



**PREENING BLUES**

Pete Marshall • Colored pencil on Art Spectrum Colourfix paper • 30" x 60" (76cm x 152cm)

Bird feathers are so cleverly designed for their intended purposes, elegantly overlapping in their patterns. I watched the brolga busily preening in the late sunlight, encouraging the natural oils that give glossiness and protection. Tinted paper allows the subject a form of camouflage, blending into the background. The blues are a subtle tonal exercise as the light plays across the bird. The just-visible deep red of the crown in shadow and the eye give sufficient contrast in value and hue to make the subject interesting without overpowering it.

*“Gesture, together with highlights and shadows filtering over plumage, goes a long way to capture the essence of the individual bird as a subject.”*

—PETE MARSHALL



**KONA/PORTRAIT**

Elizabeth Panepinto  
Graphite on bristol paper  
20" x 16" (51cm x 41cm)

Kona is a male Siberian husky, adopted at thirteen weeks from the Siberian Husky Rescue of Florida. Rendered in graphite from various photos and rough outlines, the result is a combination of intense values and loose pencil work. Kona was around five months of age, always photogenic and willing to have his picture taken.



**MALLARD**

Laurene Spino • Graphite pencil and powder on Mellotex paper • 7" x 14" (18cm x 36cm)

*“We see the natural world through gracefully subtle variations of values.”*

—LAURENE SPINO

This mallard was completely absorbed in his preening while I took as many photos as I needed. With the subtleties of graphite in the absence of color, I was able to explore how the late afternoon sun caught each individual feather. The white of the paper exaggerates the sun's reflection on the water and shows off the mallard's head, the darkest values in the drawing. I used a limited range of pencils from 2H to 2B and slowly built up many layers of graphite.