

THE NEW ZEALAND ARTIST

Issue No. 4
May/June 2014
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**WHAT IS
GOUACHE?**

**10 TIPS from a
PROFESSIONAL
ARTIST**

**WHY WRAP
PAPER
OVER CANVAS?**

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The Team

On the cover:
MOLESWORTH MUSTERERS - Jan Thomson - PG 23



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.



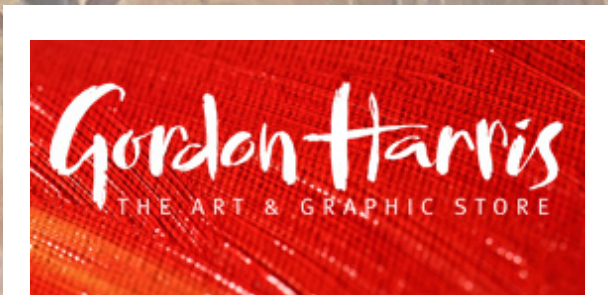
ADAM STAPLETON
IT AND WEB
Adam studied IT and Web Design and is our web administrator. He designs and makes stencils for T-Shirt printing.

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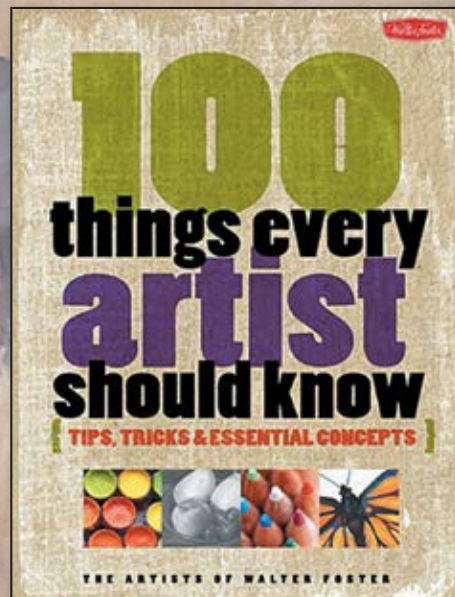
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and go in the draw to WIN '100 Things Every Artist Should Know'
by Walter Foster.



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



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This broad book aims to equip and inspire beginners
with fundamental art knowledge, as well as provide a
refresher course for more experienced artists. Readers
can discover or re-discover essential concepts, tips,
and techniques distilled into a collection of 100
instructional entries by a range of Walter Foster
authors. From lessons on value and colour theory to
helpful shortcuts, this book seeks to cover it all!



a note from the studio...

Hi readers

What a rewarding journey this is becoming. Thanks to all for your support.

We have had a lot of fun putting this issue together, many hours of brainstorming and laughing (with a couple of wines in between . . .).

We have a very diverse collection of artists this issue, and Alfred Memelink takes us on the exciting path of creating his own new gallery.

The Metro Art School has an interesting article and we explore the if's and but's of creating your own web page.

We also feature a novel way to stretch watercolour paper - thanks to our contributor Charlene McGill as well as a refreshing take on pastels, from Serena Dawson.

Please note, we are happy to take contributions to editorial, but as a very new magazine are unable to offer any payment at this time. All we can offer is exposure and your article in print. That being said, we are very interested in your point of view and hope to hear from many more of you in future.

We bid a very sad farewell to Kim Kerr who has decided to relocate to Australia at the end of May. Kim you have been an invaluable part of this dynamic little team, and we are going to miss you. Kim will still be contributing, but obviously on a much lesser scale.

A very BIG welcome to our Editor in Chief, Andrew Parker who will be taking over the reigns from 6th May.

We hope you enjoy this issue as much as you have enjoyed the past three, and ask for suggestions of what you'd like to see in the future.

We look forward to hearing from you.

Kim & Meg

Publisher
Editor in Chief
Managing Editor
Associate Editor
Marketing Manager
Web Master

Megan Lavin (meg@thenzartist.co.nz)
Andrew Parker (andrew@thenzartist.co.nz)
Linda Hodnett (linda@thenzartist.co.nz)
Kim Kerr (kim@thenzartist.co.nz)
Diana Rees (diana@thenzartist.co.nz)
Adam Stapleton (adam@thenzartist.co.nz)

ART
Layout & Design
EDITORIAL
CONTRIBUTORS

MegaType Publishing
Andrew Parker
Kim Kerr
Charlene McGill
Serena Dawson

ADVERTISING
Diana Rees

Tel: 09 434 0096 Mob: 027 490 4013
advertising@thenzartist.co.nz

BULK ORDERS

Diana Rees: diana@thenzartist.co.nz
Tel: 027 490 4013 or 09 434 0096

WEB PAGE

www.thenzartist.co.nz

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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

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LYNNE SINCLAIR TAYLOR



MONIKA WELSH



BRIAN LOOKER



Find us on
www.facebook.com/
NZArtistMagazine



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

What I like about the magazine is the enormous range of artists (well, range of art styles) you feature and the straight forward style of the writing. Also that you are giving such good cover to artists at relatively early stages of their careers (as well as more experienced people).

Pam Mundell

Congratulations on the New Zealand Artist publication.... somehow I missed any news of its launch & only just advised of it being on the market a few days ago, so needless to say I popped into Gordon Harris to purchase a couple of copies.

For years I have looked through other NZ art publications and found them pitched to a certain art genre, group of people & select galleries whereas your magazine appears to encompass a broader spectrum of artists & information including 'know how' so it will naturally appeal to a diverse range of established & aspiring artists as well as a useful vehicle for companies, businesses & individuals promoting their services & wares.

Paul

Congratulations on producing such an EXCELLENT New Zealand Artist magazine, it's a great magazine. Who knows you may outsell the Aussie Artist mag in NZ in the near future. *(Edited)*

David Foley

Hi, I have just received my first copy of your magazine. A magazine for New Zealand artists is well overdue. Well done!

Julia Henderson

I recently bought the Jan/Feb issue of The New Zealand Artist (and devoured the content from cover to cover) - it is a wonderful publication for New Zealand Artists.

Angela Murray

IN ERRATUM

We sincerely apologise to Linda Hannan, the talented artist who painted this painting.

This was featured with The Christchurch Art Show article in Issue 3 and she was not credited. The Christchurch Art Show is from the 19th June - 22nd



June 2014 at the Wigram Events Centre. Awesome painting Linda, please send us your details.

I wanted to let you know I'm very much enjoying your magazine! I have every issue to date and intend to have every issue printed. As a painter I have found myself referring back to your demonstrations of technique more than once, and find your articles and the artists you cover interesting, educational AND inspiring. I have shared your magazine with artist friends both here and Australia, and it has been well received. Many thanks, I hope your readership continues to grow! Keep up the good work.

Kelly Walters



I have been away in Wellington for a few days to meet our first grandchild, and was very pleasantly surprised when I got home to find the gift of a book from NZ artist. Thank you so much, it was most unexpected and welcome. As an artist I enjoy your magazine very much.

Marion



ARTISTS & Creativity

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

“One of the biggest problems creative people face isn’t a lack of time or money. It’s a lack of confidence.” Simon Brushfield, Australian artist.

And Brushfield is spot on. The majority of artists who have been featured in the pages of this magazine have a single overriding common denominator – they have all said that lack confidence in themselves and their work has been a major inhibiting factor.

While, fortunately, many have got over this incapacitating and ultimately frustrating characteristic, poor self-esteem and a lack of confidence has a roller coaster effect on the life of an artist.

According to creativity coach Eric Maisel, author of more than 30 books, including *Coaching the Artist Within*, *Fearless Creating* and *The Van Gogh Blues*, a large number of artists tend to procrastinate, never follow through on an idea, can’t sell their work and have no idea of its true value. They remain on the sidelines and do not contact galleries or hold exhibitions to try and move their art and ultimately end up in jobs that make them terribly unhappy.

Maisel says creativity requires confidence and life is filled with creativity killers which we are not taught how to recognise and overcome. These come in the form of parents, teachers and peers who instil a sense of the fear of unknown and failure into the mind of a budding artist.

Common characteristics among artists include shyness, being introverted, feeling unworthy and being afraid to show their art let alone put a price on it. They also tend to think other artists are better than them.

Brushfield says most artists actually fail to sell their work. Vincent van Gogh for example sold one painting in his entire life!

He says it is vitally important artists build self-confidence and interact with society because the public need fresh ideas. They need creative vision.

All is not lost, he says and if you have lost confidence, there are ways to rebuild it. One way is to create a life purpose vision to remind you of your dreams, intentions and desire to make your art into something you are proud of.

Don’t think you have nothing of value to offer. You are a needed and valuable part of the community and society as a whole. Each artwork, for different reasons, is valuable. When artists understand the true value we offer our confidence grows, he says.

According to Author Ali Luke, artists sometimes need a mentor to provide support. She advises artists to show their work to a professional and they may be surprised to

find it is better than they think. At worst they may get some suggestions for areas that need a more development.

In conclusion here are some more confidence boosting tips:

- Enter competitions. Even if you don’t get as far as the short-list, the act of entering helps to build confidence
- Don’t rush. Practice your craft often
- Although money might not be your first goal, getting paid for your work can give you a real confidence boost
- Take a course or class. If you want to learn something new in your field, or if you just want reassurance that you already know the basics, a course or class should help
- Track your progress over time, so you can look back and see how far you’ve come.
- Push yourself to try new things getting through a new challenge is a great way to grow your skills and your confidence. **N**

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of

Art Terms

and their meanings

AESTHETIC

A particular taste or approach to the visual qualities of an object.

ANHYDROUS

Free from water.

ABSORBENT GROUND

A chalk ground which absorbs oil and is used in oil painting to achieve a matt effect and to speed up drying.

BISTRE

A brown, transparent pigment.

BRIGHT BRUSH

Brush characterized by flat short hairs.

COCKLING

Wrinkling or puckering in paper supports, caused by applying washes onto a flimsy or improperly stretched surface.

COPAL

A hard resin used in making varnishes and painting mediums.

DIPTYCH

A work of art made up of two parts, usually hinged together.

DOMINANCE

The emphasis placed on a particular area or characteristic of a work.

ELEVATION

A scale drawing of the side, front or back of a structure.

FACADE

Any public-facing side of a building, often featuring decorative finishes.

FIGURATIVE

Representing a form or figure in art that retains clear ties to the real world.

GENRE

A category of artistic practice having a particular form, content or technique.

GESTURE/GESTURAL

Describes the action or essence of a figure or object.

HORIZON LINE

A line in works of art that usually shows where land or water converges with the sky.

LIFE DRAWING

The act of drawing the human figure from a live model.

MAROUFLAGE

A technique for attaching, with glue, mural size painting on paper or fabric to a wall.

MANDALA

A sacred Hindu and Buddhist art form, generally circular, that symbolises the universe.

NON-OBJECTIVE

Visual art which is not based on existing, observable forms, but rather on abstract or idealized forms.

PORTRAIT

A representation of a particular individual. Also used to refer to dimensions of composition, i.e. portrait or landscape.

SAPONIFICATION

The process in which a paint binder, under moist and alkaline conditions, becomes transparent or discoloured.

SILVERPOINT

A drawing method using a piece of metal, usually silver wire, drawn on a ground prepared with Chinese white, sometimes with pigment added.

THIXOTROPIC

Referring to materials that are thick and viscous while at rest but will flow if brushed, stirred, or shaken. Resumes its viscous state when the agitation stops. **N**

Friends -
508mm x 762mm.
Oil on Canvas



HOLD ON TIGHT

*“Art enables us to find and lose ourselves at the same time” Thomas Merton.
“Ever since I can remember I have always been drawing and creating images,”
Jo Chester explains when asked about her entry in the world of art,
“I had a very supportive teacher at Rotorua Girl’s High who encouraged my
talent and insisted that I apply to Wellington Polytechnic to study
graphic design.”*

This ultimately resulted in a career with art as the baseline. “I have worked as a Graphic designer, Textile designer, even designing jeans at one stage as well as drawing up fashion shots for a retail outlet. This gave me a real skill to be able to draw the human body with the textile detail of garment. If the clothes had a fur or lace detail I had to faithfully record it. I’ve worked as a Photographer, tutoring photography, art and design in various roles and became a secondary school teacher, teaching visual art and design. Throughout these career paths I have always made art and exhibited extensively throughout NZ with some work going overseas.”

Jo has had what she calls her ‘Andy Warhol’s five minutes of fame’ when she became the NZ Award Winner for the ‘Telecom National Art Award’. Following this was

the award ‘1992 Bay of Plenty Regional Winner’: with her work featured on the BOP Telephone Book cover.

That resulted in a lot of National press coverage and a considerable financial reward. She feels it a shame that the award, instigated by Telecom, was dropped, as it was a great incentive for artists, including youth, to submit their work, and was certainly more creative than what exists now on the regional phone book covers. “I have received other awards both for paint and photography but the former was certainly the most fun and lucrative!”

Being able to share knowledge through teaching has been rewarding for Jo and at one stage working with ‘youth at risk’, supervising a Visual Arts Module within a Work Skill’s Trust. “That was extremely satisfying, seeing their creative talent come to the fore, which ultimately changed



Head of an Arabian Stallion - 508mm x 508mm. Oil on Canvas.



Summer of the White Horse - 600mm x 910mm. Oil on canvas



Summer crossing, sharing 2 Figs and a Lemon - 508mm x 508mm Oil & mixed-media on canvas. This is a statement of New Zealand positioned in the Pacific and sharing many peoples and cultures.

their lives as we worked in collaboration with the public and the local Council. Initially some of these youth were seen as a lost cause, but they left the Trust with purpose and self esteem."

At the other end of the scale Jo taught Art History and some modules of Critical Thinking at Hungry Creek Art & Craft School, Puhoi. "I loved that position; it was so satisfying and thought provoking, especially teaching with the age range of 16 to 70. It also gave me an in-depth understanding of the history of art and how it became the concept of what it is today. Although I would never place myself in the court of the conceptual artist, it is a good mind twister to try and understand it and having to teach an understanding of Palaeolithic cave paintings to the installation work of Tracy Emins, gives you a huge scope of information to tap into."

When Jo was asked about tips for new artists, her reply was: "If you have a need and a passion for art, just do it. Follow known artists that you favour, maybe get tutoring or do a course and a study in Art history will give you depth of understanding in process, concept, style, ideas, and so on."

"For Art students at school, I personally think it should be compulsory alongside their practical studies. I loved doing the Bachelor of Art and Design at AUT, more for the thinking and cognitive process combined with the vitality of mixing and working alongside other students and the tutors to develop and form ideas.

"It is vital to network; Social media is great for that now. I have just received two commissions from a recent painting put on Facebook and plan to have some of my original work applied to Prints so they can be promoted on other sites such as Pinterest. I have also had photographic and artwork printed on calendars that have sold nationwide.

"It is important now to be seen on the Internet, I am on various sites. Enter Art Awards to get your work seen and the bonus may be an Award and recognition or work sold."

Jo likes to be able to initiate ideas and put them into creative imagery, whether through photography, print-making, collage, painting and mixed-media, and has done through illustration, Community Murals, Graphic and Fine arts or Textile and Fashion. Most of all, being able to have that freedom of thought to make images she loves and others to enjoy. She has her own studio on site: LimeWood Studio where she can escape, pursue ideas, paint and create.

"I love doing portraits and was privileged to be commissioned to paint the portrait of Professor Sir Hugh Kawharu who was an academic and paramount chief of the Ngāti Whātua. Again I had the great privilege to have met him and to have gained an essence of who he was to enable me to paint his portrait after his death. When googling his name, the portrait comes up in Google Images, which is quite a buzz.

Also figurative, landscape and at one point I did abstract work, but at present I want to concentrate on the horse as the main feature of a painting, which is succinct as 2014 celebrates 'The Year of the Horse'. At any opportunity, I will take photos at equine events to get great photos for future works. I have ridden and owned horses from a young age. To share the breath of a horse is a wonderful thing and to ride is to be amongst the Gods and I always drew them as

a child, now I would like to concentrate on being a recognized Equine artist. The horse's physicality is a challenge and I want to be able to portray that well and also try to impart an emotional impact to the viewer of these amazing animals. To exhibit these paintings I have registered for the Artist Wall at 'Equidays' at Mystery Creek, Hamilton in October, 2014. Others will be submitted for 'The NZ Art Show' in Wellington, earlier this year."

Jo has learnt the importance of drawing to record and keeps a visual diary. She believes the more you create and do, the better the process of the image-making. It is also important to be part of an Art group or have contact with other artists to bounce ideas around and to get your work critiqued.

In the past Jo has been involved with and sat on various Art and Gallery Committees, depending where she lived at the time, having been most of her life, somewhat of a gypsy moving constantly around the North island. At present she is a member of the 'Northland Society of Art' and 'The Quarry' in Whangarei. Every organization has contributed to her art career by providing a setting or Gallery space for exhibiting and the ability to communicate or work alongside with other artists. Her work can be viewed on www.artfind.co.nz and <http://jolchester.vc.net.nz>. She also has work on www.redbubble.com, an international site for artists.

We tried to discover what Jo's favourite medium was and unsurprisingly, it depended on what the subject matter was. "I have worked in many different media, in both abstraction and realism. I do love the lushness and vitality of oils and how you can move the paint around to build up the form by glazing, then let the paint get thicker and looser to create form, oils are what I primarily work with. Favoured equipment is the use of Liquin to build up thin layers of colour, using filbert brushes and a very fine, long hair-brush to give final flicks and to render the fineness of hair, either human or animal. It is essential to apply the final twists of hair in a mane, the eyelashes and the tiny hairs on the muzzle of a horse."

I seek motivation and an idea of what I want to achieve, and this may mean taking photos to find the right image. Many of my paintings are a compilation of images put together to create a visual narrative or mood. If I am stuck, I will refer to my extensive library of art books to get a sense of how my favourite artists worked by technique and process. David Hockney for example is an extraordinary draftsman and mark maker and I recently discovered Sir. Alfred Munnings a British artist, who I viewed for the first time recently at the Auckland Art Gallery Toi o Tamaki. He was known as one of England's finest painters of horses and his use of light and colour with loose application of paint to portray the horse is joyful. However over time I have developed my own way of working but I do keep an eye on Munnings at present!

If painting in oils, I begin by preparing the canvas, with a layer of gesso, and taping the sides so the



Riding High - 762mm x 508mm. Oil on canvas. For the love of horses... A girl riding her horse with a gorgeous grey behind her, both of them 'Riding High'!



The Grey - 711mm x 914mm. Oil on canvas.

edges are protected. I have found it imperative to work on the best stretched canvas with a good surface, linen is supreme. Paint does not sit well on cheap canvas. Paint should be of good artist quality so as not to be fugitive and slippery to work with.

I draw in the image, with an aqua pencil or in thin raw umber brush strokes and block in the main areas of the image with thin glazes of colour. Sometimes partway through a painting another idea and image will emerge around the central idea.

I like to build up with thin glazes using



Wishing that the World would Listen - 710mm x 560mm. Oil on canvas with gold leaf & paste.



Sir. Hugh Kawharu - 610mm x 500mm. Oil on canvas.

Liquin as a medium to the oils, which will ultimately provide more luminosity to the work. I have a tendency to be tight with my brushwork so I am trying to leave some areas where the canvas shows through with looseness of mark making to give the work more vitality and freshness. Some thick and spontaneous paint is provided at the end of working process. Finally, after thorough drying, I will give it a 'Superfine Picture Varnish' for oils which helps to protect the surface and brings out the colour.

I am an eclectic music lover and can listen to a range of artists, including Amy Winehouse, George Thoroughgood and Robbie Williams in Jazz mode, back to 50's rock to World music and Opera. My favourite song at the moment is from the soundtrack of the television series, 'True Detective' by The Handsome family, 'Far from any Road'. That song is being constantly played in my studio at present. Volume can change from ear-splitting to silence. Sometimes the sound of my own thoughts is all I need when working."

Jo's time outside of the studio is spent with horses and dogs, friends and family. Swimming, enjoying the beach and during slow time, reading, watching 'good' television, like 'True Detective' and further creating in the kitchen, garden and by sewing.

"I'm also involved, with my daughter Rachael making a natural skincare range called HoneyBeeKind, which we sell online and take to Trade Shows. We recently won the trophy for 'The Best Site' at the 2014 Dargaville Field Days. This was solely due to the fact of being creative in presenting the product. I teach as a relief teacher now but as a former Art teacher, I absolutely advocate teaching creative thinking and aesthetics, it can ultimately take a person that one step further in their career.

"I have had work in Galleries throughout NZ but as I have been working quite sporadically in the last few years I haven't become a 'stabled' artist but I do continue to try and get work out in various galleries.

Concentrating on Equine art, I intend to take my work to HOY, Equitana Shows both here and overseas eventually and I will be approaching Galleries who may be interested in taking this style of work. But even if I were not to exhibit, I have realised that working in my studio is my happy place. Hold onto what makes you happy. If it tries to buck you off, just hold on even tighter."

You can contact Jo at: jolasche12@gmail.com 



*Sleep, Deep With Dreams - 750mm x 1050mm. Oil on canvas.
A girl sleeps and dreams teenage dreams, curled up in her blue duvet.*

10 Tips From An Art Teacher

Kim Kerr

1 Drawing is important

Learn to look closely, allow your eye to find the edges of objects and record them, Keep a visual diary handy (it does not need to be large) and draw a lot - people, faces, street scenes, pets, coffee cups, doodle. See how your object relates to itself and things around it.



2 Practise, practise, practise

It takes time to develop your own unique style, the more you do the better you get.



3 Do not be afraid to learn from other artists

I'm not talking about slavishly copying their work, instead study their composition, use of colour and techniques. Pick out the bits and blend it with your style. Don't worry about whether it has been done before, your approach will be different.



4 Stop procrastinating

Inspiration comes from seeing and doing.



5 Be brave

Make a mess, try new things, learn from your mistakes.



6 Build on your mistakes

Let them take you into a new direction. Mistakes can give your work a richness and life.



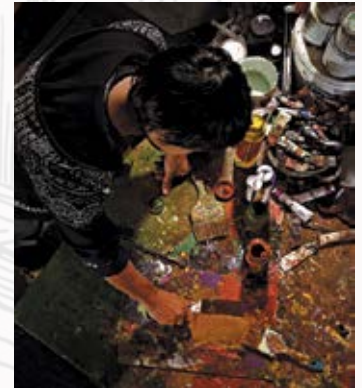
7 Don't force it

By dictating the outcome your work can become lifeless. Allow your work to take you where it wants to go.



8 Respect your equipment

Look after your equipment. Clean your brushes thoroughly, replace paint lids and keep your studio tidy - you will save time and money.



9 Photographs

Take your own reference photographs or get permission from the photographer. You don't want to get caught up with copyright issues (see Issue 2).



10 Respect yourself and your talent.

Don't let people talk you into making art for free. It is an easy trap to fall into when you are starting out, but a difficult one to get out of. **N**



how to . . .

Charlene McGill gives us an alternative to matting and framing watercolour paintings.

This process can be fun and rewarding as an alternative to matting and framing your watercolour paintings. I prefer to use inexpensive primed cotton canvases. These can be purchased at all Art Stores, Craft Stores and even Department Stores. Buying the cheaper brands can be a little risky, because the stretcher bars may warp. The process seems to work very successfully with 140# paper. You can certainly use hot press which is very smooth, cold pressed which has a little bit of tooth, or rough which has a lot of tooth. Arches is good, strong paper and that's what I've used in this demonstration. I'll be stretching this paper over 8" x 10" canvases.

Steps:


1. Protect your work surface with a plastic cover and clean towels which will absorb any excess water.
2. Carefully measure your paper to ensure that you'll be able to fold the edges over the stretcher bars and onto the back of each of the bars. Remember that your paper must cover FOUR sides!
3. The depth of the canvas is an important measurement because the deeper sides of Gallery Wrap vs. Regular Canvas will make a difference in the size of the paper.
4. For smaller sized paper, you can fill your kitchen sink with tepid water. If you decide to stretch larger pieces of paper, the bathtub is a good place to do that.

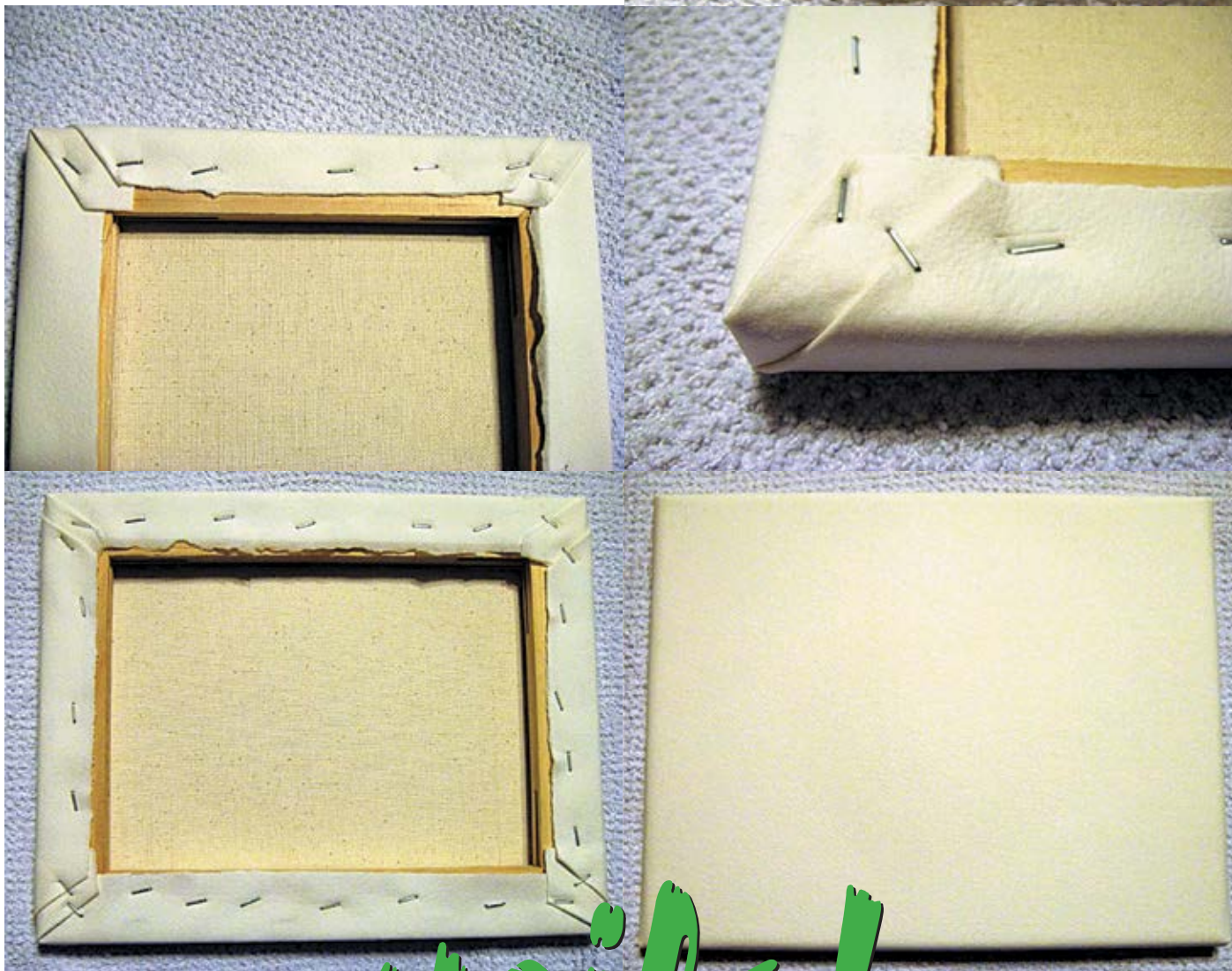




5. Lay your cut piece of paper in the water and allow it to soak for only a few minutes. It just needs to be good and pliable. Drain the excess water from it before taking it to your work surface.
6. Soaking your paper too long could result in washing away some of the sizing.
7. Set your paper on the clean towels and then centre your canvas on it.
8. This is the "nerve wracking" part. Firmly grasp the edge of the paper and pull it over the long edge of the stretcher. Immediately staple it. Turn the work and firmly pull the other side, stapling it to secure it on the stretcher.
9. As if you were wrapping a gift, fold down the corner edge on the short side. Hold the fold with your thumb while pressing the excess paper onto the stretcher with your forefinger. It's not as complicated as it sounds.
10. Once pressed, the paper will hold its shape so you can crease the corner before stapling it.
11. Staple that first crease you've made.
12. I practiced this fold using a thin piece of printer paper until I was satisfied that I could make nice tight corners. It's purely an aesthetic reason for being so careful, but I feel that it really makes a difference in your finished product.
13. Now, firmly pull up the short side of your paper over that stapled crease and staple the paper in the centre while holding down the corner. It will appear that you have TWO folds. Staple the crease.
14. Your finished corner will now be held firmly and appear to be nice and flat. Add more staples as necessary to firmly hold your paper in place.
15. This process is very similar to reupholstering a seat cushion!
16. Here's another corner detail.



17. And from the side, you can see how neat your fold appears.
18. It's the smooth, sharply creased corner that I mentioned in step 11 where I believe it's important to practice before you fold your watercolour paper.
19. Remembering that you must continue to work quickly. You don't want your paper to dry out.
20. If it does begin to feel too dry, spritz it with clean water using a spray bottle that you keep with your palette to reactivate your pigment.
21. Finish stapling the other short side and then, finally complete the long sides.
22. The front of your gallery wrapped canvas will look exactly like a regular primed canvas, except that it's watercolour paper. 



voila!

The artists of Horowhenua

From small beginnings great things come. So the old proverb goes and in many ways this is the story of the Horowhenua Art Society which celebrates its 65th anniversary this year.

Current Society president, Dorothy Burt, tells TNZAM that back in 1949 the Society held its first meetings in the front room of Dr Jim and Mrs Ella Thompson's home in the then Levin Borough Council. Dr Thompson was the local GP while Ella was the artist in the family. She was an accomplished pianist but also focused on painting, theatre and poetry. Needless to say it was Ella who encouraged her husband to become a founder of the Levin Operatic and Dramatic Society.

Apart from wreaking havoc on the carpets and floors, it didn't take long for the Society to outgrow the house and it was obliged to move to various halls in and around Levin culminating at the Pipe Band rooms in Bartholomew Road.

Such was the state of play until 2006 when a sub-committee was formed with the aim to build a permanent and suitable premises to house the Society.

"A small group of members decided we had to have our own premises and at this stage there was \$10,000 in the kitty towards this end," Dorothy recounts. "Well with Joan Keogh, Katy Harding and myself, all fairly keen and determined, we set about planning what we wanted, applied for funds to build our premises and also haunted the mayor for a site to have our building.

"It was suggested we might like the old gardeners shed at Thompson House which we immediately went round to investigate, although it was pretty dilapidated and the floor flooded it was in the perfect place in the 4.5 acre park which was the old grounds of Thompson House and next to the Pottery Club.

In an open-hearted gesture the Council offered to sell the old shed to the Society for the princely sum of for \$1.00 which was duly accepted.

"I offered to pay them on the spot," Dorothy says with a ready smile. "However they preferred a cheque to make it all proper. We also were offered a peppercorn rental on the site and the Mayor's fund to help with the building.

This, in turn, led to the society assuming the title of Horowhenua Art Society Inc., allowing it to apply for funding from various sources.

The Society then drew up plans, arranged quotes and started various fund raising exercises in the form of raffles, cake stalls, garage sales and so on which raised \$20,000.

While all of this was going on the Society also applied



*Some of the Horowhenua Art Society's work:
Top - Lynn Neustroski. Middle - Margaret Creighton.
Bottom - Iris Reesby.*

to Eastern & Central, The Lotteries Grant Board, Pub Charities, Oxford Hotel Charitable Trust, and various other sources for the additional funds required to complete the building. The Mayor's fund was used to pay the builder who trained eight apprentices in building a purpose built art centre, with a 20 x 10M studio, gallery, kitchen, library, toilets and storeroom. In all the Society raised over \$200,000 and moved into its very own 'home' on 12 April 2008.

Back to the present, Dorothy says the Society currently has a membership of 112 people and with the youngest member at 18 and the oldest at 93.


"I think art attracts the creative people in our society," she expounds "art extends your right brain activity, as opposed to the pure logic of left brain thinking. All types of art are encompassed regardless of ability, so we have beginners right through to advanced, all getting into their chosen subjects, which are many and varied. With the vast amount of knowledge in house, there is always someone with greater knowledge if you want to know how to do something, and a really extensive library covering all mediums."

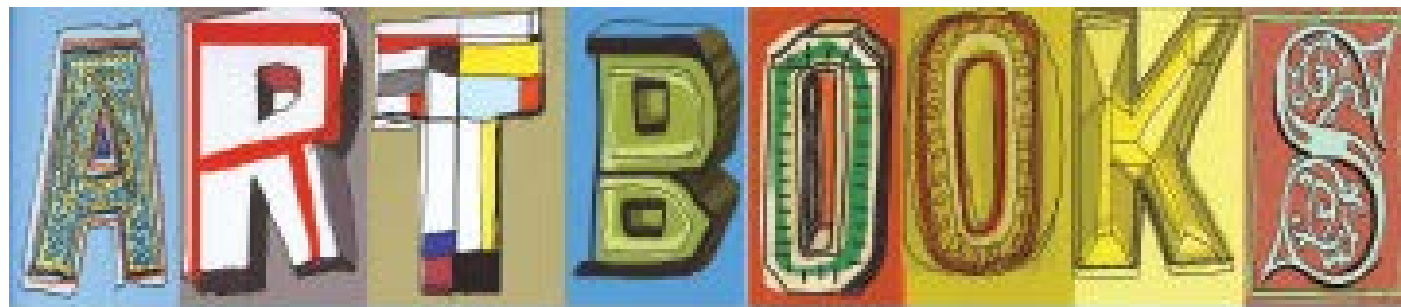
The studio is in daily use with drawing classes on Monday and Tuesday mornings and evenings, water colour classes on Monday afternoons, open club day on Wednesday and Thursday mornings, life drawing on Thursday evening between 7 and 9pm and oil and acrylic classes on Friday morning. "Our gallery is well utilised



and all inclusive," she says, "and it is available for hire, as is the studio, most evenings and weekends."

Dorothy adds that the Society hosts a number of workshops during the year. In May, Susan Knapp will present a course entitled 'Painting from Within.' In addition to this, on May 10 and 11 the Society will host an Arts Trail around the Horowhenua. Now in its third year this event has proved to be an annual highlight.

The Society's actual address is 119 Bath Street, Levin. Dorothy can be contacted on 06 368 7062 or 027 599 4466 or secretary Marlene McCartney on 06 368 6757. <https://www.facebook.com/HorowhenuaArt>. 



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Demonstration

Paper has it covered.

Paper is perhaps the most varied surface you can work on – from smooth to rough, hard to soft, thin to thick. It is easy to cut, fold, pierce, join, and tear. Even good paper is relatively inexpensive, providing a cheaper alternative than canvas for acrylic and oil painters, as well as a perfect surface for all drawing media, printmaking, and watercolour techniques.

Many people are unaware of the various properties different papers offer, so let's look at those:

Surface texture is immediately apparent just by looking. There are three main categories: Rough (self-evident); Matte or Cold Press or NOT (as in NOT rough) which has visible tooth but not to the degree of Rough; and Smooth or Hot Press (pressed with hot rollers as the paper emerges still wet from the machine), which has very little discernable tooth.

Each surface reacts differently to your drawing/painting media. Rough papers tend to add an illusion of depth to painting, as varied thicknesses of pigment lay thinly on the relief or deeper in the trough of the surface. Smooth papers produce flat areas of paint but can show a surprising amount of tooth when used with graphite or charcoal.



Rough Leonardo paper (left) primed and used for an outdoor oil sketch; Britannia Matte (middle) is our most popular painting paper; ultra-smooth Bristol (right) is perfect for ink line work. Images courtesy of Evan Woodruffe and Imogen Taylor.

The weight of the paper is expressed in Grams per Square Metre (GSM). This often coincides with the thickness, but a loosely formed paper may feel thicker than a tightly compacted (calendared) paper of the same weight. Usually, a thick paper of 250 - 300gsm is more appropriate for painting, as it does not distort as it absorbs moisture as much as a thinner paper. 600gsm papers hardly move at all, even with very wet paint. Thinner papers are suited to dry media techniques, and papers under 100gsm can easily be traced through.



Light paper can be both inexpensive and high quality – Zeta paper (left & middle) is a durable drawing paper well suited to hard erasing charcoal techniques and marker rendering. The 140gsm D&S cartridge (right) in sketchbook and sheet form, is great for Sketching with dry and wet media.

The hardness or softness of a paper affects how paint is absorbed and its resistance to erasing and bleeding. A hard paper will not “pill up” (pull paper off the surface) when erasing or working with a brush, and will absorb paint more slowly than a soft paper. Soft papers are ideal for printmaking or wet-in-wet painting techniques when quick absorption is necessary.

The absorption of paint is also controlled by the sizing (an additive such as gelatine) in a paper – internally sized papers are less absorbent than non-sized papers, and surface sized papers are particularly valued by watercolourists for the control of surface effects, especially the ability to lift-out and correct.



Hard papers such as Stella (left) are suitable for the hard erasing and blending techniques used in some drawings (image courtesy of Dean Tercel); the Hahnemuhle watermark (right) is a sign of a highest quality mould-made paper.

Non-archival paper degrades quickly when exposed to UV and moisture. Old newspapers grow brittle and yellow when left in the sun. As well as suiting your technique, a good art paper should resist the damaging effects of UV light and humidity. Cotton (rag) is used to make the most durable papers, being naturally archival and composed of long-chain alpha cellulose. Wood pulp in addition contains lignin, which is an acidic compound that will degrade paper over a relatively short period of time. To make good artist’s paper from wood pulp therefore, this lignin is removed, and the resulting alpha-cellulose pulp is called “wood-free”. Cheaper to make than cotton, “wood-free” pulp still makes a high quality paper.

Dry media will go on most art papers. Interesting effects can be achieved drawing on unusual papers, such as tracing paper or decorative papers. Water-based paints can be used directly on paper,

but oilpaint will damage paper unless you seal it first with an acrylic size, which makes it an entirely suited and affordable support.

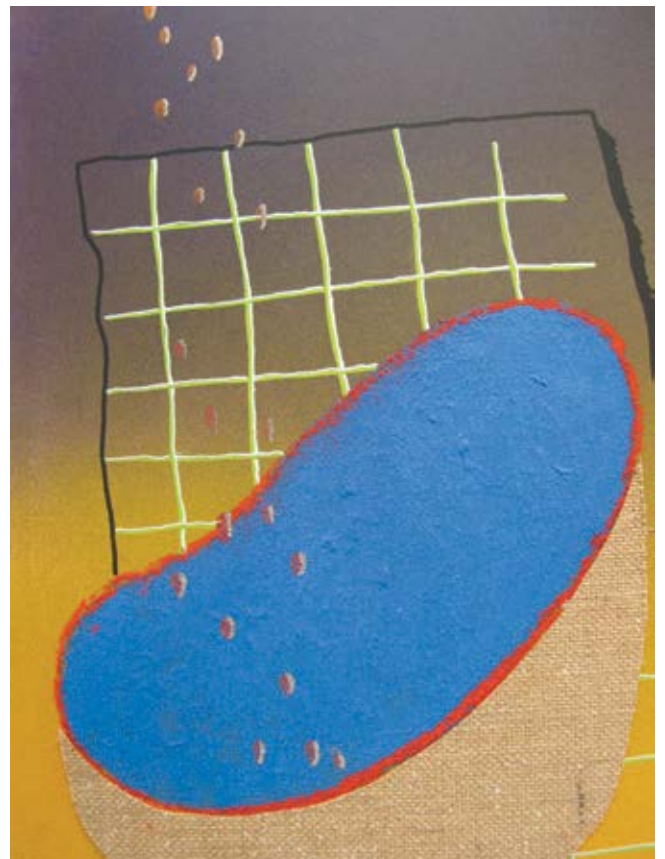
Many of our papers at Gordon Harris are suited to mixed media. The 300gsm Britannia paper is by far our most popular, and performs well for many painting, printmaking, and drawing techniques.



We have nice, big, flat sheets of paper – up to 1050 x 1520mm for the 640gsm Hot Press Lanaquarelle, which is a beautiful and stable surface for painting & drawing. We supply even larger sizes on the roll – our 200gsm Stella is available up to 1480mm x 20m! The smallest size paper with a genuine deckle (that irregular wavy edge on mould-made papers) is the 300gsm William Turner at 330 x 480mm, a beautiful soft watercolour paper.

We have around 100 different drawing & painting papers, so you can find the perfect surface for your technique. Hahnemuhle and Fabriano have both been making paper in Europe for over 400 years, so are trustworthy brands, producing good, inexpensive papers. What a huge difference a decent paper can make to your drawing/painting/printmaking practise! If you haven't already, discover the joy of mark-making on a beautiful surface. [N](#)

Gisborne-based artist Scott Gardiner creates giant coloured pencil works using the Hot Press Lanaquarelle (left); Bamboo paper (bottom left) is a green alternative to cotton; The heavy 550gsm Portofino Hot Press can even take heavy mixed media (below)



Recollecting how she first picked up a brush in her mid-forties after recovering from an encounter with the big 'C', Jan Thomson says "My journey into the world of painting began late. It was then that I decided that life is far too short to delay doing what you love, so I gave up my house painting job of 17 years and took up slightly smaller brushes."



With a number of artists in the family, Jan says art was always in her blood. Why she avoided it for 47 years she didn't say but once she started she was instantly and totally hooked.

"I started with watercolours and then moved onto oils," she reveals. "I learnt to paint by going out to Wellington's (sometimes wild) south coast, wrestling with the elements and trying to put down on paper what was in front of me."

Jan describes this period as an often frustrating but thrilling journey: "At times I've been both bitterly disappointed with my efforts and awed by what I've managed to achieve. I guess that is one of the things that drive an artist, you never know if your next piece of work will have that elusive 'wow factor!'"

Moving from Wellington to the South Island meant new subjects, new colours and new friends. "I've been helped along the way by many generous artists, who've shared their knowledge and expertise with me, and now I am taking my

turn to help others to pick up their paintbrushes and have a go," she says genially.

Although largely self taught, Jan studied watercolour at Inverloch Art School in Wellington with Janet Andrews as well as attending various workshops with both local and Australian artists.

Jan says while she feels rewarded when someone gets a thrill from what she's painted, one of the foremost attractions for her as an artist is "looking for the extraordinary in the ordinary."

Jan has held a number of solo exhibitions over the past ten years, but she still remains most proud of her first one: "I was terrified that no one would come and that if they did they would laugh their heads off," she recalls. "As it turned out I sold most of the paintings and it was this that gave me the confidence to carry on."

Like many artists Jan says a lack of self confidence in her work has been her biggest obstacle. "For a few

Breaking the rules



Left: *Sunday Ride* - 500mm x 400mm. Watercolour.

Above: *Acting the Goat* - 230mm x 340mm. Watercolour.

years I felt that I had to apologise for my lack of an art degree, then I just got on with learning as much as I could at workshops with artists who I respected."

Jan says she is still learning. One of her critics, mentors and tutors is a much respected and experienced artist who visits her studio whenever he is in the neighbourhood. Not to be caught letting the side down as such, Jan says she always tries to make sure that when he arrives she is not going to be ashamed of anything sitting on her easel. In this vein, Jan says that if a painting is a total failure she destroys it: "It is better to get it out of sight," she explains, "If I try to redo a painting while the original work is still beside me I often repeat the mistake!" Some may call this target fixation but out of sight out of mind works for Jan and she is sticking to it.

Fortunately Jan has eased up on the fear of failure and too harsh self-criticism. "I now know just to compare myself with myself and try to raise the hurdle higher with each painting I do," she says. "I still make mistakes and stuff things up, but I try to learn from the bloopers and not indulge in remorse, which is

useless. I'm also very lucky to have a supportive husband, who's prepared to work hard to feed us both."

She enjoys watercolour and oils, and usually carries both mediums with her allowing her to choose which to use when the time comes to paint. "I love the buttery texture of oil, but the unexpected, things that can happen with watercolour and water is also quite delicious."

If she had to choose one medium over the other Jan says she leans towards watercolour simply because watercolours comprise the majority of her work. In this respect her preferred piece of equipment, for watercolour, is a size 12 round sable brush which is always the one she reaches out for first and is often the only brush she uses to complete the entire painting.

"For oil, my beautiful wooden plein aire painting box made by John Crump, is my main



Motueka Boatsheds - 310mm x 410mm. Oil on canvas.



Coming and Going, Tory Channel - 300mm x 500mm. Watercolour.



Life is Just a Bowl of Cherries - 180mm x 230mm. Watercolour.

piece of apparatus," she says. "It weighs too much for me to carry over any distance, but I know it can stand up in a gale! Please don't tell my husband John, but I also use it for watercolour."

Explaining how she approaches her work Jan says whether she is using oil or watercolour, if she is painting outside she tends to paint alla prima. "I'm an impatient person, which," she adds "you need to be, especially working outside."

"I often find myself painting light to dark in oil and dark to light in watercolour, the reverse of accepted practice! But I guess it's like anything else, it is only once you've learnt the rules that you can break them,"

Asked about her inspiration Jan says she has learnt the hard way that there has to be a compelling reason for her to paint, often, she says, it is something quite simple: "I may be driving to town and notice a herd of goats on the side of the road, or the early sun just catching the roofline of an old shed. I usually have my camera with me, sometimes a sketchbook, so I try to capture the moment."

"If I go out to paint on site, which I prefer, I'll either head for a favourite spot or keep an eye out for an interesting subject. Once I've spotted something I like I set up my easel and get working."

An early preference for landscapes has now given way to a much broader field of work and Jan says she is at the stage where she is quite happy to try her hand at almost anything. Lately she has been painting old farm equipment, sheep shearing and the local bull sale.

Jan is currently gathering together reference material from the Burt Munro Motorcycle races at Invercargill. "While my husband raced his bike I sketched and took photos, not so much of the bikes, but of the characters that ride and adore them."

"I'm doing quite a few native bird paintings at the moment, something which I haven't tackled much, and then there are all of the sketches I did while we travelled along the West Coast recently. Boredom is not on my agenda. I can see a painting subject almost anywhere."

Jan is also working on 12 paintings for the Nelson Art Expo which takes place in July. This is the third year she has taken part and says it is a great opportunity to exhibit her work and meet people.

Getting back to technique, Jan says she always takes reference photos, as light and shadows can change quickly: "I often use a cardboard viewfinder as I find this a huge help in simplifying and composing, otherwise the tendency is to paint that peak, and then that one and so it goes and before you know it I've totally lost track."

Jan sketches in the bare minimum with a clutch pencil, just to establish the focal point, set her boundaries and choose her colours. She usually paints with a limited palette of three or four colours, picks up the brush and gets going.

"I was taught in both mediums that it is better to put the right colour and tone on the paper in the first place, and that's how I try to work."

"Once I'm painting I usually start with the sky or the background and work forward. I am constantly checking tones as I work, making sure that strong contrasts are near the focal area. I try to leave out irrelevant detail but often find this is hardest thing to do when I'm painting outside."



Wellington Wharf - 300mm x 480mm. Watercolour.

"I've learnt that if there are figures or any man-made objects they will almost certainly make themselves the focal point, but if that's not what I want, out they go. Artistic license is a wonderful thing.

"On the other hand, if I feel that a landscape needs a little 'eye catcher' I may put in a figure or a building. I usually complete each painting in one go, I really want to capture the feeling of the moment, and moments don't last long.

"I really enjoy being outside painting; just recently I was dropped off by the water taxi at the other end of the lake and just walked with my painting gear till I found a good spot. To be sitting painting by the Travers River with nothing but mountains for company is a pretty good day job."

And while the mountains, the lakes and river provide a perfect panorama to inspire Jan to paint, she always carries her iPod with her to provide a musical accompaniment. Her tastes in music are quite eclectic, anything from Mendelssohn to Guns'N'Roses, and yes, she says, what's playing definitely influences the painting.

Beyond the easel Jan has worked with and served on the committee of a number of art organisations such as Water Colour New Zealand, the Nelson Suter Art Society and Art Council Nelson.

Over the years these involvements or relationships have proved to be tremendous help. "Watercolour New Zealand was a big help when I started painting, with advice and workshops," she explains. "The Suter and Art Council



Winter Reflection - Lake Rotoiti - 280mm x 480 mm. Watercolour.



Mt. Sefton - 900mm x 610mm. Oil on canvas.



Pencarrow - 270mm x 420mm. Oil on canvas.



Molesworth Musterers - 345mm x 450mm. Oil on canvas.



Hugh Meet Hugh - 250mm x 250mm. Watercolour.

Nelson both provide local opportunities for exhibitions and getting exposure for my work."

Outside the studio Jan is really busy and it is a wonder she actually has time to paint at all. "We moved to St. Arnaud, a tiny community of about 130 people, four years ago and built our new home," she explains, "so I am busy establishing a new garden on old glacial moraine and part of a paddock.

"We also have four adult kids and two wee grandchildren, and enjoy lots of visitors. I'm learning to play the ukulele, I enjoy cooking and would like to learn felting and spinning. I want to run watercolour workshops, and I am part of the local business group, who organize an annual festival here amongst other things. Oh, and I enjoy reading."

We always ask our featured artists if they have any tips for new and upcoming artists and Jan is no exception: "Find painters whose work you admire and try to get some lessons with them," she emphasises. "Don't try to paint what they paint but learn the techniques that you need to paint in your own style."

She also advises that it is better to buy the best materials you can: "You don't need dozens of colours so spend your money on artist quality paint and learn to mix your own. Only paint a subject if you want to, otherwise it will show. Above else, practice, practice, practice."

Jan's paintings are available at the Kiwi Art Gallery in Wellington and the Van Helden Gallery in Eastbourne. She exhibits with the Suter Art Society and Watercolour New Zealand, holds regular exhibitions and runs workshops from her studio, Korimako Studio, as well as working on commissions.

Further afield Jan's work can be found in the UK, Dubai, Canada, USA and Australia.

Jan can be contacted on:

Email: janthomsonart@gmail.com

Her website is:

Website: www.janthomson.co.nz

- www.korimakostudio.com 

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SETTING UP YOUR OWN



Having a web presence has become mandatory for any business. So where do you start and what should you look out for?

Get a domain

There are many free web hosting services nowadays, and you don't have to be a website designer to set up your own site. A word of warning though: avoid free sites that bombard your visitors with adverts and pop-ups. The last thing you want is your art competing with flashing logos and bouncing icons. Find a host that will allow you to use your name or something similar as your address and keep it as short as possible. Most free sites charge a nominal annual fee for this. A blog is another option, but make sure you can set up a gallery section where potential customers can view your work in one place instead of having to scroll through all your posts. A website that you can update yourself is far more practical and cheaper than having one that requires you to work through a designer. If you are a bit hesitant about starting, there are people and courses available to work alongside you.

Keep it simple

There is a great temptation to put everything in creation on your first page - don't do it! To enable your visitors to easily navigate your site keep a simple menu in the same place on every page. This allows your visitor to quickly move around without getting lost. There's nothing more annoying than a site that ends up being like a medieval maze. Also remember that your visitors are potential art buyers - they don't want to wade through reams of

information about your personal life. Keep your resume short.

Upload small images

Large, detailed images look great, especially when they're downloaded with a high-speed connection, but remember that a lot of people have slower connections and if they end up waiting too long you'll lose them. Image sizes should be no larger than 200k - if you aren't sure how to resize your images, get someone who knows to help you. Another drawback to posting large images is that if they're large enough, you could find your own art for sale on postcards at the local flea market. Try to ensure that viewers can't 'save as' by disabling the 'right-click' function. Ask a web designer for help if you don't know how to do this.

Free entry

Never require visitors to register, join or fill out any forms in order to see your website. People either don't have time or are wary of giving out their information, and then you've lost another potential buyer. You don't expect galleries to ask to see your driver's licence every time you visit them, so why should on-line visitors be expected to do it?

Show prices

Imagine shopping in stores where there aren't any

prices and you have to ask the price of each and every item you're interested in. Doing this on your website is exactly the same. Firstly, people like to buy quietly and in their own time, decide what they can afford and then make contact. Prospective buyers are reluctant to ask for prices for a number of reasons: they are afraid that they will be obliged to buy something once they've shown an interest; or they are worried that they won't be able to afford your work and will end up embarrassed. As long as your pricing is in line with what your galleries sell for, there shouldn't be a problem doing this. If not, at the very least give an idea of your price range eg: Prices from \$1000 - \$1,500, or so.

Sold

Don't fill your site with work that has already been sold and don't fill it with everything you've ever created. By all means show a few pieces that have been sold so that your visitors can see that your work is popular, but make sure that the majority of work is still available. If a visitor has to plough through pages and pages before they come across anything that isn't sold, you'll lose them. Posting old work which is very different to your current style is also not a good idea. Too much variety is confusing and buyers like to get a sense of what your work represents.

Social media

Social media has become an important part of all businesses and yours should be no different.

Advertise your Facebook, PinInterest, Linkedin or Twitter address on your website. Your social media sites can complement your webpage - the more platforms you advertise on, the better. Keep your personal and professional profiles separate, so set up a different account for each one. This helps to ensure that your professional profile is just that.


In the news

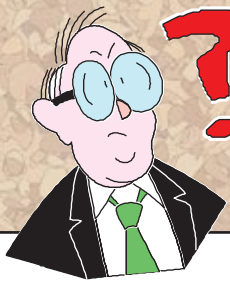
Any news of interest should be included somewhere on your site - preferably under a separate tab or in a small 'news' box on your home page. Upcoming exhibitions or shows you are taking part in, sales, press releases or reviews all show the visitor that you are a working artist and are serious about selling your art.

Contact details and artist statement

Believe it or not - there are artist's website that have no contact information. At the very least you should show a street address or area, email address and telephone number. If possible, have this information on different pages of your website. An artist statement should be concise and written in plain English - not technical artistic terms that will confuse the reader. Explain what your artwork means to you and your reasons for creating it.

Update, update, update

What could be worse than visiting a website, only to find that it was last updated 3 years ago? Keep your news current, let people know about shows you will be participating in and new galleries that will be representing you. Post new art and delete old or sold work. Keep it fresh and interesting so that your visitors will keep coming back. 



? Puzzle Page

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CROSSWORD

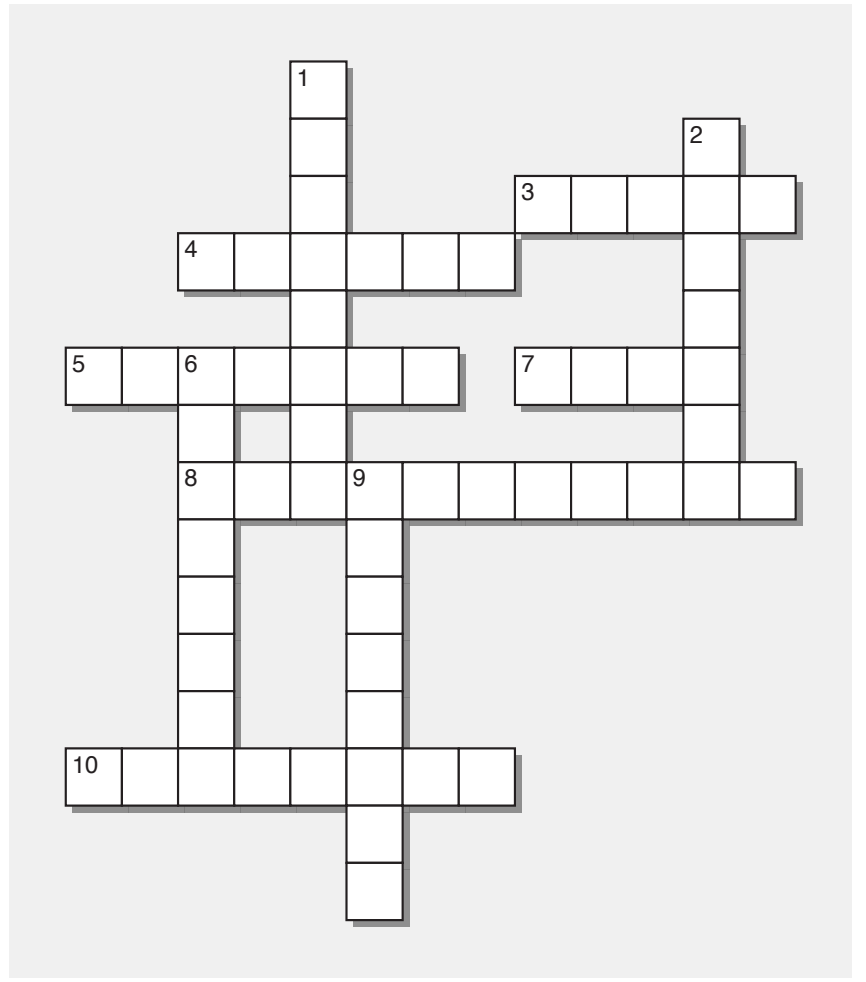
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Across

- A hard resin used in making varnishes and painting mediums.
- The technique of blending plaster with water based paint.
- A style of painting which depicts the subject as it actually is.
- In Architecture, a hemispherical roof or ceiling.
- A drawing method using a piece of silver wire on a background prepared with Chinese white.
- A technique of drawing, indicating tone and suggesting light and shade, using fine lines.

Down

- An element or substance out of which something can be made or composed.
- A series of compositional elements that repeat in a predictable manner.
- A term generally used to describe art that is not representational or based on external reality or nature.
- A blue-green pigment composed of more green than blue.





The History

Gouache is both a technique and a product. The technique, dating back to before the renaissance, refers to the use of white to achieve opacity in water based colours. Originally used for illuminating manuscripts, it was Paul Sandby in the 18th century who first used the painting technique extensively and later the Pre-Raphaelites.

Opaque techniques were further popularised by the Impressionists and Post-Impressionists, in their use of pastel, lithography and wood cuts. Gouache, the product, was a result of this interest in both opaque and water based products. Poster colour appeared after the first world war and this was significantly improved upon with the introduction of Designers' Opaque Water Colour in the 1930's.

Technique vs. product

The technique of adding white is known as body colour. You can do this with acrylic or water colour. Although with some colours you will get the effect of brilliance with the addition of white, you will be severely limited in subsequent colour mixing as a result of the colours being tints.

The best gouache is not manufactured by adding white but by using an extremely high level of pigmentation. This leaves the artist free to add white themselves or colour mix as they'd expect in other media. Cheaper gouache colours are made opaque by the addition of white extenders and this will affect your colour mixing too.

Other types of gouache: As a result of this long history, gouache has in some cases become a general term, used for any product which is opaque and matt. This can be anything from childrens' paints to acrylic ranges. Traditional gouache is made from gum arabic. Gum arabic produces a flow which handles better than acrylic but it is not water resistant. Acrylic gouache is water resistant but does not having the expected handling properties.

Who uses Gouache and why?

- Designers – its ease of use and brilliance make it the most popular designers colour, hence the name, Designers' Gouache. The matt finish makes for more accurate reproduction at artwork stage.
- Fine artists – use it in conjunction with water colour or on its own. Its brilliance and opacity give it solidity, excellent for abstract work. Strong effects also result from the contrast of working on coloured backgrounds which are left partly exposed.
- Airbrushing – water based and great covering power make gouache popular with airbrush artists. It's the high pigmentation which makes the gouache opaque and matt.
- Calligraphy – gouache is used by calligraphers because of its excellent flow, opacity and permanence.
- Marbling – the high pigmentation and gum arabic base make it a common choice with professional marblers.

What to use it on

Best results are achieved on paper. For flat artwork, use HP water colour paper or smooth cartridge paper. Use 140lb or 220g to reduce cockling, or better still stretch the paper first. Cockling is likely to be worse if you leave some of the paper unpainted. Pastel paper will give you the strongest coloured background but these papers are not generally as lightfast as artists' colours. Try tinted water colour paper instead or colouring stretched paper yourself with gouache first.

Permanence

Permanence in the main refers to lightfastness. Some of the most vivid pinks and violets are only moderately

durable, more suitable for designers' artwork than fine artists who want greater permanence. The latter should choose only the colours rated as permanent. Don't mistake any references to permanence on lower quality products if the meaning is waterproof.

Making gouache waterproof

Gouache can be made water resistant by mixing with acrylic medium. If you want to do this because colour is dusting off, see below. The more medium you add, the deeper the tone will become and you will reduce the characteristic matt gouache finish. Some gouache colours can react, the pinks and violets may change colour on mixing with the medium whilst other colours may produce lumpy or gelatinous mixtures. Both these effects occur at the point of mixing on the palette.

Preventing gouache from cracking or dusting off

The high pigmentation of gouache leaves the minimum room for binder. If painting in multiple layers the binder may be absorbed by underlayers, resulting in cracking. Dusting off can occur if the

colour is diluted with too much water, leaving only pigment on the paper. This is common when airbrushing. In both cases you need gum arabic. With multiple layers, add gum arabic to the colour, keep it to a minimum or you'll get transparency and gloss, but the amount needed will vary from colour to colour. For airbrushing, dilute all the colours with a mixture of gum arabic and water.

Adding texture

Gouache is likely to crack if used in thick films straight from the tube. Textured brushwork can be achieved with gouache by using Aquapasto medium. Don't use too much or you'll lose mattness and opacity. Added texture is possible by using acrylic texture gels, but read the section above on waterproofing as that information applies here too.

Varnishing

Gouache paintings are best left unvarnished because the varnish drastically affects the depth, darkness and finish of the work. It would not be removable in the future either. If you want to varnish because of dusting off, use gum arabic in the future instead. For protection, frame the work behind glass. **N**

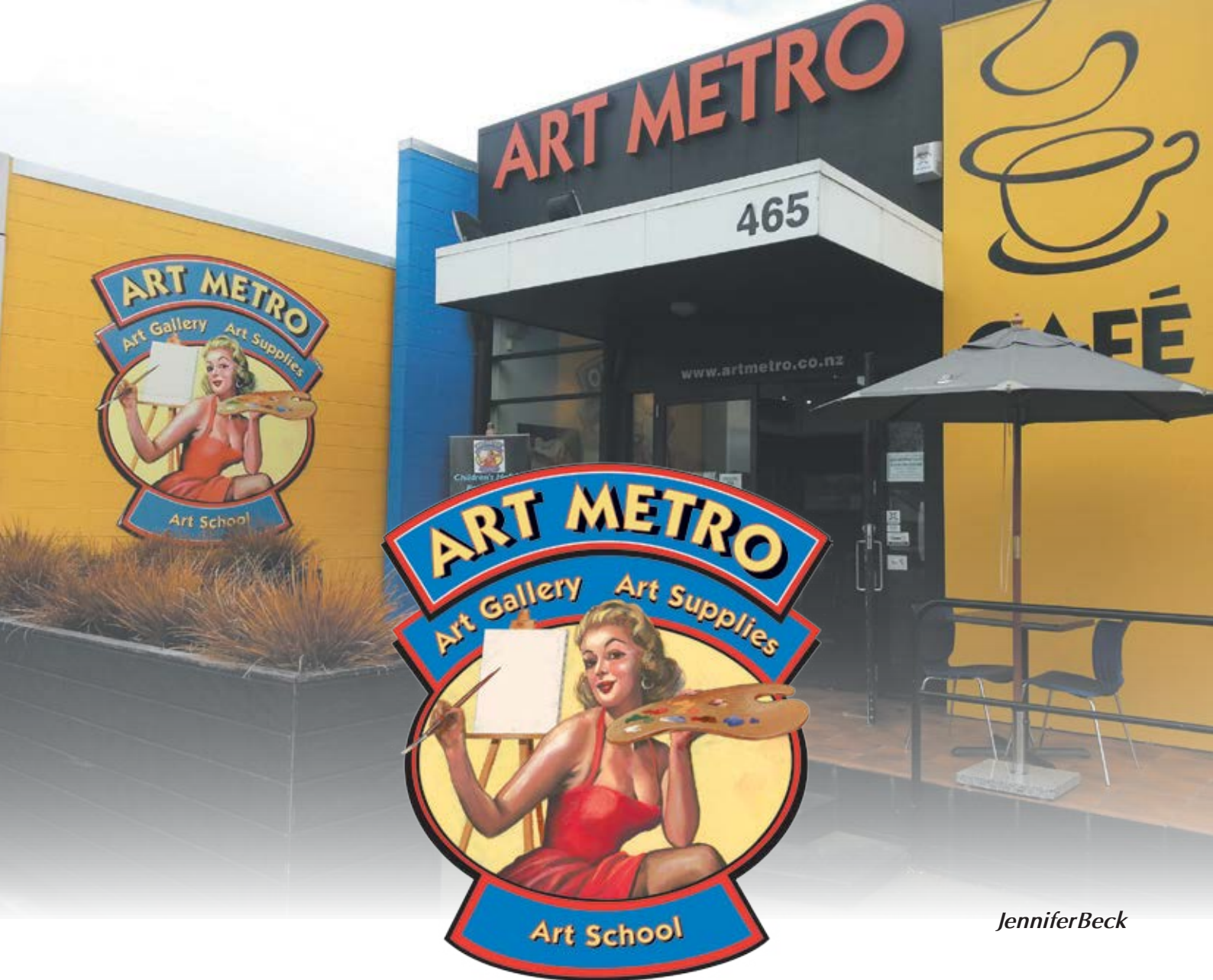


Artist: Alexandre-Marie Guillemin (1817–1880)
Title: Aid for the Wounded (Sister of Charity)
Date: circa 1865
Medium: watercolor with gum heightening and gouache highlights over graphite underdrawing on moderately textured, moderately thick, cream wove paper
Dimensions: 24.1 × 18.3 cm (9.5 × 7.2 in)
Current location: Walters Art Museum
Accession number: 37.1413
Place of creation: France
Object history: 1865: purchased by William T. Walters, Baltimore [from the artist, George A. Lucas as agent]
 1894: inherited by Henry Walters, Baltimore
 1931: bequeathed to Walters Art Museum by Henry Walters
Exhibition history: The Essence of Line, French Drawings from Ingres to Degas, Walters Art Museum, 19 June 2005 - 11 September 2005, Birmingham Museum of Art, 19 February 2006-14 May 2006, Tacoma Art Museum, 10 June 2006
 17 September 2006
Credit line: Acquired by William T. Walters, 1865
Inscriptions: "A. Guillemin" in black ink, lower left; "61/g" (?) in graphite at upper right corner, verso; "3" in graphite at center, verso.



Artist: Friedrich Schwinge (1852–1913)
Description: Self-portrait in the garden
Medium: gouache
Dimensions: 21.2 × 24.9 cm (8.3 × 9.8 in)
Source/Photographer: <http://www.kettererkunst.de/>





JenniferBeck

Unlock your inner artist at the Art Metro Art School

Have you ever wanted to create something artistic but thought you might not have enough talent? The Art Metro Art School has been helping both young and mature students find their “inner” artist in Papanui for the last 8 years. The Art Metro motto is ‘Anyone Can Paint’, and during that time hundreds of Cantabrians have given it a go and discovered how true this is.

Anyone can join with a blank canvas and a desire to create. The Art Metro offers a step by step teaching programme that introduces the basics, and then shows people how to take those and apply them to any style or subject material they want to develop and pursue. As a student at the Art Metro you will learn from qualified artists who love to paint, and love to share their passion for art with those who want to learn. Tuition is offered one to one, and groups are



kept small so that each student has plenty of time with their tutor.

The Art Metro has been operating since 2007 and has grown to the point where it offers 37 weekly classes run by 5 tutors.

Livia Dias, originally from Brazil, is employed to work fulltime. New Zealand's scenery, wild life, people, and her feelings and thoughts on spirituality and life are where she draws her inspiration to produce her beautiful artworks. Her recent works have an impressionist approach. As an Art tutor Livia explores other styles and brings them together making her artwork unique. Her main media are Oils and Acrylics and her passion for colour gives her work a strong visual impact, full of spontaneity and freedom. Her modern and vibrant works demonstrate her ability to use colour effectively.

Wayne Seyb is a New Zealander through and through and was born in Temuka, studied Art in Dunedin at the Otago Polytechnic School of Art and has lived in Christchurch for the past 14 years. Wayne has exhibited his work in Europe as well as throughout New Zealand, and has travelled extensively to view and study the Art of others.

Wayne feels that painting is a very intuitive activity and is interested in exploring the way nature is experienced individually. Painting is a good way of looking at something and seeing things in a new way.

"I want to give people the tools for self-expression: drawing techniques, the emotional weight of colour, contrast, from fluid to impasto painting - all the elements that go into making unique images. I believe that painting is a very organic process and that trusting in the process of painting leads to good results."

Rama has a Bachelor of Fine Arts and a graduate diploma in teaching from Canterbury University. Rama has previously taught at the Design and Arts College, where she developed and ran courses in Fine Arts, Design & Graphic Design. Rama is active in the Christchurch art scene, and most recently has been working on the local 'Gap Filler Exhibition', working to make artworks within empty lots caused from earthquake damaged Christchurch.

Cristina Silaghi joined the Art Metro team in July last year. Cristina teaches the Children's Drawing Programmes and has developed her own adult class programme catering to over 60 adults new to the Art Metro in 2013. Born in Bucharest, Romania, she has been living, studying and working in New Zealand since 1999. Cristina holds a Master of Fine Arts in Painting from the University of Canterbury, where she has recently completed her doctoral studies in Art History and Theory. At Art Metro, she is developing new courses in Expressionism, Surrealism, and Principals of Composition. Cristina is delighted to have the opportunity to share her love of art-making with fellow artists of all ages and backgrounds.

Finally, Sandor Fulop runs the airbrushing course. Sandor was born in Budapest. He migrated to New Zealand after the Hungarian Uprising of 1956 and

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has lived in New Zealand most of his life. He started airbrushing in 1980, and has developed into one of New Zealand's most highly acclaimed airbrush artists and custom painters. Sandy has many won many national awards for his work including 'Best Custom Airbrush Graphics Auto Salon Christchurch', 'Best Custom Paint New Zealand Van Nationals' and 'Best Custom Airbrushing On Bedford van' among others.

Airbrushing and teaching airbrushing is his life's passion, and with the support of the Art Metro, Sandy's desire is to provide an affordable learning opportunity for those who wish to get into this exciting and rewarding style of art.

The Art Metro year is organised into five 9 week terms, with most of the students re-enrolling through the year. Term 2 for adults starts the second week in April. Enquiries are always welcome, and they are always happy to organise enrollments.

The Art School Term 2 adult courses include:

- **Oils & Acrylics** - Learn to paint with oils and acrylics for basically any subject matter you like.
- **The ABC's of Painting** - A specialist 'Absolute Beginner's Class' for those who have never painted before, and want to give it a try in a small group with others in a similar situation.
- **Freehand Drawing, Sketching & Pastels** - Learn to draw a variety of techniques to improve your observational skills for drawing and sketching. This course also encompasses watercolour work.
- **Abstract Painting** - This course will introduce participants to the world of abstract painting, by teaching the elements and rules required for producing abstract pieces of artwork.
- **Airbrushing** - Introductory and Advanced Airbrushing courses. Airbrushes are available for use as part of the course.
- **School Holiday Programmes** for children aged 5 to 15 years

Now is the time to start thinking about your child's holiday plans. The Art Metro Art School offers holiday art



programmes which include and introduce painting, drawing and cartoon techniques that are held in 2 day blocks, M&T or W&TH, for whichever one fits your holiday plans best.

"The desire to make or create is such an important part of what makes us human", says Art Metro Director Simon Walmisley, "And the people who come here find it so rewarding and satisfying. At Art Metro we are committed to helping our students discover and develop their inner artist, no matter what their experience might be. Coming to the same class at the same time with the same people also helps our students build friendships and memories here. In fact, some of the students at the Art Metro have been coming since we first opened, and are accomplished artists in their own right who sell their works online and in our annual student exhibitions."

Another feature of the school is the delicious Art Metro Café, where they are proud to serve the best coffee in the northwest. The artiness of the school and gallery flow into the art inspired café. Enjoy the atmosphere of the abstractly painted tables, with inspiring paintings adorning the walls, and their amazing coffee cup mural. Well worth stopping by and experiencing.

Take a look at their website and select the class you would like to join. Art Metro Art School and Café located at 465 Papanui Road, Papanui 03 354 4438 or sign up online at <http://www.artmetro.co.nz/>. (Cafe Phone: 3542068) Let your inner artist express itself. **N**



Flight to Freedom - 910mm X 310mm. Acrylic.

Spice of Life



King of the Wharf. Acrylic.

Monique Rush is an artist who enjoys painting a variety of subjects, ranging from landscapes and beaches, native birds, underwater life and Kiwiana to cars, (vintage, classic and new).

Monique studied art in college at Green Bay High School receiving 98% in painting and spent a year at Unitec Bachelor of Arts, from then on she taught herself.

She says she has always considered herself an artist,

as drawing and painting came naturally. "I have always worked hard in any job and art was my sideline but it is now becoming my main focus."

Monique's maxim that 'variety is the spice of life' is a key factor in her open minded approach to her art. "I keep



Tui Dance - 910mm X 310mm. Acrylic.



Vintage Notes. Each 160mm x 310mm. Acrylic.



1969 Ford Torino - 610mm x 460mm. Acrylic.



Three separate commissions of cars. Each 610mm x 460mm. Acrylic.

my mind open and like to try a bit of everything. I'm never running out of ideas. I have, in fact, so many ideas running through my head that sometimes I can't sleep. I have a notebook beside the bed, so when I wake in the middle of the night with a brilliant idea I will remember it in the morning."

Monique also loves making people happy when they see her art. "Whether it's a humorous fun scene for kids or a commission for someone that is tailor-made for them. I like to challenge myself and working from photos (being a photographer helps), and concentrating on a more realistic style. My paintings of birds are improving with every work."

Monique has worked hard to get her name into the public arena. She is part of the Titirangi Painters and has annual exhibitions with the other artists. "Every exhibition I have with the 40 artists involved is more diverse than the next. We bounce inspiration from each other.

People come from near and far to see the large variety of work at these exhibitions and Monique always sell a lot and has a number of repeat customers.

"Because I am the youngest member of the group, I feel privileged to learn from and inspire the older more experienced artists," Monique tells us.

Giving back to the community a proud moment in Monique's life. She was involved with the Waitakere Council Power Box project which saw her painting six power box murals in Henderson, as part of making the communities and local schools a brighter, more interesting place.

Worthy of mention is the fact that in addition to many galleries, offices and private homes in Australia and New Zealand Monique's work can be seen all over the world, from doctors and dentist waiting rooms in America, to painting projects in Germany and Holland and a University Marine Biology Department in England.

She has recently had a successful joint exhibition at the Bruce Mason Centre with two other fellow New Zealand artists, Lois McIvor & Monique End. Monique finds all the positive feedback from Facebook fans, family and friends, plus selling works regularly helps to keep her enthused. Her next project this year will be writing and illustrating children's books.

Like many of artists, Monique has found juggling family, work and art is always a challenge. "Not having a proper studio is also difficult at times, especially when you have kids touching and borrowing your art stuff. At times, I have had to take over the dining table and half the lounge. So my husband is making me a studio downstairs, a place where I can leave things out and it's a space just for me."



Kiwiana Commission - 760mm x 760mm. Acrylic.



Monique painting power box outside Lincoln Heights school .



Good Night Kiwi - 350mm x 350mm. Acrylic.



Happy - 350mm x 350mm. Acrylic.



My Monster Friends - 380mm x 740mm. Acrylic.

Monique uses Atelier acrylic paint on boxed canvas, as she finds it easy to use and it dries fast, which is great as she is impatient. "The great thing about painting is, if you make a mistake you can just paint over it."

She also likes drawing with 6B and coloured pencils. "You can create anything with a little, using a lot of imagination"


She talks us through how she works: "I choose my image, maybe from a photo, (she is never seen without her trusty Canon camera), then sketch it out with pencil onto the canvas. I start painting from a point, usually at the top, and work down. Often I will do the background first and paint the subject over that, moving between them at least three times."

To those new artists I say 'If you love it, do it! And practice, practice, practice makes perfect. Keep the inspiration fresh and it will keep the motivation going.

"When creating, if I am alone, I like to listen to ZM on the radio as the music is fun and new and I can have a break from painting and dance. If the family is around I just relax and watch TV as I paint. I work at Plunket Car Seats part time, during the school hours, then like to spend time with the family.



Kiwiana Forest - 760mm x 760mm. Acrylic.

You can see more of Monique's work at: • Abundance Art Gallery - Te Atatu
• Upstairs Gallery - New Lynn.
Facebook.com/ Monique Rush Art
Trademe on line or you can contact her on: monique_rush@artlover.com 



I know something U don't 0 1000mm x 500mm. Acrylic.

DEMONSTRATION

with Monique Rush



The Tui Painting was sketched first, and then background filled in. I started at the beak and slowly worked out towards the head.



Black with the base colour, then I slowly added detail of the feathers, layering colours.



Working down the canvas towards the white tuft of neck feathers, closely looking at the photo and the groups of feather details.



When I feel it is finished, the last thing I do is sign it and take a photograph. ■

What is so great about pastels?



Serena Dawson who hails from Ngunguru, says she has been asked several times: "What's so great about pastels?" In this article she sets out to describe - with examples kindly contributed by her - why she is so passionate about this medium, and why she thinks it has so much to offer.

Although Soft Pastel is one of the most versatile and permanent of mediums it doesn't enjoy the same respect as oils or watercolours, it is often discriminated against by galleries, and suffers under many misconceptions.

Versatility

Versatility epitomises all that is right with pastels. Pastels can be used like oils, they can be made to look like watercolour, they can be used lightly and sparingly or laid in heavily. You can under paint with other mediums, or wet your first layer of pastel down with water or alcohol to make a pastel under painting.

Further to this pastels are so forgiving, especially with a high 'tooth' paper such as Colourfix. You can rub off, scrub off, wipe down with water or thinners or lift off with a kneadable eraser or even sticky-tape. You can blend with a finger or rag or blending tool. You can add layer after layer, and if you run out of tooth just spray with fixative and keep going! You can use pastel on top of dye or watercolour or acrylic or oils or even fabric. The diversity of style and technique employed by pastel artists worldwide is stunning. The only limit is your imagination.

Simplicity

The stroke of the stick of pigment against an abrasive ground, leaving the pigment in the 'tooth' of the paper, is the long and short of pastel painting. There are no colour-mixing rules to learn, no smelly chemicals to handle, no forces at work except the stick of colour wielded by your own hand.

You don't have to know how to handle a brush or learn to dance with that mysterious element water. Simply make your mark, and then another mark, and another.

I believe Pastel to be the easiest medium to learn. Of course this is my opinion, but most artists agree that Pastel is among the easiest mediums to pick up for someone starting in the arts.

Beauty

Pastel is the closest you can get to painting with pure colour. While erroneously called Pastel-Chalks by some, chalks are made by soaking white chalk (calcium carbonate) with dyes, but artists quality pastels are made from the purest pigments, ground many times to make them very fine and easy to use. While mediums such as watercolour, acrylics and even oils flatten as they dry due to the carrying agents, binders and additives mixed with the pigments, Soft Pastel uses a minimum of binder, usually gum tragacanth. Once the stick of pastel is formed and allowed to dry, it needs no other additive or medium.

If you examine a pastel painting under a microscope the pastel is seen to be tiny granules of pigment, each grain reflecting the light like a tiny prism. Do you remember the advertisement for 'Natural Glow' make-up? "and the catch line 'Thousands of luminous spheres,' I always remember this phrase as I watch the light moving across one of my paintings. A Pastel responds to the light in a very unique way, almost glowing at times through the changing light of the day.

Brilliance

Although commonly perceived as a delicate medium, When Pastel paintings are properly framed and hung, not in full sunlight or a damp environment, they outlast all other mediums. There are pastels painted in the 16th century that are still as beautiful as the day they were painted.

Because there is a minimum of binder added, there is nothing to make the pigment yellow or discolour. The pastels will not crack as oils can, and are very resistant to fading.

This is assuming you have chosen to use high quality materials made of the highest quality pigments.

There are cheaper pastel brands which are fine for learning but are not so easy to work with and are prone to fading.

Convenience

If you don't have large blocks of time to paint, nothing compares to the convenience of Pastel. There are no colours to mix, no brushes to clean when you finish. You can pick up a pastel, make a few strokes, and leave the painting for an hour or a day or a year. For those with a young family or many demands on their time it gives you the flexibility to be creative without worrying about ruined brushes or a painting gone dry too soon. You don't have to pack water or mediums if you travel or like to paint plein air. It seems the perfect medium to take on adventures—always ready to catch that fleeting moment of light.

The Menace of Dust

Despite all the wonderful points to painting with Pastels there are downsides to the medium, here I discuss the main ones and suggest some ways to manage them.

Pastel is a dry medium, and no matter how careful you are there will always be some amount of dust under your easel and around your working area. Some people find the dust irritating, especially if they have asthma or allergies.



Lucy - Pastel on paper.



Uretiti Last Light - Pastel on paper.

The first step is prevention. Pastel dust should never be blown from a painting or surface but a painting should be tapped to get rid of loose dust, preferably outside or in a well ventilated area.

Pastel paintings are always painted upright as this allows the dust to fall freely from the painting without dirtying the work as you go. A wet cloth or wet-wipe is good for surfaces, and mopping, rather than vacuuming, is preferable for your studio floor. If you don't have hard flooring in your studio area I highly recommend a plastic mat of some kind under your easel; Pastel dust is super fine and you will never get all the dust out of a mat or carpet!

A very important step is to have some kind of collection device under the picture itself, my favourite and the simplest solution is to have a piece of tin foil along the length of the bottom of your picture, sticking out a couple inches; when you finish a painting carefully remove your tinfoil 'gutter' and put it folded into the rubbish.

A clever chap has invented a system that joins directly onto your easel and is called 'Artists' Air', it is the ultimate solution, but comes at a cost. It also helps with the odours related to oil painting.

Framing

Pastels need to be framed under glass. This is another cost for the artist, and of course for the buyer of a pastel painting. Some believe framed works are harder to sell than canvasses, and they are easier to damage when being transported. I have been told by many galleries, "Customers don't like works behind glass. You should try oils instead." Yet I have never heard this in relation to watercolours, which I find strange. I believe that a beautiful painting sells itself to the right buyer, regardless of medium or whether it is framed behind glass.

Pastels should have a space between them and the glass, usually a 'mattboard' is used for this, but you can also use special plastic strips which fit between the artwork and frame if you want a more oil-painting look.

You can buy ready-made frames which have a mattboard fairly cheaply from places like the Warehouse, these are designed for people to put their own photos in and are simple to handle. A custom-made frame is more expensive, but you can be sure you are getting

conservation-quality materials and expert handling of your precious painting.

A good compromise is to buy a ready-made frame and then get a framer to cut a mattboard to fit, this usually is quite reasonable and you get to choose the colour of mattboard to match your painting.

Cost

The cost of starting in pastels is likely to be higher than other mediums. With oils, watercolours and acrylics you can literally start with 4 or 5 tubes of colour and mix the shade you need. Because Pastels are not mixed before painting you need to have a good variety of colours and tints available. You can mix the colours to a small degree on the painting itself, but it is easy to make mud.

The ideal is to have all the right colours and shades, but of course this comes at a cost. You can buy start-up sets, sometimes at a special price, and slowly add to your collection as you decide what colours you need. If you pick a selection yourself to start, try to have a light, medium and dark shade of each colour you pick. It is best not to go for overly bright shades to start, they might look pretty in the store, but you are more likely to need subtler, greyed tones, especially if you paint landscapes.

A good idea if you have the Internet is to buy from America. There is a lot more competition there and you can get amazing bargains, check out DickBlick.com for a start. If you are concerned about the shipping part, go to your local Postshop and ask them about getting an address in America, it is a special thing Postshop have set up so you can take advantage of free shipping within America, and makes getting things shipped home to NZ easier.

Making mud

The most common struggle for pastel beginners is the painting turning into a grey, muddied mess, instead of the bright and bold colours they started with. The paper ground will only hold a certain amount of pastel; if it is a high tooth paper, such as Colourfix, you have a lot more lee-way for how many layers you can get on before it turns to mud. A lighter paper, such as Canson, will hold less and needs to be treated more gently. I strongly suggest starting with Colourfix, which feels like fine sandpaper. It can handle a lot of abuse, and if you make a mistake there are more ways of fixing it. The easiest, if it is a large area, is to scrub off the offending area with a bristle brush. If you want to start over you can even scrub it lightly under running water, as the Colourfix papers are made with watercolour paper. Dry flat and start again.

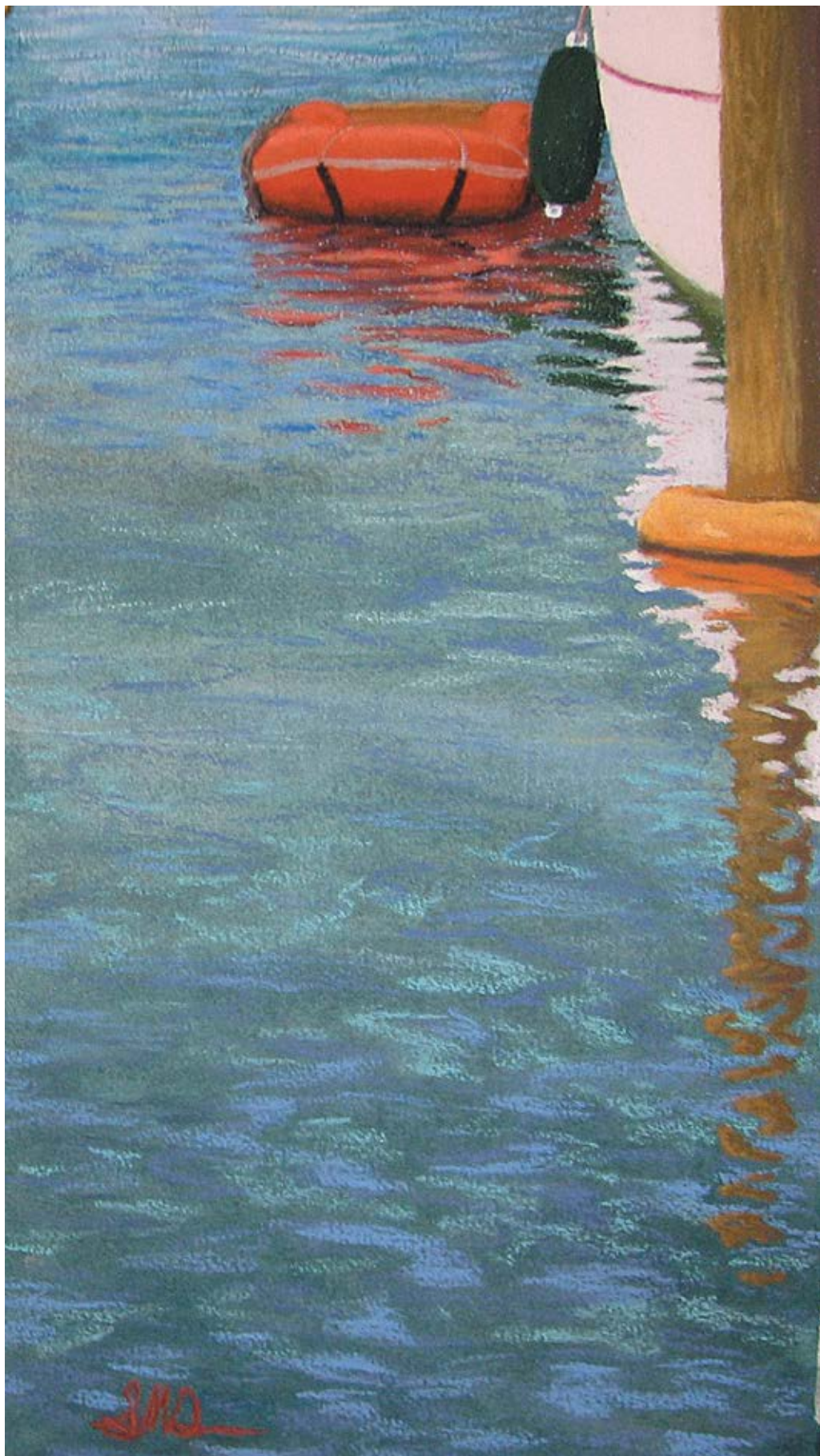
If you have some hard pastels, or pastel pencils, which all come under the umbrella of 'soft' pastels, as opposed to oil pastels, these are usually used to



Black Horse - Pastel on paper.



Knights Point - Pastel on paper.



Marine Reflections - Pastels on paper.

draw in your composition or for small details, the softer pastels for later layers.

Try to have a clear idea of what you are planning before you start, as in oils it is the going back and changing things, correcting things that don't need to be, that usually ends in mud. Usually pastels are painted from dark to light, in a similar fashion to oils.

Half-way through you should stop and have a good look- do you really need to change that detail? Look at the painting in a mirror, to show up any oversights. Slow down the amount of painting you do in comparison with how much you study; as you near the end do twice as much looking as painting. Use a light hand. Feel the painting through the pastel, the last strokes should usually be the lightest.

Pastel is gaining more notice, prizes and popularity but hasn't yet reached the standing in NZ that it enjoys in Australia. I believe that in time it will gain all the recognition it deserves.

Pastel Artists of NZ, (PANZ), is a wonderful group doing great things for the medium. Check out their website; www.pastelartists.co.nz

Painting with Pastel is unlike any other experience, it combines the most brilliant colours of painting with the immediacy and responsiveness of drawing. I have experienced more joys by far than frustrations in my journey with pastel, and I believe the positives of the medium far outweigh the negatives. ■



In the end, Colin in
 complete he's
 as he's
 we're not a weight
 watchers type for him.



DRIFTING WITH PASSION

Trained as a signwriter, Greg Maddox's five year apprenticeship taught him a range of disciplines in engineering, carpentry and the art of hand rendering signs using brush and airbrush, something he loves with a passion.

And if you think signwriting is mundane, Greg's skills have taken him all over the world, including Europe and the USA. He was involved in creating 3D apples for the 'Big Apple Campaign' that now adorn the streets of New York City and another project in South Street, Seaport.

"Moving to Europe was great, as the culture was a pleasure to immerse yourself into. I spent many hours in the English Garden, Munich rendering pastels of the human form. It was bliss. "I thought making money as a portrait artist was me for the rest of my life."

Moving to NYC was a whole different ballgame. "It's

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tough to live as an artist in the EU, but it's near impossible in the US. "Having to fall back on my commercial medium was frustrating because I felt it wasn't pure enough.

"Once I realised it was OK to do this to survive, doors appeared to open up on the creative side, it funny how things like that happen in life."

Greg considers his higher achievements as working with Auckland Zoo and the Matakoho Museum and also working with Grace Graupe Pillard (famous NY/Jewish holocaust artist).

TNZAM asked Greg why he started making driftwood sculptures. "Using hand rendered and airbrushed graphics





in my commercial career involves some toxic products, so lending my time and energy into driftwood sculptures is a healthier, eco-friendly and smart way of creating art." Greg explains adding that he has an interest in extinct forms of life and making the creatures in wood "renders them 'tangible' once again. Sculpture is a stronger medium than paint has been for me in the past; even though I loved creating murals and airbrushed motorcycles. I love to build things from wood, be it driftwood or slabs of kauri, both give an immense satisfaction once transformed."

Greg doesn't get much time to build creations for himself these days due to the many commissions he has been assigned. "If I am to make something for myself I tend to go large. I have a 4-metre Haast Eagle that adorns our property. When I next get a spare few weeks, I'd like to put together a huge fishball comprising of hundreds of individual fish in the protective spiral/ball they group into.

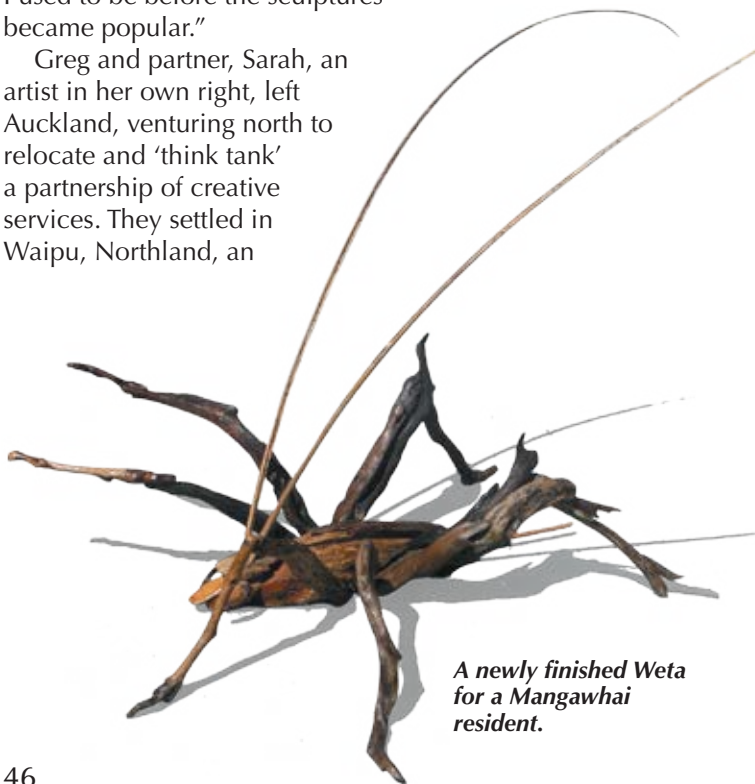
Greg does not use working drawings and unless he am familiar with an animal he will research its form until he is satisfied. "I have it in my head. The sculptures tend to pick how they want to be built; it's my job to help that process along by keeping the flow and personality in the piece, twisting or flying.

"It needs to grab your attention when you are looking at it, as if it's looking at you."

Greg's spiritual affinity to his work and the medium he works in was aptly described in an article in a lifestyle magazine which described him as having a 'soul-like connection to the wood he works with and an instinctive understanding of how to blend the distinctive colours, shapes and textures together to produce a sense of reality to whatever life form he's creating.' A nice accolade indeed.

TNZAM asked if he still creates in other mediums. "Yes, I am still a signwriter so there are murals and handmade signs that need my attention. I do the occasional painting, although I am nowhere near as prolific as I used to be before the sculptures became popular."

Greg and partner, Sarah, an artist in her own right, left Auckland, venturing north to relocate and 'think tank' a partnership of creative services. They settled in Waipu, Northland, an



A newly finished Weta for a Mangawhai resident.



Kauri butchers block (on casters) nearly completed, carved slab is about 120mm thick and comes in at a mere 3,500 years old and the structural timber has been used from a wall borrowed indefinitely from our 100 year old house so heaven knows how old the tree was that that came from back in the day. Glass to insert on top when finished and LED lighting to highlight the carving from under the glass.



Pride of place...I'm over the moon, there's not a better place than this fantastic museum for him to be.

area that fuels Greg's love for history, native landscape and in particular the ocean.

In this latter respect, Greg has been a Surf Life Saver for around 18 years and has found the SLSNZ organisation great for his personal development, "I cannot say enough that SLS gives back twice fold what someone puts in. More to this, all that time on the beach definitely has its benefits for a driftwood sculptor.

An essential lesson Greg has learnt is to be patient. Things don't always happen immediately. "Sometimes you need to step back, have a cuppa, then go back to the piece with fresh eyes; it works for me every time.

"People can be very critical of your work. You have to turn these comments around and use them to either improve or to inspire. Nothing great was achieved without a little shove in the right direction be it accidental or intentional."

Greg's work can be found at: • Moana Park Vineyard
• Matakoho Kauri Museum • Manhattan NYC
www.ttcreative.co.nz • www.facebook.com/tapatai

Contact Greg at: greg@ttcreative.co.nz



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Please email your contact details to:

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with one or two photos of your work.

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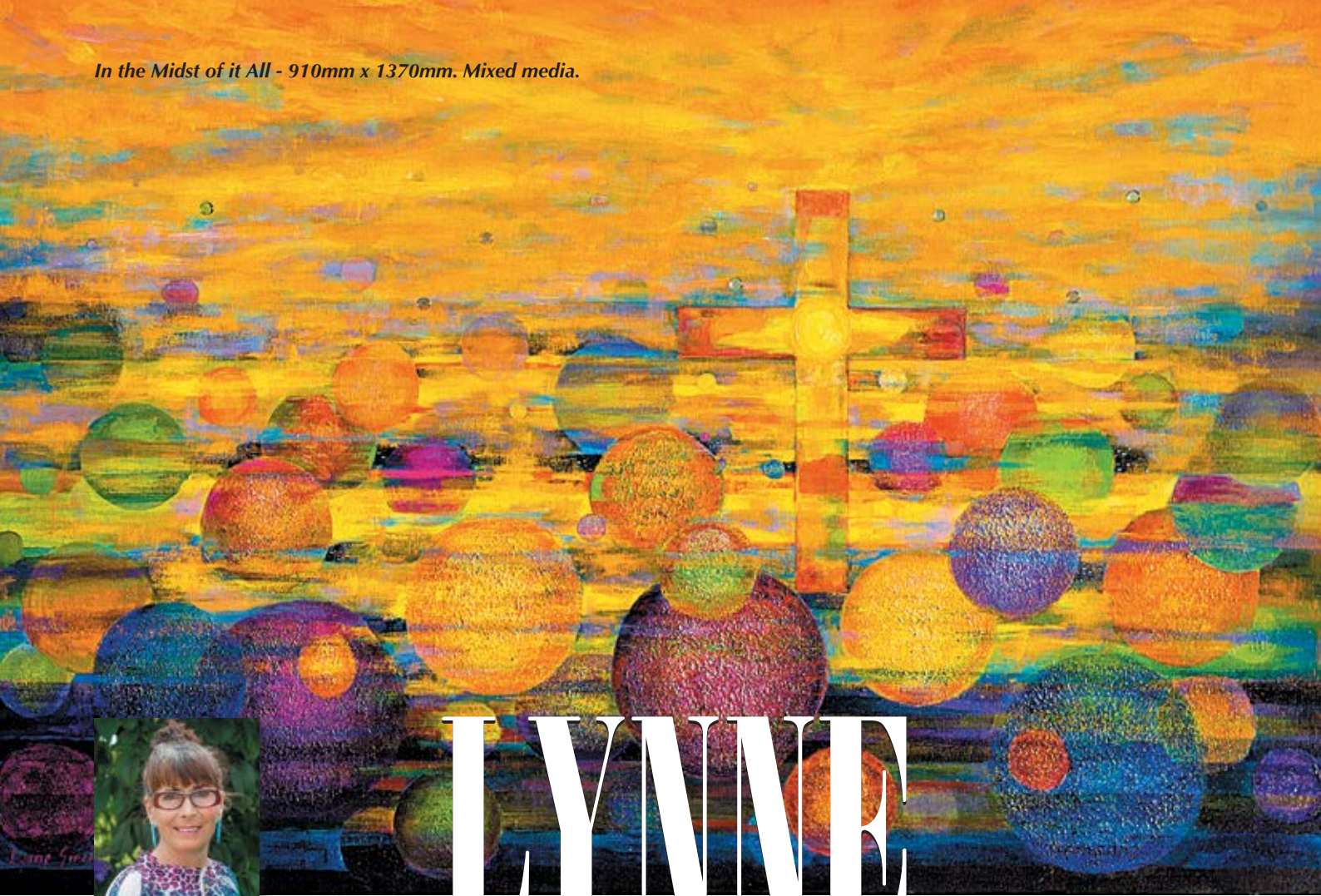
Quick Art Quiz

with THE GURU

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



1. What is bistre?
2. Who was the first living artist to have his work exhibited in the Louvre?
3. Who said "I really have a lot of stuff in my head; if only there were insurance companies for that as there are for so many things"?
4. What makes a watercolour pencil soluble?
5. Can honey be used as a binder in watercolour?
6. Which famous sculptor died of frostbite in 1917 when the French government refused him financial aid for a flat, yet they kept his statues warmly housed in museums?
7. Which painting was Vincent Van Gogh working on when he committed suicide?
8. What do you call a painting or carving consisting of three panels?
9. Who said "Man needs colour to live, it's just as necessary an element as fire and water"?
10. Which painting, stolen from the Louvre in 1912, had 6 forgeries of it sold as the original in the 3 years before it was eventually recovered?



LYNNE SINCLAIR TAYLOR

“I have made my own art journey by putting into practice what I have read and learning from my mistakes.”

“My jobs were always art related and it was always in the back of my mind that one day I would take my art more seriously. That day came when our youngest son started school and before long I was tutoring adults and children and painting most of the week. Drawing peoples’ portraits came naturally to me and I thought I might become a portrait artist. I sold my first oil portrait painting in my teens. In my early twenties, when I was traveling on a ferry between Lebanon and Cyprus, I drew a lady’s portrait and before I knew it I had eight others wanting their portrait drawn. I didn’t pursue painting portraits in a big way as I wanted to explore creatively and break out of the realism mold.

Almost twenty years ago I entered a number of art awards and although I felt very much a beginner I managed to win five first prizes in five years along with other awards. The first time I exhibited in an Auckland gallery most of the still life paintings sold within a week. Also last year I entered and won my first chalk pavement art competition in Hamilton during the annual Fringe Festival.

Winning many awards early on in my career helped give me confidence and a belief to pursue my art journey. I received a comment that I was always painting different subjects and I should concentrate on one theme. I ignored that comment as I felt I had to paint what I liked and I didn’t want to be swayed by others opinions. After all these

years it has turned out to be in my favour, now I am told how people appreciate all my different styles, techniques, subject matter. I have become known for my versatility and always have the element of surprise in my exhibitions.

I am not comfortable promoting my own artwork. Marketing myself and my work is essential for success so I have to continually step out of my comfort zone. Because of my continual promotion over the years, I am continually surprised how many people I meet know who I am and know my work or have purchased one of my paintings at some time.

I love exploring colour combinations, my slogan is "adding colour to your life". The correct use of colour can have such a positive effect on peoples' emotions. The excitement that propels me to complete the painting and the uncertainty of how it will turn out and enjoying the process and the feeling that this work is unique. Being free to express creativity in the way that comes naturally to me is very liberating and I have a deep sense of achievement."

Lynne enjoys tutoring art and encouraging others to pursue painting or drawing. She finds it satisfying helping children and adults along their art journey. Lynne joined Toastmasters which has given her confidence in public speaking and courses with Klemmer and Associates Leadership and Development Training which has made her aware of what is going on inside her head and how she can be a positive influence in her environment.

Lynne's most recent works continue to be different to what she has created before. Over the last year she has begun to use words in her works to encourage and challenge people to think about how valuable they are and that they have a destiny. Her latest work is a painting of a four year old girl who has a life threatening illness (painting commissioned by her grandmother.) "It's a special feeling knowing that my finished piece will give that grandparent memories of her delightful granddaughter for many years to come.

"Once I commence a painting I'm excited to see the end result. Early in my career I didn't plan my artwork. I remember rushing into a still life after placing a big bright orange pumpkin on to a round table draped with a colourful ethnic cloth. I was so pleased with the result and rushed to show my brutally honest family.

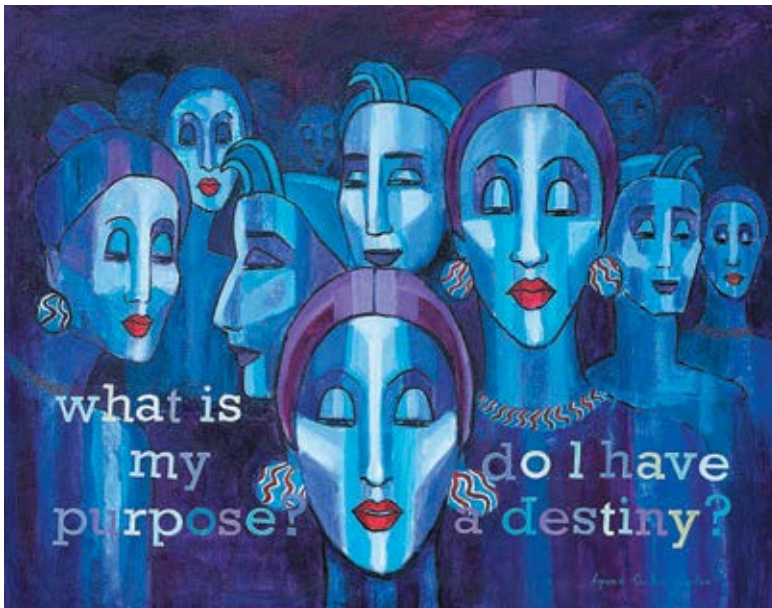
My son said "It looks like a person with a pumpkin head!" I had given no thought to the composition and as a result what I thought was a well executed chalk painting was a disaster. I learned the absolute need of giving more thought to a painting before I commence.



Ti Point - 900mm x 1100mm. Chalk pastel, mounted with gold frame.



Hope for Christchurch - 450mm x 610mm. Acrylic with resin.



What is My Purpose? - 500mm x 600mm. Mixed media.



Angel on Assignment - 1015mm x 760mm. Acrylic.

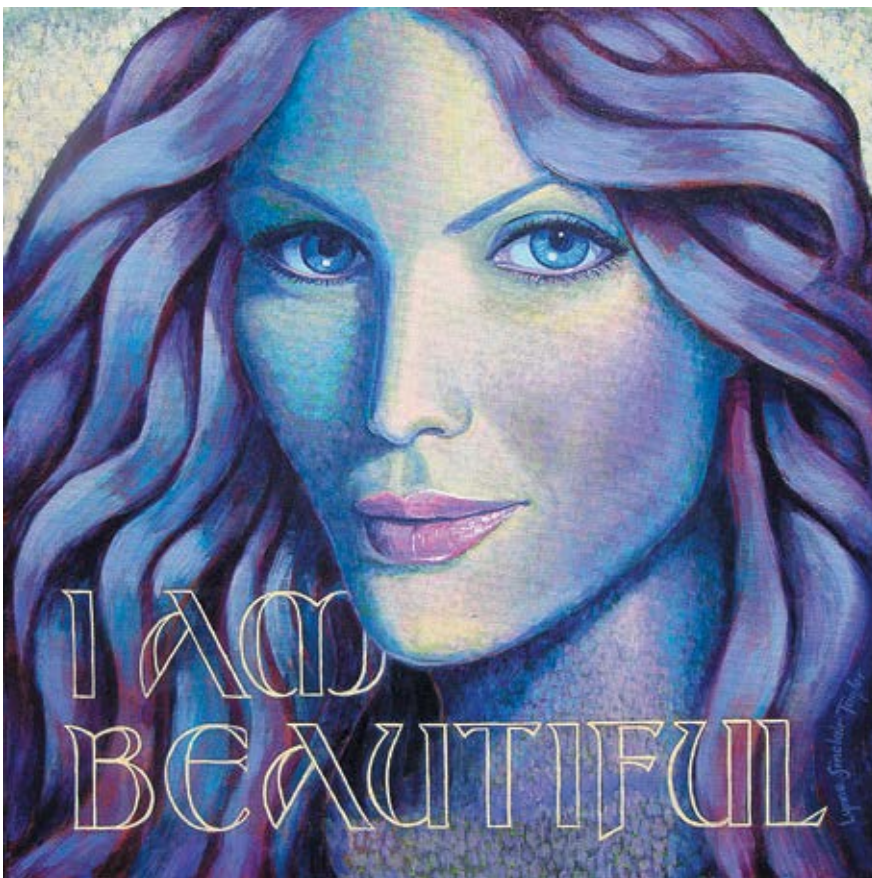
I have always gravitated to the female form and in particular the female face and its interpretations, and achieving the three dimensional look in a painting. This can be seen in my sculpture paintings, landscapes with the contours on the hills, folds in clothing in my portrait paintings, tree trunks, stylized female hairstyles and the contours of the female form."

Getting Lynne to chose her favourite medium presented her with a challenge. "It's difficult for me to say. I love all the mediums I use for different reasons. Oils because of the ease of blending the colours and the richness of the tones and the textured unique strokes. Acrylics because they dry quickly and they're great for combining with mixed media. I find it easier to explore different effects with acrylics. Chalk pastels because they are instant vibrant colour, user friendly and are great for drawing and painting. Charcoal is beautiful for blending and graphite is unique for its detail." When pressed she decided it might be Acrylics.

"Every painting can be different. 'A Starter' began when I was on holiday at Whangamata and I had my camera ready to capture that magic moment. The composition of the painting was almost exactly the scene I photographed. I didn't want it to be a totally realistic look so I painted a red background in acrylic. I find a coloured background can make the painting come alive and give it sparkle. It wasn't difficult giving the painting a title, with the "Starter" logo on the man's shorts and the little boy just learning to fish, the title was obvious."

Lastly we asked Lynne if she had any tips for new artists. "If you are desiring to pursue art as a career spend quality time with people who have been successful and glean as much knowledge as you can from their journey. It will help propel you into your future. Enjoy the journey, be yourself, have fun and never stop learning."

Lynne's works are at 95 Puketaha Rd, Hamilton. You can contact her at lynnestaylor@gmail.com Or see more of her work on <http://lynnesainclairtaylor.com> 



I Am Beautiful - 460mm x 370mm. Acrylic.



A Starter - 760mm x 760mm. Acrylic.

A NEW GALLERY

beside the
sea in **PETONE**

*Alfred Memelink
Artspace*



Alfred Memelink on-site.



Watercolour sketch by Eastborne artist Alan Collins.



First exhibition poster.

The original plans were to renovate the old buildings on the site, two concrete buildings built in the 1930's in front of an old wooden beach cottage and later all joined up.



After 18 months of planning and preparations, it was decided that the buildings were too far gone and too earthquake prone. Reinforcing and renovation plans were ditched in favor of demolition and we started afresh, creating a purpose built, earth quake proof gallery with an apartment and loft studio above.

Homestead Concrete Homes of Levin were contracted to do the job using the tilt slab construction method that they are so successful in using. Their design team sprung into action for concept plans, and once agreed, passed on the concepts to their architects and engineers.

Petone Foreshore is a liquefaction prone coastal zone so extensive Geotech studies and foundation design were first required to enable the building to withstand a substantial earthquake. Test bores were drilled 6m deep and foundations designed to fit in with the results.

After fifty five, 5m long piles were driven into the ground, foundation footings were dug, steel reinforcing laid and filled with high strength concrete. ready to take the load of the concrete above.

When the concrete foundations were dry, the ready made tilt slab walls gradually arrived and were carefully fitted in place, just like a giant jigsaw puzzle.

The concrete floors were then poured between the tilt slabs. I had in mind a paua shell when I started to paint the floor, but this soon evolved into an abstract, leaving me wondering what 'Happy Feet' would have thought.

Roof and aluminium windows fitted, the gallery gradually started to take shape. Artists began to arrive with their paintings for the first exhibition which was opened by Mayor Ray Wallace.

Upbeat live music resounded as the crowds rolled in to christen "Artspace".

Three months on & going strong

WOW - we are already well into our third month since opening and it is so exciting and encouraging for us to see so many visitors arriving who have been told about the new gallery by their friends. Thanks so much for spreading the word about us and helping to make this venture work, very much appreciated.

Autumn on the Hutt River • Watercolour Painting Lesson • Saturday 10th May – 10am - midday

Our next watercolour painting class will have a timely subject, Autumn on the Hutt River. Yes, by lunchtime you'll be leaving together with newly discovered talents and your own painted watercolour as fallen autumn leaves swirl around the carport beside the gallery.

Cost \$50 (inc gst) - all materials supplied.

We also hope to have details available soon for our first oil painting lesson with Heinz Speyer, as your teacher.

To book a place or to find out more details, e-mail: alfred@memelink.co.nz. [N](#)



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Let us be **ARTISTS!**

It was the love of art and an inherent creativity that paved the way for Monika Welch, a former musician, to become a full time artist.

"I never had any formal art training and just blundered and blustered my way through," she quips, adding that she did not enter the world of 'art' until she was 35: "It was New Year's and my friend Julie asked what shall we do this year? Seeing as we'd both dabbled in writing and music I replied: 'let's be artists, and that was that.'"



Angel of God - 1200mm x 900mm. Oil on canvas.



Monika in her studio.

Monika realised from the start it was not going to be easy. "I had not envisaged it might actually be hard work," she smiles. "I soon realised I had to do it every day, just like all my years of piano practice, so that's exactly what I did, practice every day."

Monika picked up advice and tips from established artists as she went on. She also learnt to set goals and decided early on that she would like to exhibit her art in some top line galleries and get write ups in newspapers and magazines.

And so it was. Within two years Monika's work was hanging in seven different galleries in the Bay of Plenty, she also had write-ups in several different national magazines.

Monika loves the reality of being the artist as part of who she is. "The measure of my success lies squarely on my shoulders. There is just me, the canvas, the brush, some paint and an easel. No other people to organise just me."



Gloria - 1170mm x 630mm. Mixed media on an old fridge door.

She also loves the possibilities and the mystery surrounding each new creation. What will it be? How will it turn out? As a rule Monika plans very little. "I love the freedom and the ideas that flood in. I love the day that is mine to create and mould as I please. I love it all."

Monika is currently organising a number of projects. After teaching art privately from her home for five years she is now developing online tutorials specialising in mixed media. "There has been a huge demand for me to share my ideas and techniques and I am keen to show others how to do it my way," she explains.

Monika is expanding her print sales and offers large prints and art blocks with the aim of supplying design stores throughout New Zealand. She is also working on a large body of work for an exhibition in July.

She is also currently setting up a studio in her new home which she is going to open to the public. Prior to this she ran her own studio, Hot Ginger, for five years. Hot Ginger, she says, was small but successful. "In addition to my students I hosted artists from around Northland, Rotorua, Auckland, Tauranga and New Plymouth."

Monika enjoyed teaching art and says a number of her students went on to do very well. Interestingly enough, she says she learnt how the mixed media and the concept of 'art-play' helped benefit people in their personal lives. "The practical side of art,



Alice Wondering. Mixed Media.

getting stuck in and getting messy resulted in huge smiles and lots of satisfaction," she says. Monika says her students taught her a lot and challenged her to become a better teacher. "I learnt a lot about people's expectations, moods and behaviours. I also hand-picked my students as it was important all members of the group got along together."

"I don't belong to any art societies and organisations. I used to be involved with a few online art groups but that fizzled out some years ago.

"I have been on Facebook since 2009 and found a diverse group of artists of varying stages of art development and styles. That is adequate and I don't need any further socialisation and interaction."

Monika says Facebook is a very good "art-mate" if one learns how to manage and control it. "It can be financially rewarding and I am selling a lot of art this way, to the point that I wonder if I still need a gallery."

Monika's preferred subjects are women and teenage girls. "I love to find imagery that depicts the girl I want to paint. I love freckles at the moment. They are beautiful. I had them as a child and hated them, but now they are all I want to paint. I like to add a religious, Catholic, touch to them. Rosary beads, crosses and so on. The faces must always have intensity with eyes and mouth. And birds, always the birds."

Monika's favourite medium is mixed media because it allows her a lot of freedom. "That is what I teach. I use acrylics, oils, oil sticks, fabric, found objects, paper tissue, stamps, stencils, spray-paint, inks and dyes and anything! The rule is no rules. Just use it and learn to see how they work together. I can rip and tear and rummage about, find what I need and with a whole lot of shifting and shaking a painting forms.

Needless to say, Monika's studio is a treasure trove of insane bits and pieces from beer bottles lids to bits of rubbish found in the supermarket car park. "Hubby and I went for a walk yesterday and I made a mad dash across the road to capture a bit of cardboard with tape on it that was fluttering down the bypass. Jubilation when it was captured. He doesn't even blink an eye now!"

Monika adds that in mixed media she uses any grades of paint but only uses the best oils or acrylics in her other work. "I love brushes and all the different uses they bring. From soft to hard, wide to thin. I also enjoy rollers, liquin and magic mix. They all have their uses and I definitely have my favourites. I get kind of sad when they are worn out and no longer for this world. I thank them for their service and deposit into the bin."

Monika says she often has an idea about a particular piece of work but the finished result ends up quite different, something she does not have a problem with. "It is what it is and I am grateful and pleased to receive whatever comes," she exclaims.

Monika usually paints in three colours on the back-



Hong Kong Garden - Mixed Media



My Love is a Bird. Mixed Media.

ground and then starts adding papers and fabrics. "I get the papers and fabrics and rip only. No cutting, otherwise it is too contrived. I must accept the ripped piece, warts and all. Then I layer with rollers and stencils and spray paint. There is always a space left for the head that has no fabric on it. I do not want too much texture where the head is. Then the figure goes on, either freehand or with my printing transfer technique. More layers of paint and then other things come to mind, birds, flowers and so on. Along the way, the painting itself, 'indicates' its own direction and theme. I am always happy when I discover what it is. There are layers of ink and gels that go in too. Once your eye has developed compositionally, there really is no way, you can make a mistake."

She advises newcomers to practice every day, even if it is for ten minutes. "Write goal charts no matter how lofty they may appear, you might be surprised how they pan out. Strive to be the best at what you do, not what others do. Look at the world with new eyes. Look for inspiration and collect pictures and sketches if you can. Put them in scrap books and flick through when you can. My inspiration journals are my greatest treasures."

Monika says it is also important not to sell every piece of work produced. "You should always keep some of your own work for yourself, you don't sell it all." She also advises beginners to seek out artists who are like-minded and find out all the tips and tricks from them.

On a cautionary note she says one should be vigilant about their art and do due diligence. "Find out about the galleries before you put your work in there. Don't be flattered just because they have invited you. Make sure they work and function well and always have. Make sure they pay on time. Work hard and maintain integrity always. Be true to yourself."

In addition to enjoying the company of close friends and family Monika has not lost her musical roots and still enjoys singing and playing her guitar. She is also the founder and driving force behind FINKK, (Families in Need Kerikeri) which has nothing to do with art and takes up a huge amount of her time

Monika's work can be found in Australia, the USA and many European countries although the bulk of it has remained in NZ.

Monika can be contacted at:
<https://www.facebook.com/MonikaWelch>
www.artdziner.co.nz 

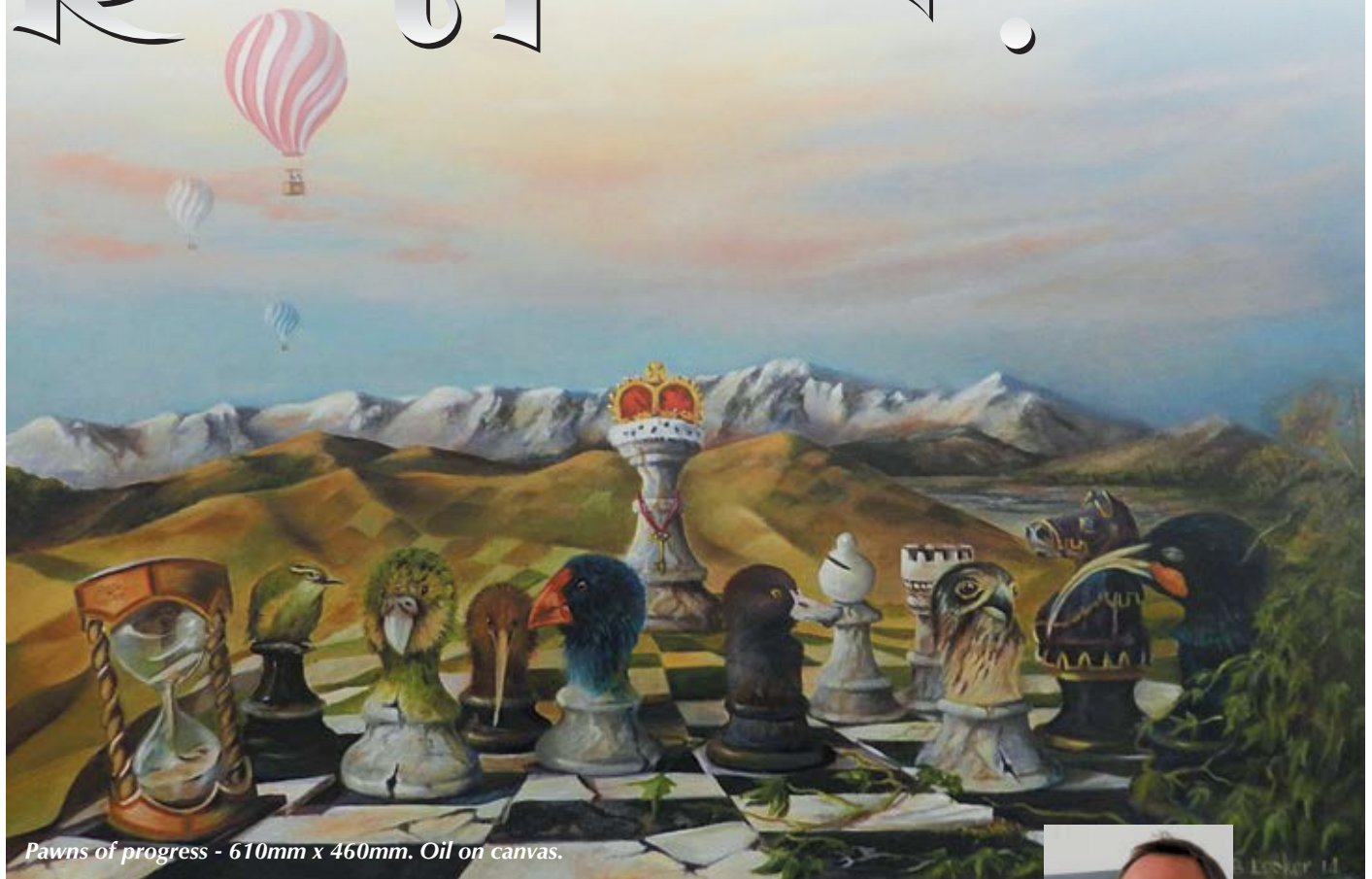


I Wrote a Letter to Heaven - 1200mm x 900mm. Oil on canvas.



A few of the many signed prints Monika has for sale.

An Opportunity For Reflection



Pawns of progress - 610mm x 460mm. Oil on canvas.

When Brian Looker returned to New Zealand after an absence of twenty years living in Australia, it was like coming to an unknown country. It was the catalyst he needed to become a full time artist.



"It seemed a fitting time, to follow my dream and make a commitment to pursue my art on a deeper level," he says. "For many years my wife and I had visited artists in their studios in many countries around the world, each time thinking what a perfect lifestyle they had. Truthfully the only difference between dreaming and having is that first step of doing."

Having always painted part time it seemed a natural progression, yet it wasn't easy. Brian had very limited knowledge of the New Zealand art world, and no contacts.

"This was an isolating situation to be in, and it took strong personal resolve to keep pushing my art. I initially settled in Otane, a welcoming and supportive community in Central Hawkes Bay, where I opened my art studio 'Gallery @ St. Hilda's' to the public.

"Selling my art directly to the buyer was a very rewarding experience. The immediate feedback was invaluable and something I continue to consider in my work. Through the gallery I was able to develop connections with other artists and organisations."

Brian is a largely a self-taught artist, who has persistently sought opportunities to develop and extend his knowledge and skills. His earliest memories of childhood are of sketching and creating a personal view of life around him. Gaining qualifications as a Display Artist and Sign writer provided security of income while enabling Brian to pursue a creative occupation.

Over time this decision led to the position of Senior Preparator for the Tasmanian Museum and Art Gallery in Hobart, Australia. This dynamic role was a creative process that provided daily challenges and learning opportunities. Being responsible for the design and fabrication of dioramas provided him with ongoing scope to utilize and gain knowledge of perspective and scale. Scene painting and backdrops were the perfect circumstance for creating large scale paintings. As a taxidermist, responsible for the articulation of natural history specimens, Brian gained invaluable knowledge of animal and bird anatomy which has assisted him greatly as a wildlife painter.

“Being able to communicate and record my interpretation of the world around me never loses its fascination. I am inspired by the unexpected challenges that stretch my creativity and necessitates innovation through the entire journey of creating art. From the concept, research and extension of the original idea, through to composition and laying out.

“Eventually that moment arrives when that one brush stroke lifts the painting and everything comes alive. It’s such a great feeling to be part of this evolution, a process that is always just a little bit out of your control.”



Finding direction - 460mm x 610mm. Oil on canvas.



A change of eulogy - 610mm x 460mm. Oil on canvas. Awarded 2nd place - Edinburgh Realty Premier Art Award 2103



Small Window of Opportunity - 460mm x 610mm. Oil on canvas.



A Ray of Hope - 460mm x 610mm. Oil on canvas.

Brian is currently am working on a series of work ‘moving forward - looking back’, (moving forward - focuses on a positive future, looking back - acknowledging and learning from the past). These works explore the theme of past events, which continue to shape our future. “Rather than my art conveying a sense of despair, I hope it provides opportunity for reflection,” he comments.

Brian also aims to participate in as many Art Awards and Exhibitions around the country as possible. The challenge of submitting work for selection, and presenting his artwork to such a wide audience is important to him. “It’s the perfect way to stay focused and stimulated, meeting deadlines keeps my work spontaneous and inventive.”

As with any artist Brian has experienced highs of success, but the one thing that has had the most impact and provided him with limitless opportunities was being granted a Winston Churchill Memorial Trust of Australia Fellowship (Advances in Museum Diorama Construction – blending historical techniques with new material for current application).

While travelling extensively throughout Europe and Britain, he met with curators and artists in many National and Regional Museums and Art Galleries. This provided a remarkable opportunity to learn and exchange information, one that provided Brian with a considerable knowledge base that continues to extend and expand his art practice both now and into the future.

Brian told TNZAM an essential lesson he learnt is accepting that not every painting is going to be sellable has been quite liberating. This, he says, has taken away the concept of failure and opened up endless opportunities for experimenting and exploring other concepts. “These discoveries push me beyond my habitual ways of seeing and working. He advises new artists just starting up that they should utilise every resource they gave available. “Make connections with other artists and develop a support network. Above all, have fun.

“My art is influenced by my passion for conservation and environmental issues and through my work I share my appreciation and concern for our ecological world. My art continues to evolve and my latest paintings are more than an ornithological or zoological retelling, but a deeper observation of the linkages between nature and humanity. The work communicates a view of our fragile environments and the impacts of colonisation. The tensions between these realities are conveyed through the use of allegory and symbols. I aim to encourage thought and discussion, rather than providing a conclusive message to complex issues.”

“I prefer painting in oils, enjoying the texture and flexibility which they provide. I feel I have found personal expression through this medium, and wish to continue exploring and developing all possibilities. This is not to dismiss other mediums, I paint in watercolour and acrylic’s (for their convenience) when I am travelling.

My mahl stick is definitely my favourite piece of equipment. Through years of signwriting the mahl stick has developed into a third hand for me. Being able to rest my wrist above my work, allows me to work for longer periods of time without succumbing to the forces of gravity. My badger hair softener brush also ranks highly.”



Things will never be the same - 460mm x 610mm. Oil on canvas.



What is left for our little angels? - 460mm x 610mm. Oil on canvas.



Suspended Destiny - 460mm x 610mm. Oil on canvas. Finalist Molly Morpeth Canady Awards 2014

Brian always has a range of projects on the go at any one time as he likes to bounce between a variety of paintings, leaving some to develop in his mind before he continues. He finds that by stepping back, new avenues present themselves and lead the painting in new directions, which would not be possible if it was completed as a single process. This keeps him stimulated and thoughts and ideas flow.

"I capture my thoughts in thumbnail sketches, which morph into concepts. These are then explored further in larger sketches, which I let sit for a while until I reach the decision of what to include and what to leave out. My final ideas are then sketched onto the canvas. I paint using traditional methods of underpainting and glaze with oils, preferring to blend directly on the canvas. I use a very limited palette and this restricted colour range adds a moody atmospheric quality that feels appropriate to the form and content of my work."


"Although I am far from good at it, I really enjoy fly fishing. It's not just about catching a fish because that rarely happens, but standing in a river, surrounded by natural beauty, is tops. I also like playing my saxophone and a day isn't complete without some time playing my harmonica. I find exploring new spaces, provides opportunities to remain a curious observer of the world around me. Travel of any sort and to any destination, provides fresh content and deeper meaning to my work."

Brian is a member of a number of organisations:

- **Artists of Marlborough - Open Studio**
- **Marlborough Art Society.**
- **World Artist Exchange.**



Once upon a time - 460mm x 610mm. Oil on canvas. Finalist NZ Painting and Printmaking Award 2014

Brian's work can be seen at: Gallery Artisans, Hamilton.
You can contact Brian on: bclooker@xtra.co.nz
Web: www.brianlooker-artist.co.nz 



QUESTIONS With the

I have been told that an oil painting on canvas should always be rolled with the painting on the inside - is this correct and why?

Clive G

The information you have been given is NOT correct and paintings should always be rolled with the painting facing towards the 'outside' and must always be perfectly dry before being rolled.

The reason for this is that if you roll it on the inside you compress the paint, and then when you open it, it can, and probably will crack. Rolling it on the outside is more natural but even if the rolling creates small cracks, when you open it you compress those cracks and so close them again. The same will happen to the primer underneath the painting and again if rolled to the outside when you unroll it, it will compress and close any fine cracks in the primer.

Of course first prize is not rolling the painting at all, but sending it in its flat state. Even though rolling has been a way of sending paintings almost since art began it does put the painting under great stress.

Another thing to remember is that in years past most of the canvas used by artists was linen which is infinitely more robust than cotton, having long fibres unlike the short stubby, irregular fibres of cotton. The primers were also superior to most of the commercial primers used now. I find that covering the face of the painting with wax sandwich wrap (not plastic or cling wrap) gives it protection, but must be removed the moment the painting is received and should not be stored in that state for any length of time.

I have been away on holiday and forgot to take my favourite brush cleaner with me - the result is a set of grubby brushes which I would love to restore. Is there any way to clean them once the paint has dried?

Jean Harvey

Good painters are generally those that have a love affair with their equipment and especially their brushes. Rather go without dinner than not clean your brushes.

We can start by saying that what you must NOT do is soak the brushes in THINNERS. Most of us use mainly hog bristle brushes and sables, and being natural hairs obtained from

animals they have a natural oil in them, and the better the brush the more natural oil in it. This makes it flexible and springy. Thinners strips this oil and the hairs become brittle and break or swell. Synthetic hair tends to splay when left in thinners rendering the brush useless.

Try soaking the brush in genuine Gum Turpentine (not substitute turps or paraffin) for a while. You can then work it on the your palette or on the palm of your hand a few times and then rinse it in the turpentine each time till you've removed all the build-up in the ferrule (silver metal bit that binds the hair to the handle) and till no more colour comes off.

Something else you can do is soak the brush overnight in vegetable oil (linseed or even Sunflower oil will do) and then rinse with genuine gum turpentine or use the green Sunlight cake soap.(Not Sunlight liquid) You lather the brush and work the lather into the hairs by rubbing it in the palm of your hand and then leaving it like that for fifteen minutes. After about fifteen minutes rinse it thoroughly in warm water. You may have to do this a couple of times. After it is clean wipe it on a dry cloth and shape the hairs and allow it to dry by placing the brushes with the hairs pointing upwards in a jar.

Do not leave the soap on too long or it will also strip the brush.

If you do not have time to clean your brushes immediately then leave them with the hairs in a pan of vegetable oil till you can. They should be fine if not left longer than a few days. Swish them out in genuine turpentine and they should be supple and springy and ready for use.

For this purpose the distilled turpentine bought from art shop may be a little pricey so try getting 'Oil of Turpentine' from your pharmacist. Even if they don't have it they can get it for you, or try your nearest chemical or pharmaceutical supplier. Some hardware stores keep Genuine Turpentine but take care that its the right thing. It should have a wonderful aromatic smell. If it smells like Paraffin leave it alone.

& ANSWERS

Art Guru



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

I have a commission for a painting that must be either carried as hand luggage or posted to Canada when completed. Size 600 x 400mm.

I usually paint on rigid canvas board or on stretched canvas on lightweight timber frame that is available from all art supply stores. I paint using mixed media, acrylics finished off with oils. I am not using very thick oils. I would like to know whether I could use the stretched canvas and then when properly dry and with a final gloss varnish protective coat having been applied, can I then cut the canvas out of the frame and roll not too tightly into a cardboard tube for transporting? Or do I have to keep it on the frame and send suitably protected but rather large as hand luggage with the buyer?

Obviously the rolled canvas will have to be suitably mounted on a rigid board once at destination and this is an extra complication.

Derek Stedall

For a smallish painting such as the one you mention I would definitely leave as is, and after wrapping and bubble-wrapping I'd place it in a cardboard box and secure that with a chord so that it may be easily carried as hand luggage (I've taken far larger paintings than that as hand luggage with no problems, and the cabin staff have a little cupboard thing that you

can ask them to keep stuff in if you do not want to put it in your case or in the overhead hold-all. I first cover the face of the painting with a sheet of wax-wrap to protect it and that has worked well for me for many years, although it should be removed promptly at the other side.

If you do want to remove the canvas from the stretcher, it is better to remove the staples or tacks than cutting it away. Also better to re-stretch at the destination than paste it down.

Do remember if you are going to roll it, then always roll it with the painting facing 'outwards'. Again it may be an idea to cover the face of the painting in wax-paper.

Personally I am uncomfortable with mixing acrylic and oil, but it is being done that way more and more and more acrylic is being used as primers as well, so until something really nasty happens as was the case with PVA, people will continue to use it. See that your painting has dried for at least six months (preferably a year) before you varnish it with a proper 'artists' varnish. If it has not had that amount of time to dry do NOT give it a final varnish but rather spray it with two thin coats of Retouching Varnish a couple of days before you want to wrap it. (Grumbacher make a very good one), or ask your client to have it varnished by a reputable person over in Canada.

QUICK ART QUIZ ANSWERS - Pg 21

ANSWERS

1. A brown pigment extracted from the soot of wood, often used in pen and wash drawings.
2. George Braque in 1961
3. Edgar Degas
4. The manufacturers use a watersoluble binder which holds the pigment together to form the 'lead' of the pencil. When it comes into contact with water, the pigments are released.
5. Yes
6. Rodin
7. 'Wheat field with crows'
8. Triptych
9. Fernand Leger
10. Leonardo da Vinci's 'Mona Lisa'

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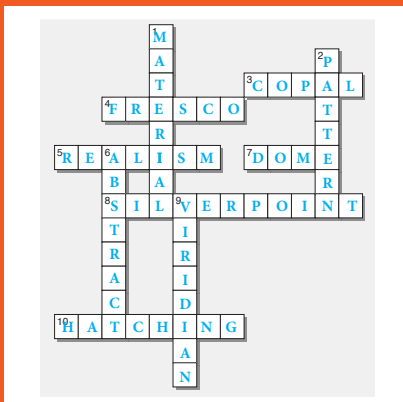
Puzzle Answers

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CROSSWORD - Pg 51

SUDOKU - Pg 51

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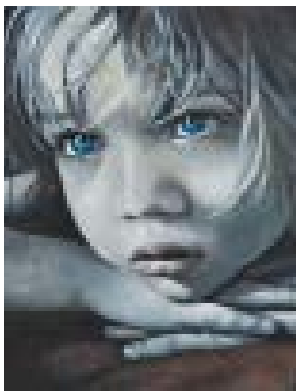
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Here is a snippet . . .



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plus even more . . .

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THE NEW ZEALAND ARTIST 2014



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Fishermans Dream - 450mm x 450mm. Monique Rush. Acrylic

Monique Rush