

THE NEW ZEALAND

ARTIST

Issue No. 2
Jan/Feb 2014
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**SKETCHING
IN THE BASICS**

Puzzles

Are you a
PIRATE?

What
**GALLERY
OWNERS**
expect from you

COMPOSITION
in perspective

OLVESTON HOUSE

FEATURED INSIDE: Mark Jones • Tanya Finlayson Short • Bernd Huss • Alan Waters
• Kim Crosland • Kelly Edwards • Jacky Pearson





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Entrepreneur Baking - Jacky Pearson. See full pic on Pg 61



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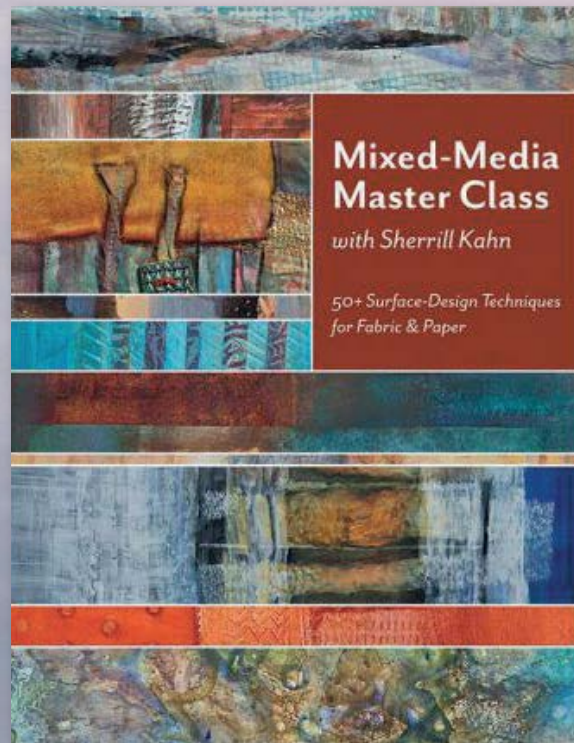
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Subscription details available on Page 68 .
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a note from the studio...

Hello Readers, Artists and Advertisers

It is with some excitement that I have accepted an offer to be Editor of this new and vibrant magazine. Among the first questions put to me by colleagues was "Oh! What do you know about art?" So let me deal with that. Do I paint, sculpt or carve? I do not. Neither do I dance or perform or act. I believe we are all artists, each and every one of us. Pablo Picasso said "All children are artists, the problem is how to remain artists when we grow up." Not to say that artists are childish, but that they retain that inquisitive, brave, push the boundaries and get out of the box, nothing is impossible approach to life.

If I may borrow some words from the creative manifesto of the Rebelle Society "I also see art as a dynamic matter of now! Art is not just a museum affair. Objects are less than people and no work of art is ever finished. We are our own living collage of images, memories, experiences, relationships, thoughts and feelings. As such, we must constantly make art that is synonymous with life, in order for it (for us) to keep on being art. By existing to our fullest potential we become our own greatest works of art. Whatever comes out of us is secondary to what's already in us."

As for this magazine, we at TNZAM understand that a magazine is a living entity and it must grow to survive. This will see us broadening our editorial scope and direction. In this respect we hope to encourage communication between this magazine and you the New Zealand art community, its purveyors, supporters and critics. We really need your feedback. It is our palette with which we add colour to our world. So please leave your comments on our Facebook page, or website, email or do it the old fashioned way and put pen to paper.

Andrew

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ALAN WATERS

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KIM CROSLAND

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JACKY PEARSON

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Find us on
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We got such wonderful input about our first edition, we thought we'd share some of it with you . . . it belongs to you too . . .

Got my magazines today and they look fantastic. Many thanks once again for the feature. All the artists work in it looks great and some good tips in there too. Hope you continue to have heaps of success with it and look forward to the next issue.

Cheers Vicki

What a great first magazine we all love it and wish you all the best for it's future.

***Kindest regards
Doreen Chatvick.
Napier Arts Club.***

I have purchased the first magazine and was impressed with the content. a very good start. I find other art mags heavy and cater for the very high end and well established artists.

***Regards
Don Wilkie***

Thanks for sending me your magazine - I just posted off my subscription payment yesterday!! It looks to be a really worthwhile publication.

We find one of the most difficult decisions to make, is how much to charge for our artwork - any thoughts?

***Regards
Pauline Pulford***

Thanks Pauline, have a look on pg 66, we have some suggestions there. Ed

Your first magazine publication is a great success.

***Very best wishes
Sheila***

Hi. Shared your first cover on our page.... New NZ Artist magazine is out. Featuring Hidden House Picture Framing in Whangarei. Great article on '10 things you should know about framing'. Well done Hidden House! Best of luck to you.

LARSON JUHL NZ

Congratulations on the launch of your new magazine, The New Zealand Artist, which I have found most informative and well designed.

Richard Bolton

Great first magazine. The Editorials with each article are well written. Great variety and photos and also nice to see a variety of articles countrywide

Patricia Pye

Hello! Just wanted to say a big THANK YOU to my magazine which I received today! AWESOME!

Susan Wang

CONGRATULATIONS to Jill Strong. Who won "Acrylic Solutions" from Gordon Harris. Thank you to Gordon Harris for their generous sponsorship. Keep on subscribing, every issue there is a new winner! All subscribers go in the draw. Good Luck to everyone for the next one!





of *Art Terms*

and their meanings

ANALOGOUS COLOURS

Colours that are closely related, or near each other on the colour spectrum. Especially those in which we can see common hues.

AQUATINT

Printing technique capable of producing unlimited tonal gradations to re-create the broad flat tints of ink wash or watercolour drawings by etching microscopic cracks and pits into the image on a master plate, typically made of copper or zinc. Spanish artist Goya used this technique.

GRISAILLE

Chiaroscuro painting in shades of grey imitating the effect of relief.

HORS D'COMMERCE (BEFORE COMMERCE) PROOF

Print identical to the edition print intended to be used as samples to exhibit or show to dealers and galleries. Hors d'Commerce (abbreviated to H.C.) proofs may or may not be signed by the artist.

INTAGLIO

The process of incising a design beneath the surface of a metal or stone. Plates are inked only in the etched depressions on the plates and then the plate surface is wiped clean. The ink is then transferred onto the paper through an etching press. The reverse of this process is known as relief printing.

MEZZOTINT

A reverse engraving process used on a copper or steel plate to produce illustrations in relief with effects of light and shadow. The surface of a master plate is roughened with a tool called a rocker so that if inked, it will print solid black. The areas to be white or grey in the print are rubbed down so as not to take ink. It was widely used in the 18th and 19th centuries to reproduce portraits and other paintings, but became obsolete with the introduction of photo-engraving.

NEO-CLASSICISM

"New" classicism - a style in 19th century Western art that referred back to the classical styles of Greece and Rome. Neoclassical paintings have sharp outlines, reserved emotions, deliberate (often mathematical) composition, and cool colours.

OILING OUT

The application of an oil medium to a painting that has sunk (become dull) or lost its oil to the layer underneath. Artist's painting medium should be rubbed sparingly

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into any sunken areas with a clean cloth, wiping off any residue, allowing to dry for a few days and repeating as necessary until an even sheen is obtained throughout.

POCHOIR

A stencil and stencil-brush process for making multicoloured prints, for tinting black-and-white prints, and for colouring reproductions and book illustrations, especially fine and limited editions. Pochoir, which is the French word for stencil, is sometimes called hand-colouring or hand-illustration. Pochoir, as distinguished from ordinary stencil work, is a highly refined technique, skillfully executed in a specialized workshop.

QUATTROCENTRO

Italian Renaissance art & literature in the 15th century.

REALISM

A style of painting which depicts subject matter (form, colour, space) as it appears in actuality or ordinary visual experience without distortion or stylization.

REMARQUE

Small original sketch in the margin of an art print or additional enhancements by the artist on some or all of the final prints within an edition. It may be in pencil, watercolour or pen and ink. A remarked print is more desirable to many serious art collectors as it adds value to a print in that it then becomes one of a kind with the addition of the original artwork by the artist.

REPOUSSOIRE


From the French verb meaning to push back. A means of achieving perspective or spatial contrasts by the use of illusionistic devices such as the placement of a large figure or object in the immediate foreground of a painting to increase the illusion of depth in the rest of the picture.

SFUMATO

From the Italian word for 'smoke', a technique of painting in thin glazes to achieve a hazy, cloudy atmosphere, often to represent objects or landscape meant to be perceived as distant from the picture plane.

TEMPERA

Medium, typically egg yolk which was used in the Renaissance prior to the advent of oil and has benefited from a recent revival. New Zealand artist, Graham Sydney uses this technique. ■



Mark Jones at the opening launch of his current project - 'The Grandfather'.

Doodlewood

"I call my work doodlewood because that's what it is, literally doodling with wood"

Mark Jones's organic sculptures are shaped by the wood he is working with: "I enjoy having the gift of being able to see an ordinary piece of wood and visualise it being a piece of art."

Mark started at the Stevenson Brothers Rocking Horse Makers, UK, assembling wooden horses in the factory for a year when the opportunity to learn how to carve the horses arose.

This opportunity stretched over the next 15 years of his life until 1996 when he was introduced to contemporary sculpting after which, he says, there was no looking back: "I can now use my gift to help other people's ideas or dreams come alive, such as a piece I am about to begin which is building a wooden bench in memory of a man's wife."

Since those early days in the rocking horse factory, Mark has gone from strength-to-strength and has not allowed the difficulties he has with reading and writing get in the way of his dreams. He has made rocking horses for English royalty and music 'royalty', a horse carousel for the Sultan of Brunei, and chairs for the Habitat for Humanity. "As an artist I want to see my work sell for what it is worth. But I also want to create affordable works so people who aren't so fortunate are still able to have a piece of art in their home." Mark also credits Richard Rushton, the owner of Bot Pots in Auckland as someone who has contributed to his art development by allowing him to set up a work area next to his shop to carve a macarcarpa tree trunk.

Mark has also taken part in a number of sculpture symposiums since he moved to New Zealand ten years ago.



'The Root of Life', made from part of an old conifer tree originally found and dug out at a property on the Ellerslie Panmure Highway, Mt. Wellington, Auckland.

Photo taken by Shayron Campbell.

The trickiest piece of work and the one he is most proud of creating is so far is the 'Doodlewood Chair'. Mark created the chair after a year of learning about contemporary styles and how to create with chainsaws. This was a labour of love and took over two years to complete and he would love to have it shipped to NZ. It was the first project where he learnt what his capabilities were as a sculptor. The chair was carved from 38 planks of American tulip wood, laminated together and shaped into a beautiful chair that would look quite at home in Middle Earth.

On the 29th September 2013, Mark made the first cut in a tree trunk that started the 'Grandfather project': "It's a people's thing," he says, "I want the local community and businesses to get involved and it's a chance to inspire a younger generation to be creative. My dream is for the local community to



ABOVE: *The Doodlewood chair collection, comprising a chair, matching footstool and table and a sculpture, all made from American tulipwood.*

BELOW: *An example of Mark's work at Stevenson Brothers Rocking Horse Makers. Photo taken by Shayron Campbell.*



participate in the project by joining him in helping to carve, sand and oil the Grandfather."

Mark found the trunk in a field next to the entrance to Hawthorne Dene Historic Country Café, Howick. Commuters along the busy Botany Road will be able to see his progress as he transforms the trunk "into a living story, which includes a grandfather's face and steps through the centre." At least that is the plan; the final outcome will be dictated by the timber itself.

He hopes to be finished by the end of January 2014, but as he is more used to working on interior pieces he will be learning as he progresses.

TNZA asked Mark to give us an idea of how he works: "I have learnt the importance of planning a job before I get into it, and learning the timbers or product that I'm working with. Firstly I observe the tree trunk or wood and then plan the shape I could turn it into. The main factors I take into consideration are the size and practicality of the shape, yet the flow and physical balance of the seat are overall the most important aspects of the design.



This is made from Macracarpa and is one of the first pieces carved by Dave Curtis, Mark's carving student. Photo taken by Shayron Campbell.



ABOVE: This piece is carved out of Conifer. Photo taken by Shayron Campbell.



RIGHT: This one is carved out of Macracarpa. Photo taken by Shayron Campbell.

"I draw it out in charcoal, then jigsaw the rough shape. If I am making a chair, I work on the seat first to get the posture correct and then the base and finally the seat back and sides.

"Along the way I get a feel for the grain and strength of the wood and this may alter the design. Once the shape is formed, I sand and polish it by hand to give it natural finish."

Mark is amazed by the beautiful NZ woods, in particular the swamp Kauri and Totara. These, he says, are perfect for carving with and are usually the pieces of recycled woods he's been given. "My chainsaw is my favourite piece of equipment", he says, "it's quick and allows me to make the piece of wood take shape in the fastest way possible."

Away from his beloved workshop, Mark enjoys trail biking, socialising with friends and family, listening to music, checking out craft shows and seeing other peoples work. His tip for new artists is to follow your dreams. One way he found to be noticed locally was to be involved with charity and it has allowed him to create a portfolio of work.

It is not surprising that Mark's work can be found in England, USA, Germany, France and Europe. The galleries that currently carry Marks work are:

- The Little Gallery – Pukekohe
- A Piece of Work Gallery- Howick
- Jems of Remuera - Remuera
- The Farmgate Gallery - Clevedon.

You can contact Mark through:

- jackie@chatterboxservices.co.nz
- www.facebook.com/DoodlewoodNZ 

'The Grandfather'. This is a very old macracarpa stump on an Historic Howick property gifted to the Howick Trust. The stump was originally at least 12-13 ft high before carving and shaping.



This is Mark's artist impression of how 'The Grandfather' will look once finished. It is made from clay supplied by Bot Pots. The model is kept on the premises of Hawthorn Dene café at the rear of the Howick Trust property. The café is the original settlers Homestead.





what do gallery owners expect from artists?

Approaching a gallery to accept your work, or to consider you for an exhibition is a daunting task and many gallery owners are put-off by artists, although it often has nothing to do with the work they present – it is the way they present themselves. It is easy to forget that people who run galleries are running a business, so when you, an artist, approach them you should treat the meeting like you would any other business meeting – think of how you handle a meeting with your bank manager you will be half way there.

Before approaching a gallery, visit it a few times as a customer. Look at the type of work they show; is it presented as solo exhibitions, or does the gallery have themed exhibitions with work from several artists, or is it a commercial gallery with mixed stock.

Be honest with yourself and ask: “Will my work fit with what the gallery does?” You might paint very well, and sell your work from time to time, but that does not mean that it will be appropriate for all galleries.

Once you have decided to approach a gallery - make an appointment. People who work in galleries dread the thought of looking up from their desk and seeing someone with paintings tucked under their arms coming in the door. Make a phone call and find out who you should talk to. Very often the person in the gallery does not make the decisions. Get an email address and send an email telling them a little about yourself and your work, and ask for an appointment. You can attach one, or maybe two, examples of your work, but no more than that.

Prepare for the meeting. Know what you are going to say, the work you are going to show, and how you are going to present it.

Consider your portfolio. We live in a digital age, and we all love our iPads, but a selection of good quality

photographs of your work is probably better in the long run. The person viewing your portfolio can lay the prints out and get a better idea of the work you do, than they would from looking at loads of pictures on the screen. Let's face it, if you are going to the expense of having good quality prints made you will select only the best work.

No one likes to talk about money – especially artists. But it is part of the job, so get used to it. Know the value of your work. It is a good idea to establish a selling price for your paintings and try to keep to that price wherever you sell your work, taking into account commission and GST.

If the gallery agrees to accept your paintings, or give you an exhibition, stick to deadlines. Deliver on time and in the manner you agreed to. If you have undertaken to deliver paintings, framed and ‘ready to hang’, make sure they are.

If you receive a commission through a gallery, or they ask for more stock, give them what they ask for. The gallery owner knows their clientele and will make requests based on past experience.

We all hate rejection, but learn to deal with it graciously. If the gallery says ‘no thanks’ don't argue and try to convince them otherwise. **N**

Are YOU a Pirate?



Kim Kerr

There have been a lot of discussions of late regarding the rights and responsibilities of artists and the people who buy our artwork. So it is timely we cover copyright laws as explained in 'Code of Practice for Artists and Dealers in Aotearoa/New Zealand' published by the Artists Alliance.

From the beginning artists have copied one another. Apprentices were encouraged to copy a master's works to learn about composition, technique and use of colour. Unfortunately, today many students are encouraged to find a picture they like from books, magazines, newspapers, calendars or the internet, change the colours or not, and turn it into a painting. Some even copy another artist's entire painting. I always encourage my students to draw or paint from life, take their own photographs or ask the photographer.

Most are pleased someone else finds their work inspirational and will give permission for its use. If you have copied another's work then I suggest you note on the back the artist and title so your heirs don't think they have stumbled across a possible masterpiece. The difference lies in copying to learn and copying to sell. This problem of using reference material belonging to others is not just in NZ but world-wide, and we can do our best to stop it by education.

WHAT IS COPYRIGHT?

Copyright is part of the law of intellectual property. It arises when the creator (the artist) creates an original work. It does not mean the work is completely novel or new, but must not itself be copied. If a large part of another's work is included in the creation, that part is not protected by copyright. It is automatic under the Copyright Act 1994 - there are no formal registration requirements.

I HAVE SOLD A PIECE OF ART. CAN I STILL HAVE CARDS OR GICLEE PRINTS MADE FROM THE PAINTING AND SELL THEM?

Yes, the artist is the first owner of the copyright and they are fully in their rights to allow someone else to reproduce the image -(e.g. on posters, T-shirts, cards, prints etc.) without consulting the owner of the original work. It is important to note, however, that the owner of the original work is not entitled to have copies made. It is possible for the artist to sell the original work to one person and the copyright to another.

ARE THERE ANY EXCEPTIONS?

If the work was created by an employee, it's owned by the employer unless contracts say otherwise. If an

artist has been commissioned and there is an agreement to pay for the work, then copyright is owned by the person who commissioned the work, again unless a contract says otherwise.

HOW LONG DOES COPYRIGHT LAST?

Copyright on an artwork is for the lifetime of the artist plus fifty years following their death. Not the owner of that artwork.

The rationale comes from the Berne Convention, 1886, when it was decided the artist and two generations of descendants should benefit from the copyright. In recent years many countries, including USA and members of the European Union, have increased the period to seventy years. After the copyright term has expired, the work falls into the public domain.

WHAT IF I FOUND ANOTHER ARTIST MAKING IDENTICAL WORK TO ME, CAN I DO ANYTHING?

Obviously it is easier and cheaper to have a conversation and get the work withdrawn. Remember copyright cuts both ways. If you are using/copying works still covered by copyright without authority then you may face legal sanctions. If the issue can not be resolved then you will have to go to court.

There are three points to consider :

1. Is the work objectively similar to the other work?
2. Is there a casual connection, i.e. is one work derived from the other?
3. Has a substantial part of the other work been taken? There is no percentage measure e.g. it's not ok to take just 5%.

IT SEEMS A LOT OF PEOPLE PAINT THE SAME SUBJECTS THESE DAYS - WHO HAS COPYRIGHT?

Copyright protects what the work looks like but not the creative ideas behind the work. There are some artists whose distinctive work is easily recognised, Bill Hammond's birds, Stanley Palmer's landscapes or Nicky Forman's landscapes. It might be their use of colour, brushstrokes, the way they compose the work or their 'shorthand' for drawing a subject. It is alright to look at how they put their work together but, better if you do it your way.

CAN A GALLERY REPRODUCE MY WORK?

When a gallery reproduces an image or part of an image, to be used on websites, brochures and magazines to promote the work or an exhibition, it should be covered in a written agreement between the artist and the gallery.

If you wish to know about contracts with dealers/galleries, artist's obligations, exhibitions, artwork sales and management or funding, you need to check out this handy guide book: Code of Practice for Artists and Dealers in Aotearoa/New Zealand.

Copies are available from Artists Alliance for \$35 – or \$25 if you are an Artists Alliance member, or you can purchase copies via their website:

<http://www.artistsalliance.org.nz/html/products.php> 



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SCULPTURES FOR SALE

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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THE NEW ZEALAND
ARTIST

ARE YOU AMAZING WITH SALES?

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We look forward to hearing from you!



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CARVING A NEW Fashion



Morepork - This was a good challenge and chance to paint a night time scene also.

“Have a goal, have something to achieve and then go and fulfil it. It always a nice feeling to look back on the journey of how you realised your dreams.”

So says Tanya Short, who some may remember as Tanya Finlayson making and selling handmade jewellery and sewing children’s clothing at the Whangarei markets.

“When I first started selling my art, I was playing around with spray paint and hand-cut stencil onto canvas, which in turn lead me to the art I now do in lino,” Tanya told The New Zealand Artist Magazine.

Although she has not had any formal art training Tanya has been painting and drawing all her life. Skills which came in useful while studying for a diploma in fashion and textiles.

It wasn’t until her son started school however, that she had the time and freedom to create. She loves the freedom to choose what, where and how to paint. “It is an escape for me, to get lost in a painting that just has that good feeling about it; that flow. It gets you excited about seeing the finished result” she says. And you can see why she gets excited; Tanya’s work is unlike anything else we have seen.



Flying With The Birds - Childhood memories of the beaches up north flying with the seagulls.



Watching The World - This was based on photo I took traveling back from a holiday at Stoney Bay.



Fantail 2 - I love the busyness and curiosity of the fantail. They never seem to stop moving.



Mother - The hard work and love of a mother reminds me of my own mother.



Watermelon - I love the 'no holding back' of this piece. All or nothing, no manners spared.

Discussing on her entry into the world of art Tanya says she has always liked the arts and enjoyed painting, but anything after that was unknown.

"One particular day I walked into Reyburn House at the Town Basin in Whangarei, asking about the art there and where to go if you're an artist. It could not have been better timing as, a now very good friend and co-creator of 'On The Edge Gallery and Design' Richard Cranenburgh, had just walked in the door. We got to chatting and set up a time to talk further about where I wanted to go with my art.

"A long story short, he took me under his wing and mentored me through the steps to my first exhibition and encouraged me to take my art further than I could have imagined possible. Without randomly bumping into him in that little gallery on the water's edge of Whangarei, I would have never got to show the work I have."

Tanya's approach to her work starts with taking lots of photographs. She sketches from assorted pictures until she is happy with the composition. At this point the sketch is transferred onto the lino block mounted on wood, using transfer paper. The design is carved into the block using small chisels like a traditional lino/wood block is prepared, Tanya then does something quite different. Rather than ink it up and print it, she paints the actual carved block using enamel paint, finishing with black on the ridges to outline the picture.

So what is her favourite piece of equipment, a particular shaped chisel or brush? "I could say my hubby, as he kindly reminds me that it is his loving hand that glues all my wood blocks together. But I could also say my camera, for without this I would not be able to capture those spilt second moments that make my pieces what they are."

Having a mixed Chinese and Scottish background, Tanya grew up with a lot of Japanese and Asian influences and this sometimes shows through in her work, as she enjoys the simplicity of Asian art. On the other hand she really loves pre-Raphaelite artwork such as Waterhouse: "There is something about looking at pre-Raphaelite artwork that I can lose myself in. Almost like reading a child a fairy tale from your childhood that takes you right back to innocence and mystery."

Like many artists featured in TNZAM, a lot of Tanya's work comes through commissions. "People tend to shop



Loyal - This one is based on a photo of my son when he was younger, and the connection and friendship children have with animals.



Sparrow Meeting - Sparrows having their daily meeting. My Nana took a liking to this one.

with their eyes, so most people will approach you with something they had seen or already have in mind," she says, adding that the trickiest commissions she has done involve doing work for people she knows personally. "You always have in the back of your mind, that you not only don't want to disappoint them, but you want to try and paint a picture that will represent who they are as a person," she comments.

When Tanya is sewing the radio is going, as she says "It beats listening to a sewing machine all day," but when she paints it's a different story, no music or radio "I think there is something about the sound of silence that helps me keep an open mind and be creative."

Like many artists Tanya felt her biggest obstacle in art and life in general, would have to be a lack of confidence. As she got more involved in the art world and started talking to people about what she was doing, she started to realise that art is very personal thing, so you can't really get it wrong.

"No one can tell you it is right or wrong. If you have put your heart into it, it becomes an extension of who you are." Once Tanya realised this, she felt more confident to take it as far as she wanted it to go. Having that common ground and talking to people with similar interests, being right up front and giving that opening speech at an exhibition in front of a room full of people and coming out of it



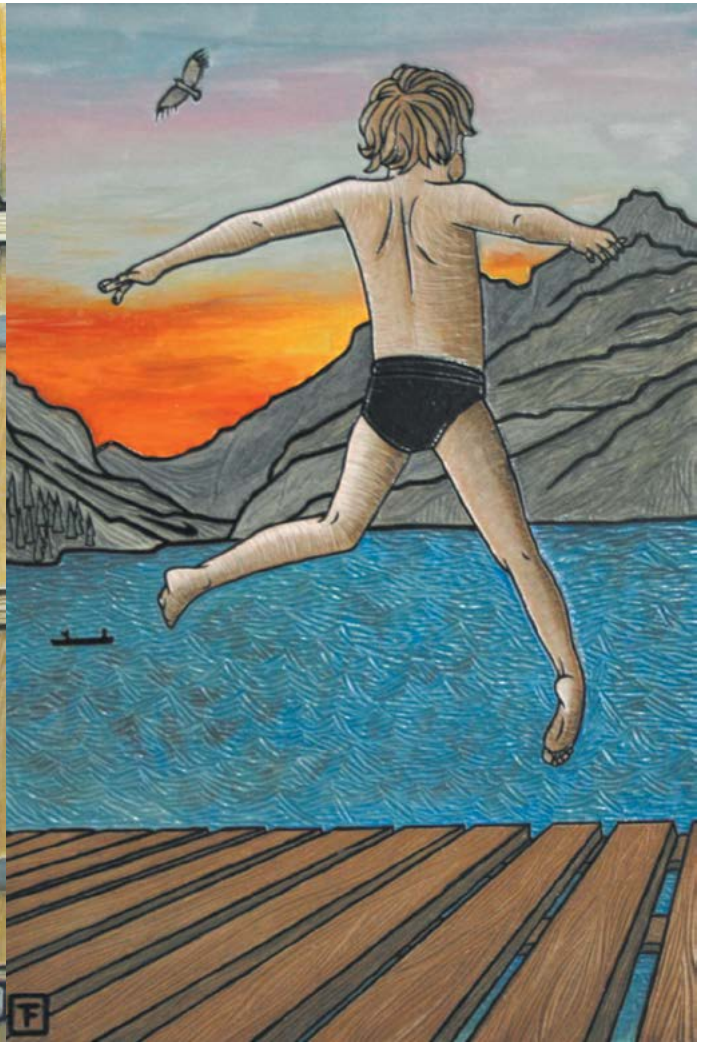
Shags - I like the hidden shag in this one and the way it all blends into the background, it makes you take a second look.



Blue Tit - This one was a little harder to carve with the fine petals, it was a good challenge for me.



Curiosity - One of my earlier pieces based on the curiosity of the youth. This would have to be one of my favourite pieces.



Freedom - When I look at this piece it reminds me of my boys and the freedom they must feel jumping into the water in summer.



Waiting - I recently sold this one in Tairua, it was based on photos I took while fishing out by Slipper Island in the Coromandel.

unscathed, has definitely given her more confidence to accomplish other things in her life.

After moving from Parua Bay to Tairua to be closer to her 'now' husband, Tanya dusted off the qualification in fashion and textiles and started a small business from home called 'Tairua Sewing Service'- where she does sewing repairs and alterations. Along with socialising with close friends, Tanya spends the bulk of her time with husband Dave, 12 year old son Darien and step sons Sam 6 and Marlon 4 enjoying all the great things our country has to offer. That is not to say she has stopped painting altogether as she is half way through a piece based on a photo she took of her son walking down the shore at Stoney Bay while camping there.

Tanya's tips for new artists are: don't be afraid to stand up and ask questions that might sound silly. Be bold, be different. Don't ask yourself, why didn't I do that? Ask yourself, why didn't I do that sooner? And keep yourself moving forward.

Tanya's work can be found at:

- Reyburn House, Town Basin in Whangarei
- Helena Bay Gallery, Northland
- Inspirit Studio & Gallery, Tamahere, Hamilton and
- The Little Gallery of Fine Arts, Tairua, Coromandel.

Tanya can be contacted on

- 021 222 9150
- tfcарvedart@gmail.com

Her website is

www.carveddesigns.webs.com 

Left: Bed Time - This piece reminds me of my mother getting down on her knees when I was little to see what it was I could see, the world seems so much bigger and taller as a child.

Right: Boy On Swing - One of my bigger pieces of the happiness of a child flying through the air in mid swing.

Bottom Left: Kingfisher Group - Seemed like a good place to meet if you are a kingfisher.

Bottom Right: Fantail - I like the simplicity of the bamboo in this piece.





Demonstration

SKETCHING in the basics



Willow charcoal on 80gsm Zeta Paper.



Soft Compressed Charcoal on 140gsm D&S Cartridge Paper.



Combining different grades of charcoal increases your drawing's tonal range.

Charcoal is most popular for rendering in the life drawing class, and anywhere quick tonal massing is desired. Cretacolor produce different types of charcoal, each offering a different tone and result. Made from burnt twigs, willow charcoal has a soft, silky feel that is easily wiped off, even with a finger. This makes it perfect for where correction may be needed – preliminary mapping out of a drawing, and for fast rendering. Willow is sometimes used for preliminary drawing on canvas before painting. It's the least black of the charcoals, with a slight brownish tone, especially when rubbed.

Cretacolor make Compressed Charcoal from charcoal mixed with different pigments, to provide various degrees of blackness and ease of blending. The sticks are longer than most brands – 8mm x 94mm. Their hard grade compressed charcoal provides a lighter tone, similar to willow but not as brownish, with more defined marks, which are less easily smudged. This charcoal is useful for preliminary sketching, where a dense, more obvious line is not wanted, and for finer detail, as the hardness keeps its point longer.

Cretacolor medium grade has more black pigment in it, so is blacker & softer, and their soft grade has even more black pigment in it, and gives a denser, blacker mark that is more easily blended, so more favoured for massing of tone.



Willow charcoal can be easily wiped for quick light & dark adjustment.



Oblong Sketching Charcoal's shape lends itself to area work.



Water can be used to create additional tonal effects.

The blackest compressed charcoal has Lamp Black pigment added. Cretacolor's oblong Sketching Charcoal (7mm x 14mm x 72mm) and extra large round Chunky Charcoals (18mm x 80mm) produce a wonderful, velvet darkness, and their size lends them to large, bold works. Cretacolor also produce Compressed Charcoal Pencils, for more detailed work, but don't think you'll keep your fingers clean...!

As well as adding pigment to charcoal, Cretacolor add oil to make a drawing material that is black but less smudgy. Nero Pencils and leads have a smooth, slightly waxy feel and produce a dense, very black line, offering greater control than charcoal and a wider tonal range than graphite. By altering the amount of oil that is added, the Nero pencils are made from extra-soft through to hard grades: the harder, the more delicate the shading ability and finer the point; the softer the grade, the blacker and smoother the feel.

Before the discovery of graphite in the 16th Century, most very fine drawing was made using a stick of silver, called a Silverpoint. It leaves a line of silver particles on the drawing surface, which doesn't smudge and creates a very even line, ideal for cross-hatching techniques. Even after graphite became available, silverpoint's use for preliminary drawings prior to oilpainting was continued, due to graphite migrating through layers of oilpaint. One of the beautifully unique qualities of a Cretacolor Silverpoint is that silver tarnishes, and the tone of a silverpoint drawing gradually changes from a silver-grey to a warm brassy tone.

You can get good results on some, mostly hard papers, on gesso, or use Golden Silverpoint Ground, which not only makes any grease-free surface perfect for the application of silverpoint, but makes it receptive to all metals – gold, stainless steel and copper (which verdigris in the presence of ammonia... a potential technique).

Cretacolor traditional drawing chalks, either in stick or pencil form, come in a range of natural earth colours (black, sepia, burnt umber, sanguine (a brick red), and white) that provide for complete tonal studies. They come in both dry and oily substances. The dry variety is easy to blend, and combine well with charcoal and pastel. The oily are less easily smudged and are water-resistant. Neither is easily erased – instead, the white is used to create negative space. In this way, they are similar to painting in solid colour, so were traditionally used to produce studies that would tonally and structurally lead on to painting.



Silverpoint creates a pale grey line that doesn't smudge & tarnishes over time.



Traditional drawing chalks provide tone and temperature.



Coloured Fine Pumice Ground provides a striking surface for coloured pencil.

Cretacolor Coloured Pencils are a very fast and effective medium to produce both coloured sketches and finished works. They are very portable, great for quick set up and clearing away at home and when travelling. Their ability to combine drawing with certain painting techniques makes them very versatile. Coloured pencils are available in both Karmina permanent (non-soluble in water) and Marino water-soluble ranges. Water-soluble coloured pencils can be turned into watercolour by using a wet brush to “aquarelle” the pencil marks. Permanent and water-soluble pencils of the same colour can be used in tandem, to let some areas wash and others remain solid.

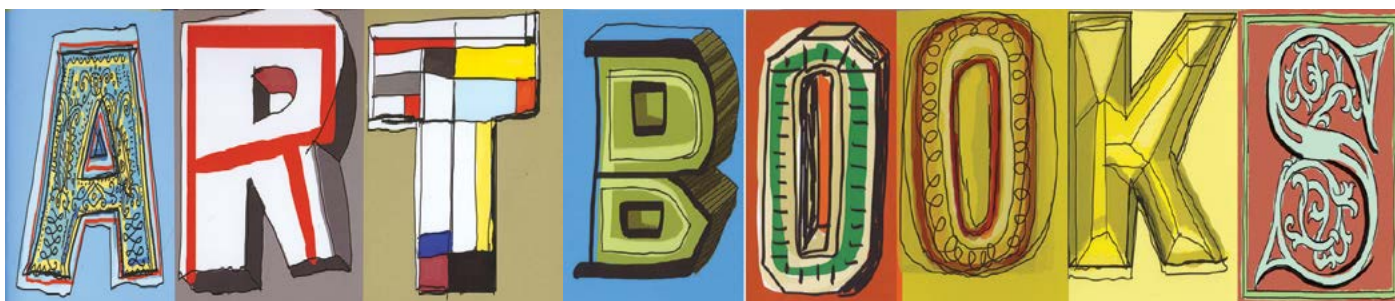
Coloured pencils work well on relatively smooth papers, and coloured papers, letting the colour show through where the pencil doesn't fill. Colours can be mixed by cross-hatching and layering. Coloured pencils are not easily erased, but a sharp curved blade, such as a scalpel, can be used for removing areas of colour. **N**



Powders can be rubbed on the back of a sheet and pressed down onto a sheet underneath it, producing a transfer-print looking drawing.



Here the powder is used with water to quickly fill in an area.



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Olveston

DUNEDIN'S BEST KEPT SECRET

Olveston has operated as a house museum and major tourist attraction in the city of Dunedin for many years and is regularly described as Dunedin's best kept secret.

Designed for Dunedin Collector, Businessman and Philanthropist Mr David Theomin by acclaimed English architect, Sir Ernest George, (1839-1922), Olveston was built between 1904 and 1906. Jacobean in style, the grace and grandeur of Olveston is distinguished by a wealth of

decorative detail, while maintaining the feel of a private family home.

Throughout his life, Mr Theomin and his family travelled extensively and lavished their home with prized artifacts and priceless art and objects from around the world. Bronze statues, silver and gold objet d'art, fine pieces of cloisonné and ivory from Japan, and Chinese jade and ceramics all reflect the Theomins' interest in the decorative arts. The collection also includes over 240 artworks, which



grace the wall of every room and include many works by Frances Hodgkins, Grace Joel, Charles Fredrick Goldie and European artists including Sir Russell Flint. The collection also contains an important collection of Japanese 18th and 19th century weaponry.

There are very few historic houses in the world in which all the original contents are displayed authentically and with integrity. Olveston gives visitors the feeling of being a guest in the family home.

Visiting Olveston is by guided tour and there are public programmes of special tours, talks and events.

The family, David Theomin and his daughter specifically were both involved avid art collectors and involved on the council and acted as President of the Dunedin Public Art Gallery Society and the Otago Art Society.

Continuing the Theomin's passion and commitment to local artists, Olveston hosts an artist-in-resident programme and is currently hosting Dunedin print maker Manu Berry, who will exhibit his work in the house in early January 2014.

Commenced in 1904 and completed in 1906, Olveston is set on a gently sloping acre in Royal Terrace adjoining the tree-covered Town Belt. An extravagant, 35-room mansion built for the Theomin family of four, the property demonstrates bold architectural design and only the finest materials shipped from all corners of the globe. When the last member of the Theomin family died in 1966, the home was gifted to the city of Dunedin and has since undergone large restoration and is kept in careful hands to maintain its original state.

David Theomin was born the son of a Rabbi, in Bristol, England in 1852. David worked in the mercantile world until 1874, when he set out for Melbourne, Australia. He married 24 year old Marie Michaelis, and at the end of 1879, the newly-weds moved to New Zealand to establish a home in Dunedin. David and Marie bought their first house in 1881 on Royal Terrace, occupying part of the site of the present-day Olveston. David Theomin established himself as a very successful businessman, developing the mercantile firm of Benjamin and Company and opening branches of his Dresden Piano Company throughout New Zealand. He worked tirelessly to produce the financial resources required to build and maintain Olveston. The couple purchased a further three blocks of land next door and after having the home designed by architect Sir Ernest George of London, construction began in 1904. Olveston is known as the only house in the Southern Hemisphere designed by George. The family moved into Olveston in 1907. David and wife Marie shared a love of art, ceramics and furniture. They acquired significant Japanese material and works by W.M. Hodgkins, Frances Hodgkins, Alfred Henry O'Keeffe and Frank Brangwyn among others.

The Theomin's only son Edward was born in 1885. Edward was destined to follow in his father's footsteps but the Great War intervened and Edward was soon fighting for his country in France. After the war he married Ethyl Moccatta in London before returning to Dunedin. The war had taken its toll and by 1924 his health began to decline. He survived his mother by only two years, dying in 1928. The Theomin's only daughter, Dorothy, was born in 1888 and began her education in Dunedin. After the death of her father in 1933

Dorothy was the only member of the immediate family still living. Dorothy died at the age of 77 on the 11th of October 1966, surviving her father by 33 years. It was revealed at the reading of her will that she bequeathed Olveston, with all its contents and an annual estate income, to the City Of Dunedin. It took twelve months of hard work by her many friends to pave the way for Olveston to become the historic family home that visitors enjoy today.

A focal point for the house, the grand hall was the centre for receptions and entertaining. The English oak joinery was the work of Green and Abbott of London. The hall contains a wide selection of furniture and paintings. The drawing room was popular for entertaining. It is the only room in the home to have a decorative ceiling and houses Olveston's largest collection of watercolours and features a 1906 Steinway grand piano, dated to the beginning of the 20th century. The Chippendale-style table in the stunning dining room can be extended to seat 20 people around it quite comfortably. The dining table is set for a special dinner party that was held at Olveston in 1907. The silver in the collection dates from 1722.

An impressive 'Eagle' cooking range is the focal point of the kitchen. The range boasts a warming oven, a roasting oven for meat, a baking oven for cakes and bread, a see-through mica oven door and a temperature gauge. Native New Zealand kauri (a durable hardwood) was used for the tables and dresser. All items in the kitchen, including a 1927 Frigidaire refrigerator and the large collection of Delft style items, were in constant use. Some of the interesting design features of the scullery include twin copper-lined and porcelain sinks, observing the Jewish tradition of separation of food during preparation. The copper sinks were used for washing dishes and to avoid damage to precious china. Deliveries including parcels, bread, fish, meat, and vegetables were passed through the scullery window. The butler's pantry was the base for the organisation and running of Olveston. The silver 1810 English meat platter was used when carving meat at the table. A gallon and a half of hot water was held in its base to help keep the meat warm. The Theomin family used much of the precious china, including the Wedgwood, on a daily basis.

Originally designated as a breakfast room, the library is an example of the Theomins ringing the changes in the house design. The mid-nineteenth century French mantle clock is an example of fine workmanship with ebonised wood and inlaid decorative metals and is one of many fine clocks still all functioning in the house today. The magnificent Billiard room features the full-sized billiard table, with a slate base. As the table weighs over two tons, the floor is reinforced. The height of the table lights can be adjusted and a pulley beside the chimney controls windows above the table. The original billiard rack and scoreboard are masterpieces of details.

When the Theomins moved into Olveston in 1907, their daughter Dorothy returned from finishing school. The sitting room is the plainer of her two rooms but the colour scheme flows harmoniously into the bedroom. The decorative French design of her bedroom was very popular in the early 1900's. Dorothy's bedroom was restored and reopened to the public in 1995. Edward Theomin lived at Olveston for





only a short time before he served overseas. His room underwent considerable renovation and careful restoration in the early 1990's and was opened to the public for the first time in 1994, 66 years after Edward's death. The fine oak furniture and decoration of this room were mainly from the Art Nouveau period and were considered very modern for the time.

The bathroom is the best example of the modern facilities that Olveston had. Many of the luxuries we now take for granted were, in 1907, way ahead of their time, specific examples being a shower and a heated towel rail. Other features you wouldn't necessarily expect to find in such an early home are electric lighting (powered by a gas engine-fired generator in the basement), central heating, internal and external telephone systems, and a manual counter-weighted service lift connecting all four levels.




David Theomin's dressing room features a powerful green influence represented by the fireplace tiles and furniture. The twin brass beds and the elaborately embroidered bedspreads were typical of the Theomin's taste for fine furnishings. The distinctive wardrobes, dressers and tallboys dominate the room. Green and Abbott from Oxford Street, London was responsible for much of the interior decoration throughout Olveston. The original wallpapers were manufactured in Buffalo, New York, and were selected by the Theomins on one of their trips to America. The master bedroom and dressing room were restored in 1997. The master suite upstairs is mirrored by the guest suite directly underneath, catering for visitors but also allowing for David and Marie to move downstairs into an identical set-up when the time came that they couldn't walk up the stairs any longer. The downstairs suite even houses an identical space for the upstairs safe to be relocated to.



In 1922 Mr Theomin took delivery of a brand new Fiat 510 Tourer. This limousine was a classic example of elegant European motoring. 3.4 litres of driving pleasure, the car was used by the Theomins for many journeys into Central Otago and up the east coast of the South Island. Some 72 years after it was purchased, the original Fiat was discovered, standing axle deep in water, in a derelict farm shed a short distance from Dunedin. The vehicle had not moved for over 33 years. In 1994 it was transported to Christchurch, New Zealand and fully restored by Auto Restorations Ltd. The work took over 2 years. The Fiat was returned to Olveston in 1996 and is now maintained in tip-top running order. The Fiat has pride of place in the garage that was built in 1914. The garage incorporated a heating system, a pit for servicing and a carport at the rear for the chauffeur to clean and load the car.



The house is set on an acre of garden surrounded by beautiful mature trees, many of which are specifically nominated as protected specimens under the city's district plan. The formal garden is structured around original terraces, paths and flowing lawns. The heated conservatory has been recently restored based upon the original plans of 1904 and features a display of plants all year round. The garden is tended all year round and provides the visitor with another interesting dimension of the life lived at Olveston.

Entry to Olveston is by guided tour only (max. 15 people per group). 1-hour guided tours commence daily at 9.30 am. Reservations are recommended. See www.olvoston.co.nz or phone 03 477 3320 for more information 

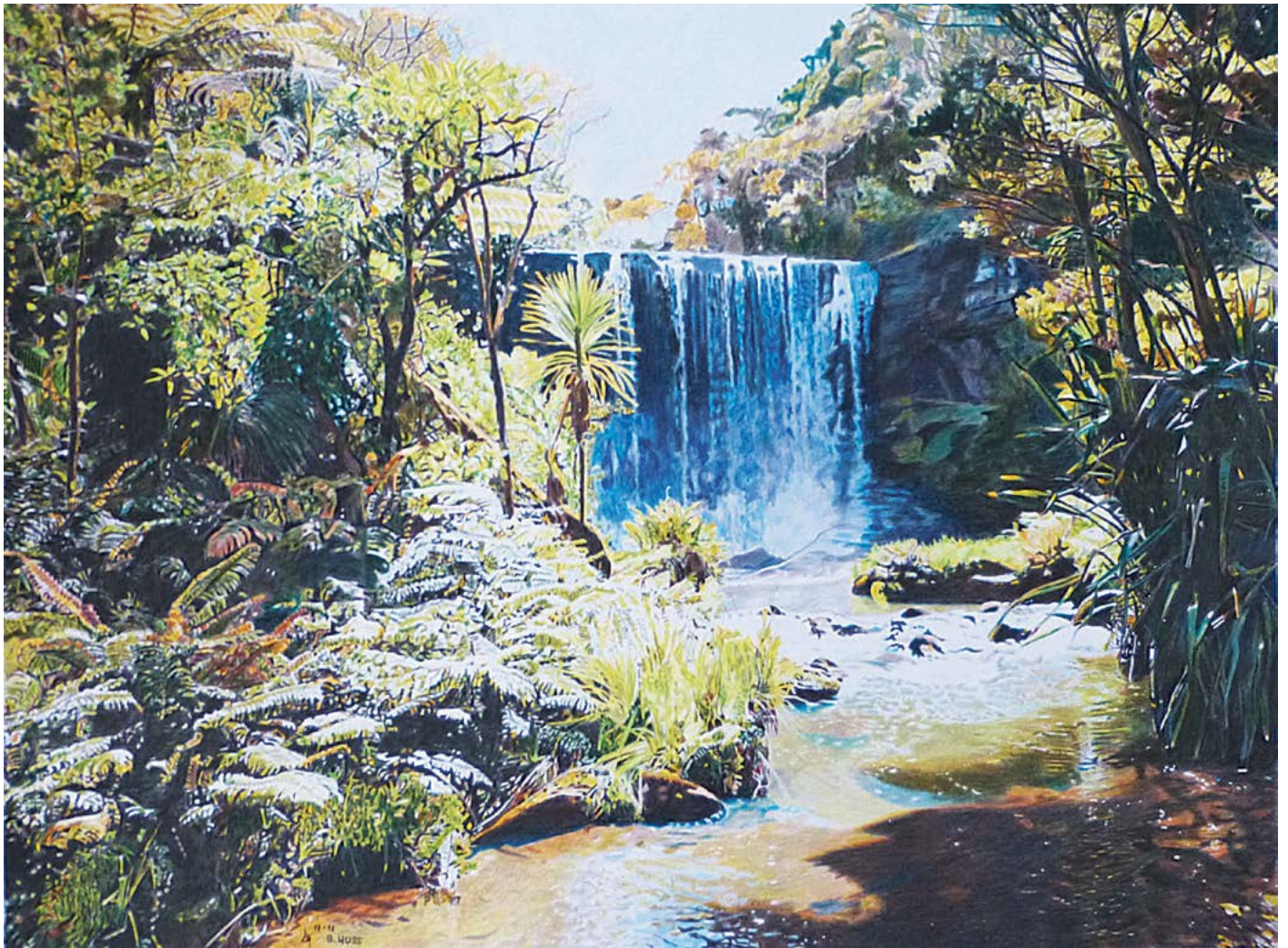


Manu Berry, Dunedin Printmaker and current artist in residence at Olveston.

A Moment in Time



For someone who has not had any formal training and who only started taking his craft seriously two years ago, Bernd Huss has attained an extremely high standard and received numerous accolades for his work.



Mokoroa Falls. 420mm x 297mm

As long as he can remember Bernd has enjoyed drawing. At first he restricted himself to copying photographs of people from magazines always trying to capture as much detail as possible.

His early work was all done in monochrome and it was

only later that he incorporated colour in order to achieve a more lifelike image. A further enhancement to his work came about when he started receiving commissions and he invested in top quality pencils and papers.

He currently uses Faber-Castell polychromos artist



Meerkats. 250mm x 310mm



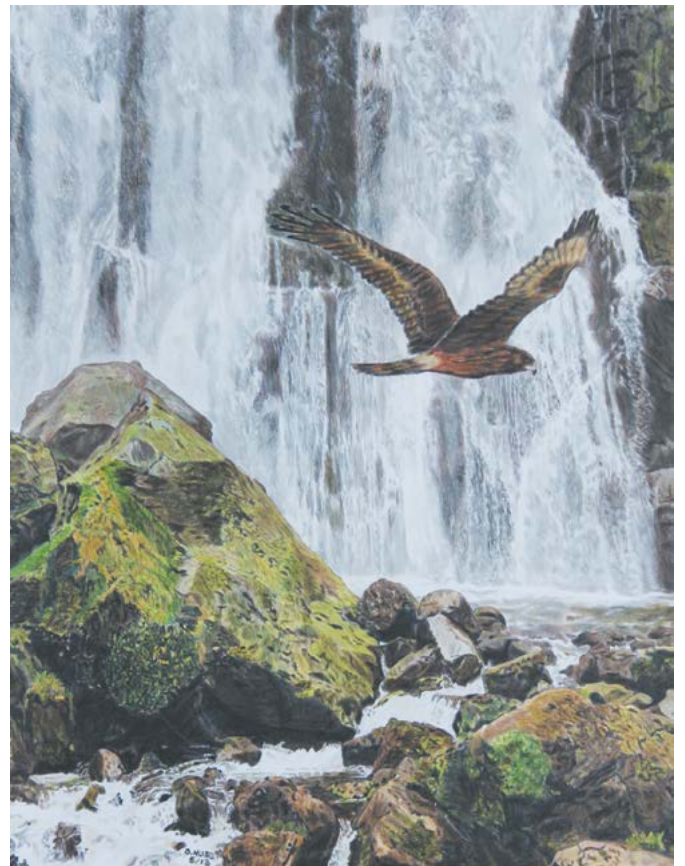
Sumatran Tiger: 290mm x 255mm



NZ Woodpigeon: 320mm x 230mm



Huia Bay: 540mm x 360mm



Maralopa falls: 320mm x 230mm

pencils and Caran D'Ache Pablos and works on mainly on 300g Saxton bright white smooth paper.

In addition to his art Bernd is an avid photographer. He enjoys bird watching and is a friend of the Auckland Zoo. These activities have now become enmeshed into his art and he almost exclusively utilises his own photographs to draw from.

A sure sign of his increasingly high standard and attention to details was his recent success in an online competition. The Facebook group page for colour pencil drawings awarded him first place in the expert category for his work; 'New Zealand Woodpigeon'.

Bernd also took first place out of 45 artists in the public vote at the Titirangi Painters annual winter exhibition in late 2013.

Bernd says this positive feedback and the growing recognition he is receiving for his art, makes all the time and effort he puts into his work extremely worthwhile, besides that, he says simply, he loves drawing.

Bernd is fascinated with all kinds of wildlife and scenery and particularly his home in the Waitakere Ranges in West Auckland. He has just completed a picture of an Orang-utan with the intention to sell it on a Facebook group page that donates all the proceeds to the Orang-utan Protection Foundation. (See demonstration on page 31).

When Bernd draws people or animals he always starts with the left eye (from his perspective) and then works from there with very little, if any, pre-sketching. With other objects he also chooses the main focal point and starts from there, working his way around it. He usually begins landscapes at the top left and finishes at the bottom right.

Staying with technique for a moment, Bernd recently purchased a battery powered eraser, which has quickly become his favourite tool as it is easier to correct mistakes in tight areas.

It has not all been straight forward however, and Bernd has had to deal with some rather unusual and tricky requests. One example of this saw him drawing off a poor quality laser copy of a photograph originally taken in 1918. It was a difficult task and he had to improvise quite a bit but the customer was happy with the completed work and that is always the critical factor.

With this in mind his advice to new artists is: "Don't be afraid to be bold. If you think something is too hard, do it anyway. Be patient and persistent. Enjoy what you are doing!"

Like many talented artists, Bernd professes his biggest obstacle is overcoming self-doubt after starting relatively late in life and knowing just how competitive the art world can be. Yet here is an artist who has a high degree of skill, and his ability to capture a moment is fascinating. One can imagine his subjects will suddenly move off the page and carry on with their lives. So it is not surprising his work is found in Europe, USA, Australia and New Zealand.

Bernd's work can be seen at:

- Abundance Gallery in Te Atatu, West Auckland
- East West Gallery, New Lynn, Auckland.

He is a member of Titirangi Painters, CPSA (Coloured Pencil Society of America) and also a member of several Facebook Arts groups, mainly coloured pencils.

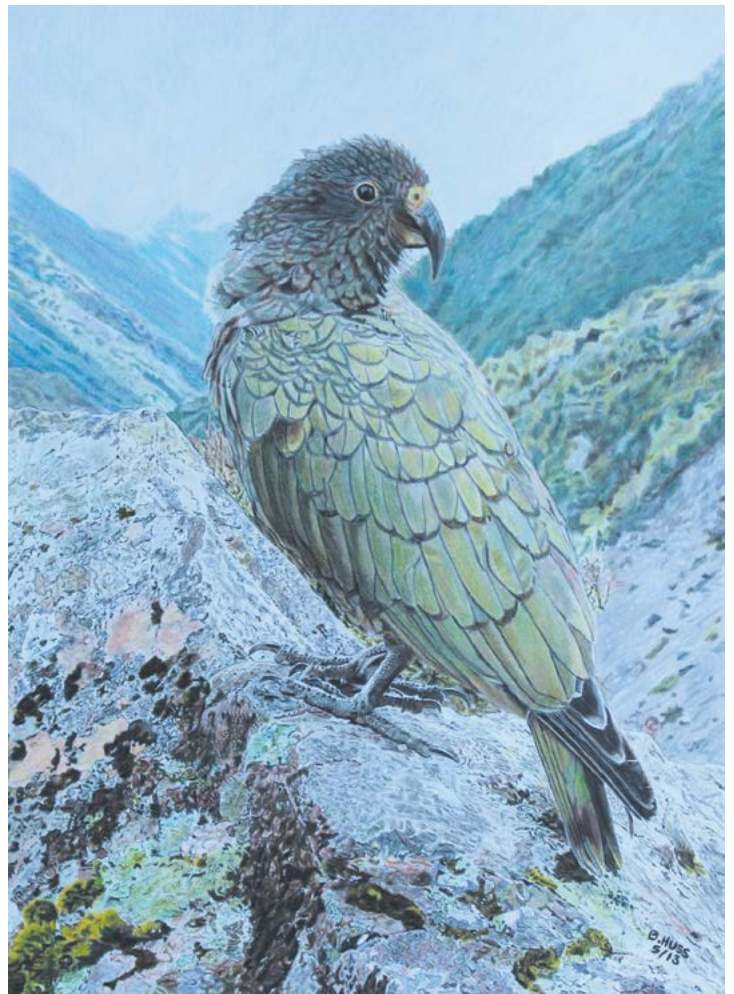
On a personal level Bernd was born in Germany and moved to New Zealand with his wife and two sons in 1990. Interestingly, and like a fair number of artists we have spoken to, music plays an integral role in his work. When working alone at home and dependant on his mood at the time, he listens to a variety of rock right through to some very heavy metal music.

While he is a prolific artist he stills maintains a full time job as a printer.

Bernd can be contacted on

- 09) 8179401, 0211549704
- Bernd_huss@yahoo.com

<http://www.facebook.com/berndhussart> 



Kea at Arthur's Pass 330mm x 220mm



The Bearded Vulture: 297mm x 420mm

Travelling with Oil Paints

There's real pleasure to be had in packing a portable colour kit, and painting under an open sky or during holiday travel. Any of our oil colour products are suitable for outdoor use.

Of all our ranges, however, the fastest drying and therefore the easiest to work and re-work over the course of a single painting session, is Griffin Alkyd Fast Drying Oil Colour.

Because of safety regulations with the airlines, we offer the following information regarding our colour products. Any product or material with a flash point below 61° Celsius is classified as dangerous goods, and those products cannot be included during airline travel.

(NOTE: the flash point is the temperature at which a product will flame, therefore a higher flash point is better.)

While a few of our products do have a flash point at or below the 61° mark, the flash points of a large number of our oil colour products are well above. We include here a comprehensive list that can be used (and shown to an airline official, if needed) to verify whether or not a product may be considered allowable for airline transport.

Products with flash points below 61° Celsius, that are considered Group II or Group III flammable materials should be considered unsuitable for airline travel:

- Oil Colour solvents (except Sansodor, which has a flash point of 70° Celsius)
- Oil Colour mediums (except Artisan Water Mixable Oil Mediums)
- Oil Colour varnishes

Below is a list of Winsor & Newton products with flash points above 61 degrees Celsius, and which are therefore classified as non-hazardous:

Flash point (closed cup):

- Artists' Oil Colours >230° C
- Winton Oil Colours >230° C
- Refined Linseed Oil >230° C
- Linseed Stand Oil >230° C
- Thickened Linseed Oil >230° C
- Bleached Linseed Oil >230° C
- Cold Pressed Linseed Oil >230° C
- Oilbar >230° C
- Griffin Alkyd Fast Drying Oil Colours 70° C
- Sansodor 70° C
- Artisan Water Mixable Oil Colours >100° C
- Artisan Water Mixable Linseed Oil >200° C
- Artisan Water Mixable Stand Oil >200° C
- Artisan Water Mixable Painting Medium 70° C
- Artisan Water Mixable Fast Drying Medium >70° C
- Artisan Water Mixable Impasto Medium >70° C

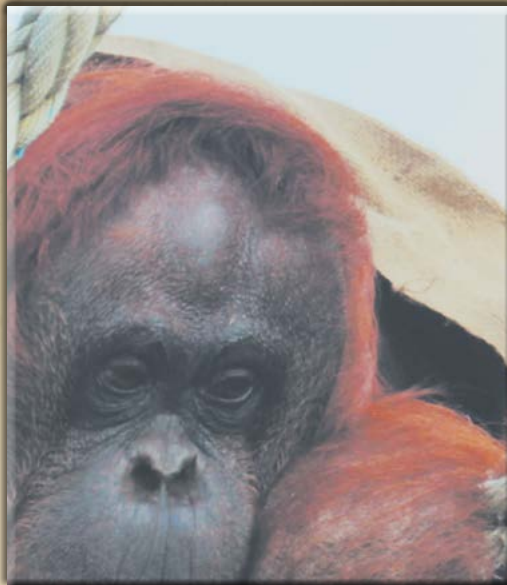
WINSOR & NEWTON



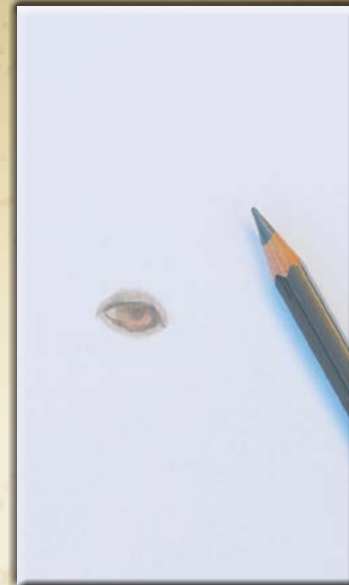
The World's Finest Artists' Materials

DEMONSTRATION

with Bernd Huss



I am basing this demonstration on a photograph I took at the Auckland Zoo. The proceeds will go to the Orang-utan Protection Foundation. I usually try to stay true to the colours of the photo, but sometimes alter or lighten the background to bring out the main feature. There is no pre-sketching of the whole composition as I refer to the photo for placement.



In any picture that involves people or animals, I always start with the left eye. The eyes convey the personality and make contact with the viewer. By starting with the eyes I can always see the finished part, which makes it easier to determine distances and proportion.



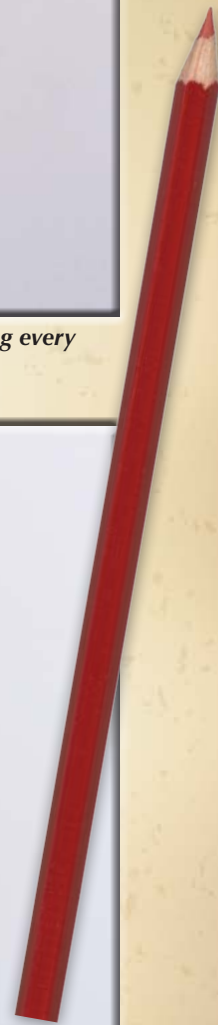
The face is lightly drawn out, putting down the grey base colour. I use several greys, light grey, silver grey and steel grey then add the lines and wrinkles with a darker grey, finally adding a light blue for the face tone.



I work on the detail as much as I can, as early on in the piece as possible, using every spot or wrinkle as orientation points, as I do very little pre-sketching.



The face is fine tuned as much as possible and I start detailing the hair, making sure the pencil strokes are in the same direction the hair grows. For the hair I use chestnut brown, russet and different oranges followed by dark sepia and charcoal black for detail. I do layer colours to achieve the desired tones but do not have a definite light to dark or dark to light rule.





Once the face and hair are almost complete I move onto the immediate surroundings, working from top to bottom, left to right. At this point I also turn the page, to prevent smudging as much as possible. For the rope and hessian sack it's important not only to create light and shadow, but also texture. Firstly I put down cream and light grey, followed by light blue, beige and a light green for additional tones. Finally dark sepia and black for the textures.



The same goes for the hessian fabric. First I fill in the beige colour using greys and light yellows, then add the shadows and finish by dropping in the dots and thin lines. I have used a light blue for the sky. For the dark areas I use sepia, dark greys and layers of dark blues, greens or browns. I do use black only in combination with dark colours.



I finally finish the picture by adding the blankets in a similar fashion to the sacking and add the hand. When the picture is nearly completed, I stand back observing and adjusting certain colours and details until I am happy with the picture.



Composition

IN PERSPECTIVE

It is extremely frustrating pouring hours of time and effort into a project only to find it wanting. As artists it is our very nature to break the rules and push the boundaries of perception ever further but it makes a lot of sense to keep the accepted conventions of composition in mind when you start a new project.

PRINCIPLES OF COMPOSITION

Some principles of organisation affecting the composition of a picture, be it a painting or a photograph, include:

- Shape and proportion.
- Positioning, orientation, balance and harmony between the elements.
- The area within the field of view after cropping and framing.
- The natural path or direction followed by the viewer's eye when they observe the image.
- Negative space.
- Colour.
- Contrast: the value, or degree of lightness and darkness, used within the picture.
- Geometry: for example, use of the golden mean
- Lines.
- Rhythm.
- Patterns.

Always keep in mind that breaking the rules may create tension or unease among the viewers, yet, if used carefully, can add a new dynamic to the picture.

VIEWPOINT

The position of the viewer can strongly influence the aesthetics of an image, even if the subject is entirely imaginary and viewed 'within the mind's eye'. Not only does it influence the elements within the picture, but it also influences the viewer's interpretation of the subject.

For example, if a girl child is photographed from above, perhaps from the eye level of an adult, she is diminished in stature. A photograph taken at the child's level would treat her as an equal, and one taken from below could result in an impression of dominance. Hence, the photographer is choosing the viewer's positioning.

A subject is rendered more dramatic when it fills the frame and creates a perception that objects are larger than they actually are.

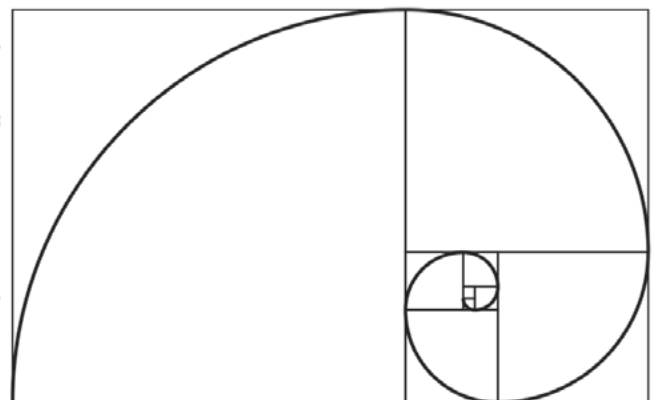
In photography, altering the position of the camera can change the image so that the subject has fewer or more distractions with which to compete. This may be achieved by getting closer, moving laterally, tilting, panning, or moving the camera vertically.

COMPOSITION

Depending on what the artist is trying to project, there are numerous approaches or 'compositional techniques' to achieving a sense of unity within an artwork. A work of art is aesthetically pleasing to the eye if the elements within the work are arranged in a balanced 'compositional' way. However, there are artists, such as Salvador Dali, whose primary aim was to disrupt traditional composition and challenge the viewer to rethink balance and design elements.

RULE OF THIRDS (The Golden Mean)

The 'rule of thirds' is a guideline followed by some visual artists. The objective is to stop the subject(s) and areas of interest (such as the horizon) from bisecting the image, by placing them near one of the lines that would divide the image into three equal columns and rows, ideally near the intersection of those lines.



The Golden Mean

The rule of thirds is thought to be a simplification of the golden mean. The golden mean is a ratio that has been used by visual artists for centuries as an aid to composition. When two things are in the proportion of 1:1.618 they are said to be 'within the golden mean'.

Dividing the parts of an image according to this proportion helps to create a balanced composition more pleasing to the eye. The intersection points on a golden mean grid appear at 3/8 in and 3/8 down/up, rather than at 1/3 in and 1/3 down/up on the grid of thirds.

RULE OF ODDS

The 'rule of odds' suggests that an odd number of subjects in an image is more interesting than an even number. In other words, when framing the object of interest with an even number of surrounding objects, it appears more natural and soothing to the eye.

An image of three people in painting for instance, where the person in the centre is the object of interest is more likely to be perceived in a positive frame of mind than an image of a single person with no significant surroundings.

RULE OF SPACE

The 'rule of space' applies to most artwork, photography, advertising, illustrations and so on, in which the artist wants to create the illusion of movement.

This can be achieved, for instance, by leaving white space in the direction the eyes of a portrayed person are looking, or, when picturing a runner, adding white space in front of him rather than behind him to indicate movement.

SIMPLIFICATION

Images with clutter can distract from the main elements within the picture and make it difficult to identify the subject. By decreasing extraneous content, the viewer is more likely to focus on the primary objects. Clutter can also be reduced through the use of lighting, as the brighter areas of the image tend to draw the eye, as do lines, squares and colour. In painting, the artist may use less detailed and defined brushwork towards the edges of the picture.

GEOMETRY AND SYMMETRY

Related to the rule of odds is the observation that triangles are an aesthetically pleasing implied shape within an image. In a canonically attractive face, the mouth and eyes fall within the corners of the area of an equilateral triangle. Paul Cézanne successfully used triangles in many of his still life paintings.

Point To Note

The direction followed by the viewer's eye should lead the viewer's gaze around all elements in the work before leading out of the picture:

- The subject should not be facing out of the image.
- A moving subject should have space in front.
- Exact bisections of the picture space should be avoided
- Small, high contrast, elements have as much impact as larger, duller elements.

The prominent subject should be off-centre, unless a symmetrical or formal composition is desired, and can be balanced by smaller satellite elements.

The horizon line should not divide the art work in two equal parts but be positioned to emphasise either the sky or ground; showing more sky if painting is of clouds and more ground if a landscape.

FOCAL POINT

The focal point of your painting is what draws the viewer's eye. There should not be other elements in the work that will compete for attention or distract the viewer. Other elements in the painting should lead the eye towards this point.

KEEP IT SIMPLE

Don't clutter the composition with too many elements. If you have a landscape, with mountains and a farm house, don't be tempted to add animals in the field, birds in the sky, a windmill, a dam, flowers in the foreground, a farmer walking his dog and so on.

SPACING ELEMENTS

You seldom find evenly spaced objects in nature, so don't put them into your paintings unless you are painting manmade objects such as buildings or a street scene. The human eye is trained to recognise pattern, so if you have one in your painting, the viewer will be drawn to it.

Here is another tip: When composing a still life you should try to achieve a seemingly random placement of objects. By varying the space between the elements and the relationships between them, you will produce a more interesting painting.

UNITY

Keep in mind that the viewer must sense that the various elements within the picture belong together and there is an overall feeling of collectiveness or oneness in the final piece.

TONE UP

In the same manner that the time and space between the notes are a part of the total sound of music, light and dark areas are as much a part of the composition as the objects you paint. A tonal sketch will help you to place the strongest tones - light or dark - in a position where they will support and accentuate important elements in the painting.

VARIATIONS

Don't get into a compositional rut. If you paint landscapes, try placing your horizon in the top third of the canvas instead of always in the bottom of the composition.

In still life, vary the position of your tallest or largest object. Place other objects carefully to create a rhythm or line for the viewer's eye to follow. **N**

Milestone

REACHING A 50 YEAR




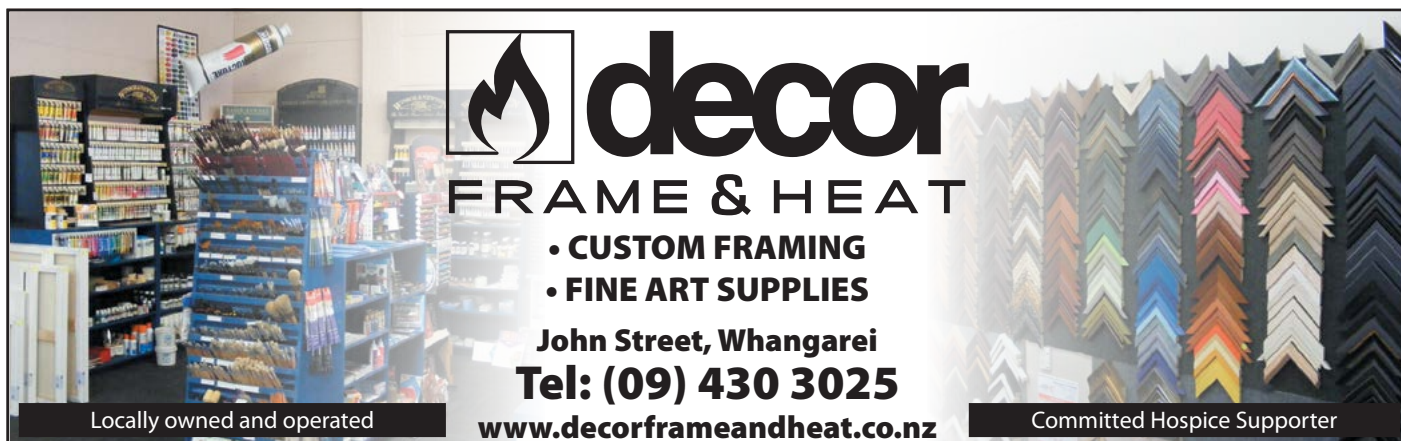
Napier Arts Club is reaching a milestone of 50 years with a month long exhibition of their art at the Photographers Gallery, 138 Tennyson Street Napier, from the 7th of February to the 8th of March 2014.


The beginnings of the club was a group of 9 that met in a private home all those years ago, and then decided to form a club and had the use of a room at the Napier Girls High School until it was demolished. From there they moved to the Founders room at the Napier museum, and in 1984 when the building at 122 Vigor Brown Street went up for sale, one of the club members Audrey McKelvie bought the building and the club members worked extremely hard raising money to pay her back. With a lot of alterations to suit, it has become the home of the club and nearly 100 members and has also produced some of the best, and well known artists in this city.

New members are always made welcome and we endeavour to have courses during the year from tutors to help beginners as well as the more advanced artists. We end the year with an exhibition in the club rooms, with paintings done in that year, they are always a huge success, as the members save their best for this, and the Napier people have got to know that they can buy beautiful art at a reasonable price for their home or as a gift from these exhibitions.



Any past members that would like to join us for the opening of the 50th exhibition on the 7th of February and followed by a dinner the next day, please contact Doreen at d.m.c@live.com.au or phone 06 844 3606. You would be very welcome! 



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Northland Society of ARTS

Members' Exhibition

7th December 2013 – 12th January 2014

In April 1958, the first all 'Northland Art Exhibition' was organised jointly by the Regional Council, Auckland Adult Education, Whangarei Art Club and the Whangarei Community Arts Service. Its primary purpose was to arouse interest in a proposal to form a Northland Society of Arts (NSA). In May, the 22 foundation 'working members' included, notably, Ralph Hotere, Muru Walters, Freda Simmonds, Thurza Bindon, Arnold Wilson and Eric Lee-Johnson, all resident in Northland at that time.

As early as 1960 the NSA was in touch with a number of Auckland Galleries arranging travelling exhibitions to Whangarei. As they did not have a permanent home, exhibitions were held in the Whangarei Museum building and a number of shops. From 1962 - 66 the NSA converted a garage in Hunt Street into 'Little Gallery'. By 1966 the numbers had grown and the society approached the council about leasing a building for a gallery and a place to hold workshops. They were eventually offered Reyburn House, which was in a very poor state. Over the next twenty years the society and its members reroofed and repaired the building, and kept it in good condition. When the Harbour Board needed the land for further developments in 1984 it leased land along the riverbank to the NSA and sold them the house provided they pay for the removal. At the same time the society built a studio for tutored and untutored art groups to use. With the help from various grants, builders and volunteers the society turned Reyburn House into a first class art gallery with character and has maintained a programme of fostering Northland arts.

In 1983 the NSA helped build and run the North Gallery behind the Whangarei Library as it was felt there was a need for a dedicated art gallery. It was opened with an exhibition by Ralph Hotere and operated for eight years. They managed to attract such people as Stanley Palmer, Rona Swallow, Helen Pick, Phillipa Blair and Mark Cross. The task of administration and expense of running two galleries, plus finding regular volunteer sitters

stretched the society and in 1990 the NSA reluctantly withdrew from North Gallery so it could concentrate on Reyburn House Gallery.


In 1986 The NSA built a studio/workshop at the far end of its grounds with an aim to compliment existing workshop facilities by offering a purpose built venue. Today it is used by NSA members and Art Tutors for workshops and classes. There is a strong weekend workshop programme run by well known artists, encouraging people of all abilities and interests. Workshops are planned by the term and respond to the interests of the people. Keep an eye out on www.reyburnhouse.co.nz or call into the gallery to find out more.

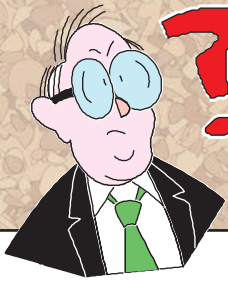
In 1995 the Whangarei District Council (WDC) sought advice of the NSA in planning the management structure of a proposed WDC Art Museum, which was to occupy the former Plunket rooms in Cafler Park. In 1996 the NSA organised the opening exhibition with many works loaned from its permanent collection and sourced art work from eminent artists and owners who were willing to loan work.

The NSA has a mandate of education and encouragement of artists of all abilities. They have been involved with organising and exhibiting the Northland Art Awards (most recent held in 2013); 3D Art Awards; Creative Clay Awards; National Society of Potters; Telecom Art Awards plus hosted travelling exhibitions of National Awards. In 1981 the members organised Veranda Sales, a prelude to its successful Southbank Art Mart, a forerunner to Art Beat and the art markets held in the city today.

The NSA is run entirely by volunteers, even today. There is an elected council of members who look after the society's affairs and up keep of the historical house. Volunteers organise and hang exhibitions; look after the permanent collection, historical records and library. They host functions held in the gallery, and a number of them are in the gallery looking after the visitors and speaking about the displayed work and answering any queries. Wherever possible the volunteers also clean the premises and there are regular working bees for the house, studio and grounds.

Both the Studio and Reyburn House are available for business functions, weddings and other community groups to hire, please contact Elizabeth Fuge.

Reyburn House Gallery • 09 438 3074
nsa@reyburnhouse.co.nz
www.reyburnhouse.co.nz 



? Puzzle Page

SUDOKU

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

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B	D	W	X	N	Y	Z	A	B	I	E
M	B	E	N	A	M	E	L	D	A	C
U	L	T	R	A	M	A	R	I	N	E

- Enamel • Imagination • Design • Sketching • Red
- Blue • Green • Orange • Purple • Indigo • Teal
- Alizarin • Umber • Ultramarine • Veridian

CROSSWORD

No.: 2

Across

- Record of ownership for a work of art, creating an unbroken ownership history.
- The unity of all visual elements.
- A detailed drawing making up part of a composition, but not the whole work.
- 19th Century Art Movement
- An art form composed of small pieces of glass and tile.
- A pattern of closely spaced dots to create a sense of three dimensionality.

Down

- The way something is regarded, understood or interpreted.
- Also known as 'laying-in' traditionally used in oil paintings.
- Material used to create a work of art.
- A 20th Century style of painting.

The crossword puzzle grid consists of 10 numbered starting points for clues:

- 1: Down, 10 letters
- 2: Down, 10 letters
- 3: Down, 10 letters
- 4: Across, 10 letters
- 5: Across, 6 letters
- 6: Across, 6 letters
- 7: Across, 6 letters
- 8: Across, 10 letters
- 9: Across, 6 letters
- 10: Across, 10 letters



LISTEN TO YOUR HEART

Mistakes are wonderful learning tools – if one analyses the process honestly and comes out the other end more determined than ever.

This is the personal philosophy of Alan Waters who has been described as New Zealand's answer to Rene Magritte, a Belgian painter and one of the leading figures of the Surrealist movement. In fact one of Alan's favourite pieces of art is 'Clairvoyance (Self Portrait) 1936' by Magritte. He says this image was one of many that really excited him and started his career as a full-time artist 19 years ago.

Prior to this however, Alan says even as a four year old, he already knew without any shadow of a doubt that he was going to use his imagination to create. "I am always contemplating a range of artists and styles – both old and new, but Magritte's work really got me going along with many aspects of 'Visual Deception' ideas."

Alan attended Otago Polytechnic Fine and Applied Arts Course in 1970/72, a Graphic Design and Illustration Course in the UK in 1975/6 and the Australian Correspondence School – studying writing and cartooning in 1990/93.

"Becoming an artist was something I was always interested in, so when I had an artistic epiphany in 1994, that was it.

"From then on I dedicated myself to learning more about art, improving my skills, being observant, investigating possibilities, accepting challenges and so on and, most importantly, discovering where ideas come from."

Alan loves being completely free to express his ideas and inventions no matter what others may think of them: "Curiously, I've found that often the ideas that I like, other's don't like, because they won't take the trouble to



Song for a Tui Tree.

try and understand them, or see the possibilities that may be created."

"He only works on one idea at a time. "If the idea is good enough then it deserves my full attention until completion. I



Waiting.



The Old Towel.

am constantly excited because I need to persist so I get to see the final result in order to know if the original idea had validity.”

Alan says it takes years of personal belief in one’s visions, abilities and dedication to remain focussed no matter what trying circumstances appear.

Since discovering the ‘source of ideas’, as he calls it, Alan is constantly aware of the infinite delights and artistic possibilities



Music in a Bottle.



Flocks of Books.

inherent in everything and creating these overrides all other things.

“Over the years I’ve cultivated the use of my imagination to give me an unlimited source of ideas, so I never have artist’s or writer’s block.

“I start with the idea that pleases me at the time, or is likely to give me the biggest challenge. Then I just stay with it, practising endlessly with the various aspects of composition which is always number one on my list, perspective or shading and so on until it is completed. And I never give up!”

Alan prefers difficult complex challenges. “One doesn’t learn if one does ‘same old same old’ so the trickier the better. I am 100% into learning new ways to ‘see’ possibilities and opportunities.’

When Alan works he listens to silence as it allows him to focus 100% on what he is doing and which is why he lives way up on a mountain for the peace and quiet, yet is only 12 minutes from Cromwell.

While many people have an idea that Alan just produces surreal images that make the viewer think, he also does beautiful depictions of wildlife, people and houses. His unique, ground-breaking watercolours and bold use of colour are a delight to see. Yet it is the pencil that is his favourite piece of equipment as it allows him to get ideas scribbled down rapidly. These in turn can quickly become worked up into fully fledged drawings suitable for turning into paintings or ‘other things’. Other things being gadgets and inventions and sculpture – but all related to art.

“In 19 years of creating, I’ve learnt an awful lot about using one’s imagination. About two years ago and as a result of numerous requests, I wrote an article titled ‘Thoughts on thinking’ which examines the process of how to think artistically. In addition to looking at the core subject, I found it quite useful for other areas of positive thinking in one’s life as well.”

It is not surprising that Alan has had countless career successes. Winning the New Millennium Prize and the Painting Prize in Australia in 2000, count highly. As does his first major exhibition in Australia and in 2002 being enticed back to NZ by a major Auckland Gallery. Alan feels it’s always nice when works end up in private collections, especially when you get to know who bought them, his art is now hanging throughout NZ, Australia, UK, Japan, USA, Holland, France, China and Canada.

Outside of the studio there’s always the garden and enjoying the magnificent views of mountains and lake, plenty of hill climbing, rabbit hunting – and frantic table tennis just to be different.

Alan is a member of several organisations, doing workshops, public talks to groups like

Rotary and Probus, judging, working with children, giving donations of art to worthy causes, having open gallery visits from schools, giving critique lessons and so on. They all contribute to gaining knowledge and the fun in passing it on to the wider community.

He belongs to many art organisations in Central Otago Region – mostly as tutor, guest artist and speaker. This year saw him as the guest artist for the first ever Conference of TED in Queenstown, NZ.

As if that is not enough, a lifetime of interest in art in the UK and Australia and having been a Curator in Australia, led Alan to establish an art gallery six years ago in Bannockburn. See 'My destination' on line to take the tour if you cannot visit in person.

While he is often in his studio he is always happy to mingle with visitors and chat about his work. TNZAM asked Alan if he had any tips for artists wanting to exhibit. He pauses for a moment and reflects: "Listen to your own heart. Note what others say, sift through it, take what you feel may be useful or interesting to you and be grateful."

Alan's work can be found at:

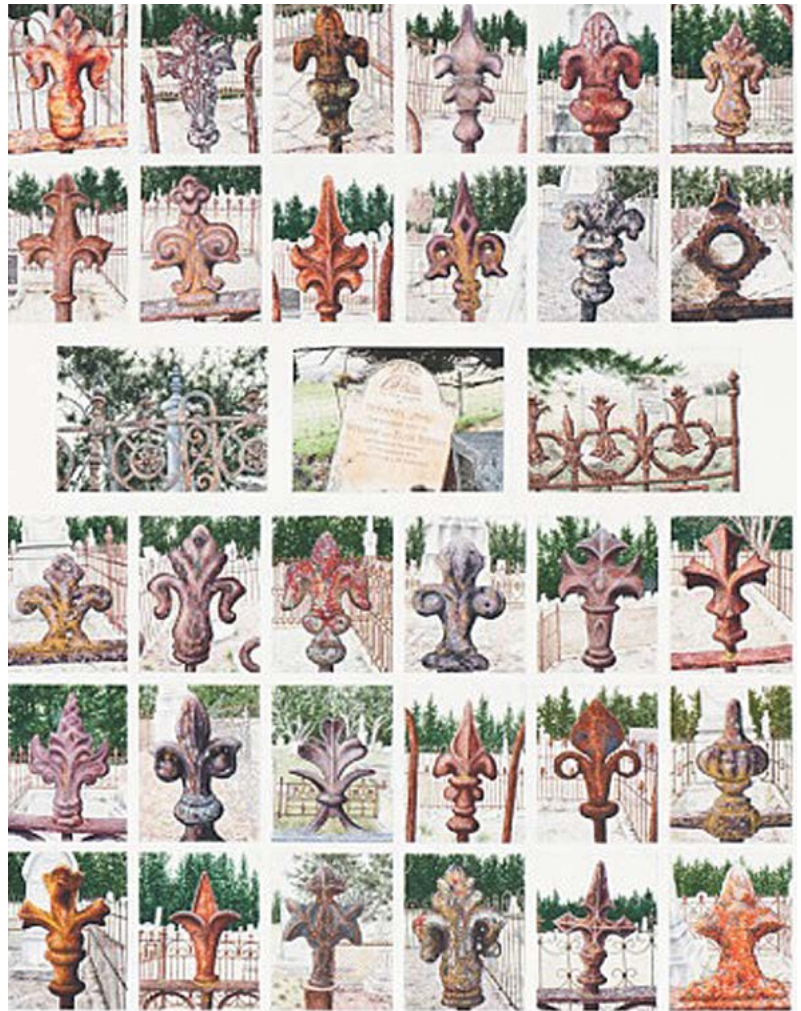
- Art Bay Gallery, Queenstown
- Bryce Gallery, Christchurch
- Zea You Galler, Taupo,
- Outside The Square Gallery in the UK
- And his own gallery in Bannockburn of course.

You can contact Alan at:

• 03 445 4723 • M. 021 076 8993

alanwaters@clear.net.nz

His web site is: www.alanwatersart.co.nz

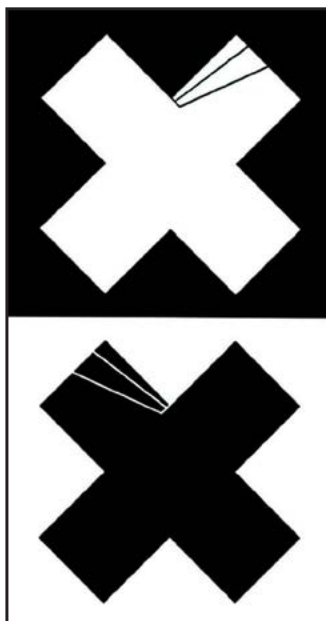


Above: Dry Bread Cemetery.

Below Left: The Marriage Of Black And White.

Below Centre: Land And Sea.

Below Right: Gecko Moon.



Quick Art Quiz

with THE GURU



So how much do you really know about the art world?
Answers on page 65... no cheating!

1. Which painter was nicknamed 'Jack the Dripper'?
2. Who created the famous sculptures 'The Thinker' and 'The Kiss'?
3. Which part of an artist's paint brush is referred as the toe?
4. Which artist's, much reproduced painting, 'The Chinese Girl' was sold for almost one million pounds in London in 2013?
5. On a paint tube label, what would PR stand for?
6. What's a deckle edge on a piece of art paper?
7. What is a gallery-wrap canvas?
8. What does French term 'plein-air' refer to?
9. What are 'fugitive' colours?
10. Which famous artist said "A man paints with his brains and not his hand"?

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It's all in the **Eyes**

Clint Eastwood
Acrylic on canvas.
60 x 30cm



This self taught artist is making a name for herself after a 15 year hiatus from the world of art.

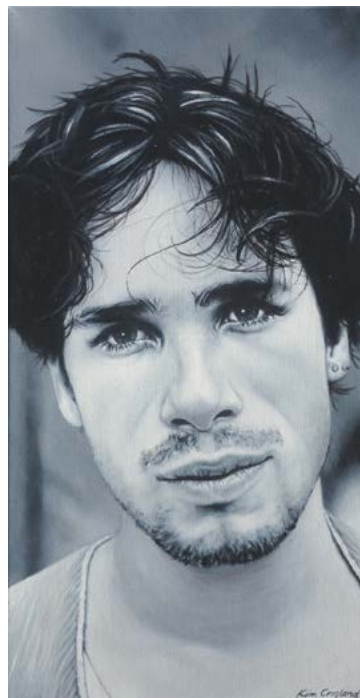
Trained as a graphic designer, Kim Crosland is a largely self-taught artist who says she picked up a great deal of her artistic knowledge by joining online art groups and watching various You-tube tutorials.

"This approach helped me to ascertain what is going on in the wider art world, what techniques other artists are using and learning how to develop and apply a distinctive style of my own," Kim reveals.

Kim has carried an inherent ability to draw and paint with her from an early age; her father and grandfather were both portrait artists. She took up painting again about seven years ago, after her father had passed away and also because a friend asked her to paint a few musicians portraits, which were hung in a bar.

After that she couldn't stop. She says she feels indebted to both her late father and her friend for encouraging her to get back into art after 15 years of not touching a brush.

Like many artists in the modern age finding time to paint with a fulltime job and various other projects on the go were major challenges for Kim when she started taking her art more seriously. "I have since found a different job which provides me with more free time to



Jeff Buckley
Acrylic on canvas. 60 x 30cm



Ozzy Osbourne
Acrylic on canvas. 60 x 30cm



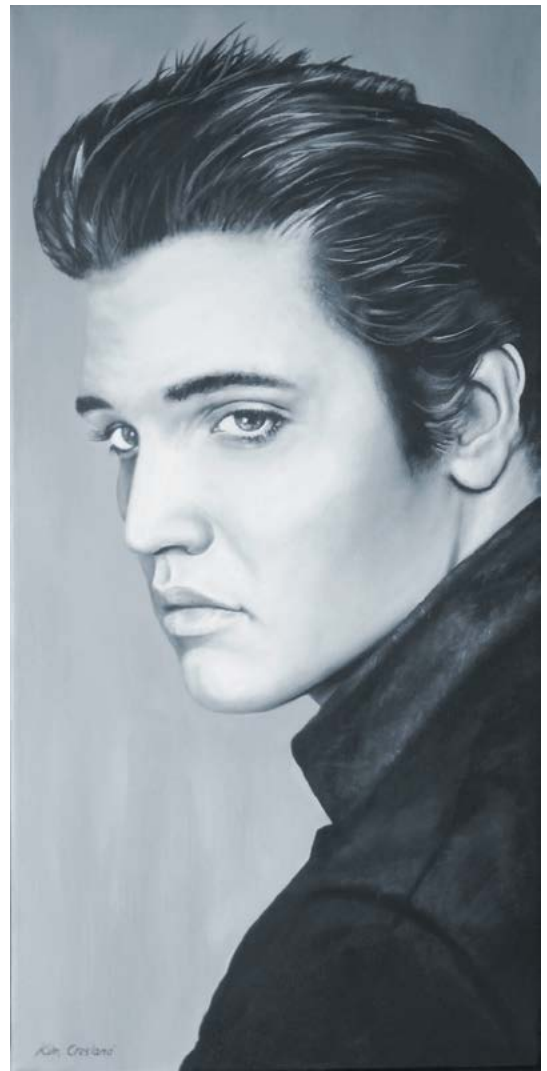
Gary Moore
Acrylic on canvas. 60 x 30cm

paint while waiting for work to come in," she says.

Coming from an artistic family, Kim has always had an attraction to art and it was natural she took it up. She likes to see something that evolves from a blank canvas to an image that could almost speak and to this end she tries to get the paintings as real as possible. But why musicians? "Mainly it is because I really love music," she explains, "it's what keeps me happy. Without music life would be fairly dull. Music is a very big part of my life, not one day passes where I'm not listening to some form of music or other. I paint muso's whom I admire unless it's a commissioned piece." Kim explains.

Adding to this, Kim says she loves the relaxation being a painter brings to her, the ability to try and capture a person's character and the process of developing her own technique. At present she is working on a commissioned portrait for a man in Texas, while also working on various portraits which she is hoping to sell through Dmonic Intent on K Rd, Auckland, a bit more exposure than just Facebook!

Most commissions are from music fans although she does paint musicians for her own private collection, but then people want to buy them as well so she is forever doing more and more pieces in order to keep something on her walls.



Elvis Presley
Acrylic on canvas. 60 x 30cm



Marilyn Monroe. *Acrylic on canvas. 60 x 30cm*



Robert Plant
Acrylic on canvas. 50.8 x 60.9cm



Ewen Gilmour
Acrylic on canvas. 50.8 x 60.9cm



Jim Morrison
Acrylic on canvas. 50.8 x 60.9cm

“Whenever possible I have received images straight from the actual musicians,” she says, “although a few come from music magazines and the internet.”

She has also had a few bands who have toured New Zealand sign her paintings. A well known Polish band saw their painting sitting in a room and actually ran off with it, but then, after returning it, they asked for their own personal copy which is now back in Poland in their rehearsal room.

Commenting on commissions, she says while these are usually family or baby portraits some of them can be quite complicated: “For example a client will ask me to merge three separate photos into one painting, placing a different hairstyle onto one of people in the photographs and giving the completed work a single identity, so it is not always as straight forward as it seems.”

TNZAM asked Kim to give us an idea of how she works: “I first gesso the canvas even if it has been done already,” she explains.

“Next, I sketch out the portrait and lay down the base coats. It’s a bit all over the place to begin with, more cartoon like. I sometimes think that it’s never going to look right but I just keep going until there is a decent coverage and no show through.

“Then I start applying the finer details. I do love the eyes so I tend to work on them next. Many people who see my work comment on the eyes. They say that they feel like they follow you around at every angle. I find the hair, especially long curly hair, the hardest to get right. It takes many layers to get the effect I want to capture. Then, when I’m almost finished I take a photo and compare the original side-by-side to make sure it looks in proportion.”

One of the most important lessons Kim has learnt is not to buy cheap paint, brushes and canvases. In this respect she uses mainly ‘Golden’ Acrylics, oils are Norma and Winton. It is definitely an expensive pursuit to set up, but as Kim says: “You need to use the best paints you can find and like as well. For colour work I usually mix the colours as I go, I don’t have every colour available and my graphic design experience had taught me a lot about colour mixing,” she adds. “I go through a lot of brushes as I dry brush a lot but also use a lot of wet coats as well.”

Quite a few of Kim’s paintings are black and white as it seems to be the most popular choice and a choice which Kim likes, as it makes them stand out. She has done a few paintings in acrylics and also oils with different techniques. Kim says the black and white and colour work fetch the same price even though the colour work takes a lot longer to complete.

Responding to a question on the size of her work, some of her paintings are quite large, Kim replies: “The smaller you paint, the



Rob Halford. Acrylic on canvas. 50.8 x 60.9cm



Alice Cooper. Acrylic on canvas. 50.8 x 60.9cm



David Bowie. Acrylic on canvas. 60 x 30cm

less detail you can get in, especially on canvas, so I paint larger paintings and introduce a lot more finer detail into the work, it also looks better hanging on a wall."

Getting back to music Kim likes to listen mellow sounds when she is working on a canvas as it doesn't interfere with her concentration. Groups like Pink Floyd, Opeth, Dio and Graveyard are some of the groups Kim likes to paint to.

Further to her art, Kim loves classic cars and has spent a lot of time restoring them, and has one such project on the go at present.

Boating and fishing are another hobby she is very keen on. The rest of her time is kept full with friends and family. Needless to say, Kim finds it hard to sit still and not do anything.

Surprisingly, Kim has not had any exhibitions in galleries, although she has put some pieces in art & sculpture awards

and also the Original Art Show. "I'm more stoked about having people buying and requesting commissioned pieces than anything else and the fact that they are happy with the result," she maintains.

Looking at Kim's paintings and listening to her talk about her approach and commitment to her work as an artist it is not surprising this talented lady's work can be found in New Zealand, Germany, Poland, Holland, USA and Australia.

You can contact Kim on

- 0211806685
- Kim.crosland@outlook.com
- <https://www.facebook.com/chaosartnz> 



Steven Tyler. Acrylic on canvas. 50.8 x 60.9cm



Layne Stalet. Acrylic on canvas. 50.8 x 60.9cm

HOLDING YOUR BRUSH

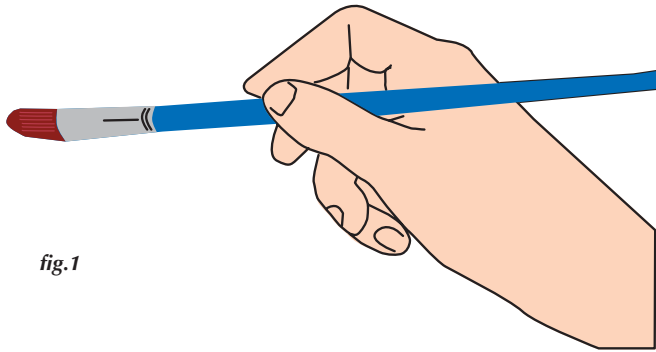


fig.1

The most natural way to hold a brush is the same way you hold a pen, and with your fingers close to the ferrule (see fig.1). This instinctively feels right and it gives a sense of control. For more control you can try resting your hand on the canvas or use a mahl stick. If you only ever hold your brush this way you could be restricting your painting style. Try using your whole arm to paint and not just your wrist.

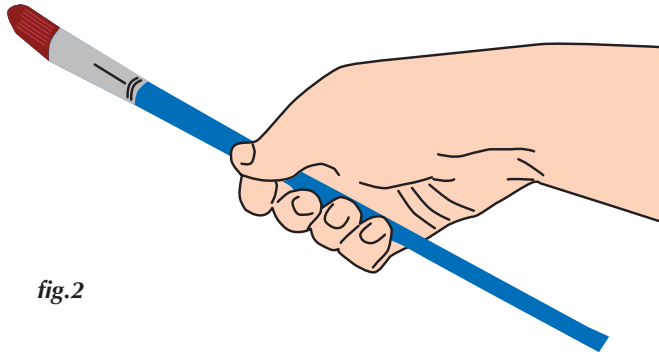


fig.2

Holding a brush like the drawing (fig.2), will probably feel strange, but it will encourage you to use your whole arm to paint. Turn your hand palm up, rest the paint brush handle across your fingers, from where the little finger starts to the first knuckle in your forefinger, then wrap your fingers and thumb around the handle. Paint loosely, moving your arm and shoulder, not just your wrist.

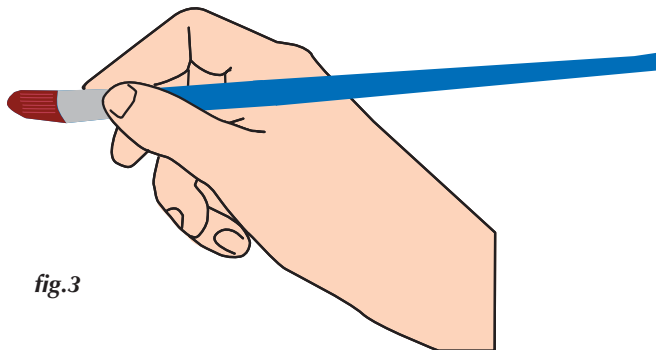


fig.3

Don't strangle the brush - hold it at different distances from the ferrule to experiment. Make a note of the changes in your style. Try using a long handled brush and paint at arm's length: a very different experience for most painters, but it can produce great results. **N**

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Leap Of Faith
- Pastel painting.
450mm x 570mm
Winner of The Unison
Colour Cup, 2013.



A Focus on Light and Ambience

Kellie Edwards spends a lot of time outside her studio thinking and planning, and as a long distance runner she has plenty of time for thinking.

When she is not running, Kellie works part time-caring for children of local families. This time spent with children has been a good counter balance to her work in fine art, being the opposite of contemplative studio time.

The transition back into almost full time art has helped her work past being the perfectionist, and having less studio time in the week has been great leverage to keep her fearlessly moving forward.

"The perfectionist in me can pause for thought but has no time to procrastinate for fear of mucking up a great start," she explains, "I feel a commitment to finishing my time with the children in my care and look forward to painting full time in the near future with my bulging sketch book and the artistic rust truly dusted from my hands."

Becoming an artist was a natural progression for Kellie. Even as a child she was an observer, a student of the world around her, processing ideas, tapping into her gut feeling and expressing herself through pictures.

Even through a long period of home schooling when she didn't physically produce paintings, she created them in her head. Art to her is not just a means of expression; it is a means of exploration and study.

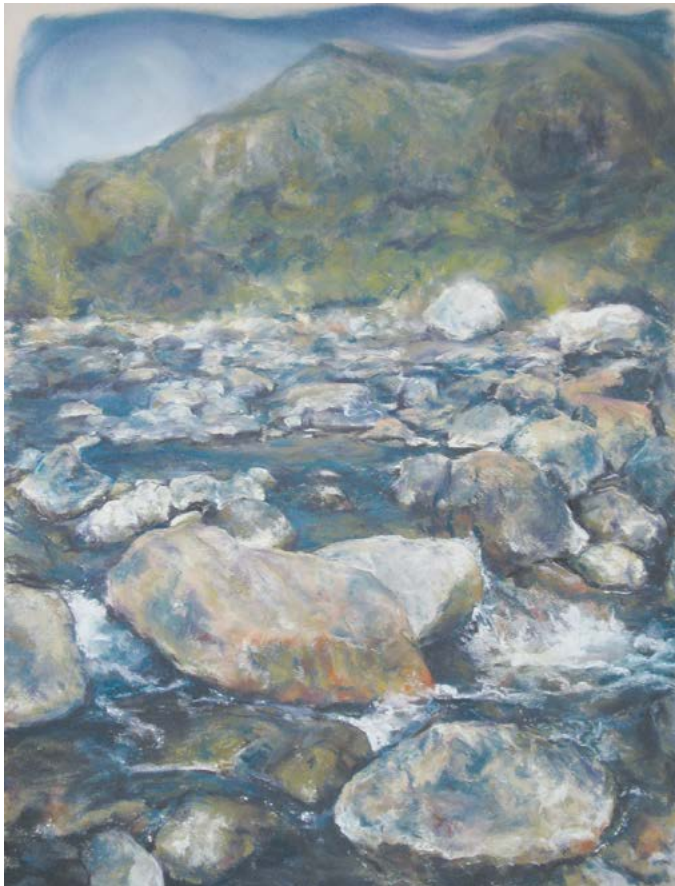
Kellie studied Art and Design at Auckland Technical Institute, finishing top of her class under the tutelage of Nancy de Freitas. Auckland Society of Arts representatives offered Kellie a scholarship after selectors had viewed her work at an exhibition and she went on to major in painting, with critiques from Ian Jervois, Sue Daly and Silvia Siddell and obtained a Diploma of Art in the '90s.

When asked about inspiration, Kellie recalls a specific painting by Nancy de Freitas which she viewed as an art student. De Freitas work was inspiring but her words to Kellie even more so.

"I had not thought of Van Gogh's Sunflowers as particularly interesting until I saw it in the flesh," she says. "The palette of the painting is incredible, the strokes beautiful. It is a piece that underscores how colour is inadequately reproduced in books, reproductions, computer screens and cameras and cannot come close to



Mrs S. Blundell - Pastel portrait.



*Colour Of New Zealand - Pastel painting.
700mm x 880mm*

the power of your eyes on the work.” She is also inspired by Odilo Redon’s mastery of colour and tone.

Kellie enjoys the vagaries of being an artist. The journey exploring for inspiration, the processing of ideas, planning work, the challenge of capturing the enthusiasm and feeling a client has for their commission and adding her expertise and ‘zing’.

“I enjoy the focus, getting into the zone when you’re painting; just you and the picture. Seeing someone moved by something you have created is the ultimate reward, no words can match tears of joy at an unveiling of a picture.”

Kelly prefers painting mostly from life. “I feel that as lyrics are to a song, subject is to a painting. The connections drawn by the audience from their own personal experience resonate and enhance the depth of feeling and experience for the viewer.”

On the subject of commissions Kellie recently completed a piece of work - the subject of which was a past Governor General, with members of his family, on an old track in the bush in a cart. This piece required numerous pieces of reference material.

The initial idea came from the discovery of an old



*Misty Reflections Two Boats - Oil on canvas.
1070mm X 760mm*



*Misty Reflections Three Boats - Oil on canvas.
1070mm x 760mm*

photograph, unfortunately overexposed and damaged, with over exposed faces, and others hidden in shadows.

This rather tricky piece of work called for the painting to be colourful as an important figure to be added to the work was renowned for wearing blue. One important member of the family obscured in shadow was referenced as looking similar to Omar Sharif giving Kellie some clues as to their appearance.

Meanwhile, some people in the old photograph had to be removed and others added while the scale of the painting was to remain small yet detailed.

Little wonder Kellie says this commission presented innumerable challenges for her as an artist.

Kellie's reference board for the work was covered in cart wheels, close ups of those in the picture, costumes from the period, colour references for the bush and images of Omar Sharif!

"I must say it was extremely helpful that I had previously painted some members of the family and I had some familiarity with their traits and their 'look'" Kellie reflects.

A focus on light and ambience is a common factor in Kellie's current work, from rural New Zealand life and landscapes. She finds herself endlessly enthralled with the colours in the New Zealand palette and exploring the distinct mood born of our clear light. "While I have a focus on hues of light and shadow, consideration is given to the other basic elements of a good painting," she explains. "It is the strong composition, tonal balance, and colour balance that will bring a viewer to a painting and then be able to experience the details and subtlety of layers of colour within the work which, together, build the ambience of the piece."

Kellie is now producing a body of work using female

figures, fabric and light to express abstract concepts: "I want to convey dynamic human feelings, some born from advice the 'old me' would give 'young me'," she explains.

"My aim is to portray my gut responses associated with these feelings. For me to have a distinct connection with the work, I want it to be beautiful, strong and simple, to shine a light on the concept of encouragement and lift in a real and serious way."

Kellie adds that the figures in motion, the figures' shapes off the ground are all important in conveying these ideas. Early works leading to this body of work leaned slightly toward the ethereal, an area she is now pulling back from. "I want to avoid corny, stereotypical images of



**Above: Summer Chat. Pastel painting.
800mm x 670mm**

**Left: Winter Beach Bliss - Pastel painting.
Framed: 770mm x 410mm**

**Below: Verdant Green - Pastel painting.
Framed 670mm x 450mm**



woman – ethereal, romantic, dreamy images or fluffy cultural “Mothers Day’ ideals.

“I don’t feel the need to focus on the austere or brooding aspects in order for the work to be taken seriously and to be hard hitting. A good indicator of the direction of this work and the collection I am building is one of my works, in ‘Leap of Faith.’”

When painting, Kellie usually has the radio playing quietly in the background, occasionally it’s loud while she dances around to the music with a handful of brushes. A sketch book is her ‘must have’, and colour shapers are a great product which she can’t do without when working with pastels and paint.

Inspiration comes in many forms, sometimes blind inspiration, sometimes ideas worked over and over, considered and crunched for years. “It is surprising how long some things rattle around in my sketchbooks before hitting the world,” Kellie says.

Kellie stretches and prepares her own canvas to get exactly what she wants and to know quality products have been used throughout. Oil paints and chalk pastels are Kellie’s mediums of choice as she likes their lushness and ‘meatiness.’

She works on a number of oil paintings at once to allow drying time between layers. She tends to work with pastels one piece at a time, but if palette choices suit, then more than one at a time.

A useful, and interesting, tip for new artists is, according to Kellie, to hold a piece of work up to a mirror for fresh perspective and for good inspection of a piece. “This is particularly useful if something is troubling you and you can’t put your finger on it,” she advises. “I also turn the work a lot! I work on pieces upside down and sideways as often



Glenorchy Trees - Oil on canvas. 620mm x 460mm



Girl In Red Exploring - Pastel painting. 580mm x 790mm



New Romance - Oil on canvas. 610mm x 1330mm



Ascension - Pastel painting.
Framed 640mm x 770mm



Church House, Church Hill Road, Port Albert - Pastel painting.
Framed 530mm x 450mm



Glenorchy - Oil on canvas.
610mm x 460mm

as it is right side up. This keeps me tuned in, my eyes and brain have to see what is there and not make assumptions. If it is right, it will look right from any angle. I use this method at all stages, planning and during painting."

Commenting on her progress as an artist, Kellie says: "The biggest single obstacle in my life has simply been myself. Finding that balance between being true to myself, my individuality and how I am perceived by people close to me."

"The mother/wife who sacrifices her own time and energy, while putting everyone before herself is not what I hope for my daughter, so I try to set a good example and live a balanced life."

"It sounds simple," she continues, "yet how many women do you see whose actions do not match their words, who are tying themselves up in guilt for the 'not done for someone' jobs?"

"I've been guilty of trying to be 'super woman' at the expense of being 'super me'. I had to change that approach, now I lead by example."

Kellie is a member of the Northland Society of Arts, where she enjoys the times she gets to volunteer and man the Reyburn House Art Gallery. "I enjoy touching base with other 'arty' characters, talking to people who come to view art and just being in the gallery itself."

Kellie's artwork can be seen at :

- Art by the Sea, Kings 30 King Parade, Devonport
- The Helena Bay Gallery, Helena Bay, Northland
- Reyburn House Art Gallery, Town Basin, Whangarei.

You can contact Kellie on 09 423 7618 or 021 2044776 • edwardsk@extra.co.nz

Her website is www.kellieedwards.co.nz [N](#)

WATERCOLOUR PAPER

Choosing your watercolour paper is more important than you think, and can definitely affect the outcome of your painting. It is important to acquire the best watercolour paper your budget will allow. This being said, what is the best for you? When you work with fine detail, a rough paper can be very frustrating, and if you are looking for interesting water effects, a smooth paper will do your head in. In the next two issues we discover the in's and out's of watercolour paper, in an attempt to assist you in making the best choice.

PART 1

How is paper made?

Initially paper is started with pulp. There are many sources of plant used to make pulp. Heaps of paper we see every day is made from the pulp of trees. But regardless of the source of the plant, the plant fibres must still be rinsed, screened (and sometimes bleached) and then mixed with water and chemicals.

The pulp is thoroughly pounded to macerate and separate the individual cellulose fibres. This pounding bruises, cuts, folds and tangles the fibres in ways that increase the paper's density and strength. After the pulp has been thoroughly macerated, it is diluted with roughly nine times its bulk in water and energetically stirred in a vat, which may be as small as a bathtub or as large as a swimming pool.

Some manufacturing methods will align the paper fibres in the same direction, and these biases form the grain of the paper. In machine made and to a lesser degree in some mould made papers, the grain runs the length of the web (parallel to the deckle and perpendicular to the path of moulds or rollers). There is no grain in handmade or rough shake papers (the alignment of the fibres is random). Papers are easier to tear or fold in the

direction parallel to rather than across the grain. Cellulose fibres expand in width when wet, which causes machine made papers to return to the curl of the mould cylinder that made them, or to produce cockles that lie in parallel ribs; in most mould made and all handmade papers, the pattern of cockling is random. The most common commercial art paper is manufactured by machine, hence the term "machine made". However, "mould made" paper is also manufactured by machine using a cylinder mould. Typically, "handmade" paper is also made with a mould although it's not cylindrical.



Bulk machine made watercolour paper



Regardless of manufacturing method, the sheets of paper must be dried. The more common and economical industrial method is restraint drying the sheet: removing water from the cellulose fibres while the sheet is held flat.

Deckle edges are sometimes simulated in mould made papers by cutting or trimming a larger sheet with a jet of pressurized water, which produces a frayed, irregular edge. Mould made papers often have two genuine deckles on the long sides of the web, and smaller imitation deckle edges on the short sides where the sheet has been cut lengthwise from the web.

Paper finishes

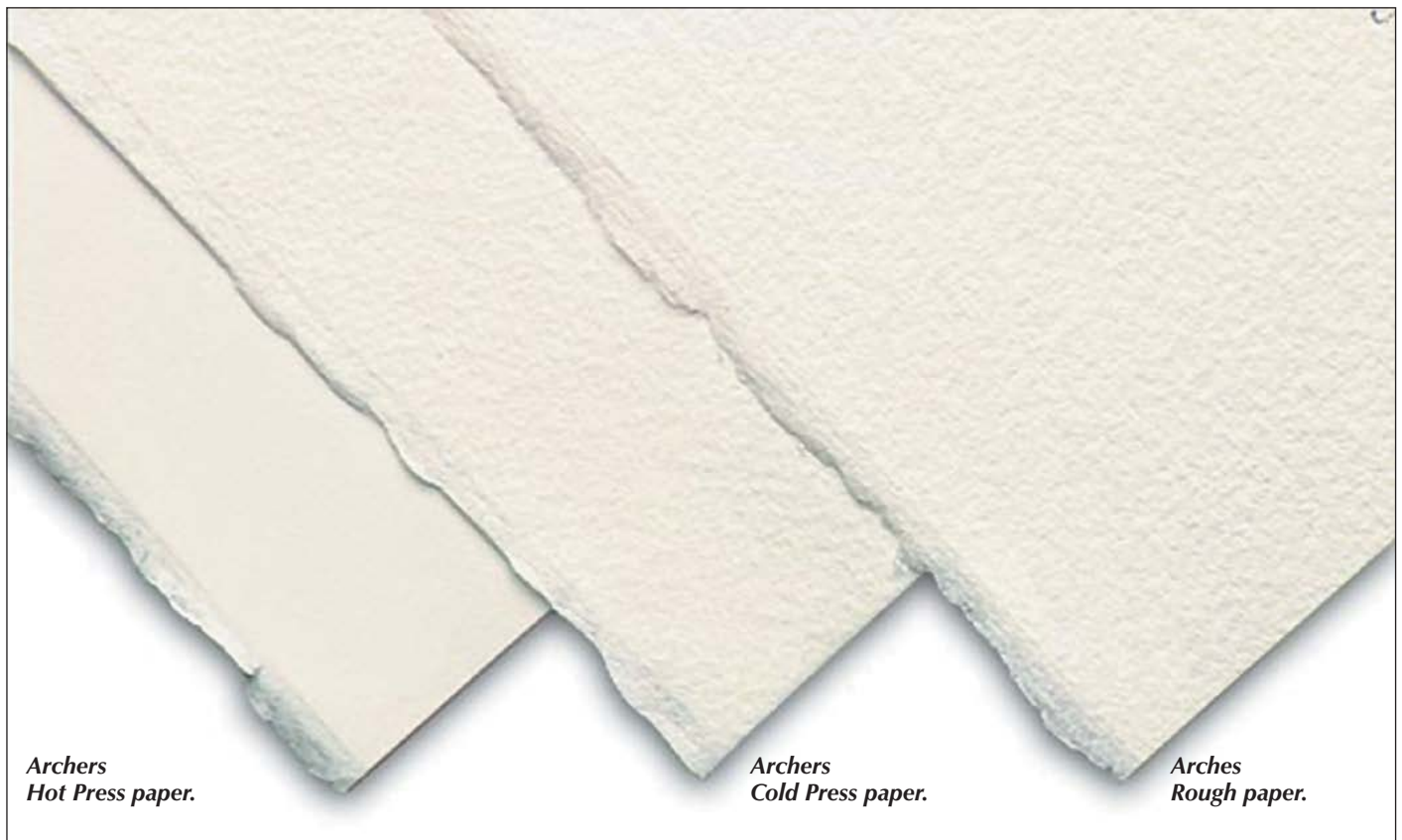
The finish of the paper is affected both by the mould screen and the texture of the felts or rollers used (or not used) in drying the paper. The felt side of the sheet faced away from the mould and only received texture from the felts used in rollers or drying. The wire side of the sheet settled onto the wire screen of the mould, and received texture both from the mould and any felts used in rollers or drying.

Cold pressed paper is made by hanging the sheets to loft dry in spurs (clusters) or by pressing the posts under a mechanical press (for handmade papers), or by calendaring the sheet with light pressure through felt covered metal rollers (mould made papers). This cold pressing gives the sheet a subdued texture that is relatively easy to use, can tolerate a certain amount of corrections or lifting, and is congenial to almost any style of painting. The sheets are more dimensionally stable when wet, and (depending on manufacturer) are usually less absorbent than rough sheets.



Fabriano Paper with deckled edges

Hot pressed sheets (both mould made and handmade) are calendared at high pressure between heated glazing rollers or a highly polished cold metal roller, which creates a smooth, almost polished finish. These sheets show a high degree of brush detail and tend to show pigment colour more brightly: the surface sizing and fibre density resist paint absorption so more of the paint stays on the surface. Hot pressed papers are often the most congenial to lifting



dried paint by moistening and blotting, though the smooth surface reveals any abrasions more clearly. These papers are especially suited to painting styles that want to accent the watery irregularities of the paint, or styles (such as botanical illustration) where precise pen and ink outlines or drawings, or fine brush textures, are essential to the desired effect.

In addition to these mechanical variations in surface texture, watercolour paper is also chemically treated to alter its absorbency. Internal sizing is added to the paper pulp before the sheet is formed and chemically bonds to the paper fibres. External sizing is applied to the surface of the finished sheet of paper after it has dried, sometimes by dipping the entire sheet into a tub of sizing solution (known as tub sizing).

Animal gelatine sizing is the preferred external sizing: it is naturally transparent, slightly water soluble, gives a hard surface that can be scraped or sponged away without damaging the paper itself, and imparts a warm tint to the sheet. However, gelatine is not the most common internal sizing for watercolour papers — for this there are modern substitutes such as carboxymethylcellulose (a common food thickener derived from cellulose, trade name Aquaplast) or alkyl-ketene dimers (AKDs or “dimers”, trade name Aquapel).

The watermark is a visible mark in the sheet, usually the name or an identifying symbol of the paper manufacturer, most easily seen by holding the sheet up to the light.

Paper Format:

In the manufacture of machine made papers the metric system is now used, based on the A0 sheet (84 x 119cm, or 33” x 47”, a ratio of 1 to 1.41) and successive half sheets from it (designated A1, A2, A3, etc.), or the B0 sheet (100 x 141cm, or 40” x 56”, also a ratio of 1 to 1.41) and successive half sheets (designated B1, B2, etc.).

NAME	INCHES	CENTIMETRES
Quarter Sheet	11 x 15	28 x 38
Half Sheet	15 x 22	38 x 56
Elephant (UK)	20 x 27	51 x 69
Full Sheet (Imperial)	22 x 30	55 x 76

Weight of Paper:

The traditional specification (from the British Imperial system) has been the weight in pounds of a ream (500 sheets) of the paper. The imperial or full sheet (22” x 30”) was taken as the standard size to define the weight of smaller sheets, as smaller sheets were typically torn from it. (The imperial equivalent weight is still used to describe the paper used in watercolour blocks, for example.)

*The ream weight is different for larger or smaller dimension papers, because the volume of paper in a ream changes.

We have been told many, many times to “Paint Like a Millionaire!” Essentially, it means to buy the very best supplies that your budget will allow. More to come in the next issue . . .

Charlene McGill
www.charmingart.org

The Tale of Hemp Paper

There has recently been a resurgence of interest in the wide variety of uses this particular, controversial, natural fiber has to offer.

Although the word hemp itself is enough to strike terror in the heart, a large percentage of the world still makes use of this plant for fiber as well as its medicinal and recreational properties.

The breeds that offer the highest fiber content have been so bred as to have none of the active chemicals that make other varieties of hemp have dubious notoriety. Several manufacturers now offer hemp fiber papers for various uses, but some are pricey and of questionable use for permanent art if recycled wood pulp is used as a filler.

Use the same criteria you use for any archival quality paper products you buy: permanent fibers, neutral ph, a surface and sizing to your own liking, and, in your price range.



Absorbing Watercolour

“I have gradually become absorbed by the need to paint and draw all the time. It is really what I have always done from a very young age.”

You might have come across this talented lady's work in a book or magazine or even a calendar.

Although no one in Jacky Pearson's family painted, she was encouraged to do so because she was so passionate about drawing and painting which she took to A level standard in high school.

During her twenties, whilst she was a research assistant at Southampton University and working on the optical properties of soil for NASA, Jacky married a sailor in the Royal Navy. He took her off to Plymouth and then went to sea for long periods at a time. She was so lonely her mother told her to go to an evening art group.

One thing led to another and within a short time Jacky was focusing all her spare time on painting in oils

and watercolour. Since then painting has continued as a serious hobby with Jacky studying from books and attending weekend watercolour and oil painting workshops first of all in England and later in New Zealand.

Jacky and her husband moved from Scotland to Auckland in 1991. Jacky continued painting, joined Ted Sherwen's evening classes and did weekend workshops with Tony Lewis.

These two artists gave her enough encouragement to start selling her work in cafes and placing her work at exhibitions.

After a few initial successes Jacky got into art on a full time basis. This, she says, fitted so well with bringing up her children, as she was always there for them.



Newtown Shopping 35x56cm.



Somes Matiu Wellington 35 x 35cm.

"The children have grown up seeing art around them and they are both brilliant critics now, with some very solid ideas," Jacky explains.

The family moved to Eastbourne nearly 20 years ago and Jacky has carried on educating herself by taking herself off to workshops and courses with whomever she thinks can help her further her art. This not only hones her drawing ability but enables her to paint figures and portraits with confidence.

"Painting! I love painting anything really", she enthuses. "I can't seem to settle on a subject and go through phases of being drawn into boats and water or street scenes or portraits.

"Especially with watercolours I am always up against a challenge, improving my skills, exploring new techniques, being inspired by new subjects and ideas. I want to develop a realism combined with an abstract painting style. It often seems I run out of time to paint all the ideas so they drop off the other end.

"I love getting out and about, painting plein-air with friends, taking in the scenery. There is nothing quite like it.

"I still enjoy working in my own in my studio, with Pipi my Jack Russell under my easel while I am concentrating on the current

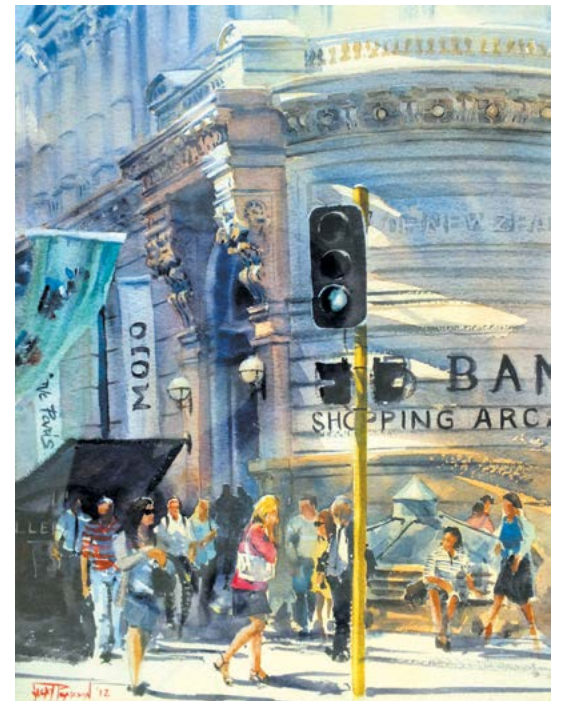
painting. Being self employed I get to call my own shots so I generally paint exactly what I want, when I want to."

When TNZAM first approached Jacky she had a solo exhibition pending in November at Ngaio Fine Arts and was working flat out to get her work finished in time. She says she knew she wouldn't get all the ideas done so she just kept working.

She has been storing her best work away for over a year now and with a deadline looming, typically Jacky wanted to work harder as new ideas were coming thick and fast. Jacky told us this is good because it forces her to concentrate. In addition working on



Alberic Barbier - 35x47cm



Old Bank 52 x 30cm



Cotswolds 56 x 76cm



Family Silver 13x30cm.



Call Me Old Fashioned.



Riddiford Street, Newtown 35 x 56cm.

commissions for exhibitions, Jacky also has a home gallery to paint for, meaning she is always working on one or more project at a time.

"I have to say, I am very proud of my lighthouse collection. My husband was appointed the manager for the maintenance of all of lighthouses in New Zealand and after I had visited a number of these and helped change the light bulbs in some far flung islands, like Dog Island in the Foveaux Strait, I realised they were all so different and had fascinating histories. I fell in love with them and wrote the histories and interviewed former lighthouse keepers and then set about painting all the White Ladies, as they are called, all 39 of them in watercolour. I added the histories and a location in pen and ink.

"I had a lot of success with this project. I published three calendars and sold them worldwide.

"I held an exhibition of the originals in the Museum City and Sea in Wellington and had sales all over NZ. The main customers were former lighthouse keepers but I also have a customer in Tokyo, while a friend of mine found one of my calendars on an American yacht in the Caribbean.

"That was ten years ago and I am still selling them and corresponding with former lighthouse keepers from all over the place.

"One of my paintings, 'Save our Trolleys', represents New Zealand in the Museum of watercolour in Mexico I have won various awards internationally and in NZ. To my complete amazement I won a portrait award for 'Kalindi' from my trip to Calcutta where I ran a workshop and had an exhibition."

When TNZAM asked about personal and professional obstacles and mistakes, Jacky replied "I have made too many to mention and hopefully every time I make a mistake I learn and move ahead. It has been a long hard apprenticeship for me and the family. I am so lucky they have supported me. I am sure my husband could have done with me earning a more stable income at times but every painting teaches me something and that is always good for the future. Teaching also teaches me. I think out loud when I am teaching and it stretches me. I have had about 50 regular students in four classes for years now and they help put me in a constant learning curve. I tend to give myself a task every year to improve upon, like becoming a better designer, going into composition, or the nuances of shadows so I teach it and learn more. I use myself as a bench mark and compare what I have learned every year and what I have to improve on. As long as I can see an improvement on an annual basis I am happy."

Jacky is a member of the Watercolour NZ and the Hutt Art Society where she teaches on a regular basis. She has found Watercolour NZ to be a very supportive organisation, very inclusive and a dynamic group.

"There is so much good art out there but at the top of my list would be Turner, John Singer Sargent, Gainsborough and John Waterhouse. Living artists,

probably too numerous to mention but the Twenty Melbourne Painters Society would be a good start, the current Australian watercolour impressionists like Ross Paterson, Herman Pekel, David Taylor, Greg Allen, Joseph Zbukvic and Amanda Hyatt. Other artists like Alvaro Castagnet and NZ watercolourists too numerous to mention have also been my inspiration."

We asked Jacky to talk us through how she starts a painting, "I always try doing a tonal sketch and a draft 30 minute painting to nut out the essential composition and tonal values. I think this is important for me because there are so many things that can go wrong or are not thought though initially so this is my 'thinking out loud' stage. I take photos as well, but work mainly from the draft once I have worked out what I need to do. I always prop the draft at the end of my bed and study it when I am relaxed. I often act on advice from my family, like blurring the background more and adding more detail to the subject to give a contrast. It is a style that I am developing.

"My favourite pieces of equipment are a Raphael pointed mop squirrel No. 4 and my Rekab 900E sable. The first is a one stop shop, lovely juicy washes but the ability to do a bit of loose detail all in one and the second my Rekab has a lovely spring to it and small enough to do some nice varied detail. It is my people painting brush, my rigger and my signer."

TNZAM asked if Jacky could recount any tricky commissions "Well commissions are always harder because both parties have their own ideas on the completed painting. Painting a sweet child called Mana was tricky because I like to do a preliminary charcoal of the sitter first and being only five she was a fidget, but my daughter came to the rescue and read her a funny story and I captured her laughing away, far better than a stiff pose."

Jacky says she feels fortunate to get her work in some well known galleries around NZ and has a gallery in Mayfair, London interested in exhibiting her work.

Her advice to new artists is: "Brush miles go a long way in improving your technique and developing your own style. Definitely attend art classes and paint from life whenever you can."



Going Home - 40 x 25cm.



Napier Evening Light 37x57cm.



Entrepreneur Baking (Dee) 50 x 40cm.




Seamstress Dress Designer 50x 30cm.

Jacky's work is held in public and private collections in New Zealand, United Kingdom, Japan, Holland, Belgium, USA, Argentina and Australia.

Outside the studio, Jacky used to sail centreboard boats but prefers painting them these days, and loves going down to her local Muritai Sailing Club and watching her daughter, son and his girlfriend sailing. She also loves bush walking and has a well walked Jack Russell. Jacky's busy husband sells domestic wind turbines and solar, and she helps him out as much as she can.

You can find Jacky's work at:

- Ngaio Fine Arts, Bryce Gallery, Christchurch
- Queenstown Fine Arts
- Red Peach, Napier
- Red Roof Gallery, Eastbourne and her
- Home Gallery, Eastbourne

You can contact Jacky on:
04 562 8664
info@jackypearson.com
www.jackypearson.com 

Make a handy brush holder

This issue we show you how to make a simple fabric brush holder. It is ideal if you need to transport your brushes on a regular basis as it will keep them all in one place and protect the bristles.



1 All you need is: Heavy Fabric, Bias-binding and Ribbon.



2 Cut your fabric to measure 450mm x 850mm. The 450mm will be the width of the brush holder – you can make it wider if you have loads of brushes.



3 Sew some of the bias-binding onto one of the short edges of the fabric.



4 Now fold this edge up, creating a pocket that fits your longest brush. Pin this 'flap' in place.



5 You can now begin sewing bias-binding around the outside edges of the fabric. We began at the bottom left corner, finishing at the bottom right corner.



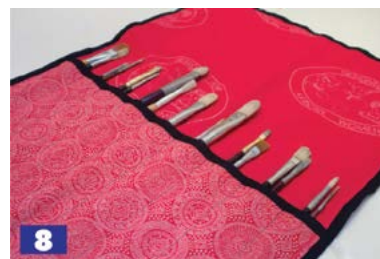
6 Next we are going to divide the pocket into several compartments which will each hold a couple of brushes.

How wide these are is really up to you, but we have found that 50mm is a good size.

Mark the divisions using some dress-maker's chalk and sew from the bottom of the pocket, up to the bias-binding at the top of the pocket.



7 Attach a piece of ribbon which will be used to tie the brush keeper when it is rolled up. This should be attached close to the end of one of the sides – when you close it, roll from the opposite end.



8 Now all that is left is to put your brushes into their new home, close the flap at the top and roll it up.





QUESTIONS

With the

Fairly recently, my husband and I moved into a retirement village and one of the activities they encouraged was art. I have always been interested in drawing and painting but had little time to follow this hobby. At Grandparents' Day in our village last year, they encouraged us to display the paintings we'd done over the year.

Some of the visitors asked how much my paintings were selling for. I was most surprised as I thought we were just showing off our activities. I did not know the first thing about putting a price on my work, so I quickly asked some others who were displaying art works. I got such a variety of answers on how to charge that I was very confused.

Imagine my delight when a little boy came back to me and said "I really like your painting, please sell it to me, my mommy said I could buy it." I merely asked for a small amount to cover the cost of the canvas. This was soon followed by another purchase - my very first sale of paintings. It was most inspiring.

However, please could you give advice on how to charge. I would like to price my works correctly just in case I get the opportunity to sell more.

Diane

This is a difficult question to answer. All one can really say is charge as much as the purchaser is prepared to pay.

It's not as easy as that though, and one thing about pricing paintings is that once you have set prices and sold paintings at those prices you cannot really come down again, so it's better to start low and move upwards when necessary. Generally it's based on a case of supply and demand.

Something else you can do is take the area (h x w) of your most popular painting, or the size you like doing best, and work out the area. Divide that into a price you feel fair or obtainable and this will give you a price per square centimetre. You can then apply that to all your other painting sizes.

What may happen though is that in time you will find some sizes sell more easily than others so you may want to move

the prices of those up, and lower the ones that do not sell as readily. By this time you should have a price list to refer to instead of multiplying out each time.

Some artists have found that strangely, a painting priced at eg: \$700 just doesn't sell, and then they put a 1 in front of that, making it \$1700. and suddenly the piece sells!

I hope this helps you with your problem. There is no general rule that all artists use I'm afraid.

What does scumbling mean? Is it the same as dabbing?

Scumbling is when you drag or rub an opaque layer of paint over a dry existing layer of paint allowing the under layer to show through, thus giving the painting a distressed look or in some cases rubbing white or a light colour over an existing area to recede it or give it an atmospheric look.

Scumbling is almost the opposite of Glazing, where you paint a coat of transparent pigment over a dry existing coat, in most cases using a glazing medium either made from Stand oil, varnish and good gum turpentine. Some artists now use an alkyd resin, but frankly I prefer the old method.

What is the best method to blend edges in my paintings? I want to create softer transitions.

You do not say what medium you work in. The approach for Oil, Watercolour, Pastel and Acrylic are all slightly different.

If you are using oils then you can soften edges by using a fan brush or use a large dry, either bristle or sable, synthetic flat brush. A soft cotton cloth (T-shirt material) or fingers can be used.

Be very careful when using your fingers when painting, as some of the pigments are toxic e.g. the heavy metals like Cadmiums, Cobalt and Flake white. Read carefully what it says on the label and if this information is not included then please use another brand that has all this information.

& ANSWERS

Art Guru



Acrylics can be treated much the same as oils, and with pastels you can use your finger or a paper or chamois stub. These can be bought in the better art -materials stores. Don't use a cloth as it removes the pigment rather than spreads it. With watercolour you can use a dryish brush to fur the edges or soften the edges with a damp brush and dab with tissue paper.

I have been given a set of paints for Christmas and am very keen to learn to paint. Is it necessary to go to a teacher or can I learn to paint from books etc.?

Learning to paint and learning about art should go hand in hand. There is a difference between being an artist or a decorator.

Being an artist is a thinking/creative pursuit whereas painting merely for decorative reasons does not require much thought and means working out a hopefully popular formula and then going through the motions over and over again. You will have to decide what you want to do. If you want to learn to be an artist then there is a great deal to learn about both art and about painting, and for this it is advisable to find the very best teacher and mentor you can. You can of course learn a great deal from books but there is no substitute for an experienced and capable teacher. Such

an individual will also guide you are which are suitable books to acquire or study.

I would also recommend that you seek out a teacher that can cater for your personal requirements. Not all teachers are the same, and not all have all the requirements nor professional experience you may require. If you find you are not making reasonable progress with the teacher you have selected then do look for one that can help you achieve what you are looking at. This remembering that learning to paint well is a slow process and can take many years and in fact a lifetime. It's all worth it though and I would recommend a really good teacher. It can save you a lot of time, money and frustration

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QUICK ART QUIZ ANSWERS - Pg 44

1. Jackson Pollock.
2. August Rodin.
3. The tip of the hairs.
4. Vladimir Grigoryevich Tretchikoff.
5. Pigment Red.
6. An uneven edge formed when paper is made, where the pulp thins out at the edge.
7. A canvas without any staples on the sides holding the fabric to the stretcher.
8. Means 'open air' referring to landscapes painted outside with the intention of catching the impression of the open air.
9. Short-lived pigments capable of fading or changing, especially with exposure to light, atmospheric pollution or when mixed with certain substances.
10. Michelangelo

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THE NEW ZEALAND ARTIST

What's coming in the next issue?

Here is a snippet . . .



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plus even more . . .

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