

MAKERS OF THE FINEST QUALITY ARTIST MATERIALS
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Review

NEW



Introducing new Derivan Inks - a high quality pigment based acrylic ink. Derivan Inks are artist quality inks that are highly pigmented, water-resistant, lightfast (will not fade) and non-clogging. Fully intermixable, these versatile inks can be applied with brush, technical drawing pen, calligraphy nibs and airbrush to paper, board, wood and fabric.

Derivan Inks have been formulated as a safe, non-toxic acrylic ink to be used in a variety of projects including calligraphy, painting, mixed media, scrapbooking and cardmaking. Use straight from the bottle or thin with water. Available in 36ml twist lid bottles, or an economical 500ml bottles.



Matisse Derivan recently sponsored a Fools Art Show in April (of course!). Karen Brower won with her 'Blue Gourd' pictured, while Ann Orr took out the People's choice award with her magnificent Waratah.



Meet Julie

Matisse Consultant



- Full name:** Julie Anne Blight
- Birthdate:** 19th September 1954
- Nickname:** Jewls
- Birthplace:** Wynyard Tasmania
- Home town:** Katherine, Northern Territory
- Croutons or Bacon bits:** Croutons
- Favourite Salad dressing:** Mayonnaise
- One pillow or two:** one
- Have you ever gone skinny dipping:** No
- Dream Car:** Ferrari
- Favourite music:** Blue Grass
- Favourite tooth paste:** Colgate Total
- Favourite place to visit:** Waterfalls
- Fave game to play:** Chess
- Bad time of the day:** Morning
- Favourite TV show:** Macleod's Daughters
- Fave Sport:** Squash
- What Is Your Earliest Childhood Memory:** Making Pumpkin Lanterns with my Grandfather.
- What Book Are You Reading?** Wilber Smith
- What's On Your Mouse Pad?** Dingo
- Favourite Magazine?** Australian Artist
- Favourite Sounds?** (Or Smell) Rain
- First Thing You Think Of In The Morning?** Time to move
- How Many Rings Before You Answer The Phone?** Three
- What Is Most Important In Life?** Be true to yourself
- Do You Like To Drive Fast?** Yes
- Storms - Cool Or Scary?** Cool
- What Type Was Your First Car?** SS Monaro
- If You Could Dye Your Hair Any Colour What Would It Be?** Blue
- Favourite Movie?** Phantom of the Opera
- You Type With Correct Fingers On The Right Keys?** Yes
- What's Under Your Bed?** Dust
- Pet Hate?** Incompetence
- Did You Make Your Bed This Morning?** No

Scrapbooking Pages

with Emily Falconbridge

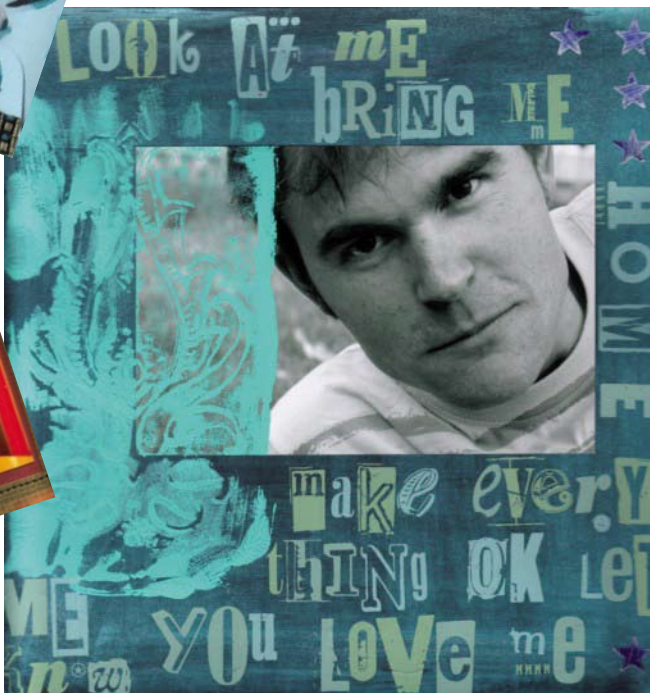
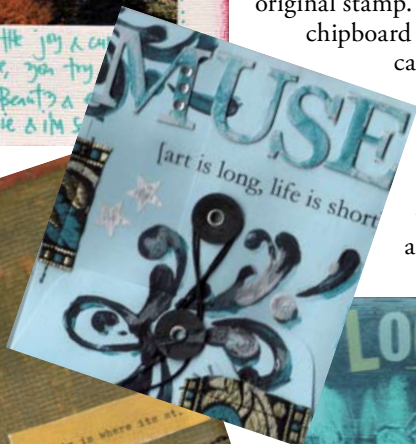
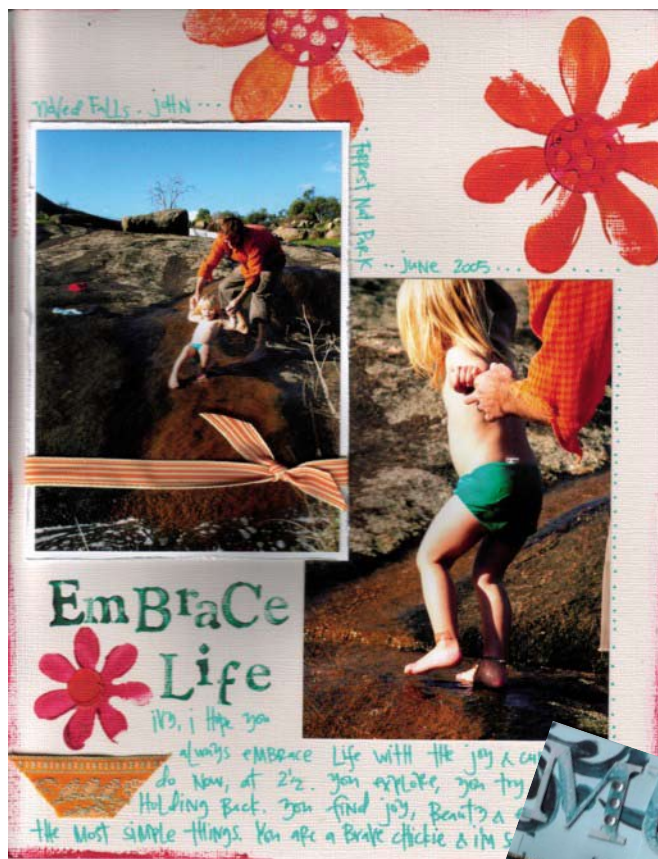
These great designs were created by Emily Falconbridge using a range of Matisse Derivan products.

'Embrace Life' - 'fingerprint' Matisse Structure Vermillion and Magenta (Quinn Violet) onto foam flower stamp and stamp onto cardstock page. Dab tiny amount of magenta paint onto finger and swipe around edges of cardstock for added dimension. Matt photo with cardstock, tie ribbon around and attach photos to page with double sided tape/photo mounts. Lightly wipe Phthalo Green paint onto alphabet rubber stamps with finger/sponge brush and stamp title. Hand write journalling with marker.

'Look at me' - Paint entire piece of (light coloured) cardstock with Cobalt Turquoise Matisse paint. when dry, splodge on darker Midnight Blue colour, and while wet, wipe away (and wipe around) with a baby wipe to create a washed background effect. adhere photo to page. Hand carve a design from a piece of foam sheeting, paint in Aqua Green Light and press onto cardstock/photo and lift off for a grungy refuse style look. Create journalling with Making Memories rub-ons.

'Muse card' fold a long bazill basics envelope in half to create a card (can also be used as cover for a mini book). Apply Matisse Flow Formula Midnight Blue paint to foam stamp, stamp on, and when dry highlight the same foam stamp with small amounts of Cobalt Turquoise & Silver paint and stamp over the top of the original stamp. Roughly fingerprint Cobalt Turquoise onto chipboard alphabet letters to create a title, and adhere to the card. Apply rub on lettering, stitch ribbon scraps to edges of card and embellish with star stickers.

'This is where it's at' - using a paintbrush, slap Matisse Gold Ink all over a piece of green cardstock, letting it pool together in places for a thicker and bubbly effect. Allow 24 hours to dry, and then embellish your scrapbook page.



Stephen Jesic Artist Secrets

This article is better viewed in colour - please visit our website for the online version.



COMPOSITIONAL DRAWING – full size 30” x 36” I always start with this traditional construction grid and place major elements in the painting along these lines. Red lines represent “line of thirds”. Green lines dissect the board in half. Finally the blue lines are “the golden mean”.



INITIAL ROUGH IN As the painting was very complex I wanted to cover the board as quick as possible and simplified major areas. This enabled me to establish the correct overall feeling of atmosphere and light. Make sure its right before committing to detail. It's very hard to make changes after spending hours or weeks on an area only to find its wrong!



GRID TRANSFER I drew a grid network in white watercolour pencil over the rough in to enable me to properly scale and transfer the compositional drawing to the painting. I proceeded to rough in the branch and bird to check the tonal range of the foreground against the background. Yes, first check, “atmospheric perspective”. Background must be lighter, cooler, greyer and less detailed than the foreground. So far so good.



DETAIL VIEW – BRANCH ROUGH IN Further rough in and check of the atmospheric perspective. Still testing the tonal values and colour saturation of foreground against background without committing to a lot of detail. This is the center of the painting so I wanted to further check the tonal values and colour saturation of the leaves. Yellow easily saturates the eye so I made sure the leaves sat right against the background. You can see here I only drew a section at a time then blocked it in



ESTABLISH FINAL BLOCK IN - I kept working to the left blocking in all the major areas. I also established the tree in the middle distance and correct atmospheric perspective as this was an integral part forming a backdrop for the foreground parrot on the left. I see too many wildlife artists with no middle distance, just foreground then a lazy depthless airbrush fuzz.



DETAIL VIEW – BRANCH AND BIRD - Just a good look at how rough the block in is at this stage. Look at the relationship between foreground and middle distance. Darks in the middle distance can't be as dark as foreground darks. Again, atmospheric perspective.



DETAIL VIEW – ADDING MORE DETAIL - I started to add more detail and worked up the birds and foliage. I wanted the parrots to have that iridescent feather quality that they have without overdoing it. Again, they have to sit right atmospherically, conform to the scenes natural light and not pop out of the painting



DETAIL VIEW – FINISHED DETAIL - Compare the previous step with the finished state. Detail of foreground to background is also correct. Finished view of the foreground, misty valley and the extreme background. The rainforest canopy and misty clouds form an atmospheric perspective gradient from the top of the ridge to the bottom of the valley and form a depth of field link between extreme background and foreground. This was a very difficult area to control as it had to still sit behind the middle distance tree behind the bird on the left. Yes, 4 atmospheric perspective layers.



DETAIL VIEW – FINISHED VALLEY Just a reinforcement of the previous step. Detail in the bottom of the valley does not compete with the foreground. Nice detail and warmer tones on the vine separating foreground and background. The bird on the right was placed on the blue “golden mean” to exaggerate the drop and exit of the bird and viewers eye out of the painting.



FINAL PAINTING OF KING PARROT'S FORTRESS

I thought I would never get there, that atmospheric gradient in the valley drove me crazy. I put too much detail into it and it was coming forward too far. I really cracked it, picked up my airbrush and added the misty clouds from the top of the valley to the bottom in desperation. It worked, only had one chance to do it!

It's all worthwhile when you receive a review like this from Robert Simon - “Stephen Jesic's “King Parrot's Fortress” is an astonishing painting, not alone in the artist's exacting depiction of these spectacular creatures, but in his dramatic placement of them on a luxuriant perch over an expansive landscape below. The three protagonists of the composition are depicted from the front, from the rear, and in flight, -- subtly providing the viewer with a definitive documentary record of the species. But Jesic's intentions seem less scientific than celebratory and “King Parrot's Fortress” stands as a noble and inspiring tribute to its subject and its home.”

This painting is available as a limited edition print (600) entitled “King Parrot's Fortress”. Each print is 764mm wide x 680mm high with the image size being 654mm wide x 550mm high. Printed with full four colour process lightfast inks on 270 gsm archival non acid paper. Total cost is \$175 incl GST plus postage and handling. If you would like a copy contact the artist, Stephen Jesic on stephenjesic@ozemail.com.au

My name is Stephen A Jesic, I was born in 1951 in the then sleepy country town of Albury NSW. Son of displaced parents due to the Second World War; my parents were classified “Stateless” and migrated to Australia in 1949. Due to their European background, an “Artist” was not considered a career, even though showing considerable artistic talent at an early age and as such became an Engineer!

Concurrently I studied art privately under 3 professional artists from 1970 – 1982 while doing my “real job”. In 1983 I made a career choice, I found that the more hours I worked as an Engineer, the less I painted and the more miserable I became. I quit my “real job”, moved from Melbourne to Queensland and became a full time artist. I found that even though I studied painting for 12 years I found conflict in the teachings of the artists I studied under. I therefore decided to undertake further studies in USA and Europe in 1983 and 1984 to try to find a style and subject material that I wanted to paint.

From 1984 – 1990 I experimented and painted landscapes, seascapes and still life. I was still floundering on any direction in my art but a more important issue had arisen, the smell from solvents, mediums and slow drying oil paint layers around the studio and house was driving me crazy. Then there was the “fat on lean” principal, building up successive compatible layers of oil paint, light on dark, then further issues with oil paint becoming more transparent and brittle due to the oxidation of linseed oil, all too hard! I decided to change to acrylics during this time as they do not suffer these problems. I found the change was an extremely frustrating period as some acrylic paint manufacturers were very lean on pigment concentration, therefore poor coverage and pigment strength. I finally found Matisse paints and mediums gave me the flexibility, pigment load, colour saturation and archival permanence that I required. In 1991 James Hardie Industries sponsored a Wildlife Art Prize with a \$50,000 first prize. I entered, was selected as a finalist and was included in the national tour of the exhibition.

In hindsight 1991 was a turning point in my career, I now concentrated on wildlife, solely using acrylics. I now had the ability to apply multiple quick drying layers of colour over and over without fear of cracking. This was a god send! Acrylic paint was perfect for those multi coloured Australian Parrots; I could build up the complex feather detail without having to wait days for the paint to dry as with oils.

I have included a “step by step” article of the painting “King Parrots Fortress” which was the painting that secured my entry into the 1997 Pacific Rim Wildlife Art Show in Seattle, Washington State, USA. I was the first Australian Artist to be represented at this prestigious show and this was the start of my international career. After the show I went to Yellowstone National Park, then onto New York where I was introduced to Robert Simon (robertsimon.com). Robert loved the quality of my work and the strong traditional compositional elements that I used in my designs. He has represented me ever since and has included some of my latest Macaw paintings in the Palm Beach Jewellery and Antique Show in Florida in February of this year. Also, Eaton Gallery in London loved the accuracy of detail of both bird and habitat in my paintings and are presently introducing my work to the UK market.

I find that a lot of wildlife artists don't do their homework to understand the natural behaviour nor habitat of the species they paint and usually end up with some wishy washy painting with poor composition. You have to spend time with your subject and observe their natural behaviour. Maybe my scientific background has led me to make this personal observation about other artists; I know it's certainly helped me choose the materials and techniques that I use. Matisse products provide me with the high quality and archival permanence that I require, not to mention their user friendly technical support.