcel Post \$9.95 (DVD 2)*



POST

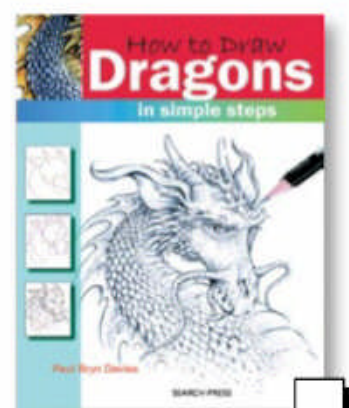
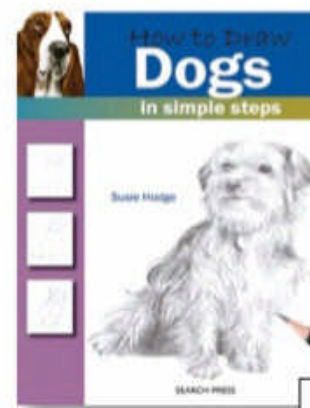
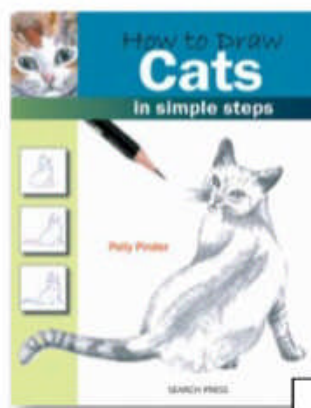
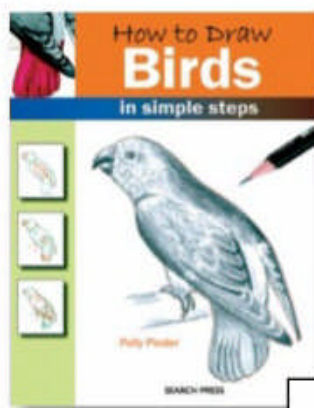
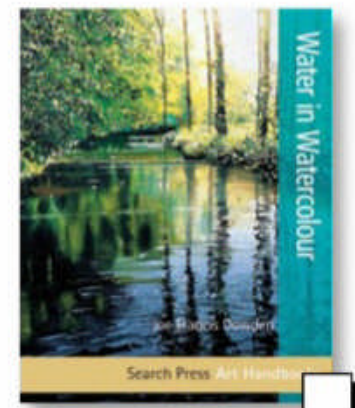
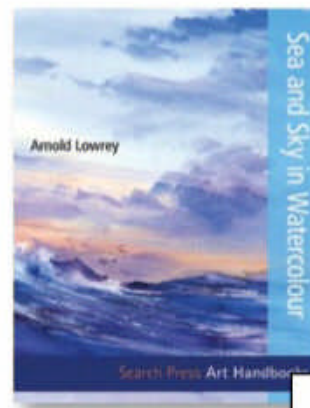
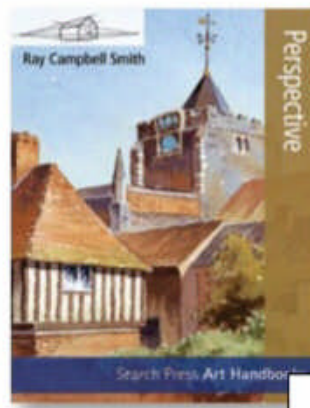
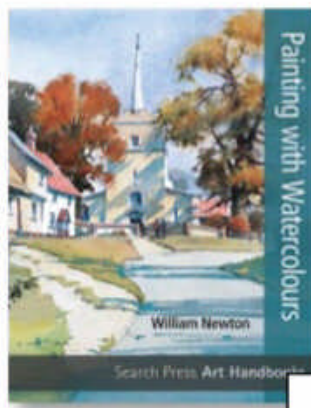
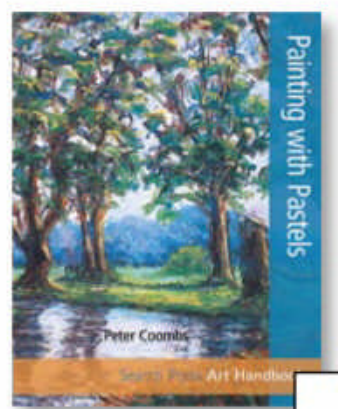
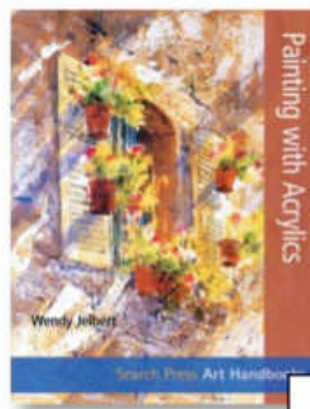
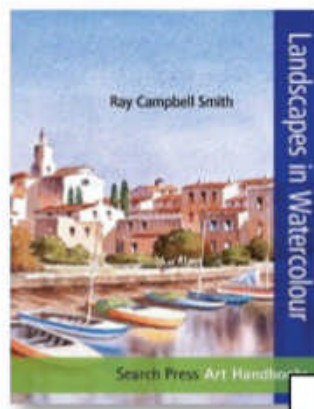
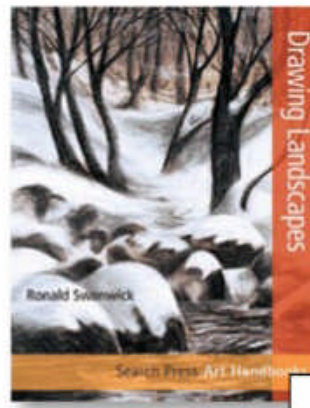
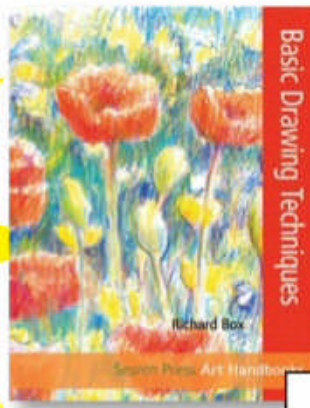
PO Box 8175
Glenmore Park NSW 2745

@ EMAIL

dvds@sunpbl.com.au

HOW TO DRAW SERIES

**SAVE
OVER
TO 20%**



POST

PO Box 8175
Glenmore Park NSW 2745

@ EMAIL

books@sunpbl.com.au

BOOKS ONLY \$9.99ea

Sunray Publications is proud to present the latest How to Draw Series.

Start your collection today!! These books are usually priced at \$12.99 but we have them at the **SPECIAL PRICE OF \$9.99**. Save up to 20% per book. All mediums are covered with step-by-step instructions. These books offer a straight forward easy-to-follow approach and are a great addition to your magazines.



HURRY ORDER TODAY

TITLE ☐ MR ☐ MRS ☐ MS ☐ MISS

Name _____

Address _____

State _____ Postcode _____

Email _____

Telephone (inc. area code) _____

PLEASE DEBIT MY: ☐ MASTERCARD ☐ VISA

Card No Expiry date /

Cardholder name (PLEASE PRINT) _____

Signature _____ Date ____ / ____ / ____

☐ Cheque/Money Order (Aust. only) I enclose a cheque/money order made payable to

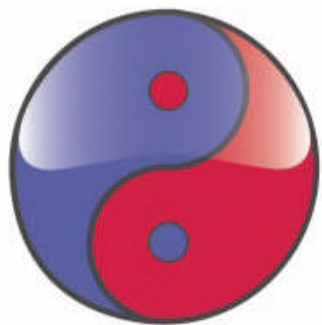
Sunray Publications Pty Ltd (ABN 164 759 157) for \$

** All prices include GST. Please add Parcel Post \$9.95*

PLEASE TICK BOOKS REQUIRED
If you would like more than one of a particular book please place quantity required in the box.

Oil and Water don't mix?

They do Now!



Georgian

Water Mixable Oil

Georgian Water Mixable Oil colours offer you the possibility of experiencing oil painting without the need for solvent-based mediums. An alternative to traditional oils, the balanced range of 40 vibrant colours can be thinned, mixed, and washed using water and as such is ideal for use indoors or studio.

All Georgian Water Mixable Oil colours offer high levels of lightfastness, pigment load, and durability. The viscosity and smooth texture of the colours out of the tube mirror traditional oil colours and like traditional Georgian Oils, they offer the same high pigment loads and dependable lightfastness. Georgian Water Mixable Oils can be used for impasto techniques or thinned down with water to create transparent glazes and wash effects similar to watercolours. They surface-dry between 5 and 7 days, and exhibit no colour shift from wet to dry.

Georgian water mixable oil colours are supported by a range of specially designed mediums to enhance your painting experience. These include;

Water mixable oil medium – An all-purpose painting medium that creates a beautiful glaze.

Fast Drying medium – Speeds the drying time and increases the flow of the oil colours.

Linseed Oil medium – Reduces consistency, improves flow and levelling, increases gloss and transparency

Stand oil medium – Improves flow and levelling. Excellent for glazing and fines detail.

Now available from your favourite retailer!



By adding an emulsifier to the oil, water easily mixes with the oil molecules.

DALER  ROWNEY

S&S
Creativity unlimited

Phone: 1300 731 529

www.creativityunlimited.com.au