

## Finished Work



This month I've been working on two country landscapes and a sepia toned portrait from an old photo. I've been reflecting on how our memories are affected by such things as colour, light and other sensory experiences.



## The Year That Was...

- This is just a quick note to thank everyone for your support and interest this year. For those I have dealt with directly let me say it has been a pleasure bringing your treasured memories to life; for those yet to order a painting I look forward to catching up with you in 2010!
- Now for a bit of shameless self-promotion... let me announce the upcoming opening of **Montclare Bed & Breakfast and Gallery** which we will be running from our home in Shellharbour, NSW. Stay tuned for more details in the next newsletter...

## Taking Care of your Oil Paintings

- Storage Conditions** Most damage to oil paintings is caused by extremes of humidity, cold and heat. Your living space will usually be perfectly suitable to keep your painting—just make sure the painting is not positioned near a direct source of heat (sunlight), damp or draft. Sometimes the flexible canvas may become slack or taut in a changing environment while the more brittle paint may crack, curl or lose its attachment to the underlying layers. The optimum ambient temperature is around 20degrees Celsius. A temperature which is comfortable for humans is also comfortable for your painting.
- Dusting and Cleaning** It is recommended to dust and clean your paintings on a regular basis using a clean, dry cloth. Wipe gently, being careful not to put too much pressure on the surface, and never use sprays or chemicals of any kind.
- Moving and Handling** Never apply any direct pressure or lay the canvas with its surface in contact with a sharp object. Remember, any pressure may change the original tension of the canvas and cause damage to the thick layer of oil paints. When structural damages occur such as tears, flaking paint, cracks or mould, consult a conservator to decide on a course of action.

## What's on my easel at the moment?



This is a special portrait in progress of a baby girl which I've had at the back of my mind for a while now... I want to make a very sunny memory of her in a colourful field of flowers. Overall feel: bright. Colours? I'm seeing reds, greens and a highlight of blue lavender twisting its way through the background.

### Special points of interest:

- Article "[Artist Makes Portrait of Ray Charles Using Post It Notes.](#)"
- "Art should astonish, transmute, transfix. One must work at the tissue between truth and paranoia".  
- Brett Whiteley
- "Giovanni Arnolfini and His Wife" (1434) by Van Eyck is credited as the first painting which used the current technique of using pigment suspended in oil. Van Eyck's secret oil paint was a mixture of powdered glass, calcined bones and mineral pigments.
- [Masterpieces from Paris](#) Exhibition of world famous paintings on loan from Musee d'Orsay at the National Gallery in Canberra. Don't miss it!

Your privacy is respected at all times. If you would like to [unsubscribe](#) from this mailing list please reply with "unsubscribe".

If you would like to [add a friend](#) to this mailing list please contact me with their email address.