



THE NEW ZEALAND

ARTIST

Issue No. 3
March/April 2014
RRP \$10.50 incl GST

**PICKING
PALETTES**

**CURATE
an Exhibition**

**PERSPECTIVE
in composition**

**HOW TO GET YOUR
ART OUT THERE**

DOIG AWARDS



FEATURED INSIDE: • Jane Pestell-Litten • Robyn Mitchell • Kerry Fenton-Johns
• Pauline Gogh • Don Wilkie • Geoff Popham • Amanda Brett



ASURE
Accommodation Group
Committed to your Comfort

47 ASURE Properties Nationwide

1 BOOKING SITE

www.asurestay.com

ZERO BOOKING FEES

*We are pleased to offer readers of
The New Zealand Artist Magazine
a \$10 discount when booking online.*

*Just visit www.asurestay.com and use the
promo code "NZ ARTS" to receive the discount.*

*With 47 properties nationwide, your
comfort is **ASURE**'d!*



**Loyalty
Programme**

*Stay 9 nights at 3 ASURE
properties and receive
\$100 off your 10th night!*



ASURE Accommodation Group
Proud to support NZ Art!



contents

JANE PESTELL-LITTEN Page 7



ROBYN MITCHELL Page 17



KERRY FENTON-JOHN Page 22



REGULARS

A note from the studio	3
Letters	4
From the Editor	5
ABC of Art Terms	6
Classifieds	21
Quick Art Quiz	21
Puzzles Page	40
Youth Art - a serial	47
Q&A	64
North Island Directory of Art Suppliers	66
South Island Directory of Art Suppliers	67

FEATURED ARTISTS

Jane Pestell-Litten	7
Robyn Mitchell	17
Kerry Fenton-Johns	22
Pauline Gogh	28
Don Wilkie	41
Geoff Popham	48
Amanda Brett	54

FROM THE STUDIO

All about Palettes	26
Perspective in Composition	38
History of the Paint Tube	53
Watercolour Paper Part 2	58

PROFESSIONALLY SPEAKING

Get your Art Out There	11
How to Curate an Exhibition	62

CLUBS, GALLERIES AND SOCIETIES

Whangarei Heads Art Trail	12
Marlborough Art Society - Doig Awards	32
Christchurch Art Society - The Christchurch Art Show	46

DEMONSTRATIONS

Working En Plein Air - Gordon Harris	13
Pauline Gogh - Palette Knife Demonstration	33

The Team

*On the cover:
JERSEY - Pauline Gogh - PG 28*



MEGAN LAVIN
PUBLISHER
Writer, artist and graphic designer. Attended The National School of the Arts in Jhb. Has sold many paintings mainly in oil and watercolour.



ANDREW PARKER
EDITOR IN CHIEF
Andrew hails from the UK, and has spent many years in South Africa writing and editing magazines ranging from Trucking to Forestry.



LINDA HODNETT
MANAGING EDITOR
Attended The National School of the Arts in Jhb. Specialises in photography and graphic design and occasionally 'dabbles' with acrylics and oils.



KIM KERR
ASSOCIATE EDITOR
Kim has a DFAA from Otago Polytechnic and has taught for many years.



DIANA REES
MARKETING MANAGER
Studied Graphic Design, Pottery, Photography and Fine Arts. Does awesome pencil sketches.



ADAM STAPLETON
IT AND WEB
Adam studied IT and Web Design and is our web administrator. He designs and makes stencils for T-Shirt printing.



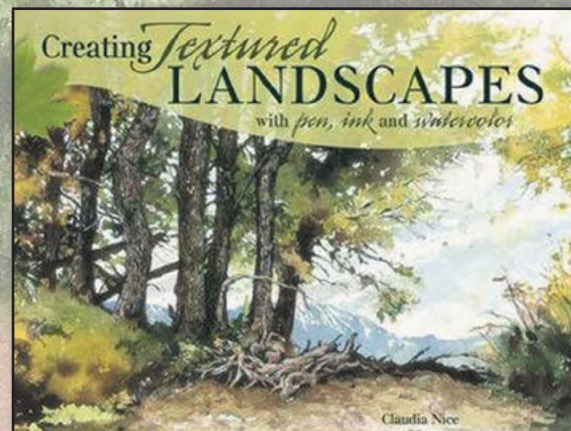
LEIGH CROSBY
ADVERTISING
Leigh hails from Australia, ran his own publication in Auckland and has now settled in Whangarei. Contact: 021 204 9074

SUBSCRIBE AND WIN!

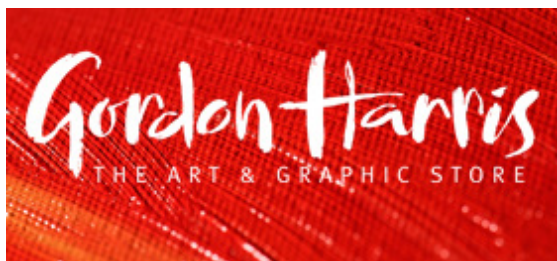
Subscribe to The New Zealand Artist Magazine today, and go in the draw to WIN 'Creating Textured Landscapes with Pen, Ink and Watercolour' by Claudia Nice.



Subscription details available on Page 68 .
The winner will be drawn on 29th April 2014 and notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.



Capture nature's beauty as you never have before. Beloved artist and teacher Claudia Nice leads you on an inspired journey through the great outdoors. With paints in hand, she shares with you her best techniques for creating landscapes that come alive with richness, depth and textured detail. Claudia covers basic texturing techniques with mini demos using lines, dots, bruising, scribbling, spattering, blotting, printing, stamping and more. From paints and pens to sponges, leaves and facial tissue, you'll explore all kinds of fun and inventive ways to create amazing textures.



Gordon Harris stock the best selection of Art Books
www.gordonharris.co.nz



a note from the studio...

Hi readers

Thank you to all our supporters for asking stores if they stock the magazine. We have had a great response. Keep it up :-).

Just to let you know we are still looking for artists from all genres and media. Please keep your emails coming in - remember to include a couple of examples of your work. Please note, we work four months in advance so your feature may not be in the very next issue.

We are also looking for people across the country to represent the magazine in all aspects. Finding artists, finding interesting places, advertising, distribution and subscriptions. Remember this is your magazine. If you feel you can assist, please contact Meg at meg@thenzartist.co.nz.

Thanks to Jackie Pearson who has been invaluable in promoting the magazine. Your efforts are much appreciated.

Thanks also to our wonderful team who work tirelessly on a voluntary basis. You know who you are . . .

This issue is packed again with interesting artists, and a spin on last issue's 'Composition in Perspective', this issues article is 'Perspective in Composition'. We hope you will find this useful and learn something new.

We are working hard at keeping our facebook page up to date. If there is anything you'd specifically like to see on there, please let us know.

We will be at the Whangarei Heads Art Trail over Easter. Please make yourself known to us. You will be able to take out subscriptions and buy copies (and back copies) of the magazine.

Well that's all from us for now. We wish you many happy hours reading and creating.

Kim & Meg

Publisher	Megan Lavin (meg@thenzartist.co.nz)
Editor in Chief	Andrew Parker (andrew@thenzartist.co.nz)
Managing Editor	Linda Hodnett (linda@thenzartist.co.nz)
Associate Editor	Kim Kerr (kim@thenzartist.co.nz)
Web Master	Adam Stapleton (adam@thenzartist.co.nz)

ART	
Layout & Design	MegaType Publishing

EDITORIAL CONTRIBUTORS	Megan Lavin Andrew Parker Kim Kerr
-------------------------------	--

MARKETING	
Marketing Manager	Diana Rees (diana@thenzartist.co.nz)

ADVERTISING	
Leigh Crosbie	Tel: 09 972 7749 or 021 204 9074. advertising@thenzartist.co.nz

BULK ORDERS	
	Kim Kerr: kim@thenzartist.co.nz Tel: 021 108 9209 or 09 436 1820

WEB PAGE	www.thenzartist.co.nz
ISSN No.: ISSN 2324-495X (Print) ISSN 2436-2996 (Online)	

CONTACTS	
Subscriptions Information	subscriptions@thenzartist.co.nz . Tel: 09 434 0096 info@thenzartist.co.nz

PRINTING	
Address	Jeff Oliver Print 24 Walton Street, Whangarei 0110 09 438 8313. www.jeffoliverprint.co.nz

© The New Zealand Artist Magazine 2013. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted by any means, electronically, mechanically, photocopied, recorded or otherwise without the express permission of the copyright holders. Opinions expressed in signed articles, or in advertisements appearing in The New Zealand Artist Magazine are those of the author and advertiser and do not reflect those of this magazine nor its publisher.

PAULINE GOGH

Page 28



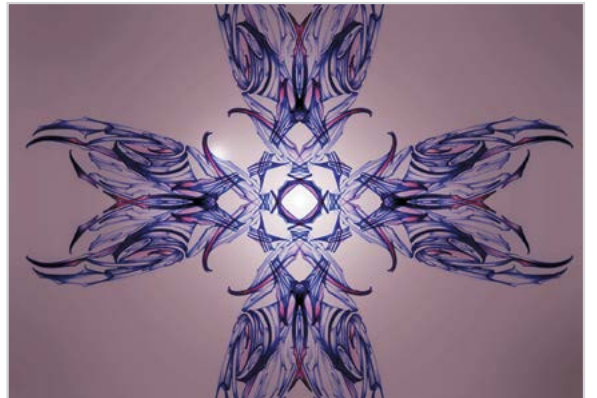
DON WILKIE

Page 41



GEOFF POPHAM

Page 48



AMANDA BRETT

Page 54



Find us on
[www.facebook.com/
NZArtistMagazine](http://www.facebook.com/NZArtistMagazine)



Letters

Send your letters to:
The Editor
The New Zealand Artist Magazine
2363 Whangarei Heads Rd, RD4
Whangarei 0174
andrew@thenzartist.co.nz

Thought I'd drop a line to say that I picked up your magazine at the Hamilton branch of Gordon Harris Art Supplies. I'm delighted with my copy and thrilled someone has had the vision to produce it.
Colleen

Congratulations on such a great magazine! I am really enjoying the second issue and I'm so glad we finally have our own Artist magazine! Keep up the great work!
Regards
Serena Dawson

I am delighted to hear that there is now a New Zealand Artist Magazine. When I was over in South Africa last year, to visit family, I bought a couple of the South African Artist Magazines. I noticed straight away that the cover format is the same!
If the New Zealand version is as good as it's South African cousin, it will be a much needed and wonderful magazine addition for all artists in New Zealand.
I wish you "alles van die beste"* for the magazine!
Kind Regards,
Marijke Schofield

Traditional Afrikaans saying meaning "All the best". The South African Artist Magazine is proudly our big sister. Ed

Loved your second edition, do think it is better than the Australian one, wish you a very happy new year and great new sales, thank you for the page on the Napier Art Club, looks great.
Kindest regards
Doreen

Well done - What a great magazine you have issued. It has quality from the point of view of paper, content and style. Horowhenua Art Society are delighted to see a New Zealand magazine of this calibre. It will be a great asset to our library here in Levin and I can't wait to read the next one to pass on to our members.
We would love to contribute something about ourselves to your magazine and I would love to write something, if appropriate, about our Art Society, which has been in existence since 1949.
Keep up the good work.
Dorothy Burt, President
Horowhenua Art Society

We would love to hear about the Horowhenua Art Society and how it all started. Coming up on Issue 4.

I was reading your magazine this morning over a cuppa (second morning running), and really enjoying the practical helpful information, particularly the copyright laws in the 2nd issue (always a tricky area as an artist). And I love reading the stories each artist has behind their works. Well done on another successful issue!!
Karen



Wow!! What a lovely surprise. Thank you so much. We've just returned from Dunedin this afternoon where my husband has been undergoing radiotherapy for cancer and this is such a lovely surprise to come home to. Grateful thanks. Love your magazine.
Noeline



An appetite for the Arts

Editor in Chief, Andrew Parker shares his thoughts . . .

This is the third issue of The New Zealand Artist and we are proud to report that, so far, we have been well received in the marketplace. A glance at our letters page will confirm this.

In addition to a positive response among New Zealand artists we have received enquiries from artists from as far afield as Canada, the United States and Australia asking where they can get copies of the magazine.

We continue this month speaking to some of New Zealand's finest artists discussing their techniques as well as providing tips and advice. We are grateful for their input.

Please note, if you have any queries or are seeking advice on a particular style or technique, let us know and we will try and get some answers and hopefully point you in the right direction.

While putting together this issue I came across some a fascinating research report on art in New Zealand and where it stands in the hearts and minds of the people.

The report, 'New Zealanders and the Arts,' was published by Creative New Zealand, the national arts development agency developing, investing in and advocating for the arts.

While the report was compiled in 2011, I believe it is recent enough to give a fair reflection on how New Zealanders feel about the arts and with this in mind I will share some of the information with you.

According to the report, New Zealanders are very positive about and strongly support the arts in their community. The majority of New Zealanders agree that the arts help define who we are as New Zealanders and say New Zealand would be poorer without them.

Further to this most New Zealanders have engaged with the arts either by attending or being actively involved, with one third of the population attending an art event more than 10 times a year. In fact, according to the report, in 2011, the vast majority of New Zealanders had attended at least one arts or cultural event over the past three years.

There is strong interest in Maori and Pacific arts, particularly among young New Zealanders. Almost three quarters of those who have attend a Maori arts event are Pakeha, and almost nine out of 10 people attending Pacific arts events are not from a Pacific Island ethnic group.

Young New Zealanders are increasingly involved in the arts and being creative is as popular as playing video games, which is as nice an analogy I can think of

Staying with young New Zealanders, around 80% like to do at least one creative arts activity in their spare time.

The general feeling in the report is that it makes young

people participating in the arts feel good about themselves. Many say they would like to get more involved.

On average girls tend to feel more positive than boys when they do creative things. Maori and Pacific young people tend to feel more positive than New Zealand European young people when they do creative things.

This is just a précis of the report. But from what I could gather the future bodes well for art and artists in New Zealand which is really great news. A full copy of the report can be found at www.creativenz.govt.nz.

In addition to this particular report, the site has a wealth of facts and information across the full spectrum of the arts as it stands in New Zealand. It really is worth taking a look at and spending some time browsing through the vast array of literature, research material, event notifications, awards ceremonies, competitions and so forth. I would go so far as to say that for anybody with even the remotest interest in the arts, this is a must see. **N**

**NORTHLAND'S FAVOURITE
SCREENPRINTERS**

Hot Printz

SCREENPRINTING LTD
WHANGAREI

- Need t-shirts printed or work wear branded?
- Want your company name on bags, tea towels or umbrellas?
- Need weatherproof stickers or adhesive labels printed?
- Looking for indoor or outdoor banners, displays, flags or signs?

EMBROIDERY TOO!

Easy, quick and reliable.

Talk to us today!

Ph 438 1674 or 0800 PRINTZ

www.hotprintz.co.nz



of

Art Terms

and their meanings

ACHROMATIC

Black, white and greys. Artwork that is executed without colour.

FLOAT MOUNTING

The process whereby artwork is framed with all four edges showing. The artwork is adhered to board with a reversecut bevel, which is in turn secured to an undermount, so it appears to 'float' above the undermount. Art on hand-made paper is often float-mounted.

FOCAL POINT

A specific area, element or principle that dominates a work of art; the area in a work which the eye is most compellingly drawn. The viewer's eye is usually drawn there first.

FROTIAGE

French term, meaning to rub a crayon or other tool onto paper or other material, which is placed onto a textured surface, in order to create the texture of that surface on the paper. The Surrealist artist Max Ernst used this technique in some of his collages.

FUGITIVE COLOURS

Short-lived pigments capable of fading or changing, especially with exposure to light, to atmospheric pollution, or when mixed with certain substances.

MINIMALISM

A movement and style of art from the 20th century which attempts to reduce art to the basic geometric shapes with the fewest colours, lines, and textures. Minimal art does not seek to be representational of any object. Also known as ABC art.

NUMBERED

A numbered print is designed to show the limit or size of a print edition. The number is generally placed over the size of the edition. For example 12/500 indicates that the print is number twelve out of an edition of 500.

OPEN EDITION

A print for which the print run has no limit, also referred to as 'Signed Only'. Though the prints may be signed by the Artist, they are not usually numbered. As with Limited Edition Prints, the Artist may himself make, supervise or commission the prints from a Publisher.

PHTHALOCYANINE

A common component on the artist's palette, phthalo blue is a cool blue with a bias towards green. It has intense tinting strength and easily overpowers the mix when combined with other colours. It is a transparent staining colour and can be applied using glazing techniques.

POINTILLISM

A painting technique in which pure dots of colour are dabbed onto the canvas surface. The viewer's eye, when at a distance, is then expected to see these dots merge as cohesive areas of different colours and colour ranges.

PRE DELLA

A decorative frieze or border element running along the front of an altarpiece at the foot usually consisting of several pictures.

TERRIBILITA

A term applied typically to the art of Michelangelo describing the heroic and awe-inspiring power and grandeur of his work.

TONALITY

The overall colour effect in terms of hue and value. Often one dominating hue is employed in various shades and values.


TRIPTYCH

A painting or carving consisting of three panels.

TROMPE L'OEIL (TO FOOL THE EYE)

A style of painting in which architectural details are rendered in extremely fine detail in order to create the illusion of dimensional reality.

VIRIDIAN

A blue-green pigment composed more of green than blue. Viridian takes its name from the Latin viridis meaning "green". 

*Undercurrent Suspension -
80x80cm. Oil on linen.*



LIQUID LIGHT

Jane Pestell-Litten is a trans-Tasman fine artist working primarily in the traditional mediums of charcoal and watercolour, or oils on linen. Jane's work is exclusively figurative (whole and portrait). Her charcoals are large and lively and strong in line and style.

She is driven to capture the brilliance of light and paints in the style of the Photorealist movement. Her work depicts the actuality of what the eye can see, yet allows for subject ambiguity to enable individual interpretation. Her work is held in numerous local and international private and public collections.

Jane's exploration of everyday characters, situations, and the dilemmas of commonplace themes aims to

encourage us to reflect on the beauty of those otherwise overlooked "ordinary" moments that are the threads of our lives.

A recent arrival to New Zealand, Jane is fortunate to be able to call two countries home. Born in Perth, Australia, Jane has recently moved to Queenstown after she and her husband fell in love with New Zealand and its people: "Where we have built our home is like a coming home for

our hearts, we feel incredibly privileged to be here. What a country!"

Jane's work is figurative photorealism and focuses on light and its reaction on colour. "I have just finished painting for my Queensland Gallery, based on girls sneaking off to have a day at the beach," she explains, adding that her work often takes on an occasional quirk – humour in everyday situations. Her gallery work allows her to explore the humour of the human condition and of everyday characters; situations and dilemmas of commonplace themes and aims to encourage us to reflect on the beauty of those otherwise overlooked 'ordinary' moments that are the threads of our lives.

"In portraiture, for example, I look to bring something new in the recording of the geography of a person exposing something entirely unique and unforeseen in their personality," she says profoundly. "Portraiture is, for me, the ultimate in engagement and trust. I admit to falling just a little in love with everyone of my sitters."

Jane is self-taught with an extensive background in design. Eight years ago her husband purchased oil paints for her after she showed a distinct obsession for life drawing; this set her on the path she lives today.

Jane loves everything about being a painter. She feels it a privilege to be a part of an extraordinary tradition. The smell of the paint, the feel of it on the canvas, the evolution of the work, and the meditative process of absolute focus. All of this takes her deep into the magical world of art. It has taken its toll though. A shoulder reconstruction after



Undercurrent Agitation - 70x70cm. Oil on linen.



littlefish@bigpond - 80x80cm. Oil on linen.



Portrait of Graeme Boyer - 61x92cm. Oil on linen.

a solo exhibition in Sydney in 2012 was a huge learning curve. "From painting eight hours a day, seven days a week - I've learnt to monitor my body better; well I would like to think so!"

Jane's hard work and dedication has bought her a number of career successes. "I have been very lucky to have been involved in some extraordinary competitions - from The Archibald through to the Black Swan Prizes in Portraiture and to have portraits hanging in the Australian Film and Television Institute through to private school collections. My

first exhibition was sold out in three days, something totally unexpected and pretty amazing. I am also proud of being associated with some terrific galleries and actively involved in their exhibitions. I am a new member of the Queenstown Art Society and Max member of Artsource, Australia which covers my insurances and helps me connect with my professional peers.

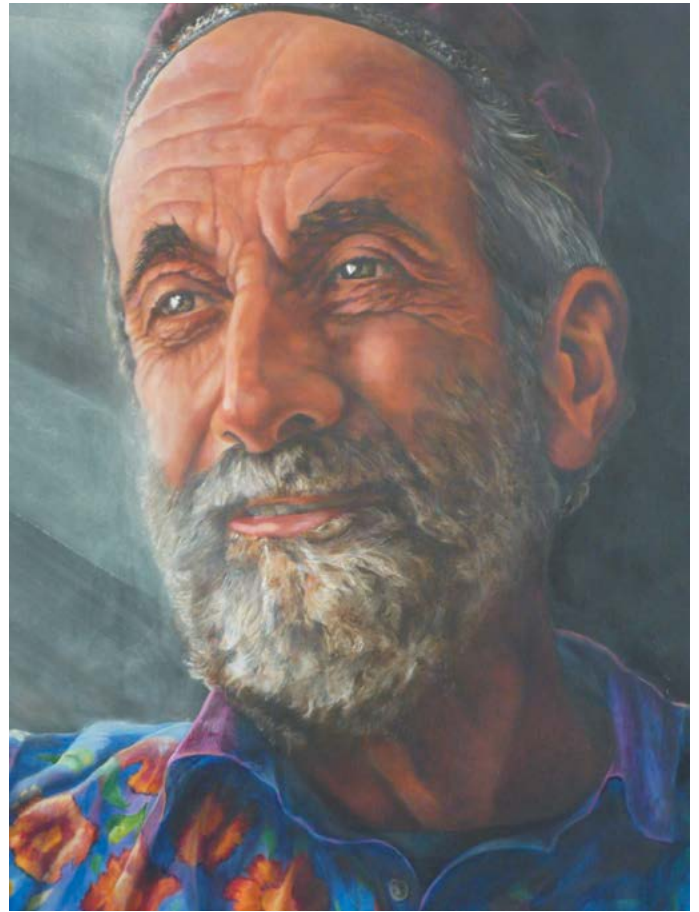
"I am a founding member of Skinklink who have been involved in rolling art exhibitions in empty spaces throughout Perth City. Additionally I am a member of various online art groups. There are many things in the pipeline, but it's been a time of moving house, so commissions have really been what I've been about recently, and stock work for galleries, and a group exhibit in Perth 2014."

Jane is a fine artist working primarily in the traditional mediums of charcoal and watercolour, or oils on linen. In preparation for a painting, particularly with portraits, Jane does a considerable amount of studies in advance and works on paper which she finds important as an aid to capturing the person. "Her charcoals are large and lively, strong in line and style, often incorporating watercolour." *Redcliffe Jetty Galleries website.*

As an artist who works in the traditional medium of oil on linen, she follows the usual mechanics of commencing a work. The linen is stretched and gesso applied. The image is drawn onto the linen with either charcoal or pencil - depends what comes into her hand first. She says pencil leaves a cleaner colour. Then colour is blocked in.

"My technique is to glaze my works, this takes time to do and I have to allow the layers to dry - hence I work on two or more works at any one time. By layering the paint to build depth and vibrancy of hue, it allows images to emerge from the canvas."

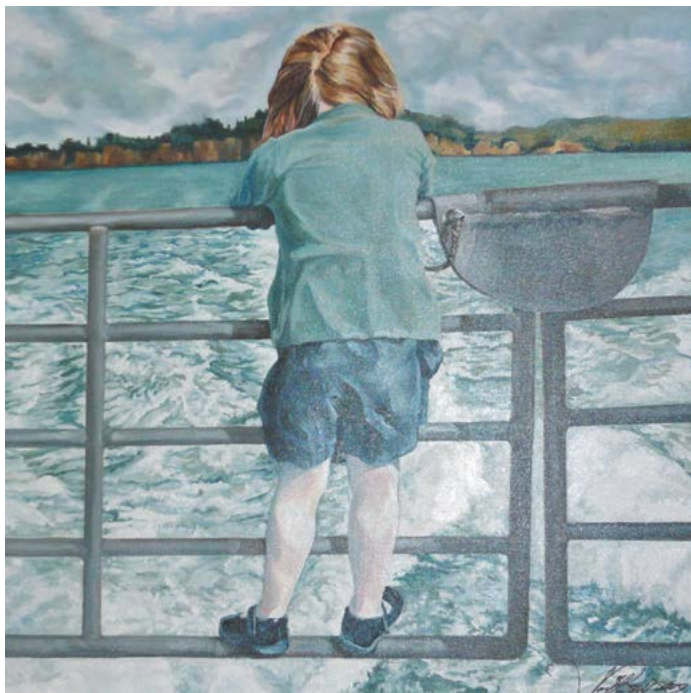
Musing on the life of an artist Jane says while art is a solo



Portrait of Reuben Kooperman (detail) - 180x90cm. Oil on linen.

career she also needs to stay connected to the 'outside' world." I listen to the radio for the news as well as classical and jazz music. Outside the studio Jane goes to the gym, walks, travels, reads and makes music.

Pressed further about music she reveals she plays guitar,



Going Places - 80x80cm. Oil on linen.



Faithful Friends - 60x60cm. Oil on linen.

piano, and used to play violin and mandolin. She is also a trained opera singer.

Although she sang jazz for much longer than opera, she produced a couple of CDs some years ago. A talented lady indeed and it was no surprise to hear her husband is a professional musician.

The fact that her favourite piece of equipment is not a paint brush but her ipad is interesting. "I move around so much I really need it to keep connected to my business," she says. She never feels alone when she is travelling as she is always accompanied by her easel, brushes, paints, new canvas' and all that goes with it.

When asked about tips for new artists -" Press on regardless. Stick to your guns, we are all learning all the time."

You can see more of Jane's work at:

Gallery Artisans, Hamilton, NZ

The Artists Room, Dunedin, NZ

Gadfly Gallery, Perth, WA

Jahroc Galleries, Perth WA

Redcliffe Jetty Galleries, QLD

Tusk Gallery, VIC

Rtist Gallery VIC

www.pestell-litten.com

Jane can be contacted at jane@just-quietly.com 



Undercurrent "Plunge" - 80x80cm. Oil on linen.



Undercurrent Surface Tension. 80x80cm. Oil on linen.



Open For Business - 80x80cm. Oil on linen.



 **decor**
FRAME & HEAT

- CUSTOM FRAMING
- FINE ART SUPPLIES

John Street, Whangarei
Tel: (09) 430 3025
www.decorframeandheat.co.nz

Locally owned and operated Committed Hospice Supporter

Get Your Art OUT THERE

So you have been painting and working hard for months and your family consider you the new Picasso now it is time to introduce your work to the ever critical public . . .

Some people find galleries scary - firstly they take a large percentage of your sales, secondly some of them are pretty snobbish and thirdly your ego can't take a beating at this stage. So what are your options?

There are a few opportunities for showing and selling your art.

Firstly there are shops and cafes, many of whom do not charge for you to use their walls.

Secondly there are the occasional events such as fetes, fairs, arts and craft markets that, for a fee will allow you to exhibit your work.

Thirdly there are art trails, indoor and outdoor exhibitions dedicated to art around the country so watch your local papers and The New Zealand Artist Magazine for details or contact your local art society. Some of these events have a selection process which might mean submitting some work for approval before you are accepted.

Fourthly there are annual events such as A&P Shows, Field-days and Garden Discoveries. Here you might have a stall in a large marquee, garage or gazebo and have to trade for the duration of the event. So apart from your show fees, you will need to budget for travel, accommodation and food.

Finally there are the home shows and fairs such as Dunkley's, and trade fairs. These are usually hosted in exhibition and convention centres so cost a lot more when it comes to hiring your stall, but returns can be worth the outlay. These indoor shows offer more up-market conditions where the public can browse under cover in a cool, clean environment, at their leisure.

Making wise choices

Wherever you choose to exhibit, ensure that you do your homework. Get in touch with the organisers to find out what it is all about. Make sure you are familiar with the venue and are aware of all the costs and importantly how you are going to display your work.

The most valuable part of selling your own work is the face-to-face contact and personal relationships that you can create with clients. You can often tell from attitude and facial expression how they feel about your art. Smiles and enthusiasm often, but not always, follow with a sale. A serious approach could lead to a sale depending on your response. Be honest.

People don't want a hard-luck story about how much you need the money and how hard you have worked. They just want to see that you are passionate about your work and believe in what you do. You need to know when to back off and let the client make the final decision. Be as professional as possible. Wrap the painting in bubble-wrap after a sale. Again, it shows you care.



Through experience you will learn which paintings sell best, and there is always the potential to pick up commissions as you are on hand to discuss the client's needs.

If you have a large and interesting selection of art displayed, sales can be very good. When you exhibit regularly some folk will start collecting pieces and enjoy the personal contact. They will also pass on their 'special find' to others by word of mouth and in doing so increase your client base.

Toughen up

Everyone is entitled to their own opinion, and some take great pleasure in making sure you know what that opinion is. When dealing with the public you cannot afford to be too sensitive to criticism. You will probably hear this often: "No darling, no need to buy that, you can

paint it easily yourself!" Or "I love that painting - do you have it in pink by any chance?" Or people will chat to each other as if you are not standing right there, discussing how you get that colour or what techniques you have used.

Research and know your market

You might be approached by gallery owners looking for new talent. The decision to move on to selling through galleries is a big one and must not be taken lightly. Research the particular gallery that you think might suit you. Get to know the owner and find out exactly what they expect from you and what you can expect from them. Get a written agreement on commission and insurance. Most importantly ensure that you have a transparent and happy relationship with the gallery owner. Once you are accepted by a gallery you may find they'll want you to give up the casual outdoor type exhibitions. **N**



Whangarei Heads Art Trail

Whangarei Heads Arts Trail made its debut in 2012. Initially proposed as a way of encouraging tourism in the area, the event was launched as a two day 'Easter Arts Trail' but the level of enthusiasm from both local artists and Northland residents took everyone by surprise. Locals and tourists alike delighted in the opportunity to visit studios, meet the artists and acquire original works. The success of W.H.A.T. is testament to the genuine desire of many people to step outside of the constraints of the gallery and enjoy accessible art of all genre in their own 'back yard'.

In 2013 sixteen hundred people visited up to 18 exhibition sites over a two day period. Many of the visitors came to enjoy the scenery and sunshine and left with art works that captured something special about the day for them. Many commented that meeting the artist in person and talking about the work made it a very personal experience. There can be little doubt that both the buyer and seller benefit when the spirits of creation and appreciation meet to endow the work with special meaning.

Preparations are well under way for the 2014 event with 34 artists registered to take part. One of the key factors in the success of the trail is the diversity of the work on show. The 2014 list of exhibitors includes: 12 painters, 5 potters, 3 printmakers, 3 jewellers, 2 fabric artists, 4 glass artists, 3 woodworkers and 3 photographers. What is truly amazing is that all but 3 guest Artists actually live on Whangarei Heads. This has given the impetus for a new direction for the artists of the trail who hope to develop a network of teaching artists who can help other to explore their own creativity. By offering home stay, studio visits, workshops and collaborative activities the aim is to make the Arts Trail a year round, all round, art experience that is open to everyone.

Whangarei Heads Arts Trail 2014 will take place on 19th and 20th April .

Visit www.whangareiheadsartstrail.org.nz for more information. **N**

**Whangarei Heads
Easter Arts trail**
19th - 20th April, 10am-5pm

See original works in oil, acrylic and watercolour, hand made kauri furniture and wood turning, carving, jewellery, domestic and sculptural ceramics, photography, fabric and exquisite glass.

The Arts Trail offers you the rare opportunity to purchase unique works directly from 34 Northland Artists, to see where the work was created and what inspired it.

Be sure to buy your trail guide in advance

Whangarei Creative NZ | WHAT | WHANGAREI EASTERN COAST

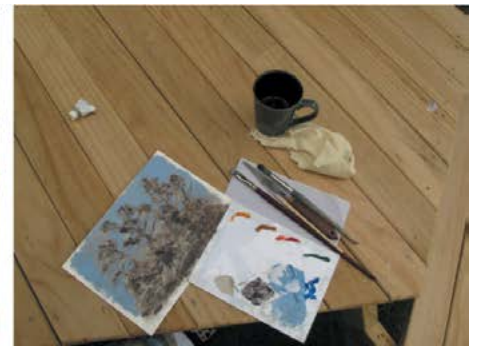
www.whangareiheadsartstrail.org.nz



Demonstration

WORKING

EN PLEIN AIR



Painting outdoors, you have to be quick -look for the essentials of what you want to record. If you're shy about painting in public, get together with others and make a fun expedition of it. You don't need much- a few colours on a palette, a few brushes, a rag and something to paint on.

Drawing & painting in the environment “en plein air” is the best eye exercise. It makes us see our environment more keenly than others who merely look. It's an experience unique to artists, akin to the immediacy of life-drawing, and summer is the perfect time to indulge in it.

Working directly from nature enables you to collapse a 3D vista into a 2D image, with your own translation. This process gives a very different result than working from a photograph. A photograph offers the scene at a remove from reality, and as a reference point always carries a distance and detachment. Furthermore, a photograph doesn't allow you to observe true colour, space, and detail. A painting made from direct observation has a unique freshness and spontaneity.

Another reason the work contains a freshness is the time limit. Just as a life drawing session is limited by the time a model can hold a pose, painting in the environment is bounded by changing light. Mornings

and afternoons are best, as the light is oblique, casting shadows, and there are two hours of similar light to work with. Keep it fresh and your hand free!

Surreptitious sketching or publically painting?

Working in the environment can be done in a covert manner or with a totally carefree attitude towards rubber-neckers! A small journal and pencil can easily fit in one's pocket, and used without the slightest hint that there's some art going on. This method is handy when making quick visual notes, unencumbered and unobvious, perfect for when you're hiking or visiting a city.

Being loud and proud with your outdoor painting can have its benefits -I've been given gifts of food while painting outdoors, and although no sales direct from the easel, at least there's interest in the work! At Artists in Eden in Auckland's Mt Eden on 151 h March, there's a chance to see over 20 artists working away outdoors, before the work is auctioned that afternoon.



A sketchbook with 5.6mm lead holder offers many different drawing options with the minimum of fuss. More varied drawing materials, such as water-soluble pencils, allow for more expression, while pastels (right) provide paint-like qualities without the need for brushes, water jars, etc.

To save the hassle of sharpening pencils, clutch pencils and lead-holders are very handy drawing tools. The Cretacolor 5.6mm lead holder is a quick way to change between charcoal, graphite, Nero and drawing chalks, which can be used down to the last nub.

European watercolours developed as a portable drawing material for landscape studies. A small metal

box set, brush, pad and small jar of water are almost as easy to carry as pencil & notebook, and offer a quick, fun way to paint the view. Water-soluble coloured pencils are also an excellent portable and inexpensive way to render the landscape in colour.

Acrylics can be used outdoors, but to stop them from drying almost as soon as they're on the palette, mix a



Watercolours provide an effective, manageable medium for painting in the environment. Schmincke watercolour pans (the name for the moist briquettes of colour) are especially portable, and deliver vibrant colour down to the last speck! They can be used on loose papers, in the D&S Journals, or even directly on the special Fredrix Watercolour Archival Panels (left).

generous amount of Golden Acrylic Glazing Liquid into the paint. This will keep it wet for up to a couple of hours, in the shade. The Golden OPEN acrylics are even better for outdoor painting, giving you plenty of time to paint and without drying on your palette. OPEN dries in

about 60 minutes, as long as it's not thick, and so can be easily transported home.

Oilcolour is great to paint with outdoors, though soft Black Sable brushes are best if layering wet-in-wet. It's a little trickier transporting wet oilpaintings. If you paint



Golden OPEN Acrylic (left) won't dry or skin on your palette when mounded up. A quick 30 minute oil-sketch (middle) perfectly captures a morning in the park. The arms on a Mabef M27 Field Easel are handy for holding your palette (right).

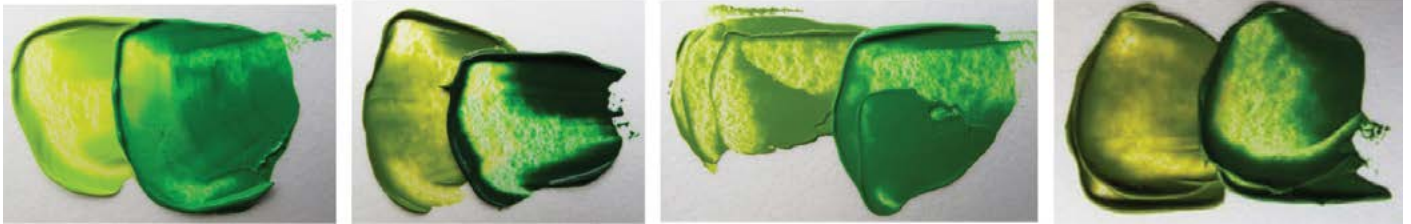
on panels or primed paper, get some pizza boxes and transport a painting per box safely. Most pizza places will give you an extra box with your pizza! You can also use your easel to carry wet paintings back, though usually just one at a time. While drawing and painting with watercolour are easily done without one, acrylic & oil painting is best done with a portable easel unless you're working small.

Helpful colour suggestions

"When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever.

Merely think here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you." Claude Monet.

Atmospheric perspective is the use of colour, texture, and tone to achieve an illusion of space in a painting. Cool colours tend to recede, warm colours to come forward. Try mixing background greens with Lemon Yellow and foreground ones with Indian Yellow. Broad marks with less definition sit back in the picture plane, while detail comes forward.



Combining two bright colours like Phthalo Green (Yellow Shade) with Lemon Yellow (far left) is bound to give you vivid kikuyu-grass greens! The green is more mute with Indian Yellow (mid left) but still has a vibrant undertone. Bright greens can be toned down for landscape painting using Translucent Red Oxide, here added to the Phthalo Green (Blue Shade) Lemon Yellow mix (mid right) and to the Phthalo Green (Blue Shade) Indian Yellow mix (far right), while still retaining a glow.

Boucher, the 18th Century Rococo painter, declared nature "too green and badly lit", but he could've just been frustrated with the very few colours he had to play with! The main building blocks for today's greens are Phthalo Green blue shade and yellow shade (sometimes called Helio), in combination with yellows.

Useful landscape greens can also be made from blues, such as Ultramarine and Phthalo, mixed with Lemon Yellow (Yellow Light Hansa) for cool colours, and Indian Yellow for warm. When mixing, add just a small amount of the darker colour to the lighter colour at first, as the change in hue happens very quickly. Other helpful colours for mixing landscape hues include Raw Sienna (see if you can get a genuine earth one -Golden & Schmincke both do them), Anthraquinone or Indanthrene Blue (also called Delft), Translucent Red Oxide, Transparent Pyrrole Orange (Poppy Red), and Cobalt Green.

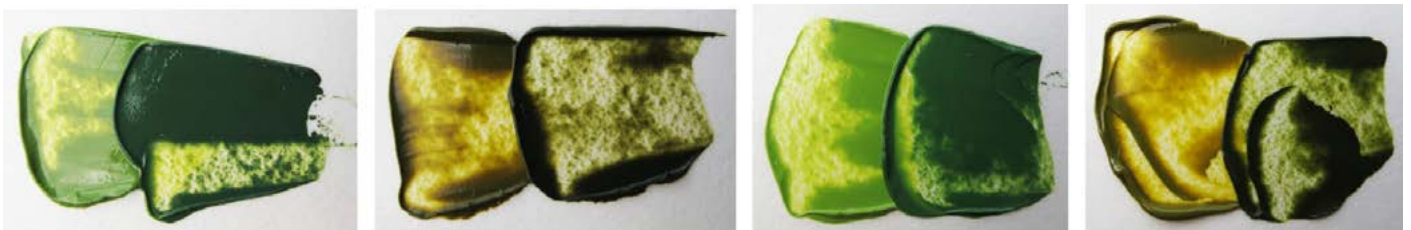
Some special colours need hardly any adjustment; in fact, it was common practice for the Impressionists

to celebrate the purity of colour straight from the tube. Genuine cobalts and real earth pigments have a beautiful glow that can add punch to a painting. Paint manufacturers also make useful pre-mixed colours that are perfect as they are for landscape painting, for instance Sap Green and Green Gold.

We mentioned in the last Create "Brilliant Colour" how skies were made from Cobalt Blue, Black & White in the 19th Century. Other favourite summertime blues are Phthalo Blue, Manganese Blue, Cobalt Cerulean, and Cobalt Turquoise. All Create issues are now available from the Resources/Tips & Info pages of our website.

Staff Picks

Peter Smith, our Christchurch Manager, always associates summer with watercolours. "The tawny, windblown grasses on the Port Hills immediately make me think of Schmincke Horadam Titanium Gold Ochre," he says. "And for the perfect sky above them, I'd paint with the crisp, zesty Helio Cerulean."



Ultramarine Blue supplies very different greens when mixed with Lemon Yellow (far left) or Indian Yellow (mid left), but both combinations are warm and muted. Clearer, brighter and cooler greens result from adding Phthalo Blue to those yellows (with Lemon Yellow mid right, and Indian Yellow far right).



Raw Sienna, Indian Yellow, and Transparent Pyrrole Orange (Poppy Red) are brought together with Phthalo Green Yellow Shade (Helio Green) to make a wide range of landscape greens (left). Anthraquinone or Indanthrene Blue (also called Delft) makes a lovely Paynes' Grey when mixed with a touch of Translucent Red Oxide (middle). Some colours are just perfect out of the tube- Helio Cerulean in Schmincke Horadam Watercolours makes a perfect summer sky.

Hamilton's Manager, Kate Sevicke-Jones, has discovered the joys of Norma Oilcolour Poppy Red to warm up summer hues. "It mixes beautiful olive tones when combined with Chromium Oxide Green Brilliant, and just a speck deepens my blue tones without changing the colour." While her oil painting is confined to indoors, Kate always carries her trusty soft-cover Moleskine with her, along with Faber Castell Pitt Pens, in case of outdoor inspiration.

Kate England, Manager at Albany prefers the square D&S journals to write and sketch in. "Square is cool, and they open into a landscape shape. They're a really good price so I don't freak out at using it for jotting down random notes late at night too ... I love using

the Cretacolor 5.6mm lead holder in it." The favourite summer colour in the Albany store is Anthraquinone Blue (also called Indanthrene or Delft), says Kate's right-hand man James. "It mixes beautiful soft landscape greens and has a warm, subtle character."

The new Kraft Sketchbook from Hahnemuhle is the portable studio choice of new Symonds Street Manager Aaron King-Cole. "It's slim for my bag, so cheap, and the taupe paper's natural variations in tone really appeal to me," he says. "I find working on a mid-tone so much easier on the eye. I enjoy line work and use the Staedtler Pigment Liners, as they're a good black and fade-proof." With all this summer sun, fade-proof is a good idea! **N**



Gordon Harris has been a leading supplier of Art and Design title since 1975.

art technique • illustration • fashion
graphic design • architecture • product design

Immerse yourself in our specialist book department instore or shop online at www.gordonharris.co.nz

Customer enquiries welcome: artsupplies@gordonharris.co.nz

Gordon Harris
THE ART & GRAPHIC STORE

AUCKLAND • HAMILTON • WELLINGTON • CHRISTCHURCH

Chiseling Oamaru Stone



“Learn to organise your life, make time to do the things you dream of.”

Robyn Mitchell’s favourite sculptural medium is wood: “It is not until you start to shape and polish the wood, that the beauty of the grain and colour are revealed,” she says. “Because of the variants of grain, the type of wood and what part of the tree they come from, no two pieces will ever come out the same.”

Robyn was in Whangarei when a brochure for the Quarry Arts Centre advertising their ‘Summer Do’ caught her eye. The ‘Summer Do’ being a week of tuition in various forms of visual art. At that time, they were running a course on carving Oamaru stone. Having worked with wood and keen to discover other mediums, Robyn signed up for the week and completed her first large sculpture. As a result she is now more known for her Oamaru stone sculptures than she is for her work in wood. She is, she says, very keen to combine stone and wood within the same sculpture.



Lisa’s 142cm tall x 20cm

Still, Robyn loves the freedom of sculpting stone. The rhythm of chiselling by hand and seeing her creation emerge as she works: "I feel that I am finding what is already there and my job is letting it escape from the stone," she explains. This is so close to the very core of sculpting. Many sculptors of wood and stone from around the world have described their creative work in these terms.

Robyn, who is currently working on a tuatara in stone, loves creating creatures, from lizards to dolphins and birds.

"My first exhibition was at the Whangarei Garden and Sculpture Show in 2010 and in the past two years I have exhibited in the Mangawhai Art Trail weekends, held by the Mangawhai Artists Group.

"I have also entered in the Kaipara Art awards for the past four years - twice with stone carvings and twice with wood carvings.



Koru Family 70cm x 35cm



Fish Hook 16cm x 6cm

"More recently, the Dargaville Arts Association (DAA), to which I belong, held a two-week exhibition in my hometown of Dargaville. I exhibited a range of copper etchings which are another facet of my work. "

Last year Robyn displayed two pieces at the 'Kaipara Garden and Sculpture Trail' in Kaukapakapa and has been invited to display them again during 2014.

Robyn has undertaken a number of commissioned pieces for different clients: "Working with a client to create a piece of art that works for them and allows me the freedom to put my mark on the sculpture is something I quite enjoys," she says.

Robyn is a founding member of the DAA and acts as the 'Muddy Water Art Gallery' manager in a voluntary capacity. "We are a group of local artists (Dargaville and surrounds) who formed this



ABOVE: Mother and Child 71cm x 35cm

RIGHT: Dolphin Sentinel 64cm x 30

association to support each other in the sale of our work and developing networks. The gallery has been up and running for two years and during this time it has developed a name for itself and is supported by locals and tourists alike.

“The DAA has given me the opening I needed to display and sell my art and to be a part of the art community. It’s lovely to be able to discuss art with like-minded people. I found that I was previously living a very isolated life and that I have come out of myself as a person and as an artist since joining the DAA.”

When creating a sculpture, Robyn starts with drawings, then she makes a model in clay so that she has a three dimensional image to work from. She selects the stone and roughly marks the shape out in pencil to establish where the waste stone

is. The waste is then chiselled away and Robyn has to continually redraw the design and develop the shape. If there is a large amount of stone to be removed, it can be done with a hand saw, but she prefers to use hand chisels and a hammer.

As the image becomes more obvious Robyn reverts to smaller chisels for detailed work, and sometimes files or rasps (riffers). The final finish of the work, which takes as long as the chiselling, is the sanding. The piece is sanded starting with 60 grit and working through to 600 grit. The better the sanding job is, the more polished the stone becomes. A successful piece, according to Robyn, has the viewer wanting to touch and stroke the stone.

“Apart from sculpting I have other crafts that I do. I have an established craft card range that includes iris folded cards, paper tole and hand stitched cards. I also teach crafts and give support for a group of





Tuatara 16cm x 10cm

both abled and disabled folk in the community once a week, where we enjoy the camaraderie of working together and having lunch in a social atmosphere.” Robyn’s cards and wood work have gone to New Zealand, England, Australia, America and Europe.

Robyn’s work can be found at:
The Muddy Waters Art Gallery in Dargaville
Kaipara Coast Sculpture Trail Exhibition
2014 in Kaukapakapa

You can contact her on
robynemitchell@xtra.co.nz
Website address: dargavillearts.co.nz 



Protector of the Seas 35cm x 71cm

Classified Adverts

Ochre Art Supplies.

NZ's biggest provincial specialist fine arts supplier for the professional, student, teacher, hobbyist, educational and other institutions. Locally owned. Sourcing reputable, recognised, quality brands. Orders welcome via ochrearts@xtra.co.nz and www.ochreartsupplies.com, or 06 355 8045 or visit us at: 47 The Square, Palmerston North. Most orders freight-free over \$50.

Sheila Turner Picture Framing Services, Art Gallery & Art Suppliers.

• Custom Framing Service. • Artist and Needle Workers Framing Discounts. • Art supplies readily available - if we don't have it, we'll get it! • Original Art for Sale.
VISIT US AT: 1245 Hinemoa St, Rotorua.
CALL US ON Tel: 07 349 1122
OR EMAIL: sheilaturnerpf@yahoo.com
www.sheilaturner.co.nz

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.

\$2000 or nearest offer.

Please contact Adam

022 192 7547 for further information.

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!

TAHAN ART CLASSES

Drawing & Painting / Beginners to Advanced
All subject matters and mediums including Oils, Acrylics, Watercolours, Pastels, from traditional to modern art.

Enrolment open for 2014.

All enquiries to: Email: tahanartstudio@gmail.com
www.mehrdadtahan.vc.net.nz

Ph: 03 3429696 Cell: 021 12921

"WATERCOLOURS FOR ALL"

1st March and 29th March 2014

with Adrienne Dietrich at
Reyburn Gallery Studio, Whangarei

Contact Pam Carson on

09 436 1607 for more details.

Quick Art Quiz

with THE GURU

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



1. What is Pointillism?
2. In the terms of painting composition, what's kissing?
3. Which oil paints what dries faster, Naples yellow or Cadmium yellow?
4. Who said: "I was born ... in an environment entirely concerned with commerce, where everyone professed a contemptuous disdain for art."
5. What is used as a binder for watercolours?
6. Who designed and oversaw the construction of Te Hon ki Hawaiki, the contemporary meeting house in Te Papa Tongarewa, Museum of New Zealand?
7. Which famous artist is said to have invented high heels?
8. What is the name of the girl sitting in the grass near a farmhouse in Andrew Wyeth's masterpiece?
9. What is the difference between sfumato and chiaroscuro?
10. What was the year you could purchase ready mixed paints?

“Slow down, let the art touch you inside,” poignant words indeed from well known artist Kerry Fenton-Johns. With her very busy mind she is finding inspiration everywhere she looks, be it a building or a plant in the garden.



Full Bloom - Acrylic on Canvas.

© Kerry Fenton-Johns 2010

W Kerry's WORLD



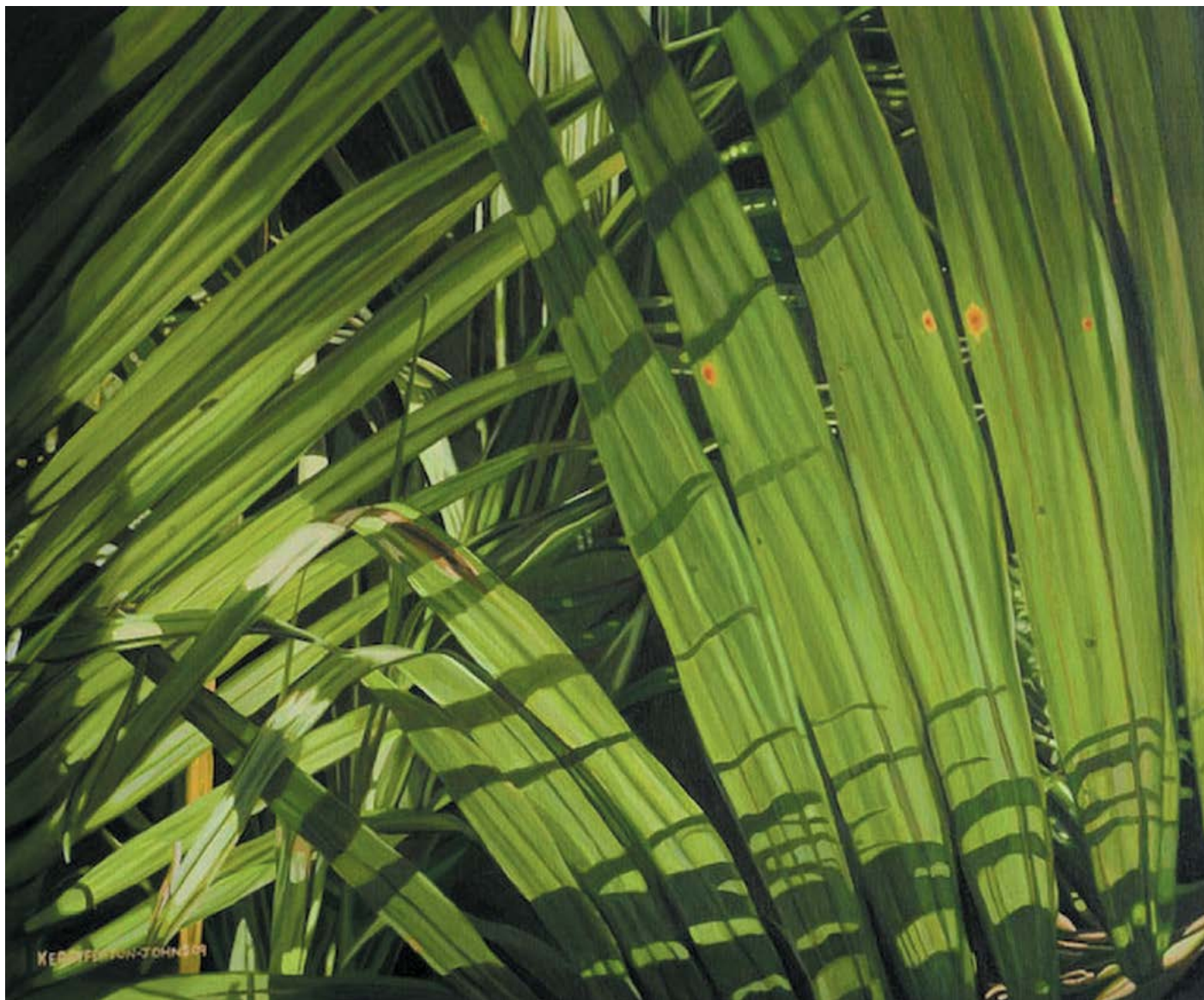
Those who are familiar with this work marvel at the photographic realism. TNZAM first came across her pohutukawa paintings for an exhibition at the Dunedin International Airport 2010. Kerry was one of the instigators behind the 'Artist in the Terminal idea.'

Like many artists we have spoken to, Kerry had a love of art from an early age and started off teaching herself the techniques and approaches to painting. One of her earliest recollections of feeling that sense of wonder and achievement as an artist goes back to a school trip when she drew Shag Rock. To her amazement she had transferred her vision to paper. Her interest in art

continued with drawing through High School followed by two years studying art at Hagley Community College

Added to this her friendship with New Zealand artist Kees Bruin has been a huge inspiration over the years. "His mentoring and encouragement has been invaluable," she says. Kerry largely paints in acrylic and her works reflect the changing landscapes and still life dominated by plants from her love of gardening.

Kerry strives to paint photographically and her passion for painting comes from the desire to look at the beauty of God's creation and put this to canvas as realistically as is possible.



Partial Shadow on Palm - Acrylic on Canvas.

Kerry is fascinated with the contrast of light and dark and nature's use of subtle tones, the softness and harshness of light vying for attention with shadows that taunt the clouds that race by. "When I paint landscapes," she says, "I am drawn in by the background of what lies beyond. Images of what might have gone before; I try and shape the intricate detail of what is tangible and glimpsed in a moment, but not easily forgotten."

Kerry's following gathered momentum and in 2002, encouraged by friends and family, she was driven to pursue a full-time career in art. Her works have sold to gallery owners and private buyers in New Zealand and overseas.



Pohutakawa - Acrylic on Canvas.



Karamea Palm - Acrylic on Canvas.



West Coast - Acrylic on Canvas.

She now also tutors adult art classes at home, where she shares her love of painting and the knowledge she has acquired over the years. Kerry's advice for new and would-be artists is simple and pragmatic: "Keep going; never give up, even when your work does not sell. Enjoy the journey and paint. Remember, that like anything else in life, it is hard work."

In 2008 Kerry won the Otago white pages art awards something she counts a career highlight and it gave a big thrill success to have her art work in people's homes all over Otago for 12 months.

Another of the things she loves about being a painter is the freedom of staying at home most days, all day, knowing that she just has to walk down the hall way to work at doing what she loves, painting.

Kerry takes lots of photos when something is flowering, then prints the ones that stand out. Not surprising then, that one of Kerry's favourite tools is her camera. An image is selected and the outline is drawn onto the canvas, trying to make sure the composition works. "At times I crop images or use more than one to make up a work. I block in the colours, quite roughly at times, and then as I apply many thin layers of acrylic paint, the painting becomes more realistic as the work develops." When the painting appears complete it is hung in her lounge for a few days, and after seeing it in different lights and setting, critiqued. Then it goes back to her studio where she makes the necessary alterations until she is happy with it.

In 2011 Kerry fulfilled a dream to travel through Europe to see for herself paintings only viewed on-line and in books. "This trip was very special and I was actually brought to tears in Paris."

Kerry, who recently finished painting for summer shows at two different galleries, says she is always enthusiastic about anything she paints, especially the colours and watching them grow as she spends more time on them. "One of the most important lessons I have learnt during all the time I have been painting is don't rush; some things take more time than you think."

You can see Kerry's work at: Gallery De Novo, or www.kerryfenton-johns.co.nz. Contact her on kfenton-johns@xtra.co.nz 



A Tui's Delight - Acrylic on Canvas.



Green Island and Pohutukawa - Acrylic on Canvas.



Barcelonia Palm - Acrylic on Canvas.

SHEILA TURNER

Picture Framers, Art Gallery & Art Suppliers



Come and see us for top quality

- framing • supplies
- advice • support

07 349 1122

1245 Hinemoa St

ROTORUA

www.sheilaturner.co.nz

Palettes

Traditionally, an artist's palette was a wooden board with a hole for the thumb, so that the artist could hold it whilst painting. These days, palettes come in a myriad of sizes, shapes and materials... each have their pros and cons, and every artist has an opinion about which one they prefer and why.

DISPOSABLE

Paper palettes can either be the tear-off type that art shops sell, plain paper or plastic plates available from the supermarket. Some artists prefer the plates as they are easy to hold and inexpensive.

The tear-off versions often have a hole for your thumb and the sides are lightly glued to stop them from curling.

Disposable palette pads are great for taking to art class, outdoor painting, or anywhere else you don't want to be stuck with a messy palette. The smooth, glossy sheets are easy to mix on, and can be sliced off the top of the pad when finished with. Often it's a good idea to keep your used palette page- it's a useful record of your colour mixing that's bound to come in handy.



DISPOSABLE PALETTES

1. Hahnemuhle Palette Pads: 24 x 35cm \$27.50
• 32 x 42cm \$41.50
2. Expression Tear-off Oval Palette: 25 x 30cm \$9.99
3. Expression Tear-off Rectangular Palette: 23 x 30.5cm \$9.99



PLASTIC PALETTES

4. Expression 6 Well Palette: \$2.99
5. Expression Large Palette: \$7.99
6. Expression 7" Round + Lid: \$1.99
7. Expression Large Palette + Lid: \$24.99
8. Expression Folding Palette: \$7.99
9. Expression Daisy Palette + Lid: \$4.99
10. Expression Plastic Palette+ 12 bottles: \$7.99

PLASTIC

Plastic palettes come in a wide range of shapes and sizes. A handy tip: to stop the paint from sliding around on the glossy surface, is to rub it with sandpaper to create a bit of grain.

Plastic palettes with wells are useful for mixing more fluid colours, such as fluid acrylics and watercolour, as it is difficult to use a palette knife with them. Plastic palettes with lids are particularly good for keeping your acrylic paints wet.

TRADITIONAL WOOD

Traditional wooden palettes are made from Mahogany, are kidney shaped and have a hole for your thumb.

Used by oil painters who value the warm colouring that mimics traditional underpainting tones and thus provides an accurate idea of how especially translucent colours will look on the painting.

You should clean your palette after each painting session. If the surface hasn't formed a protective patina, you can rub it over with kitchen towel dipped in Linseed oil after cleaning, this will help to protect the wood and build up the paint mixing surface.



WOODEN PALETTES

14. *Mabef Rectangular Palette 20 x 30cm: \$11.99*
15. *Mabef Oval Palette 30 x 40cm: \$19.99*

CERAMIC

Ceramic palettes are great for watercolours and inks, which tend to stain plastic. Stack or nest palettes are especially good, as they take up little room and keep paint wet when stacked.



CERAMIC PALETTES

11. *Ceramic 10 Well Rectangle Palette: \$13.99*
12. *Ceramic Daisy Palette: \$14.99*
13. *Ceramic 6 Nest Palette: \$21.99*

GLASS

Glass is very popular with oil painters because the old paint can easily be scraped off once it has dried.

Most artists place a piece of white paper under the glass to enable them to view their colours more clearly.



RECYCLED

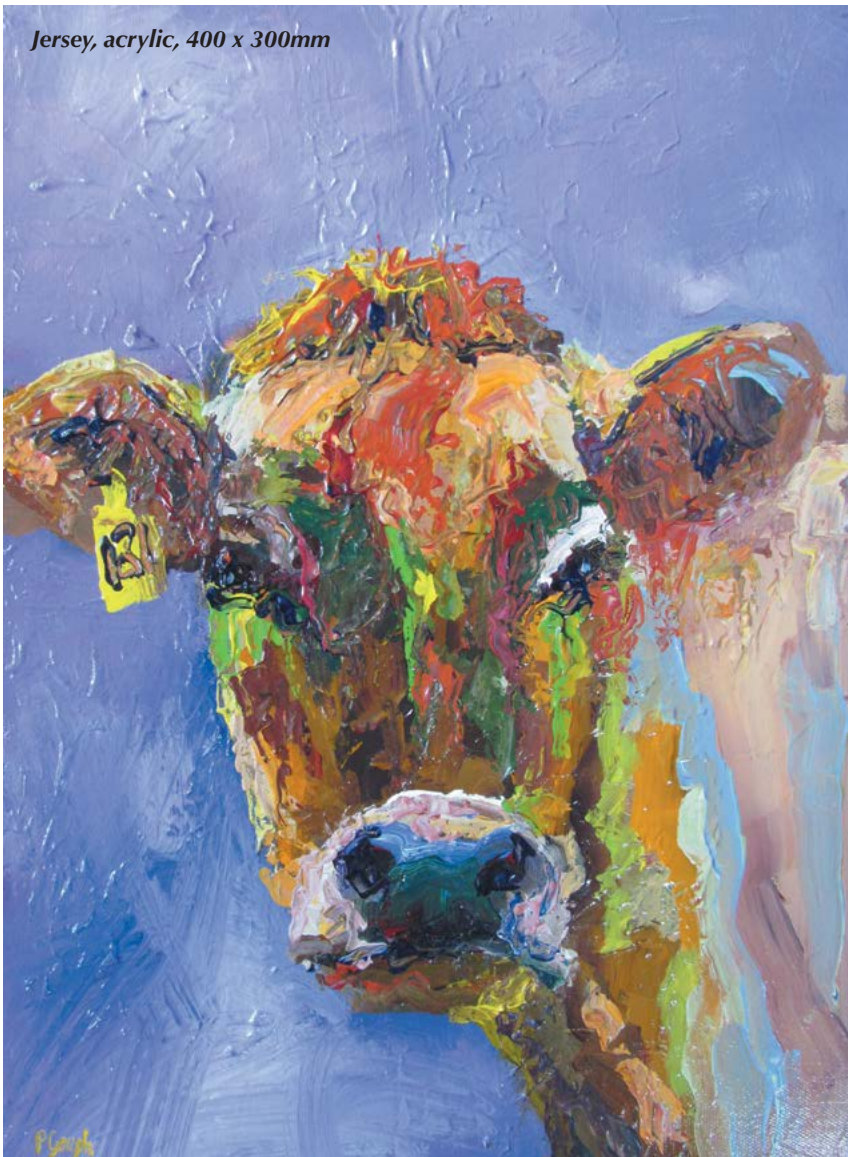
Recycled and 'green' products are becoming very popular in the studio, so it's not surprising that many artists are using old household containers for storage and palettes.

Used jars, plastic containers or lids, styrofoam trays and ceramic tiles - in fact just about anything will do. **N**

The prices in this article reflect the items available from Gordon Harris, nationwide.

An advertisement for Gordon Harris, The Art & Graphic Store. The background is a colorful abstract painting. In the center, the text reads "QUALITY ARTIST MATERIALS" in large white letters, followed by "PAINT, PAPER, BRUSHES AND ACCESSORIES" in smaller white letters. Below this, the Gordon Harris logo is displayed in white on a red background. At the bottom, the text reads "the best art and design supplies expert advice · unbeatable value" and "AUCKLAND · HAMILTON · WELLINGTON · CHRISTCHURCH" followed by the website "www.gordonharris.co.nz". Two paintbrushes are shown on the left and right sides of the advertisement.

Jersey, acrylic, 400 x 300mm



Call of the Artist

All it took was a broken foot and love to get Pauline Gough back on track.

When asked what motivates her, Pauline Gough says simply: "It is the love of it. It's important for me to love the whole process – if it feels like work, I shouldn't be doing it."

Recalling her early years when the call of the artist flowed strongly in her heart, Pauline says she has always loved anything to do with art: "I wanted to do art at school, however my school in Wellsford, didn't offer this as an option in those days. My mother looked into some individual lessons and the principal of Rodney College said he would try to arrange an art teacher; however this never amounted to anything.

"Art as a career was what I desired, teaching is where I ended up," she says wryly. Pauline worked with chalk in hand for the next 6 years until she completed her O.E. followed by secretarial work. She then married a dairy farmer and had four children which took care of the next 20 years. Then one day she broke her foot - an event, although somewhat painful, that was set to change her life forever.

Pauline's daughter sent her paints (while on her O.E.) from England and told her to take up painting again. She had tried when the children were young little but it was just too difficult. This time there was no stopping her. "When I started to paint it was like light bulb being switched on," she enthuses. "I remembered how much I loved it and began by painting my daughter as a toddler cuddling a kitten. I took it to our local 'Blah Blah Blah' café, asked if I could put it on their wall, it was sold within three days. I was so excited I took my family and friends to dinner at the café and blew all the money." That was four years ago and the café has sold a number of Pauline's paintings since then.



Photo Finish, acrylic, 600 x 760mm



Rural Collage, mixed media, 500 x 600mm



Market, mixed media, 400 x 400mm

Pauline lives a fairly simple life from choice and says her family, painting and gardening are her main priorities: "The last 25 years of farming and raising children were pretty full on and this new phase of my life is very fulfilling. With the weekends usually full of our children and friends, Pauline's working week is committed to painting every day and gallery duties

Pauline realised some time ago that if she wanted to get serious about art she would have to market herself. This wasn't always easy as she tends to resist technology and would much prefer to have a paintbrush in her hand than a mouse. But she perseveres and gets on with the job.

Getting back to painting Pauline says she still finds herself doubting her work and her ability and works hard to push negative thoughts aside and remind herself that she paints because of the love of it. "If I find myself agonizing over a painting, I either put it aside and look at it again in a week or paint over it and start again. I can do this quite easily now but found it hard to begin with. I have learnt that every mistake I make is an opportunity to grow as an artist."

Pauline was the founding secretary for the Dargaville Arts Association and is currently a committee member for the Executive. "While it has been a steep learning curve it has been exciting to be involved in the start up of a new arts association, in particular in regards to our new gallery, 'Muddy Waters Gallery' which is run as a co-operative," she reveals.

"Both the Dargaville Arts Association and Mangawhai Art Association have been great for me to connect with other artists. Because producing art can be a solitary business at times, I think it's healthy to take time out to see what other artists are doing and inspire each other. Twice a year I exhibit on the Mangawhai Art Trails and this is important for me socially as well as professionally. It was on the art trail that another artist suggested I join www.artfind.co.nz and this has been a great alternative to having my own website which I had been considering at the time. "

While Pauline has not had any formal art training she did major in art at Teachers' Training College and has attended workshops by Richard Rogers (Australia), Jos Coufreur, Lance O'Gorman and Wendy Clifford.

Pauline loves creating something beautiful from nothing. She loves losing herself in a painting and finds there is something very organic and satisfying about the whole thing. It was a busy summer for Pauline, who held her third exhibition at Funky Fish Café entitled 'Memories of Europe', and she was also been invited to exhibit at the Great Summer Exhibition at Snells Beach, plus an annual Hospice fundraiser at Matakana. She feels pressure getting ready for so many things but this seems to work for her: "There's the chaos of finishing and preparing paintings for the exhibition, then the satisfaction of seeing my work of the walls for the world to see. I love the idea, for example, of bringing a little bit of Europe into our homes. My greatest accomplishment I would have to say would be selling 27 of my artworks to one buyer. That kind of validation certainly makes an artist feel justified in doing what they do." Needless to say Pauline's work can be found in here in New Zealand, Australia, USA, England and Belgium.

A recent and exciting development is an invitation for



Collage Yachts, mixed media, 500 x 600mm

Pauline to exhibit and sell her work through a new gallery about to start up in Ponsonby, Auckland. The owner believes her work has an originality that will appeal to buyers.

TNZAM was pleased to find, like many of artists, Pauline's preferred subject changes all the time: "At the moment it's probably street and market scenes, however - landscapes, cityscapes, animals, still life, and marine, I love them all." Her favourite medium is acrylic paint and it is incorporated in all her canvas work. She finds it to be incredibly versatile. "I like it because it can be painted thick or thin and mediums added for body, it also dries fast." Her favourite piece of equipment is the 1" brush which is used in every painting (apart from pastel work).

TNZAM asked Pauline to give us an idea of how she works from start to finish. "For an acrylic painting, I cover my canvas in gesso or paint or a combination of both. I don't give a lot of thought to the colour and sometimes



Farmers Market, mixed media, 500 x 600mm

use the remains of a palette on a blank canvas. I very lightly 'draw' the important lines/shapes of my painting with a 2" brush – maybe just a horizon line and vague shapes of the photo (I always work from photos). Then I work very loosely and quickly, blocking in the main dark colours and shapes. I'm aware of not thinking or analysing the painting too much and lose myself in just creating and almost letting the painting lead me in the direction it needs to.

"I regularly stand back to ensure the composition is good and, as time goes on, the overall colour harmony. Before I start, I select about 4 colours (including titanium white) and I may add 1-3 more, but I try and keep the palette reasonably limited so there is unity in the painting. As the painting develops, I will use a smaller brush to create more definition, being careful not to overdo it.

"For a mixed media painting I might start by pasting some random pieces of paper onto my canvas or board



Summer Market, mixed media, 300 x 700mm



**Westport Fishing Boats, acrylic (palette knife), 500 x 760mm
(2nd prize in Emerging Artist Award Auckland Royal Easter Show 2013)**

then, once dry, dripping or sponging on ink or thin paint. When this is dry I'll create a loose framework for the painting with a few lines with brush or palette knife. I will use a photo for reference but may be quite creative with my choice of acrylic colours which may be brushed, sponged or rolled on. I'm careful to keep my painting fresh and loose so I am aware of not overdoing the finishing touches.

"I use my palette knife and a smaller brush to create definition and ensure the painting is developing in a pleasing way. If the overall effect is too busy I might paint over a whole section with white and keep this area to a minimum. If the painting looks a little boring, I might make another area 'busier' by painting in some figures, trees, shops or whatever fits with the painting. If 'feels' finished, I stop. Then I will keep it in my studio where I can survey it for a few days. If I am happy, I sign it, varnish it and add hooks and string or wire to the back for hanging." See Pauline's demonstration piece on page 33.

When asked if she had any tips for new artists, Pauline replies "Paint, a lot. Paint miles and miles. It is the only way you are going to improve your technique and skills. Another thing, don't take yourself too seriously – it's only a painting. Also, never be afraid of experimenting you may just discover a new technique or medium that you love."

Pauline's work can be found at Muddy Waters Gallery
You can contact Pauline at
E-mail: goughy@xtra.co.nz
www.artfind.co.nz 



Sunday in Tuscany, acrylic, 1210 x 915mm



**Rebecca & Dandy, acrylic, 300 x 400mm
(a commission)**



Lunch Crowd, mixed media, 500 x 760mm



14TH ANNUAL PETERS DOIG MARLBOROUGH ART SOCIETY AWARDS

The Peters Doig Marlborough Art Awards have been in existence for 13 years and is the flagship event for the Marlborough Art Society based in Blenheim.

This prestigious art event attracts a large number of entries from artists both locally and from around New Zealand, and provides an opportunity for all artists to compete with the very best in New Zealand.

Seven awards, chosen by outside judges, are on offer including the two premier awards of \$3,000 and \$1,000 respectively.

This year's awards ceremony will be held on the 17th May at the Society's gallery in Blenheim. It is always a festive occasion where winning artists are recognised in front of a large audience and their new works unveiled.

Previous winners have come from all round the country, with the 2013 winner being a young local artist and first-time entrant, Tom Flaherty, who is currently studying fine arts at Massey University in Wellington. Winning talent is not always confined to seasoned artists.

Entries are now being accepted for the 2014 event. Entry forms and conditions of entry are available on the Marlborough Art Society website. [N](#)



Jasmine Middlebrook - Patron's Choice Award.



Jennifer Majeske - 2nd place.



Tom Flaherty - Winner.

PALETTE KNIFE Demonstration

*Pauline Gough demonstrates her incredible talent
with Palette Knife painting.*



My reference photo of an old, rusty car



My palette of Atelier colours: cadmium orange, dioxazine purple, burnt sienna, quinacridone magenta, cadmium yellow (hue), cobalt blue (hue), titanium white impasto medium and a selection of palette knives.



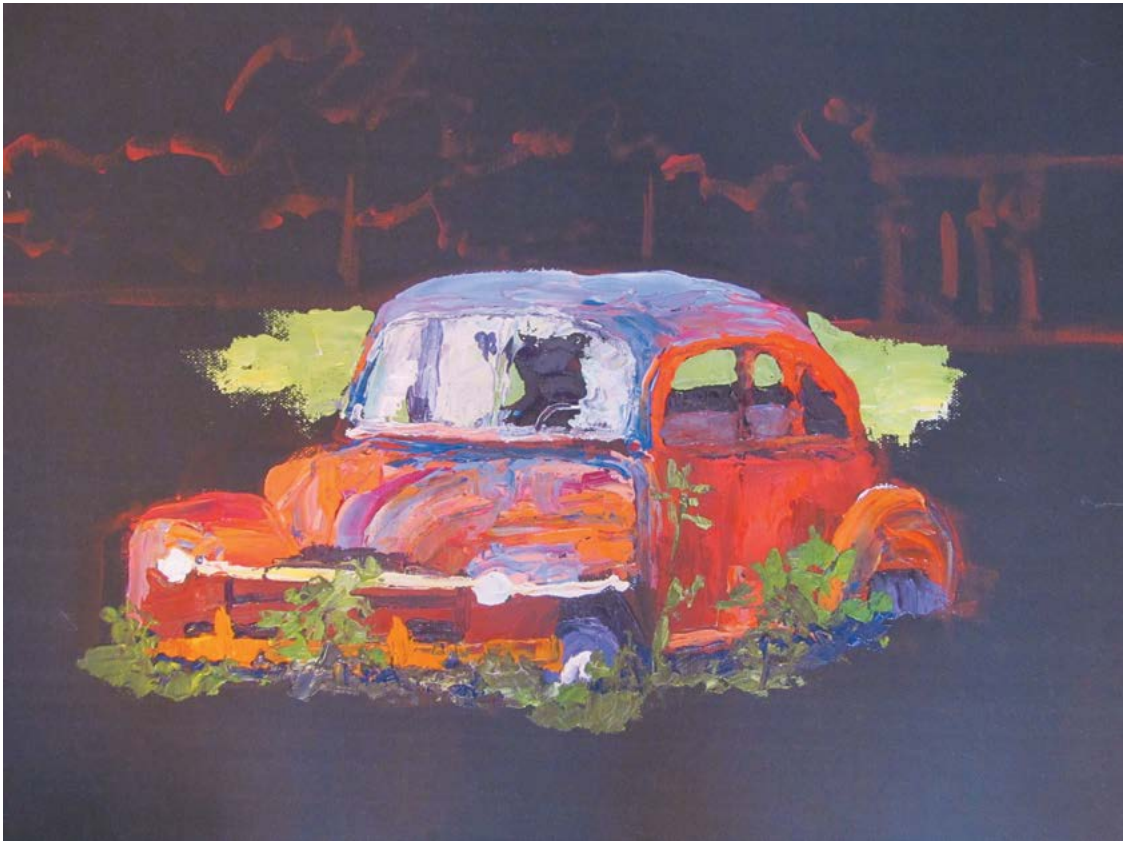
First of all I mixed my paints with medium (about half and half).



For fun, I have chosen a black gessoed canvas. I lightly 'sketch' a rough outline of the car and background bush using a thin orange.

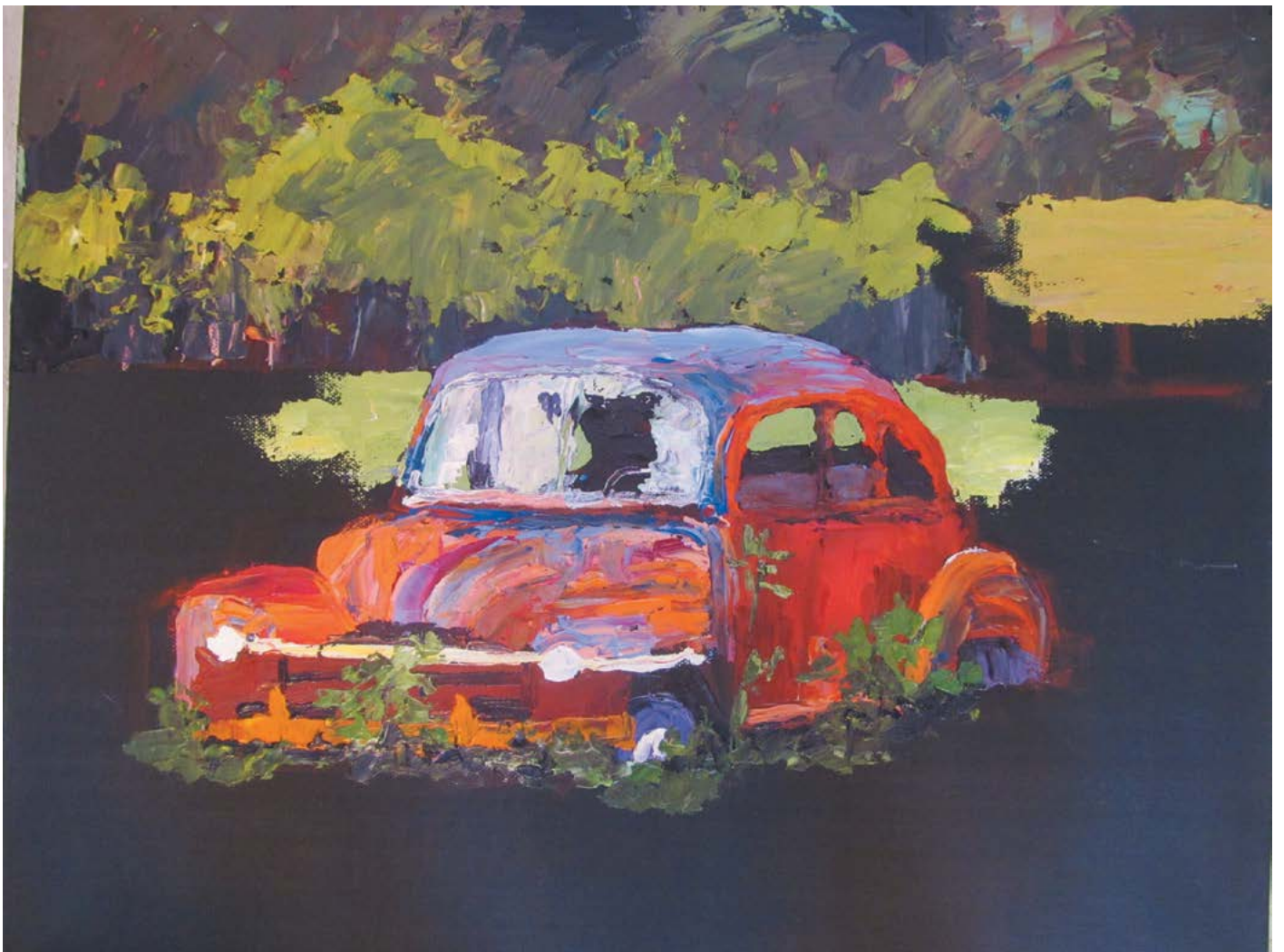


Colours are applied on the car with my No. 2 palette knife. I don't use water as my aim is to keep it thick and textured. Because it has impasto medium, I have more time than when using acrylic alone, to move the paint around on the canvas. Sometimes I purposely mix colours on the canvas and at other times I clean my knife on a handytowel to avoid a kaleidoscope of colour. Sometimes it's unnecessary to keep loading up the knife if there is a lot of paint on the canvas and the paint can be pushed and spread around.



I fill in the entire car area, applying mainly red, yellow and orange, not worrying too much about it being perfect. I continually refer to the photo to ensure the values are correct. I use the side of my knife to create lines here and there, then I mix a variety of shades of green on my palette for the next stage.

The background is filled using my No. 3 palette knife for the bigger areas. I fill up the entire canvas and use the side of my knife to create some blades of grass.





I wasn't happy with my finished painting so I 'cheated' a little by brushing a red glaze over a lot of the car and using black and white ink for definition eg round the windows, the headlights and grill. I added a few fenceposts and more blades of grass and I was finished. I name it "Rusty Wreck"

News

Pauline Gough has recently been invited to exhibit and sell her work through a new gallery about to start up in Ponsonby, Auckland. [N](#)

The owner believes her work has an originality that will appeal to buyers

Name: art@27Crummer
Address: 27 Crummer Road, Ponsonby
Contact: Manuel Mendes
Mobile: 027 213 0888



Jeff Oliver Print Ltd

Creative Design / Quality Print





Scan this QR Code to get to know us and our team on Facebook ↓

- Magazines • Catalogues
- Brochures • Posters
- Stationery • Newsletters
- Books • Calendars + more



09 438 8313
info@jeffoliverprint.co.nz
www.jeffoliverprint.co.nz

**PRINT •
DESIGN •
MARKETING •
DISTRIBUTION •**

PERSPECTIVE in COMPOSITION

by MORGAN RIEKERT

In this article on drawing basics we will be dealing with one of the more technical and perhaps harder to grasp principals of drawing, namely, Perspective. It is vitally important in any drawing or painting where you are trying to capture a representation of a three-dimensional space or object on your page / canvas in a realistic or believable manner.

It is important to realise that perspective does not just apply to the obvious scenes like landscapes or city scenes, where you may for example need to line up all the buildings proceeding down a street to a single vanishing point. But that it is equally important, although sometimes less obvious in still life and figure drawing, where it is more commonly referred to as foreshortening.

This basic principal is that all objects will appear smaller the further away they are from the viewer. Remembering this basic principal can help to make the subject of perspective easily manageable for most but there is a lot more to take into consideration to get it completely right.

Firstly lets have a look at the VIEW POINT. Think about looking at a scene or object you want to draw through a camera view finder. One step to the left and all your angles and objects sift in relation to each other and in themselves. A box for example, viewed directly straight on might as well be a flat square. One step to the left, up or right and you create a whole different aspect of the same object with a whole lot more depth. This is why in creating depth in our drawings we need to consider the optimal view point where we can take advantage of the shapes created by perspective and how one object in the scene relates to the others.

The next thing to look for is the HORIZON LINE. Imagine a line at your eye level running horizontally through the scene you are looking at now, this is the horizon line. If you change your position ie. stand up or sit down the horizon line moves with your eye level. However if you glance up or down the horizon line does not move because your head and eye level have stayed

the same. The horizon line is the basis for constructing perspective. Any objects or shapes above the horizon line slope down towards it and anything below will slope upwards to it.

Next comes the VANISHING POINT, which is housed on the horizon line in both one and two point perspective. The vanishing point is the point where the vanishing lines of any given object will seemingly meet on the horizon line.

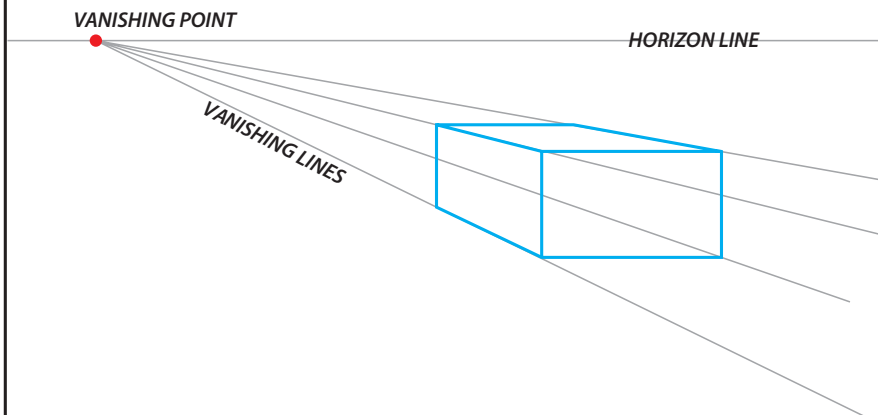
Now that we've got the basics lets look at the three different types of perspective.

As far as applying this information to your drawing: it is not necessary to construct a multitude of vectors and blue prints under all your drawings but rather to have a good understanding of the principles of perspective so that firstly you know what to look for and secondly you can understand why the angles and lines that you can see are doing what they are doing. If you know how and why you will be able to translate what you see onto your page.

In short the more you become aware of the ever present optical force of perspective the more instinctive it will become for you to construct what you see without all the working out and guidelines and perhaps more importantly the keener your eyes will become at spotting where it looks amiss.

*I sometimes think there is nothing
so delightful as drawing . . .
- Vincent van Gogh*

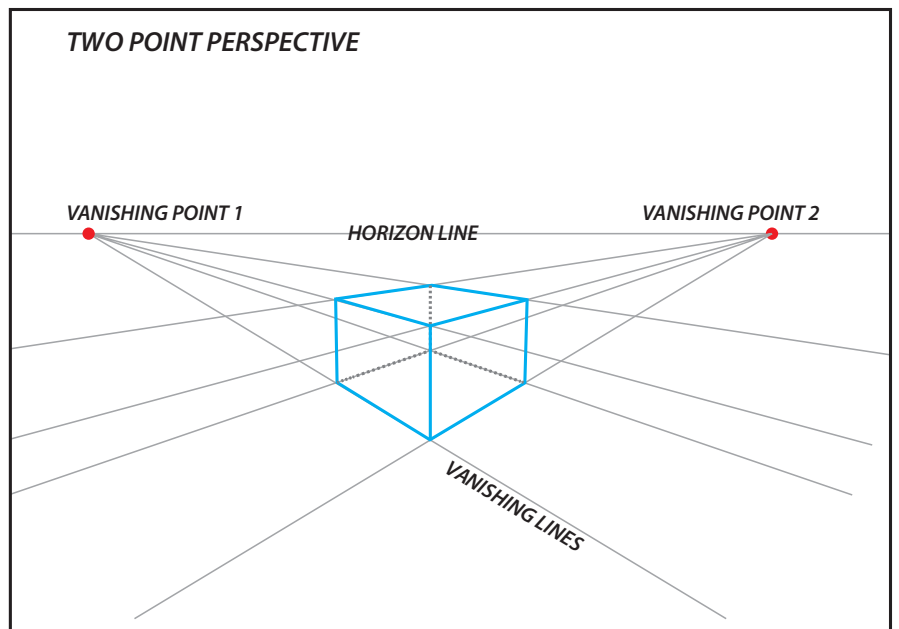
ONE POINT PERSPECTIVE



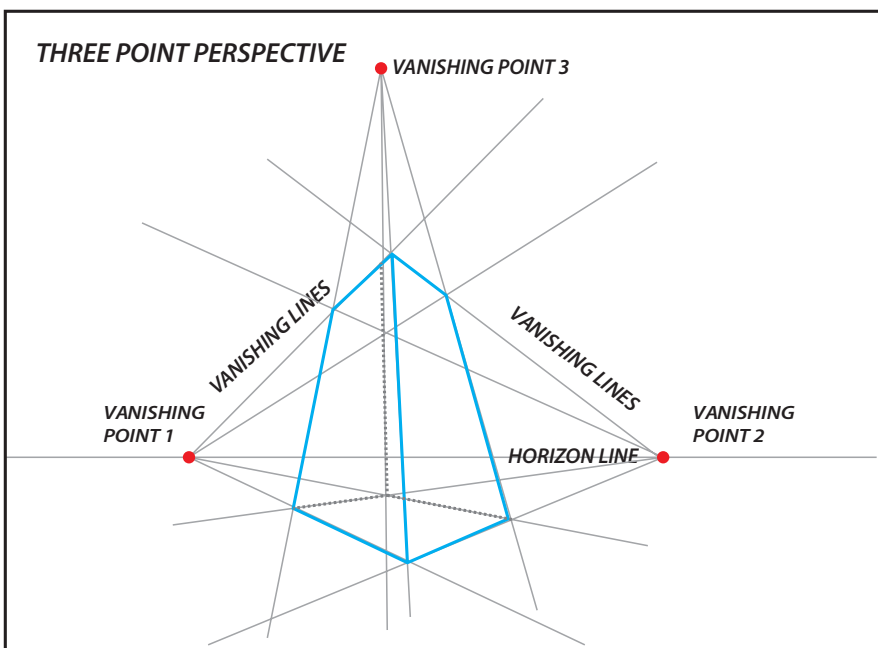
ONE POINT Perspective.
One point perspective is used when you are viewing an object or space face on. Which means the lines will be either parallel to the horizon line or directly perpendicular to the horizon line and thus meet at the vanishing point. It is quite simple to construct, and it gives the viewer a simple and straightforward line of sight which is great for retaining clarity giving your drawing an obvious focal point.

TWO POINT Perspective.
This is when your object or space is at an angle to the horizon line. Thus you are not looking directly at the front part of the object but rather at a corner of the object. With no lines parallel to the horizon line you will need two vanishing points to construct the object.

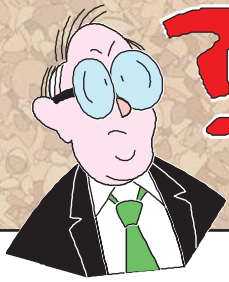
TWO POINT PERSPECTIVE



THREE POINT PERSPECTIVE



THREE POINT Perspective.
Quite simply this is the same as two point, except for the fact that you are adding a third vanishing point to account for the height of the object. The third vanishing point does however not fall on the horizon line but will be either above or below the object depending on the vantage point. If you are looking up at the object it will be above and if you are looking down on the object it will be below. N



? Puzzle Page

SUDOKU

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

WORDSEARCH

X	H	O	G	S	H	A	I	R	U	D
S	T	I	P	P	L	I	N	G	L	N
K	C	O	B	A	L	T	D	S	T	S
Y	O	M	A	G	E	N	T	A	R	I
E	E	R	N	O	U	X	U	B	A	E
X	G	L	A	Y	C	Q	H	L	M	N
S	L	U	L	N	L	H	Z	E	A	N
S	C	E	T	O	G	O	R	C	R	A
B	L	U	E	G	W	E	N	E	I	R
D	A	L	I	Z	A	R	I	N	N	V
V	E	R	I	D	I	A	N	G	E	U

- Nylon • Yellow • Sable • Stippling • Cobalt
- Sienna • Ultramarine • Hogshair • Blue • Ochre
- Magenta • Orange • Veridian • Alizarin

CROSSWORD

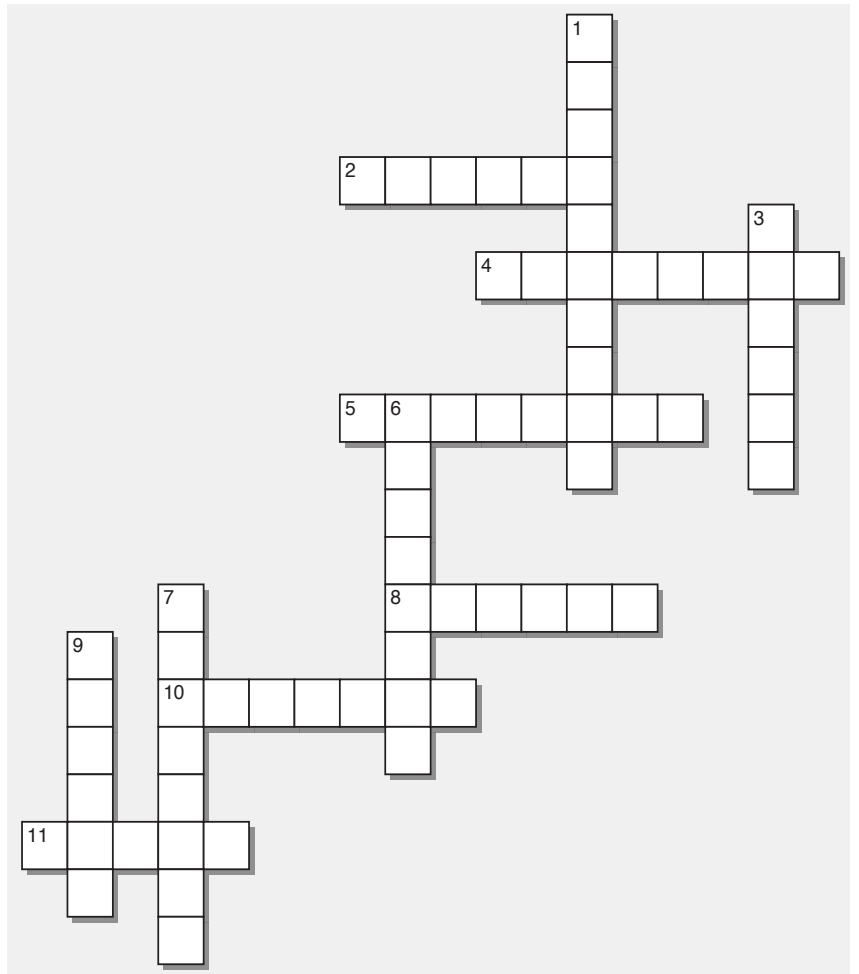
No.: 3

Across

- The ingredient in paint that causes the particles to adhere to one another.
- A structure used beneath something else for support.
- The process of producing certain patterns of a veined or mottled appearance.
- Medium - typically egg yolk - used in the Renaissance.
- Pressing and consolidating a surface with cotton wool or wadding to replicate an accumulation of dirt.
- Traditionally made artwork using a manual wax-resist dyeing technique.

Down

- Black, white and greys. Artwork that is executed without colour.
- The technique of binding plaster with water based paint.
- Printing technique capable of producing unlimited tonal gradations. Spanish artist Goya used this technique.
- A technique indicating tone in drawing.
- Textured material stretched and primed. Used for oil and acrylic painting.





Spitfires based in France 1944 485 NZ squadron. Oil on canvas 600x400mm. This was a commission painting

SOARING TO NEW HEIGHTS



Painter, published author, and printer - Don Wilkie does not set limits on his range of creative talents. "Painting provides the space and relaxation in which I lose myself in creating," he reveals, "one of my biggest joys is when the painting is completed and seeing what has been achieved from a blank canvas."

The other is when he hands the painting to the client and sees their reaction to the finished commission. Don says painting is very much like the printing industry in which he works: "You start with a blank piece of paper and create what the client wants and needs."
Don is working on a series of paintings of early Napier, Ahuriri, pre-1900. This will compliment the pictorial history book "Port to Port" of Ahuriri from 1840 to 1930 that he wrote, which went on to sell over 3600 copies throughout New Zealand and overseas.
He is also working on two commissions at the same time and says he has at least three or four paintings on the go at one time. "I like to put one painting to the side and re-look at it later with fresh eyes."

As if his time is not enough, Don is part of Creative Napier and Board member of the Art Deco Trust. Being on the board is a way of giving back to the city he loves. All this and working full time in the print industry. Don says he would love to take up painting full time.
Don's interest in art started at a young age. He would do drawings and paintings of aircraft. "I took up painting in oils not long after I was married," he says. "During this period (1970-80) I copied the masters like Rembrandt and Frans Hals. This lasted a couple of years before work and the family took priority.
It was only during the 2011 Christmas break, that Don purchased some oils and canvas and took up painting again. After placing his first picture on Facebook he was



The Battle over Britain, 15 September 1940 Messerschmitt Bf109E-7 3 Staffel,1 (Schlacht) Gruppe Lehrgeschwader 2,Calais-Marck. "Red 2" was flown by Unteroffizier Klick of 3./LG 2 just before he was shot down during the raid on London. The Hurricane 238 squadron were in action over Kenley that day having been scrambled from Middle Wallop.



Little boys play. Oil on canvas 500x600. This is a painting of one of my grandsons aged 2.5 years.

asked by the local Air Training Corp to do a painting of the 485 (NZ) Squadron, which they wanted to auction to raise funds. Since then Don has undertaken numerous exhibitions and commissions which he has completed while holding down a full time job.

Don says it is his love of history and research which lends a realism and fine attention to detail in his work.

Don regards his first exhibition at Creative Hastings Gallery as a career highlight. "It was such a buzz having my paintings shown for the first time to the public and getting feedback.

He advises artists should get involved in their local art community and get advice from experienced artists. Know your subject – this must be done by research, research and more research, the best thing is practice your craft, you never stop learning.

"While aviation and portraits are my two favourite subjects I enjoy most of the subjects I choose to paint," says John

adding that the aviation paintings are influenced mainly by an artist called Robert Taylor, widely regarded as the foremost aviation artist of our time.

Don only uses oil paint which he finds forgiving and feels it creates great depth to the paintings. "I have been put onto old Holland oils which I find amazing in the richness of the pigment while my favourite brushes are Da Vinci."

Don does a lot of research before he begins a new painting. Then he creates the concept on a computer where he can move images around until he is happy. He may come up with three or four versions, before selecting the one he feels fits the idea he is looking for. The selected image is then drawn onto the canvas.

"Whatever the subject, I find as many reference pictures I can to make sure it comes out as accurate as possible. I paint in the evening or weekends, so paintings



Highland Cattle 1. Oil on linen canvas 650x400 This was a commission painting



Highland Cattle 2. Oil on linen canvas 650x400 This was a commission painting



Beaufighter attack Egersund Norway

This was an attack on German shipping carried out by the of the Common Wealth squadrons based in Scotland. These were the 455 Australian, 144 Canadian and the 489 New Zealand. This painting shows P6-D (489 (NZ) squadron was an outrider flown by W/C D Hammond DSO,DFC with his navigator F/L R Park DFC. Oil on canvas 1200x900mm.

Unsung Hero. It depicts NE148 (AA-H) of 75 NZ squadron which was flown by Noel Stokes, on the night of 29th of July 1944 on the way to bomb the Daimler-Benz and Bosch factories in Stuttgart, Germany. They were attacked by a night fighter. The rear gunner Norman Wilding (UK) was killed and the aircraft set on fire and became uncontrollable. When the rest of the crew, including 2nd Pilot Jack Morris of Cambridge (who's still alive today in Auckland), were ordered to bail out, its captain Noel Stokes stayed with the stricken bomber and manouvre it in such a way to save it from crashing onto a French village below. The Lancaster carried a Donald Duck nose art and was named Howzat! It is 760x560mm. Oil on canvas.



can take up to six weeks to complete. I find when painting that time stands still and it can be long after midnight before I realise what the time is."

When he is not before his easel, or working, Don is researching for a new book he is writing on Napier 1840-1930. Otherwise he will be hard at work renovating an 1800 two-storey villa. No rest, it seems, for the creative Don Wilkie.

Don has work in America and Germany. If you wish to see other examples of his work go to www.artistdonwilkie.co.nz or www.facebook.com/ArtStudioOfDonWilkie
You can contact Don at longforgan@xtra.co.nz 



Fishing smack leaving the Iron Pot Napier NZ 1880's. Oil on canvas 950x700.



Red Bill Gull. Oil on linen canvas 650x400



Tiger moth flying over a winery in Hawke's Bay. 1200x9500mm. Oil on canvas.



Goldenhead eagle. Oil on linen canvas 650x400



Escort Home. Stirling bombers are 75 NZ squadrons and the escorting spitfires are from 65 squadron.



Te Mata Peak. Oil on linen canvas 650x400. This was a commission painting.

NEWS

NZ artist wins event in Rome from more than 1000 artists

January 26, 2014

A New Zealand artist, Kaikoura's Ruth Stirnimann, has won an international art competition in Rome for her symbolic abstract work on the Christchurch earthquakes.

The event La Tua Arte Nel Sociale was launched by the Italian gallery il Collezionista and Stirnimann was named the winner out of 1050 international artists.

Her winning work, called Earth Grid 4 was dedicated to Christchurch and the painting is currently hanging in the gallery in Rome.

"This is a great honour to receive this award but it is also special for Christchurch and New Zealand," Stirnimann says.

"This painting is a humble contribution to console the pain that 2010 and 2011 disasters caused. It aims to send energy, structure, strength and consolation to the city of Christchurch and its entire people.

"New form and patterns flowing strongly from all 4 corners of the painting into the centre, helping and supporting new ideas for the rebuild and mainly giving strength to people, warmth and even joy in these challenging times.

"Through the many colours and lines overlap, it creates inner power and innovative ideas, light and love, compassion and joy, filled with life and new hope for a colourful, new city, new peace and stillness within the town and the people.

"I hope to show this work in other exhibitions in Italy and Germany this year, unless it is sold before then."

For further information contact Ruth Stirnimann on www.ruthstirnimann.com



Ruth Stirnimann with her winning painting 'Earth End 4'.

Pastel Artists

**Do you like to work in pastels?
Not afraid to get your hands dirty?**

PANZ

- 270 members nationwide
- Promotes soft, hard and oil pastel mediums
- Annual national exhibition and convention
- 2014 convention Invercargill April 4th-7th
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
- Network of regional groups
- Scholarships and competitions

Interested?

For information about PANZ and details of your local pastel group, plus information about the **2014 "Purely Pastel" National Exhibition** See our website www.pastelartists.co.nz



**first
national**
REAL ESTATE

Pauly's featured property this issue ...



8 Neptune Drive
McLeod Bay, Whangarei Heads

Call Paul Leslie: 027 436 6240



CHRISTCHURCH'S LARGEST ART SHOW!
**THURSDAY 19TH JUNE TO
SUNDAY 22ND JUNE**
2014, WIGRAM EVENTS CENTER

BUY TICKETS

PURCHASE TICKETS FOR THE SHOW OR OPENING NIGHT

CALLING ALL ARTISTS!

**Entries are now open for The Christchurch Art Show
and we are looking for your creative talent.**

*The Christchurch Art Show Debuts
June 19th – June 22nd 2014*

The Christchurch Art Show is the South Island's new premiere annual art sales event. The show debuts mid June 2014 and is a stellar opportunity for new, emerging and established artists to showcase and sell their works in a four day art extravaganza. It will be based at the new Events Centre at the Wigram Air Force Museum.

The Christchurch Art Show offers selected artists an affordable platform to sell their works to a wide range of people, promoting interaction between the public and arts practice. The show's two directors Hannah Buckby and Kate Morrison had the idea to host the large art event in the South Island to promote Christchurch as a positive arts destination and to provide more hanging space for local artists. They are expecting close to 10000 people to come through the Air Force museum over the 4 days and have committed to an annual event as they believe this will give artists an ongoing opportunity to develop and grow their works.

The art is priced to sell from \$50 to \$5000 an affordable market for everyone from corporate business to small gifts.

Kate Morrison, Creative Director for The Christchurch Art Show says: "We are very excited about the show and we think the time is right for this venture. The show supports arts locally and will attract visitors into Christchurch. We want to become part of Christchurch's unique identity and celebrate Christchurch as an arts destination." 

- 1500 square metres of space available in the Events Centre
- Onsite licenced café
- Eftpos, credit card facilities available
- Cash and carry - Artwork removed on purchase
- Wrapping room and courier services available
- Free parking

THE CHRISTCHURCH Art Show

CALLING ALL ARTISTS

ENTRIES FOR THE CHRISTCHURCH ART SHOW ARE NOW OPEN!
CHRISTCHURCH'S LARGEST ANNUAL ART SHOW!

JUNE 19TH – JUNE 22ND 2014

THE CHRISTCHURCH ART SHOW IS THE SOUTH ISLAND'S NEW PREMIERE ANNUAL ART SALES EVENT BASED IN THE RESILIENT HEART OF CHRISTCHURCH CITY.

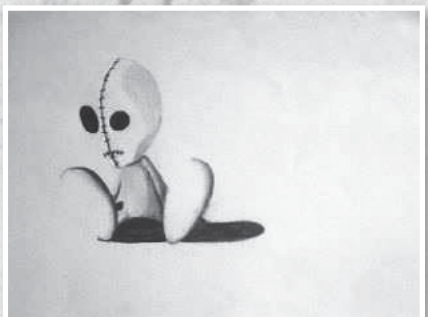
OUR EVENT IS A STELLAR OPPORTUNITY FOR NEW, EMERGING AND ESTABLISHED ARTISTS TO SHOWCASE AND SELL THEIR WORKS IN A THREE DAY ART EXTRAVAGANZA IN THE 1500 SQUARE METERS OF SPACE AVAILABLE AT THE EVENTS CENTRE IN THE WIGRAM AIR FORCE MUSEUM.

APPLY NOW: WWW.CHCHARTSHOW.CO.NZ

FOR MORE INFORMATION PLEASE CONTACT US AT INFO@CHCHARTSHOW.CO.NZ

It's a busy time running a magazine and having a full time job, but when this fellow sent TNZAM an email with some of his sketches, I was blown away at the talent I see in such a young age. Also the courage to send his work through was a great inspiration to me. We decided to run a piece on Josh, and we are going to keep you all up to date with his progress. This may lead to a whole new part of our mag wherein we start showcasing young artists. Josh is just beginning, but his proportions and detail are excellent. If any of you have any advice for Josh, please send your emails to meg@thenzartist.co.nz. We look forward to hearing from you.

Josh



My name is Joshua (yes that's how you spell it). I'm 14 years old, from Hamilton, Waikato, New Zealand.

I love to draw. I will sit for hours on end drawing just because I can. I've always drawn and scribbled, ever since I was little. I used to run and show my mum, she is always encouraging.

When I was in my first year of Intermediate School, my drawing for the school production *The Wizard of Oz* was used on the pamphlet. Then in year 9 of high school, I took art class. The art teacher Miss Ross became a huge role model to me. She seemed to know everything in the world about drawing. She taught me shading, perspective, white light and everything else to do with drawing. That was when the spark formed.

We went on to learn about portraits that term. My grade for art that year was Excellence at a curriculum level higher than Year nine. Throughout the year my Mum encouraged me to draw all the time. She bought me sketch books, pencils, erasers, basically everything I needed.

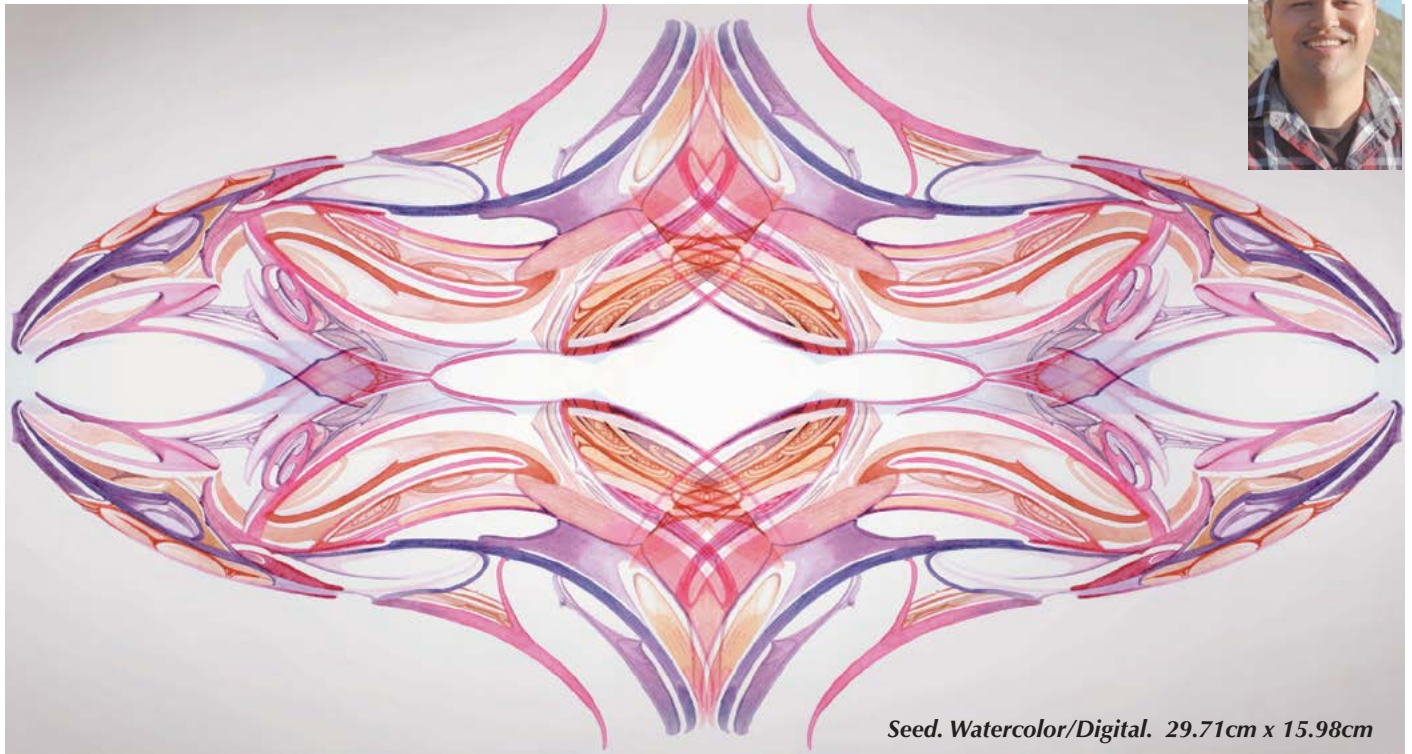
My drawing skills progressed over the year, and my Mum and art teacher backed me proudly. I was encouraged to make a Facebook page, later named *Sketch It Up*, and likes on the page have reached 150 so far. I hope to get my name out there early. My plans for 2014 are to continue developing my artistic skills, there is so much more for me to learn. **N**

"I always have a meaning behind my original drawings, but I don't tell people what it is because art is about your impression of what it is, not what others say it is."

Exploring

NEW DIRECTIONS

Geoff Popham



Seed. Watercolor/Digital. 29.71cm x 15.98cm

My first paid artwork was drawing an underwater scene for my Mum, who was my Kohangareo teacher.

Born in Kawakawa, Bay of Islands, New Zealand, art has always been a part of Geoff Popham's life. From when he was a child growing up in the Far North, he was surrounded by what he describes as "amazing artwork."

"Spending time at our whanau marae, and being taught by my elders about the carvings, paintings and weaving was my first education in art," he reveals. "Seeing the intricacies of the skilled work and the meaning and pride associated with them, inspired me to want to do the same."

Geoff says as he grew older he developed a strong passion for art, not just art from his Māori culture, but also the many varieties of art forms and genres from different cultures around the world: "I wanted to be a part of the art world and contribute to it by creating art that people like to look at and in a small way, carry on the proud traditions of those artists I grew up admiring in the whanau marae."

Trained at Waikato Institute of Technology, Media Arts Degree (2009-2012), Geoff feels he is at the stage in his

career where he is trying to find his own unique style. He says what he really loves about being an artist is exploring all artistic possibilities at his disposal. "There is so much variation in what I do, some days I'm working on graphic design, then the next I'm painting watercolours, and then trying my hand at sculpture."

Geoff is currently working on paintings for a group exhibition later this year, as well as creating works for a number of galleries, with plans for a solo exhibition in Wellington later this year. Without giving away any specific detail Geoff says he is working on a new direction, exploring a new medium and technique that is he very excited about.

In 2013, Geoff collaborated with Tauranga-based fashion designer Alexis Komene, whose clothing label is 'Crooked Seven', to create illustrations for her fashion line, which showed at New Zealand Fashion Week. Geoff's design featured on several pieces in her line, and was entered into the running for 'The Next Generation Fashion

Designers Award.' This involvement came with some great exposure in national papers, magazines and television, including a TV interview for Māori news show 'Te Karere.' The design was also used in marketing for fashion week, and was printed on a brand new BMW used to transport VIP's to the event.

"We were very happy to be announced as the award winners, and the line has been picked up for distribution," Geoff enthuses. "It was a great experience. I learnt so much about the collaborative process, working with other creative's from different fields added to my own artistic development."

Warming to theme on development and progression in art, Geoff says fear is something that holds many artists back: "I know this as I struggle with fear myself. Fear of getting things wrong, fear of people not liking what you do, and fear of not being able to make a living from art.

"You put everything into your work and you want to get it right. I have learnt that mistakes are OK; in fact they are an essential part of being an artist. I have also learnt that you need to make art you like first, and not make art solely to make money or to please others."

Further to this Geoff says managing time is a huge part of everybody's lives, and for an artist, time management is a constant challenge: "When you're in that creative mode and have that piece of work in front of you, time just doesn't exist, other responsibilities don't exist and before you know it you're looking at the clock wondering where the last six hours have gone. I am still learning about this and I am far from perfect, but I recognize that when I use my time wisely and maintain a balance, my artworks benefit hugely."

Geoff feels that being a member of Toi Māori Aotearoa, Māori Arts New Zealand, has given him great exposure. "I have a profile on their website which, as the first stop for people searching out contemporary Māori art, has given me many opportunities." Their mission is to mobilise, develop and support Maori artists to connect their communities and make Māori art and culture central to New Zealand's identity.

The things Geoff draws and paints are on the most part a reflection of his life, his upbringing, culture, and current world view. Nature has always been a strong influence in his work: "Growing up in the countryside helps you develop a deep connection with the natural world from a young age, he says. "My playground was the bush, the rivers and the hills. New Zealand has some amazing flora and fauna, I am constantly amazed with how complex, intricate and diverse nature is, and I try to show this in my work.

"My culture and heritage plays a big part in what I create, not only my Māori side which features prominently but also my Scottish heritage. Current events and pop culture are also a part of my subject matter."



Wai-2. Digital. 17.78cm x 27.46cm



Puriri To A Flame. Watercolor/Ballpoint Pen/Digital. 29.71cm x 21.59cm



Mokomoko. Acrylic On Canvas. 105cm x 145cm

Continuing Geoff says he mostly works with multiple mediums, a combination of pencil, pen and paint, or pen, pencil and digital: "At the moment my favourite is a combination of ink, graphite and watercolour. For many of my recent works I also incorporate my sketches and paintings with digital elements using programs like Adobe Photoshop and Illustrator. Staedtler Ballpoint pen allows me to get really fine lines, which is really important for my work; it allows me to really explore the intricate elements of nature and show, in my own stylised way, its beauty and diversity."

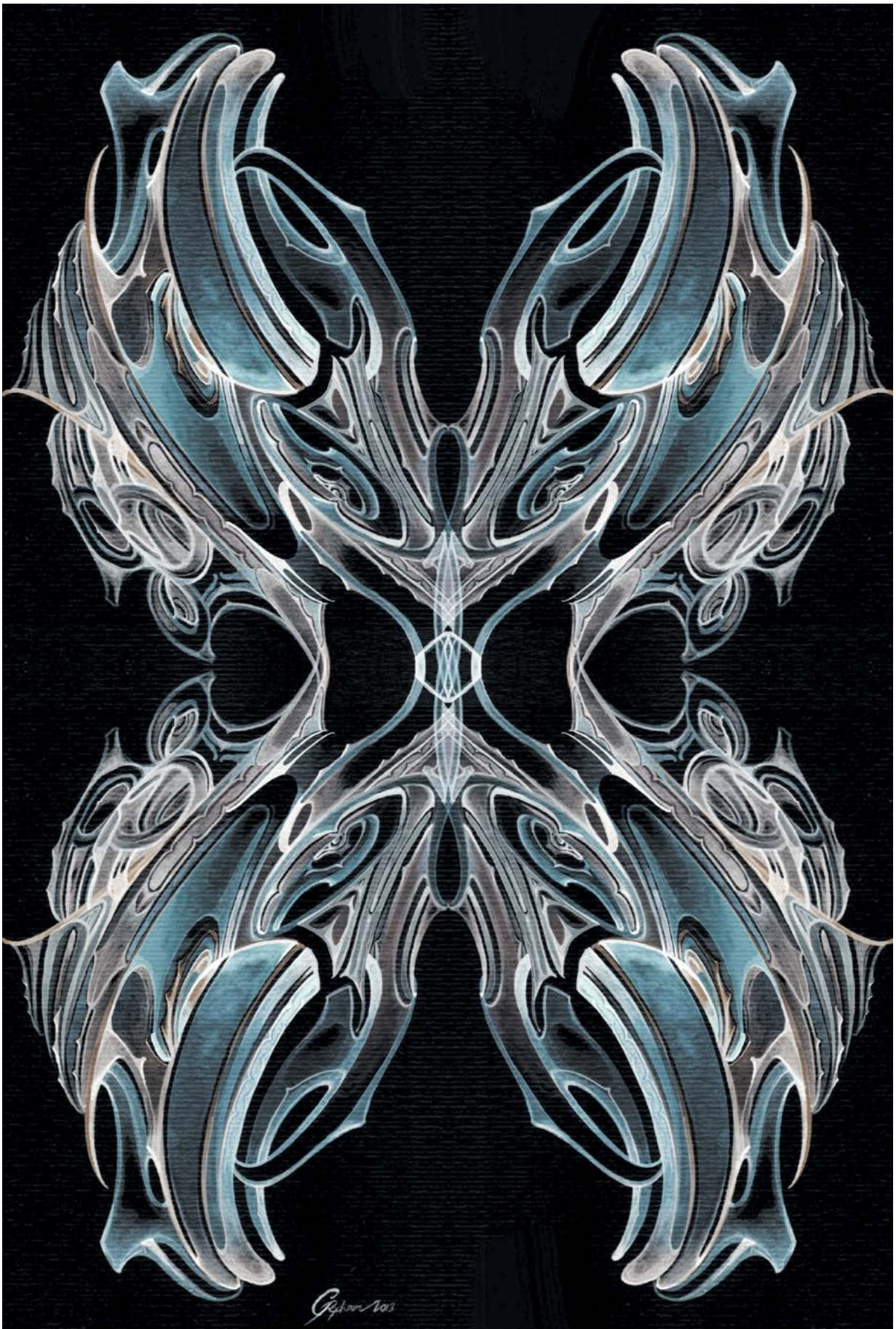
Working as a designer Geoff says his computer is my favourite piece of equipment, but when he is creating artworks and illustrations he prefers a mechanical pencil which he uses as the starting point for every artwork he does.

Asked how he works Geoff says: "The style and subject matter of my work guides my process. I have been making abstract illustrations of New Zealand sea life, so I spend a fair amount of time doing research. I use the internet, the library and collect lots of resource pictures and make lots of sketches. This is actually a really enjoyable part of my work. I take my pictures and sketches and begin to refine those into drawings that combine Māori designs and motifs within the animal's body. I spend a fair amount of time working on the detail in this refined drawing before scanning it into Photoshop for some final touches and a little colour. If I am going to add pen and watercolour I add it at the end."

Outside of the studio and work whanau is central to



Kuri. Watercolor/Ballpoint Pen/Digital. 29.14cm x 16.48cm



Water-1. Watercolor/Digital. 19.89cm x 29.64


everything Geoff does: "I love just going for walks along Lyall Bay beach with my wife Jamie and our three year old JJ. Getting out into nature and enjoying our beautiful country. I also love my sport - more watching than playing these days; Rugby, basketball, cricket all the kiwi favourites.

"Cooking has always been a bit of a passion for me, learning cuisines from around the world, trying new dishes and experimenting with different flavours is really great".

We asked Geoff if he had any tips for new artists. "Accepting failure is an important lesson for artists. Not every picture you create will come out looking the way you wanted it to and the same goes with any experiment

you try. There is no such thing as a bad result, there are just results. Learning to take something positive out of everything you do will change the way you look at you next piece and how you approach it. If something doesn't work or you don't like it, use it as a bench mark to launch yourself from in your next piece."

Geoff's work can be found at Māori Arts Gallery, Wellington Waterfront. He has work in New Zealand, Australia, United States and the United Kingdom.

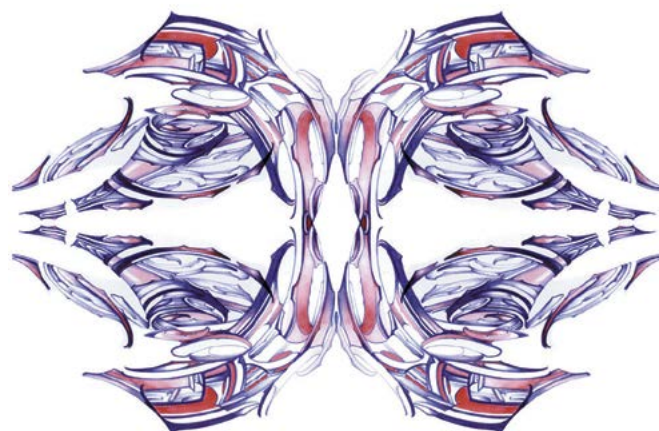
You can contact Geoff at: geoffpopham@gmail.com. Website address: geoffpopham.prosite.com 



Mango-1. Acrylic On Canvas. 70cm x 144cm



Wai-1. Digital. 18.88cm x 25.14cm



Pou. Watercolor/Ballpoint Pen/Digital. 29.71cm x 21.59cm

THE HISTORY OF THE

Paint Tube

“A metallic vessel so constructed, as to collapse with slight pressure and thus force out the paint or fluid confined therein through proper openings for that purpose and which openings may be afterward closed air-tight, and thus preserving the paint or other fluid remaining in the vessel from being injuriously acted on by the atmosphere.”

This rather quaint description of an everyday item that we have come to take for granted was on the patent application for the humble tube we have come to associate with toothpaste and artist paint.

When John Goffe Rand applied for his patent in 1841 little did he know his idea would change how people painted and eventually the course of art itself.

He was an American portrait painter and like so many artists of his time began his career as an artist's apprentice. His daily duties in his master's studio consisted mainly of grinding pigments and combining them with oil for use that day. It was common practise for artists to mix paint as it was needed, as there was no reliable way of storing paint without it drying out. At that time pig's bladders and glass tubes were used to store the paint, but neither were entirely satisfactory.

It was while living in England that Rand came up with the idea of constructing a tube from thin metal which could be filled with paint and sealed at both ends. He applied for a patent in March 1841 in England and in September of that year in the United States. He soon amended his patents to include a nozzle with a screw-on cap at one end of the tube.

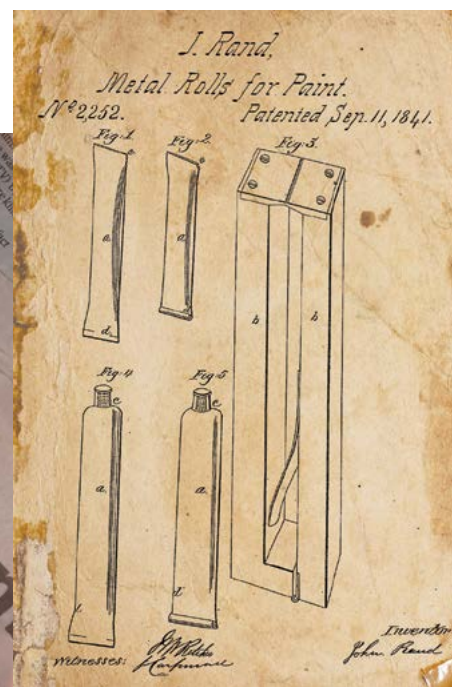
The tubes went into production and for the first time suppliers and manufacturers of art materials were able to reliably store ready-made paints. Winsor and Newton were amongst the first companies to use his tubes. The tubes were originally made from lead and tin and it was only after the Second World War that aluminium was used and in the 1960's plastic was also used.

Until Rand's tube came into use artists were restricted to their studios where their paints were being prepared. His invention came at just the right time for the impressionist painters and their passion for painting nature could be realized. Some historians suggest that without Rand's humble invention Impressionism might have been delayed.



Although Rand had invented the tube specifically as a paint container, the pharmaceutical industry were quick to see advantages of his invention. In the mid 19th Century people bought a container of tooth cleaning powder into which the brush was dipped. Toothpaste as we know it was developed as a paste which could be packaged in a tube. Ointments and creams soon followed and the tube became a household product.

So next time you reach for a tube and squeeze some paint on to your palette, or brush your teeth, give some thought to John Goffe Rand who changed our lives in so many ways. **N**



ABOVE: The original collapsible tube patent - John Rand 1841

LEFT: A wonderful old paint tube found amongst Kim's paints.

THE **C**OLOURS OF **W**ATER

“Each new subject challenges my learning, it is necessary for all artists to paint that which he cannot paint.” These are the words of Andre L’hote, French sculptor and painter and a creed close to the heart of contemporary multi-award winning watercolour artist, tutor, speaker and author Amanda Brett.



“All my life I had always wanted to be an artist,” Amanda says, “but it got lost amongst a business career, and that of being a wife and mother.”

Continuing she adds that High School was a big waste of time for her: “I had many ideas for my future but I am sad to say my school would not support any of them. I wanted to become an architect, but I wasn’t allowed to study any

of the foundation courses. I was even told by the school career counsellor “not to worry about art or music school as I was just going to get pregnant, so why bother?”

“I wish now that I had told my mother what he said, she would have knocked him into the next century and he would have been fired! Just think of all the damage he did to all those girls who had less personal power than I have?”

Moving on, Amanda says while she is proud of the success she made of a marketing business she started 17 years ago and that the skills and experience gained through that have provided a tremendous structure for her career as a professional artist, she says the time came for her to make changes in her life.

"I enrolled in a watercolour class with Ted Sherwen. Looking back, I see that not going to University to study art has been slightly detrimental to my career. There are many things I have had to learn the slow, hard way."

Like many people, Amanda has had her share of health challenges. "It is not easy to be creative when you're unwell," she says. "Creativity demands an incredible amount of energy so there has to be a good balance to support the output. The good thing is, I am motivated by a challenge and I've proved all the nay-sayers wrong; I sold my business in 2010 and turned professional."

Amanda loves painting, the feel of a brush in her hand, loading the brush, mixing paint and applying it to the paper: "I love the challenge of creating, coming up with new designs and series, building my career and working through each stage.

Her favourite subject is still life. She says she finds there are so many options for design and creativity. She likes to push herself with different subjects: "I may work on 5-10 artworks of a single item and then move on to the next," she explains.

Watercolour is her chosen medium. "It's clean and green, easily transportable for plein air painting, and best of all no messy clean up." Beyond this, she says, she has a mission to prove to the world that watercolour is by far the most superior medium.

She attributes her enthusiasm for watercolour to a large number of people who say watercolour is a very difficult medium to work in. "Everyone can paint watercolour, but, like everything else in life, we have to learn and we have to practice," she says, "just like playing the piano."

Amanda says the stunning results one can achieve by allowing the natural laws of water do their job are absolute magic: "I cannot do without my two inch washmaster petit gris pur (squirrel to you and me), the bristles are so soft and delicious, and it holds a lot of water, I use this brush for about 75% of my work.

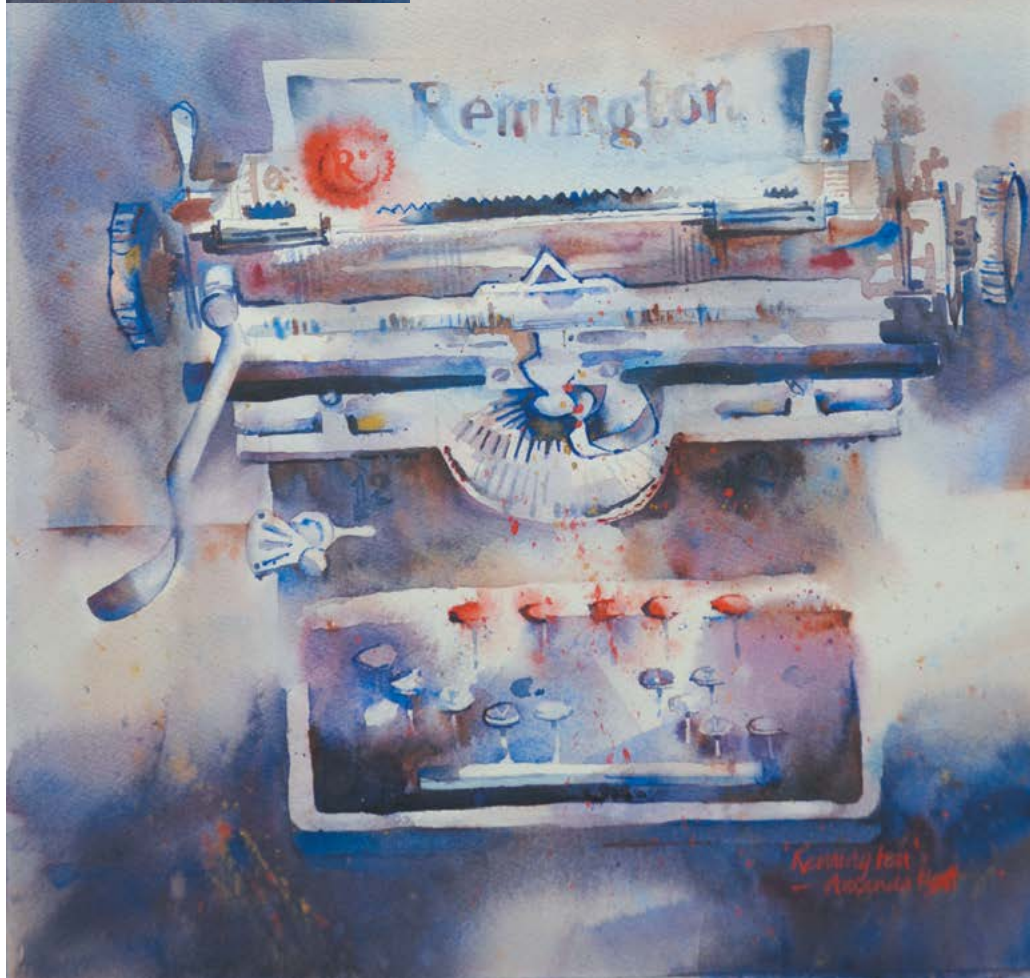
"Watercolour is all about the planning," she continues enthusiastically, "I do a lot of research, drawing, planning, designing, value drawings and lots of thumbnail sketches. Once I have my design sorted I draw a quick, clean 'map' onto my paper. I paint wet-in-wet and keep working until its dry then I add my accents – et voila!"

Whilst painting in



Remington
Watercolour on Artístico Fabriano
CP 100% cotton 300gsm
600 x 400mm

LEFT: Remington (detail)



Singer – Watercolour on Artistic Fabiano CP 100% cotton 300gsm 600 x 400mm

Singer (detail)



Bangkok early 2013 Amanda says she experienced a breakthrough that has led her to produce paintings that are more loose and free, and led to her latest series of work she calls 'Garage Sale.'

She has also started presenting workshops for fellow

artists. Watercolour New Zealand asked her to run a workshop for them in February 2014 on modernising watercolours with contemporary design and bold colours. She is looking forward to continuing with similar ventures in the future.



Clipboard Queen – Watercolour on Artistic Fabiano CP 100% cotton 300gsm half sheet 560 x 380mm



Clipboard Queen (detail)

She has also been asked by Matt Browne of the Browne School of Art to teach for him, classes started early February 2014. "Right now I'm developing a series of 'away' watercolour workshops / artist retreats, here in NZ and overseas," Amanda adding that she did not realise she would love teaching as much she does.

"Teaching gets me out of my sometimes isolated existence. As if my life were not busy enough, I am also writing a watercolour how-to book and creating a series of demonstration DVDs. All never-ending tasks. I'm also a featured artist for Winsor & Newton, the only watercolourist in NZ to have this claim."

As a member of Watercolour New Zealand, Amanda exhibits her work with them while they provide workshops from some of the world's most skilled watercolourists – Greg Allan, Alvaro Castagnet, Ted Sherwen and now her (Feb 2014).

"When I get to Wellington I enjoy painting en plein air with other members and I also attend their annual Autumn Safari. It's really all about more time painting and spending time with like-minded people."

Amanda says she is thrilled to have several galleries requesting her work: "The trick is maintain a schedule and produce enough work to ensure they have enough to sell," she says.

In November last year Amanda was asked to Guest at the Bucklands Beach Yacht Club exhibition and will sit as Artist-In-Residence for the Ponsonby Cruising Club's First Annual Exhibition this coming May.

Winning awards has become part of Amanda's life as a professional artist, not that she is taking anything for granted or sitting on her laurels. Among these awards were: First prize with "Sunflowers and Red II" at the Annual Great Summer Art Exhibition organised by the Mahurangi Tennis Association; first prize with the Auckland Watercolour Society for "Tools of the Trade"; 2nd prize with "Sukhumvit Stripes" with Watercolour New Zealand.

Little wonder Amanda's work can be seen in Australia, England, Singapore and Canada.

Lastly, Amanda says while she never stops pushing herself and continuously seeks new techniques. An essential lesson she has learnt in her progress as an artist is: "Read the calendar and plan far ahead." Further to this she says, "Be confident and do what your heart and brain tells you."

Like every single artist we have spoken to over the last few months Amanda stresses that the one sure method to get ahead is practice, practice, practice! "Keep learning from the best in your field," she reiterates. "Do what is right for you and follow your intuition."

More information on workshops and galleries holding Amanda's work, go to her website: www.amandabrett.net

You can contact Amanda at: amanda@amandabrett.net 



**Sunflowers and Red II –
Watercolour on Artistic
Fabriano
CP 100% cotton 300gsm
300 x 600mm**

**LEFT: Sunflowers and
Red II (detail)**

WATERCOLOUR PAPER

In this issue we continue to explore watercolour paper and demonstrate how to stretch you paper and the benefits of doing so.

PART 2

How Paper is sold:

Handmade papers are usually sold by the individual sheet. Machine made or mould made papers can be purchased individually by the sheet or in packs, rolls or blocks.

Watercolour rolls are typically about 10 yards long and, depending on manufacturer, come in widths from about 40" up to about 60". The wire side usually faces toward the spool, which means the edges should curl downwards if you want to paint on the felt side. The artist can get about twelve 29" x 40" sheets, or six 40" x 60" sheets from one 43" wide roll. They are also the obvious choice for paintings in unusual sizes, or for creating very large works several feet long

Individual Sheets are commonly available from all retailers in the widest range of sizes and weights and in any quantity. These are usually wrapped for shipping in brown paper inside a carton. Slit one side of the wrapping to pull out individual sheets, but leave the rest in the wrapping to protect the papers against moisture and dirt.

Watercolour blocks are for paper in sizes smaller than the full sheet — from 18" x 24" down to postcard

size. These are made of a stack 20 sheets (usually only in 185 GSM or 300 GSM weights) that are bound together to a very heavy paper board backing by a thick adhesive applied around all four sides. A heavy sheet of cover paper, printed with the manufacturer's usual marketing gaudiness, is folded over the front to protect the exposed top sheet.

Paintings are done with the paper fastened to the block, which eliminates stretching and fastening a single sheet on a board support. (Block papers are not stretched, but fairly well resist cockling or warping when wet, at least in the 300 GSM weight.) When the painting is finished, the artist inserts a blade or palette knife under the top sheet at an edge area where the sheets are left unglued, then runs the blade around all four sides to cut the sheet away, exposing a fresh sheet underneath.

Blocks transport well and are really ideal for field painting. The main drawback is that the cold pressed or rough sheets lack the character of individual sheets: the textures are smoother, less irregular, more flattened, in order to make the blocking uniform. Blocked sheets also do not have deckle edges, though tearing after the painting is finished can simulate these. You pay approximately a 30% premium for this convenient and durable packaging.

What is sizing?

Papers are traditionally sized with gelatine. The amount of sizing determines the amount of color the paper takes into its structure. Heavier sizing allows more color to stay on the surface and allows easier reworking of the paint. Internally sized paper has the sizing added in the vat before the paper is made. Tub sized papers are soaked in a sizing bath after the paper is made. Tub sized paper is the preferred choice of watercolorists. A paper that is too heavily sized can resist your brush strokes. To remedy this sponge your paper with clear water once or twice. This will eliminate some of the surface sizing and make the surface more receptive. Papers that are stretched lose any excess sizing in the stretching process.

Paper Storage

Store your paper or paintings flat, dry, cool, and out of direct sunlight, and you should be fine. Leave stacks of paper in the original wrapping, and slide sheets out one at a time, from the top. Lift and hold a sheet at the opposite corners, with both hands, and carry it vertically so the paper does not shear in the air and bend or tear.

Paper exposed to direct sunlight is at high risk to yellowing and could become brittle. The fact that sunlight can reach it at all means that humidity and temperature changes will affect it as well. Since paper is also affected by humidity and temperature, keeping the paper wrapped and stored in the dark, or in flat files will serve to protect your investment.

The best protection is to

- frame finished works immediately, sealing the back of the frame completely and using ultraviolet shielding Plexiglas as a cover
- keep paintings hung away from direct sunlight or indirect sunlight from large windows; fluorescent lights are less of a hazard, but beware of prolonged exposure to bright lights or lamps of any kind
- hang the painting in areas with relatively small fluctuations in a moderate average temperature and humidity
- never store a painting in areas such as attics or basements where it may be exposed for prolonged periods to cold, damp, or insects.

Damage to paper or paintings from environmental hazards are usually irreversible and often irreparable.

Charlene McGill
www.charmingart.org



**THE NEW ZEALAND
ARTIST**

**ARE YOU AMAZING
WITH SALES?**

We are seeking dynamic sales people in all areas of New Zealand, particularly the South Island.

If you are looking to make some extra cash and are well connected, you would be absolutely ideal!

Please email your contact details to:
meg@thenzartist.co.nz
with your CV.

We look forward to hearing from you!



premier
Media Management Ltd

Quick Reliable Professional Print Solutions

Specialising in printed, promotional and design products, we look after our customers by offering them quality products at the very best competitive rates that can be found.

Working with printers nationwide, selection is based on your companies printing requirements, type of product and the expected turnaround times.

CONTACT Trish Churchill
021 927 223
premiermm@vodafone.co.nz

STRETCHING watercolour paper

If you have ever painted on a sheet of well-stretched watercolour paper, you will know why it is worth the time and effort to do this relatively simple task before starting your next painting.

Many artists are put off by the thought of stretching their paper, thinking it is difficult. But it is like anything – practice makes perfect. The first question many ask is: Why stretch paper in the first place? By pre-stretching watercolour paper you will prevent the paper from cockling when you wet it in the painting process.

The second question many ask is: Does all paper need to be stretched? The easy answer is no. The better answer is – it depends on the weight of the paper.

The general rule of thumb is that thinner paper needs to be stretched to prevent it from buckling when it gets wet as you paint on it. There is no hard and fast rule. If you are doing a small painting, about postcard size, you could probably get away without stretching, even on a fairly light weight paper.

But if you love your washes and douse your paper with successive layers of colour you probably need to keep reading.



1
You will need:
A piece of smooth plywood 8mm or thicker, and quite a bit bigger than the sheet of paper you are going to stretch; Four strips of gummed tape cut to size. Don't use tape narrower than 25mm as it will not give enough grip; A bath or tray larger than your paper, filled with clean cold water; A clean, dry cotton towel.



2
Fill a tray, which is larger than your sheet of paper, with cold water. Slide your paper into the water so that it is completely submerged. Don't lie on the water and try to push it under as this will cause it to crease. Leave it in the water for a few minutes until it is completely wet. Also, check the watermark of the paper so you know which is the correct side for painting. Place the paper into the water with the right side facing up.



3
Carefully lift it out of the water by holding one side. Hold the paper by one corner to allow the excess water to run off.



4
Lay the paper onto the centre of your plywood board and cover with the towel.



5
Gently press the towel down to soak up water on the surface of the paper.



6
Next, dab the edges of the sheet of paper with the towel. They need to be a little drier than the rest of the sheet, for the gummed tape to stick properly. Don't rub the paper.



7
Cut four strips of gummed tape which are a little longer than the edges of the paper. Beginning with the long sides of the sheet, wet a piece of gummed tape with a damp sponge and lay it over the edge of the watercolour paper making sure that half of the width of the tape is over the paper.



8
Too little overlap, and the paper might pull away from the tape as it dries.



9
Do this for all four sides of the paper and then, working all around the paper, make sure the tape is firmly stuck to the board and watercolour paper. Spend some time getting this right – a mistake here will cause problems later. Gently burnish the tape to ensure a good bond.



10
Leave the board flat for the paper to dry. Don't be tempted to speed things up with a hair-dryer, a fan, or placing the board in the sun. All of these will cause the paper to dry unevenly and it will probably pull away from the tape. N



HOW TO CURATE AN EXHIBITION

Being an artist I am by no means a professional gallery curator, but I have made a point of learning as much as I can about putting together an art exhibition. Here is a list of tips I have picked up along the way. Curating your own show is not a walk in the park. You need to be organized and efficient, and oversee every detail. If you present a poorly planned show it is likely to reflect poorly on the work displayed and on your own reputation.

ADVICE from Donna McKellar

Always keep in mind that curating is not just about selecting the art and then arranging it in the gallery, you also need to present a well told story or concept to the viewer. If you usually have a gallery selling your work, make sure that the pricing of your work is in line with the galleries prices. It would be a mistake to think you could sell your work for less than the market value, as you could end up losing your gallery's support by undercutting their pricing.

Work with your gallery, and inform your clients where they can locate the gallery once your show is over.

CONCEPTUALISE

Conceptualise the theme of your exhibition. Once you have an idea in your mind of the story you want to portray, plan how you will carry this story over to the viewer. Don't think that you can take various pieces of

unsold work from the past and throw them together for an exhibition. It is advisable to have all your pieces for the exhibition completed at least a month before the opening date of your exhibition, so that you have time to see what the finished product will look like, and to make adjustments where necessary.

Once you have confirmed a venue and date for the show, get a layout of the floor plans so that you can plot out how many works you will need.

SIX MONTHS BEFORE

- Set a budget. Allow for surprises and changes in fees. Include venue hire, commission fees, advertising, catalogues, invitations, framing, lighting, hanging equipment and opening night expenses (e.g. canapés and wine).
- Try to secure sponsorship for the wine and canapés you

will serve at your opening night. Some wine labels are fairly open to sponsoring certain events should they feel they will have a new audience to taste their wines and market their brand to. Do this as early as possible as they normally require you to use their logo in all your advertising and promotions.

THREE MONTHS BEFORE

- Photograph your work (or at least some of your pieces if you have not completed them all). You will need some good quality images for PR and advertising. Compile a press kit which includes:
- a CD of images, a short paragraph about your show explaining the concept, naming any sponsors you have and listing all contact numbers.
- Send out your press kits to magazines as they normally require a 3-month lead time.
- Design and print your invitations, brochures and catalogue.
- Plot the layout of your exhibition if you have a gallery plan.

TWO MONTHS BEFORE

- Compile a snail mail and email mailing list.
- Book a caterer if you plan to serve any canapés at the opening event.
- Organise helpers to serve, write up sales and clean up.
- Book a photographer if you want the opening evening to be documented, so you will have good quality pictures for social media and follow up press releases.

ONE MONTH BEFORE

- Post snail mail invitations.
- Distribute any pamphlets to local bookshops and galleries.
- Refresh your social media with new pictures and tweets.

- Order any signage, vinyl lettering or posters you will use to promote the exhibition.
- Order any wine glasses, plates, lighting you may need on the opening night.
- Distribute your Press Kit to newspaper editors, radio stations and magazines. Most local newspapers will do a free listing in their "What's happening" sections of the paper. Use your social media pages, like Facebook and Twitter to promote the event. Do as much as you can to get the word out.
- Purchase a guest book for new visitors to leave their details if they wish to do so. Collecting names and contact details for your client database is very important. You can then send these people invitations to your future shows.
- Purchase any packaging material you need in order to transport your work safely to the venue and to wrap work sold at the show.
- Make sure all the work is gallery ready.
- Make sure you have all the tools and materials needed for hanging your artwork.

ONE WEEK BEFORE

- Prepare and print your labels making sure you list the title, medium and size along with the price. Labels should be clear, uniform and simple enough not to detract from the artwork.
- In selecting your work, choose one or two of your strongest pieces that best communicate your concept, then build the rest of the show around these pieces. Leave the weaker pieces out as they will detract from the show. Less is more. Really!
- Depending on the size of your venue and show, it shouldn't take more than a day to hang your work if you have planned it well beforehand and have all your tools and equipment with you. N

***By this stage you should have pretty much everything organized and ready.
You can now relax!***

Donna McKellar is the owner of The Studio in Kalk Bay, South Africa.





QUESTIONS With the

WHAT ARE WATER-SOLUBLE OILS?

I really dislike the smell of turps and was wondering what the water-soluble oil paints are like? Can you achieve the same richness of colour and texture that you can with regular oils?

Annette

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

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

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

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

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

Artisan (Winsor & Newton's range of water mixable oils) is particularly good for:

- Oil painters who are sensitive to, or simply want to avoid exposure to solvents such as white spirit (mineral spirits) or turpentine.
- Students and teachers in schools and colleges where the use of oil colour is prohibited because of the solvents.

- Artists working in shared studio space where the build up of solvent levels could lead to a harmful concentration of vapours and a generally an unpleasant odour.
- Artists who work within a small home environment and wish to reduce the odour of oil painting.

Source: www.winsornewton.com

ART CLASS ETIQUETTE

I have been taking art classes for the last year. One thing I don't like is when the teacher demonstrates how to improve my work by painting on my canvas instead of just explaining. I won't sign my name to any of these paintings because they are more his than mine. What is your opinion on how teachers should help students with their paintings?

Marie M

Different people take art classes for different reasons and have different expectations from teachers. An art class is about 'teaching' people how to paint and expand their horizons, and the idea is not to provide students the time and place to produce little gems or masterpieces. Most of the work done in class should not be signed or sold. I work on my students work if I feel it's the best way to pass on information and knowledge although I generally ask them first. I prefer to show my students how to do something in their journals, so they can keep notes and practice first.

Some teachers work over paintings and make suggestions and changes. The student can then take that information home and paint their own work in their own time, with their own thoughts and sign them if and when they were good enough. Those are for you to keep as guides and reminders. The teacher needs to help you the best way possible.

If you feel that by working on your painting the teacher is not helping you, you have every right to ask them not to touch your work. I hope this helps.

& ANSWERS

Art Guru



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

PROTECTING ACRYLICS

I have moved to the Northland recently and want to know if I must spray fixative on my acrylic paintings, and how do I protect the back of the canvas against the humidity.

Anneke

I think the writer may be confused between 'Fixative' and 'Varnish.' I cannot think of any reason to spray fixative on an acrylic painting. Fixative is shellac diluted in alcohol and used to secure pencil, charcoal or pastel. It is generally not used as a varnish except to seal imitation gold or silver leaf.

The best thing to do as far as humidity goes is to hang your paintings on a longer string so that it leans slightly forward (as you will find in all great art museums) and so allows air to circulate behind the painting.

If good materials are used the humidity shouldn't do too much damage to an acrylic. Unless its painted on paper. If this is the case than the procedure should be as with watercolours or pastels. That is conservation materials should be used and not cheap framing materials that will absorb moisture and encourage fungal growth. Avoid hanging the work in gloomy areas or damp or outside-facing walls.

DRAWING WITH BALLPOINT PEN

I like to do my initial drawing in ballpoint pen - it's just something I'm comfortable with. The problem is that the ink smudges when I start to apply paint. Is there any way to avoid this?

Stephen

You do not say if its oil, acrylic or watercolour paint you are using. It's not a good idea to use ball-point or felt-tip pens to do your preparatory drawing as they both tend to 'bleed' and I should imagine it's really difficult to draw on canvas with a ballpoint so would urge you to try a medium such as pencil, conté crayon or charcoal – or even compressed charcoal pencils or sticks. Those can be 'fixed' with an artists fixative or even hairspray. That should put an end to smudging or bleeding. If ball-point or felt-tip are liberally used they can bleed through to the surface of your painting. I advise you to avoid them. If you are using pen for watercolours they should be fine. Ensure they are waterproof.

Email info@thenzartist.co.nz or post your query on our facebook page.

QUICK ART QUIZ ANSWERS - Pg 21

ANSWERS

1. Painting technique in which dots of pure, unmixed colour are juxtaposed on canvas; these blend together creating 'new colours' when viewed from a distance.
2. When two elements in a painting are just touching.
3. Naples yellow
4. Monet
5. Gum Arabic
6. Cliff Whiting
7. Leonardo da Vinci
8. Christina
9. Sfumato is a technique involving subtle graduations of tone and soft edges, chiaroscuro uses dramatic contrasts between light and dark.
10. 1880

NORTH ISLAND ART SUPPLY DIRECTORY

AUCKLAND	ADDRESS	TELEPHONE	EMAIL AND WEB
Gordon Harris	4 Gillies Ave Newmarket Auckland	09 520 4466	artsupplies@gordonharris.co.nz
French Art Shop	33 Ponsonby Rd Ponsonby Auckland 1011	09 376 0610	auckland@thefrenchartshop.co.nz www.thefrenchartshop.co.nz
Gordon Harris	Northridge Plaza, Don McKinnon Drive Albany Auckland 0632	09 415 3406	albany@gordonharris.co.nz www.gordonharris.co.nz
Gordon Harris	31 Symonds Street, Auckland City 1010	09 377 9992	symonds@gordonharris.co.nz www.gordonharris.co.nz
HAMILTON	ADDRESS	TELEPHONE	EMAIL AND WEB
Gordon Harris	386 Anglesea St Hamilton	07 834 3952	hamilton@gordonharris.co.nz www.gordonharris.co.nz
HASTINGS	ADDRESS	TELEPHONE	EMAIL AND WEB
Humanity Fine Art Supplies	107 Karamu Road, Hastings	06 870 7069	www.humanityfinearts.co.nz
KAIKOHE	ADDRESS	TELEPHONE	EMAIL AND WEB
Fibrehart	6627 State Highway 1, Pakaraka RD2 Kaikohe	09 404 0044	svchart@xtra.co.nz
KAWAKAWA	ADDRESS	TELEPHONE	EMAIL AND WEB
The Trainspotter Cafe and Book Store	39 Gillies St, Kawakawa, Bay of Islands 0210	09 40400363	sales@trainspottercafe.co.nz www.trainspottercafe.co.nz
MATAMATA	ADDRESS	TELEPHONE	EMAIL AND WEB
Pumpkin Heads Art Studio	59 - 61 Arawa Street, Old BNZ Building Matamata	07 888 4174 027 733 6641	roxannehansen@clear.net.nz
NAPIER	ADDRESS	TELEPHONE	EMAIL AND WEB
Art Zone A to Z	295 Gloucester St Taradale Napier 4112	06 844 9290	a2z1@xtra.co.nz
PALMERSTON NORTH	ADDRESS	TELEPHONE	EMAIL AND WEB
Ochre Art Supplies	Square Edge, 47 The Square Palmerston North 4410	06 355 8045	ochrearts@xtra.co.nz
ROTORUA	ADDRESS	TELEPHONE	EMAIL AND WEB
Sheila Turner Picture Framers & Art Supplies	Hinemoa Centre, 1245 Hinemoa Rotorua 3040	07 349 1122	sheilaturnerpf@yahoo.com www.sheilaturner.co.nz
WANGANUI	ADDRESS	TELEPHONE	EMAIL AND WEB
Left Bank Art Supplies	19 Taupo Quay Wanganui 4500	06 345 0949	leftbankartsupplies@gmail.com
WELLINGTON	ADDRESS	TELEPHONE	EMAIL AND WEB
Archibalds - The Art Place	93 - 95 Main St Upper Hutt Wellington	04 939 2112	archibaldsart@clear.net.nz www.archibaldsartsupplies.co.nz
Gordon Harris	170 Victoria St Wellington	04 385 2099	wellington@gordonharris.co.nz www.gordonharris.co.nz
WHANGAREI	ADDRESS	TELEPHONE	EMAIL AND WEB
Decor Frame 'n' Heat Shop	46 John St Whangarei 0110	09 430 3025	sales@framenheat.co.nz www.decorframeandheat.co.nz/

THE NEW ZEALAND ARTIST

\$52.50 FOR A 1 YEAR SUBSCRIPTION
The perfect gift - spoil yourself or a friend!



DIRECT DEPOSITS TO:

The New Zealand Artist Magazine:
ANZ Account number: 06-0493-0494554-00
Use your full name as a reference.
Please email proof of payment, your NAME and POSTAL ADDRESS details to subscriptions@thenzartist.co.nz

PAYMENT BY CHEQUE:

Complete the subscription form and send it with a cheque made payable to: 'The New Zealand Artist Magazine'
to Postal Address:
2363 Whangarei Heads Rd
Taurikura
RD4
Whangarei
0174

Name: _____

Postal Address: _____

Tel: _____

E-mail: _____

Start the subscription with issue: _____

Please send a gift subscription to:

Name: _____

Postal Address: _____

Start the subscription with issue: _____

Subscription enquiries: 09 434 0096 or e-mail: subscriptions@thenzartist.co.nz

THE NEW ZEALAND ARTIST

What's coming in the next issue?

Here is a snippet . . .



Jo Chester



Greg Maddox



Jan Thomson



Lynne Sinclair Taylor

plus even more . . .

Seven featured artists. We feature 'How to wrap paper over canvas', 'What is Gouache?', '10 tips from a professional artist', and more . . .

We have an artist demonstration as well as one from Gordon Harris, news from societies and clubs across the country and of course, our regular items.

Subscribe now and WIN.

See page 2 for details.

THE NEW ZEALAND ARTIST

2014



January							February							March							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4							1							1	
5	6	7	8	9	10	11	2	3	4	5	6	7	8	2	3	4	5	6	7	8	
12	13	14	15	16	17	18	9	10	11	12	13	14	15	9	10	11	12	13	14	15	
19	20	21	22	23	24	25	16	17	18	19	20	21	22	16	17	18	19	20	21	22	
26	27	28	29	30	31	23	24	25	26	27	28	23	24	25	26	27	28	29			
														30	31						
April							May							June							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4	5					1	2	3	1	2	3	4	5	6	7
6	7	8	9	10	11	12	4	5	6	7	8	9	10	8	9	10	11	12	13	14	
13	14	15	16	17	18	19	11	12	13	14	15	16	17	15	16	17	18	19	20	21	
20	21	22	23	24	25	26	18	19	20	21	22	23	24	22	23	24	25	26	27	28	
27	28	29	30	25	26	27	28	29	30	31	29	30									
July							August							September							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4	5						1	2	1	2	3	4	5	6	
6	7	8	9	10	11	12	3	4	5	6	7	8	9	7	8	9	10	11	12	13	
13	14	15	16	17	18	19	10	11	12	13	14	15	16	14	15	16	17	18	19	20	
20	21	22	23	24	25	26	17	18	19	20	21	22	23	21	22	23	24	25	26	27	
27	28	29	30	31	24	25	26	27	28	29	30	28	29	30							
							31														
October							November							December							
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
			1	2	3	4						1	1	2	3	4	5	6			
5	6	7	8	9	10	11	2	3	4	5	6	7	8	7	8	9	10	11	12	13	
12	13	14	15	16	17	18	9	10	11	12	13	14	15	14	15	16	17	18	19	20	
19	20	21	22	23	24	25	16	17	18	19	20	21	22	21	22	23	24	25	26	27	
26	27	28	29	30	31	23	24	25	26	27	28	29	28	29	30	31					
							30														

The New Zealand Artist Magazine publication dates are marked in RED.