



THE NEW ZEALAND

ARTIST

NEW!

Issue No. 1
Nov/Dec 2013
\$10.50 incl GST

10 THINGS
you should know about
FRAMING

Brush Tips
Puzzles

SECRETS
of six NZ Artists

PROMOTE
your artwork and
BOOST
YOUR SALES

ACRYLIC vs OILS
READING an OIL PAINT LABEL
Understanding OILS

FEATURED INSIDE: Kim Kerr • Vicki Leeuwenburg • Reyburn House Gallery • Aaron Hoskins • Hidden House Framing • Matt Diamond • Sandra Whyte • Karen Neal





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*On the cover: "Still in the Picture" by Sandra Whyte (cropped)
Oil painting on Canvas 260 x 520mm. Full pic on pg 43.*



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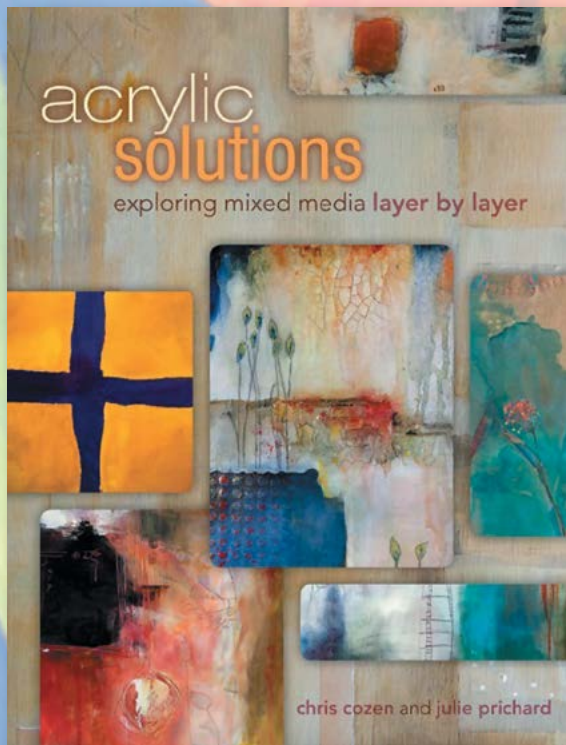


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and notified via email and announced on our facebook
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be entered into.*



Published: April 2013 (North Light Books)

Fresh new ways to create fabulous paintings with mixed media techniques!

Acrylic Solutions provides the "hows" behind a multitude of effects you've admired in other artists' works - and then some! Based on the popular online teaching collaboration of Chris Cozen and Julie Prichard, this book illustrates a wealth of layering methods and techniques. Mix and match to achieve countless variations, building layer upon layer to create unique and wonderfully complex abstract art.

- *Learn more than 30 step-by-step techniques for developing texture and visual interest, including collage, monoprinting, carving, colour blocking, paint skins, raised stencils, glazing and so much more.*
- *Chapters explore the phases of a multi-layered painting, from surface preparation through adding structure, developing complexity and adding finishing touches.*
- *Follow the development of two paintings as each layer adds to the finished result, with tons of additional artwork throughout.*
- *Gain insight on how to make paints, mediums and grounds work for you. Embracing a spirit of freedom and spontaneity, Acrylic Solutions is a stimulating guide for contemporary artists of any skill level. Beginners will learn how to make visually compelling paintings from start to finish; while more experienced artists will find the tools and inspiration to take their work to the next level.*



a note from the studio...

Seasons Greetings to one and all . . .

Welcome to the first edition of our exciting new publication, designed to reach all New Zealand artists and showcasing the amazing talent in this country as well as offering advice and helpful hints for all.

Our featured artists this issue are Kim Kerr, Vicki Leeuwenberg, Aaron Hoskins, Matt Diamond, Sandra Whyte and Karen Neal. We have sourced a wide array of different artists enjoying various art fields and trust you will gain useful insights from these.

We invite you to enjoy interesting facts about historical Reyburn House Art Gallery as well as The Hidden House Framing Gallery who give us an idea of the intrepid journey into their own business. An informative article about the anatomy of a frame should be educational as well.

Please note the exciting offer we have from ASURE Motels on the inside front cover. Let's support those who support us.

We welcome any and all suggestions on what you would like to see in our magazine and look forward to your letters and emails. . . enjoy!

Meg & Kim

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GOOD LUCK

So thrilled to hear that you are working on an arts magazine and the content sounds worth getting excited about. I have, in the past, picked out a few arts and crafts magazines but have over time gotten bored with the content as they have not kept it fresh and current.

Let us know when the first copy hits the magazine stores! Good luck and I wish you and your team heaps of success with the magazine.

*Raymond
Whangarei*

GOLDIE EXHIBITION

I recently undertook a trip to the Gow Langsford Gallery, Lorne Street Auckland, to view the Paintings by Charles F. Goldie.

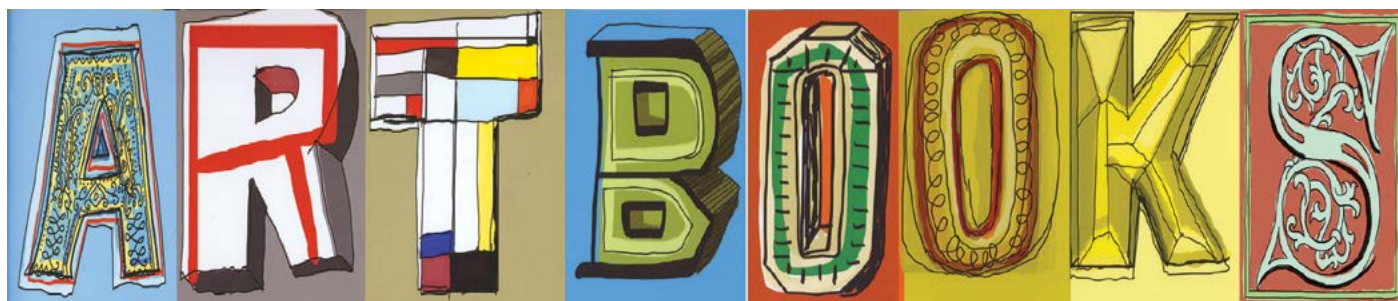
Central Auckland at any time of the day or night is always buzzing with people going about their daily activities and this day was no different. We were however very fortunate to find parking on Lorne street.

The Gallery Gow Langsford had gone to some lengths to provide the right setting for these master-pieces. The walls had been painted in rich colours and the wording "As Rembrandt would have painted the Maori" was on the wall. Of course the word Rembrandt was crossed out and the name Charles F. Goldie put in it's place.

The gallery is small and intimate, providing one room which housed the eight paintings. When entering the room the New Zealand Kauri frames, crafted in the style of Rembrandt, immediately drew my eyes to the paintings.

Each painting showed such incredible detail of the subject he'd painted. I found myself on more than one occasion reaching out and wanting to touch the painting as the skin looked so incredibly soft, as that of an elderly persons face does. The hair was equally detailed and I felt I was looking at individual strands of silvery hair. It was truly an experience I will not quickly forget.

*Trish Churchill
Hamilton*



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of *Art Terms* and their meanings

ADUMBRATION:

A sketchy, imperfect or faint representation.

ALLA PRIMA:

The method of oil painting in which the desired effects of the final painting are achieved in the first application of paint as opposed to the technique of covering the canvas in layers with the final painting being achieved at the end.

BINDER:

The ingredient (such as oil, acrylic, egg tempera or gum arabic) in paints that causes the particles of pigment to adhere to one another and to a support such as a canvas.

CHIAROSCURO:

The term chiaroscuro refers to the fine art painting modeling effect of using a strong contrast between light and dark to give the illusion of depth or three-dimensionality. This comes from the Italian words meaning light (chiaro) and dark (scuro), a technique which came into wide use in the Baroque Period. Sfumato is the opposite of chiaroscuro.

COLOUR PERMANENCE:

Refers to a pigment's lasting power. Tubes and other containers of paint are sometimes labeled with a code indicating a colours degree of permanence:

Letter code	Degree of colour permanence
AA	Highest
A	Standard
C	Less than permanent, though fairly durable
C	Fugitive

CONTRAPPOSTO:

Literally, "counterpoise." A method of portraying the human figure, especially in sculpture, often achieved by placing the weight on one foot and turning the shoulder so the figure appears relaxed and mobile. The result is often a graceful S-curve.

DOUBLE LOADING:

Refers to loading a brush with two colours side by side. This is a technique typical of tole and other kinds of decorative painting. Also known as "side loading".

FRESCO:

The technique of blending wet plaster with water based paint. As the plaster dries it becomes a lasting surface base.
The New Zealand Artist Magazine

The term applies to the technique as well as the painting itself.

HATCHING:

A technique of modeling, indicating tone and suggesting light and shade in drawing or tempera painting, using closely set parallel lines.

IMPASTO:

An artistic technique most commonly used in oil painting. Paint is applied onto the canvas very thickly, often in layers, usually so that the brush or painting-knife strokes are visible. Paint is also sometimes mixed directly on the canvas.

LIFE DRAWING:

Drawings of a human figure. Usually of nude figures so that the artist can understand how the muscles look and how light, tone and shadow reflect around the body.

MARBLING:

The art or process of producing certain patterns of a veined or mottled appearance in imitation of marble by means of colours so prepared as to float on a mucilaginous liquid which possesses antagonistic properties to the colours prepared for the purpose.

PENTIMENTO:

A condition of old paintings where lead-containing pigments have become more transparent over time, revealing earlier layers.

PLEIN AIR:

French for "open air", referring to landscapes painted out of doors with the intention of catching the impression of the open air.

PROVENANCE:

Record of ownership for a work of art, ideally from the time it left the artist's studio to it's present location, thus creating an unbroken ownership history.

SIMULTANEOUS CONTRAST:

The tendency of complementary colours to seem brighter and more intense when placed side by side.



Story Telling ...

Northland Artist, Kim Kerr explains how she conveys stories to us through her outstanding artwork

Kim Kerr has enjoyed drawing and painting from an early age and expressed a keen interest in studying further. When her art teacher at high school tried to discourage her saying she couldn't do Fine Arts Prelim in Form 7, she decided to prove him wrong, and enrolled at Art School.

She spent three years at Otago Polytechnic where she obtained a Distinction in a Fine & Applied Arts Diploma. After completing this diploma, Kim went on to study at Teachers College. She spent several years as Head of Art Departments at various secondary schools, teaching art, design and history of art.

In 2005 Kim left teaching and started painting full time. She has, however, kept her hand in teaching being a volunteer gallery assistant at Reyburn House in Whangarei, as well as

tutoring art classes. Kim is also a relief teacher at a local secondary school. "My biggest regret," she muses, "is not starting full time art earlier, although through my life and art experiences I have gained a broad knowledge of art practices which are very relevant as to how I currently work. I am constantly learning from other artists and even from my students." Continuing Kim explains: "I enjoy telling a story through my art. If I can incorporate a hard-to-find twist in the tale, so much the better. A painting should be a voyage of discovery, not everything revealed in one viewing. There is nothing quite as nice as seeing a person stop and peer into a work and discuss what they see in it or trying to work out how it was done."

Kim describes her work as 'experimental'. "I layer collage, print, acrylic paint and various other media. I am currently



ABOVE: Boat Sheds, Hatea River, Whangarei. 310mm x 610mm. Acrylic on canvas.

LEFT: Luck. 920mm x 610mm. Street map, vintage adverts, tissue paper, acrylic paint on canvas.

going through a romantic phase with flowers (particularly Heritage Roses), butterflies, fish, birds, fruit and other interesting items that fit into the overall picture and enhance the message I am trying to bring across. The hint is in the title.” Kim says much of the work is intuitive and responds to previous layers. While she has some idea of the direction she wants to head in, she often finds herself somewhere else, “Which,” she declares, “is not a bad thing at all. Quite invigorating in fact.” Kim finds one of the biggest challenges to her creativity is working in a limited space – her spare bedroom. She dreams of having a dedicated studio to store all the treasures she has collected and utilises in her work when inspiration calls. Another challenge, and this is of her own self-making, is that she works on three or four canvases at a time, which she says makes it a little difficult to keep everything in focus. Kim says when she is painting, she applies gesso to the canvas and sometimes a thin layer of colour, usually warm red. She uses a watercolour pencil to draw out the composition and then puts down the first layer of colour, working from the back to the front using a medium sized brush. (For beach scenes, she would work first on the sky, then hills, water, boat and reflections, and then sand or foliage, establishing darks and lights.) Once she is satisfied with the colour and composition, she reworks the whole thing many times, concentrating on texture and tone, using finer brushes until the painting is complete.

When Kim paints utilising collage and mixed media, she collages various papers (from books, adverts, magazines, old newspaper, sheet music, textured paper etc) and various other textures onto the canvas. When all is dry, using a

Whimsical Rose. 510mm x 250mm. Postage stamp, dress pattern tissue, stencil, acrylic paint on canvas.





ABOVE: Shelf Life With Figs. 450mm x 450mm. Sheet music, acrylic paint on canvas.

watercolour pencil, she draws out the composition, then paints thin washes of colour over the textures. The next step is to collage printed and/or stamped images that she wants to be more prominent, thereafter building layers with paint and other media.

When she is reasonably happy with the work, she puts it away for two to three weeks and then hangs it on the wall to see if she feels anything more needs doing. For most of the mixed media pieces, she puts a light coat of varnish over to bring out the layered richness of colour, and to protect the finished work.

Listening to a collection of CD's that rage from classical to pop – opera to hard rock, Kim likes her music loud when working. She gets into the zone and loses track of time. She finds that by using CD's, having to change the music forces her to step back and stretch. The artists who currently inspire her are Lisa Cyr, Zoe MacDonell, Michael Mew, Elena Nikolaeva and Donna Baspaly, all of whom push the boundries.

Kim tends to paint using 00 pointed, 02 and 04 square synthetic brushes, with 4B pencils, scissors and a glue stick always at hand. Her studio is full of treasures, the collection of which started when she first began teaching - there are small delicate bird skulls, insects and butterflies, amunition cases, shells, tickets, lace, stamps . . . can't list them all here . . . and a large collection of books. All are refered to and/or used in her paintings.

Outside the studio, Kim is a keen gardener. She enjoys live theatre with her daughter Meagan and watching Northland play rugby. She would watch her son James playing soccer if he didn't live in Melbourne! However, when finances permit, Kim enjoys travelling overseas with her husband and catching up with family in Gisborne and Central Otago.

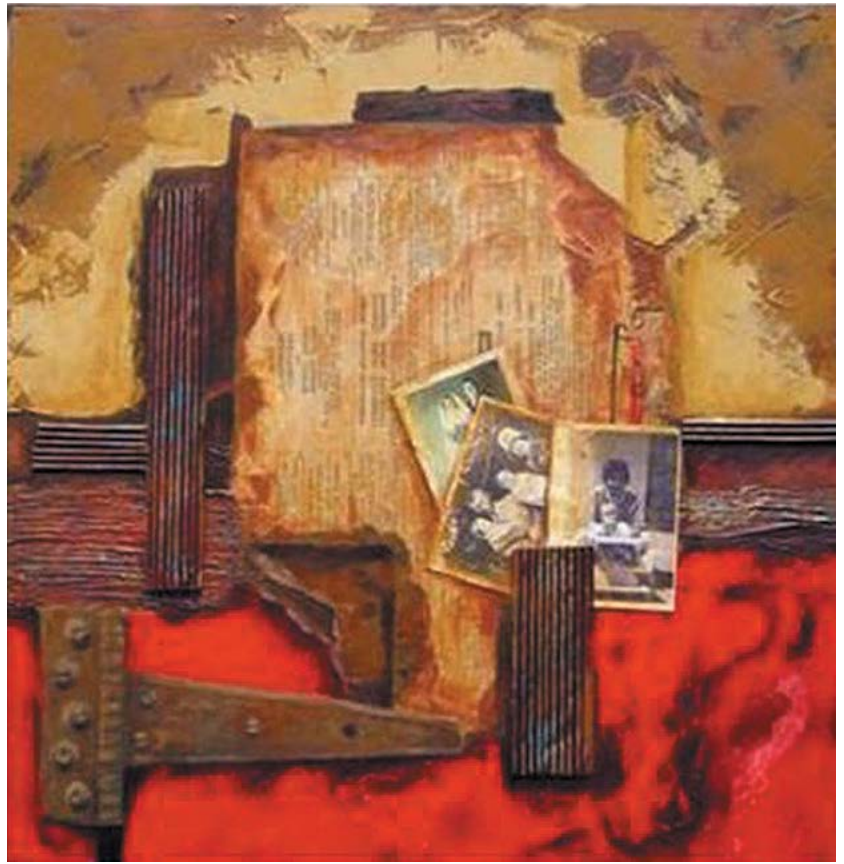
Kim has had a number of successful solo and group exhibitions with work held in private collections in New Zealand and Internationally. She has also had a number of commissions, the most challenging was probably the one done of a place she had not been to. The painting was done from photographs provided by the client, and the internet helped provide a sense of the place. 'In the end the recipient was very happy.' Kim's artwork can be found at Reyburn House Art Gallery, Town Basin Whangarei and Maggie Dixon Real Estate Office, Bank Street, Whangarei.

Kim can be contacted on

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Her work can also be seen on

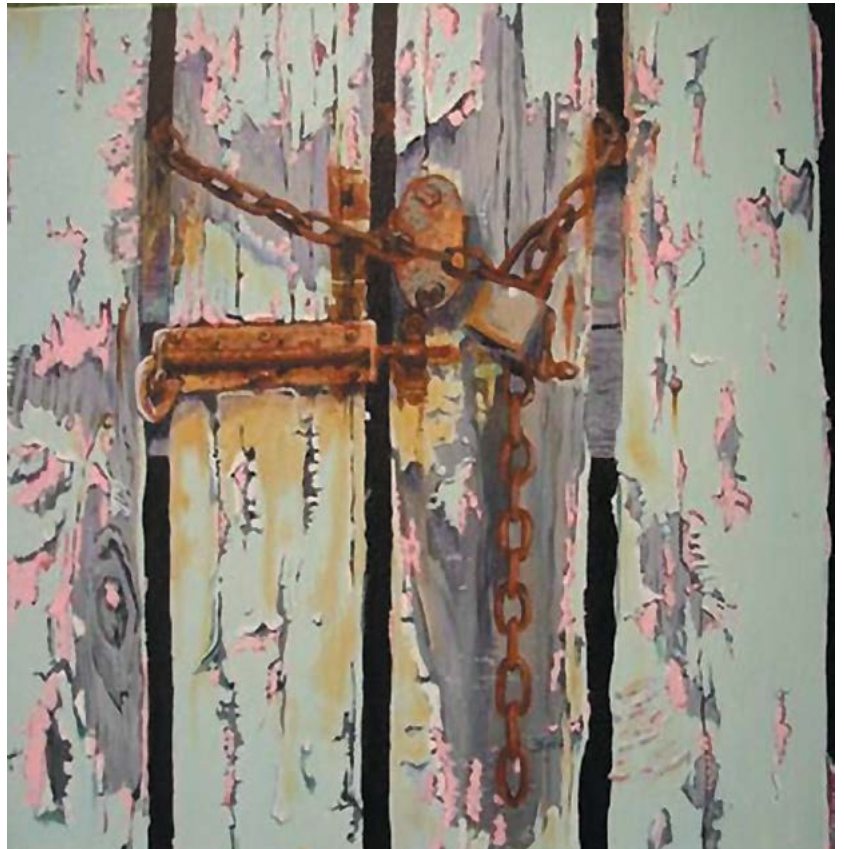
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ABOVE: Hidden Secret. 465mm x 465mm. 1965 newspaper, corrugated card, paper, photo transfer print, photographs and acrylic on canvas. The front two photographs were added to personalise the piece.

KIM'S ADVICE FOR BUDDING ARTISTS

"Look, draw and paint a lot. Take your time to learn your craft," she stresses. "There is nothing wrong with copying another artists' work to learn about composition, technique and colour. Just never try to pass it off as your own work and definitely do not sell it! Take advantage of workshops and art classes. If you just learn one new thing and meet new people while you are doing it, then it is a success!"



ABOVE: Lock and Chain. 300mm x 300mm. Acrylic on canvas.

Watching Oil Paint Dry...

Understanding the drying times for oil paint

Traditional oil paints are bound with drying oils. This is what gives them their unique working properties and makes them much slower drying than water-based media. A drying oil is a vegetable oil which dries by oxidation (explanation below) and there are many types including poppy seed oil and safflower oil amongst others. Linseed oil is the one used in the majority of oil paints because it dries to the most durable film.

WHAT EFFECTS DO DRYING TIMES HAVE ON OIL PAINTINGS?

The main effects are dependent on how you layer your paints. If done incorrectly, you could create damage to your artwork. For example when underpainting, if a faster-drying layer is applied over the top of oil underpainting, this will be pulled apart as the slower-drying colour contracts. This is also true of colours which only surface dry such as cobalt.

For underpainting, we would recommend an underpainting white, alkyd white or flake white (in linseed oil) because of their quick and thorough drying time.

In addition, paintings made in layers are also less likely to crack if the underpainting is moderately thickly applied – that is, a thin paint film, not an excessively thinned paint film. It then has more time to dry thoroughly.

WHICH COLOURS DRY FASTER?

Most brands of oil paints contain driers in some colours in order to bring the drying times closer to range between 2 and 10 days. This helps to prevent problems with slow-drying colours and is perfectly safe for the paint film when controlled by experienced chemists.

Fortunately the drying rates of colours are rarely a problem because colours are almost always mixed on the palette and so the drying times tend to equalize to a great degree.

USING WINSOR & NEWTON OIL COLOURS

Both Artist's Oil Colour and Winton Oil Colour are combined with Linseed oil and will behave in the way described above. In addition to this, it is worth stressing that, as Artisan Water Mixable Oil Colour is also Linseed and Safflower based (not water based) it too has exactly the same drying mechanism and therefore rate of drying.

SPEEDING THE DRYING RATE

The safest way to accelerate the drying rate of oil colours is to use Liquin, which speeds the drying by about 50%. Thickened linseed



oil can also be used and will speed drying by about 10%. Neat driers (such as cobalt) are not recommended because they can crack the paint. The safe addition of driers depends on each pigment and is best left to the experience of manufacturers.

RETARDING THE DRYING RATE OF OIL PAINTING

Sometimes it is also necessary for artists to retard the drying rate. To achieve this use a 50:50 stand of oil and turpentine mixture to thin it.

THE OXIDATION PROCESS (DRYING PROCESS) EXPLAINED

Oil colours, unlike water based colours which dry by evaporation, dry as the result of an oxidative reaction, an oxidative reaction being the absorption of oxygen from the air. This reaction is a complex one that can be broken down into different stages; The Autoxidation phase, the Polymerisation phase and finally the Stationary phase.

1. AUTOXIDATION PHASE

Vegetable oils (such as linseed oil and safflower oil) are made up of a mixture of various triglycerides that differ in terms of their fatty acid constituents. A triglyceride is a glyceride in which the glycerol is esterified with three fatty acids. Structurally this means that these oils contain long chains of hydrocarbons. As oxygen is absorbed during the drying process, it attacks these hydrocarbon chains and produces free radicals.

2. POLYMERISATION PHASE

These free radicals are highly reactive substances due to the presence of an unpaired electron. As more and more reactions occur, further free radicals are produced which start to polymerise and the process terminates when they form a new bond as their unpaired electrons combine.


This polymerisation stage takes days and weeks to complete after which the paint film will feel dry to the touch. However chemical changes in the paint film continue.

3. STATIONARY PHASE

During this final stage the polymer chains begin to cross link. Covalent bonds formed by adjacent molecules result in a molecular network throughout the oil colour. This results in a stable and dry paint film.

It is these three stages that give the relatively long drying time for oil colours.

FINALLY

Understanding the drying rates of oil colours and the impacts of oils and mediums is essential for every oil painter if they are to create stable art works that will stand the test of time. By experimenting with the different mediums and getting to know your oil colours there is no doubt that you are on your way to mastering the techniques of this classical art form. 



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A Quiet Life . . .



Born in New Plymouth and now living in Ngararatunua, Whangarei, Vicki Leeuwenburg took up her passion for art once her children had left the nest.

Once she had the time to focus completely she became consumed with her art.

She has never really had any formal training, apart from attending Aroha Paora's art classes for three years at Reyburn House.

We asked Vicki what she loved most about being an artist. "When I look at a painting I like, I ask myself what it is about that painting which draws me to it. For me colour is a very important component and it tends to be a very emotional thing. I love bold vibrant colours, but the combination of colours is also important. The way the play on light is used to make contrasts between light and dark creates an impact, which also draws me to it. "If I can capture these elements in my own work when I have finished a painting, it gives me great satisfaction. I love the fact that as artists we are able to use our creative talent to produce pieces that fulfill an inner need. I would find that difficult to live without, now that I know."

Vicki has mainly concentrated on figure work in the past, and is now focusing on New Zealand birds.

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Summer Holiday. Oil on canvas. 1016mm x 508mm



ABOVE: *Ice-creams on a Swing. Oil on canvas. 920mm x 610mm.*



ABOVE: *Beach Boys. Oil on canvas. 1016mm x 508mm.*

She has a lasting passion for bird life, and with native bush right next to her house she has a great source of material to work with. "Tui feed on the flax flowers and kingfishers are always posing obligingly on the fence for me to capture on my trusty camera. I have just completed a painting of the beautiful Kea with his wings outstretched, showing off the incredible colours under his wings. I am basically a realist painter and love the detail. It amazes me, in the right light, how much colour they actually have on them."

Sketching onto a boxed canvas with charcoal or pencil is how Vicki starts her paintings, sometimes utilising a grid to ensure her proportions are correct. Applying her first coat in acrylics has its purpose as she finds it seals the canvas and makes the first layer of oil dry faster. Vicki prefers oil over acrylic, due to its consistency and blending abilities. With the first oil layer she corrects her colour and when this layer has dried, she begins to add the detail and light effects until she is satisfied. Once the painting is dry, she paints the edges of the box canvas in a single colour, and leaves the painting to dry properly before spraying a thin coat of varnish over. When starting a painting, she'll put on a CD of rock music, but more often than not ends up in silence as she get wrapped up in her work and becomes unaware of her surroundings. "My favourite piece of equipment is



ABOVE: *Absorbed. Oil on canvas. 1016mm x 508mm.*

undoubtedly my digital camera. As most of my paintings are done from my own photos it is invaluable and is taken everywhere with me. Lately I purchased a Canon camera, which has the most amazing zoom. It can go up to 200x digital, which enables me to capture subjects from quite a distance without being noticed which is great for getting the detail needed for birds or children playing on the beach."

Vicki leads a fairly quiet life and when not painting always finds something else to do such as gardening and going for walks. "Family is very important with one grandchild and another on the way adding a new and wonderful dimension. We now regularly visit relatives around the country as far south as Invercargill as well as other countries as children seem to live overseas more now."

On the subject of galleries, Vicki has this to say: "I have sometimes found it difficult to approach galleries with my work and also to know which ones to approach. I have learnt not to be too discouraged by rejection and to approach another gallery as different galleries like different styles. I have also found that a lot of them don't like figurative work, especially if the people are identifiable, and artworks with people viewed from the side or behind seem more acceptable. I think it's just a matter of finding the right gallery and right owner who likes your particular style. I have also looked up galleries on the internet to see if they are more likely to take my work and if they have similar work.

"Another lesson I have learnt is not to put your work out there in the public eye too soon. I see sold paintings I did years ago, which to me now look all wrong, although at the time I thought they were fine. So the longer you can hold off the better. I think we are continually learning and I can honestly say that only now, after ten years, I can feel reasonably confident that I can achieve what I set out to achieve. It's a long process and I don't think we ever really 'get there' as there is always something more we can learn. I guess that's what being an artist is."

In 2008 and then again in 2010, Vicki won the Yellow Pages Northland Art Award, which she is very proud of, and is a member at Reyburn House in Whangarei where she voluntarily minds the gallery twice a month. She finds this helpful as she is in contact with other artists and is also able to exhibit her work there. She currently exhibits at The Gallery in Helena Bay as well.

Vicki's advice to other artists: "Do not be too disappointed if what you set out to achieve doesn't happen straight away. We don't actually realise that with each painting we do, we are learning something new and if we look at our old artworks we will see how we have improved. It seems to be a slow process and the more we practice the better. I think as we get more experienced, all those things - which we earlier agonized over - just become automatic and we do them without thinking, but it takes a bit of time.

"Also not to worry if you feel you don't have a style of your own as I think that your own particular style will present itself in your artwork. We all seem to paint differently and no two people can paint the same. Your

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ABOVE: *Town Basin Wander*. Oil on canvas. 920mm x 610mm.



ABOVE: *Fun with Gran*. Oil on canvas. 460mm x 460mm.



ABOVE: Whanau. Oil on canvas. 1016mm x 762mm.

ABOVE: Kea. Oil on canvas. 920mm x 610mm.

own style will naturally develop with each painting you do, because it's a part of you and your makeup, and people will soon recognise works as yours even if you don't think you have a particular style. Our own style develops in the choices we make when we construct a painting whether they are conscious choices or not."

Vicki can be contacted on

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Her work can also be seen on www.vickileeuwenburg.com



ABOVE: Matapouri Swim. Oil on canvas. 920mm x 610mm.

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How to READ AN OIL PAINT LABEL

ARTIST QUALITY



Every pigment has a unique Colour Index Name, consisting of two letters and some numbers. It's not a complex code, the two letters stand for the colour family e.g. PR - Red, PY = Yellow, PB = Blue, PG = Green. This, plus the number identifies a specific pigment. For example, PR108 is Cadmium Seleno-Sulfide (common name Cadmium Red), PY3 is Arylide Yellow (common name Lemon Yellow).

When you are faced with two colours from different manufacturers that look similar but have different common names, check the pigments colour index number and you'll see whether they are made from the same pigment (or mixture of pigments) or not. You can look up the colour index at:

www.artiscreation.com/colour_index_names.html.

Sometimes the paint tube label will also have a number after the colour index name, e.g. (PY (11770)). This is simply another way of identifying the pigment - it's Colour Index Number.

The light fastness rating printed on a paint tube label is an indication of the resistance a hue has to changing when exposed to light. Colours can lighten and fade, darken or turn grayer. The system or scale used for rating the light fastness of a paint and printed on the label depends on where it was manufactured.

Two widely used systems are the 'American Standard Test Measure' or ASTM and the British 'Blue Wool System'. The ASTM gives a rating from I to V, with I being excellent, II very good, III fair or non-permanent in artists paints, IV and V pigments are rated poor and very poor and not used in artists quality paints.

The Blue Wool Standard gives a rating from one to eight. Ratings of one to three mean a colour is fugitive and can be expected to change within 20 years. Ratings of four to five mean the light fastness is fair, and shouldn't change for between 20 and 100 years. A rating of six is very good and a rating of seven or eight is excellent.

STUDENT QUALITY



Indication of colour

Manufacturer's name for colour

Name of colour (multiple languages)



Equivalents on the two scales:

ASTM I	=	Blue Wool Scale 7 and 8
ASTM II	=	Blue Wool Scale 6
ASTM III	=	Blue Wool Scale 4 and 5
ASTM IV	=	Blue Wool Scale 2 and 3
ASTM V	=	Blue Wool Scale 1

The Winsor & Newton tubes we show here have all the information printed on the front, but this is not always the case, as in the Art Spectrum tubes.

ARTIST vs STUDENT GRADE

There are two grades of colour available: artist quality and student quality. But what is the difference?

There is a big difference between student quality and artist quality paints. Student paints are made from less expensive pigments, so the range of colours is more limited and they also contain lots of 'filler'. It is more difficult to mix colours well and the results are never as vibrant as artists quality paint. If you start out with students paint, you may feel less inhibited about wasting paint, but you should bear in mind that it's better to buy the best quality paints you can afford.

Student Quality:

Less paint coverage
More affordable price range
Limited choice of colours
Lower permanence

Artist Quality:

Highest pigment levels
Varied price range
Wider choice of colours
Higher permanence

The New Zealand Artist Magazine

PRICE

Paint pigments can be expensive and may vary in cost. Manufacturers group colours into various price bands depending on the amount of raw material used and what the raw material is. That is why artist quality paint is split into series e.g. Series A, Series B and other numbers such as Series 1 and Series 2. The higher the letter or number, the more expensive the paint, e.g. Cadmium Red is an expensive raw material so is classified as Series 9 (highest price) whereas Burnt Umber is made from a relatively inexpensive raw material and so classified as Series 1 (lowest price). It is important to note that Student quality paints are only available in Series 1 and Series 2.


HUE

The word 'hue' printed on a paint tube means imitation, i.e. not a pure Cadmium Red pigment but rather a combination of less expensive red pigments mixed to produce a very similar colour. This means student quality paint does not have the colour saturation that an artists grade will have.

OPACITY

Pigments may vary in their transparency by nature. Different paints have different levels of opacity depending on the paint pigments chemical make-up.

PAINT SAMPLE

On most artist quality paints there will be a colour swatch of the actual paint on the exterior of the tube. This is really helpful when deciding which paints will suit your needs. 

Promote your work and

boost your sales

Have an exhibition. It does not have to be a major exhibition in a prestigious gallery. You could organise a modest exhibition at your local library, or perhaps the shopping centre around the corner. If there is a framing or art supply in the centre, it may be an idea to approach the owner and ask them to host you in the centre. The local library may be easier as they probably have a set fee for the use of space.

Get a mention into the local media. If you have recently done something newsworthy, like won an art competition, received an award or completed a particularly unusual commission, or even donated a painting to charity, your local community newspaper would probably be interested and will give you a little coverage.

Give a talk or demonstration. There are many service clubs and organisations who would welcome an interesting guest speaker. We are not talking about art groups as their members are in the same position as you.

Look at local restaurants and cafés which might be willing to display your work for a small commission.

If the cost of framing is preventing you from taking your work to a gallery, why not consider having the work professionally mounted and wrapped in clear cellophane. Many galleries have facilities for displaying unframed artwork.

If you live in an area where there is a brisk tourism market consider having good quality prints made of your artwork. It maybe an idea to give some thought to the size of the prints as they need to be small enough to pop into the travellers luggage.

Start a simple blog where you can write about the work that you are doing and post photographs of your paintings. This will require a little 'marketing' from your side as people will not simply find your blog. You will need to rely on contacts in your social network to spread the word.

With the festive season around the corner there are sure to be a number of Christmas markets in your area where people will be looking for gifts. [N](#)



REYBURN HOUSE

a colourful nod to the past

Kim Kerr

For many people, the Northland Society of Art (NSA) and Reyburn House Art Gallery are synonymous. The NSA was formed in 1958 as an interest group for artists and art lovers. As the society grew it needed larger premises and started using a dilapidated Reyburn House in 1966 as a temporary base for its activities.

Reyburn House is the only surviving and oldest reminder of Whangarei's original pioneer settlement on the banks of the Hatea River, Whangarei. "After the arrival of James Reyburn in 1867, houses for the various members of the family were built along the waterfront. One of these, that of Robert Junior, remains as Reyburn House. Originally it was known as 'Eglington', a name used by three Reyburns at different times." Built in the 1870's, Reyburn House began as a small cottage with a tiny attic and lean-to right on the river's tidal edge. Over the next thirty years the cottage expanded into the kauri villa we know today. The sequence of additions and alterations can be easily seen in the internal structure of the house. Ceilings vary in height and style, and the floorboards are of different widths and run in different directions. There is a slight kink in the hallway where once there may have been a door. The Reyburns lived in the house for just on forty years. In 1910 they moved to Auckland. As the area around the house changed from residential to light industrial, a narrow street was formed between the house and the river. Up until the 1960's the house had several owners, eventually

divided into flats and rented. It was then acquired by the Northland Harbour Board and threatened with demolition. The NSA took on the lease and for the next twenty years, the house was reroofed and repainted and became a busy city venue for exhibitions, art classes and workshops. When the road was widened in 1972, the house was moved back ten meters. In 1984 the Harbour Board and District Council began a redevelopment of the quayside and the house again faced the possibility of demolition. A reprieve was granted and the NSA bought the house in 1986 and moved the house four hundred meters east



Reyburn House c1870. From the Drummond Te Waka Collection.

of its original site by the large pohutukawa to its present location. In 1988 an extensive restoration and renovation programme began which was to take 4 years. This was done with aid from the Lotteries Commission, ASB Trust, Whangarei District Council and the many NSA volunteers. The house now has a Category 2 Historic Places Trust Listing. Today the house is surrounded by rambling cottage gardens and expanses of lawn enjoyed by locals and visitors alike. When further funding becomes available the NSA hopes to have an area dedicated to the history of the house.

The interior of the house as been modified to create a number of intimate gallery spaces. The first thing that strikes you on entry is that this is not a sterile white space, but vibrant with brightly coloured walls and the artwork responds very well to this. On display is a wide range of work - paintings, prints, hand-blown glass, ceramics, woodwork, jewellery, sculpture and scrimshaw. The exhibition programme is wide and can range from a

touring quilt exhibition that fills the gallery to a one room display of Alan Gale's exquisite prints. While anyone can hire exhibition space the gallery reserves the right to vet the work to maintain its high standards. Occasionally two exhibitions may run concurrently, although the exhibitions change monthly and there is always something new to see. The gallery is run by volunteers, some are artists and some are people with an interest in the arts. Reyburn House Gallery, houses the NSA's increasingly important permanent collection of artworks dating back to 1880. As well as the work of prominent Northland artists, it includes many now famous New Zealand artists. As the collection grows it reflects the evolving art scene in Northland. Pieces of work from this collection are regularly rotated in a dedicated exhibition area. **N**



Reyburn House Gallery
 Reyburn House Lane,
 Town Basin, Whangarei
 Ph: (09)438 3074
 Email: nsa@reyburnhouse.co.nz
www.reyburnhouse.co.nz



1. *Reyburn House from the studio.*
2. *'Lottie' by Kap Pothan. Full story on pg 23*
3. *Heritage Garden.*
4. *Permanent Collection display.*
5. *Green area view from the shop.*
6. *Looking towards the shop and office.*



Lottie . . .

In Whangarei, on the lawn between Reyburn House and the Hatea River sits 'Lottie', a Paradise sandstone sculpture by Kap Pothan. She is loved by many, children crawl over her, folk sit at her feet and her photograph can be found around the world. 'Lottie' is dedicated to the memory of Charlotte Reyburn, daughter of Robert Junior and Jessie Reyburn and the first of their children born in the house, which is now an art gallery. For eighteen years Charlotte lived on the very edge of the Hatea River and watched as new settlers arrived and the Whangarei district grow. Sadly she died at a young age. In 1988 Kap Pothan was commissioned to carve a sculpture from stone donated by Brian Sharp to the Northland Society of Art. It was intended to be the first of many sculptures to surround Reyburn House; unfortunately it is the only one. Now it is part of the sculpture walk from the Town Basin to the Waka & Wave sculpture on the peninsula. Pothan decided to work on the sculpture on site so the Whangarei public could share in its creation. As he was searching for inspiration he noticed one day a young woman sitting on the stone eating lunch. Consequently he felt the seated, slightly pensive figure could suit the

space. Another person who was influential was a great aunt who had also died at 18 years old, an age of hopes and dreams. Because they had no children these women, Charlotte and Emily Ann, had effectively disappeared from the face of the earth. 'Lottie' is a symbol of these young 'forgotten' women. Pothan has exhibited his distinctive sculptures in Carrara marble, Dorset sandstone, Australian



sandstone, stone from Hikurangi, Ruawai and Hinuera and more recently bone and wood, both nationally and locally. Examples of his work can be found at Reyburn House Art Gallery, Whangarei. [N](#)

Quick Art Quiz

with THE GURU



So how much do you really know about the art world?
Answers on page 57... no cheating!

1. During 1961, which painting was hung upside-down for 46 days at the Museum of Modern Art in New York, without anyone noticing?
2. What does the 'Ferrule' on a paint brush do?
3. Which famous French Post Impressionist worked as a labourer during the construction of the Panama Canal?
4. What is Impasto?
5. Which well known artist has published a book on his investigations into the use of optics by the Great Masters?
6. When stretching a canvas, in what order do you tack down the edges of the canvas?
7. What is a vernissage?
8. In encaustic paint, what holds the pigment together?
9. During his entire life, artist Vincent Van Gough sold just one painting. What was it called?
10. Which New Zealand artist incorporated poetry into his art work?



Acrylic versus Oil

Acrylic paints are the new kid on the block: they were made commercially available in the 1950's but they only became popular in the 1960's when artists such as Andy Warhol, Helen Frankenthaler and David Hockney were among the first to take advantage of the flexibility offered by these paints.

Artists found that with acrylics different textures and consistencies could be achieved, colours could be transparent or opaque, and they could work much more quickly due to the faster drying time. Essentially acrylics opened up a whole new world of creativity.

DIFFERENCES BETWEEN ACRYLIC AND OIL PAINT

The main difference between acrylics and oil paints is the drying time. The slow drying time of oils allows for more time to blend colours and slowly apply glazes over underpaintings. This can be an advantage for certain techniques, but it can prevent the artist from working quickly.

The fast evaporation of water from acrylic paint can be slowed with the use of an acrylic retarder which usually contains glycol or glycerin-based additives. However, too much retarder can prevent the acrylic paint from ever drying properly.

CLEANING UP

Acrylics can be cleaned with soap and water, while mineral spirits or turpentine are used to thin oil paint and clean brushes. These contain some level of toxicity and all solvents can cause dehydration of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and be absorbed through the skin.

FLEXIBILITY

Due to acrylic's more flexible nature and more consistent drying time between colours, the artist does not have to follow the "fat over lean" rule of oil painting. Acrylic can also be safely applied to raw canvas without the need to size or prime.

Oil paint films can become increasingly yellow and brittle with time and lose much of their flexibility in a few decades. Additionally, the rules of "fat over lean" must be used to ensure the paint films are durable.

RANGE

Not all pigments in oil are available in acrylic. Prussian blue has been recently added to the acrylic colours. Acrylic paints, unlike oil, may also be fluorescent.


PERMANENCY

Although the permanency of acrylics is sometimes debated they appear more stable than oil paints. Acrylic paint is very elastic and thus prevents cracking. The binder is acrylic polymer emulsion and the paint remains flexible as this binder dries.

Oil paints fade in colour and develop a yellow tint over time; they also begin to crack with age. Acrylic paints have only been in use for approximately fifty years and have yet to alter in ways seen in oil paints. The changes observed in works done in oil are caused by the linseed oil which dries to an inelastic film, and cracks as temperatures vary.

VERSATILITY

Acrylic is very useful in mixed media, allowing use of charcoal, pen and many other mediums to be worked on top of the dried acrylic painted surface.

Acrylics have the ability to bond to many different surfaces, and media can be used to adjust their binding characteristics. Acrylic can be used on paper, cardboard, canvas and a range of other materials. 

	OILS	ACRYLICS
ODOUR	If you choose to work with oil paint, make sure that you know the safety measures, such as ventilation.	No odour.
CLEANING	You need either mineral spirits or paint thinner to clean brushes after use. These solvents are often toxic and should be disposed of with care.	Can be cleaned with an acrylic cleaner or regular soap and water.
DRYING TIME	Slow drying means time to work with the paint, re-do mistakes and get gradients or edges right, but in multi-layered painting, you may need to stop and let the paint dry.	Great for artists who want to work quickly due to the rapid rate of drying, but some may find this problematic. Acrylic retarders can be used to slow drying times if necessary. Spray your palette with a fine mist of water to stop the paint from drying too quickly.
BLENDING	Due to drying time and molecular make up, oils blend far easier than acrylics.	Blending is possible with acrylics by using retarders but it takes time to master special techniques such as layering and dry-brushing. There are also new brands which have the ability to stay wet on the palette for longer.
STABILITY	Through naturally occurring oxidation, oil paints become brittle or turn yellow in color. This can be prevented by applying varnish or protective surfaces over the painting.	Acrylic paints were created to be more permanent and can last through just about anything.
TEXTURE	Impasto is a term used to describe oil paint that is applied in thick layers with a palette knife or brush. The oil paint needs to be of a buttery consistency with little or no turpentine added.	Very difficult to create texture without using an additive such as acrylic heavy gel or modeling paste.



The Urge to Create



Artist at work, 2010 1st Whangarei Sculpture Symposium. Oamaru stone and purchased by the Mayor of Whangarei. Approximately 2.5 metres high.



Ceramic Vessel. Approximately 50cm high.

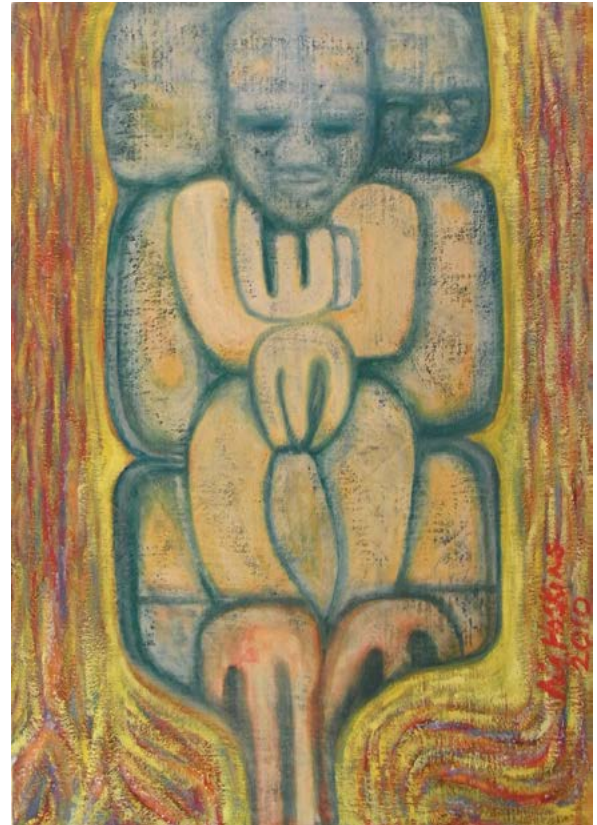
Aaron Hoskins is currently completing a large commissioned work and finding it very interesting to meet his clients' wishes. He is creating a series of carved and painted oars that are based on his own historical Maori research on Northland, enjoying the combination of Maori and European influences and reflecting on New Zealand history.

In 1990, Aaron completed a Certificate of Foundation Studies in Art and Design with the Auckland Institute of Technology. He studied further in 2006/7 obtaining a certificate in Maori Design from Northland Polytechnic where he spent the following two years achieving a Bachelor of Applied Arts in 2009. Aaron has always felt a strong need to create and loves being able to express himself. It has been a financial struggle to pursue his art career, and he has had to make personal sacrifices to achieve his dream.

Currently holding down a part-time job, he can only focus part-time on his talent, which he finds frustrating. "The isolation of working in a small town, away from a greater art audience can be difficult." He feels he has learnt the value of talking with other artists and getting involved with the community, dealing slowly with the challenge of



LEFT: Pou Rapu Rerenga. Recycled totara & brass keel strip (from boat wreck). Approximately 2.5 metres high.



ABOVE: Ora. Oil paint on hessian. Approximately 1.2 metres high.



ABOVE: Rangatira. Oil paint on unstretched canvas, exhibited at Whangarei Library. Approximately 2 metres wide.

marketing his work and getting exposure. Chart North has helped with information about upcoming events and Joyful Pear Design helps with his website and facebook page. In 2010, the Whangarei Mayor bought one of Aaron's sculptures at the Whangarei Sculpture Symposium. This was a great boost to his confidence, and he has moved in leaps and bounds since then.

The V chisel is Aaron's favourite piece of equipment as it gives him the intricate linework that he likes. When starting a new project, Aaron researches and sketches his ideas, finding various materials and spending time contemplating them, eventually finding the suggested artwork in the material. He then starts to create, allowing the artwork to grow organically. He appreciates input from others and will

BELOW: Tane. Recycled cupboard door & oil paint. Approximately 50cm high.





ABOVE: Pou Ora. Recycled railway sleeper.

consider suggestions and criticism until the work is complete. "Once it is done," he says, "it is done."

Born in Wellington, now living in Onerahi, Whangarei, Aaron enjoys family time. Walking in the bush and spending time on family land up north are the favourite pastimes for this talented artist whose work is currently being exhibited at the Kura Gallery, Auckland, the Abundance Gallery, Auckland, Tuatara Design Store, Whangarei, A Piece of Work Gallery, Auckland, The Portland Public House, Auckland and Sciadopitys Garden Centre, Whangarei.

Aaron can be contacted on

- 09 436 3539
- aaronhoskinsart@yahoo.co.nz

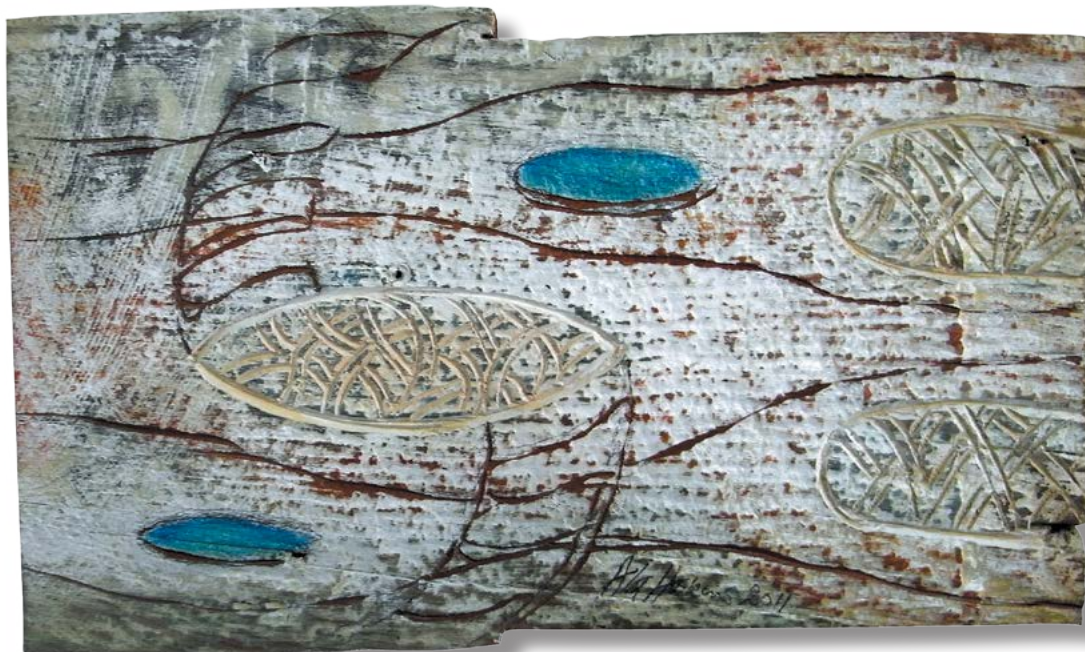
More of his work can be seen on <http://aaronhoskinsart.yolasite.com/> 



ABOVE: Rerenga Karaitiana. Recycled mixed media including native timbers, copper, brass & oil paint. Approximately 50cm high.



ABOVE: Korowai Turu. Oamaru stone, created at the second Whangarei Sculpture Symposium 2012. Approximately 2 metres high.



ABOVE: Kaukiore. Recycled totara weatherboard & oil paint, 37cm x 22cm.



OPEN

A LEAP OF FAITH

Wanting to establish a lifestyle business whilst raising their three sons, Stu and Carole Slater decided to start Hidden House Picture Framing in Whangarei. With a leap of faith and a heap of expense, they were on their way. Stu is a GCF (Guild Commended Framer), a UK based qualification which is available here in New Zealand. This training has provided excellent guidance regarding levels and standards of framing techniques and materials.

Commenting on the challenges of the industry they are in, Stu tells us of a customer who wanted their artwork framed, but didn't want a frame around it! They managed to satisfy their customer, although the details are state secret.

Recently they framed an artist proof of a 'Jimmy Hendrix' print, which was super glossy and really colourful. Using a deep bevelled black frame and a brushed onyx matt border surround with a black bevel accent, the end result looked stunning. "The framing really complemented the art and enhanced the feeling of depth and movement that the artist had achieved whilst creating his artwork. We were delighted with the end result, as was our customer."




Stu is a 52 year old man with a wonderful sense of humour. We asked him to describe a typical framing project, and this is what he told us . . .

*“My wife orders the materials needed for the job.
I think about the job . . .
My wife receives and checks the ordered materials for the job.
I think about the job . . .
My wife reminds me there is a deadline on this job!
I think about the job . . .
My wife prepares the invoice for the job.
I’m still thinking about the job . . .
My wife says you need to get on with that job!
I think I should get on with that job . . .
My wife reminds me the customer needs to pick up their job.
I think the customer needs their job I’d better get on with it . . .
My wife phones the customer to tell them they can pick up their job.
I think, did I do that job?
My wife reminds me that she got fed up waiting and did that job herself!
The customer comes in and picks up their job and says thanks for a great job.
I think, that was easy.
My wife says*”



Stu and Carole are very interested in their family history and spend a fair amount of time following up on the past. “Personally I think knowing where you come from helps to define where you are going.” Stu says. Over the years in establishing The Hidden House, they have taken advice from many well-meaning people who haven’t properly understood the business of framing. This has been a costly exercise and as much as they appreciate the well-meaning interest from others, the overwhelming lesson they have learned is: “Go with your own gut feelings, much more rewarding and not so expensive!!”

When asked what this favourite artwork is, he claimed watercolour. “I admire artists that can swirl water and paint over paper and produce such stunning results.”

Stu’s advice for artists? “Ask plenty of questions and get what you want. Don’t settle for substandard work. If you are not happy take it back. I have reframed countless artworks from other framers that people are reluctant to return and complain about. It saddens and embarrasses me as it reflects badly on our industry.” 



Hidden House Picture Framing can be found at:

367 State Highway 1,
Kauri, Whangarei.

Their opening hours are:
9am to 5pm, Monday to Friday
and they are available on weekends
by appointment only.

They can be contacted on
• 09 435 2313 or
• info@hiddenhouse.co.nz.

Their website is www.
hiddenhouse.co.nz.

Ten things you should know about

FRAMING



1 TYPES OF MOULDING

Today there are more types and varieties of mouldings for frames than ever before. Traditionally frames were made from wood and the patterns and textures applied with a coat of plaster which was then coloured with paint or covered in gold leaf – a technique known as gilding.

Advances in manufacturing techniques and the use of synthetic materials has resulted in a range of affordable mouldings that look very much like the real thing.

The increase in the price of wood and the cost of profiling and finishing has led manufacturers to use alternate materials. Today they have largely switched to plastic and resin products which are extruded in any number of shapes and finished in a variety of finishes which are achieved by applying different foils to the moulding. Wooden mouldings are still available but come at a cost when compared to the synthetic products.

2 CHOOSING A FRAME

Standing in a framer's shop looking at hundreds of corner samples can be a daunting and confusing task. The best advice is to choose a frame that is suited to the work you are framing. Trends and fashions come and go and styles of framing too. In the eighties it was high-gloss primary colours, in the nineties the fashion was lime-washed wood and in the first decade of the new millennium we could not get enough of flat, square mahogany frames. Of course these are broad generalisations, but you get the idea.

3 CHOOSE A MOUNT TO MATCH THE PAINTING – NOT THE ROOM

When framing a watercolour, pastel work or artist's print one generally has a cut-out mount surrounding the work inside the frame. Mount board comes in as many colours as you are able to imagine – making the choice of colour quite difficult. Here the advice is much the same as above; select a colour that matches or compliments the work, don't choose the mount board to match the colour scheme of the room in which the work will hang. Rather go for

a neutral coloured mount that will still look good if you decide to move the frame to another room or you change the colour of the walls. If you are selling framed work, neutral colours are a safe bet as they will fit with most buyers' colour schemes.

4 USE ACID FREE MATERIALS

When framing original works on paper, such as watercolours, pastels and prints, it is important to use only acid free framing materials. Most of the mount boards are acid free but the backing boards are not. Ask your framer to back the work with an acid free board such as 'fome-core'. This might cost a little extra but will prevent the paper of your valuable work from yellowing. Also check that the framer is using acid free tape to fix the work to the mount. The reason for avoiding materials that are not ph neutral is because they do not last. Think of newspapers and how quickly they yellow with age.

5 WHAT ABOUT DRY-MOUNTING?

Works on paper tend to buckle a little, this is the nature of paper. Many people don't like to see a buckled work in a frame and the framer's solution to this 'problem' is mounting or sticking the work onto a flat rigid board. This is done either with heat activated adhesive tissue in a heat press, or with a liquid adhesive in a vacuum press. Either technique will successfully flatten the work. Both are irreversible processes and not advisable for original artworks. Okay for calendar prints but not for anything more valuable.

6 THE CHOICE OF GLASS

Glass is used in framing to protect the work and keep it clean. Your framer will offer you clear or non-reflective glass. Most galleries prefer clear glass because, as its name suggests, it is clear and gives the best view of the work. Non-reflective glass has a textured surface to break up the reflections associated with clear glass. The problem is that it also effects what we see through the glass as it tends to dull the artwork.



In the three examples above we can clearly see the difference a frame makes to the same painting. There are few rules governing the type of frame that should be used. It all comes down to personal taste and the effect one wants to achieve. The bottom frame creates a classic feel while the middle example has a more contemporary feel to it. Note how the white inner frame against the painting in the top example has an effect on the tones of the painting, and compare it to the dark inner frame in the bottom example.

Oil painting "Matapouri" by Megan Lavin

7 DON'T GO FOR THE CHEAPEST MOULDING

Framing is expensive and it is tempting to choose a narrower moulding thinking that it will drastically reduce the overall cost. So consider this. If you are framing a watercolour, the cost of framing it is made up of the following: the cost of the glass, the window mount and the backing board, and then the frame that goes around it all. The cost of the glass, window mount and backing boards are calculated according to size, so their cost will remain the same regardless of what frame you choose. The actual frame only accounts for a portion of the overall cost so by trying to save money by choosing a cheaper moulding won't actually save you all that much.

8 DIY CAN SAVE YOU MONEY

Framing is a labour intensive exercise so when you pay to have something framed, you are paying for that labour. If you are at all handy you can buy frames from your framer and fit the artwork into the frame yourself.

9 CHOOSING A FRAME TO COMPLEMENT THE PICTURE

With so many different types, colours and shapes of mouldings these days it is important to choose a frame that will strengthen the work, rather than take away from it. The size of the painting also determines the width of the moulding. Small paintings can be framed in a very broad moulding, but large paintings seldom look good in a skinny moulding. The extent of the decorative finish on a frame is a personal thing. When it comes to traditional landscapes choosing a frame that has a classical look will not date the picture. Contemporary and modern art needs a clean, crisp frame which will enhance the design. This can be either a white, black or dark brown and should be a medium width frame. However these choices are a very personal decision and there will always be alternatives.

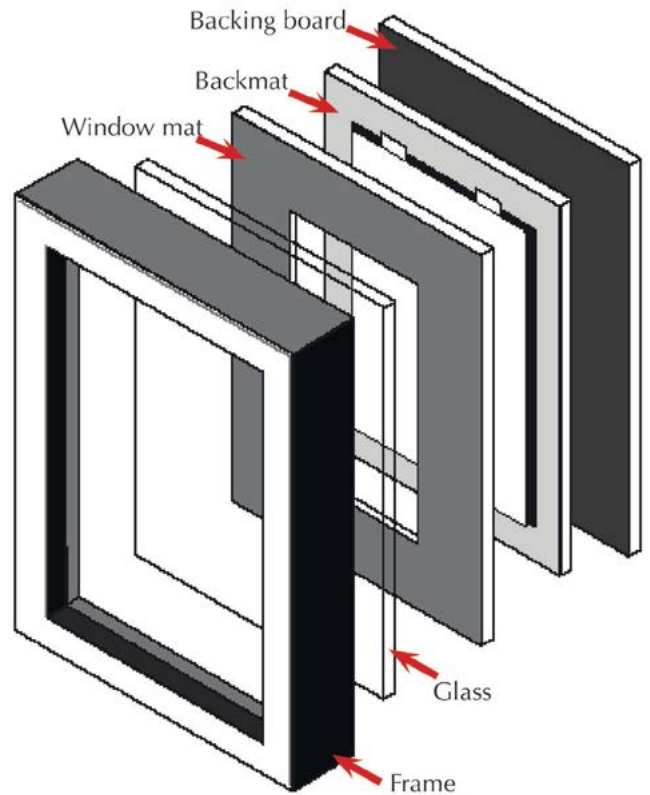
10 GET TO KNOW YOUR FRAMER

As an artist it is wise to choose a framer who has been referred by another artist. If you get to know your framer well he will become familiar with your style of painting and your choices of frames. Between the two of you, you are more likely to come to a wise decision which will please you and the customers who purchase your art. If you use your framer regularly you might even benefit from an artist's discount. **N**

anatomy of a **FRAME**

Some framing terminology you should know.

- When we talk about the width of the moulding we are talking about the part of the frame that you see when you look at the frame straight on.
- When we talk about the width of the mount we are referring to the width of the board surrounding the window in a cut-out mount.
- It is now common practice to cut the mount with the same width all the way around the window. In the past mounts were cut with the board at the bottom of the frame (below the window aperture) wider than the top and sides of the mount.
- Window mounts are generally cut on a mat-board cutter which holds the blade at an angle resulting in a bevelled cut. This reveals the white core of the mount board. It is possible to get boards with a black core which results in a thin black line surrounding the window aperture.
- The rebate is the recessed area at the back of the frame where the glass, cut out mount and art work fit in.
- A frame's size is measured from the inside edges of the rebate. In effect the 'frame size' is the size of the glass, mount or artwork that will fit into the rebate.



Oil paintings should not be put behind glass as the oil sweats and over time leaves an impression on the glass.
Acrylic is fine behind glass, but looks better without it.

The frame is made from a moulding which has a shape or profile.



When an artwork is framed under glass it is usual to have a cut-out mount (sometimes referred to as a window mount), which can be just about any colour.

Double or triple mounts can be used, giving a sense of depth and the mounts can be of varying colour.



To create the illusion of a very broad moulding, several narrow mouldings are stacked inside each other, creating a variety of interesting options.

N

Paintings by: Megan Lavin

The New Zealand Artist Magazine

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Two African sculptures made from Serpentine Stone are available for sale. The first is "The Waterbearer" and the second is "Family Unit". Approximately waist height.

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CALLING ARTISTS!

The New Zealand Artist Magazine is seeking artists to feature at no cost to the artist!

Please email your contact details to:

meg@thenzartist.co.nz

with one or two photos of your work.

We look forward to hearing from you!

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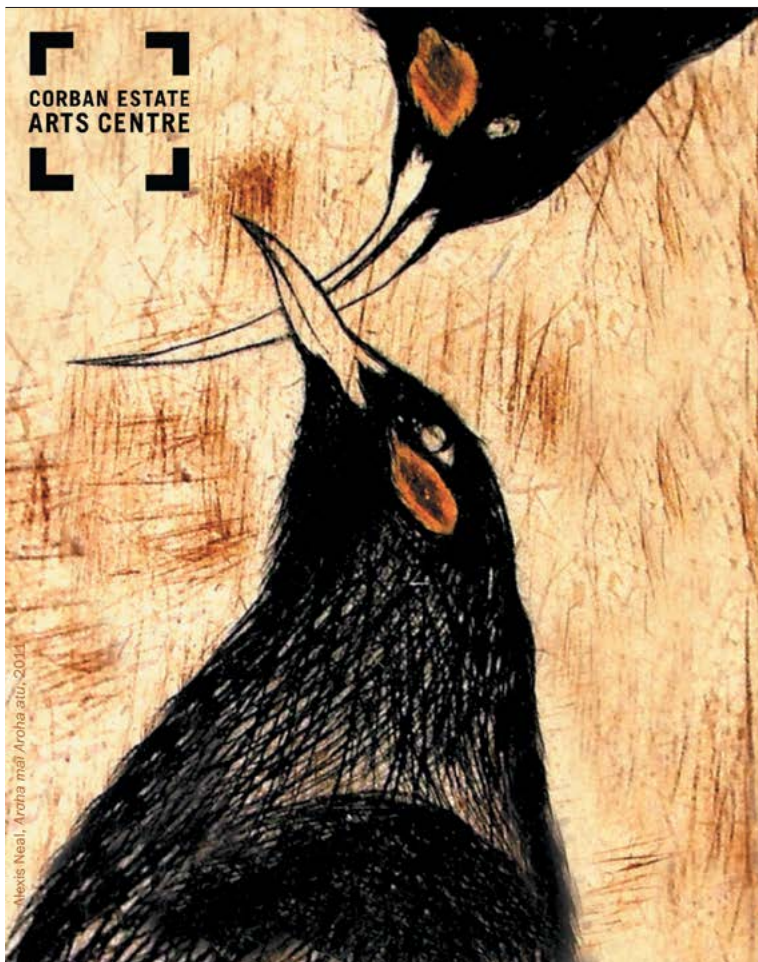
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Alexis Neal, Aroha mai Aroha atu, 2011

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Acrylic on Canvas 1.5m x
2.5m



Matt Diamond Expressive

Born in New Zealand, but now based in Bangkok, Thailand,
Matt Diamond has developed his own style of creativity.



ABOVE: Acrylic on 70cm x 70cm canvas

Throughout his life, Matt Diamond has had an interest in drawing, endeavouring to put to paper that which he saw, developing his talent through the years. He travelled Europe and the Middle East for four years, returning to New Zealand to train at Aucklands Freelance Animation Studio.

After working in 2 and 3 dimensional animation and spending time doing animation for Maori TV, he realised his creativity didn't really flourish in an office environment and decided to start travelling again. Whilst in central America he spent time sketching people in cafés, without them knowing, and then presenting them with the drawing when they had finished their meal. Sometimes he just made a new friend, other times the unwitting model would buy him a meal or tip him. However, although this was entertaining, it did not satisfy his overwhelming urge to create huge artworks.

He travelled to Thailand, and upon picking up a spray paint can, felt he had finally found his medium. Matt enjoys being able to pull an image from a concrete wall. He loves to put art into places that are seen by the masses, feeling it gives more life to their days if they walk past a mural instead of a blank wall.

Matt's big awakening came when he realized that it was possible to leave his animation job and truly focus on his own art, techniques and learning. This was a big move for him and he reflects sadly that he knows of many others with tremendous talent who are too afraid to take the leap.

"Ideas come to me in no particular order or form. Sometimes I find myself scribbling an idea on a pad next to my bed as I drift to sleep, other times it comes naturally through the

day. Once I have an idea, I flesh it out with sketches, and then fill a bag with spray cans and head out, looking for a spot to paint. There isn't much delay in my workflow – when I have an idea, I like to act on it as soon as possible. "I listen to music, podcasts like the Joe Rogan Experience and watch documentaries when I sketch and draw at home, but out on the street I keep my mind clear and just listen to my cans." The spray can is definitely the most versatile tool Matt has ever used, giving him opportunity to paint big and fast. The variety of caps available offer amazing results, reflected in his artwork. The most challenging work Matt has done yet, was when he was asked to paint a yacht. He jumped at the idea, but when he arrived he realized that although the boat was 40ft, height wise there was not much to work with. He worked within the constraints, and now the Rhombus is the loudest yacht on the sea!

Matt feels that Bangkok is the most diverse place he has been – like four cities rolled into one. His favourite pastime (apart from painting) is to go out eating street food with friends. Matt helps organise graffiti battles and painting jams in Bangkok, where the community of street and graffiti artists get together and create. Usually these events are great fun and he loves seeing a lifeless parking lot or roadside wall turn into an instant gallery for the public's enjoyment.



ABOVE: A mural for Camillian Home for Children Living with Disabilities



BELOW: The Rhombus with a fresh lick of paint ready to sail from Thailand to South Africa



ABOVE: Slowly covering blank walls in Asia, one by one.



ABOVE: African themed graffiti piece. The text says 'WE 'R' MAN' and the skull is of the Australopithecus afarensis, an extinct hominid that lived between 3.9 and 2.9 million years ago



ABOVE: Girl in a Tower



One particular highlight in Matt's career was working with Tony Jaa.* (otherwise known as Jaa Panom). Matt and friends were asked to be a late entry in an exhibition with him as a subject of their paintings. On the night, Tony put on an amazing Muay Thai show to live drums, while the artists 'speed-painted' on a 3x3 metre wall, with spray paint. The results were fantastic.

Matt's tips for new artists: "If you see a new tool that you think would improve your art, try to make the tool yourself first. Even if it isn't as good as the bought one, a lot is learned by experimenting and breaking things down to the bare elements."

Currently Matt's work is displayed at the Modern Art gallery in Silom, Bangkok.

Matt can be contacted on:

- 09 434 0578 (New Zealand contact number)
- thisismattdiamond@gmail.com

His website is:

www.mattdiamondexpressive.com 



ABOVE: Tony Jaa – Fight Night painted in honor of Tony Jaa for the 'Pride of the nation – Tony Jaa' exhibition, Silom 19 , Bangkok

* Tony Jaa (Jaa Panom) is a Thai martial artist, physical educator, actor, choreographer, stuntman and director who has spent time as a Buddhist monk. Jaa will team up with Dolph Lundgren in the action film "A Man Will Rise". (Wikipedia)

BRUSH TIPS

> HANDLE

This is the part of a brush on which the artist depends on to get the proper grip needed for various types of work. Traditionally, long handles are used for work in which the brush is held perpendicularly and at some distance from the canvas (oil and acrylic paints), while short handles are used for precision work (watercolour, gouache and decorative painting). Brush references such as, name, size and width of brush head in millimetres are given on the handle.

> FERRULE

The ferrule binds the hairs (brush head) to the handle. The shape of the ferrule determines the shape of the brush head, either round or flat. The hairs of the brush head are attached to the ferrule with glue, and the ferrule is usually fixed to the handle mechanically. The Pébéo ferrules are made of stainless steel or brass.

> BRUSH HEAD

This is made of hairs that have been selected according to their specific physical properties, such as tension and suppleness, colour retention capacity, rigidity and thickness, and durability, all of which produce very different results.

The brush head is the soul of the brush.

The length and shape of the head determine the way the brush will behave. The shape of the head is obtained by the way the bundle of hairs is assembled, without any subsequent trimming, so as to make full use of the natural quality of the tips of the hairs.



Quality

> THE HAIRS

The choice of a brush depends on the paint to be used (ingredients, viscosity and cleaning solvent used), on the nature of the surface to be painted on (texture, firmness, absorption), on the technique to be used, and of course on the desired final effect.

The capillary of a hair determines its power of retention, the amount of paint it can hold. The flow of paint is then controlled by pressure exerted by the hand. The individual characteristics of a brush head are determined by the nature of the hair, which may be either natural or synthetic, and by the mixture of hairs of different diameters.

NATURAL HAIR tapers towards the end and has a more or less rough, scaly surface. The best hair of animal origin, in other words natural hair, comes from cold climates countries. Their colour varies according to the season. The finest and softest of all hair is pure Kolinsky sable. This relatively thick hair has an aerodynamic shape. It's main characteristic is a long tapered tip that gives it a high degree of elasticity and absorption power. Pure sable has a shorter, but harder tip than Kolinsky, which also gives it good absorption.

THE WHITE BRISTLE brush is ideal for working with impasto, the natural curves (curved mounted) and multiple flowers of the bristle enables the head to hold a large quantity of paint.

SYNTHETIC FIBRES (Cobra, Gala, Iris, etc) are single filament and conical. These recently developed fibres come in different diameters and are mounted in the same way as natural hair. They are cheaper than the latter and are easier to clean. They are recommended for water soluble paints (acrylic and watercolour) and diluted paints.

Brush care

> Care and sensible treatment of brushes will prolong their life. There are several simple rules. One must always make sure that paint does not dry in the brush, soak the brushes in water or essence of petroleum (for solvent based paints). For water based paints: wash the brushes after use in soap and water and make sure that no paint remains at the base of the hairs next to the ferrule. If paint has dried, wash with essence of petroleum (avoid aggressive paint strippers). For solvent based paints: wipe away excess paint with a rag, then wash the brush with essence of petroleum (avoid aggressive paint strippers) and make sure that no paint remains at the base of the hairs next to the ferrule. Afterwards rinse with warm soapy water. Dry with the hairs pointing upwards.

Gordon Harris
THE ART & GRAPHIC STORE

Brush head shapes




ROUND 
 Round brush heads are used to paint detail, using the tip of the brush; lines can be thickened by putting pressure on the brush.

FLAT 
 When using a flat brush, either the full width of the brush can be used or the edge to produce finer lines. These brushes come in flat, short flat or long flat; spalters can be used in the same way.

FILBERT 
 The rounded shape of the head is useful for working the kind of curves found in flower petals, leaves or birds.

ANGULAR 
 The angled head is a flat brush set at an angle, making it possible to work in small spaces either using the tip or the flat edge of the head according to the desired effect.

FAN 
 Fan shaped heads can be used wet or dry. When used dry it is useful to paint shaded tones. When wet, this shape can be used to produce streaked effects, as in grass or trees.


SCRIPT LINER 
 The round pointed shape is used to paint details. The thickness of the stroke can be varied by the pressure applied on the head.


LINER 
 The liner is used to paint very fine strokes; when the brush head is filled with paint, makes it possible to paint very long strokes.

DAGGER STRIPPER 
 The dagger stripper shape is interesting in that its tip and curved brush head are useful for painting such shapes as leaves or ribbons.

COMB 
 The comb is a flat brush head narrowed to a point; putting pressure on the brush broadens the stroke to the full width of the brush.

STENCIL 
 The stencil brush head is used with a dabbing motion to produce shaded or fading effects; it is often used for instance for painting foliage.

DEERFOOT STIPLER 
 The deerfoot stippler is a bevelled stencil shaped brush head that makes it possible to go beyond what one can do with a simple stencil. If the edge of the brush is used you can obtain fine strokes.

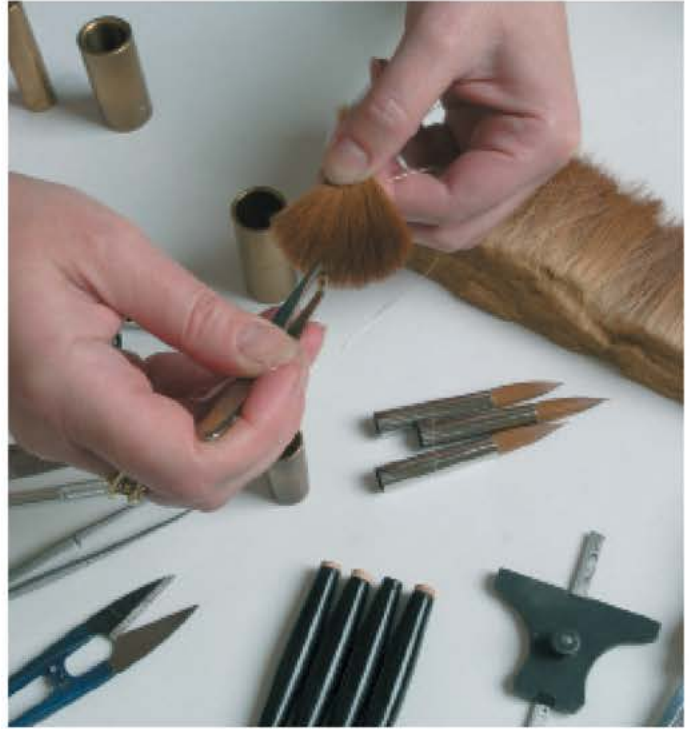
OVAL 
 The oval shape is useful due to its rounded shape, the width of the brush head and its edge. Exerting pressure on the brush makes it possible to vary the thickness of strokes.

MOP 
 The usefulness of the mop is its rounded shape and the breadth of the brush head. Applying pressure to the brush makes it possible to vary the thickness of the brush head.

Handmaking a Fine Quality Brush



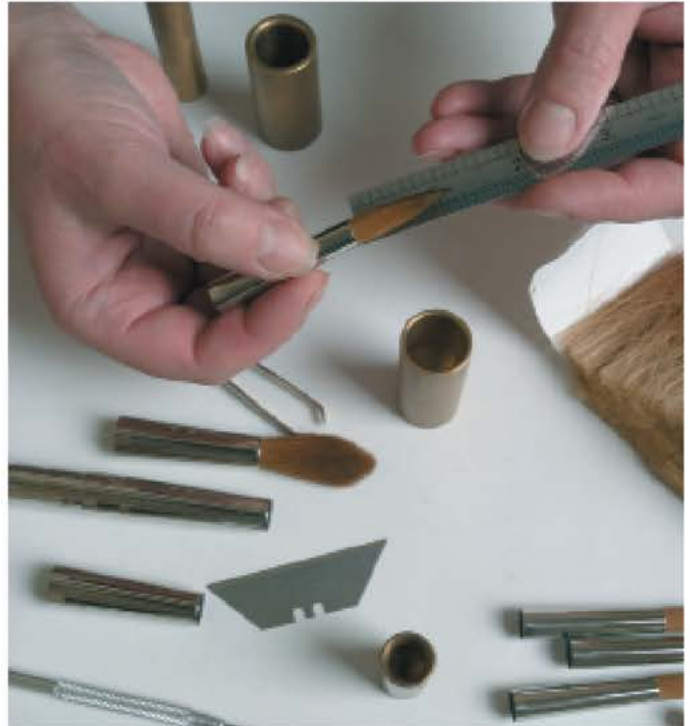
1. The amount of 'fill' is selected, placed in the goblet (sometimes called a brass cannon), and tied.



2. The brush is fanned out and poor hairs are selected and removed.



3. Using finger manipulation ensures the belly will fall correctly into place and there is enough taper to fashion a good sharp symmetrical point. The hairs are never trimmed to form a point.



4. Final inspection and measure to check correct 'length out'.



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ABOVE: Still in the Picture

Oil painting on Canvas. 260mm high x 520mm wide

This painting was donated the Island sanctuary of 'Tiritiri Matangi' in the Hauraki Gulf, New Zealand. The painting was silent auctioned to raise money for the endangered 'Kokako'. A beautiful blue/grey bird, with a song of haunted love that awakens the forest with chilling notes. On field studies for this painting, I observed the unique closeness the couples shared. Often seen snuggled together with heads touching, a special bond.

CAPTURING

Memories of Life

After a few life-changing events, Sandra Whyte found time on her hands and decided to try her hand at painting.

She took some night classes, and discovered she had a real talent and eye for detail. In a short space of time she began selling her artwork and completing commissions. The allure of being an artist full time led her to resign from her position as a bank officer, which she had held for 28 years. She feels this is the best decision she has ever made.

Sandra has found that being largely self-taught can raise issues in the budding artists career. "Having a 'name' seems to take precedence above quality in the art world. This seems to become more of an issue as my career develops. I am breaking through this barrier now, thanks to opportunities created by select clients and galleries having a belief in my abilities. I have had to hang on to small achievements and push sceptics aside."

Sandra loves her many brushes the most out of all her art equipment. She loves the challenge of finding just the right brush to add the shape or texture that gives life to her subject. "You can never go past a quality brush and can ensure it's long life by taking special care every day to protect its value."

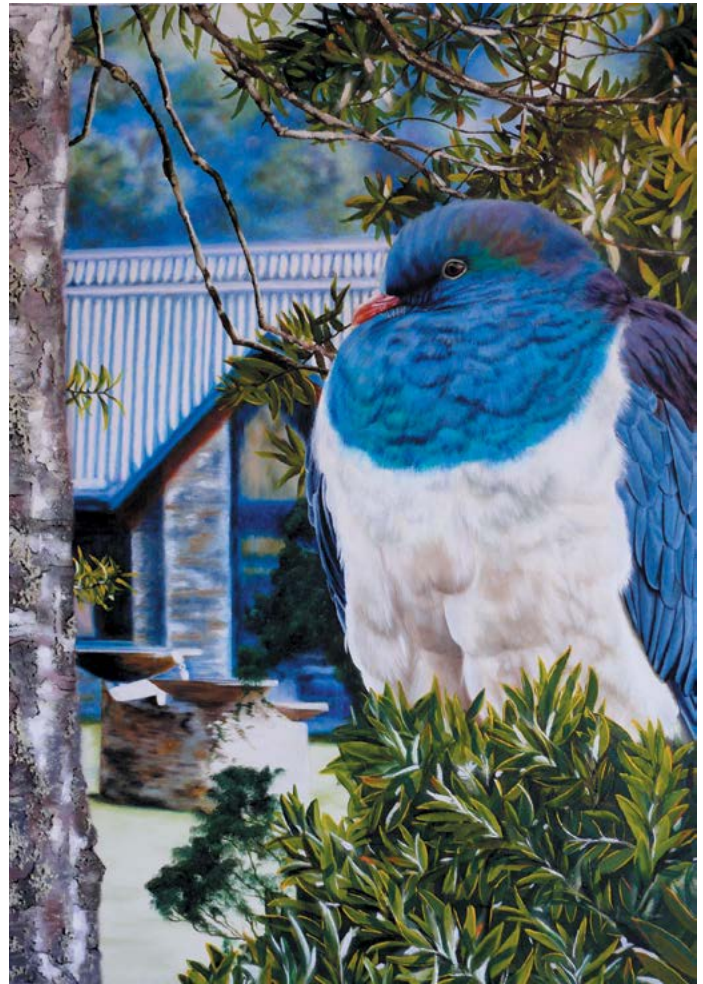
Although not really enthused at the thought of exercise, she does enjoy a tramp with interesting scenery that inspires creation.



Sandra



ABOVE: Deep in the Shadows
Oil Painting on canvas. 760mm high x 550mm wide
 The second painting in a series commissioned for a private collection. The scene, a background of untouched native bush combined with the lush plantings by my client in the foreground. This provided a beautiful backdrop for the "Tui" about to take flight to the next Flax flower.



ABOVE: Bird, Bath and Beyond
Oil painting on canvas. 415mm High x 305mm Wide
 The first in a series called 'The Birds of Mokoroa'. These paintings were commissioned by a man with a love of the land and all it has to offer. He cherishes the value of nature and the importance of preservation for future generations. Above all, he is a kind soul that takes the time to enrich his life through observation of birds in our world. The 'Keruru' New Zealand Pigeon in a 'Kauri' tree.



ABOVE: Takahē
Oil painting on canvas - 415mm x 330mm
 I photographed this Takahē at Tiritiri Matangi Island, off the coast of Auckland, New Zealand. He was merely pecking about during the day for tidbit's, however it was once said that the painting looked as if he'd been caught in the light of an open door at night!

"In a way, tramping led me to the work I do today. I started tramping with the 'Whangarei Tramping Club' around the same time as I started painting. I gain a lot of reference material from my ventures around the country. My tramping buddies are well aware of my eye for detail and indulge me by stopping for photo shoots or just to take in the ambience of the surroundings, allowing me to build a picture in my mind. My career really is 'Life Work'. Every aspect of my life adds to my paintings. I love to photograph the landscape and observe the intriguing habits of the fauna around me."

Sandra's tramping introduced her to the island sanctuary of 'Tiritiri Matangi' where indigenous birds thrive. Repeat visits saw her joining the 'Kokako' research team. She feels she can give a little back to the birds that feature in so many of her paintings.

Listening to the National radio station keeps her informed with current events and gives her an insight into the life of others, connecting her with issues of importance to her. She also enjoys listening to inspiring audio books borrowed from the library.



ABOVE: What Lies Beneath

Oil painting on canvas. 760mm high x 1010mm wide

The wilderness in New Zealand offers a sense of truth that seems to evade us in everyday life. What you see is what you get. The water reflects the calm installed by the weight of the mist in the air. I often wonder what's around the corner, what's under the water and what's deep in the forest. The wilderness never lies. It merely awaits your exploration. This is a scene from the Waipoua Forest in Northland. We emerged from the forest on the track to the left above the river. While enjoying lunch amongst the Kauri trees, a wee Miromiro (Tomtit) flitted above, interested in what we were doing and where we were going. Please visit our natural wonders but do take care of them, they offer the truth, respect it.

In 2012 Sandra painted an endangered Kakapo bird commonly known as a 'Siroco'. The painting was auctioned to raise funds towards improvements on the pest free fence of Maungatautari Ecological Island. The future is brighter for Kakapo with a vision of translocation to this sanctuary. A substantial sum was raised and the painting is now part of an impressive private art collection.

Her painting of a Pukeko 'Dancing with the cars' (not pictured in this issue) was bought from a joint exhibition by a British artist visiting New Zealand. A large number of prints have also been bought by tourists as they make lightweight gifts and mementoes to take home with the added value of being limited edition prints.

"I have gained so much from studying the work of Raymond Ching and Robert Bateman. Both have the

ability to see minute detail and bring that forward in the painting."

Sandra is currently working on a number of commissions and a few paintings for galleries. "They all represent places I've been and feature our beloved birds, I am passionate about our country and preserving it for the future. Painting our endearing fauna in its natural surroundings shows the beauty we have right here on our doorstep.

"I enjoy the challenge of commission work. I am currently working on a painting whereby the client requested a scene from their favourite beach, a Tui and a Flax flower. I spent a lovely day at this beach, on the rocks and over the surrounding hills gaining material to put together a landscape based painting in portrait style (80mm high x 400mm wide). It's always rewarding to



ABOVE: Fantail

Oil painting on canvas. 330mm high x 415mm wide

I captured this Fantail at Tiritiri Matangi Island, off the coast of Auckland, New Zealand. It was backed into a corner in the bushes with no escape. It simply plumped itself up with attitude and sat for the photo shoot!

look outside the square when creating art.”
Sandra’s tip for new artists: “Find a subject you like to paint and then transform it into work that the public wants to purchase. At the end of the day, sales matter.”

Sandra’s work can be seen at
Helena Bay Gallery - Northland,
South Sea Gallery – Russell,
Nectar Café – Whangarei,
Tiritiri Matangi Gift Shop,
Tutukaka Gallery – Northland,
Heritage Gallery – Cambridge,
Matakohe Kauri Museum – Northland,
Burning Issues Gallery – Whangarei,
NKB Gallery – Mt Eden Auckland and
Reyburn House Gallery – Whangarei.

Sandra can be contacted on

- 09 437 7211 or 021 800 626
- sandrawhyteartist@xtra.co.nz

Her website is: www.sandrawhyteartist.co.nz 



ABOVE: Royal Gaze

Oil painting on canvas. 550mm high x 760mm wide

A painting of the Kingfisher (Kotare) in a wonderfully natural scene. These idyllic spots are relished on farmland throughout New Zealand. The Kingfisher is often seen on a post or wire with one eye on you and the other on a possible meal, meters below. It's not easy getting close to a Kingfisher to view their unique beauty. If you're lucky, you'll spot one on your back fence from inside your home. Here you can study their regal look with up turned bill and dainty white eye lashes. That's about as close as you'll ever get to a Kingfisher!



Demonstration

Acrylic Gels

Professional acrylic colour, like Golden Heavy Body, Fluid, & OPEN, is concentrated, so it pays to **extend it** with a Medium or Gel – but which one should you use?



100% Pyrrole Red

1:1 Pyrrole Red:
Soft Gel Gloss

1:5 paint:gel

1:10 paint:gel

You get strong colour even when you extend Golden acrylics 1 part colour to 10 parts gel!

Mediums & Gels can be thought of as “paint without pigment”. Generally speaking, a Medium is thin enough to be pourable while a Gel is too thick to pour, though various products fall into both categories. Decide what qualities you want from your paint and match that with a Medium or Gel.

Mediums & Gels can be used in **any proportion** to extend paint, sometimes through to very translucent glazes. You can use a Medium or Gel to alter sheen, thickness or texture. They can also be used alone to produce translucent layers.

Gloss Mediums & Gels offer the greatest film clarity, so are best for building layered glazes. **Matte** is the least clear, offering a semi-translucency almost like wax. Semi-Gloss Gels fall in between the two.

With around 50 different Mediums & Gels, the Golden range has the perfect match for your painting style. Here we’re going to keep it simple, though, and just look at some of the most popular in the range.

One of the most useful is **Acrylic Glazing Liquid** (available in Gloss & Satin). This is a special medium that extends the **working time** of your paint by around 45 minutes, making it essential for blending, wet-in-wet painting, large areas and glazes, and a must for painting in summertime!



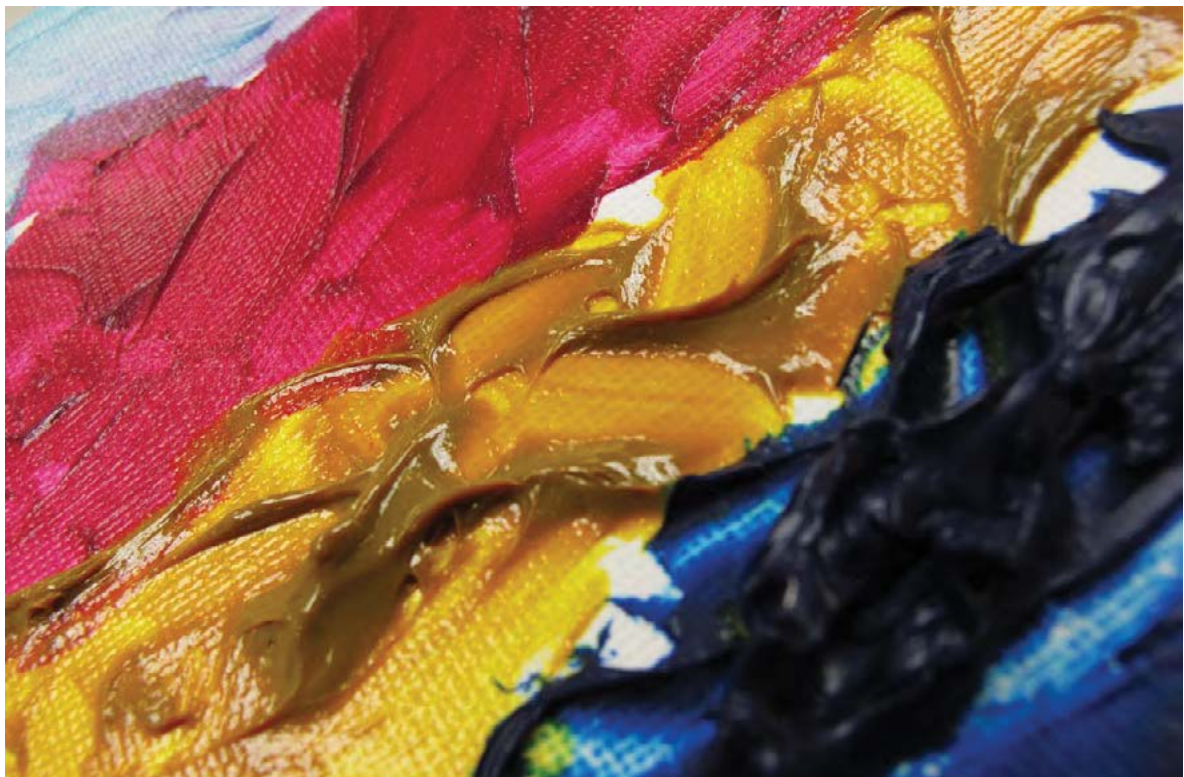
Acrylic Glazing Liquid is essential for blending larger areas, especially skies. Fluid Matte Medium (right) gives a soft waxy look to acrylic colours.

If you're working with OPEN Acrylics, you need **OPEN Acrylic Gel** (Gloss & Matte) to extend your colours and retain the long working times.

For those who like a flat effect, **Fluid Matte Medium** is perfect. It can be used to extend colours while decreasing the gloss and increasing the film integrity. It has the same viscosity as Fluid Acrylic Colours. Used alone, it has a lovely wax-like finish.

Most people reach for a Gel to extend their colours. **Soft Gel** (available in Gloss, Semi-Gloss, & Matte) is the most versatile and a great one to start with. Soft Gel has a similar consistency to a moisturizing cream, in between that of Fluid and Heavy Body Acrylics. It's easy to brush out, so great for glazing, holds only soft peaks, for those who don't want much texture, and it's good for making skins. It's also the perfect **collage glue**, and, when diluted 2:1 with water, makes an Isolation Coat used prior to varnishing.

Regular Gel (available in Gloss, Semi-Gloss, & Matte) has the **same consistency** as Heavy Body Acrylics, so if you like the feel of paint straight from the tube, this is perfect to extend that colour. It holds moderate peaks and textures.

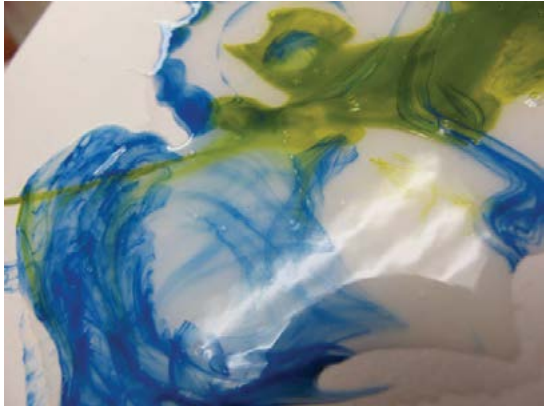


Gels extend your colour, alter the sheen and can alter the consistency.

Heavy Gel (available in Gloss, Semi-Gloss, & Matte) is great for thicker impasto style painting. It holds good peaks and tool marks.

Extra Heavy Gel (available in Gloss, Semi-Gloss, & Matte) is Golden's **thickest gel** and provides extreme texture that's especially good for knife painting, and embedding objects into e.g. small stones for texture.

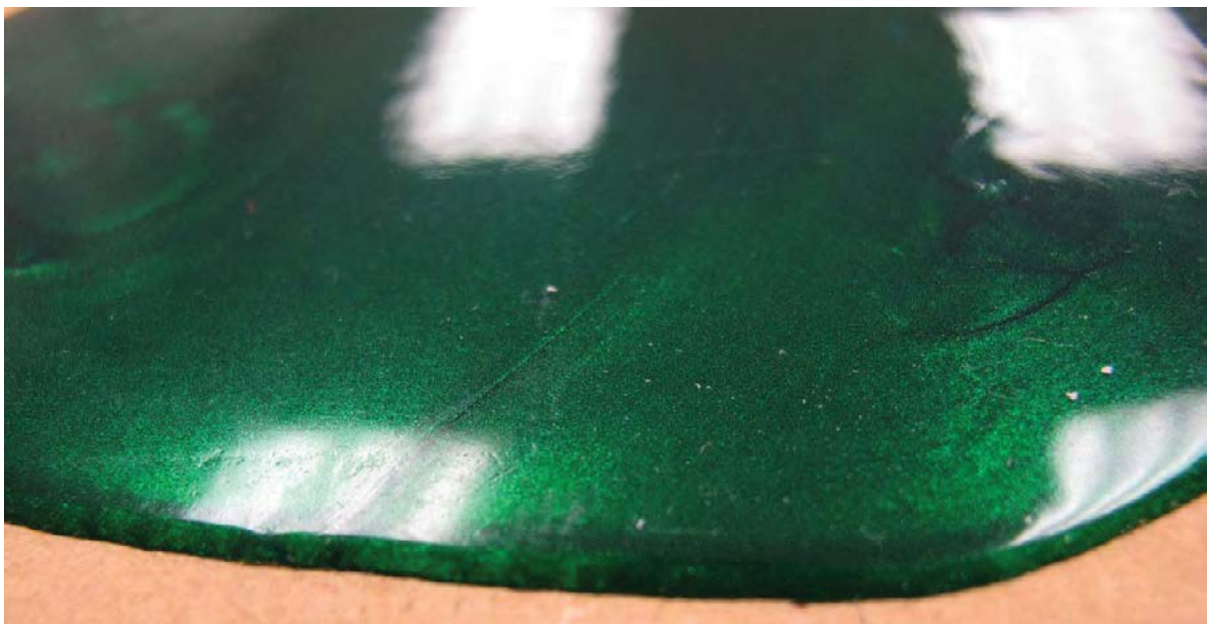
These Gels have a "short" consistency, showing your marks more or less, depending on the particular gel. For a completely different feel, try one of the "long" Gels, below, which have a resinous feel and self-levelling effect.



Self-Levelling Clear Gel (left) can be mixed with Fluid Acrylics or poured thinly to create glossy films. Drizzled from a palette knife, Clear Tar Gel (right) with a little Fluid Acrylic creates stringy Pollock effects.

Self-Levelling Clear Gel is designed to produce an even film with excellent clarity. It has a resinous consistency which results in its great leveling quality – think brush marks closing over. Combined with Fluid Acrylics, it has similar working characteristics to enamel paint, without the toxicity.

Clear Tar Gel is the extreme in levelling. It has a unique **stringy** and resinous consistency, almost like enamel, and dries to a clear gloss film. It can be drizzled and poured to form Pollock-type effects. For the best results you need to use Fluid Acrylic to colour it, all it takes is a few drops.



GAC800 combined with standard & Iridescent Fluid Acrylics makes a very seductive surface.

If you want to pour acrylic colour, it's best to mix Fluid colour with GAC-800. The GAC Mediums are pure acrylic resins each with a specific property, and the **GAC800** is a resin that does not craze in pours and

puddles. It can be used alone to produce a translucent coating, or coloured. Acrylic pours are best made thinly and left to dry on a very level surface.

Staff Tips

We're proud of the passion our staff have for materials, and can count many art school graduates and artists of some fame amongst them! Who better to ask about hot items in-store?

Golden Acrylic Glazing Liquid is a "must" for Kate, Manager of our Hamilton store. "I use the Glazing Liquid with Golden Heavy Body Acrylics at a 1:1 ratio. It loosens the paint so it's more spreadable and gives you an extra 30-40 minutes 'wet time', allowing you more time to blend."



"Christchurch Crack Art" Peter, Manager at that city's store, calls his use of Golden Crackle Paste, a very apt medium for their environment! Peter likes the slick, Pop surface of Perspex for his Golden colours, painting on the reverse, and then uses Crackle Paste to achieve dramatic textures.



www.gordonharris.co.nz



ABOVE: Are The Stripes of a Zebra Black... Or White? – 16 x 20 inches – Scratchboard.



SCRATCHING

the Surface

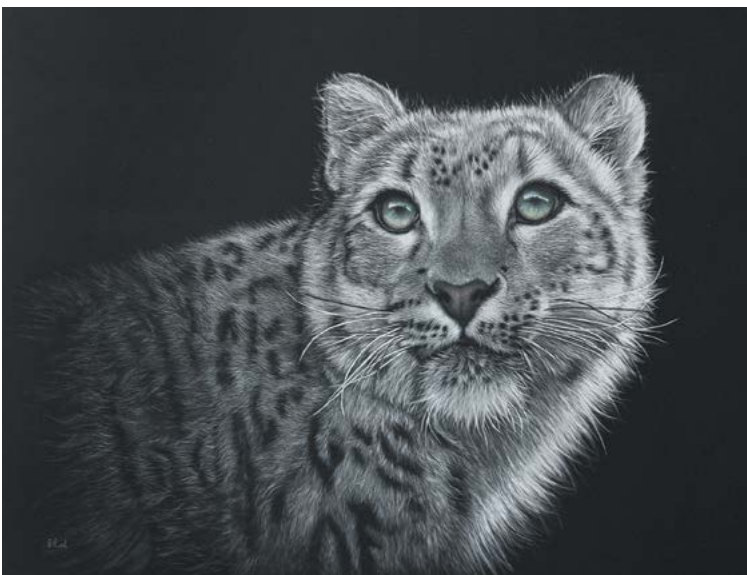
Karen Neal, a talented artist from the South Island explains her fascination with pastel, oil and scratchboarding.



ABOVE: Upon Calm Reflection – Scratchboard 18 x 24 inches. A scratchboard of a white Mute Swan, from a photo I took recently at Rainbow Springs in Rotorua.



ABOVE: Millie – Oils on Gessoboard 16 x 12 inches. A recently commissioned pet portrait.



ABOVE: Himalayan Grey Ghost – Scratchboard & Ink 14 x 18 inches. A Snow Leopard, one of my most favourite big cats.

Karen Neal is a self-taught artist who, on leaving school, intended studying a fine arts or graphics course, but instead opted to work in the newspaper industry. She spent three years travelling to countries such as Africa, Japan, Switzerland and the UK, returning to New Zealand to work in a variety of administration and graphics roles.

It was in 2009, in her early 40's, when Karen was stressing over a leaky home, that she picked up a pencil and drew a giraffe. A stress relief perhaps, but one that began a four year evolution, and now she is a full time artist. "I love all aspects of being an artist, it's a dream come true to finally take it up full-time. I still pinch myself. I knew this was my passion, I finally found my niche, although it took a while to have the confidence to put myself out there and call myself an artist."

Finding a balance between her own passion for wildlife and commissioned work, mainly pet portraits, Karen derives great pleasure from getting to know her clients through email and chats about their cherished animals. "It often affects me emotionally when I hear their response to the final paintings." She donates a percentage of her income to animal and wildlife conservation groups and has even donated several artworks as prizes to help raise funds. "Dwindling species on account of ongoing poaching and man encroaching into these beautiful animals territories is incredibly sad and barbaric. I just hope that through my artwork I can help in a small way and give something back to help animal conservation."

Karen has been working in the Scratchboard medium for about 18 months. Scratchboard, as an art form, has been around since the Neanderthal man painted and scratched on cave walls. Today's scratchboard is much more refined, allowing for intricate detail and a wide variety of styles. She uses Ampersand Scratchboards sourced from the USA. The composite of a scratchboard is a hardwood board, covered with a layer of white kaolin clay, and a layer of black Indian ink over that. The black Indian ink is then etched/scratched off to expose the white. There are a variety of tools, No.11 scalpel blades, tattoo needles, fiberglass brush and steel wool, to mention some, which give an array of different effects. "It's the painstaking attention to detail and the drama of the black and white tonal effects that attract me to this exciting medium. An international scratchboard society, set up in 2010 with a growing number of members, has seen the medium resurge into popularity. You can find them on <http://www.scratchboardsociety.com>."

Not limiting herself to one medium, Karen also works in Pastel and Oil Paint, enjoying the change in medium and finding it keeps her artistic abilities fresh and challenged. However, her favourite tools are really her iMac and her new Canon 60D SLR camera. "I see photography both as a tool for my work and also a form of art in itself. The artwork starts from a reference photograph for me, which I usually try to



LEFT: Sentry Duty
11 x 14 inches –
Scratchboard.
Who can deny meerkats
are just the cutest little
critters.



RIGHT: Misunderstood
Creature of the Wild
16 x 20 inches. –
Scratchboard & Ink.
I wanted to convey
man's misconception
about these beautiful,
highly intelligent
animals.

take myself. I find this is an essential part of the process from start to finish. I bought an SLR for this very reason. Being a wildlife artist and having a love of African animals and big cats, it's not always possible to photograph these myself and I have a handful of wonderful photographer friends who kindly allow me to use their images for reference (of course, I always credit the photographer). I will often change particular parts in Photoshop or work from several photographs to feel I'm part of the creative process rather than copying directly from a photo."

Karen always has music playing while she is creating, her perfect sound being the ethereal music of an Icelandic group called 'Sigur Ros'. She also listens to folk music and the eclectic collection she has on her iTunes.

Constantly learning and evolving as an artist, she hopes her work keeps improving as time goes by. "I don't think we ever stop learning in art. I'm super-critical of my own work, but I think most artists are. The 'to-do-list' is ever growing inside my head!" She learned early about the importance of having the correct frame for your work and has managed to come up with a formula that works well.

Inspired by many wildlife realism painters from around the globe, Karen has been particularly influenced by Raymond Harris Ching whose work she admires greatly. The Impressionist painters have also inspired Karen . . . "there's nothing like seeing the paintings in person with all that wonderful texture and brushwork that you don't see from photo reproductions." Some of Karen's achievements to date include:

- Finalist in the 2011 Wildlife BBC Art Awards International Artist with 'Ai Sleepy' pastel painting
- Finalist in the 2012 Wildlife BBC Art Awards International Artist with 'Paws for Thought' scratchboard
- 3rd Nelson Art Awards 2012 & Runner-up Peoples Choice with 'Ringtailed Lemur' scratchboard
- Winner Fauna category & Peoples Choice Winner, Marlborough Art Society Annual Members Exhibition with 'Abby' scratchboard
- Merit Awards in the ILT Positively Pastel Art Awards 2011 with 'Lone Wolf' and in 2013 with 'Lace Moko II'



ABOVE: Smitten – Pastel 40 x40 cm. Smitten or Smitties for short, resides in Auckland. This is one very loved 'puddytat'!

- Painting 'Christian the Lion' in Oils, which was donated 100% to the George Adamson Wildlife Trust in Kenya
- My first solo exhibition in 2012, which sold 6 out of 9 scratchboards exhibited.

"I've been working on an inspired series, being creatively involved from the photographic stage through to the final artwork. I borrowed a piece of old lace and hung it in a sunny window and asked my 12 year old son Jakob to pose for me. The lace created some really interesting shadows and dramatic effects on his face. The drama aspect in working with a limited monochromatic palette has evolved for me from working with black and white scratchboard. So far I've produced three artworks in the series 'Lace Moko', one in scratchboard and two in pastel. 'Lace Moko II' won a Merit Award in the ILT Positively Pastel Art Awards in Invercargill and 'Lace Moko III' was exhibited at The Impressions Art Awards, The Refinery Artspace, Nelson and won the Supreme Award. The scratchboard 'Are a Zebra's Stripes Black . . . or White?' was also exhibited."

Her tips for new artists are: "Talk to other artists, get books and art magazines out of the library. Get on Facebook and forums such as 'Wet Canvas' and 'Paintings I Love'. It's amazing to be able to network with other artists nowadays - it gives you confidence, you learn new techniques and get an honest critique on your work. But most importantly paint what you love, what you are passionate about."

Currently Karen is involved as a member of the Marlborough Art Society, the Pastel Artists of New Zealand (PANZ) and the ISSA (International Society of Scratchboard Artists). Her work at the moment is mostly commissioned Pet Portraits of which she has two pending on her waiting list – four sparrows on a scratchboard and an Alpaca, which she will photograph once the weather clears up and the Alpaca is finished rolling around in the mud!

Karen's work can be seen at the David Johnston Gallery, Blenheim, The Xue Gallery, Blenheim and Lilac Wine,



ABOVE: Lace Moko III – Pastel 24 x 18 inches. My son Jakob. This is the third in the Lace Moko series and has just won the Supreme Award in the Nelson Art Awards exhibition!

Vines Village, Rapaura, Marlborough. She has sold her work in England, Wales, Australia, Japan, Singapore, USA and Switzerland.

You are welcome to make an appointment to visit Karen at her beachside studio at Rarangi, Marlborough.

Karen can be contacted on

- 03 570 5606
- karen@wild-impressions.co.nz

Her website is: www.wild-impressions.co.nz 



ABOVE: Abby – Scratchboard 8 x 10 inches. Abby is very much my son Jakob's cat, she adores him and follows him everywhere!!



ABOVE: Karearea 9 x 12 inches. Scratchboard & Ink. New Zealand's only endemic bird of prey, a threatened species.



SUDOKU

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WORDSEARCH

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T	R	A	N	S	P	A	R	E	N	T
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C	O	L	O	U	R	D	K	I	L	N

- Composition • Transparent • Portrait • Basecoat
- White • Design • Pencil • Kiln • Creation • Art
- Gesso • Colour • Ink • Raw Umber • Brushes
- Tint • Near • Ochre

CROSSWORD

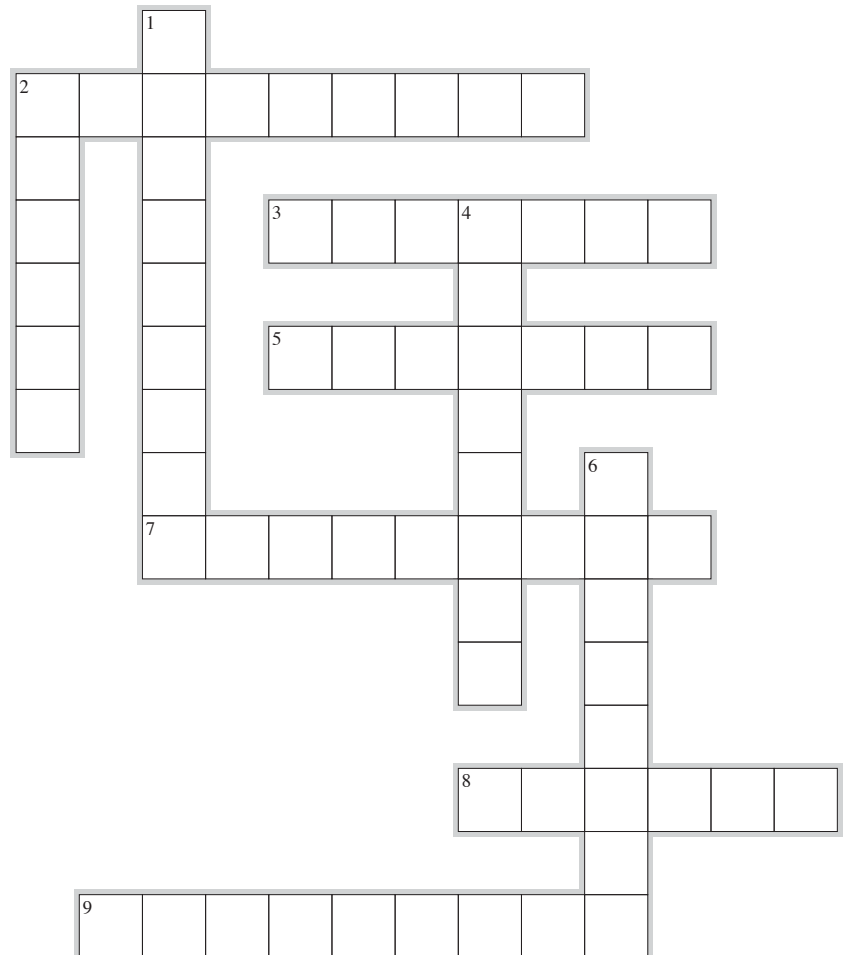
No.: 1

Across

2. A painting or drawing of an arrangement of objects
3. A method of painting using opaque pigments ground in water and thickened with a glue-like substance
5. Study of the human body
7. Make or represent (a form) by carving, casting, or other shaping techniques.
8. The junction or union between bones
9. All the visible features of an area of countryside

Down

1. A short band of tough, flexible, fibrous connective tissue that connects two bones or cartilages or holds together a joint.
2. A dark area or shape produced by a body coming between rays of light and a surface
4. Having or revealing natural creative skill
6. Relating to or involving the imagination or original ideas





QUESTIONS

With the

WHAT VARNISH?

Should you varnish a completed oil painting or is it not necessary? What about giving it a coat of Liquin or other Alkyd resin coat? What about Retouching Varnish?

I have no doubt whatsoever that all oil paintings MUST be varnished. Oil paint dries slowly and essentially by absorption rather than evaporation. This means that any surface dirt will slowly be drawn into the paint itself. At a certain point without the varnish protection the painting will be ruined. The only way to clean it then will be to actually scrape the top layers of the paint surface away and that is hardly an option. A problem facing most selling artists is that once a painting has been completed it needs to be sent to the gallery or whatever other outlet the artist uses. Does one then send it unvarnished or do you have to wait the mandatory 8 to 12 months before you can let it leave the studio?

The answer is no, you can send it out and give it some protection by giving it a coat or two of retouching varnish. This is a very light varnish made of Damar resin. It will eventually be absorbed into the paint surface but should protect the painting till it can be given a final varnish. That is about twelve months. How on earth are you going to get the painting back to give it that final varnish? You aren't but any gallery worth their salt will recommend to their customers that the painting be brought back to them or be taken to a restorer for varnishing. If it comes back to a gallery near you then you can varnish the painting of course. You can also provide a note stuck onto the painting that it is only protected for six to twelve months and what they should then do.

Giving it a coat of Liquin or Alkyd resin is not an option. There is an old adage that "In painting you must be able to undo everything that you do". After the Alkyd resin has dried it is almost impossible to remove without damaging the paint surface. The whole point of varnishing is to give the painting a protective surface that will in time be removed with all the dirt etc. and then the varnish reapplied again. You cannot do that with Liquin or any other alkyd resin medium. Those are mediums and not varnishes. Once you have applied those they are on for good so not a good idea at all.

Retouching can be used with care throughout the painting process. It is very light and as I said it will be absorbed. It has some useful characteristics though and that is it restores dulled or 'sunken' colours. It seals the paint surface to a

degree, and even prepares the paint surface for further painting.

I prefer the spray on Retouching Varnish and I always use one of the better-known brands. It is expensive but I find I cannot do without it and have been using it for the better part of 40 years.

FREEZING OIL PAINTS

I've been told that you can freeze your oil painting palette in between painting sessions to stop the paint from drying out. Is there any scientific proof that this is okay?

Oil freezes at a very low temperature (in fact far lower than water). Given the temperature a domestic freezer is usually set at, leftover oil paint put into it is unlikely to freeze because it doesn't get cold enough.

Therefore it's fine to store your palette in the freezer if you're taking a break. The cold temperature will slow the rate of oxidation and evaporation, preserving the paint.

When it comes to water-mixable oils, there are still some artists who have yet to be convinced about its benefits as hesitation occurs around the idea of successfully mixing oil with water.

Historically colours containing oil and water have in fact existed since prehistoric times. For example, Egg Tempera is an oil in water emulsion and egg tempera mixed with oil colour has been in use by artists for 500 years. No one seems to mention this!

More recently drying oils were added to casein (milk based) paints to improve water resistance and the first US paint patent was issued in 1865 and covered a paint containing milk, resin and linseed oil. Oils gradually became the major component and the paints became oil emulsions rather than casein paints.

Oils were later replaced by alkyds for more rapid drying. Such paints were used at the 1938 New York World Fair and the San Francisco Golden Gate Exposition. Since the late 1950's emulsified linseed oil house paints (for use with water) have been marketed and only declined with the introduction of synthetic polymer emulsions such as vinyls and acrylics, known as household emulsion.

In summary the main benefit to the artist is that you use

& ANSWERS

Art Guru



water as your solvent instead of turpentine or white spirit (mineral spirits) to clean up and thin your colour when painting. Thanks to our expert chemists, Artisan handles like a genuine oil colour, just using water instead and Artisan mediums ensure all oil colour techniques can be achieved.

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- Oil painters who are sensitive to, or simply want to avoid exposure to solvents such as white spirit (mineral spirits) or turpentine.
- Students and teachers in schools and colleges where the use of oil colour is prohibited because of the solvents.
- Artists working in shared studio space where the build up of solvent levels could lead to a harmful concentration of vapours and a generally an unpleasant odour.
- Artists who work within a small home environment and wish to reduce the odour of oil painting.

Source: www.winsornewton.com

oiliness.

Typically you would use turpentine to thin your paint when doing the under-painting, using a medium to modify the paint on successive layers.

SEND US YOUR ART RELATED QUESTIONS AND DIFFICULTIES AND WE WILL GET OUR GURU TO SOLVE THEM FOR YOU!

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**THE
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GURU

WHAT'S THE DIFFERENCE BETWEEN A THINNER AND A MEDIUM?

I am fairly new to oil painting and want to know the difference between a 'thinner' and a 'medium'. Some books and teachers use the term but I am a little confused as to what each one does.

In oil painting, a 'thinner' - usually turpentine - should evaporate completely having done its job of extending paint flow. A 'medium' however - such as linseed - is already present in the paint and adding more is not thinning the paint, but rather extending the properties associated with it's

QUICK ART QUIZ ANSWERS - Pg 25

1. 'Le Bateau' by Henri Matisse.
2. The ferrule holds the handle and hairs together.
3. Paul Gauguin.
4. A technique where paint is applied in a thick, textured way, with the marks made by the brush or palette knife remaining visible.
5. David Hockney 2011 'Secret Knowledge Rediscovering the Lost Techniques of the Old Masters'.
6. Alternate opposite sides from the middle outwards, like a Union Jack.
7. A private preview of an art exhibition before it opens for a public viewing.
8. Wax and resin.
9. 'Red Vineyards at Arles'
10. Ralph Hotere.

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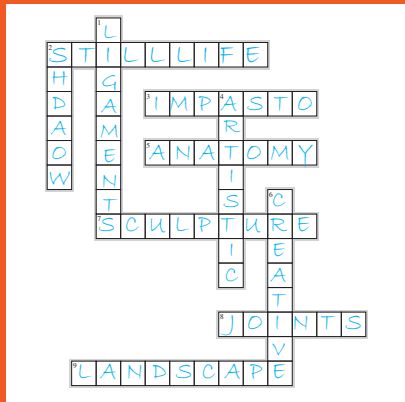


Puzzle Answers

WORD SEARCH - Pg 51

B	R	A	N	O	I	T	A	E	R	C
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C	U	I	I	J	K	L	M	U	N	O
O	W	G	S	R	Q	P	O	S	P	S
A	A	N	E	T	I	H	W	H	E	I
T	R	A	N	S	P	A	R	E	N	T
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Z	A	E	R	H	C	O	B	C	I	O
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CROSSWORD - Pg 51



SUDOKU - Pg 51

5	6	8	9	2	7	3	1	4
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7	5	3	1	4	9	8	2	6
8	3	5	7	1	2	6	4	9
6	4	9	8	5	3	2	7	1
1	2	7	6	9	4	5	8	3

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THE NEW ZEALAND ARTIST 2014



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S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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October							November							December						
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19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27
26	27	28	29	30	31	23	24	25	26	27	28	29	28	29	30	31				
							30													

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