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# HOW TO PAINT

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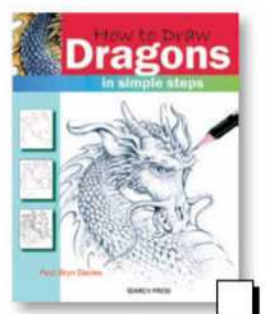
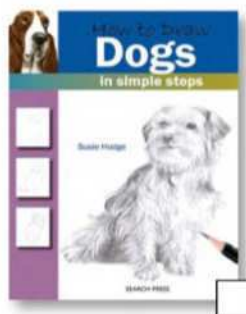
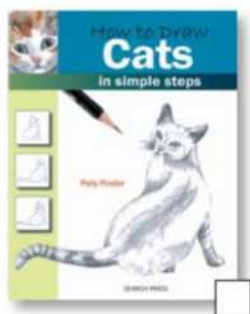
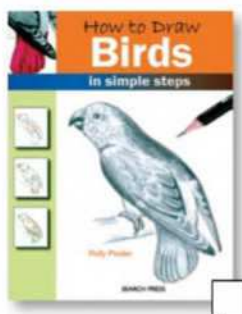
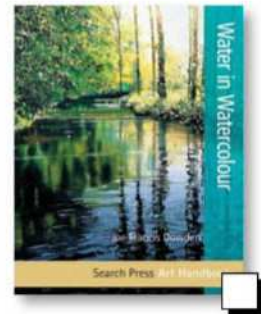
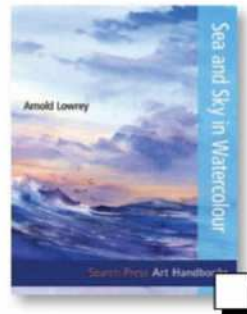
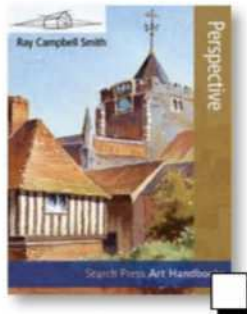
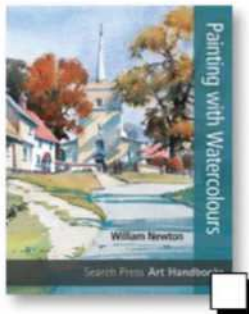
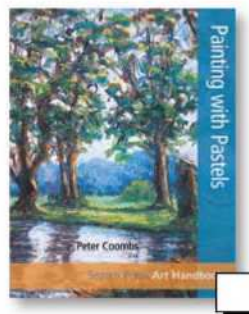
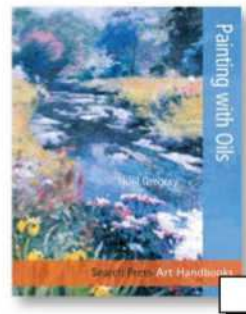
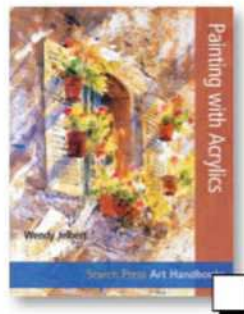
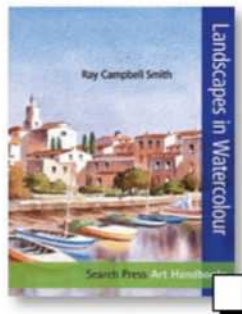
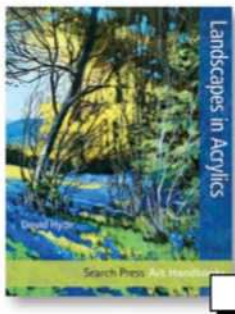
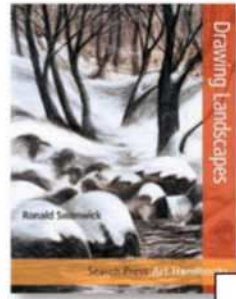
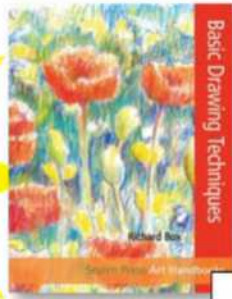
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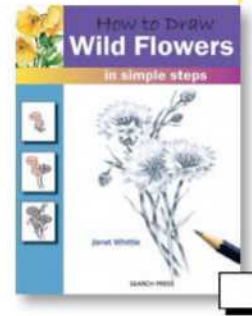
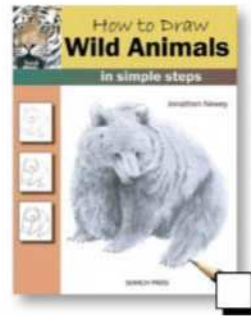
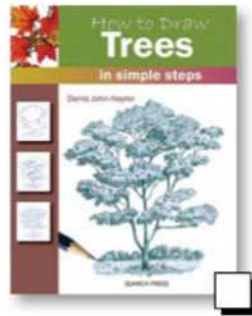
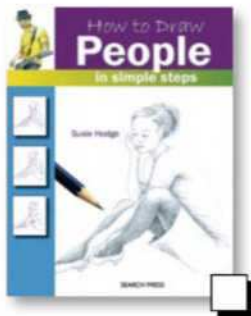
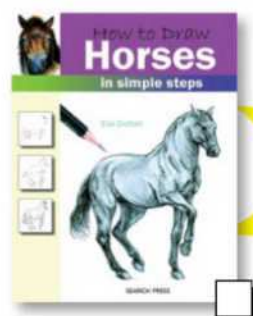
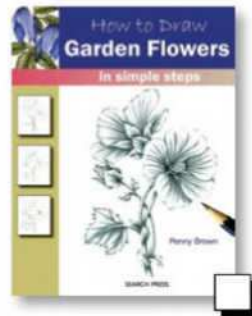
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# Contents

Issue No.25 2018



28



14

## ARTIST INSIGHTS AND DEMONSTRATIONS

- 6 Kelli Mac
- 14 Geoff Hale
- 28 Marcia Mayberry
- 44 Aaron Gan
- 54 Sydney Roland Nelmes
- 60 Mellissa Read-Devine
- 72 Pamela Pretty

## FEATURES

- 24 First Marks for Beginners  
- Jenny Greentree
- 52 Drawing the Australian Landscape
- 68 Nature Study - Gail P Croome



36



52

## PRODUCT GUIDE

36 Super Buyers Guide

## REGULARS

82 Books and Dvds Store

Cover image by: Geoff Hale



60



44



6

Kelli Mac

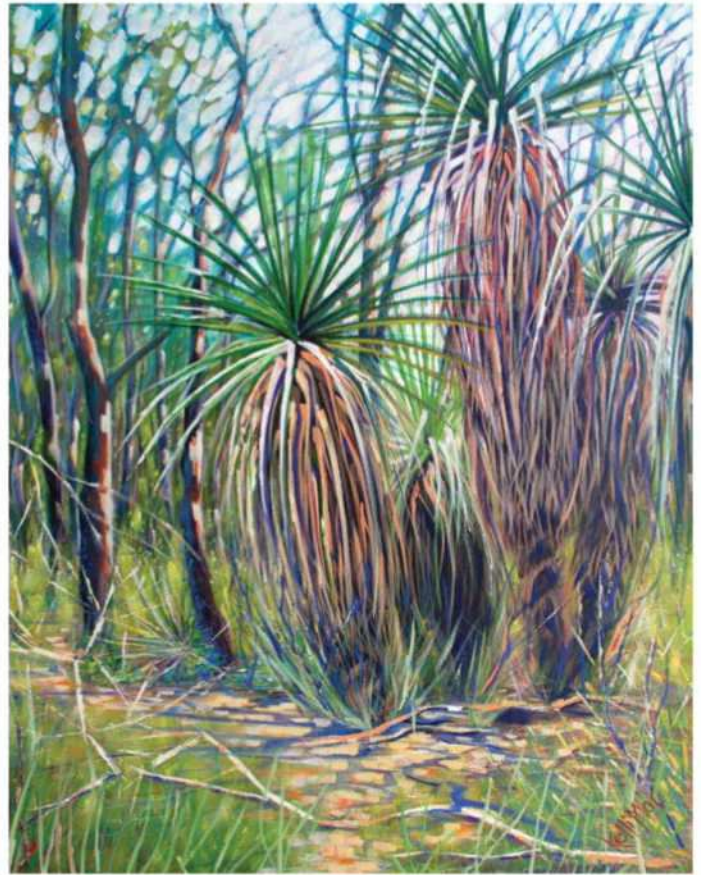
Kelli Mac

# Essence of the Territory

Edited by Trevor Lang

This talented Darwin-based artist has combined her love of our natural environment with her passion for colour and light to create works that capture the very essence of the Territory lifestyle.





**K**elli Mac was born in country Victoria and later lived in various parts of Australia including Perth and Alice Springs before finally moving to settle in Darwin in the Northern Territory.

In Darwin, this lady has found a strong and renewed passion for her painting that has led to her focusing

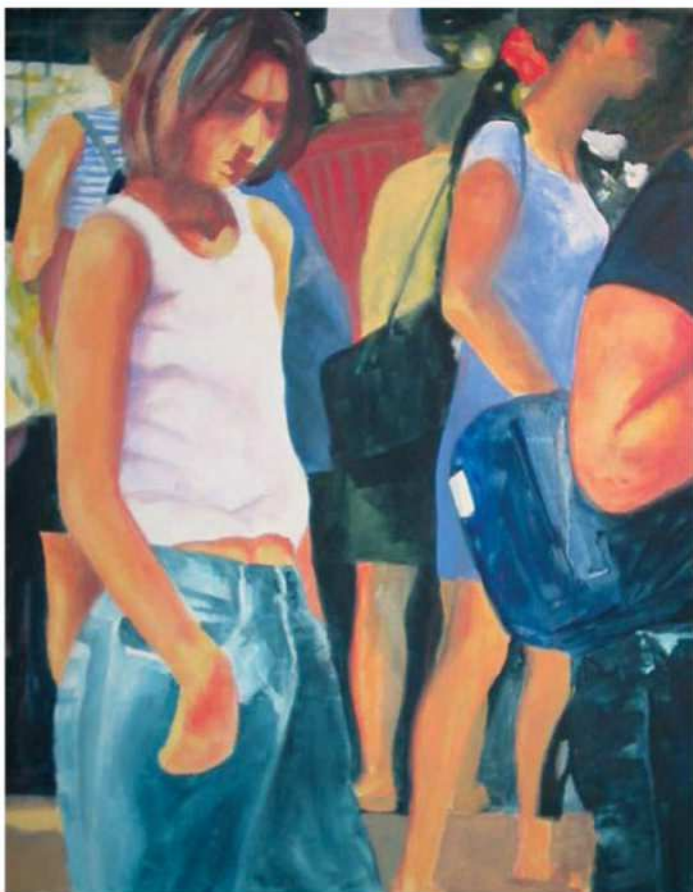
heavily on art during the past few years. Mainly self-taught, Kelli has also built her skills through participation in regular workshops and contact with other creative people.

Being raised in the Victorian diary farm belt close to the Murray River and surrounding forests, Kelli developed a long-term respect

and appreciation for the natural bushland. From a young age, Kelli began drawing the forest trees and landscapes surrounding her country home. A love of horses as a young girl gave her another favourite subject.

Although she regularly sketched her surroundings when she was





quite young, her career as a professional building designer provided the greatest outlet for her creativity. Her experience in architectural design heightened her awareness of space and negative shapes and the compositional dynamic they create.

It wasn't until Kelli Mac was encouraged to join an arts group in Alice Springs in the late 1980s that she developed a real passion for painting. Since that time, Kelli has made provision in her daily schedule to practice and develop her skills as an artist.

Another turning point came after receiving a digital camera for a birthday present some years ago ... providing a whole new world of painting opportunities. Being too self-conscious to sketch in public, Kelli had not considered figurative works; but armed now with her trusty new camera she has begun to haunt the weekend markets which are such a strong feature of the Darwin lifestyle.

Bright morning sunlight on the bright market umbrellas; throngs of locals and tourists strolling among the many colourful stalls; these subjects were just begging to be painted. Kelli now combines her training in design with an unerring sense of the aesthetic to produce her striking figurative paintings. While they are essentially studies in composition and colour, her images convey a feeling of the warmth and energy that is intrinsic to the Northern Territory lifestyle.





This lady's interpretive landscape paintings reflect and focus on the diversity of Nature and the importance of the relationship we have with our natural environment. She is also asking the viewer to acknowledge Nature and accept what it has to offer in the way of healing and beauty. Her paintings offer the solace and respite found in the original locations that provide the inspiration for her works. These paintings not only encapsulate the essential elements, colours and features

of the Northern Territory; they also recreate the ambience and the 'feel' of being there.

Highly concerned with mood and atmosphere, Kelli intentionally exaggerates tone and colour to create a strong visual impact in both her figurative and landscape works. She likes to push the colour boundary – creating vibrant, confident and eye-catching works that are charged with positive energy and exuberant brilliance.

She prefers to work with acrylics because the quick drying time suits the spontaneous style and free brush strokes which have become her trademark.

A strong interest in her latest works has provided the catalyst for this emerging artist to pursue a career in arts. Since resigning from her position as an office manager, Kelli has accepted a position to teach specialist art classes whilst working on a new series for her upcoming solo shows in the Northern Territory and Queensland. ■



## Acrylics

# Fallen

By Kelli Mac

This Northern Territory artist likes to push the colour boundary ... creating vibrant, confident and eye-catching works that are charged with positive energy and exuberant brilliance.



FINAL STEP

## MATERIALS

- Selected stretched canvas panel.
- Artists' acrylics: Phthalo Blue; Cobalt Turquoise; Brilliant Violet; Permanent Alizarin; Vermillion; Yellow Ochre; Cadmium Yellow Light; Phthalo Green; Permanent Green Light; Titanium White.
- Clear painting medium.
- Assorted brushes.
- Palette knives.
- Cardboard strips.

### STEP ONE

Start with a strong all-over background colour of Phthalo Blue mixed with a touch of Phthalo Green to create a vibrant summer feel to the entire painting. Prepare your composition using reference photographs, taking care to ensure that the fallen tree trunk perspective takes the viewer's eye across the water and into the far bank.

Using a warm mix of Phthalo Blue and Permanent Alizarin, roughly brush in the far bank and background foliage. A small house paint brush purchased at your local hardware shop is ideal for this early background work. Next, using a slightly cooler mix thinned with clear painting medium, draw in the fallen tree and the reflected shadows. Then with a cool mix of Phthalo Blue and Cadmium Yellow Light (again thinned with painting medium), brush some of the reflected foliage onto the water colour.

### STEP TWO

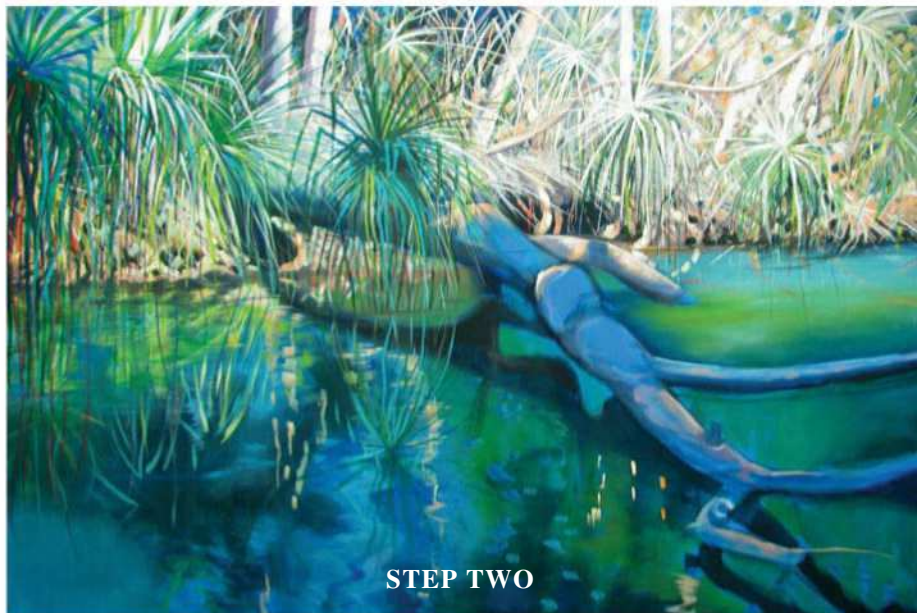
The far bank is to be bathed in sunlight with the balance of the painting in soft shadow, creating an image of an early morning scene before the heat of the day sets in.

Commence blocking in the background trees, working from the back and building depth by painting the closer foliage over the background trees. The colours should be warm and the brush strokes loose; the shadows should be complementary to create vibrancy and strong contrast.

Use strips of cardboard and/or palette knives to create the spikey Pandanas leaves and to help build strong highlights. Keep building the layers and don't be afraid to use plenty of colour; lastly start adding some of the warm colour reflections into the water closest to the bank, and work in the highlights to the fallen tree.



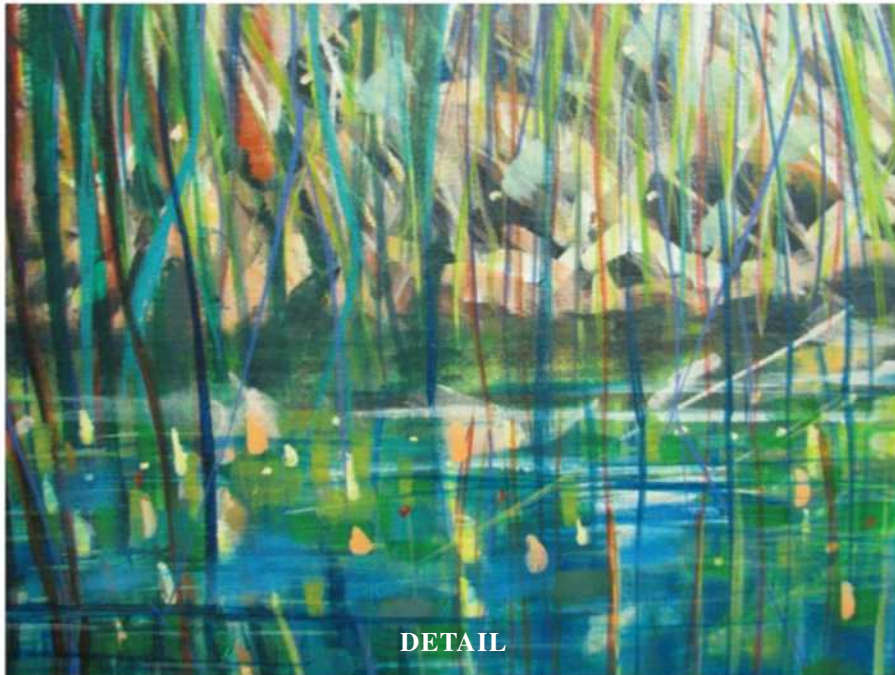
STEP ONE



STEP TWO



STEP THREE



DETAIL

### STEP THREE

Now, using a large flat brush and cool greens made from Phthalo Blue, Cadmium Yellow Light, Yellow Ochre and Titanium White, begin work on the closer foliage that overhangs the water. Study how the sunlight changes the subject and highlights the texture. Some of the foliage is lush and rounded while some can be rough and spiky – creating a random pattern. Again, use strong colours. The leaves in shadow can be a strong mix of Phthalo Blue while the dead leaves and glimpses of the ground can be painted from the other side of the colour wheel in warm orange/red colours.

The highlights can be pure white in the lightest areas; then picking up a little of the local colour where the light thins.

Once you are reasonably happy with the main foliage, mirror image the overhanging branches onto the water; then brush in the background tree trunks from the far bank.

The water on the top right of the painting is in full sunlight – so a wash of very light Phthalo Blue and white is brushed in, and some more definition is created on the main tree trunk.

### STEP FOUR

To add some sparkle and energy into the painting, start adding great dollops of colour into the cooler water colour and the shadows of the bank. Aqua and a cool green are placed into the water, creating a dappled effect. Don't overmix the colours here but allow them to sit beside each other on the canvas.

Specks of light and suggestions of movement in the water help to build an illusion of shimmery liquid. To build colour unity into the work, brush in some of the aqua onto the nearest leaves of the overhanging Pandanas. Once again, dollops of colour are dotted into the brightly lit areas to provide an illusion of dancing sunlight.

Let the painting dry off completely, then add glazes of Phthalo Blue,

## MASTER HINTS AND TIPS

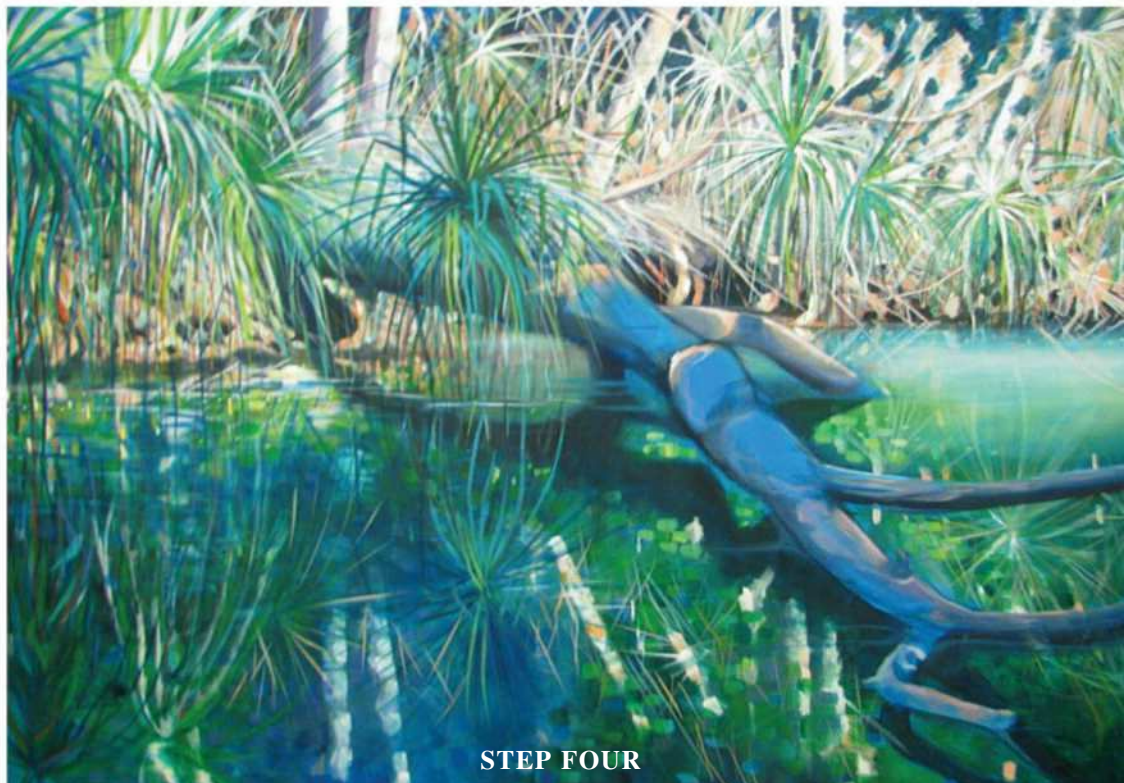
- Working from photographs is great – but spend time with your subject matter. If you are doing a landscape, go bush as often as you can and study the random wonder of Nature. If painting figurative works, join a life drawing class to build your skills in body proportions and texture.
  - When working with acrylics (especially in hot and humid conditions like Darwin), use only quality paints. The Atelier Interactive range is great. Keep a spray bottle handy and mist your work as you go.
  - Don't overmix your colours. Place complimentary colours beside each other on your palette and load both colours onto your brush. I use colours straight from the tube and rely heavily on the colour wheel theory to create energy and impact in my work.
  - Try not to get too finicky. Work on bigger surfaces and you will be able to loosen your style and become more spontaneous with your brush strokes.
- Working from photographs is great – but spend time with your subject matter. If you are doing a landscape, go bush as often as you can and study the random wonder of Nature. If painting figurative works, join a life drawing class to build your skills in body proportions and texture.
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Phthalo Green and some Warm Yellow (thinned to approximately 1:50) to add just a hint of colour with each glaze. This will add depth to the water and define the shadowed areas. Keep building the glazes until you are satisfied with the result.

**FINAL STEP**

After some contemplation, some patches of sunlight can be added to the water at the front left of the painting to encourage the viewer's eye into the painting. Soft horizontal brush strokes are added around where the water meets the tree trunk – suggesting a slight current in the water.

Sign your work and finish off with two or three coats of gloss varnish. ■



STEP FOUR

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Geoff Hale

# My Driving Force

“Every child is an artist. The problem is how to remain an artist once he grows up.” ~ Pablo Picasso



Paros Alley

I always knew deep down that I wanted to be an artist. Even as a young boy growing up in Brisbane I would draw as often as I could - filling my sketch pad with depictions of family holidays, cartoon characters, people and wildlife. I remember sketching pictures for friends back in primary school and participating in several local drawing competitions, resulting in a few small prizes along the way. In secondary school, I became even more passionate about art, but the perfectionist in me also enjoyed the detail and preciseness of technical drawing. My interest in these two subjects led me to study interior design at a tertiary level. By the end of the 3-year course I had lost much of my original enthusiasm for interior design as a career choice but I became very interested in a painting subject that I elected to do in my final semester. This was my first introduction to gouache, a medium suited to architectural illustration.

I worked for about six months with an interior design company after graduating from university but continued experimenting with gouache in my spare time at home, producing a collection of detailed artworks. It was these artworks that facilitated my next role change. My portfolio of illustrations enabled me to secure a position as an architectural artist, a

role which involved painting detailed perspectives of buildings by hand using gouache. Due to using this same medium every day at work, I decided to try something different at home to maintain my artistic enthusiasm. I bought a box of soft pastels and the very first pastel artwork I ever attempted was a portrait of my parents - a surprise Christmas gift that they still have hanging proudly on their wall at home despite my work having improved since then! I particularly enjoyed this new medium and began spending many hours in the studio producing a variety of works and improving my skills.

Initially, art was simply a leisurely pursuit and a way of brightening up my own walls at home. As I produced more pastel works I started to frame some of them to prevent them from becoming damaged. One day I was taken by surprise when a framer offered to buy an artwork from me on the spot. A few months later the same framing gallery hosted my first solo exhibition in the Brisbane CBD which turned out to be quite a success. That was over 13 years ago now. Since then I have had six solo exhibitions of my work, numerous group shows and completed more than 150 commissions.

Some of the exhibitions I have entered in recent years have incorporated The d'Arcy Doyle Art Awards, Kenilworth Arts Festival, Live Life Villages Art Prize, Royal Queensland Show, Tattersall's Club Brisbane Landmarks Exhibition, Pine Rivers Annual Art Awards, and a variety of school shows including Nudgee College, Terrace and Brisbane Grammar School. I was honoured to win 1st prize in the d'Arcy Doyle Art Award for Landscape in 2011, and to be awarded Overall Winner and People's Choice at the Live Life Villages Art Prize in 2010. Two of my original pastel works have also been recently acquired by the Gold Coast University Hospital for its art collection.



Sunset From Currumbin Rock



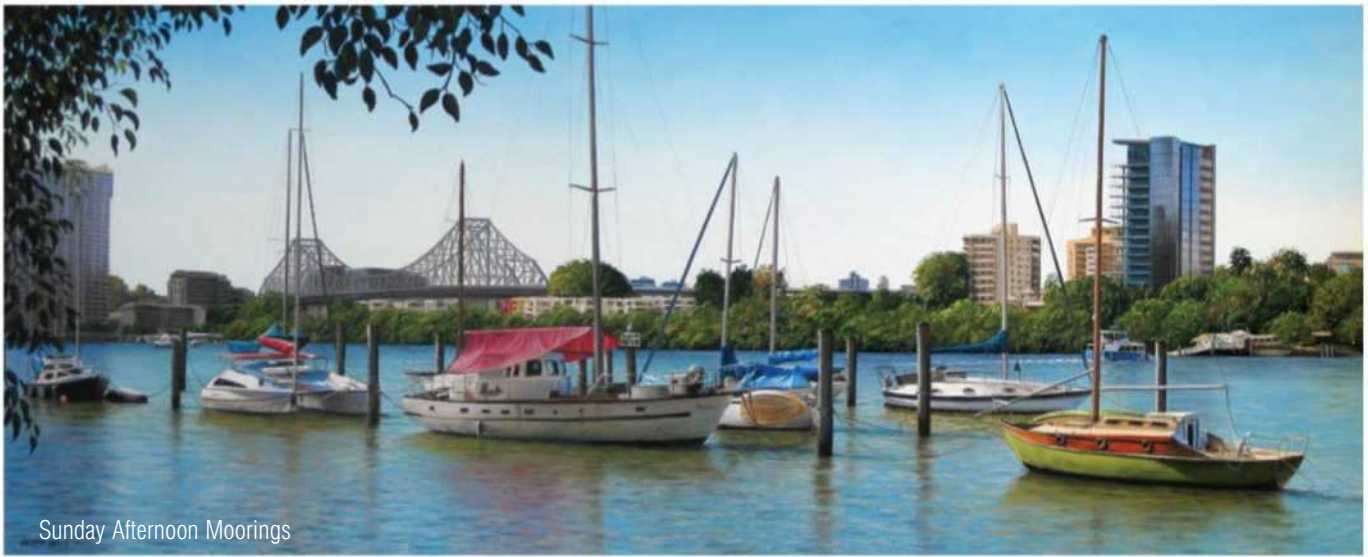
Sandgate Pylons



Ellery Creek Big Hole

GEOFF HALE





Sunday Afternoon Moorings

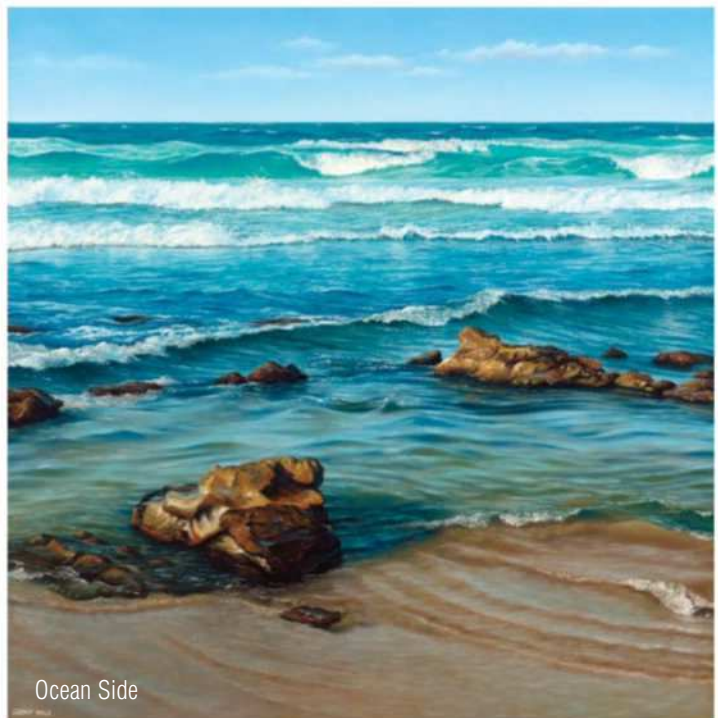
Despite my passion for art, I still continue to work as an architectural illustrator. Due to the advance of technology over the years this type of work is now produced entirely on computers rather than painted by hand. I currently run my own digital 3D visualisation business, balancing this job with my fine art practice. I consider myself fortunate that I do not have to rely entirely on my art to pay the bills, however it can often be frustrating when things get so busy with my other job that my time in the studio is restricted. I really do enjoy the architectural illustration work

though, so it's not all bad - just a case of finding the right balance between the two professions.

Having experimented with a wide range of media over the years I have found pastels to be my preference, although I still look forward to producing more oil paintings when I find the time to experiment further with this medium. I particularly like the versatility and immediacy of pastels. Being a dry medium, it means I can work on an artwork at anytime without delay – there's no need to wait for layers of paint to dry before advancing further. I can be quite

impatient when I'm motivated about a painting, so pastels are often an ideal medium for me. Using a combination of underpainting, a thick application of colours, and a high level of detail, my pastel artworks are often mistaken for oil paintings or even photos.

As a realist artist, I always work to create highly detailed images, but I am also particularly interested in creating works that play with depth and perspective. Some of my more contemporary works have involved playing with unusual angles and altered imagery, distorting the rules of conventional composition. Much



Ocean Side



Beach Path

of my inspiration is drawn from the beauty and contrasts of the natural environment. Water has always been a favourite subject of mine to paint. I enjoy the challenge of representing the movement and translucency of water in a still image and I find the subject itself quite tranquil and relaxing.

I am lucky to have lived in Brisbane most of my life and be equidistant to two beautiful coastal areas - the Gold Coast and Sunshine Coast. I often visit these beaches for artistic inspiration. With the ever-changing tides and light there is always a new scene to capture each time I visit. The beach has special meaning to me because it evokes happy memories of my childhood. I love breathing in the fresh sea air and listening to the rhythmic sounds of the ocean - the perfect environment for relaxing the body and clearing the mind. I have always loved the idea of being able to live right on the beach, but until that day arrives I get to experience the sand and water through the artworks hanging on my walls at home.

Creative inspiration and enthusiasm seem to come in waves for me – some days I simply don't feel creative and other days I'm so motivated that time seems to fly by when I'm in the studio. I have recently returned from a trip to Italy and France where I gained much inspiration for new works. Travelling to distant places is certainly a great way to rekindle the enthusiasm for painting. I also love listening to music when I'm in the studio- the style of music varies depending on the subject matter and my mood at the time. I often listen to lounge/chill-out music or relaxing soundtracks of nature - in particular, sounds of the ocean whilst I am working on coastal paintings. It's a great way to heighten the senses and immerse oneself in the artwork. Other times, it can be more modern music or a collection of amusing podcasts. Regardless of the selection, music is a must when I am in the studio.

My passion for art is something that has always been inside me- it's a driving force that I just can't shake. I've worked in jobs before where all I did was look up at the clock every five minutes, willing the day to be over.. that is soul destroying. I would encourage anyone with a passion to follow



Jesse



Beach Puzzle

their heart and pursue their dreams. It's certainly not meant to be an easy journey - mistakes will be made and your confidence will be tested many times - but the sense of satisfaction and euphoria one receives from realising

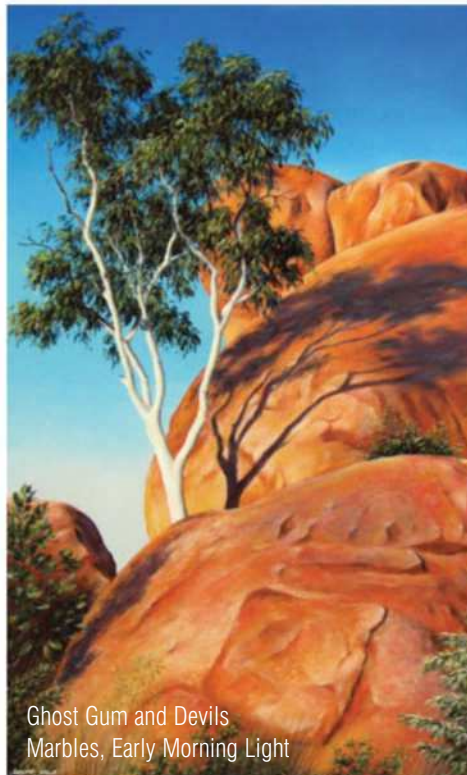
such a purpose is well worth it. Mine is an on-going journey. There is always still much to learn ... exploring new techniques and mediums, and travelling to new places for inspiration. I consider myself very lucky to be able to pursue

my passion and make a living from it at the same time.

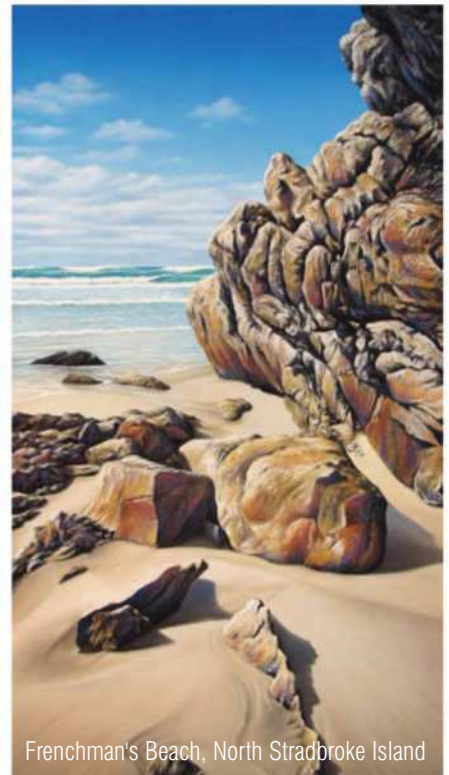
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Cedar Creek, Eatons Crossing



Ghost Gum and Devils Marbles, Early Morning Light



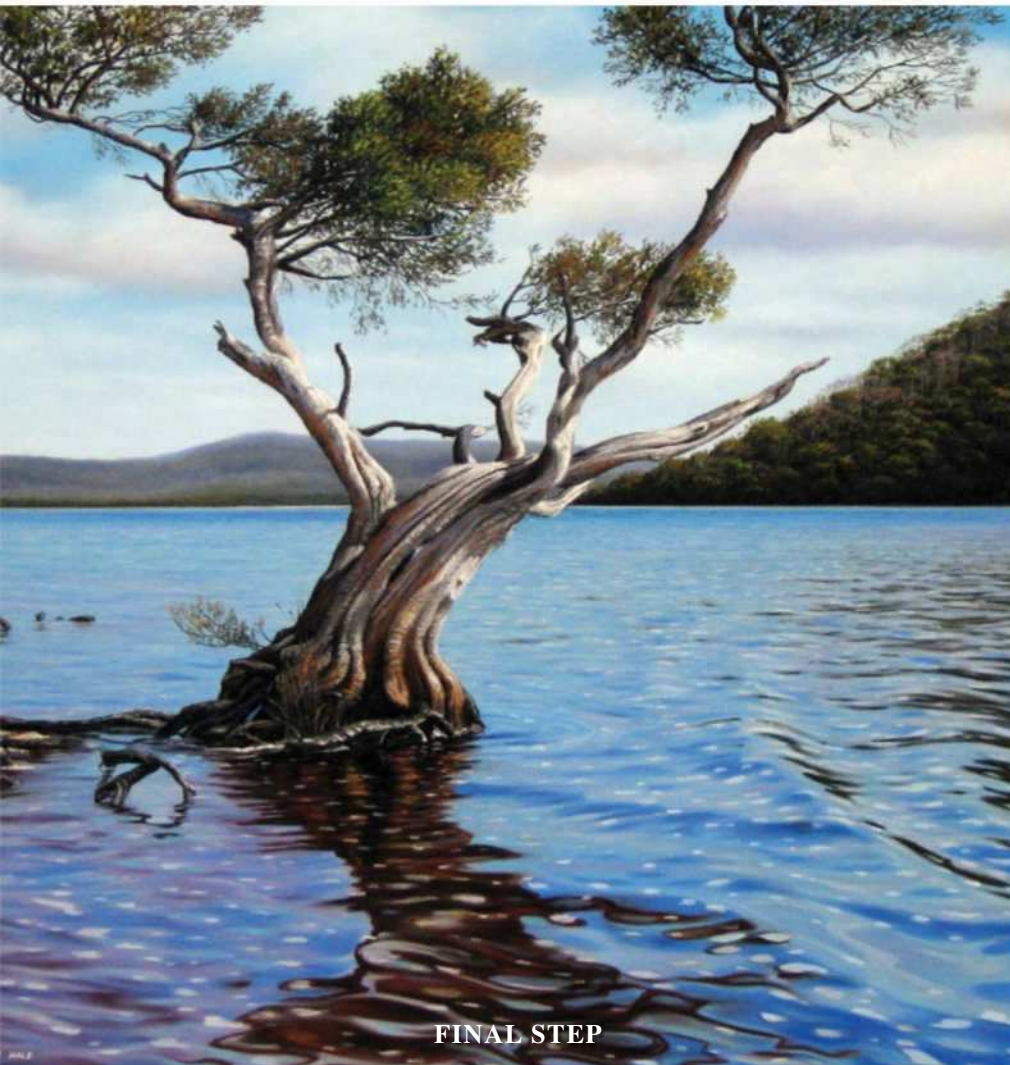
Frenchman's Beach, North Stradbroke Island

## Pastels

# Tree of Solitude

By Geoff Hale

A great deal of thought and skill has created this magnificent work of art.



FINAL STEP

## STEP ONE

The first stage is to plan the format and composition of my artwork. In this case I have chosen a square format - a square is a solid shape with a natural sense of balance and it seems appropriate for this particular subject. I have placed the tree slightly higher on the page because it will be counterbalanced by the strong reflection in the water and would otherwise appear too 'bottom-heavy'. I have also ensured that the horizon line is positioned a bit off centre as this would appear to cut the artwork in half.

## MATERIALS

- Canson board (Canson paper mounted on acid free board)
- Art Spectrum Colourfix Primer
- Art Spectrum Gouache
- Art Spectrum Soft Pastels (occasionally some Windsor Newton, Rembrandt)
- Art Spectrum Extra Soft Pastels for highlights
- Conté sticks and Faber Castell/Conté/Derwent pastel pencils for fine detail

A simple sketched outline of the subject will do at this stage. Although the intended final result is a detailed representation of the subject matter, there is no point getting too carried away with detail in this first stage because all parts of the board will be completely covered as each stage progresses.

### STEP TWO

Here I block in the major areas using Art Spectrum Colourfix Primer applied with a large brush. The acrylic primer is quick drying and provides extra tooth for holding the pastel. I generally cover the entire working surface with primer, tinting various sections using a small amount of gouache mixed with the primer (and thinned down a little bit with water for a smoother finish). I leave the majority of the tree untouched as I will come back to this later. When applying the primer I am not too concerned with detail, nor am I wasting too much time matching colours exactly - the main purpose is to block in tonal values and get a better feel for the contrasting elements in the image before starting with the pastels. This makes it easier in the following stages to determine if certain areas need to be lightened or darkened. It makes sense to match the bulk of these larger areas reasonably close to the desired colour, however these sections will again be completely covered with pastel in the following stages anyway.

### STEP THREE

It's time to bring out the pastels. The general rule I follow for most artworks, particularly pastels, is to work from the background to the foreground and from top to bottom. Pastel dust falls down the board and can affect areas below so I try to finalise the upper sections first before spending too much time on the rest, otherwise it may need to



STEP ONE



STEP TWO



STEP THREE

be reworked. So I begin by working up the sky/clouds by blending various shades of blue (Phthalo, Cerulean, Tasman, Ultramarine), grey and white. The background hills are added in using a combination of soft greens, ultramarine blues and greys, and then the intermediate hills are portrayed using stronger, darker colours and more detail which helps to emphasise a sense of distance in the scene.

#### STEP FOUR

Now that the sky is finished I can continue blocking in the remainder of the tree using pastel primer - this time without thinning down with water. The thicker coat of primer gives even more tooth, leaving a rougher surface which I can use to my advantage later when expressing detail on the trunk and branches. Bulkier parts of the foliage are blocked in with tinted primer using a dry brush. Again, these elements will be completely covered with pastel, but the rougher surface will now enable the pastel to be applied more easily and reduces the chance of being contaminated by the light colours of the sky.

#### STEP FIVE

I now begin to add lots of detail to the tree using soft pastels. For the finer twigs I use Conté sticks and/or pastel pencils (Faber Castell and Conté). The square profile of the Conté sticks makes them more suitable for handling some of this finer work, which is very difficult to achieve using soft pastels. It's back to the soft pastels for the foliage - I work up the darker colours first and apply the highlights on top. Now that the majority of the top section above the horizon line is completed I can start working on the lower section. I apply pastel to the entire area of water at this point, now starting to depict some of the lighter reflections



STEP FOUR

and ripples in the foreground. I am after a smooth, silky appearance here, particularly with the water in the foreground, so there is some blending involved using the tips of my fingers.

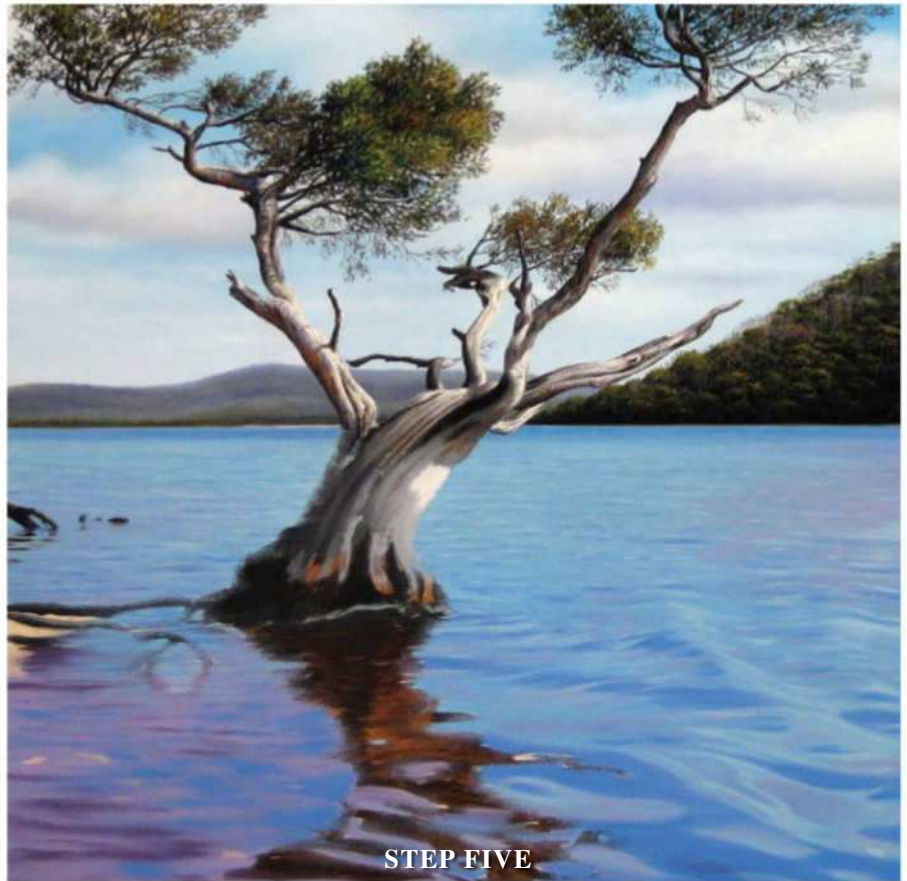
### STEP SIX

In this next step, the water is enhanced further with highlights and stronger, more defined, reflections. The dark reflections on the right help to emphasise the ripples in the water and add some weight to that lighter section of the composition. We are beginning to get more of a feel of movement in the water at this point. Now that the upper (more distant) section of water has been completed, the rest of the tree trunk is added in.

### FINAL STEP

In this final step, more detail is added to the trunk. The thicker coating of primer applied earlier helps out here by providing a nice toothy surface with which to apply further layers of pastel. Adding finer detail to the surface of the trunk helps to contrast this coarse element against the smooth surface of the water which in turn brings this foreground element even further forward. The dark reflection of the tree in the water is then carefully added. It is my intention to illustrate a clean sharp contrast between the dark and light reflections on the surface of the water so I do my best not to contaminate the pale blues with the darker browns and blacks. A few more highlights and finer details are added to the trunk, branches and water.

I find it's always useful to review your work some time later so you can look at it with a fresh perspective. I almost always come back to a newly completed artwork a few days later and add some last minute finer touches, as I did with this one. The artwork is now complete and it's time to sign the work. ■



STEP FIVE



STEP SIX

# First Marks for Beginners

Contributed by Jenny Greentree

As you thoughtfully observe trees, you will draw them better. Observe their basic structures, lines and shapes; their bark and leaves; their direction and the way that light affects them.



**D**rawing is often lots of fun and a wonderful and satisfying experience for many people. However, over my years as an art teacher, I've encountered many who long 'to be able to draw' and are quite

afraid to make the first marks because they are already convinced that they can't draw, or they fear failure, or they just don't know where to start.

In this article, I want to encourage such people and give them the

opportunity for enjoyment and success with drawing. The technique is not for beginners alone, as artists of different experience levels and abilities have also expressed gratitude for these ideas.



**MATERIALS**

- Paper.
- Drawing pencil (6B, 7B, 8B or 9B) or charcoal pencil.
- Kneadable eraser.

As a landscape pastel artist, my ability to draw trees is essential – therefore I have chosen trees as my subject.

It is vital to familiarise yourself with the different kinds of trees and draw them in your landscapes appropriately. I live at Bourke in Outback New South Wales – our native trees are mainly Gidgee, Coolibah, Mulga and a selection of different Eucalypts (Box and Ironbark). Because of our dry and harsh environment, our trees usually have thin trunks; and their leaves are thin and spindly. However, our Darling River is lined by mighty River Red Gums with thick trunks, strong branches and long lush leaves.

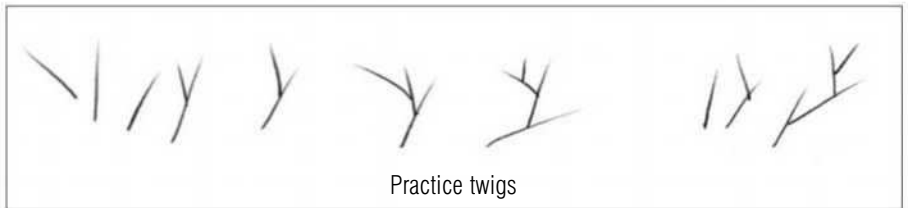
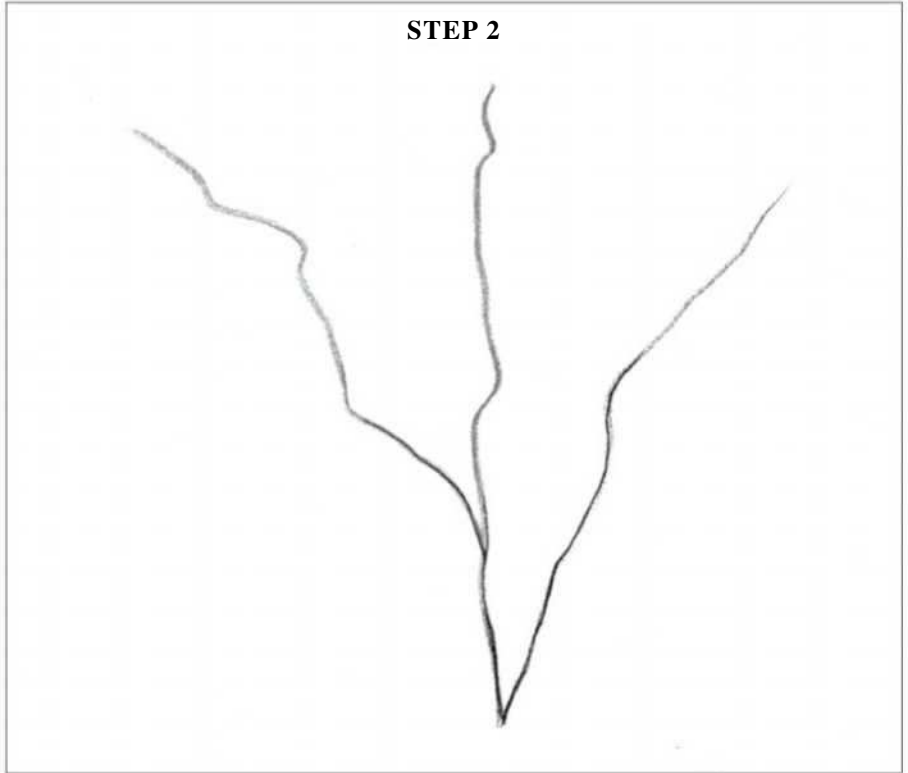
**STEP ONE**

Observe a tree and imagine it without leaves. The structure that is left (trunk, branches and twigs) comprises only lines – some straight, some curved or zig-zaggy or thick or thin, or very fine – but only lines; and everybody can draw lines.

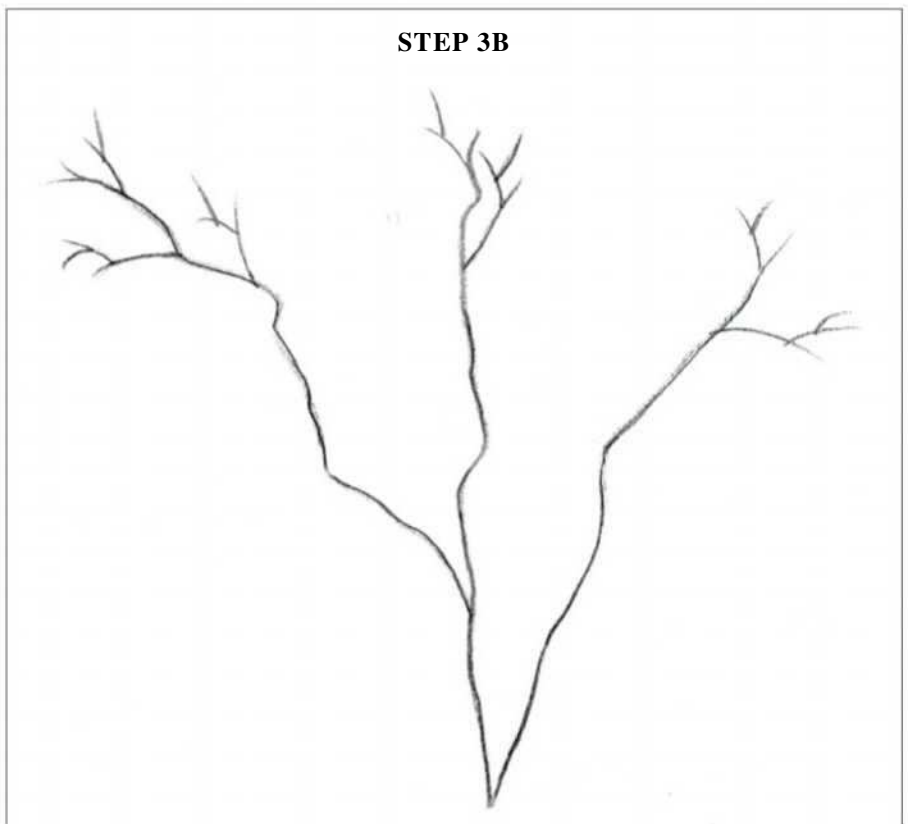
Note that the lines are thick at the bottom and gradually become thinner at the top. Also note that there are no two trees the same anywhere; therefore there is no ‘right’ tree – they are all different. The more unusual ones are the most interesting in works of art.

If you can draw lines, you can’t make a mistake with a tree (unless you put thicker lines above thinner lines ... because that’s not how trees grow). So, let’s have a go!

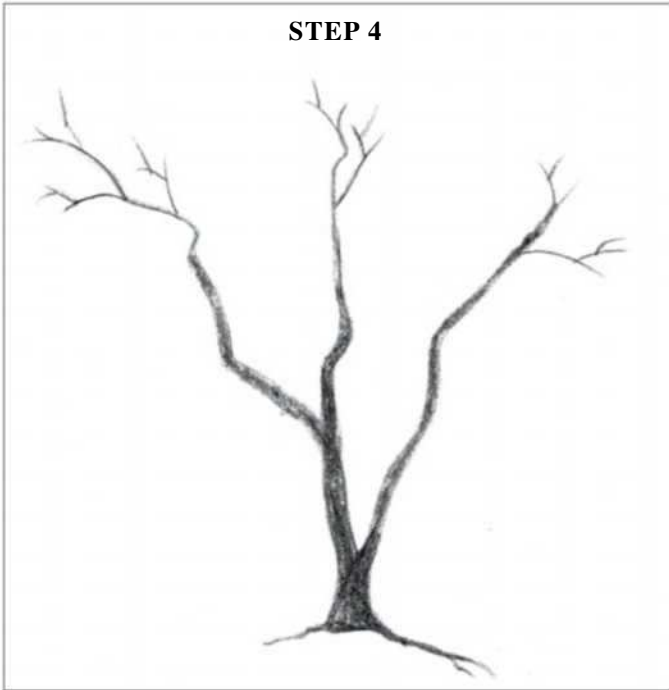
**STEP 2**



**STEP 3B**



**STEP 4**



**STEP TWO**

For the trunk and main branches, begin at the bottom of your tree and draw three, four or five curvy lines. Draw living things in the direction that they grow. These lines will become your trunk and main branches.

**STEP THREE**

When it comes to drawing twigs, practice making flicks with your pencil – marks similar to ticks where the end of a mark is finer than where your flick (or tick) began. Add these flicks to the top of your tree like thin twigs.

**STEP FOUR**

Thicken your trunk(s) and main branches. Add some roots to the tree.

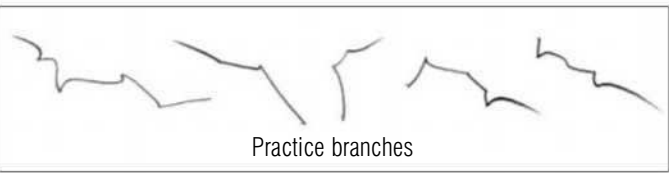
**STEP FIVE**

To add the other branches, practice some looser strokes by letting your hand freely draw lines rather than tightly controlling the direction of your lines. Draw these lines coming from your main branches. They will become the other branches for your tree.

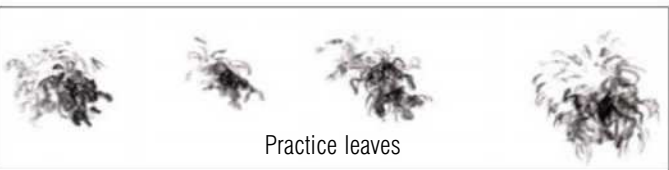
**STEP SIX**

Thicken these ‘other branches’ appropriately and add more twigs (flicks) at the ends.

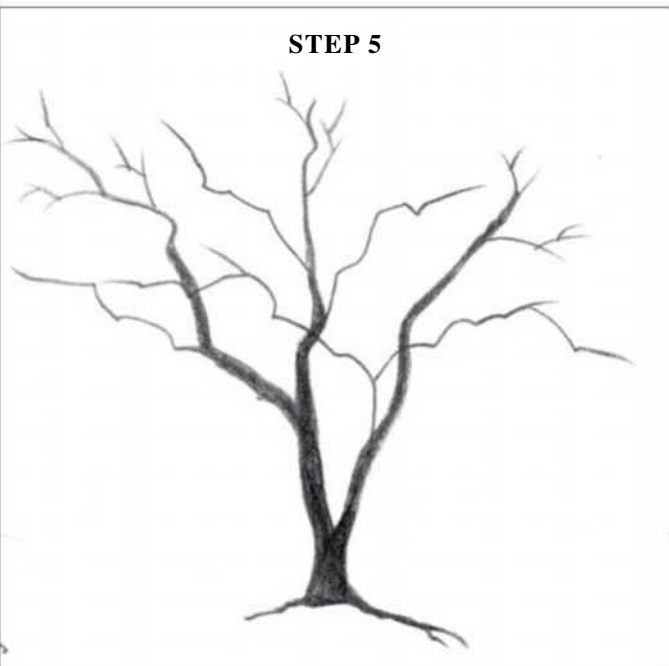
Practice branches



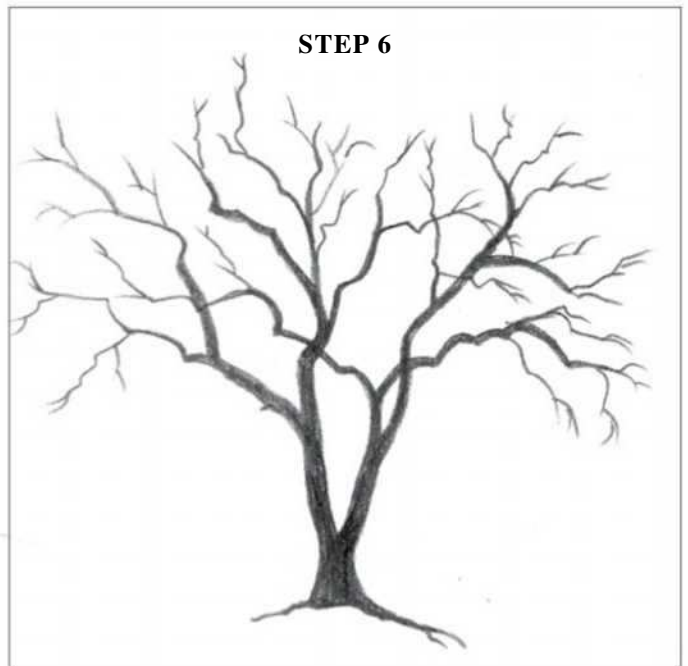
Practice leaves



**STEP 5**



**STEP 6**



**STEP SEVEN**

When it comes to adding light and shade, decide where light is shining on your tree and rub back some of your pencil or charcoal in these places. Carefully re-draw some marks to show the texture of the bark.

**STEP EIGHT**

Use the side (not the point) of your pencil to sketch bunches of leaves. Press harder to make dark leaves in the shade and press lightly to show where light is shining on others.

Add a few more twigs or thin branches if needed. Use the side of your pencil to draw a tree shadow in the appropriate place. Indicate a horizon line behind the tree; and finally a few pieces of grass around the base so that it is anchored to the ground. ■

**STEP 7**



6434

8520

8224

8826

88026

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Marcia Mayberry

# Early Morning Artist

Being surrounded by natural beauty gives Marcia endless inspiration for her art.





**F**rom as far back as I can remember I could always sew and draw. Now, I can account for my sewing ability as my Mother was an excellent dressmaker as was my Grandmother, so I guess some of it had to rub off on me, but to my knowledge there has never been anyone who painted or drew, in fact they were all musically inclined.

When I was at boarding school we wrote home each weekend and I found

that I became very popular for a time, painting weird and wonderful things with sandshoe cleaner mixed with ink on my school mates' letters, until I was finally reprimanded, so ending my new found fame.

Each year the school would put on a performance at the local town hall and in my last year a friend and I volunteered to paint the backdrops, which were massive trees, which the

handyman propped up from behind. We were extremely proud of our efforts. That was it! School over, dances and friends, years went by, a marriage and three lovely children.

Suddenly all of my children were at school and I had time on my hands .... thoughts of art classes crept back and very soon I was off to buy art supplies. On the day of my very first lesson tragedy struck our little family and art





was put aside for many years. From time to time I did have a go but with not much enthusiasm.

Over the years on our travels my

husband Col has taken many lovely photographs worthy of being painted, so there was lots of material readily available. My granddaughter Emily, a

keen photographer, also gave me some interesting landscapes.

One day in early 2010, I suddenly got the urge to ring around and found an





art class operating nearby, so I signed myself up for a term. These lessons were invaluable as I was taught to hold a palette correctly, how to mix paints and many other invaluable skills. Kurri Kurri (The Town of Murals), the town in which I live, has more than 50 wonderful murals and I belong to the committee and am very proud of everything this little country town has achieved in the nine years in which we have been active.

Our last achievement in pride of place in Rotary Park is our giant kookaburra, made out of old car metal skins, with eyes made out of aircraft landing lights. I painted the kookaburra from a photograph Col had taken and it is now

hanging in pride of place in the Visitors Information Centre.

My family is very supportive of my art interests, and took out a subscription to Artist's Palette and I have really looked forward to each edition as it arrives via post. After having read a few magazines I decided to enter the Gallery competition in order to win some good quality paints. Unfortunately I didn't win, but my work was published and I was thrilled about that.

I am impatient to improve all the time but I do realise that the only way one can improve is to paint, paint, paint! My cousin Robyn, who works in the art store where I buy my supplies, urged

me to give her some paintings to put in her window and finally I gave in and within two weeks she had sold two early morning mists, so maybe that's the way to go.

I like painting early morning scenes, so I hope your readers enjoy my demonstration painting. We live on a beautiful property which has the most wonderful gums and grass trees, a pond with eight Japanese Coi Carp, one of which allows herself to be patted, lots of breeding ducks, and a multitude of birds..... an artist's dream. To sit on our patio and watch nature in all its beauty is something to behold. The best things in life are free....I know. ■

Oils

# Spectacular Spikes

By Marcia Mayberry

You can almost feel the texture of Marcia Mayberry's Australian grass trees.



FINAL STEP

MARCIA



## MATERIALS

- 50cm x 40cm Mont Marte canvas
- Mont Marte Gesso
- Mont Marte Titanium White
- Mont Marte Sap Green
- Mont Marte Ivory Black
- Monte Marte Yellow Ochre
- Monte Marte Raw Umber
- Winton Alizarin Crimson
- AP Cobalt Blue Hue
- Mont Marte fan brush
- Monte Marte fine brush
- Monte Marte round brush size 12

### STEP ONE

Having given the canvas one coat of Gesso the day before, I painted roughly half the canvas with a light mixture of Titanium White and Cobalt Blue mix, added a little Alizarin Crimson and Titanium mix and finally added wispy white clouds with Titanium White, all painted with the one brush. Next the ground area was painted with a thin mixture of Raw Umber, Yellow Ochre and White.

### STEP TWO

With a mixture of Sap Green and Ivory Black I painted the shadows and background trees, then kept lightening the mixture for the foreground trees by using more green, using the no.12 brush.

### STEP THREE

The trunks of the grass trees (Xanthorrhoeas) were roughly painted with Raw Umber and a little black using a small brush, and grasses were added here and there with the fan brush.

### STEP FOUR

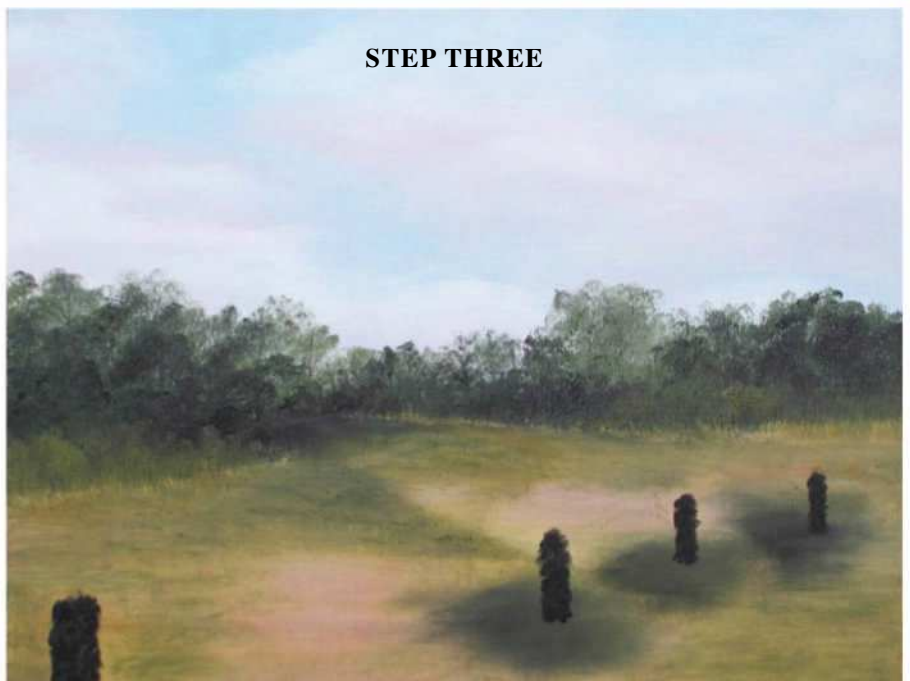
Again with Raw Umber and a little black, the stems of the grass trees were painted in with a kind of dabbing



STEP ONE



STEP TWO



STEP THREE



STEP FOUR

effect to show that they are naturally rough and uneven; I did this with small pieces of cardboard. Then, I used my fine brush to paint the spikes of the grass trees using Sap Green, Ivory Black and a little Yellow Ochre.

#### FINAL STEP

I finished off the spikes, adding a few in Alizarin Crimson, added more grasses using the fan brush and generally tidied up the whole painting. I was fortunate with this painting as these grass trees are on our property and I can see the beautiful sunrises over the bush forever changing and always beautiful. I was told that an artist must never use black and yet an early morning bush sometimes looks very black to me, so for this very reason my painting has lots of black in it. I hope you all like it. ■



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## Drawn to the West

With Artist Derek L. Newton

Early in 2015 Derek will be leading a Pen and Ink 7 day tour of the Historic Port City of Fremantle and beautiful Rottnest Island WA. This first class tour will include most meals and accommodation, studio visits of leading Fremantle Artists and a guided tour of Fremantle and Ferry to Rottnest Island. Interested? Why not register your name and email address for more details. The group will be limited to 15 with a minimum of 10.



Email your details to Derek at:

[info@wannerooheritageart.com.au](mailto:info@wannerooheritageart.com.au)

# Brevillier's CRETACOLOR<sup>®</sup> Marino and Karmina Fine Art Pencils

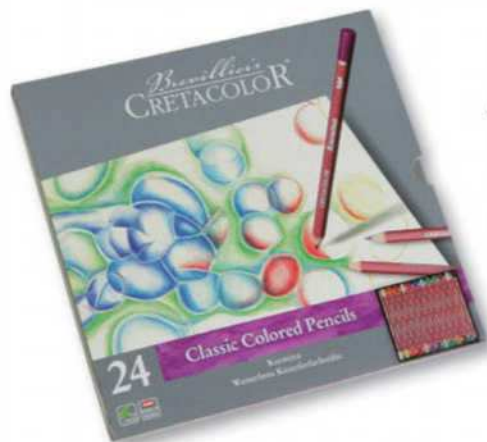
Cretacolor Marino and Cretacolor Karmina are professional quality, lightfast watercolour and fine art colouring pencils from Cretacolor of Austria. They represent the latest in colours designed specifically to meet ASTM-D4303, the industry standard devised for the measurement and labelling on the lightfastness 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.

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# Super Buyers Guide

Contributed

In this issue we have an array of art ideas. A selection of your favourite art materials suppliers are ready with useful products to assist with the enhancement of your creativity.

## ARE YOU LOOKING FOR SOMETHING TO GIVE YOU AN EDGE? THEN TRY GENESIS HEAT SET PAINTS.

With all the pressures of uni, school or TAFE, it can sometimes be very hard to meet those assignment deadlines. Genesis Heat Set Oil Paints could just be your saviour. With these paints you

can choose to keep working long into the night and not have to wait hours or days for your paint to dry. Or, if you can only grab a few minutes here and there, you can just pick up your

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

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium, allowing you to work the way you choose to. With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas.



Acrylics and watercolours can dry too quickly. With Genesis, you can apply washes like watercolour artists do or blend to your heart's content! You can apply layer over layer just as you could with other paints, but Genesis will also allow you to blend colours easily if you desire. **You, the artist, at last has TOTAL control with the drying process.** Simply dry the area you want to keep working on, then apply more paint, or a wash or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area; dry it straight away – no more worrying about ruining your masterpiece! Genesis offers fine control in mixing, blending and application. Genesis is no different in appearance to conventional oils.

You can read more about the product at Australia's Sole Suppliers' website [www.genesisoilpaints.com.au](http://www.genesisoilpaints.com.au) where

you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65 or 07 5426 4685 or 0437 183 173. Our customers normally receive their orders via Express Post within 2-4 working days. You can ring or email for a free information kit.

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for back-to-school this year. This premium quality charcoal has a deep black hue and uniform texture and is available in a range of thicknesses.

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

Sakura Cray-Pas Oil Pastels are a serious painting medium providing both a pastel and oil colour effect. These round oil pastels are smooth, easy to use and the high pigment loading guarantees extremely intense and vivid colours with excellent lightfast properties. Superior oils and waxes have been

blended into these pastels to produce exceptionally smooth drawings.

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

To transport your pencils around, then look no further than the Derwent Pencil Wrap. Made from heavy cotton canvas they are available in pocket size (holds 12 pencils) or standard size (holds 30 pencils) and have a small pouch for accessory items such as erasers and sharpeners. They are small enough to be carried in your pocket, bag, portfolio or backpack. Ideal for the Artist on the move!!

A stable support is necessary when drawing. To help you achieve this, the Bieffe and Richeson drawing boards offer a firm support for working alone or at an easel. The A3 European Bieffe

boards are probably the best value-for-money drawing boards of their type available. Manufactured from high-impact plastic, the board is supplied complete with locking straight-edge ruler, 1800 protractor and anti-slip feet. The Richeson lightweight metal-edge drawing boards feature a smooth hardwood laminate surface with core of honeycomb matrix, providing the user with a warp resistant surface.

S&S is also offering a selection of fineliners and markers to students this year. The Cretacolor Artstik is a fine line writing pen with a metal encased nib containing permanent black India ink. These pens are available in three nib sizes (0.3, 0.5 and 0.7mm) and are ideal for sketching, technical drawing or fine writing. The Sakura Pigma Micron fineliner contains the unique Pigma ink which is permanent, water-proof, colour and light fast. Pigma Micron pens will write on virtually any porous surface and will not bleed through paper. They work very well



on tracing paper. Pigma Micron is available in black in a variety of line widths from 0.2mm to 0.5mm for both technical and artistic drawings. There is also a range of eight colours which are great for cartooning, illustration, Manga, scrapbooking and journaling. Bruynzeel Markers are perfect for the younger student. This set of 50 quality felt tip markers contain a high quality ink that will not dry out in the barrel and will wash out from most types of fabric. Markers feature a safety cap with ventilation.

ShinHan “Touch” Twin Markers are now available to Australian consumers. Every aspect of the “Touch” Twin marker has been designed to out-perform every other Artist marker available on the market today. They are odourless, non-toxic, permanent and contain the highest quality ink with very few additives. The rich and intense colours are fade-resistant and non-streaking and will not dissolve toner inks allowing them to be used safely on copied drawings without the use of smudging. ShinHan Touch Twin markers are available in this Back-to-school period in sets of 12, 24, 36 and 48 assorted colours.

If painting is your forte, then check out the offers from Daler-Rowney and Maimeri. S&S is offering sets of Classico oil colours, Georgian Oil Colours and Daler-Rowney Designers Gouache. Georgian oil colours have been the UK’s favourite oil paint for

many years. Georgian Oil colours offer artists high quality and performance at an economical and uniform price across colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists’ Oils and are carefully blended and tested to produce the most brilliant colour and match the tint and texture from batch to batch. Daler-Rowney Designers Gouache is characterised by its free-flowing texture, tinting strength and excellent covering power. It is a brilliant, opaque, artists’ quality body colour made using only the highest quality pigments and calcium carbonate ensuring that it retains its pure, bright colour across all 87 colours in the range.

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

oil, they can be used in conjunction with conventional oil paint surfaces, mediums and varnishes, using the same methods and techniques.

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

A stable platform is essential for painting and this year S&S has a selection of top quality easels on offer. For outdoor or plein air work, look no further than the Richeson field/sketching easel. It is lightweight, compact and easy to transport. The Daler-Rowney “Artsphere” is a new concept in easel design. It has a small base and large work surface area that can be positioned flat or in portrait/landscape style. Ideal for artists, designers, hobbyist and crafters the Artsphere has a unique ball and socket joint that allows the large A3 drawing board to move in any direction. For those whose space is limited, the “Angelina” aluminium table top easel is the ideal solution. Manufactured from black anodised aluminium the Angelina features adjustable ‘wings’ to support or display large pieces (up to 24 x 36” canvas boards) and a collapsible back leg allowing the angle of the easel to be easily adjusted. The entire easel





folds compactly into a small bag (included) with shoulder strap. It is ideal for plein air or classroom use.

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

To begin your masterpiece you will need something to begin on. S&S is offering a great selection of sketchbooks from renowned paper suppliers Fabriano and Daler-Rowney. These sketchbooks are the ideal platform for taking initial sketches prior to painting or for plein air work. The Fabriano Artists' journals are available in several sizes and contain a selection of 90gsm Ingres

paper in various colours and are ideal for work in pencil, pastel, charcoal and ink. The Daler-Rowney "Ebony" and "Cachet Classic" Hardback books contain quality acid-free paper in 150gsm and 220gsm respectively. Both are bound with durable, rigid covers and have a glued/sewn spine. The "Ebony" and "Cachet Classic" books are suitable for works in pen and ink, pencil and all other dry techniques and the covers can be overprinted. The Daler-Rowney "Simply" hardback sketchbooks are excellent value. They contain 220 pages of 100gsm extra-white or natural white, medium grain paper that is ideal for any technique.

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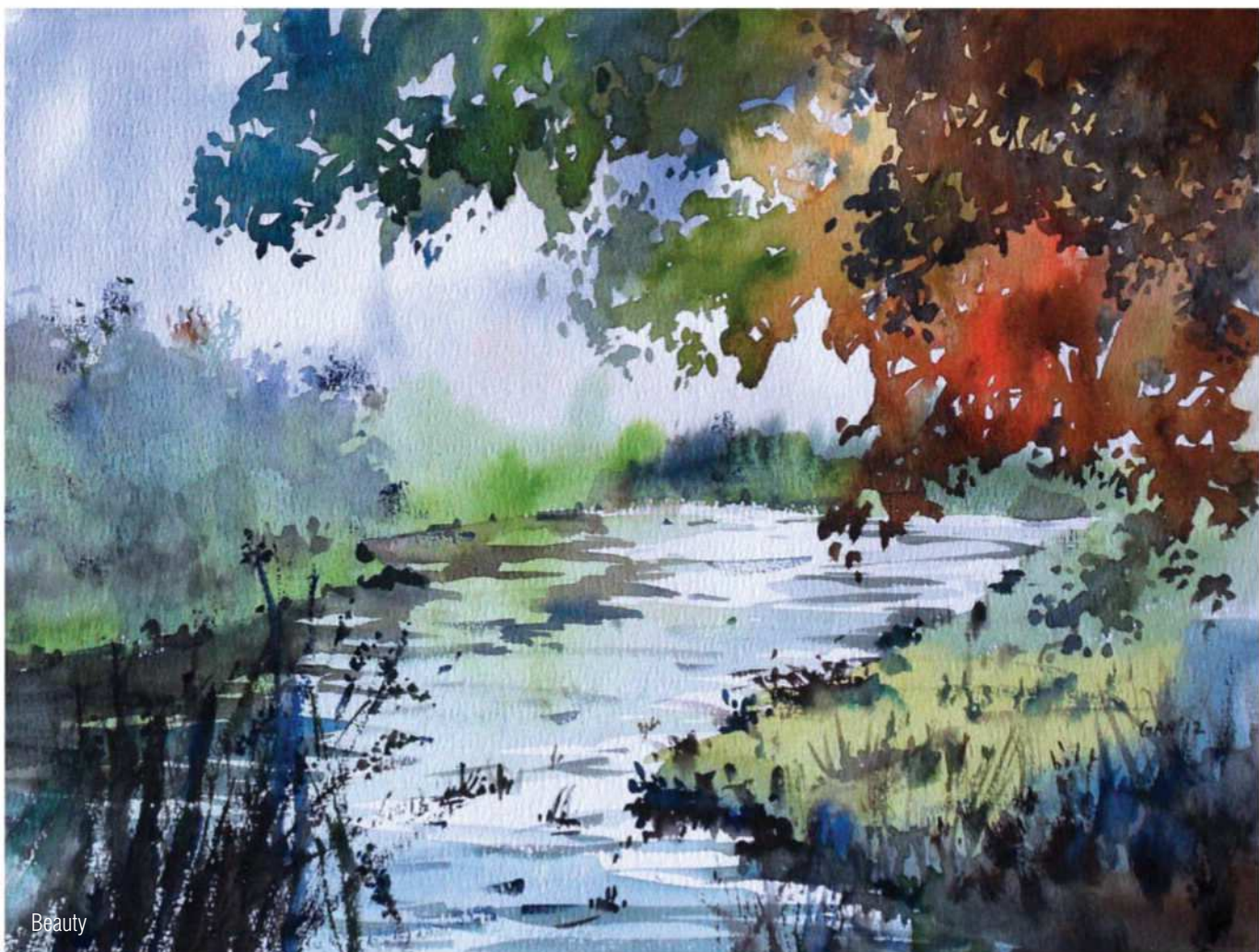
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Aaron Gan

*"Look! Look! That's  
my Daddy's painting!"*

Inspired by his daughter, this accomplished artist  
quit his day job to follow his dreams.



Beauty



**A**s a boy, Aaron Gan dreamt of being a professional artist. While other children wanted to grow up to become doctors, lawyers, firefighters or the president, deep inside he knew that his calling was to be an artist.

“Ever since I could hold a pencil, I was always drawing. My mum is still telling stories of how my kindergarten teachers always asked her if she has been doing my drawing assignments for me,” says Aaron.

High school came and went. While Aaron stopped learning art as a formal subject when he reached 14, he continued to carry a sketchbook wherever he went and drew whenever he could. “Art was therapeutic for me,” he says.

Aaron’s love for landscape painting, particularly nature, grew during his university days at the University of Western Australia. “We were surrounded by beauty everyday. We had a beautiful clock tower, Swan Lake was at our doorstep and peacocks crossed our paths as we walked to class,” he says with a smile.

By age 33, he has become an accomplished watercolour artist.

People say that your life changes once you become a father. That was true for Aaron. Although he had been running his own business successfully for several years, he never gave up on his childhood dream. “I felt that as a father, I should one day be able to look at my daughter in the eyes and tell her that life is for living, and that she owes it to herself to live out her dreams,”

he says. With that conviction in mind, Aaron closed down his business and plunged headlong into the arts.

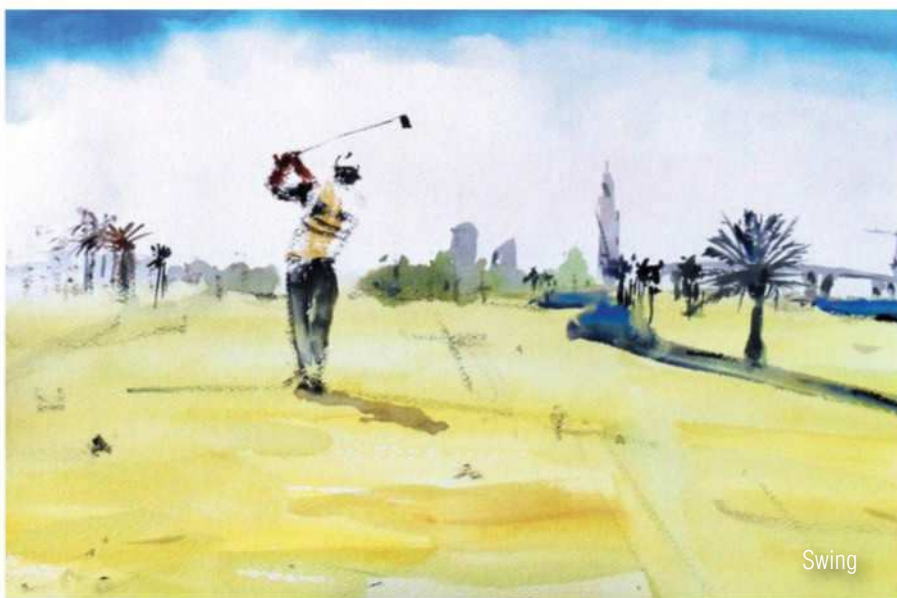
The first few months were extremely tough. He realised that watercolour is an extremely unforgiving medium. Even after painting every day for months, his paintings still looked unrefined.

Undeterred, Aaron started reading voraciously on watercolour techniques. He borrowed more than 100 books and videos on watercolours from libraries all over the country. He learnt Western and Eastern techniques from masters of the past and the present from books. He read broadly, often on watercolour, drawing, oil and also Chinese painting to gain insights in the essence of great art.

One of his takeaways from the experience was the importance of



Sungei Buloh



Swing



Beauty 2

understanding the medium. “Do not fight the medium. Oil, watercolour, pastel and acrylic all have their distinctive characteristics, strengths and weaknesses. If you paint watercolour like how you paint oil, you are very likely to end up with a muddy painting,” he says.

“I believe watercolour’s greatest strength to be in its fluidity, transparency and freshness. To achieve this, I minimise glazing or layering my paintings to strive for a painting that always looks fresh and pleasing to the eye.”

Aaron’s favourite artists include his teachers Cheng Yoke Kion and Chan Chang How, artists Wu Guang Zhong, Chen Wen Hsi and Australians David Taylor, Joseph Zbukvic, Alvaro Castagnet among many others.

To bring his watercolours to the next level, Aaron sought advice from senior artists and galleries. Their criticisms, while well-intended and accurate, were often harsh (as any good advice should be). At that time, he always carried this quote in his heart: “Don’t be angry when someone criticizes your art. If they’re wrong, there’s no need to. If they’re right, you can’t afford to.” Those early times were bruising for the ego but good for the soul.

As Aaron heeded their advice and worked on his shortcomings, his paintings improved by leaps and bounds.

During the past year, Aaron has achieved many personal milestones. Currently, he is represented by an established gallery, Utterly Art, and sales have exceeded his expectations. In July 2012 he was chosen to participate in the International Watercolour Biennial in Belgium alongside international watercolour heavyweights such as Nicholas Simmons of USA. He was also featured in a full-page article on the local newspaper.



Quiet



Contemplation

“My watercolour journey has been rewarding. I had the privilege of having great watercolour teachers who instilled in me all the fundamentals required for success.”

Senior watercolourists readily shared with him their trade secrets, including techniques for adapting to various types of watercolour paper and paintbrushes. Others

helped him with grant applications and even invited him to their plein-air watercolour sessions. Their generosity was immeasurable.

Aaron says his watercolour journey is going to be a long one: “While I have achieved much success, often with the help and kindness of others, I will continue to work hard, not only to push my own limits but

also to explore the limits of the watercolour medium.”

His ultimate goal is to leave a legacy of work that can be viewed by the public for many generations to come. He longs for the day that his daughter will one day walk into the art museum and proudly declare: “Look! Look! That’s my Daddy’s painting!” ■



Sungei Buloh House



Pengarang

Water Colour

# Nature's Beauty

Aaron Gan

Gorgeous autumn hues are used with stunning effect in this evocative painting.



FINAL STEP



### STEP ONE

I do a thumbnail sketch of the composition I have in mind. While the thumbnail sketch shown is very loosely done, I have at the back of my mind a very detailed vision of how the finished painting will look like. This is in part because I love painting nature landscapes and am quite experienced with the subject.

### STEP TWO

I do not tape my watercolour paper. I simply place it onto my easel at a 70 degree angle. I draw in the horizon line and the shape of the river. I usually paint with little or no pencil sketches. I like to draw and paint directly with my brushes as I feel that it makes the painting more dynamic and forceful.

### STEP THREE

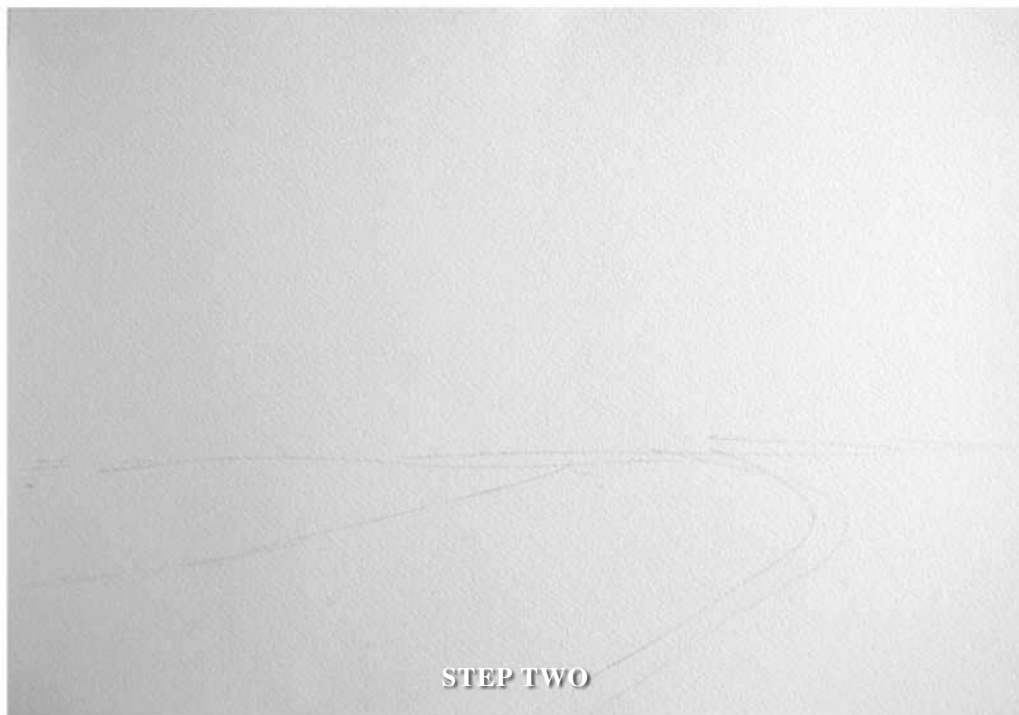
I paint the sky with a mop brush using Yellow Ochre and Cobalt Blue. While it is still wet, I paint in the distance trees with a mixture of blues and green to cool the trees so that fade into the background.

### MATERIALS

- Large Watercolour Paper (rough) 37 x 55cm
- Mop Brush
- No. 3, 8, 10 Sable brush
- Paints: Permanent Yellow, Permanent Orange, Ultramarine Blue, Cobalt Blue, Cerulean Blue, Burnt Sienna, Burnt Umber, Yellow Ochre, Light oxide red, Permanent Red Violet, Vermillion, Permanent Green, Sap Green, Viridian, Phthalo Green



STEP ONE



STEP TWO



STEP THREE

**STEP FOUR**



The river was a light wash of Cobalt and Cerulean blue.

Going from left to right: I used my no. 3, 8 and 10 sable brushes and painted in the darks to define the bushes and trees. The darks are the previously used colours but with little water and sometimes mixed with Burnt Umber, Viridian and Vermillion.

The shrubs on the right are painted with a mixture of greens and browns.

**FINAL STEP**

I painted the upper right tree with Burnt Amber. For this section, I decided to just paint in the branches without adding in an additional layer of leaves as I wanted the viewer to be guided by this tree into the centre of the painting.

I finished off by painting a few birds in the distance. ■

Going from left to right: The bushes are painted with a mixture of greens and Permanent Red Violet. The lone centre tree is painted with a mixture of greens and Yellow. Permanent Orange is mixed in when painting

the tree so that it will stand out.

The trees on the upper right are painted loosely with a mixture of greens and browns. I intentionally painted the bottom right in a light wash as I want to paint in shrubs later.



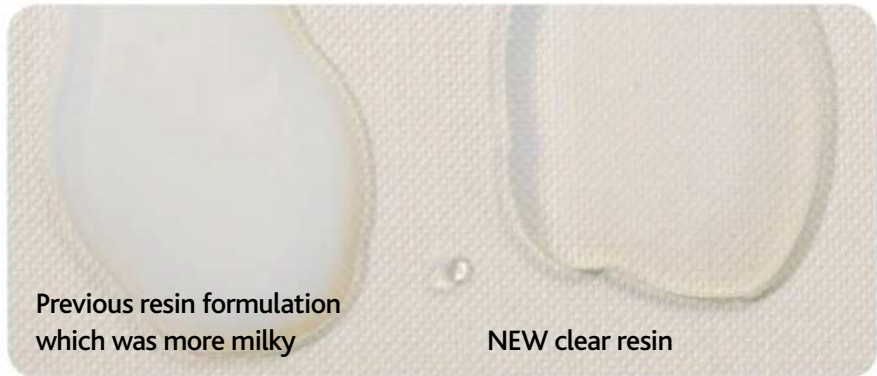
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# Drawing the Australian Landscape

A considered approach to landscape drawing from the recognised expertise of an accomplished artist and sculptor who loves the Australian bush.



Contributed by Brett 'Mon' Garling

Throughout my life, I've been impressed by the Australian landscape. As a child holidaying on the coast; at my homes at Lightning Ridge and Narrabri. The landscape has always evoked a deep emotional response.

At times the immediate response to the landscape can be best caught with the spontaneity of the humble pencil.

When I was young, it was rare for me not to be drawing – preferring to have pencil in hand more so than anything else. As I matured, both physically and artistically, I felt it necessary to take a logical step and paint. Painting was seemingly an acceptable medium to produce 'finished' works.

It wasn't until I met the magician of landscape painting, Les Graham, that I discovered that drawing could be an end product in itself ... not just a means of working up ideas.

Les produced magnificent large-scale landscape drawings which captured all the magic of the landscapes – with a pencil. His inspiration led me to pursue landscape drawing as a finished medium.

Drawing outdoors can be extremely rewarding, but also overwhelming for the beginner. Just finding a subject can quite often be difficult with so much to choose from. I find the best way is to use a viewfinder – whether it be a cardboard cut-out type, or simply using my hands to form a 'window'.

Once a subject is located it is often difficult to concentrate on just the



focal area of the scene. As you cannot draw and hold up a viewfinder simultaneously, it is important to place reference points down on your page first – locating the drawing.

With all of my drawings, I tend to use only HB and 4B pencils, thus simplifying the choice of materials.

Many of my plein-air drawings are done within five to ten minutes, with colour notes attached for use when painting later (because time did not allow me to paint on-site).

These drawings are usually very broad and spontaneous ... whereas major drawings done plein-air (like painting plein-air) may take one to two hours, depending on light conditions and subject. Some studio time finishing off is common with larger works.

Taking a photograph can be useful as a reference for a later date, but try not to rely on photographs too much – using them dulls the spontaneity of working from life. Works done from photographs often appear flat and lifeless. I'm not saying don't use them ... just don't get into the habit of relying on them solely.

The greatest joy for me in working outdoors is the thrill of being there – experiencing the moment. At first you might battle with developing your skills to cope with working outdoors. But once you have conquered the challenge, your enjoyment will be immense. Each of your works then becomes a memory

of the experience ... and it is usually difficult to part with these pieces.

The gallery of painter/sculptor Brett 'Mon' Garling is located in Railway Street, Wongarbron – near Dubbo in the central west of New South Wales. ■



## Sidney Roland Nelmes

## My Love of Art

Having his first art lesson in 65 years certainly refuelled the artistic passion of this humble artist.

**F**or as long as I can remember I have always enjoyed drawing and painting, but it is only in recent years that I have had the opportunity to concentrate on improving my art skills and extend my interest in art to working with charcoal and pastels.

Coming across Artist's Palette magazine at my local newsagent has

been most beneficial in helping me and encouraging me to try new mediums.

I suppose I should begin this article by writing a little about my background. I am now a retired pensioner, but because of my many interests I find I am always busy. Some people might call me a Jack of All Trades, as I have worked as an A-grade

butcher, a resort maintenance person and vineyard worker, but most of my working life was as a Master Painter and Decorator, of houses that is. Art work of a different kind.

About 10 years before my retirement, my wife Jenny and I had a small orchard in the New England area of New South Wales. During those years





we were kept very busy and worked hard but we were also rewarded with, what I think, were the best tasting cherries in the area.

Even with a busy working life I have always had many hobbies, including painting (art work this time) and drawing, bonsai, woodwork, gardening, fishing and playing my guitar.

They tell us that left-handed people use the creative side of their brain more than those who are right handed, and if that is true I suppose as a lefty my hobbies may reflect this.

I have always loved to sketch and occasionally paint, but an art critic I am not. I believe that God has given each of us talents of some kind and whether artistic or otherwise, once we realise what they are we should take the time to use and enjoy them.

I have often heard people say, "Oh, I couldn't draw to save myself", but

that is not true. Try drawing a picture for a three-year-old child, say of a dragon or of a horse, and see the smile on their face. That sort of response is worth more than any art critic's appraisal and isn't that what we set out to achieve when we start our drawing or painting?

Since moving from Tenterfield to Crows Nest in Queensland two years ago, I promised myself that I would spend more time with my art work. My wonderful girls (wife and daughters) immediately supported me by supplying me with pencil kits, sketch books and the other materials that I needed.

I began by doing sketches of varied subjects including a few of my family. One day I was showing them my sketches and I remember my daughter's response to a portrait sketch that I did of her, "Dad, tell me that is not me!" Well, her words did

bring me down to earth again, but if you want an honest opinion, ask your kids what they think. Anyway, my good friend George thought that some of my sketches were okay, and without telling me booked me in for a one day Art Workshop organised by the local library. The course was free-of-charge, and being a pensioner the word free had a very nice ring to it and was all the encouragement that I needed.

Well-known artist and illustrator Lynelle Zita Westlake, author of many popular children's books and conductor of art workshops for schools was to be our mentor for the workshop, so I told George I was up for it. My first art lesson in 65 years!

I arrived at the art course full of anticipation but with a little trepidation, and I was completely blown away by the incredible talent and ability of Lynelle and the high quality of the other students' art work.





It wasn't long before I realised that I had so much to learn about drawing and painting, and how it would help me to accomplish more in my own art work. I was immediately excited and encouraged by my decision to attend the course and look forward to attending other courses as they become available.

We are fortunate to live in an area where there are many and varied forms of art on display. My wife and I often visit these exhibits, as well as the local yearly Art Trail which showcases our talented regional artists.

I enjoy using most mediums of art but sketching is the medium that I enjoy the most, and I am able to combine two of my hobbies by sketching my favourite bonsai trees. This is very rewarding for me as these trees are also another art form. I am still trying to get a handle, or should I say brush, on pastel and at the moment am enjoying drawing with charcoal. I have had some success with acrylic but nothing to talk about. No matter what art medium I try, I will continue to enjoy what I am doing and will continue to encourage others to give their creative art talents a go, whether they are lefties or righties.

I really felt out of my depth when I was asked to contribute this article in Artist's Palette magazine, as my only other claim to fame was a photo taken for the 'Tenterfield Star' newspaper, when I was helping with a sausage sizzle that the RFS put on to raise funds for people affected by the Canberra fires. However, it is only through viewing other artists' work and reading their helpful comments in the magazine that encourages us budding artists in our art work. I have found that this opportunity has stretched me even further in my own art work and for that I say thank you. ■



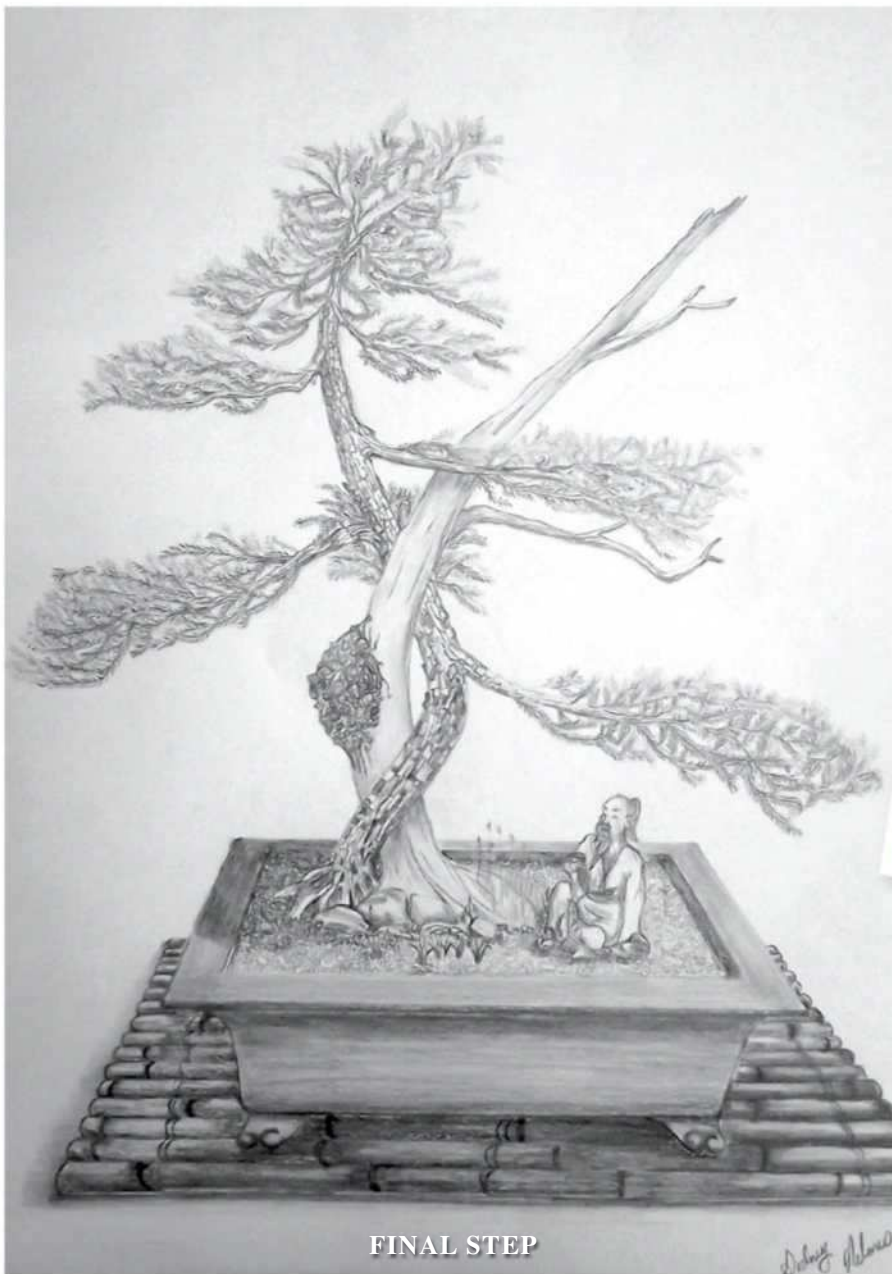


## Pencils

# The Bonsai Tree

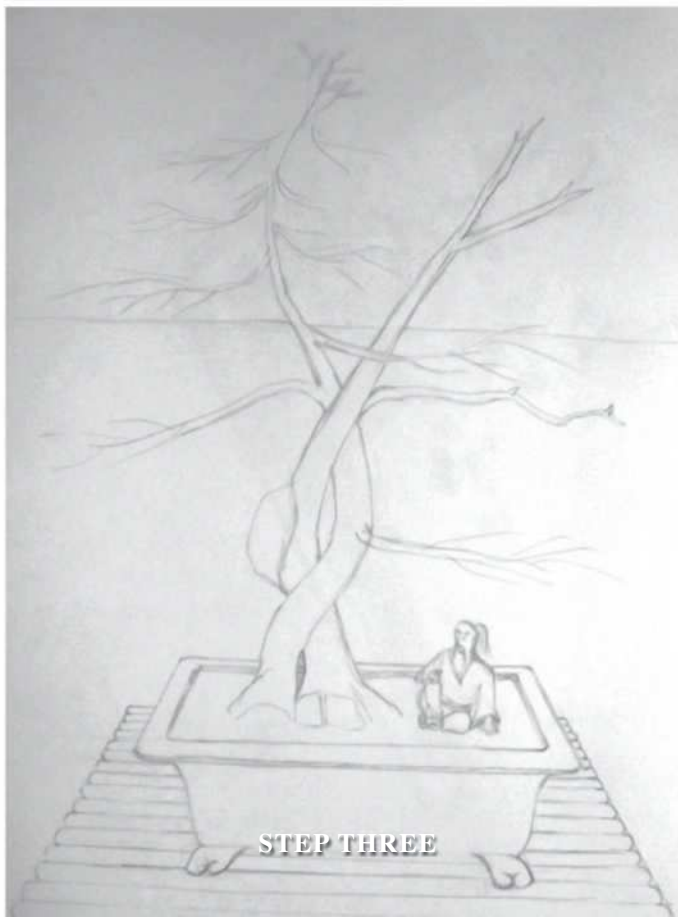
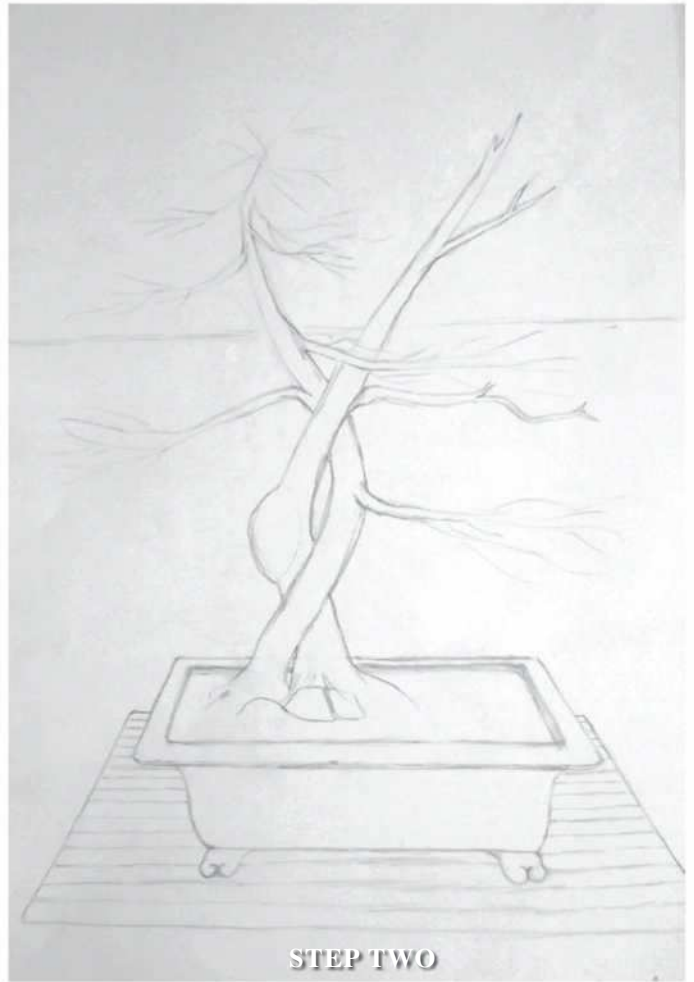
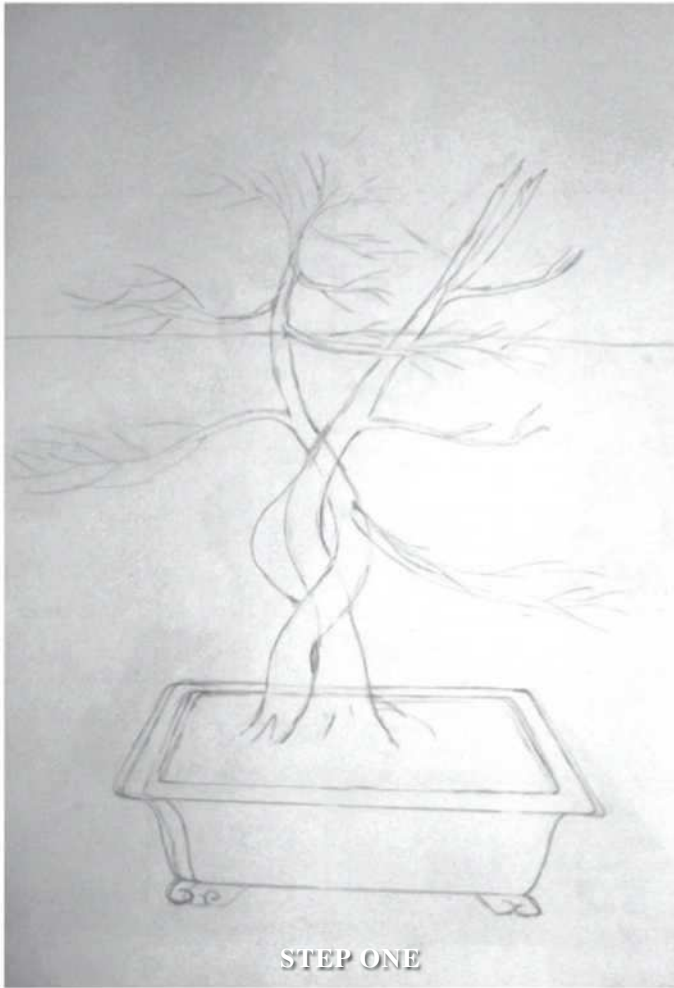
By Sidney Roland Nelmes

Many years of experience, plus admiration of his subject matter, gives depth, realism and beauty to this scene.



## MATERIALS

- F pencil
- 2B pencil
- 4B pencil
- Staedtler rubber
- Canson drawing paper 110gsm



### STEP 1

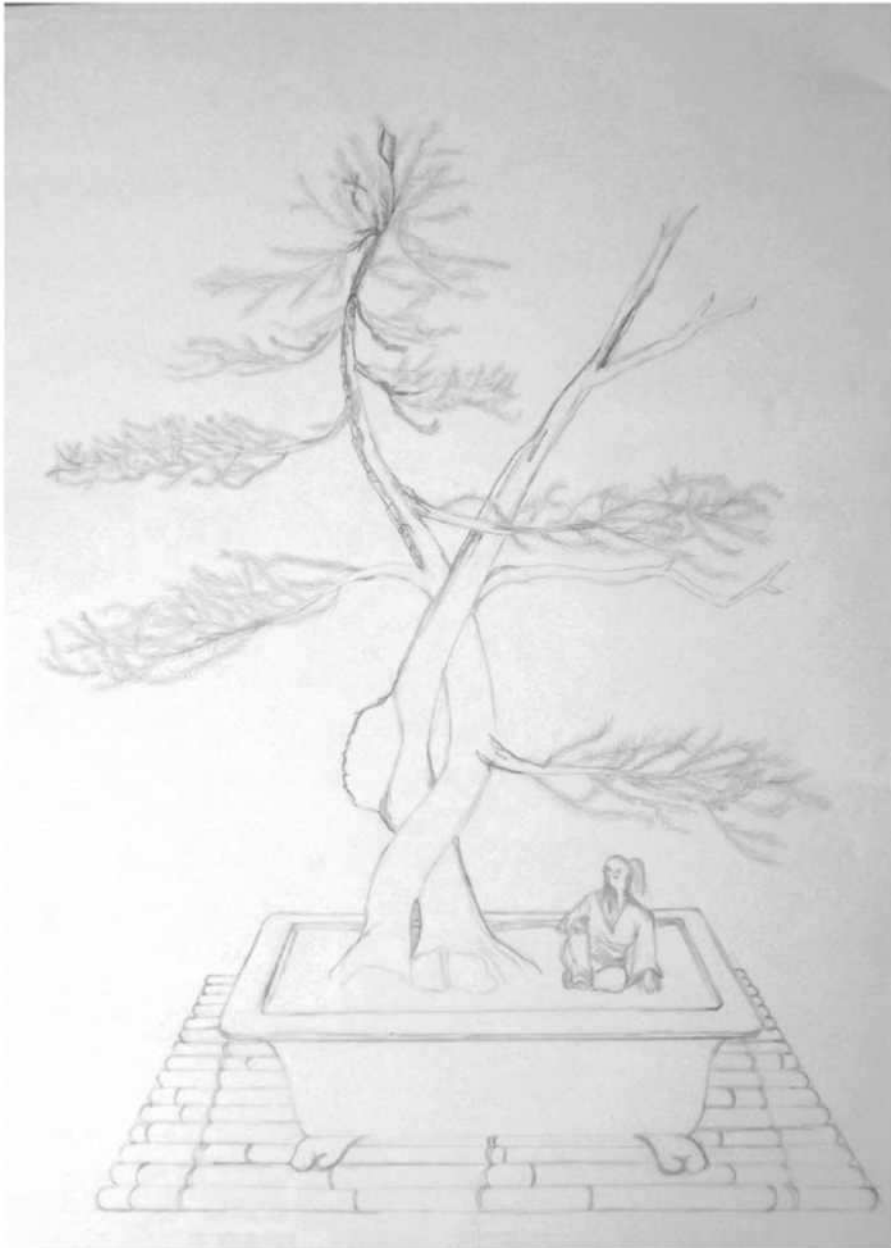
After selecting the paper size I am going to use for my drawing, I determine the size of the subject and where the horizon should be. I do a rough sketch at this time, taking care that the horizon is not in the centre or near it, because wherever the horizon is placed it will always be seen at eye level. I use a faint line so that it is easy to remove later on. The subject must then be put into perspective (lines tapering away to vanishing point), as this gives the drawing a sense of depth, three-dimension, solidarity and realism.

### STEP 2

At this point, still using an F pencil, I only draw light lines because the paper can be easily marked if applying too much pressure. I sketch freely at this stage and don't worry about unwanted fine lines as a good soft rubber has always been a part of my art kit. I now draw in everything that is important, that is the basic size and shape, and this way I don't end up running off the sheet when drawing in any extra detail.

## ARTIST'S HINTS AND TIPS

- To produce a successful drawing, the extra work you do at the beginning i.e. planning and setting out pays off. Taking a close up photo of the subject and the different surfaces enables you to draw the intricate details that will make the picture appealing and enjoyable to look at.
- I have found from past experience, especially for us lefties, when doing the detail work it is a useful practice to start working from the top so as to not to smudge the art work. Sometimes it is impossible to keep your hand off the surface of your drawing, so I place a sheet of paper or cardboard about half the size of the sheet of art paper and carefully rest my hand on it without moving it around.
- Using a penknife to keep your pencils sharp is helpful as I have found using a sharpener frustratingly breaks the leads.
- Using a blending stump is helpful however your fine detail work can be spoilt if it is not used correctly.
- Avoid using a ruler, and practice drawing straight lines as this can only be helpful in your art work.
- Using superior quality paper and materials will enhance your art work. Who knows it might turn out to be a masterpiece, so why not use the best?



### STEP 3

Now the general layout of my drawing is almost complete I continue using the F pencil to draw in more detail. I study each section looking for anything that I may have missed to erase and clean up any smudged areas.

### STEP 4

With the general layout of my sketch complete, I have come to the time I enjoy the most. I've always said like all good contracts, the quality is in the detail. I change

to a 2B or 4B pencil and once I have determined where the light is coming from I begin shading the darker areas that is, the trunk, bark and juniper needles (leaves).

### FINAL STEP

At last the drawing is coming to life and I am mindful not to rush the final step. The intricate detail is what sets the drawing apart from just being a sketch, so I concentrate on the various shadings of the container, the bamboo mat it is placed on, the

stones and moss around the tree, and lastly the Chinaman ornament resting under the bonsai. This is what gives the drawing character and life. ■

Melissa Read-Devine

# Dancing with Brushstrokes

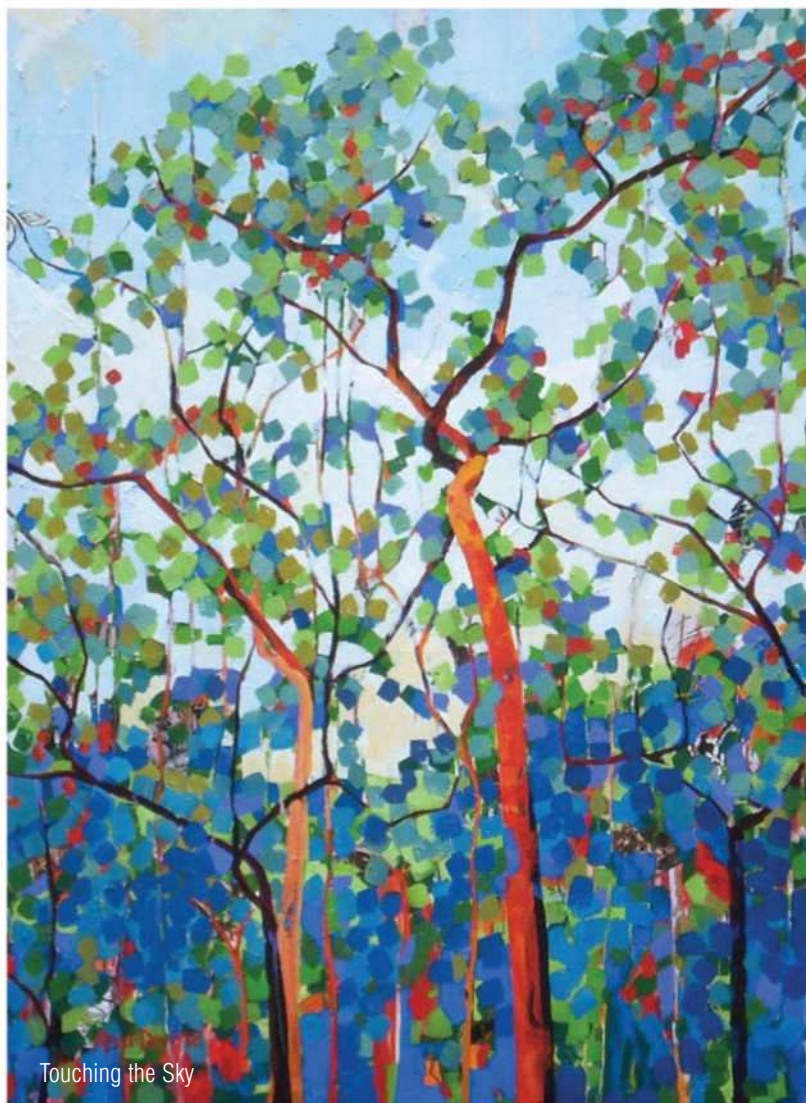


"It is easy to be captivated by the powerful immediacy and extraordinary colour emerging from Mellissa's paintings on a purely aesthetic level. They are visually spectacular and invite the viewer to search for further harmony and empathy with the natural landscape. She brings the natural landscape and birds of Australia to life with her original, spontaneous and vibrant paintings." Robyn Williams, Purple Noon Gallery NSW.

Cockatoo secrets



Actinotus



Touching the Sky

Mellissa was born in England in the 1960s and as a child immigrated to Melbourne with her family. She has studied and practiced printmaking and painting continuously for the past 16 years and her work ranges between vibrant interpretations of her local landscape to intricate wood and linocuts. Her combination of quirkiness and calm blend to create works with a strong spiritual base.

With a creative mother as an example, childhood was an idyll of ballet lessons, drawing, writing poetry and poring over many picture books bought and borrowed. Mellissa remembers primary school teachers who

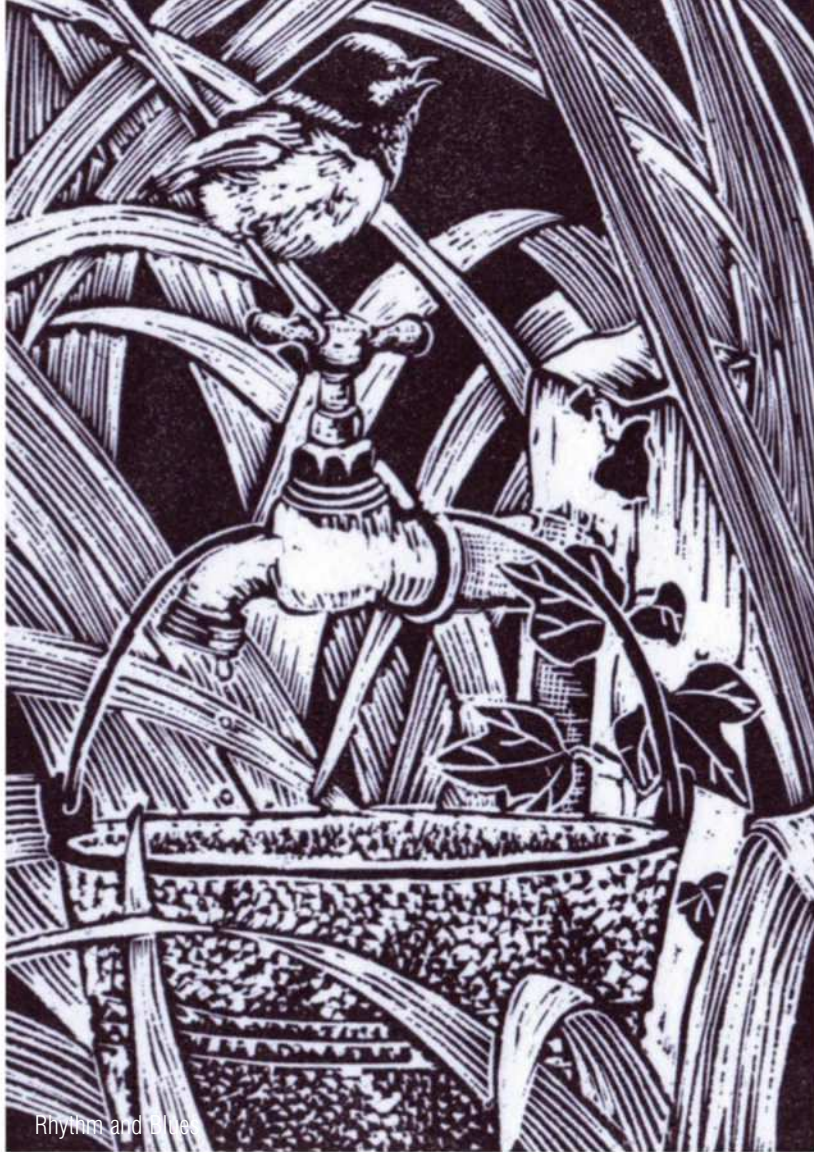
encouraged her personally to develop her painting.

As a young adult, artistic pursuits took a backseat as Mellissa was busy seeing the world, working diverse jobs and eventually starting a family with her husband who was then in the military. A posting in Darwin was a turning point, when, needing some personal space, she enrolled in a painting class. Watercolour, oils and pastels were all explored avidly, and painting groups with like-minded artists were created, exhibitions taken part in and with her first sale to a local politician, Mellissa knew that being an artist was the career she had been looking for.

It was while visiting her mother that a Christmas card project making linocuts introduced Mellissa to printmaking, and another medium became a happy obsession.

After a move with the family to Sydney, Mellissa quickly joined a local art society in order to meet people and learn about the art community in her area. More exhibitions and awards followed while she continued to learn and practice her craft.

Another move to a property along the Hawkesbury River brought the opportunity to have a large studio space in order to create large scale paintings and print works on a newly acquired etching press.



Rhythm and Blues



Doryanthes



Flannel Flowers

Melissa is active in the local community promoting and supporting emerging artists and tourism with a community gallery in Wisemans Ferry and being a founding member of the Hawkesbury Artisans Trail.

### TECHNIQUES

Proficient in most media, Melissa is happiest with both acrylic painting and printmaking with lino and wood blocks.

Melissa has developed her own impressionistic style with which she portrays her local landscape, flora and fauna.

Her vivid acrylics on canvas are popular with collectors and she continues to hold regular exhibitions as well as have success in juried art shows.

**ACHIEVEMENTS TO DATE INCLUDE:**

- 1st Prize Pirtek Still Life Award, Bowral
- Finalist Kogarah Art Prize (Packers Room Prize)
- Finalist Mount Eyre Art Prize, Norvill Art Prize
- Finalist Eutick Memorial Still Life Awards, Coffs Harbour
- Finalist (Highly Commended) Northbridge Art Prize,
- Finalist Prometheus Visual Arts Award
- Finalist Westmead Art Prize
- Finalist Redland Art Awards
- Finalist Redeemer Lutheran College Foundation Christian Art Award
- Finalist (Highly Commended) Cancer Council Vic Arts Awards

**PUBLIC COLLECTIONS**

- 1<sup>st</sup> Armoured Regiment, Darwin
- The Australian Print Collection of the Wagga Wagga Regional Art Gallery, NSW, Australia
- Spencer Museum of Art, University of Kansas, USA
- Oregon State University, USA
- Westmead Hospital, Sydney

**GALLERIES**

Sydney - Purple Noon Gallery - [www.purplenoongallery.com.au](http://www.purplenoongallery.com.au)  
 Melbourne - Tusk Galleries - [www.tuskgallery.com.au](http://www.tuskgallery.com.au)  
 Gold Coast - 19 Karen Contemporary Artspace - [www.19karen.com.au](http://www.19karen.com.au)

Melissa has a solo show at "Breathing Colours", Sydney. [www.breathingcolours.com](http://www.breathingcolours.com)  
 10 -21 April 2013.

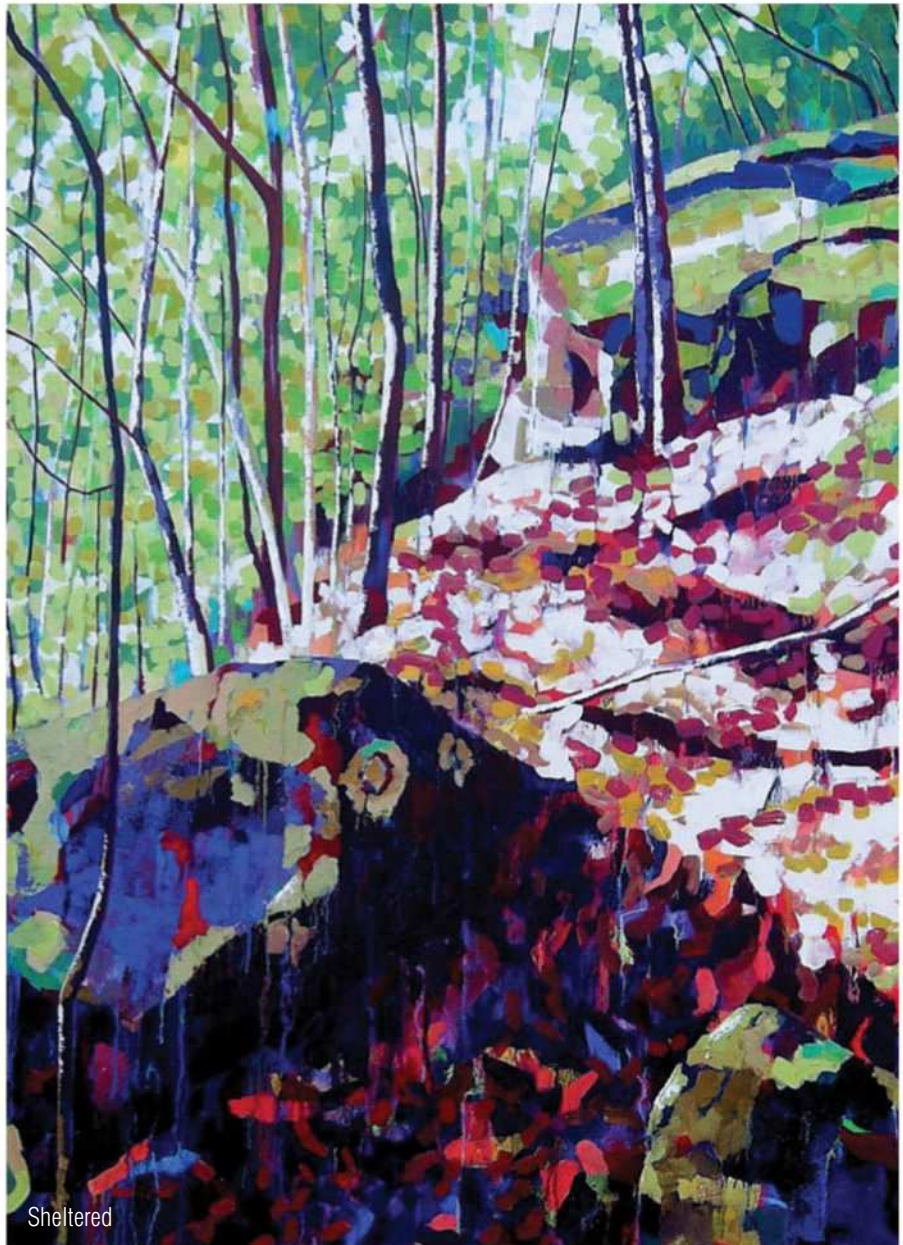
More about Mellissa including her next exhibitions can be seen on the website [www.readdevine.com](http://www.readdevine.com)

**STATEMENT**

*"Why do I paint? I love the process of painting - a dance of brushstrokes across a large canvas, representing light, movement and joy."* ■



Rockery



Sheltered

Acrylics

# Kaleidoscope - Impressionist Bushland

A dance of flickering light and colour

Mellissa Read-Devine



FINAL STEP

## MATERIALS

### Canvas

- I stretch my own canvas using heavy weight primed linen on heavy duty stretcher bars. This is then primed again with several layers of gesso.
- I would suggest, if you are buying a ready-made canvas, to buy the best you can afford. Make sure the canvas is strong and the stretcher bars are thick to minimise warping.

### Brushes

- I use flat bristle brushes, sizes, 8, 10 and 12. You may like to experiment yourself with filberts or round brushes.
- I also use a painting knife when I need a straight edge.

### Paint

- Matisse Derivan Structure Acrylics: Titanium White, Naples Yellow, Cadmium Yellow Medium, Cadmium Red Medium, Alizarin, Pthalo Blue, Cobalt Blue, Permanent Light Violet, Permanent Green Light.

### Varnish & Mediums

- Gesso
- Acrylic Painting Medium - if needed
- Gloss Varnish (See Artist's Hints and Tips)





### STEP ONE

With an old brush - a badly looked after round bristle is my favourite - draw in the main areas of the scene. Same brush and colour, with lots of water - block in the dark areas. Follow this with a wider brush and use your darkest dark - Pthalo blue in this case. As you are using cool colours, block more areas with your blues and greens.

Let the painting dry between stages. As I use a lot of water early on, it is very important not to muddy your colours by painting different hues over wet paint. It won't take too long - the joy of acrylics, and you have an excuse to have a cup of tea.

As per the cool colours, introduce the warm - reds and yellows. Feel free to allow a lot of drips. There is no careful planning here. It is fun and splashy and the aim is to cover all of the white canvas with a colourful underpainting.

### STEP TWO

I've had another cup of tea and I am ready to make sense of the image. With a careful hand - use a painting knife if you like; add the sky, leaving your tree trunks and branches as silhouettes. I also started to paint the foreground.





STEP FOUR



STEP FIVE

### STEP THREE

Blocking in more 'natural' colour. Don't use too much green - as long as you have the right tones (light to dark), you can use other colours such as pinks and reds for foliage. Work on the tree trunks with lights and darks. Even though this is an impression of a landscape, you still need to observe where light falls on an object - e.g. the light on the right of the main tree.

### STEP FOUR

Here is an example of how you may 'see' different colours on a different day. This day I decided I wanted more blue and dark in the painting. For the 'black' areas I mixed my darkest tones - Alizarin and Pthalo blue.

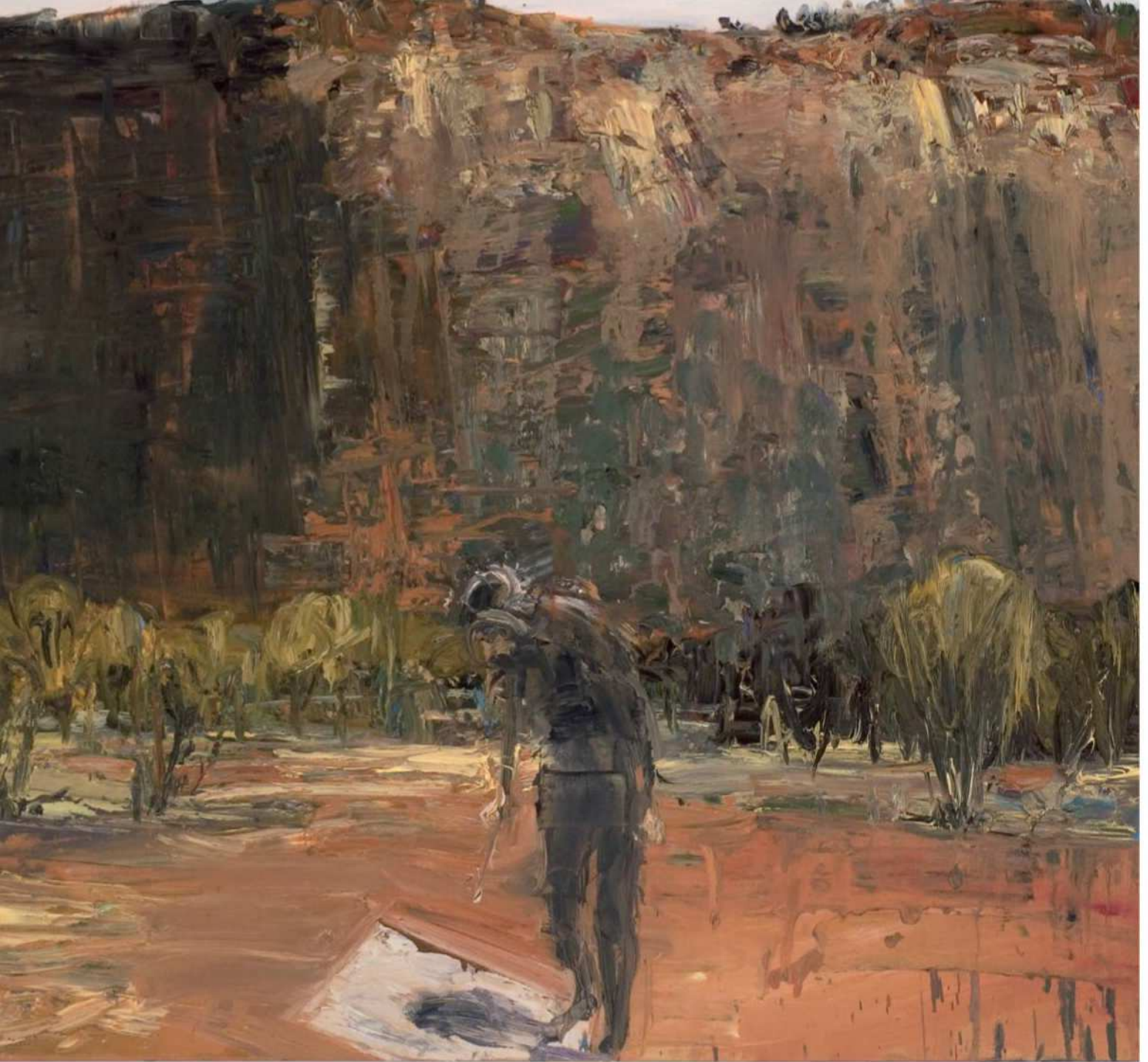
### STEP FIVE AND FINAL STEP

Take time to look at your work. After several more cups of tea, I made up my mind that it was going to be a light 'high key' painting after all. Time to take a 'dance' with the canvas. ■

Email: [readdevine@aol.com](mailto:readdevine@aol.com)

## ARTIST'S HINTS AND TIPS

- Find a style of brush you are comfortable in using and stick to it. My paintings are all about the stroke, and the brush is intrinsic to this.
- Gloss Varnish - this is my choice. You can use an acrylic water based one or a turps based one. Satin is a better option if a high gloss will not be suitable for your painting. It is important to add varnish to your acrylic paintings as it keeps the colours vibrant and protects the work.
- When I add a new colour into the work, I also have a lighter and darker version mixed and ready on the palette. This keeps the momentum of working from one side of the canvas to the other, always keeping an eye on my original scene/photo. It truly is a dance of sorts - I may be using violet, then decide I want one area to have yellow, another area to have more green. Place your brushstrokes boldly on the canvas and leave them there, don't scrub. If the colours start to mix and muddy on the painting, wait for it to dry before you start again. I may take several weeks to finish a painting.



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

# Professionals Choose Archival Oils

To see more artwork by Euan Macleod and other leading artists from around the world visit the Archival Oils section of the Chroma online art gallery at: [www.chromaonline.com/gallery/archival\\_oils](http://www.chromaonline.com/gallery/archival_oils)

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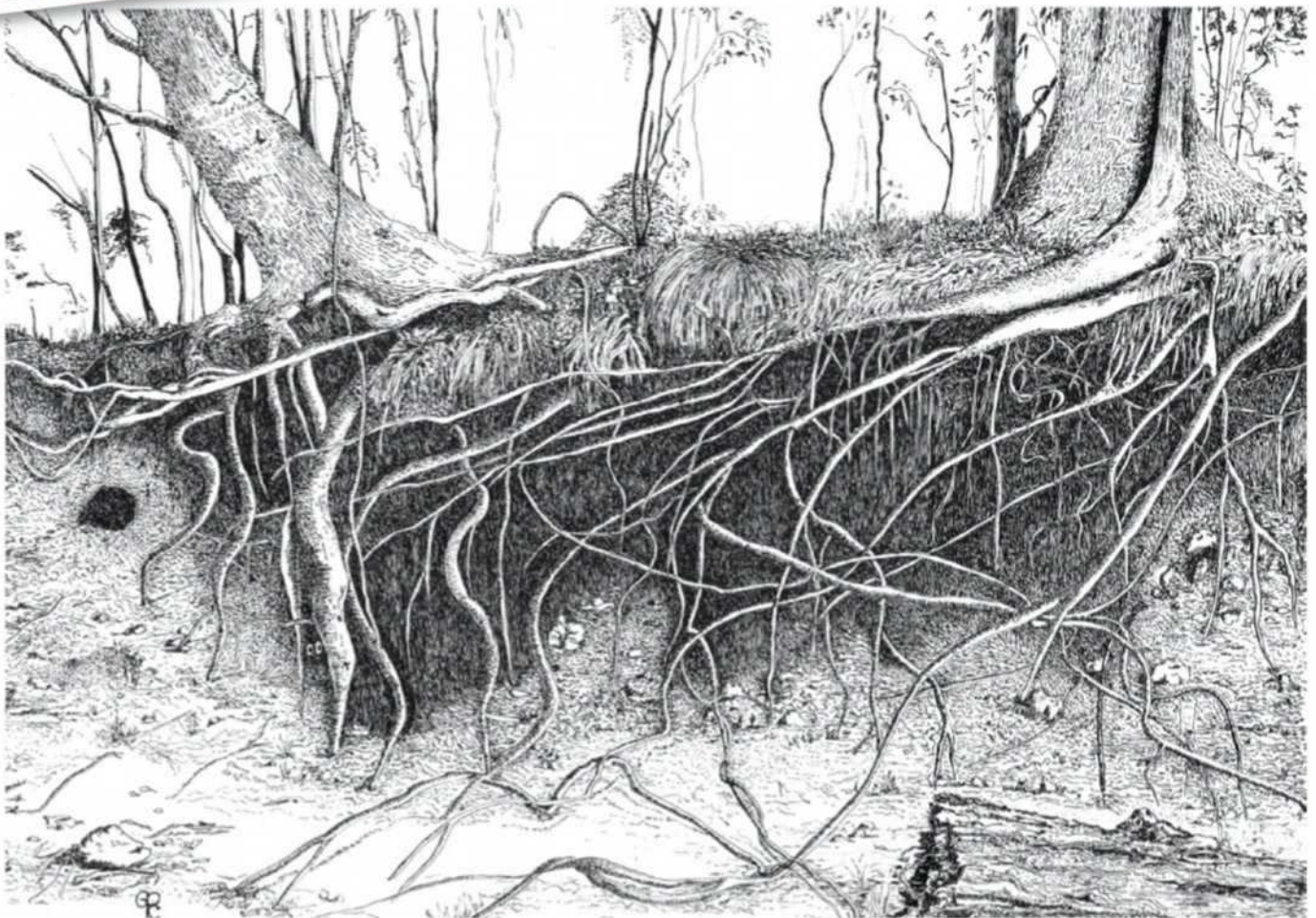
CHROMA  
It's all about the paint.

# Nature Study

Contributed by Gail P. Croome



A self-taught Queensland artist describes her painstaking technique for rendering clear and intricate images of natural subjects using an Artline ink pen.



I was born, raised and educated in Mudgee, New South Wales. After marrying at the age of 19, I moved to Gladstone in Queensland and I have resided in this area for more than 35 years.

My only 'formal art skills' were acquired at high school ... I guess you could say I've been self-taught and I have developed

my own style from what I've observed in art reference books. One artist who I greatly admire is Claudia Nice, an American.

I enjoy drawing specific aspects of the landscape, as opposed to panoramic views favoured by most artists. My inspiration to start drawing again (following a 30-year break) came after I visited a local

farm hosting an abundance of subject matter. I began by taking photographs of old wrecked cars scattered about the property; then moved on to old trees and exposed tree roots in the banks of a local creek.

I am a member of the Miriam Vale Art Group comprising seven local artists. We meet fortnightly and enjoy a range of painting styles and mediums.



## MATERIALS

- Artline ink pen – 0.1.
- 300gsm A3 acid free paper.

## STEP ONE

I draw the basic outline of trees and tree roots. I always draw directly with ink pen on paper. Usually, I prefer Artline pens (0.1 to 0.8), or Rotring pens.

## STEP TWO

I start adding more detail to the tree trunks and the creek bank. I also begin to darken the hollow in the creek bank.





### STEP THREE

I continue with the creek bank shading, adding rocks as I progress; and drawing varying lines to give the effect of soil.

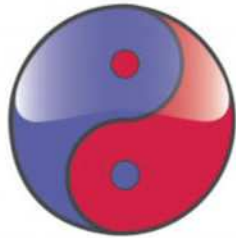
### STEP FOUR

I render the shading of the root system and finish the foreground detail. Eyes are added in the shadowed area within the root system, as a signature quirk. ■

## MASTER HINTS AND TIPS

- As a matter of interest, I recorded the time it took to complete this picture. I was surprised that it totalled 50 hours.
- Ink pens are a great medium to use when travelling as there isn't a lot of equipment to pack – just the pens and a good quality drawing pad.
- Photographs of my subjects are essential for this type of work, because of the detail and the time factor involved in achieving a finished drawing.
- I always take a camera with me on holidays and excursions.

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Pamela Pretty

# A Passion for Sea and Sky

Attracted to subjects with strong light emanating from them, this artist is currently focused on creating multi-layered pastel paintings.



To the Sky





For as long as I can remember, I have been attracted to wild places. My favourite places are high rocky outcrops to view the setting sun, or the first rays of light as they kiss the morning hills.

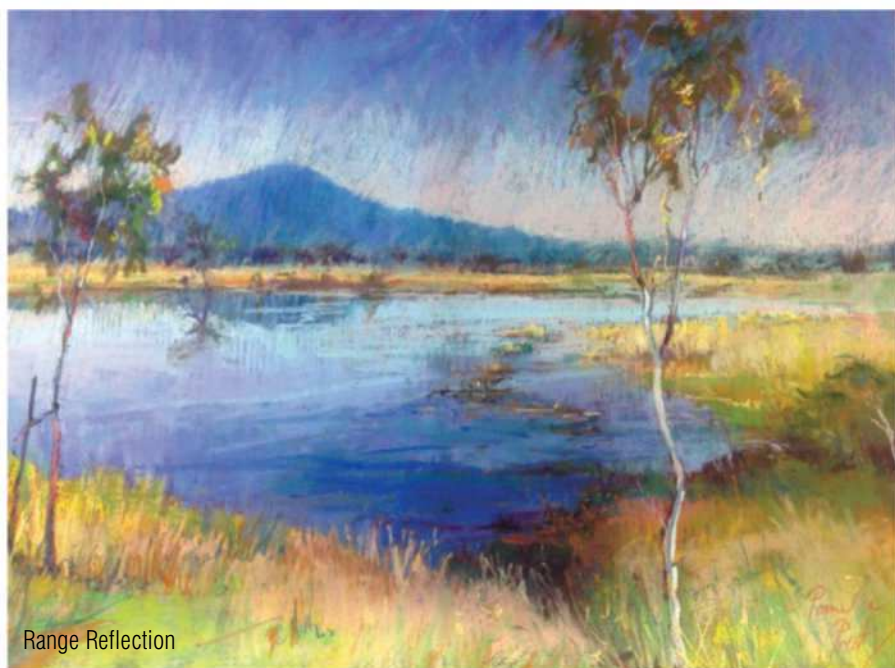
The presence of water makes these scenes more memorable in my mind, so it is hardly surprising that my love for the wild open spaces fostered a love for bushwalking and also a desire to paint these places.

I believe that passion for one's subject is the critical element in painting. We need to connect in a meaningful way with the subjects we paint to bring them to life. By now you can probably tell that I am a passionate plein air painter! I find





Oberon



Range Reflection

myself attracted to subjects with strong light emanating from them, and love to look directly into the light to capture the last rays of the sun or the glow on the wet sand.

My main media are soft pastel, oil and watercolour, and I am currently focusing mostly on pastels. My pastel paintings are created using a multi-layered application and often an underpainting is used as well. This could be pastel dissolved with methylated spirits, watercolour or acrylic ink. The pastel is applied in a variety of strokes to give the painting movement and emphasise key areas.

My subjects are usually landscape or seascape with an emphasis on dramatic skies, water and light. I also enjoy portrait and wildlife painting.



Riptide

I have been painting and drawing from childhood, and received my first awards in my teens. I was very fortunate to have parents who were wonderful watercolour artists who shared their skills with me as I grew up.

In 2011-2012 I took up as Artist in Residence at St Vincent's Hospital, which was a wonderful opportunity for growth and development and I worked from a studio based in Kew. This was a very special time and I was very grateful for this opportunity.

I am currently teaching at Ringwood Art Society and have a watercolour and pastel class. Teaching is a great joy, and I love seeing my students developing their skills and growing as artists.

Underpainting techniques are a speciality, and one of my interests is using vibrant acrylic inks with pastel. I provide ink and pastel workshops for those interested in these techniques, and travel to country areas to teach these interesting techniques.

Having taught painting in acrylics for many years I was keen to try pastels and did so in 2005. I sought out some experts in the field to educate me in all forms of pastel painting. My tutors included Walter Magilton, Barbara Mc Manus, Raelene Sharpe, Grace Paleg, Regina Hona and Lyn Mellady.



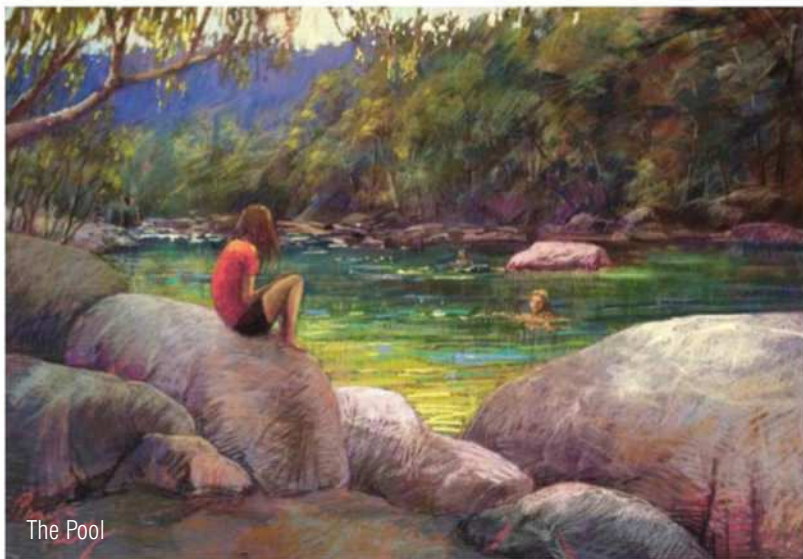
Endless



Jan Juc



Blue Barn



The Pool

My connection with this medium was instant, and I was fortunate to receive a Best Pastel Award in the first show I entered as a pastellist, so I was encouraged to continue. I continued to receive awards for my pastels in many different shows, including Best Seascape at the Pastel Society of Victoria Australia (PSVA) 2012, followed by the Best in Show (PSVA) 2013.

I was awarded two honourable mentions in the prestigious Pastel 100 International Pastel Competition 2016. “The Pool” and “Jan Juc” were published in the Pastel Journal in

March –April 2013. I won the Pastel Prize at the Camberwell Rotary Art Show with “Lofty” in 2014, which was judged by David Chen.

Other awards include Seasonal winner at AGRA, (Winter 2013) and Best Pastel at the Mornington Rotary Art Show 2016.

I am a member of AGRA, where I was awarded Signatory Membership in 2013, and have served as a Counsellor. I am also a member of the Pastel Society of Victoria, Australia, and Ringwood Art Society where I am a Tutor in Pastel and Watercolour.

I have participated in solo and group exhibitions including:

- Expressions of Life 2007 (with Jan Lowe)
- Australian Art of Excellence Awards (Invitational) 2013
- Australian Art of Excellence Awards 2014
- Animals in Art 2014
- Australian Art of Excellence Awards 2015
- Unforgettable 7-19 Sept 2011
- Horizons Nov 2012-Feb 2013
- Australian Art of Excellence Awards 2016



Pinnacle



Refuge



Safe Harbour

My paintings are available for sale through a variety of channels including galleries and privately. You may view my paintings on my website and also on Gallery 247. Please contact me directly for more details of outlets in your area. Many of my paintings are held in private and corporate collections in many parts of Australia, New Zealand, Scotland, England and America.

The following are my contact details so please feel free to contact me if you would like to take part in my classes or one of my pastel and ink workshops, which are usually held during school holiday times.

Contact details:

Ph: 0419 323 923

Email: [pamela.pretty3@gmail.com](mailto:pamela.pretty3@gmail.com)

Web: [www.pamelapretty.com](http://www.pamelapretty.com) ■



Silver Lining

## Pastels

# Golden Reflection

By Pamela Pretty

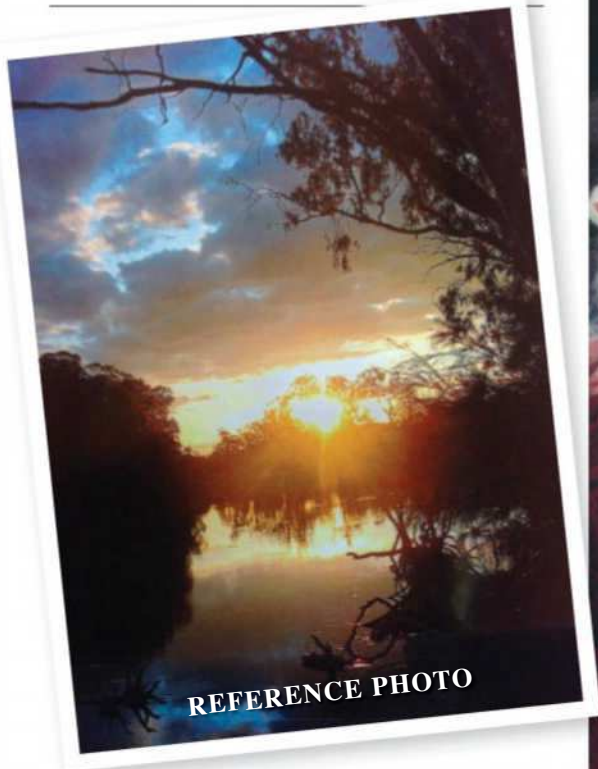
This subject is a beautiful scene photographed at a bend in the Murray River in the Echuca area of Victoria, where the sun seemed to linger forever in sleepy surrender of the day, and the mood was one of reflective peace.



FINAL STEP

## MATERIALS

- Black cotton rag board  
100 x 80cm
- White Colorfix primer
- ½" flat brush for applying the Colorfix
- Schmincke Aero Colour Acrylic Ink in Primary Yellow and Burnt Sienna
- Pastels – I use many different brands and prefer a range of hardness so that my strokes appear different in different areas of the painting.  
The following are a few of my favourite types:  
Rusty tone pastels, (particularly the Pamela Pretty set which has my favourite colours)
  - Terry Ludwig pastels
  - Schmincke pastels
  - Art Spectrum pastels, especially the dark shades
  - Conte pastels



### STEP ONE

My first image shows the initial drawing in pink Conte pastel, which is kept very simple. The light areas are then underpainted with mixtures of white Colorfix primer which have been tinted with Burnt Sienna and Primary Yellow acrylic inks. This is to create a warm, light textured area for the sky and sky reflection.

Underpainting these areas makes it much easier to create a glowing effect as I am underpinning my pastel layers with strong, warm, light colours.

### STEP TWO

Working out from the underpainting, I keep the pastel layers thin and harmonious. A simple warm/cool colour palette is used initially. I am trying to lay down more colour than I need at this stage to give the painting life that will shine through from underneath. My intention is to layer over the top with more neutral colours later in the painting process.

### STEP THREE

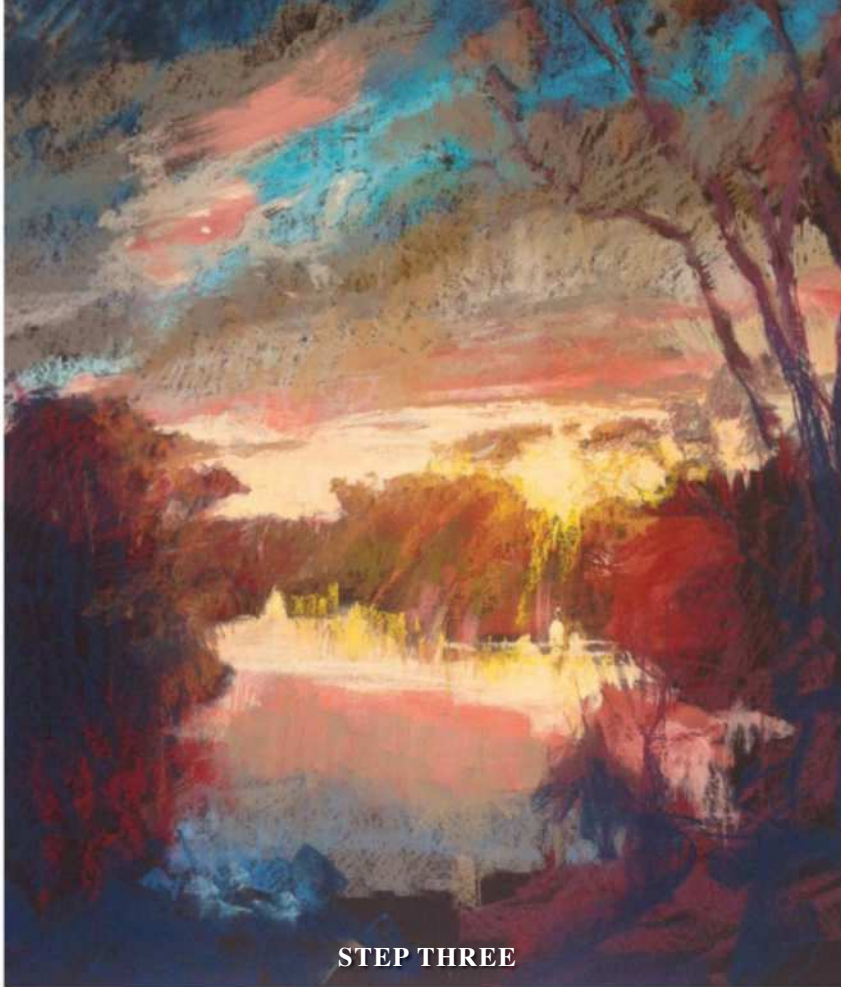
At this stage, all the undercolours are in place, and the structure is taking shape. The pastel is applied more broadly in these earlier layers. The painting still needs several more layers and detailing, but is beginning to be recognisable.



STEP ONE



STEP TWO



**STEP THREE**



**STEP FOUR**

## **STEP FOUR**

Most key areas have been refined now with an extra layer. The sky particularly has been layered with more neutral colours to allow the remaining high chroma and high key areas to sing. The tonal balance between sky and tree was established, and the far bank of the river was pushed back with layers of receding colours.

## **FINAL STEP**

The final detailing is done with the addition of the rock on the riverbank and the twigs in the water. The trees are worked on more, giving attention to the light falling in the correct places. Finally, the sky is balanced with a little more grey worked into some of the blue to take the eye to the focal point.

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Web: [www.pamelapretty.com](http://www.pamelapretty.com) ■

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

- Look for dynamic shapes to give the painting a strong structure
- In the same way, look at the negative shapes that you are making as they create a vital part of the design.
- Use mark making in pastel to reflect different areas and attributes you are trying to convey. Experiment with making different marks.
- Try using Conte pastels to modify areas of soft pastel. They can be hatched over an area or an edge to create some wonderful subtleties. I often use them in skies or clouds to create interesting overlays and to soften edges.
- If you are taking reference photos, try to make some observations to use later. Colour sketches and written notes are especially useful.
- Take every opportunity to paint en plein air to hone your skills. Outdoor painting improves many aspects of painting if you persevere with it. It is also a great way to see the world, meet other artists and have adventures!



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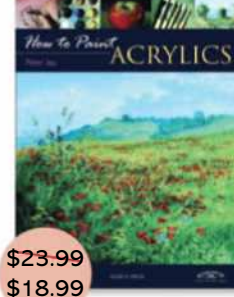
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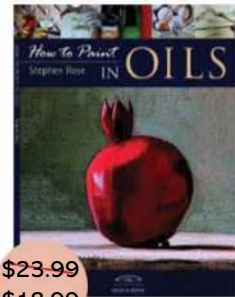
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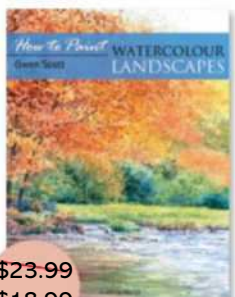
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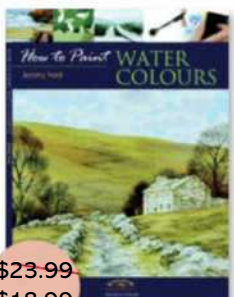
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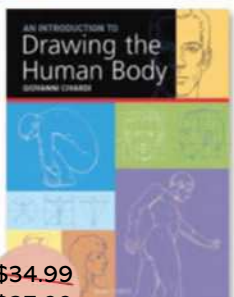
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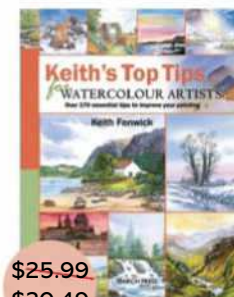
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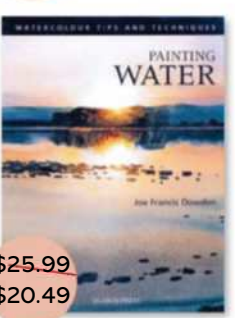
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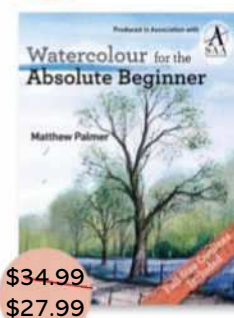
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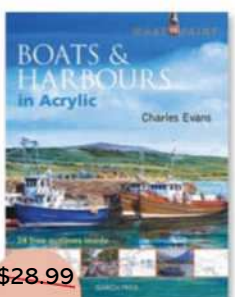
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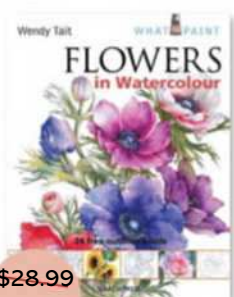
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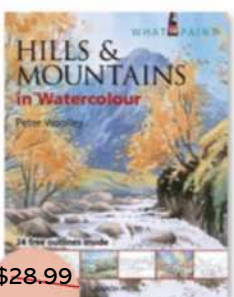
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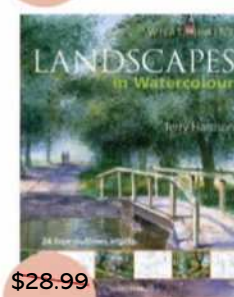
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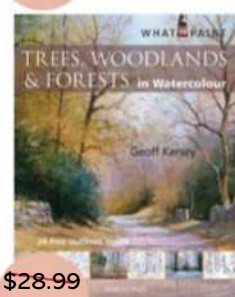
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Image courtesy of King Street Gallery on William <http://www.kingstreetgallery.com.au>

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