

# Introduction



In the past 20 years I've worked as a signwriter, specialising in illustrated signs, and later as a scenic artist. From there I moved onto commercial illustration for the advertising and design industries. My interest has always been in various forms of realist art, from impressionism to photo-realism.

In 1999 I turned my attention to fine art, something I'd always appreciated but never really tried. I joined Bayswater Art Society and met many dedicated artists from whom I learned a great deal more about art and the art world.

Initially working in acrylic, I soon turned to oil paint which has a luscious quality not matched by any other painting medium. I am particularly interested in the play of sunlight across a subject and oil paint allows me to "push and pull" tones and colours until I achieve the desired result.

This book represents a selection of some of the plein air and studio paintings I've completed in recent years.

I hope you enjoy this short journey discovering some of my favourite places in my home state of Western Australia.

'Discovery'  
Oil on panel. 255 x 510mm  
Andy Dolphin 2002

## South Paddock



Oil on panel. 255 x 355mm. Andy Dolphin 2002

Occasionally I'm reminded of why many artists rarely paint outdoors. Driving past this abandoned farm, I was captivated by the play of light across the paddocks and the old fence line. The grasses and weeds had a beautiful warm glow to them while the old fence posts wore an aged shade of grey. I had to paint this!

I took out my painting gear and made a start but within half an hour the clouds had rolled in and rain was falling steadily. I sat in my car waiting but after another half hour had passed, there was little point hanging around so I headed back to where I was staying and completed the scene from memory in the comfort of a makeshift studio.

# The Gateway



Two days after being rained out whilst painting “South Paddock:”, I returned to this old farm and decided that since the sky was clear, I’d have another go at painting it on site.

This time I decided to focus more on the gateway and fence line rather than paint another panoramic view of the paddocks.

Standing by the side of the road, I had to work quickly to capture this scene before the sun rose too high and all the shadows disappeared.



Oil on panel.  
255 x 355mm.  
Andy Dolphin 2002

## First Light - Margaret River



Oil on panel. 255 x 510mm. Andy Dolphin 2002

**M**argaret River flows through the world famous wine-growing region in our state's southwest corner before reaching the Indian Ocean at Prevelly. This reef-lined stretch of coast is renowned for its pounding surf and magnificent scenery.

One summer's morning, as the sun rose behind the sand dunes and surfers waxed their boards in the carpark, I walked up and down the beach, camera in hand, just waiting to capture that moment when the light was perfect.

This painting is from a point just south of the river mouth which is tucked away in the sunlit bay ahead. It was a warm, still morning with clear skies and very little breeze. It was going to be another beautiful day at Margaret River and I was privileged to be here to see it begin.



# Solitude



Oil on panel. 255 x 355mm. Andy Dolphin 2002

Sand dunes appear so solid, so set in their ways - unmovable in fact - yet they are extremely fragile and exist only at the mercy of the elements.

The Leeuwin-Naturaliste National Park that skirts the southwest coastline of Western Australia contains numerous secluded beaches with beautiful, seemingly untouched dunes capped with a variety of tenacious flora that help to hold the sand in place, at least for now.

## Morning Light - Yallingup



Oil on canvas. 600 x 820mm. Andy Dolphin 2003

Whilst metropolitan beaches have concrete steps and pathways leading to them, in order to protect the dunes from thousands of visitors, many southwest beaches still have secluded sand tracks. These beautifully sculpted pathways are popular with artists who are captivated by the play of light across them, especially early in the morning or just before the sun sets.

## Day's End - Yallingup



Oil on panel. 255 x 510mm. Andy Dolphin 2002

Surfers travel from around the globe to accept the challenge laid down by the sea as it pounds the reefs around Yallingup.

Though progress is starting to make a mark, this southwest resort, just three and a half hours from Perth, still offers a quiet escape from the madness of city life.

Yallingup Beach consists of tranquil lagoon waters that invite small children to paddle and play plus a large, open bay relentlessly battered by massive breakers on all but the calmest days of the year.



## Dawn - Yallingup



Oil on panel. 255x 355mm. Andy Dolphin 2002

**T**his picturesque bay lies just a short walk north of the Yallingup townsite. The massive limestone hills fall away into a series of rock strewn cliffs and caves overlooking a reef plateau. The seas here can be huge with massive waves crashing one after another against the rock formations.

However, on this spring morning the ocean lies almost flat as the sun peeks over the hills. As the day progressed, the waves - and the surfers - returned.

## A World of His Own



Oil on panel. 350 x 580mm. Andy Dolphin 2002

The world famous surf of Yallingup Beach is tamed by a large reef flat that creates a tranquil lagoon in one corner of the bay. At low tide, this is a great place for young children to fossick among the rocks collecting shells and sponges or watching the small fish and crabs left behind in the pools.

For a moment, the “real world” of school, homework and chores is forgotten.



## Sunset - Trigg



Oil on panel. 350 x 580mm. Andy Dolphin 2002

**T**rigg Beach is just one of the magnificent metropolitan beaches that make up Perth's "Sunset Coast". This iconic section limestone coast attracts swimmers, fishers, fossickers, surfers and families looking for a cool, quiet break on a hot summer's day.

The limestone cliffs and white, sandy beaches take on a warm glow at sunset.



# Escarpment

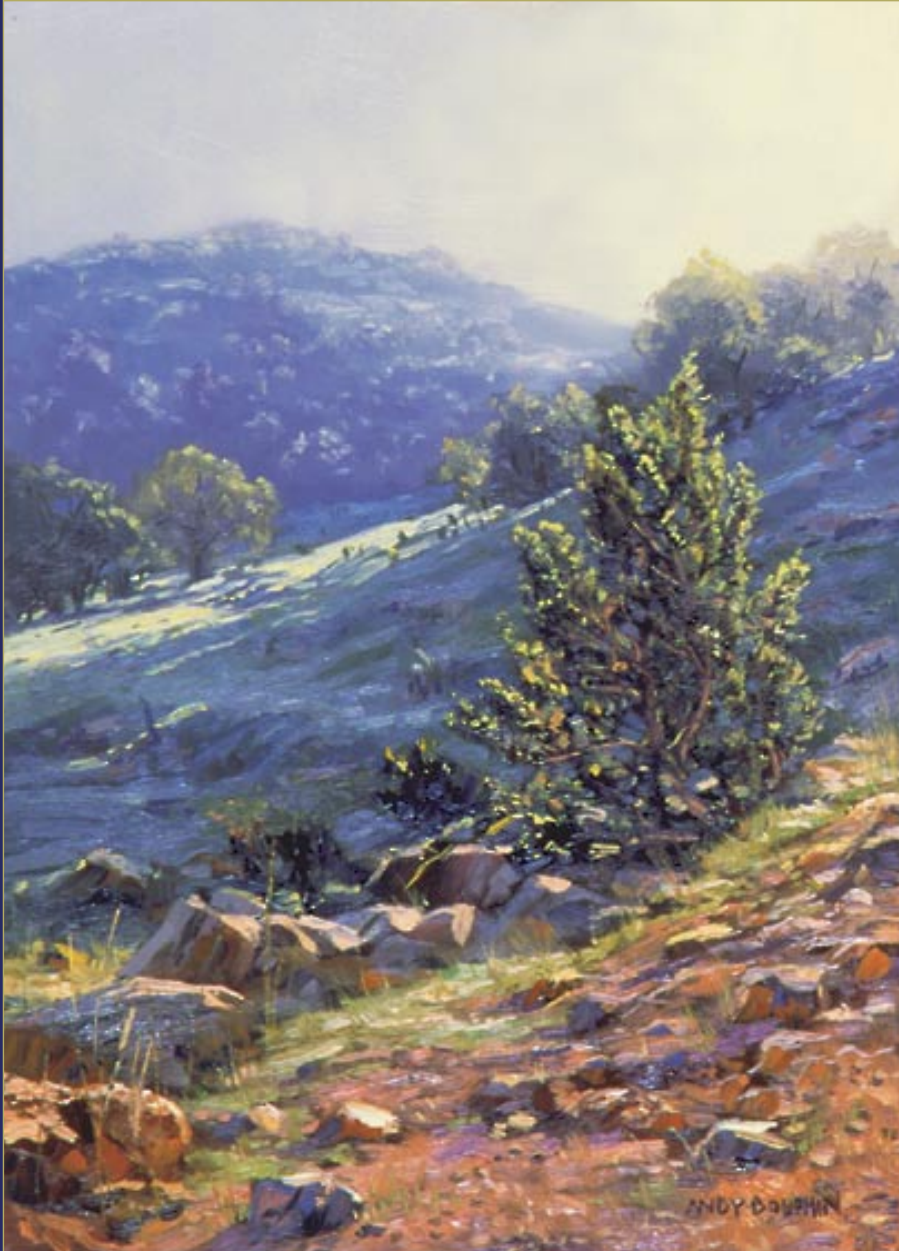


Oil on panel. 2255 x 355mm. Andy Dolphin 2002

Perth is built on the Swan Coastal Plain, a large, relatively flat stretch of land reaching about 25km inland from the coast. From here, the Darling Scarp, locally referred to as “the hills” rises steeply to a height of several hundred metres above the plain.

Sweeping panoramic views can be enjoyed from the western edge of the scarp and this is the perfect place to take in one of Perth’s magical sunsets.

# Brigadoon Dawn



The Avon Valley has gained an international reputation due to the annual Avon Descent. Taking two days to complete, this 134km boat race is the longest white-water event in the world.

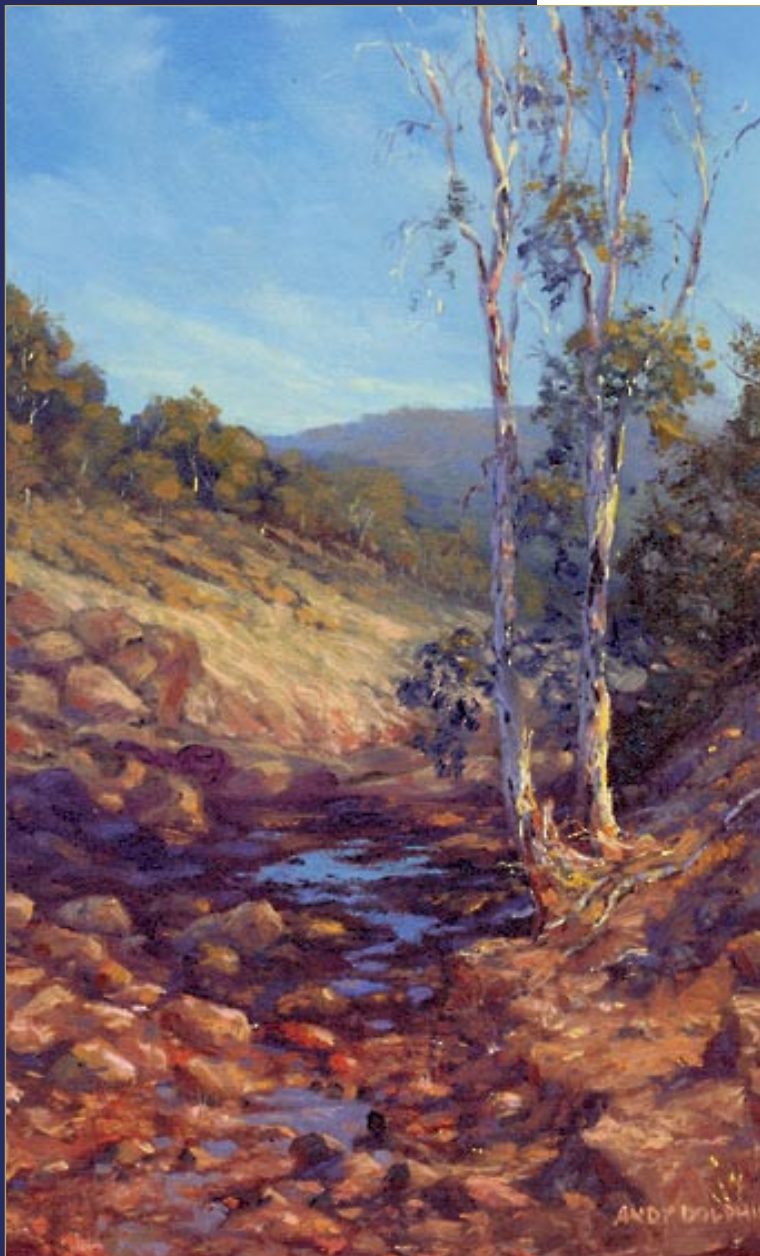
Bell's Rapids, a particularly treacherous stretch of water that sorts out the weary contenders on the second day of the descent, lies in a picturesque, rock-strewn valley overlooked by the suburb of Brigadoon.

As sheep and kangaroos graze the paddocks together, this is a tranquil place to sit as a new day begins.



Oil on panel.  
255 x 355mm.  
Andy Dolphin 2002

## End of Summer



Whilst there is no doubt about the beauty of the southwest corner of Western Australia, some of our most rewarding countryside is just northeast of Perth city.

The wheat and sheep farming region between Toodyay and Bindoon offers a variety of landscapes from near-flat plains to rolling hills and valleys.

The area is known for a colourful type of rock called “Toodyay Stone” which is exposed as creeks carve their path through the farmlands.

Through the long, hot summers these creeks dry up and trees must hang in while waiting for the next winter deluge.



Oil on panel.  
255 x 355mm.  
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MOUNT BARKER  
WESTERN AUSTRALIA

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