

THE NEW ZEALAND

# ARTIST



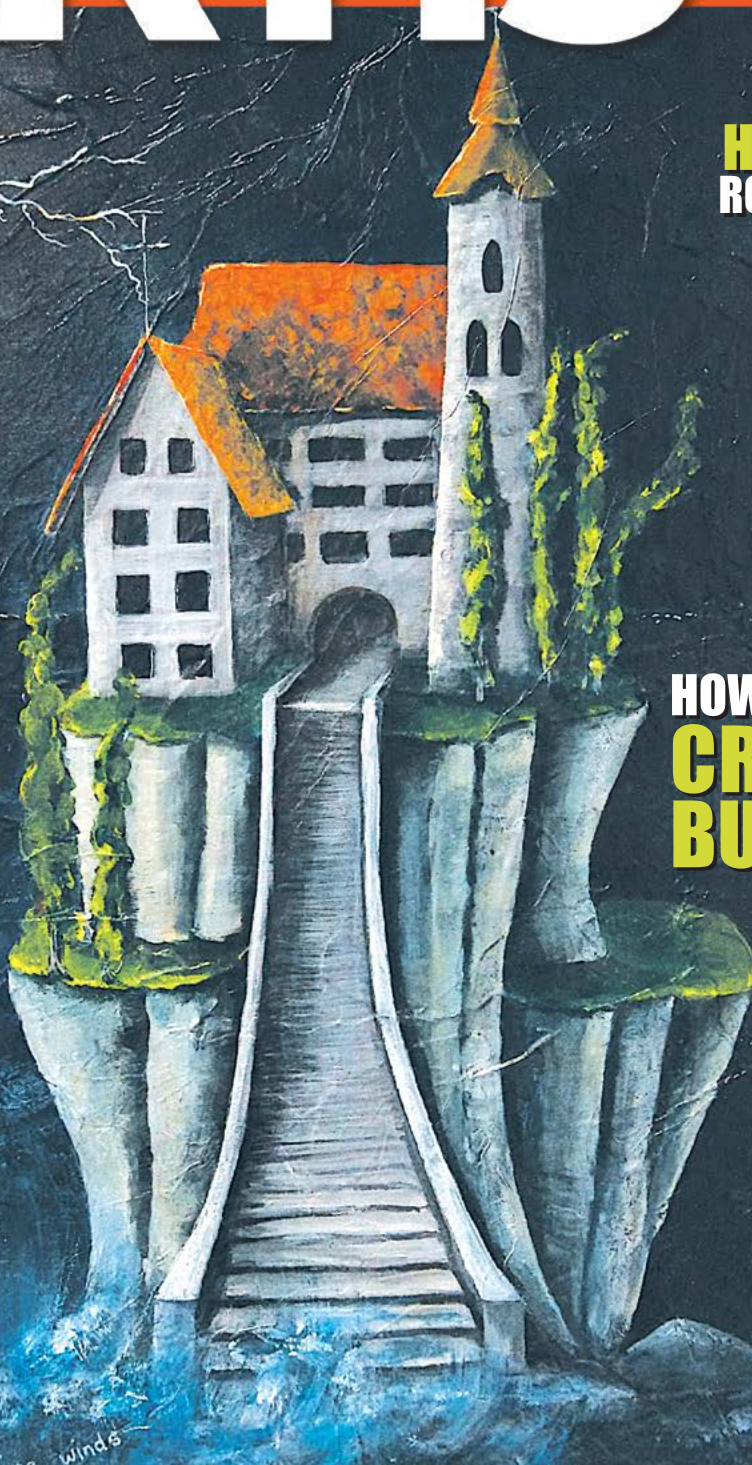
Issue No.5  
July/August 2014  
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**HAPPY 95th**  
**RON STENBERG**

**WHAT'S IN A**  
**CANVAS**

**TONAL**  
**VALUES**

**HOW TO AVOID**  
**CREATIVE**  
**BURNOUT**



The brewing storm sends waves  
lusting over granite rocks  
pushing ... pulling ... pounding  
The air shrieks ...  
dis ...  
by ...  
always ... and ever ...  
anguish

**FEATURED INSIDE:** • Ron Stenberg • Karen Panton • Rebekah Codlin • Carol Laubscher  
• John Hodgson • Pauline Allomes • David Foley • Kathryn Millard • Mehrdad Tahan



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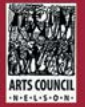
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*On the cover:  
THE BREWING STORM. Karen Panton. PG 13*



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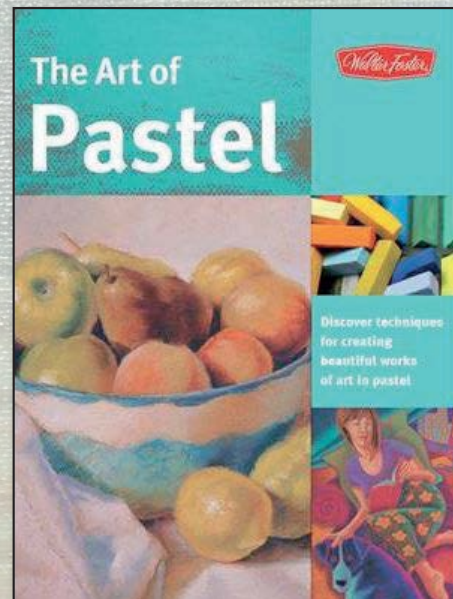
by Marla Baggetta, Ken Goldman, Marilyn Grame, Nathan Rohlander and William Schneider.



Subscription details available on Page 72.  
The winner will be drawn on 29th July 2014 and  
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The velvety strokes of pastel have enchanted fine artists for more than a century. From airy strokes to bold marks & soft hues, to vibrant shades, the versatility of pastel makes it suitable for a wide range of subjects. Five artists provide instructions for using soft, hard, & oil pastels - each sharing their own unique approach. From portraits and landscapes to rich floral scenes, this book contains a wealth of inspiring images that artists can re-create step by step.



# a note from the studio...

In this issue we heartily congratulate Ron Stenberg on his 95th birthday! Happy birthday Ron, may you see many more.

We approach the real problem of Creative Burnout and hope you can gain some useful information from here to assist you in getting over these irritating humps.

The intricacies in the weave and priming of various types of canvas has proved to be an interesting topic which we have covered in depth. You will find some tips on which canvas is best used for which style of artwork.

Tonal values can make or break your artwork, ending the distressing issue of muddy colours. Enjoy!

We welcome Morag Stokes with her Golden Products demonstration and thank Evan Woodruffe for sharing his visit to the Shmincke pastel factory in Germany.

Enjoy!

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DAVID FOLEY

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MEHRDAD TAHAN

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## IN ERRATUM

Sincere apologies for the misspelling of Monika Welch's name in the contents page of our May/June issue and again on our website. Featured artist, Jan Thomson's surname was also misspelled on the website - these have now been corrected. Misspelled names are always the most irritating of errors and a pet hate of any publisher. It was not just a misspelled surname that we dealt out to Jan. In the same issue we also married her off to a fellow named John. Apologies once again to Jan and her 'real' husband Robbie. Further to that, Jan Thomson's painting "Motueka Boat Sheds" was inadvertently printed incorrectly. Below is how the painting should look.

Loved the first edition of The New Zealand Art Magazine and look forward to you being a constant future presence in magazine racks in homes and stores around the country.

Katrina

I am wanting to buy two copies of the May/June copy of your magazine, as artwork my parents and I own are featured in it. My mum has just had an operation and is unable to get to a shop and I live in Melbourne. Is there anyway we can order directly through you? The artist is Monique Rush. I got the Kiwiana compilation done for my husband, and we gave the Tui Dance to mum and dad for their birthdays this year. Monique is a great kiwi talent!

Michelle

**Your magazines are on their way! Ed.**

It was very nice to meet you at the After Hours exhibition. I looked at your website and immediately wanted to subscribe to your magazine. If possible I would also like to acquire those first copies which you published so I can have the full series. Can you backdate a subscription or can I pay for those extra copies, if you have any left? There are some very interesting articles I'd like to read.

Selenta

**Please contact our office and we will assist. Ed.**

I'm a local Auckland artist. A friend bought me a copy of NZ Artist magazine and encouraged me to contact you. I've really enjoyed reading about other artists and feel very inspired.

Cathy

Thanks to the New Zealand Artist Magazine team for the opportunity to have my article in your magazine. You've done a great job! Keep up the good work. One of the paintings featured, "A Starter" sold yesterday so it will be great to pass on one of your magazines to the new owner. New Zealand is certainly a country rich in creativity with so many wonderful artists. I wish you all the best with your future magazines. Every blessing,

Lynne Sinclair Taylor



# Congratulations!



**The New Zealand Artist Magazine is calling on Maori and Pacific Artists from the length and breadth of New Zealand to feature in our magazine at no cost to themselves. Please email your contact details to [andrew@thenzartist.co.nz](mailto:andrew@thenzartist.co.nz) with one or two photographs of your work. We look forward to hearing from you**



# The Adventure of Art

***There is so much going in the world of New Zealand Art there is simply not enough time and space to publish it all. Picking and choosing what we feel are the best offerings is to be unkind to so many deserving artists, societies, galleries and individuals.***

The good news is that this magazine is growing daily in terms of new distributors being appointed all over the country and new subscriptions being requested.

In this issue you will see some new additions to the magazine. We have introduced news pages in which we will report on all aspects of art from upcoming awards, prize givings, art trails, new appointments at tertiary institutions and museums, artists who have achieved particular milestones and so forth. For example in this issue we look at the call from the McCahon House Trust for applications for its residency programme.

We have also introduced 'Gallery News' in which we place announcements of upcoming exhibitions, anniversaries, appointments and developments at the many galleries spread out across the length and breadth of New Zealand. Again, time and space prevents us from contacting each and every gallery so we are asking all gallery owners to please contact us by post or email or even call us on the phone and let us know what they are up to. As I mentioned, space is premium, so inserts into this section will be on a first come first served basis. However we have already had requests from galleries asking if they can advertise in and around this column and the answer is yes of course. We welcome any and all support we can muster.

Further to this, in upcoming issues we will be taking a closer, more in depth look at some issues affecting artists and art with a series of investigative and special reports on such issues as art education and choosing a career in fine arts. We are also talking to gallery owners and artists and finding out how they market and sell their art in this new age of electronic, on-line marketing, sales and auctions.

There are other new products and features in the pipeline but more about those later.

Interestingly enough, a number of artists who have featured in the pages have come back to us and said they have actually sold their artworks and paintings and gained valuable exposure by appearing in the magazine. It seems The New Zealand Artist Magazine has opened up new marketing and sales opportunities for artists! In this respect we have one artist who will be advertising with us from the next issue onwards. Certainly food for thought.

Finally, I would like to thank our growing circle of readers and advertisers for all your support in helping The New Zealand Artist Magazine get on its feet and grow into the type of magazine you want. Remember we are here for you. This is your magazine, so if you have any ideas and suggestions and yes, we need your complaints as well, please put pen to paper, pick up the 'phone or send us an email, let us know what you would like to see in your magazine and we will do our best to accommodate your needs.

Andrew

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# Art Terms

## and their meanings

### ALLOVER PAINTING

A canvas covered in paint from edge-to-edge, corner-to-corner in which each part of the composition is given equal attention and significance.

### APPROPRIATION

In the visual arts appropriation is the intentional borrowing, copying and alteration of pre-existing images and objects.

### BATIK

A wax resistant dyeing technique that is often used to make highly coloured cloth.

### BAUHAUS

A German school of art which aimed to re-establish the bond between artistic creativity and production which had been broken by the Industrial Revolution

### COLLAGE

The technique and resulting work of art in which fragments of paper and other materials are arranged and glued to a supporting surface.

### COLOUR FIELD PAINTINGS

Paintings of large areas of colour, typically with no strong contrasts of tone or obvious focus of attention.

### DADA

An artistic movement that grew out of dissatisfaction with traditional social values and conventional artistic practices. Dada artists sought to expose accepted conventions by shocking people into self-awareness.

### DER BLAUE REITER (THE BLUE RIDER)

Artist group active in Munich, Germany, (1911-1914) closely associated with the development of expressionism. The group's aim was to express their own inner desires in a variety of forms rather than strive for unified style or theme.

### EXISTENTIALISM

A philosophical attitude emerging from the early 20th century, which expresses the free will of the individual in determining his or her relationship to the external world.

### EXPRESSIONISM

An international artistic movement (1905-1920) favouring the expression of subjective emotions over depictions.

### FOUND OBJECTS

A manufactured or naturally occurring utilitarian object not originally designed for an artistic purpose but discovered and re-purposed in an artistic context.

### FUTURISM

An Italian art movement (1909) characterised by an aesthetic that glorified the dynamic world, war and speed.

### HALFTONE ART

Printed imagery in which shades of grey are represented by a minute pattern of dots of variable size.

### HIGH ART

Fine art, also known as beaux-arts. Art that is of universal transcendence, having withstood the test of time and representing the epitome of artistic achievement, as opposed to low art, which is also known as mass culture.

### ICONOCENTRISM

The belief or attitude that images (or icons) are or should be the central element in the universe.


### IMITATIONALISM

An aesthetic theory of art which places emphasis on the literal qualities. According to this theory, the most important thing about a work of art is the realistic representation of subject matter. A work is considered successful if it looks like and reminds the audience of what is seen in the real world

### JUVENILIA

Works produced in an artist's youth.

### KNEADED ERASER

An eraser that can be manipulated into any shape in order to remove pencil and many other marks cleanly. Also called a putty rubber. 



*Two Auld Wives Dundee - 1982. Oil.*

# Ron Stenberg

“ Draw for God’s sake draw,  
theres not much time!  
Michelangelo ”



***Award winning professional artist Jacky Pearson, speaks to one of New Zealand’s most enduring artists, Ron Stenberg, who marks his 95th birthday this month with a new solo exhibition at the Remuera Gallery in Auckland.***



*Marguerites - 1955. Oil.*

Ron is a former senior lecturer and head of department at the Duncan of Jordanstone College of Art in Dundee, was a council member of the Auckland Society of Arts, a painter for the Black Watch Battalion during their last days in Germany, and during the Cold War, and boasts a painting in the Queen's private collection.

Now in his 95th year, Stenberg continues to paint his bold and colourful scenes with youthful vigour.

Inspired by the likes of Degas and Augustus John, Rembrandt and Da Vinci, internationally renowned artist and tutor, Ron was gifted with an exceptional artistic ability from a young age. He began drawing seriously at the age of nine and was accepted into Elam School of Art in Auckland in 1932 where he was taught by John Weeks and AJC Fisher when he was just 12 years old.

"Fisher," Ron says, "was the finest draughtsman in the world and of particular influence to me as he taught me the importance of form."

On his decades long career as an artist, Ron says that apart from establishing an advertising agency after WWII he has never done anything else. "I think it must be in the blood," he notes candidly, "my son was brilliant at physics at school but, like me, he just wanted to be an artist!"

Indeed, all of Ron's children are professional artists while his Swedish uncles Vladimir and Georgie Stenberg created the first design company in Moscow to produce motion picture art posters - a world first.

Ron is known for his finished drawings and watercolours but mainly paints in oil on canvas. "I draw the subject up in charcoal on the canvas and I just get painting," he explains. "I don't usually block in first unless the subject is very complex."

"I work from sketches and memory which I have developed to a high level through studying my subjects and constantly drawing from life. This then develops knowledge



*Mortar Plotting Minden (Black Watch) - 1968. Pencil.*



*Boats at Kolbjornsvik - 1976. Watercolour.*

of the world and memory. So when I start painting I go with how I feel and hope for the best!"

The best example Ron gave me was when I asked him about the enormous oil entitled 'Two Old Wifies, Dundee'. This is far and away my favourite painting of his. I asked him how he developed this from scratch. Ron explained he often sat and sketched people going out and about. He sat away from these two sitting on a bench having a good long chatting session. He then took the sketches to his studio and from them and memory he charcoaled them on the canvas and

started painting, simplifying as he went. Ron is a master at seeing the important elements for a painting and disregarding the rest.

This particular painting has an interesting history. It was in an exhibition shortly after in Dundee and the gallery janitor saw it and exclaimed "that's my aunty in the brown coat, she always sits outside Boots (the chemist) and discusses her shopping with her friend." The painting eventually went to New York for an exhibition with 10 Scottish artists in about 1984, it was "sold" with an offer of US\$50,000 but the Wall Street crash happened at the same time and the sale fell through. This is now an iconic piece of work. He has had many offers since and it is one of those pieces an artist just cant sell.



*Gordon Highlander - 1969. Oil. Model Reading - 1972. Pencil.*

### Retirement

For all intents and purposes, Ron retired in 1984 following the death of his wife Dorrie. Over the next few years he travelled, painted and drew. He exhibited in Scotland, and at the Remuera Gallery in Auckland. He returned to live in Auckland in 1991, and the Mairangi Bay Arts Centre staged a retrospective of his paintings the following year. In 1996, he took a friend, Carolyn Quinn, to Scotland where he proposed. She accepted.

Ron's 'retirement' has been filled with numerous shows and exhibitions. A big Stenberg retrospective in 2000; a Rutland Group reunion in 2002; a book about the group, written by the same authors as this biography; a 2004 book about Ron's work by art historian Leo King; and five Stenberg works held by Auckland Art Gallery. And he's still drawing every day. Retired indeed!

### Global appeal

To date Ron has exhibited in Scotland, England, New York, Sweden, Germany, Norway and New Zealand, to mention a few. Ron participated in an exhibition 22 years ago 'Best of British Drawing', held in London by the Royal Society of British Artists and featuring works from 1900 onwards.

Another example of the wide appeal of Ron's work occurred in England. One of Ron's most celebrated works, 'Judges in Procession' was being sold through a gallery in London and it was tentatively



*Fishing Boats Napier - 1984. Oil.*



*Book Illustration.*



*Viking Houses Bygdoy Norway - 1976. Pen and Wash.*



**Judges in Procession - 2002. Oil.**



**Launches at Tayport - 1985. Watercolour.**



**More Boats - 1979. Pen and wash.**

sold to the President of Guatemala. However, the Queen expressed an interest in the painting and her 'Keeper of the Privy Purse' rang the gallery three times to try and purchase it. The gallery contacted Ron and asked his decision as to whom he should sell it. Ron said well of course it should go to the President of Guatemala as he had asked first. What an amazing dilemma to be in! The sequel to this story was a visiting Texan woman having seen the exhibition came to see Ron at his home and said if his work is good enough for the Queen it is good enough for her and she went and bought 15 paintings! Some time later, from Texas, she wanted a large watercolour portrait and sent a blank cheque for Ron to fill in for what he thought it was worth!

### Just draw

Asked about obstacles and challenges he has faced in his work, Ron says: "At 95 I believe I am still learning. Anyone who thinks they have arrived is an idiot!"

Armed with his favourite tools, a 2B pencil and a Stanley knife to keep it really sharp, Ron likes to work in total silence with no distractions at all. Never one interested in style or the fashion of the day, Ron's advice for any artist seeking to improve their work and artistic ability is simple and straightforward: "Just draw!" he says emphatically and adds a quote from Michelangelo: "Draw for God's sake draw, there's not much time!"

Further to this Ron says it is sad that while the principles of art are unchanging, nowadays not enough time is allocated to the rendition of form through drawing skills, this according to Ron is the 'ABC of art'.

Ron can be contacted on: 09 480 8919

Ron Stenberg's latest solo exhibition opens on July 18 at the Remuera Gallery in Auckland. [N](#)

# Getting your tonal values right

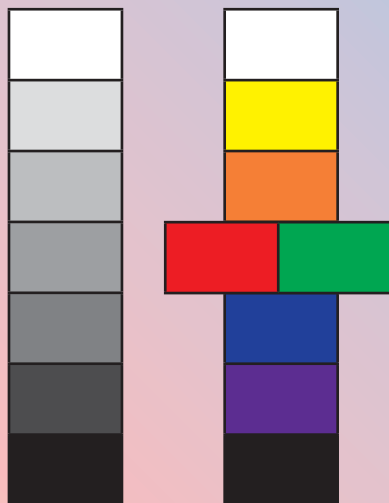
***“Tonal values are critical. The lights and darks contribute more to the success of a painting’s composition than any other factor, including colour. In fact your painting will really only be as good as the tonal values.”***

*Greg Albert, The Simple Secret to Better Painting*

A painting with only mid-tones risks being flat and dull. Value or tonal contrast creates visual interest in a painting. A high-key painting is one in which the contrasts in value or tone are extreme, from black right through the range of mid-tones down to white. A low-key painting is one in which the tonal range is narrower.

Value is the degree of light or dark between the extremes of black and white. A tint moves towards white; a shade moves towards black. Yellow is the lightest colour, becoming white in just a few steps. Violet is the darkest. Red and green have the same value and are halfway between yellow and violet. (Fig 1)

Fig 1



***Make a value scale by painting a white block and a black block. Fill the spaces in between by adding white to your black paint (or vice versa), until you have a chart showing progressive steps from black to white.***

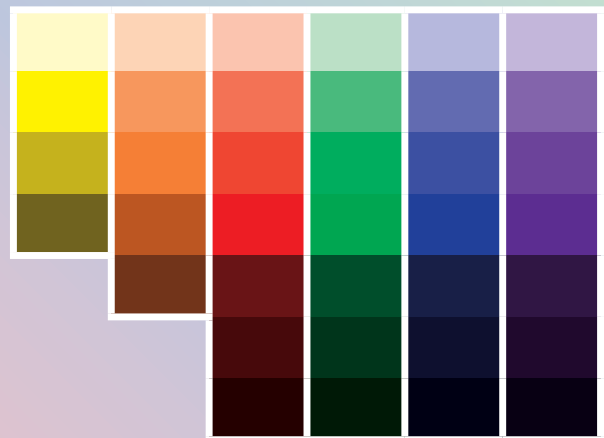
***Then make a corresponding chart indicating the approximate colour values corresponding to the black, white and greys.***

It is easy to get confused between value and hue. The sharpness or intensity of a colour doesn’t have any bearing on its value. In other words: you might paint a vivid red apple and believe it to be high key, when in fact it is probably a mid-tone grey. (Check to see where the same red fits on your value scale). (Fig 2)

Some painters start a painting with the highlights, some with the extreme darks, and then make sure these are maintained throughout the painting. It’s easier than starting with mid-tones.

A good way to work out a subject’s value is to compare it to another value. If you are painting a portrait of someone in a light shirt, check the value of their skintone to the shirt and note how much darker it is. Then check the value of their skintone to their hair and note how much lighter it is. Try to match these values to the scale which you painted and darken or lighten your paint to match.

Fig 2.



***Select six or more colours from your palette. Place each colour on a chart, at its proper value level (using the value scale in fig.1). Mixing with white to make lights and Payne’s Grey for darks, make a value range for each colour.***

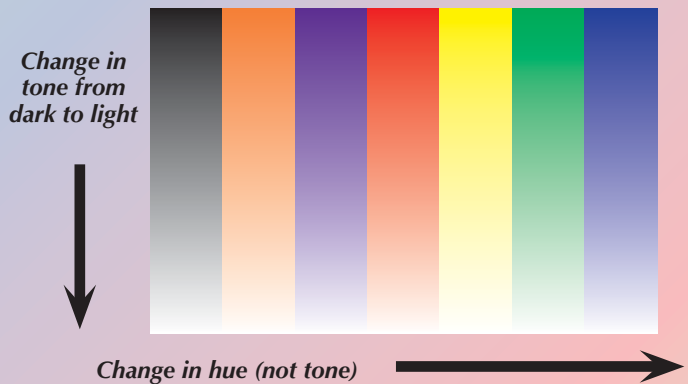
If you look at the photo below, you'll see how close in tone the reds and greens are. The greyscale photo and the painting viewed through a piece of orange perspex, show how 'flat' certain areas are eg. the differences between the background, the vase and the onions - they all appear to be a similar tone.



When a painting isn't working, you can check the tonal range in various ways: Take a photo and then using an editing programme like Photoshop, convert the photo to greyscale by using the "desaturate" function. Another trick is to use a piece of orange or red perspex.

Hold it in front of the painting and check your tonal range. If the tonal range appears very narrow, add a few highlights and darks.

When your painting is complete, check whether you've still got your 'darkest darks' and 'lightest lights'. If you haven't, the painting isn't finished yet and you need to adjust the tones.



**Try this exercise:**

Paint something using the 'Grisaille' method. 'Gris' in French means grey, and grisaille is a term for a painting done entirely in monochrome or near-monochrome, usually in shades of grey or brown. This will force you to use tones to accentuate shadows and light areas. A grisaille painting can be done as an underpainting for an oil painting, in preparation for glazes of colour to be applied over it. [N](#)



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# The **H**art of **HUMOUR**

*Karen Rosaline Panton is one of those exceptional, largely self taught artists who has developed a sense of style and presentation all of her own. Reading her comments in this article and perusing through some of her paintings it is evident that Karen lives her art; each painting has a voice and meaning, each one a soul.*



*Down to earth - Acrylic.*

As part from the odd day class, Karen, who currently hails from Napier, says she has enjoyed several short courses with the likes of Krispin Korschen, Rua Longley, Marianne Muggerridge, Megan Schmidt, among others. "All fabulous artists," she enthuses, "who have stretched my mind sideways, up and down and inside out, that is when they could catch up with my own train of thoughts."

Karen is currently under the tutelage of Helen Kerridge at Humanity Arts in Hastings. She is in fact working with the original group who started painting with Helen several years ago. "Helen is a wonderful tutor. She is very aware, where each of us is heading, and encourages us to be individual. She leaves us to paint in our own way but will help if we request it. She organises projects and so forth for the new members and occasionally most of us will join in these projects. Helen is a brilliant artist herself, and has an amazing knowledge of art and artists. She puts a lot of time in to preparing and planning for her students."

On reflection Karen says the seeds of her artistic career were probably planted by her father. "My three sisters and I were brought up by a dad who drew very funny pictures," she explains. "Dad saw humour in lots of every day events, even in the direst situations. He wrote hilarious poetry, an art that my sisters and I inherited, along with his wonderful



*Liquid History - Acrylic - 610mm x 300mm.*



**Top left: *The Awakening* - Acrylic - 600mm x 420mm.**

**Bottom left: *Grumpy* - Acrylic On Wood Frame - 420mm x 290mm.**

**Above: *Iconic Tui's* - Acrylic - 420mm x 490mm.**

sense of humour and a quirky way of looking at things. "Hence, I paint humour, surreal, abstract but also with a definite smidgeon of 'serious'.

"My sisters, I have an older, a younger and an equal, are all very arty. My twin lives here in Napier, and we both belong to the Humanity Group of Artists. Her art is also full of humour. Fortunately, my Mum was a little more serious and stopped us from becoming a little 'too' mad, although she and many of our friends might debate that."

Karen says she loves 'being in the zone'. "When you are painting and become completely unaware of the time and what is going on around you. Then suddenly it is dark outside and you come to with a shock.

"I love how being an artist makes you see things some people simply do not see, shadows, faces, creatures, in, say, marble or wood, when you are relaxing on the 'throne,' or faces on doors or within the trunks of tree's, as you trudge around the golf course, which happened recently, as it may.

"I love how you can wake up with a scream in the middle of a surreal nightmare, not that I enjoy that part, and you can transfer that nightmare, or other weird and wonderful thoughts, to canvas and try and make sense of them."

Karen says she is currently working a painting that she

wants want to enter in to a local competition. "I also had great plans for the cute wee bird I am painting. Everyone who has seen it at this stage wants me to stop now because they love it as it is. A gentleman at our house this morning told me the bird has 'soul'. So I am resting it for a bit before I decide whether to listen to my critics or carry on – although I am inclined to agree that my 'wee thrush' has 'something'.

Getting back to the nightmares. Karen is completing two paintings, based on nightmares, one hers and one her tutors. "Mine was such an odd, surreal nightmare, and was extremely scary when it woke me from a deep sleep, but it also fascinated me. The following day I knew I had to paint it, when I had some free time. I am really enjoying painting it, along with being frustrated by it, because the logistics of putting to canvas what was in my head is a hard task, but fascinating. I have had to compromise in some ways but it is a good challenge.

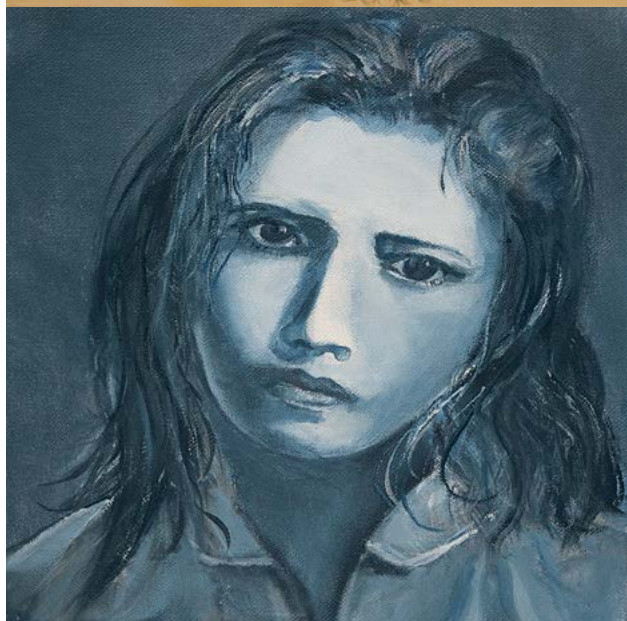
Reflecting on her progression as an artist Karen says she will never forget the first exhibition she had had with her group, several years ago, in which she entered four paintings and sold all four on the opening night. "That was such a buzz," she quips.

"More recently, I was thrilled to win the section I entered in the 'Hawkes Bay Reflections' competition in March last year. When my name was announced at the

formal evening, you could have peeled me off the ceiling. I suspect I made a bit of an idiot of myself, red faced and jumping up and down."

Like most artists, Karen's biggest hurdle is confidence. "I belittle my art rather too much and rather envy an artist who can stand up and say "my art is good". I have periods at times where I simply cannot move forward artistically. At the same time, I know surreal art is not everyone's cup of tea, and realise I don't want to compromise my thoughts just to be able to produce and sell more – selling does give you a big boost."

While she has humour and nightmares and paints the vagaries of life on canvas it is not easy work for Karen. If she feels bogged down or fatigued she simply walks away from her canvas. "When I am not in the right frame of mind to paint, I find it very relaxing to prepare other canvases with special surfaces and mixed colours. It is so handy to have canvases ready when the will to paint hits you. I also like to have at least three canvases on the go at any one time, because there will always be a good chance one will entice you to paint, you must just remember your colour mixes."



**Above: Ssssh! - Acrylic - 300mm x 610mm.**

**Left: Chasing Helen - Acrylic - 600mm x 600mm.**

**Bottom left: Pensive - Acrylic - 260mm x 260mm.**

While her preferred subjects of late, nearly always involve birds or trees, Karen's paints right across the board as far as subjects go.

"I prefer to paint with acrylics as they are cleaner and easier to work with," she says. "When I am on holiday I take water colour pencils with me. I find I have too many allergy problems to cope with oils, but I love the look of oils."

"Probably my favourite piece of equipment is my easel. I can move anywhere with it and love to take it out on the terrace when the need for fresh air calls. My second favourite is a good quality radio which blends in to the background and relaxes the soul."

Karen says her ideas for a painting are usually come straight from her head. "Sometimes I will go on the web or nose through my books for a 'correct' way to paint something. Occasionally I will draw a quick picture before I start but this is rare. I mostly paint or draw straight on to the canvas. I always start with the background and mostly work from the top to the

bottom. The background is almost always very secondary to what I want to paint. Once I start I normally race through the painting and everything works quite well.

“However, it is nearly always what I would have considered the easy part that bogs me down. When I think I have finished, I leave it hanging and pop in and look at it for several days. Occasionally I make small adjustments. When I am happy I sign and glaze it with a low gloss medium.

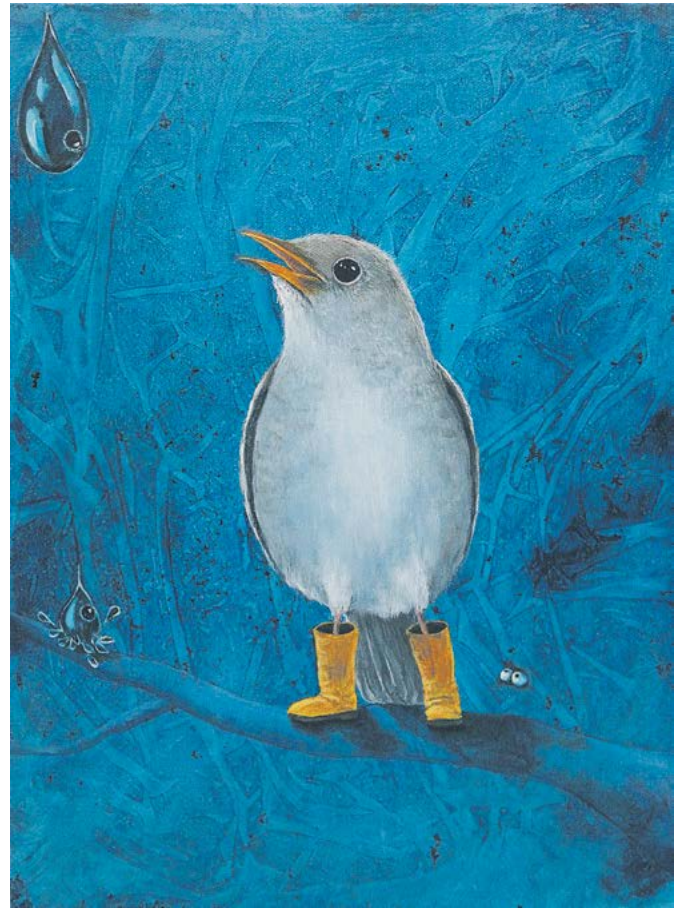
In her spare time Karen can be found walking on the beach near her home. She also goes to gym, reads and writes. “I adore meeting friends for coffee and a belly laugh - so rare these days. I love spending time with my family and little ‘grandies’. If they can’t get you to laugh nothing will and I really love laughing.”

“I would very much like to write and illustrate a book, but although I have written heaps, I have put the logistics of this in the too hard basket at present. My husband brought me the Intuos Program last year and I am desperately looking for someone who is running a class so that I can understand it.

Karen says the best advice she can give new and wanna be artists is simply to grab a pencil and just do it. “If you want to paint, you can! I have so many people say ‘I wish I could paint’, and I believe ‘wanting to’ is the best starter.

Karen says while the galleries have not ‘discovered’ her yet, her work has been sold all over New Zealand and Australia. [N](#)

Karen can be contacted at: [karen.roger.panton@xtra.co.nz](mailto:karen.roger.panton@xtra.co.nz)



*Who is watching who? - Acrylic - 300 x 400.*



*Mole In The Whore-House - Acrylic - 560 X 690.*



*All Creatures Great and Small, Bless Them - Acrylic - 560mm x 690mm.*



*Ladies who popped in to see us.*



*TNZAM's new sign.*



*Jewellery by Helen Osbourne.*



*Mariette Van Zuydam prints.*

# defining success

***Whangarei Heads Art Trail has come and gone and The New Zealand Artist Magazine is proud to report the results.***

Sheila Blackburn, one of the organisers of the recent Whangarei Heads Arts Trail (WHAT), tries to answer the perennial question: "Was the 2014 trail which attracted over 1500 visitors from all over New Zealand a success?"

"This is a loaded question," Sheila says. "Every artist and every visitor will have had a different experience. Success, like beauty, is in the eye of the beholder. But the question begs an in depth consideration of how, in the world of arts events, can we define success? More to this should we be doing so?"

Sheila says the easy option is to measure success in terms of sales. The more sales the greater the success. But what about the hundreds who come to view and be inspired by the work but don't buy? Isn't it a success when people look and enjoy and feel lifted by the experience?

"As organisers of arts events one way to quantify success is to ask how well we achieved our society goals. Our primary aim is to give local artists a vibrant platform to exhibit from and a way to get their work into the public domain. We aim for publicity and we aim for sales but we also strive for community involvement in an event that will help generate 'local pride' and community identity. The aims are simple. How to go about achieving them is not always so easy.

"A critical issue for us is how to make the event work for all our artists and all our visitors. The wide range of work our artists produce and the comprehensive nature of the target



*Prints by Hamish Oakley-Browne.*



*Work by Lynne Allen.*



*Adrienne Dietrich with some of her remarkable photographs printed on brushed aluminium.*



*Buyers perusing domestic ware at Allen Jowitt's Wharf Road studio.*



*Above and below: Parua Bay school community venue. Rawkos designs (Lucy Bilyard) fabric work, Pam Mundell paintings.*

audiences we need to reach make this a complex task. "With painters, potters, printmakers, jewelry makers, fabric and glass artists and furniture makers we run the full gamut of artists from those with a national reputation to those who are enthusiastic amateurs.

"As organisers," Shiela says, "we have to walk the tight rope between keeping up standards, encouraging and facilitating new talent, keeping the community involved and providing buyers what they want."

An artist that some may consider 'undistinguished' may sell very well to people looking for something to brighten up a dark corner at a cost that will not break the bank. It would be arrogant and elitist to say there is place for that, but at the same time, with visitors this year coming from locations between Kaitiaki and Nelson, not to mention foreign tourists from Sweden, UK and Germany, the organisers need to make absolutely sure that enthusiasts find work of a quality that makes WHAT a national contender in the serious exhibition stakes.

"I believe," Shiela continues, "the answer to this problem lies in honesty and dissemination of information. We need to make more effort to put a representative showing of an artists work on their web page. We need to encourage people to look at this information and to target their visits to meet their own interests and needs. With 19 locations to visit spread over a 35 km long peninsular it would clearly take more than two days to cover all of the venues in the event. An hour spent looking at the web site and viewing samples of an artists work would be a worthwhile investment of time possibly saving the long drive to a remote studio to see something that is not to your taste."

On the community front WHAT involved two local schools and two village halls in this year's event. Shiela believes some 75% of the local community turned out at some point over the two days.

"There was a fantastic buzz around 'The Heads' and at the end of the event buyers carried work from Whangarei back to locations all over North Island and abroad. I think that is a cause for pride in all of us, Shiela enthuses.

So again, was it a success? From Shiela's perspective the answer is a confident 'yes.' "A great weekend and a great experience on a myriad of levels," she concludes.

More of WHAT 2014 can be seen at: [www.whangareiheadsartstrail.org.nz](http://www.whangareiheadsartstrail.org.nz) 



# Pastels: smooth as velvet!

**Artist Evan Woodruffe visited Schmincke in Germany, and witnessed their famous Soft Pastels being made, a process that takes over a week!**

To achieve maximum quality, it takes a long time to produce these sticks of brilliant colour. Made from pure pigment with a small amount of binder to hold them together, these pastels are too soft for machinery to handle without breaking them. No chalk is used in Schmincke's unique Soft Pastels, because although it would allow for cheaper mechanical production, chalk would make the pastel harder and less intense in colour.

After mixing pigment, binder and a little water, the paste is extruded through a kind of sausage maker, then the "worms" are detached by hand and cut in a wire-strung frame. The damp sticks have to dry for around eight days, and after drying, the pastels are hand-wrapped. This is a costly and time consuming process, however it is the only way Schmincke can guarantee even quality and smoothness, so the artist can be assured their favourite colour is consistent throughout the range of 400 finest extra-soft artists' pastel colours.

The same team of four women is involved at each stage of production, ensuring the right handling of these delicate materials. I can only imagine how pleased they must be after wrapping several thousand pastels by hand, to go back to the paste-making stage!

Only this sophisticated, labour-intensive method can guarantee that Schmincke pastels are silky smooth with a touch like velvet. Working with these pastels is like working with pure colour and is a real painting experience rather than simple drawing. The unsurpassed smoothness and quality of Schmincke's finest pastels are legendary among pastel artists world-wide.



**Markus Baumgart of Schmincke shows the Soft Pastels in the drying racks, waiting to be hand-wrapped.**



*Extremely nimble fingers and great concentration are needed to wrap thousands of pastels and still keep clean hands.*



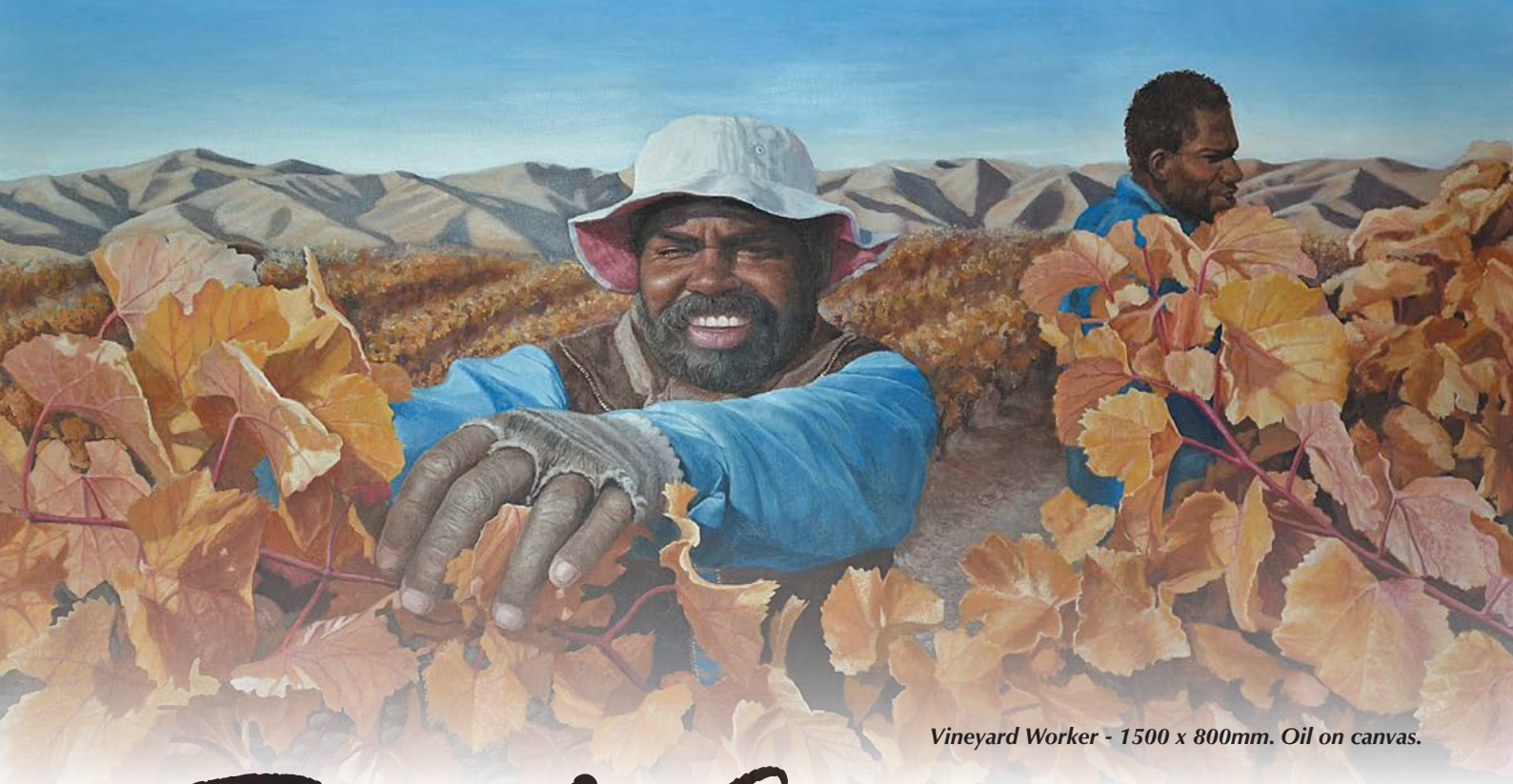
*Pure pyrrole red pigment ready for pastel making.*



*Schmincke means highest quality, made in Germany.*

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*Vineyard Worker - 1500 x 800mm. Oil on canvas.*

# Real Emotion

***Realistic art has been described as not only recording the subject matter truthfully but also avoiding artistic conventions and resisting idealisation.***

Some of this rings true of Rebekah Codlin's work but the more one looks at the images she creates the more ideals and raw emotions pour through attacking your senses from all directions with poignant effect.

This she achieves through an intelligent use of light and colour. So whatever term one may use to describe her work, Rebekah's art is certainly not tame but rather it demands attention and scrutiny.

It is also interesting to learn that while most artists we have spoken to spend many hours ensconced in their studios Rebekah, who is the resident artist at Brancott Estate, she sets up her easel in a restaurant to paint in full view of the diners. This is something she describes as a privilege and that she enjoys people approaching her to talk about her work. Art certainly does not get more real than this.

## Natural

Rebekah is what can be termed a natural artist, she received no formal art training and is completely self-taught.

"Since I was young I have always loved drawing and painting, especially realism," She explains. "At 16 I met renowned NZ artist Alvin Pankhurst who was impressed by my drawings and encouraged me to pursue my art further.

"When I was 17 I exhibited a group of large paintings in a popular restaurant with a very encouraging response from everyone who viewed my works.



*Rebekah at Brancott Estate.*

"I received a number of commissions from this exhibition, which kept me busy, and this was when I decided to make art my full time career."

From then on art took over her life with opportunities to exhibit opening up coupled to an increase in the number of commissions from customers.

In October 2012 Brancott Estate invited Rebekah to be their resident artist and to paint in their restaurant for diners to view the process. Rebekah says she really enjoys opening up to the public about how she works and hearing their input.

"People have commented that in this age of technology it is fascinating to watch an artist painting realism purely by eye," she says.

### Breakout

Rebekah says the art director of Terrace Downs Luxury Resort in Christchurch invited her to exhibit her works for a month in a solo exhibition in July last year. The outcome of this was that her first portrait which she painted at age 17 sold on the opening night for \$10 000.

"This prompted newspaper articles and an interview on Radio NZ, all further encouragement for me to continue," she enthuses. "I love the satisfaction of painting and discovering new ways to capture the essence of my subjects in creative ways.

"The way colours and light react to each other is very interesting. It always intrigues me when slight changes to colours can transform the feel of a piece. I find that every painting poses new challenges for me so I feel my work is always evolving."

Rebekah is currently working on a painting of an African child wearing traditional face paint. "I am really enjoying this project as the composition is simple but I am able to bring life and emotion into his face and intricate detail in the cracked clay on his skin.

"At my studio I am working on commission portraits that require me to focus on capturing the likeness and character of my subjects. It is satisfying to achieve this, as it is the hardest and most important aspect of commissioned portraits. I also place importance on styling the portrait to be a work of art by bringing interesting lighting and features into my compositions, avoiding the clichéd 'person sitting regally on a seat' idea many people have when they hear the word 'portrait'"

Last year Rebekah was invited to exhibit at the Kings College Art Show in Auckland and sold five large works displayed over the two-day exhibition. There were 175 artists exhibiting over the weekend including the likes of Don Binney and Dick Frizzell and Rebekah was one of the top eight earning artists of the event. She also received a number of commissions from interested buyers. Needless to say she will be heading back to Kings College this year for their next art show.

### Burn out

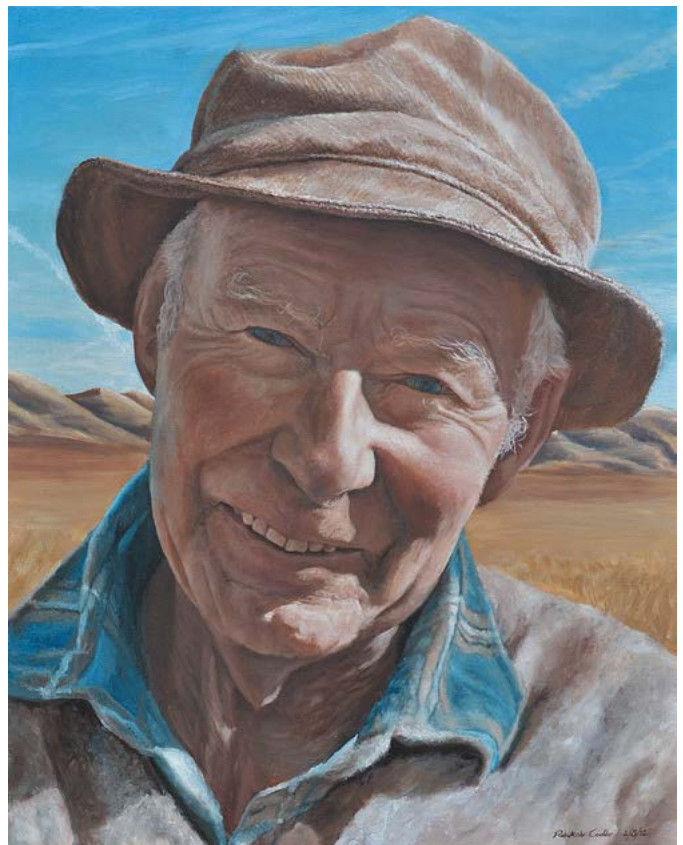
One of the more difficult challenges Rebekah faces on an almost daily basis is to not over work. "Making sure I have one day off a week is very important as well as avoiding working at night," she says. "There are so many opportunities available for me to take and it's tempting to try and do them



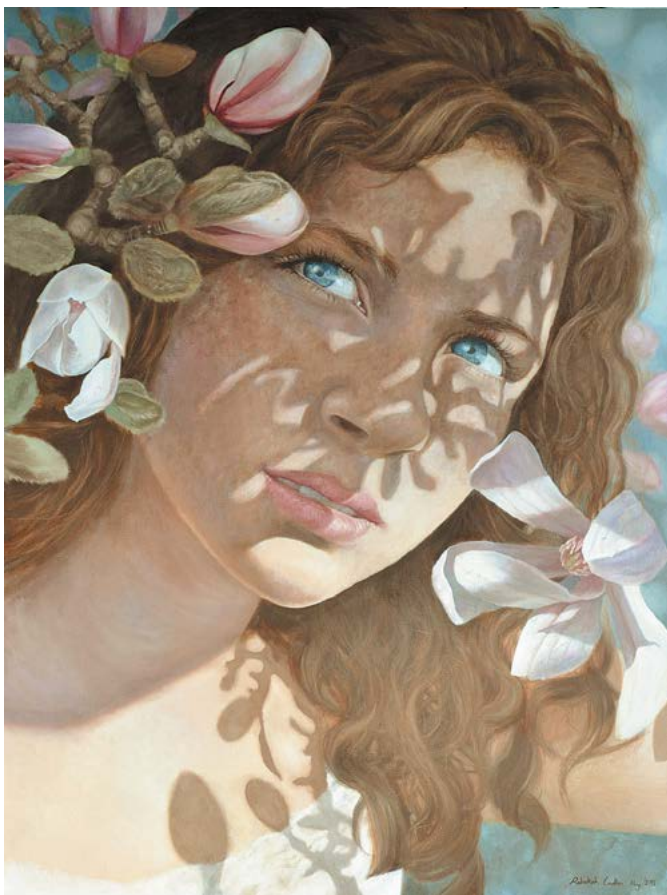
*Close up of an African boy - work in progress, untitled.*



*Story Time - 900 x 600mm. Acrylic on canvas. Sold for \$10 000 at Rebekah's first solo exhibition.*



*John - 750 x 600mm. Oil on canvas.*



all but I have to pace myself and prioritise the important ones.”

While realism is not limited to portraiture, Rebekah’s subject choice at this time is people. “I am compelled to paint people, as I believe no other subject is more complex, emotive and thought provoking than the human being,” she says. “I strive to capture the life within the people I paint, celebrating the diverse beauty and uniqueness within human nature. The many emotions and expressions in people are what inspire me to paint.”

### Medium

Her favourite medium is oil paint as she loves the rich organic tones it provides and the long drying time for blending and adding colours to layers. Rebekah’s favorite piece of equipment is a two-year-old palette. It is just a lid off a container but it is so messy and disorganized, just the way she likes it, covered in a huge array of colour mixes derived from the five or so base tones she uses for her entire palette. She says the dried mixes on her trusty old palette provide inspiration for mixing the many tones that she achieves.

### Cognitive process

Discussing the creative process, Rebekah explains how she starts with a rough acrylic sketch of the composition then refines it with more layers of acrylic until she has formed the basic composition and decided on the colours and lighting.

“This is when I start painting over the composition in oils,” she adds. “I keep adding layers until I am happy with the detail and colours. Often I become so absorbed in the painting that I have to leave it for a few days and revisit it with fresh eyes. This helps me see the piece as a whole and whether the message or feeling I wanted to portray is emerging.

“I continue to make changes, some can be very small but make all the difference to whether the work comes alive or not. When I have finished and signed a work I put it on sale on my website and hang the painting in a venue of my choice.”

Rebekah also produces limited edition Giclée prints of her works through Tawa Imaging in Auckland. This gives buyers who can’t afford originals the opportunity to have Rebekah’s artworks in their home or business.

### Music

Music is very important to Rebekah. Not only does she play the guitar she listens to artists like Maneli Jamal, Owen Vanlarkins, Andy McKee, Acoustic labs, Max Roest, Cullum Graham and Mike Dawes among others. “This kind of music helps me relax as there are no lyrics, just beautiful arrangements on guitar. This is also the kind of guitar I play myself, so it is inspiring in this way too.”

When she is not painting Rebekah plays and teaches guitar, rollerblades with friends and joins a group to perform Hip-hop and Latin dance shows. “I love to cook and bake and create celebration cakes. In the summer I slalom water ski, bush walk with family, fish and free dive in the Queen Charlotte Sounds.”

**Top: Charlotte 2 - 1500 x 1000mm. Acrylic on canvas.**  
**Bottom: Charlotte 3 - 1200 x 900mm. Oil on canvas.**

While Rebekah is a member of the NZ Academy of Fine Arts and receives regular invitations to exhibit her work around NZ and in Australia, she has not placed her work in any of the major galleries. "I have not decided to take up their offers as yet," she explains simply.

In the meantime examples of her work have ended up in New Zealand, Australia, Germany, England, Canada and New Caledonia. [N](#)

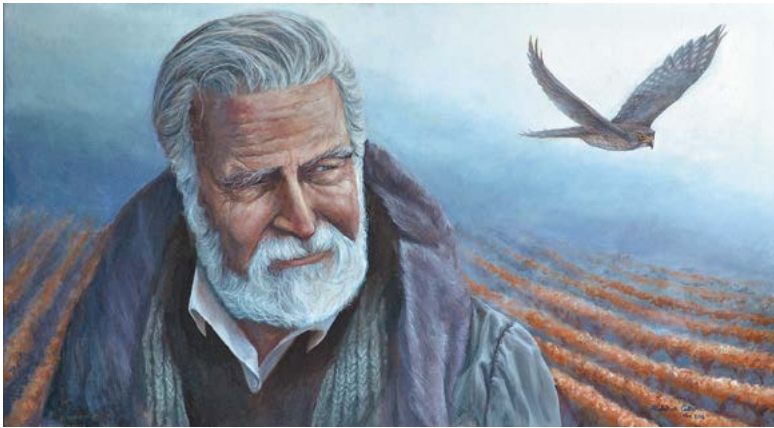
Rebekah can be contacted on:

Email: [codlins@woosh.co.nz](mailto:codlins@woosh.co.nz)

Website: [www.rebekahcodlinart.co.nz](http://www.rebekahcodlinart.co.nz)



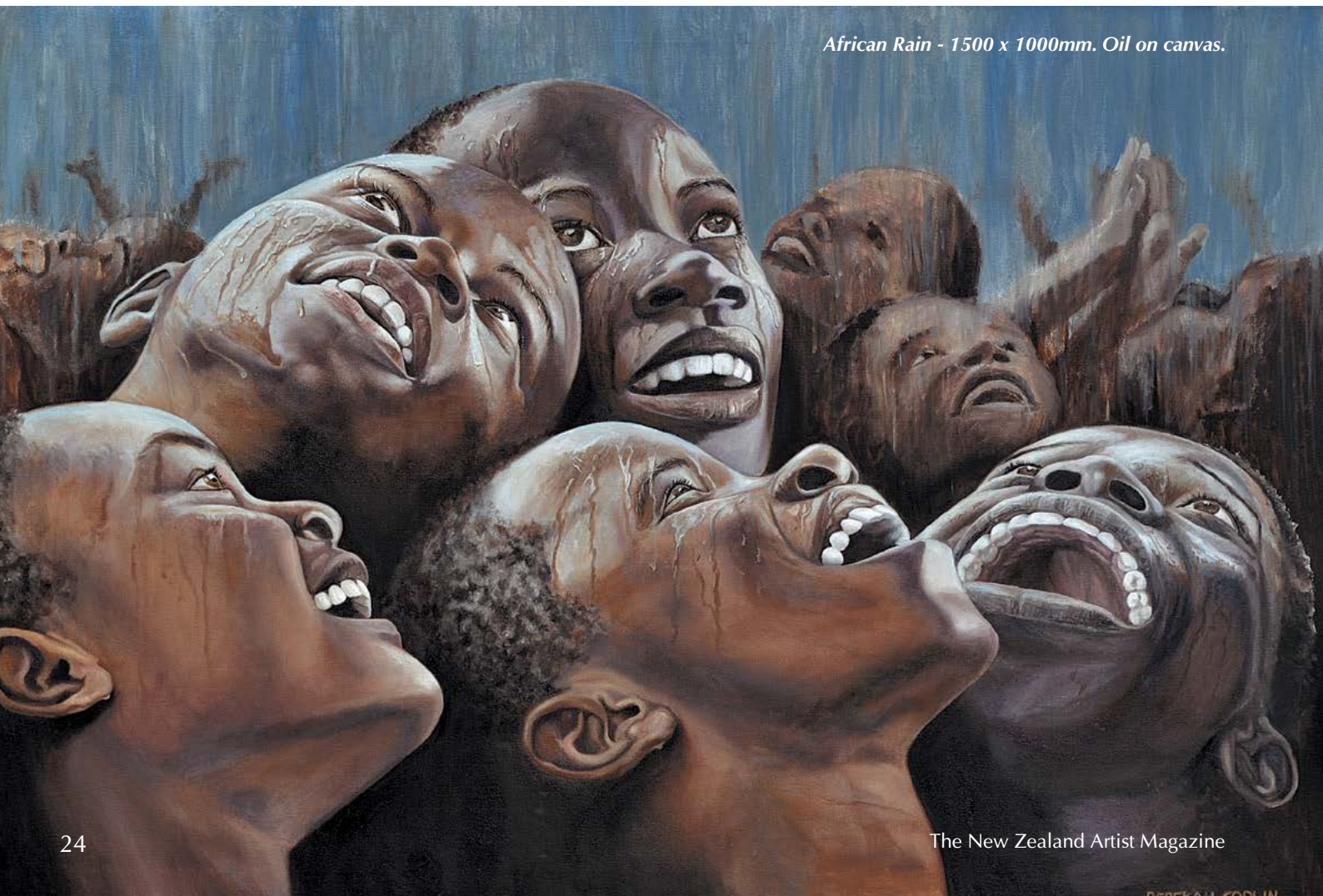
*Hamer Flower - 530 x 350mm. Graphite on paper.*



*Falconer - 1200 x 660mm. Oil on canvas.*



*Journey - 900 x 670. Oil on canvas.*



*African Rain - 1500 x 1000mm. Oil on canvas.*



*It's two-o'clock in the morning, you are standing in front of your easel, you can't remember when you last had a decent nights sleep or even a proper meal for that matter. You are too tired to paint but realise if you stop now you won't sleep anyway. Not that you are getting very much work done. The canvas is a mess and you are going to have start from scratch. You have an exhibition coming up, you promised some clients you would have their work finished but haven't even started on them yet and you have no idea what you are going to paint. Maybe being an being artist wasn't such a good idea after all. It used to be fun. You had so many ideas. You were prolific!*

Sound familiar? It's burnout! According to Newfoundland artist Graham Mathews artists tend to push themselves too hard, and periods of artist block and creative burnout are common. We want our work to be recognised so much that we spend all our free time creating art without leaving any time for ourselves and it is ourselves which actually creates the art in the first place.

Productivity guru Charlie Gilkey says we get on a creative streak and push ourselves too far when we're in the 'post-Eureka' stage of the creative process. While being in the throes of a creative maelstrom is enlivening, it requires a lot of physical, emotional, and mental energy. Pushing past your natural limits stalls the creative process resulting in burnout.

A second scenario occurs when we get into the implementation phase and lose that initial curiosity and adventure that we had when we first stumbled upon

the idea. It no longer inspires us. This is the difference between wanting to explore and develop the idea versus just getting through it. The former is something that we want to do, whereas the latter is something we feel we have to or need to do.

Mathews says each person has to work out the root cause of their own burn out so they can deal with it. Are you over-worked? Do you push yourself too hard? Do you ever take time off to assess your situation, your work ethic, where your works fit into your own life and the lives of those around you?

Mathews and Gilkey say sometimes all we need for rejuvenation is a little time away. If you are working too hard, creating art becomes more of a chore when it should be enjoyable. Do something different. Take a road trip, go camping, take a hike, watch a movie, go to a concert, have a night out.

## *Eight tips to help you get over creative burn out . . .*

1. Avoid stagnation in your art. Try new things, experiment with new mediums, use different techniques.
2. Some artists like to plan out their days in increments, with amounts of time allotted for specific tasks. Others work better with less structure. Most of the time, this disposition is a part of our nature. Working against it to become more structured, when this only causes stress, can lead to creative burnout.
3. Keeping a healthy body and mind will go a long way in preventing and dealing with burnout.
4. Stop being too self-critical. When we hit a creative roadblock we become hard on ourselves. We are not living up to our own expectations, self-disappointment sets in. Burnout is a natural reaction when we are working too hard or do not have balance in our lives. Everyone has limitations.
5. Think back to your first year as an artist. These were exciting times, full of confidence, everything came naturally, you enjoyed mixing colours and creating depth and movement on a canvas. Think back to those days, and recapture that spark.
6. Persevere. There is light at the end of the tunnel. Creative burnouts often last anywhere from a day to weeks depending on how hard you have pushed yourself. You will get through this.
7. Further to this, leave yourself breadcrumbs so you can get back to the emotional space you started the project from. Was it a friend that got you fired up about the idea? If so, remember who that person was so you can ask about the topic again. Was it a book you read? If so, bookmark the passage that gets you back to that mind space. If you find yourself removed from the endeavour, shelve it. If you return to it later and it's still dead to you, let it go.
8. Lastly, remember that creative burnout isn't an indication of your inability to make a go of your creative thing. It's easy to hit a wall and mistakenly assume that you aren't cut out for what you're doing. Before you assume that you need to quit, take the time to fully reset and re-evaluate.

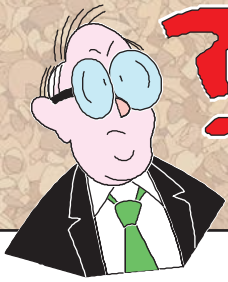


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# ? Puzzle Page

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- Direction • Overtime • Unbelievable • Audible
- Spiralling • Dictionary • Paperback • Mountains
- Thunderous • Imbecile

## CROSSWORD

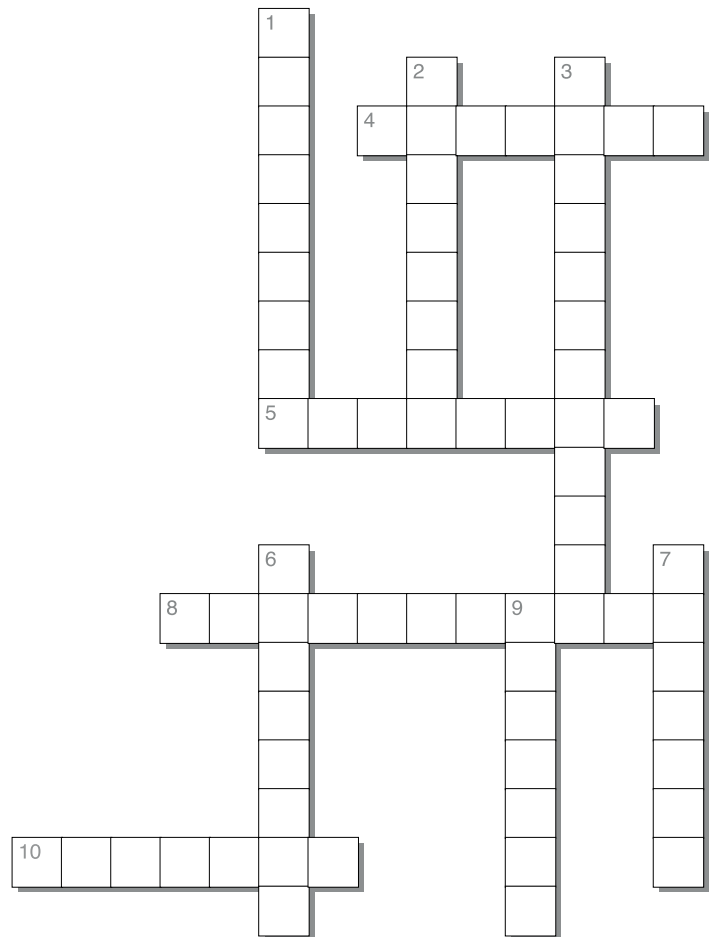
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#### Across

- 4 American painter, resident in London from 1885. Best known for his portraits.
- 5 A useful or decorative man-made object.
- 8 The way it has been done for ages.
- 10 Artwork particular to NZ's various cultures.

#### Down

- 1 A feeling of sadness or longing for the past.
- 2 A person given an award for outstanding creative or intellectual achievement.
- 3 An exact copy.
- 6 A red chalk drawing medium.
- 7 Shine faintly with a wavering light.
- 9 A degree of transparency.



# tell me about . . .

# CANVAS

***What is it that professional artists look for in the painting surface when selecting a canvas? As in most things it comes down to personal preference. Durability and longevity are generally top priorities, but when it comes to the actual painting surface things get a bit murky.***

**W**ords like slippery, thirsty, aggressive, tooth, absorbent. What do they mean? Basically artists want a surface that suits their individual painting style.

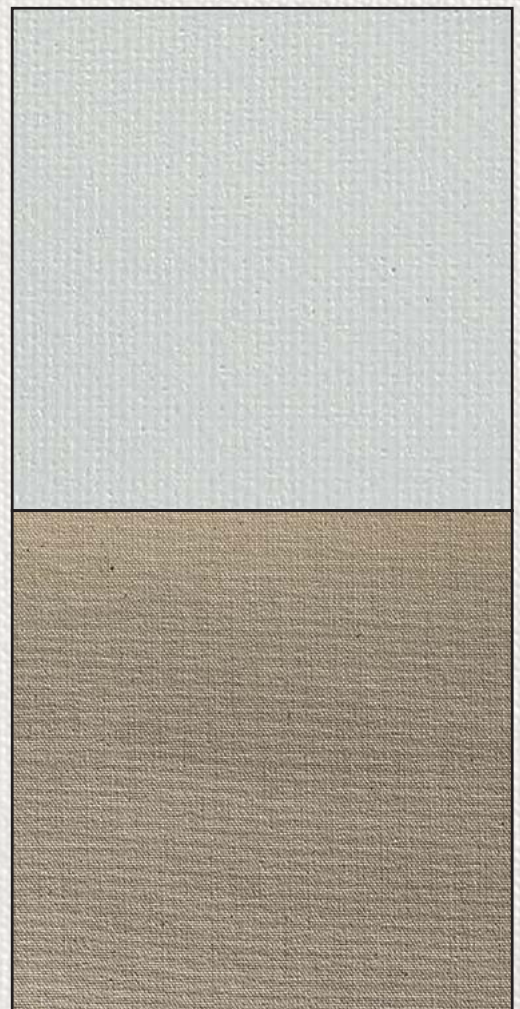
## **COTTON DUCK**

Cotton Duck is the most common canvas choice for artists to paint on. Made from the fibres of the fruit of the cotton plant, the material is 100% natural that once stretched, forms a ground support which has good adhesion to sizing and priming layers.

Its relative cost effectiveness, medium-toothed texture and natural feel give the cloth appeal for a variety of artistic techniques. The warp and woof fibres need to be tightly laced at right angles however, to hinder primer undercoats from seeping through to the back-end of the cloth. Although differently weighted Cotton Duck is used in a wide variety of different applications, only the more expensive and heavier cloth is suitable for professional painting purposes; 10oz cloth is sufficiently heavy and with a thickness of approximately 0.68mm, gives the material durability and strength for palette knife work.

In its natural state, the cloth has an off-cream colour in appearance. Depending on your supplier it may be available in 3metre wide rolls. A stretched canvas therefore can be as large as 2.7 meters by 5 meters+. The cloth is washed and scoured, removing any latent residue as a consequence of the milling process. As a default, Cotton Duck canvas is double-primed with a pure acrylic flexible polymer that has low VOC's (volatile organic compounds) and is lead free. Extenders within the primer are calcium carbonate and titanium dioxide (whitener). The primer is essential to obtain a support that is flexible, protecting the underlying fabric from canvas deterioration and allowing the correct absorption of oil or acrylic paints. Extra coatings can be given such that the final finish tend toward a smoother feel and more lustrous appearance.

Gesso and binder medium can also be used in combination with an acrylic primer. Gesso tends to add more texture or tooth to the final finish while limiting the absorption of oil and acrylic paints. Being a natural fibre, the cloth is hydroscopic in nature and can relax depending on environmental conditions; when dampened, the individual threads become



***Cotton Duck Canvas. Primed and unprimed.***

thicker and shorter causing the intervening openings to close and hence an overall tightening on the cloth. During dry conditions, the reverse process causes the cloth to slacken or 'relax', an expansion stretcher frame is therefore needed with keyed wedges in the corner and cross-bar struts. These can be gently tapped in, effectively bringing the cloth back to a taut state.



*Polyester Canvas. Primed and unprimed.*

In summary, Cotton Duck's versatility has found favor for many different styles of artistic impression. Its toothed surface finish grabs brush paint easily, giving long-lasting adhesion to priming and subsequent oil or acrylic paints.

### **POLYESTER**

A synthetic fibre, polyester cloth has properties unique to other cloth types, making it increasingly popular for artistic purposes. The fibres are thin and tightly interlaced such that a very smooth final finish is achieved. This makes the surface ideal for high detail or portrait work, with very little paint bleed occurring on brush lines. The cloth is significantly stronger than Cotton Duck or Linen, allowing tighter stretching with the resulting surface having little give to applied brush strokes.

Polyester cloth's moisture absorption is extremely low and therefore resilient to shrinking or swelling; a stretched canvas is stable without the need of a humidity-controlled environment. It can also therefore be unrolled on the floor with little creep or shrinkage occurring when worked on.

The cloth appears as a clean, bleached white colour. This brightness gives the picture from the outset an added effect of clearness and luminosity. Light resistance is also extremely good, having the best resistance to ultraviolet radiation in daylight. The primer is essential to obtain a support that is flexible, protecting the underlying fabric from canvas deterioration and allowing the correct absorption of oil or acrylic paints. Polyester cloth is double-primed with a pure acrylic flexible polymer. Extenders within the primer are calcium carbonate and titanium dioxide (whitener). This acrylic gesso primer contains a dispersion medium that facilitates good adhesion to the cloth fabric, and in combination with thickeners and stabilizers, ensures a primer with sufficient tooth and absorbency characteristics.

Polyester cloth shows good resistance to chemicals that can occur in oil or acrylic paints; this in combination with using an acrylic polymer primer that is non-hydroscopic, produces a ground that does not require size. In summary, Polyester cloth's strength, very fine texture and durability make it ideal for high detail or palette knife work.

### **IS MY CANVAS SQUARE?**

There are two ways of checking that a canvas is square. Firstly by using a carpenter's square. This is an L shaped tool that is used to check a 90 degree angle. You simply place it over the corner of the canvas. The two sides of the carpenter's square should lie parallel to the sides of the canvas. If you see any gaps, the canvas is not square. The second method is to measure the distance from one corner of the canvas to the other - across the diagonal. So measure from the top left corner to the bottom right, and then from the top right to the bottom left. If the two measurements are the same, the canvas is square.

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## LINEN

Linen, grown from the flax produced in Belgium and the Netherlands, is still considered to be the superior choice for professional artists who want to work on a specific textured cloth. Linen canvas is distinguished by its unique natural colour and irregular character of weave, which is the result of the round shape of the linen fibres - this characteristic persists through the layers of paint, imparting a sense of depth to the work.

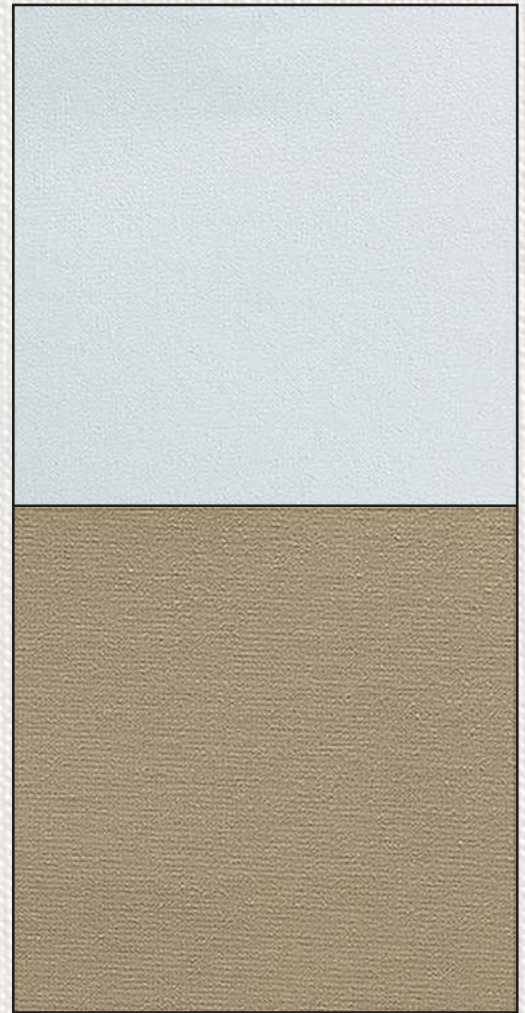
Individual linen fibres are considerably longer and springier than cotton's; the material is therefore somewhat more durable and has a livelier feel when stretched. Machine coated a number of times with either oil, or universal primer or glue sizing, very specific methodologies are employed to obtain a uniform surface. For an oil canvas, zinc white is used in the primer, bound with linseed oil. After drying a coating of titanium white is given. With acrylic or universal linen, two coats of titanium white are applied with an acrylic binder.

There is considerable variety of weave texture and weight available. Surface texture ranges from extremely fine (13DPS) to very rough jute (H4), with different textures and priming types falling between these two extremes. The cloth is also available unprimed or, what is becoming increasingly popular, glue sized, allowing the unique canvas colour to come through the artwork.

As with Cotton Duck, being a natural fibre, the linen fibres can respond to changes in humidity, swelling in humid weather and shrinking in dry weather. The stretcher frame therefore needs to be keyed with suitable wedges in the expansion corners and cross-bar struts.

Belgian Linens, given their reputation and popularity among professional artists, are higher-valued than Cotton Duck or Polyester cloth. With this comes the pleasure of working with a material that can be specifically suited to the artist's style and preference and carries the nostalgia of using a cloth trusted by the Old Masters.

Compared to modern techniques, the Dutch and Flemish Masters had their own unique way of preparing a canvas thereby ensuring that no fabric was visible through their paintings. This process required a months-long process of layering the raw canvas with paint, polishing the surface and then repeating. This technique produced a glossy, almost enamel surface, which was crucial in achieving photographic realism.



*Linen Canvas. Primed and unprimed.*

### References:

- [1] *The Artist's Handbook of Materials and Techniques. Fifth edition. Ralph Meyer*
- [2] *The Artist's Pocket Guidebook. Jim Cobb and Kirk Miller*
- [3] *The Painters Handbook. Mark David Gottsegen.*
- [4] *The Materials of the Artist and their use in Painting. Max Doerner.*

CANVAS PANELS	CANVAS ROLLS	WATERCOLOUR CANVAS
<p>A canvas panel consists of primed fabric (normally 100% cotton) that is double primed and adhered to archival or acid-free board with an acid-free adhesive. The canvas wraps around the edges of the board and is stuck down with archival glue, providing a rigid, textured support for painting. Good quality panels are very sturdy and will resist warping.</p>	<p>A roll of canvas is normally 5 or 10m long and 1 to 1.6m wide. It can be primed or un-primed cotton, Polyester or Linen. The canvas is cut to size and mounted on stretcher bars.</p> <p>This can often work out to be the cheapest option; however, it is often considered to be less convenient, more time-consuming and requiring the relevant skills and tools necessary to construct the final product.</p>	<p>Watercolour canvas is specially made for watercolour paint and is very different to painting on watercolour paper. These canvases are coated with a specially formulated gesso to make it suitable for watercolor techniques. The paint stays wet longer and you can use a coarser brush without damaging the surface. The paint can be lifted off very easily, in fact you can even wash the paint off and start again.</p>

# WHAT'S IN A CANVAS?

*We decided to put the question to a few professional artists to find out what their personal preferences are.*

A reliable surface that is durable and functional. It must be able to multi task. Not too absorbent. Must perform with thick paint, thin paint and washes. Able and willing to take punishment.

**Pascale Chandler - Artist and teacher.**

Must be in square on an appropriate stretcher frame using the correct wood and materials and stretched to the correct tautness. Requires the correct primer for the appropriate canvas. Important that the applied paint/medium takes easily to the primed surface and adheres correctly to it. I believe a stretched canvas should be oil based primed as per the old and proven method. Acrylic primer should be avoided for a stretched canvas, but is perfectly OK for a canvas laid on board. Too thin a canvas is not ideal and should probably not be used. Lets also bear in mind that different canvas finishes are apt for different art techniques applied by the artist. If all of the above is applied, one will have a good canvas for painting on.

**Rob Domajin - Artist**

I am looking for a canvas that moves the paint around. When I apply the paint with a brush (generally a large brush), I want to be able to 'push' and 'pull' it to directions where a brush can't go - either using a spatula, palette knife, home-made tool and even fingers. I want my canvas to be smooth and tight on the support. I don't mind a bit of weave (though generally choose a fine weave) as long as the surface is smooth enough for the paint to adhere to the surface and move. I try and use my oils like watercolors so movement and happy accidents are necessary (which can never happen on a 'thirsty' canvas). It goes without saying, that the canvas must be made with quality products to ensure longevity of the painting.

**Nicole Pletts - Artist**

With the modern trend of 'floating' a canvas in a frame it is essential that the canvas on its stretcher is square. These frames are designed to show the edges of the canvas and if it is not exactly square it will be very obvious. There is not rebate or over-hang as there are on traditional frames to hide an un-square canvas. I also prefer a medium canvas but very well primed and lightly sanded, it seems to make the paint go further.

**Nola Muller - Artist**

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# TAUPO ART CONNECTION



*Taupo Art Connection is an inclusive arts group formed to bring independent visual artists in the Taupo region together. The New Zealand Artist Magazine asked one of its founder members, water colour artist and tutor, Sue Graham how it all began. This is the story in her own words.*

It was back in 2012 when printmaker, artist and teacher, Sally-Ann Davies, invited me for a glass of wine and asked me the pivotal question that led to irrevocable, but meaningful change in Taupo: “How do artists communicate with one another? How do they get to know what is happening in the local art world and get information on exhibitions, workshops, supplies, and generally interact with other artists?”

I replied that from my experience if you just invite artists to get together socially, have a glass of wine and a chat, they will spontaneously start connecting.

So we set a date and a venue: the local restaurant bar, and sent out email invites to every local artist we knew. We thought at first it might just be ourselves but to our great surprise, eighteen artists attended on the very first night, with that number doubling over the next two monthly get togethers and has continued to grow ever since.

## The Launch

There was excitement and energy in the air that first night. People talked about their passion for art with like-minded people, whether they were emerging artists, professionals or just creative types who love to be ‘in the loop.’

Ideas soon started bubbling up, noise levels rose and we found we needed to take ‘minutes’ to keep track of all the suggestions and plans that started unfolding.

After much discussion and voting, the name of our group was decided: Taupo Art Connection, complete with artist-designed logo. Two facebook pages were established, lots of new friendships and mini support groups evolved and before we knew it, we had our first group exhibition

booked at the Taupo District Museum and Art Gallery, entitled ‘Embracing Diversity.’

Since then we have had subgroups (all volunteers) organising the highly successful two Art Trail weekends, and, with the assistance of Creative New Zealand and Creative Taupo, (formerly the Taupo Community Arts Council), launched our website [www.taupoartconnection.org.nz](http://www.taupoartconnection.org.nz).

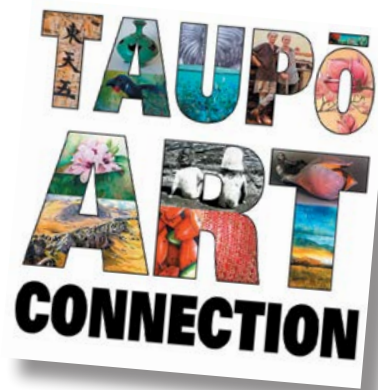
Further to this we have booked a second exhibition scheduled for September that we have dubbed ‘Connections’ and held a monthly stall at the Riverside Market. We have published a tear-off art trail map, celebrated several collaborative exhibitions, held many workshops, and had heaps of fun together at frequent social events, dinners, openings and so on.

With such a supportive group we have witnessed individual artists growing from strength to strength with all the opportunities and connections they are making, through workshops, business seminars with Art Armature and connecting with like-minded artists to organise collaborative exhibitions.

If you want to find out what is happening in the Taupo art scene, when the best times are to view local artists and galleries and so on go to [www.taupoartconnection.org.nz](http://www.taupoartconnection.org.nz). While you’re there, ‘like’ our facebook page for regular updates. We look forward to seeing you on ‘Queen’s Birthday Weekend 2015’ for our third Taupo Art Connection Art Trail. Our friendly group of artists displaying their varied and original artworks ‘from the studio to the kitchen table!’ will be looking forward to meeting you.

# Queen's Birthday Weekend Art Trail, 2014

Photographs by Paula Kerslake.



After an inaugural Art Trail in 2013, which listed sixteen artists 'from the studio to the kitchen table,' Taupo Art Connection (TAC) were surprised and thrilled by the public's enthusiastic response to the 2014 event held over the Queen's birthday long weekend.

TAC's Sue Graham says because the 2013 trail drew an unexpectedly high number of visitors with lots of positive feedback it was decided that with over 20 artists taking part in 2014 the trail guide had to be redesigned into a four-fold flyer with a larger map, more detail and so on.

"The beautiful Taupo weather encouraged another successful influx of art-lovers doing the rounds, with an even spread of Taupo locals and visitors from mostly around the North Island," Sue Graham reports. "Feedback from the attendees included how easy the map was to follow, how helpful the bright banner flags were that the artists used to mark their sites, the interesting variety of artwork, and above all the friendliness and warm welcome each artist gave their visitors."

"Naturally the participating artists, with their friends and family, have a social dinner evening during each Art Trail weekend so we could share our anecdotes, excitement and satisfaction at the brilliant event we had created."

Sue says art lovers around the country should make a note in their 2015 diaries to reserve the Queen's Birthday Weekend for Taupo Art Connection Art Trail. She promises they will not be disappointed.



From left, row 1: Art Trail sign at L'Arte Cafe & Gallery • Inside Artist Suzie Kuper's studio • Artist Maggie Dawson's artworks greet visitors to her Studio 92 • Artist Maggie Dawson at Studio 92.

From left, row 2: Artist Jo Rankin • Artist Suzie Kuper • Artist Carole Cornes • Artist Jennifer Cook-Battersby.

From left, row 3: Artist Sally-Ann Davies in her new studio • Artist Sue Graham at Wildwood Gallery • Artist Jennifer Cook-Battersby and her guest artist Paula Kerslake open the JCB gallery for the Art Trail • Artists Chris Hooton and Nancy Tschetner at 3Art Gallery.

# Fifty shades of Clay



***Clay is a very sensual medium with which to work with. Once you get involved, it takes on a life of its own. It is you, your hands and the clay working together, creating, moulding, curving. The end result is a marriage of both of you.***

**S**o says Naenae-based sculptor Carol Ann Laubscher who admits to being more than a little enamoured by the human form: "I love to try and emulate the beauty of the female form," she says.

While the limits of sculpting are as broad as her imagination and the inner creative spirit that burns within her Carol says clay does have its practical limitations: "You have to know how it is going to react in the kiln, what the end results are going to be," she explains. "I have had several beautiful looking pieces simply explode, it is a constant learning curve."

"Whenever I start work on a new piece I follow a specific process, but this is art, it is alive and as such it does not always follow what I initially envisaged.

Inspired by Degas and Renoir, among others, Carol says: "There are no hard and fast rules to what art should be or where it is going. I love romanticism and the romantic side of art but art itself can be very subjective. People buy into trends and into what is happening at the moment. As such you have to be able to understand how to keep abreast of these trends and keep your work current while maintaining it's creative individualism."

Carol is a somewhat late starter to the world of art. After 20 years of home building and raising children Carol's husband built her a studio at their home which has now become her refuge and allowed her long dormant creative energy to re-emerge.

Asked why she immersed herself in sculpture, Carol says simply and unquestionably: "I am drawn to working in a 3D creative space. It is more alive and more stimulating than using a brush which I find a little flat and not as involved."

### Anatomical

Carol says that learning anatomy and knowing the shape and function of every muscle in the human body is just the start of becoming a sculptor of human anatomy: "Further essential requirements are a strong creative drive and a love of being able to replicate the beauty of creation, especially the inherent beauty of the human body."

Looking at her work it is difficult to conceptualise the idea that other than





attending a sculpting course after school Carol has no real art training at all. She completed a series of life drawing and portrait classes which, she says, has seen a dramatic improvement in her finished work. "I think as artists we are all learning all the time," she reflects, while advising young and emerging artists to practice daily. "You have to put those hours in," she says, stressing: "if you are going to paint or sculpt the human form it is essential you study anatomy, there is no other way."

### Current work

"Right now, I am creating small paperclay (her favourite medium) figures from life models," she says adding that she is planning a series of ethnic busts, some African and some Maori: "I love the voluptuousness of ethnic faces," she enthuses. "These pieces are are going to be really exciting as I am planning to put facial designs on them."

Like many artists Carol is self depreciating about her work and says she is surprised to have sold quite a few of the figures she made for a recent exhibition at the Hutt Odlin gallery.



## The Clay Club

Carol is not involved in any art societies or organisations but says she has a "Clay Club" at her home, I have a number of friends who come over to "play with clay," she says with a smile.

With an eclectic mix-from Pink Floyd to classical music in the background Carol starts with a lump of clay which she fashions into a stick figure, poses it as wanted and then starts getting the proportions right, and finally adds the finer details. It sounds ever so simple but as Spencer Scott wrote in his acclaimed book *Sculpting Human*



Anatomy: "The human form is infinitely complex and full of subtleties that it can take a life time to master its many nuances."

Carol's work can be found at Artrium in Thorndon.

When she is not absorbed in her studio Carol spends a lot of time in the fresh air walking her two Jack Russels, reading or playing chess.

She can be contacted at: [ilt@clear.net.nz](mailto:ilt@clear.net.nz) 



## After hours

The Geoff Wilson Gallery at NorthTec in Whangarei recently held its second Art After Hours exhibition featuring art works by 'non-arts staff' members. Appropriately named Art After Hours II, the exhibition showcased works by 13 members of staff. Considering these works were produced by non-arts staff the standard was quite exceptional. The pieces comprised ceramics, acrylics, pebbles on canvas, photochemical drawings, wood, lead sheet work, watercolours and mixed media.

**Right: Breeze, Selenta Orr, pebbles on canvas.**



**Above: Awakening, Vania Hamlin, acrylic.**



**Above right: Jenni Moore with two of her works, Vase with Flowers (left) and Pohutukwa with Black Vase collage.**

## New Zealand Painting and Printmaking Award 2015

Dr. Anne Kirker will judge the New Zealand Painting and Printmaking Award 2015. The annual \$20,000 prize is sponsored by The Philip Vela Family Trust. Dr. Kirker has curated at major New Zealand and Australian galleries, and published a survey on New Zealand women artists. Entries which close on 17 October 2014 will be accepted in one or more of the following mediums: all water-based mediums (including watercolours), oils, acrylics, gouache, all drawing mediums (including pastels and charcoal), collage and all forms of printmaking

For the first time two options for entering are available, online or by the traditional mailing method.

An entry form can be found and downloaded from: [www.wsa.org.nz](http://www.wsa.org.nz)

## Waikato Society of Arts Celebrates 80 years in 2014

The Waikato Society of the Arts will celebrate its 80th anniversary with a member's exhibition "Yesterday/Today/Tomorrow" at ArtsPort opening on 23rd October 5.30pm and running through to 24th November.



## Two in one for Stuart Murray

Watercolour artist Murray Stuart says he was "delighted" to receive two prizes at the Easter Show in Auckland reputedly one of the largest art Exhibitions in New Zealand.

Murray received 1st prize in the watercolour section and was also awarded the much sought after Raye Hannam Memorial Trophy for the best watercolour painting on show. Stuart's painting was of the iconic Auckland Ferry Building in downtown Auckland.

The judges commented that Stuart's work was "an excellent example of this medium which captures light and atmospheric conditions."

Stuart a professional artist for the last 20 years is widely recognised for his use of bold brush strokes and clean vibrant colours.

Stuart who says his aim is "expression rather than imitation" is featured in the acclaimed art book, 'New Zealand in Watercolour' and is also a tutor, demonstrator and judge to art groups throughout NZ and Australia.





***Wellington painter and art tutor Morag Stokes has assembled her mid-life art career from a variety of sources. As well as exhibiting and selling paintings, she offers workshops, presentations, and private consultations to experienced artists in her role as an Artist Educator with GOLDEN Artist Colors Ltd. She also tutors at Pablos Art Studio, Wellington, which supports mental health and outsider artists and will soon be starting a weekly programme of art workshops for psychiatric patients at Kenepuru Hospital in Porirua.***

Originally from Scotland, Morag and her family have lived in Wellington for the past 13 years. The move to New Zealand brought with it the opportunity for Morag to pursue a career in art, a big change from her previous work in management training and development, which had its roots in social work and psychology. She began her art studies at Inverloch House Art School in Wellington and eventually graduated in 2008 with an Advanced Diploma in Art and Creativity from The Learning Connexion.

As a painter, she has developed two distinct processes. In both cases, this involves laying paint onto surfaces then selectively removing it by dragging it off, either in lines (drag paintings) or letters (text paintings). The works evolve from the residues left on the edges of the various dragging tools she uses to remove paint.

Often the drag painting process will involve making skins of paint on glass, cutting and lifting them, then adhering them to canvas in a similar way to constructing a collage.

In 2010 GOLDEN Artist Colors Ltd. chose Morag for training in their product range along with seven other artists from around the country. New Zealand was the first of many countries outside of the USA to pioneer this GOLDEN Artist Educators Programme (GAEP) which aims to put paints and products in the hands of practicing artists who then tutor others in their creative possibilities.

Morag has since been running GOLDEN workshops from her studio in Wellington. The workshops are one to two days long and aimed at experienced painters, from hobbyists to professionals. Her overview workshop, 'Acrylic Adventures', is a good starting place, as it covers the widest possible range of paints and products in the given time. People make small art works using gels, pastes, speciality grounds and paints, including Fluid, High Flow, Heavy Body and OPEN colours. Group size is kept to a maximum of 10 people. Other workshops cover

more specific topics, such as Iridescent and Interference paints (Paints with Panache) and the new slow drying acrylics (Using OPEN Acrylics). There is a day devoted just to colour (Colour Mixing with Acrylics) and the most recent two day workshop is aimed at watercolour painters who want to explore transferring their skills to acrylics, which are now well suited to water media work (Acrylic Diversions for Watercolour Painters). Details of this programme can be found on Morag's website [www.stokes.net.nz](http://www.stokes.net.nz).

For people who prefer to work on their own projects in a well-stocked studio with tuition and materials at hand, the new Artist Sessions fit this bill. A small group (maximum of six artists) meet on Monday mornings for six, three hour sessions. An hour of this time is devoted to group discussion about inspiration, process and work critique and the remainder of the time is for painting.

Morag will be sharing some of her typical workshop exercises with *The New Zealand Artist Magazine* over the next few issues.



***One of Morag's workshops underway.***

# Subtractive Painting with OPEN Acrylics

By Morag Stokes

***OPEN Acrylics, manufactured by GOLDEN Artist Colors, offer unique working properties that represent a true departure from all other acrylics on the market.***

They are slow drying like oil paints and resist skinning, remaining workable on the palette for extended periods. Even as they dry, their workability, or openness, can be re-activated with the addition of small quantities of OPEN Thinner. Some painting techniques which are not ideally suited to regular acrylic paint, due to its fast drying time, are much easier with OPEN. For example, monoprinting, screenprinting and subtractive painting. Blending and softening colour is also much easier with OPEN paints, especially when working with thin layers which would otherwise dry very quickly.

I run a day workshop, called 'Using OPEN Acrylics', which gives artists the opportunity to explore several acrylic painting techniques which are well suited to OPEN paints. Subtractive painting, illustrated here, is one of them. It involves creating an image by the removal of paint and allowing it to emerge, almost like a two-dimensional sculpture. The following demonstration illustrates this process.

I have chosen to paint on a ground of GOLDEN's Molding Paste because it dries to a hard, yet flexible, opaque film which is an almost non-absorbent surface and can be easily textured as desired. Made with marble dust, this smooth ground is ideal for subtractive painting because paint can be wiped away leaving almost no residue of colour behind, exposing the 'off-white' colour of the dried paste. I have also chosen to paint with blend of Quinacridone Nickel Azo Gold and Van Dyke Brown Hue. This mix results in a rich deep brown colour which reveals beautiful gold undertones as it is scraped or rubbed away. It is great for subtractive work!

If you'd like to try some techniques which are best suited to slow drying paints, my workshop Using OPEN Acrylics will take place on Saturday 26th July 2014 at my Wellington studio. See [www.stokes.net.nz](http://www.stokes.net.nz) for details.



**Materials used for this demonstration**



**A great mix for subtractive painting.**

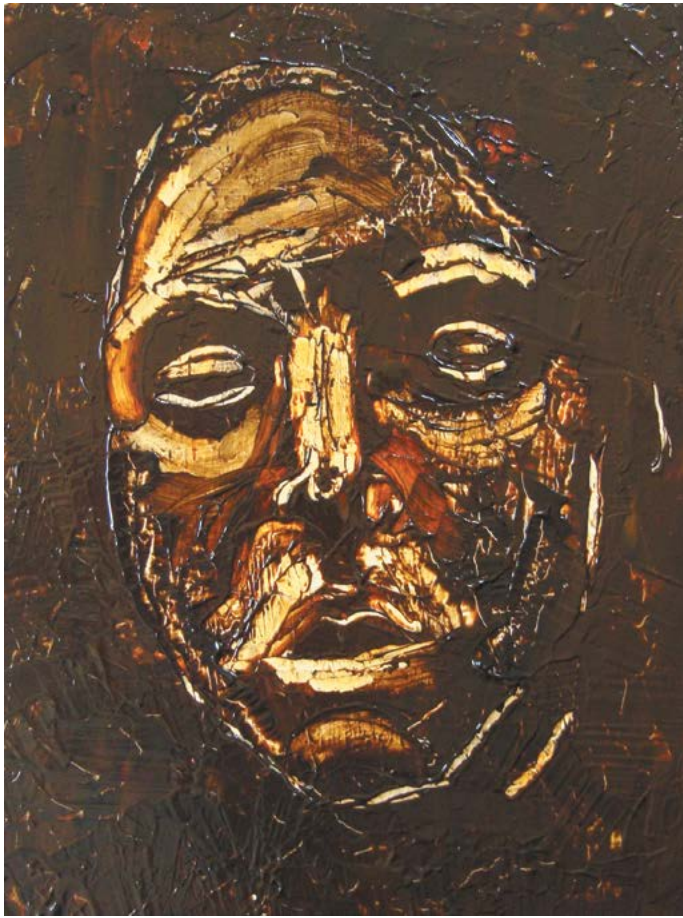


*Stage 1. Molding Paste was applied with a palette knife to a surface primed with gesso. I used MDF board, but stretched canvas is good too. The Molding Paste can be smoothed or textured as desired.*

*Stage 2. When dry, the surface was covered with a rough mix of GOLDEN's OPEN Quinacridone Nickel Azo Gold and Van Dyke Brown Hue. This mix gives a dark coverage with lovely glowing, golden undertones when scrapped back.*

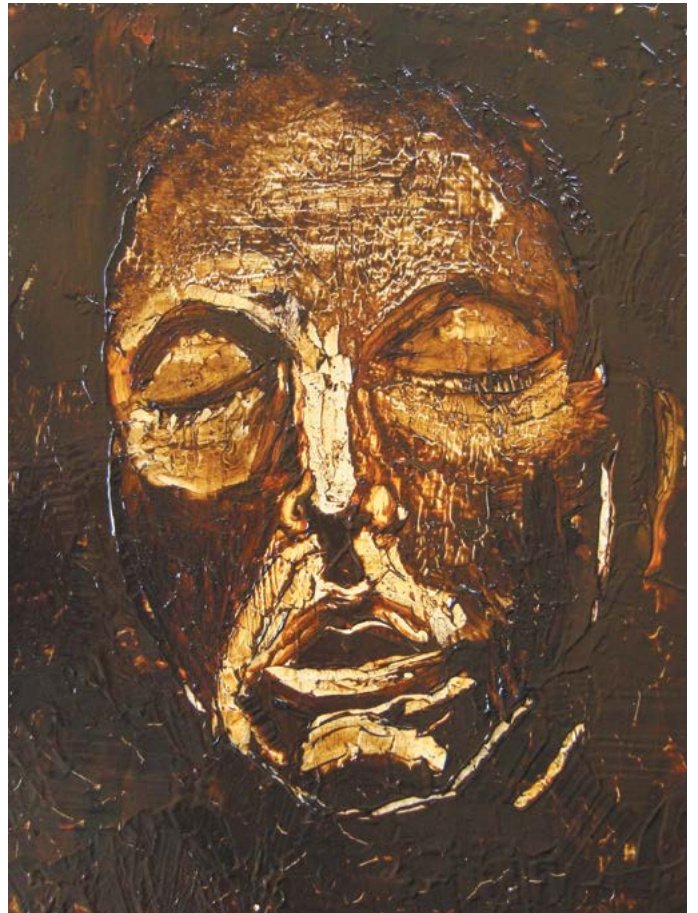


*Stage 3. A rough guide to the location of the lightest areas of the image was sketched into the wet paint with a pointed colour shaper. I sometimes use a knitting needle for this.*

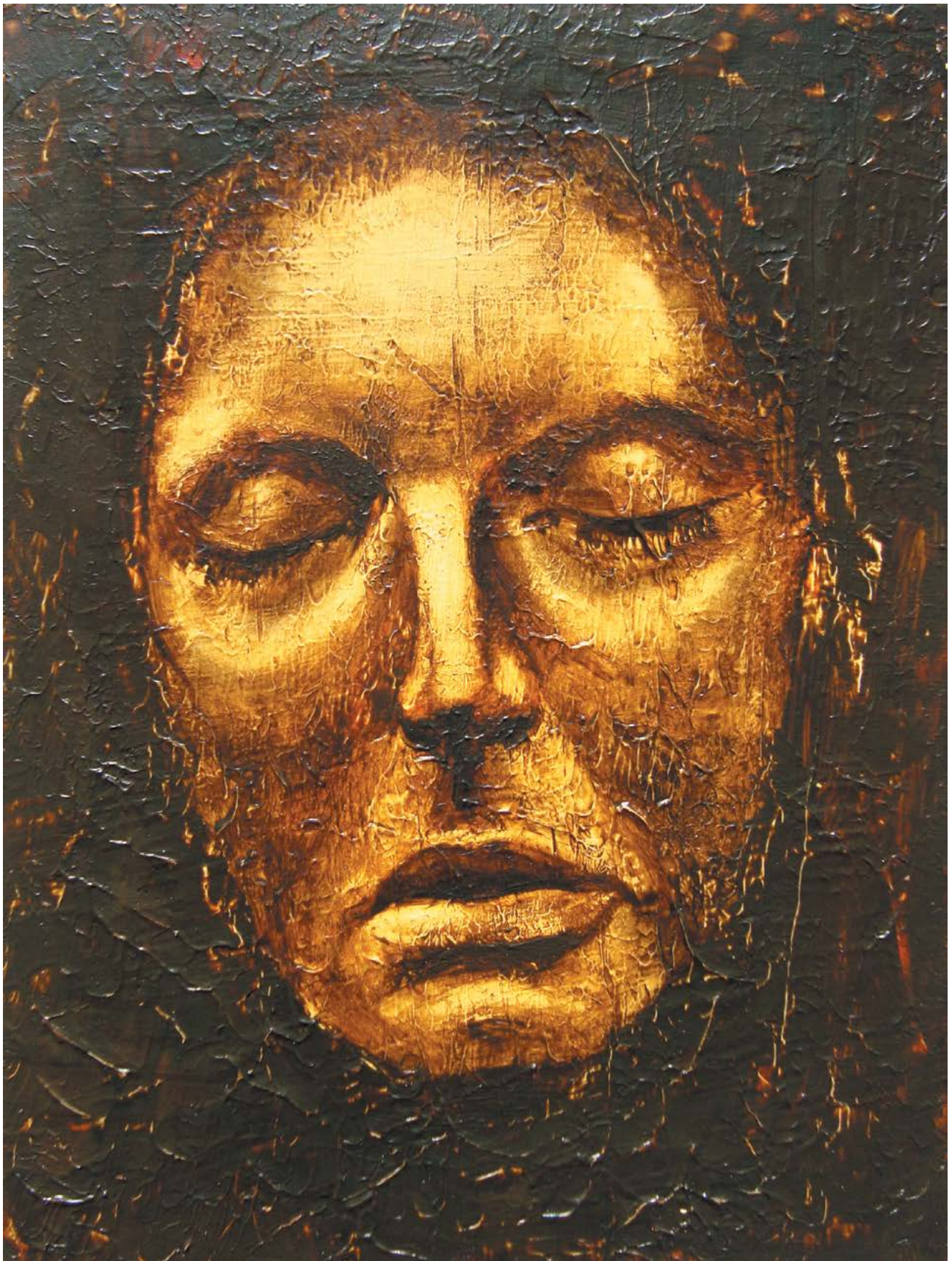


*Stage 4. Using different sized colour shapers, paint was then scraped off to roughly expose the lightest areas. This stage of the painting felt a bit like sculpting out the image in paint, as I was not working from an accurate drawing.*

*Stage 5. Paint removal continued with additional methods – wiping with a rag, scraping with a palette knife and beginning work on more detailed areas with a cotton bud. Scraping with the knife leaves very expressive marks whereas wiping gives a softer look.*

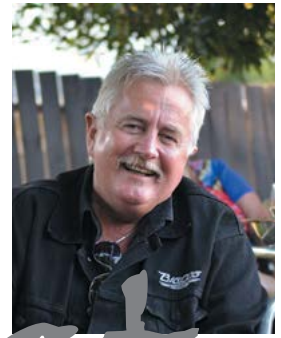


*Stage 6. By this stage, a lot of paint had been removed and a face had clearly emerged from the darkness. I used brushes to add paint to parts which needed some refinement, and continued to wipe or scrape back, revealing my lightest lights. When very thin, the paint can become too dry to easily remove. If that happens, a touch of GOLDEN OPEN thinner on a brush or cotton bud will re-activate it and it can be taken back to an almost white ground.*



*Stage 7. The image was refined using brushwork for some of the detailing and by softening some areas using soft mop head brushes. At this point the paint's workability had reached what GOLDEN call 'the sweet point' where it is tacky enough to give a great ease of control for softening, blending and removing. I finished with a little of the Quinacridone Nickel Azo Gold added to some glazing liquid and used this glaze over the entire painting to even out the surface sheen and boost the golden glow.*

# THE Living Artist



*After many years of working in the corporate world, John Hodgson completed a long transition to full time artist with his first solo exhibition at the Depot ArtSpace in Devonport in April this year. Representing seven years of work, a good number of the pieces on show sold over the two weeks of the exhibition which also saw some 600 visitors to the gallery.*

Whangarei-born, John, whose very first painting was a self-portrait completed back in 1977, has had a long interest in art but says he 'played around' for years while in 'corporate career mode' here in New Zealand and in the USA. On returning to NZ in 2003 he says he became really serious about his own art while beginning with partner Mary, a modest collection of work by New Zealand artists.

## Early days

John became involved in art promotion, testing the waters of dealership. A highly successful 'pop-up' solo show for an emerging artist in Parnell in 2005, a group of prominent New Zealand artists shown in an old Hall

in Clevedon in 2013 and, at the beginning of this year, curating the Liveable City Art Auction in central Auckland showing 54 artists and raising \$75,000 for community funds. "I'm over the promotion gig," he claims, "making art is more compelling."

A 2005 summer course with Matthew Browne, then at the Ponsonby Art Station was a pivotal point for John's art. It took several more years to extricate himself from the business world, even though he was already building a large body of work. In 2013 he completed a six week life-drawing workshop with Allie Eagle and in 2014 successfully applied for a place at Elam starting the four year BFA programme in March. By then he had been full-time in the studio for two years.



*TAW Statements Of War #1 2007-2013 - 901 x 457mm. Oil On Canvas*



**Above left: TAW US US US 2008 - 706 x 1020mm. Oil and Charcoal on Canvas.**

**Left: TAW Soldier I - 2013 - 550 x 750mm. Charcoal and Oil on Paper.**

**Top: TAW Statements Of War #11 - 2008-20013 - 1015 x 707mm. Oil and Charcoal on Canvas.**

**Bottom: TAW Statements Of War #7 2008-2013 - 765 x 560mm. Oil and Charcoal on Canvas.**

**Above right: TAW Peace 2014 - 550 x 750mm. Multimedia on Paper.**

**Right: TAW Cultural Sentiments 2013 - 610 x 912mm. Enamel, Oil, Charcoal and Crayon on Canvas.**

## Getting lost

Losing himself in canvas and paint. Drawing for long periods, exploring the different levels of his life and his travels to bring out aspects of these in paint. Creating something that stands separate to himself that others can react to. Maintaining something of himself in the resulting work. These are, to John, the essence, the heart and soul of what he loves about art and being an artist and what drives him to create.

"Titled, 'TAW - The American Wars,' the Devonport exhibition was a project that started in 2007 and has been an immense learning process, about painting and about myself, and many of the works have been re-painted as I developed my ideas and processes," he reveals.

John is now working on a series of work the idea for which came out of a group show 'Electica' held at the Depot Artspace last June where he exhibited three paintings. "The series is called 'On Ponsonby Road' and is a new mode and subject area that has been fermenting for the last 12 months or so," John explains. "I went from long-considered repaints and glazed layers built up over a period of years with brush and line drawing to three days, 90% complete works using line and palette knife.

The New Zealand Artist Magazine

It has been a revelation for me. I am very excited about taking this forward." At the time of going to print John has completed five works one of which is already sold.

## Training

Finally Elam. "I am so excited about that! Going back to Uni as a 'mature student,' he enthuses with a smile. To be immersed in a formal learning programme at the same time as having my own art practice at home in my own studio is pretty mind-blowing. I am really enthused about how that will play out in what I am able to produce."

While John is now undertaking formal art training he says being largely self-taught is both a blessing and a curse: "You just don't know what you don't know. Ignorance is never bliss I'm afraid to say. It has helped that I am an avid collector of art books, especially art criticism and biographies, critiques and so on. On the other hand, it has probably been easier for me to avoid the trap of academia in my work, something I think we see a lot of today. It will be interesting to see how Elam impacts on that".

"Taking on a career in art as a 'mature' person is an uphill process," he observes. "Variously it is seen as a mid-life



*City MetroWoman 2007 - 760 x 1116mm. Oil and Charcoal on Canvas*

crisis, a hobby devoid of the realness of the suffering of the 'young' artist, and dilettantism.

"When you talk to galleries and they declare they are only interested in young graduates or the established mature artists makes you realise what the real challenge is."

### Commentary

John's preferred subject, although this may change, is social commentary, "with a little wit and cynicism appropriate to my age and experience," he says with another smile. "I am enamoured of people in landscape or cityscape but not in any true representational sense. I work in a 'abstracted representational' mode for want of a better term. I am not interested in any fidelity to the original image. Rather it is filtered through remembrance, to express emotion, personal convictions and so on. I am interested in the picture standing on its own merits as an object first and foremost, but as an object that also tells a story, makes an observation or carries a message. So my 'characters' are as much 'word', as in 'calligraphic characters' as they are 'people' characters."

With a preference for oil paint for its plasticity, sensuousness, tactility and feeling of history, John is also keen on charcoal for its expressiveness and ability to go from the extremely economical to total richness. "I love working with my fingers," he comments, adding that he particularly



*TAW Appropriation II 2013 - 1200 x 1200mm. Oil and Charcoal on Canvas*

likes the charcoal stick for its "ability to capture anything from stream of consciousness, expressionist mark-making to highly refined modelling."

He enjoys the palette knife for the sheer joy of putting paint on, scraping it off, making marks and creating fields and passages of texture and colour with the mind minimally involved. Rags for rubbing, pieces of cardboard for scraping are other favourites. "In fact, whatever is at hand, I will try out," he says candidly.

### The process

When faced with a blank canvas John often has no preconceived idea of design. "It is more a thought, an emotion, things I have seen, experienced or read filtered through a vague field of remembering, gathered with a certain intent."

Charcoal stick in hand, heavy rock or vibrant jazz music blaring, making marks in sweeps, staccato, figurative, laying out planes and passages with eyes almost closed, giving his hand its own freedom. Then, standing back, assessing, editing, amending, all very loosely. Not too intellectual at this stage. Spray fixative everywhere. Laying on colour washes or scraping paint on again, still with a free-ish hand, but now with the mind peering over its own shoulder and making suggestions.

"By now the canvas has its first working, edge to edge. Now with long contemplation, the hand has to submit to a little intellect. Overcoming self-doubt. Deciding what works, what is missing. Starting to read the content – what's there? anything? anything at all? There will be several of these on the go so I chop and change canvases, sometimes literally. They reference each other. Sometimes I scrub the whole thing out, or layer a colour field over, scrape back and reveal new images and marks to work with. Iterate until I can't do any more. Toss it or put it in the small keeper pile. They

get to go on the dining room wall for a while. They may also go back into the mix, sometimes just for a line or tone adjustment. Sometimes for a full rework or abandonment.”

He advises beginner artists to work hard. “Work harder than hard. Do lots. Don’t stop. Buy good materials and use them like they are cheap. Miserliness kills your work. I have really struggled with that one. Read lots. If you can’t buy then borrow and use the libraries. Immerse yourself wherever your interest takes you. Live a lot and you will be able to paint a lot.”

Wise and profound words indeed from this up and coming New Zealand artist. Making the transition from

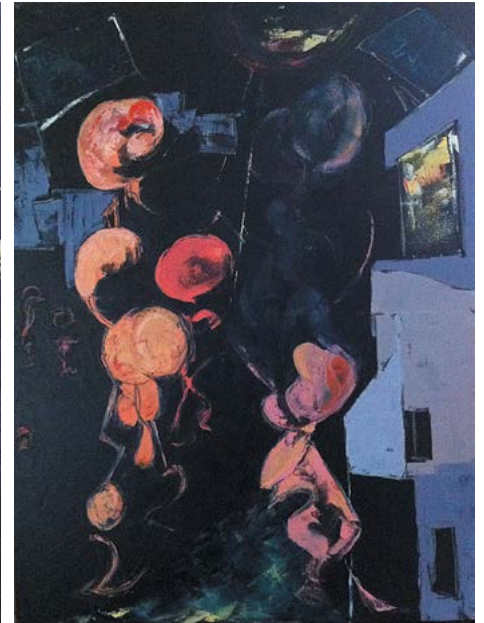
corporate business to artist has been hard work for John, but he has, it seems, what it takes to make a success of his chosen path, a serious work ethic, a deep and profound faith in his ability and skill and a conscientious nature all of which will stand him in good stead for the long road ahead. [N](#)

Email: [john@hodgsonart.co.nz](mailto:john@hodgsonart.co.nz)

Website: [www.hodgsonart.co.nz](http://www.hodgsonart.co.nz).

*On Ponsonby Road I 2013. On Ponsonby Road II 2013. On Ponsonby Road III 2013.*

*All 760 x 1020mm. Oil, Crayon and Charcoal on Canvas*



## Impressions Art Awards

**T**he Impression Art Awards, an integral part of the Nelson art scene for the last eight years, have now been officially aligned with the annual Nelson Arts Festival.

Festival manager, Lloyd Harwood says the awards, scheduled to held at the Refinery Artspace, Nelson, from 10 - 25 October, have established a respected platform to provide an annual opportunity for communities across the top of the South, to come together and celebrate the diversity of creativity within the region.

Founded by Lewis and Glenys Della Bosca, proprietors of Impression Framers and Art Supplies, the awards, initially mooted to recognise, promote and uplift locally based artists, have taken on a life of their own and now include artists from all over New Zealand. Lewis says: “Alignment with the festival will enrich both events, giving participating artists a wider international audience.”

Lloyd says 2013 saw six new sponsors coming on-board and the addition of an arts student award. “A major point of difference last year was that three of these new sponsors were actually established practising local artists, Tony Allain, Lisa Grennell and Neville Parker. All share a vision for the awards and their value to their creative peers throughout the nation. Entries must be 2D painted, drawn, mixed media

or original print works only. There is no size restriction on entries.

**The 2014 Impressions Art Awards comprise of the following:**

- Impressions Supreme Award ~ \$2000.00
- Icon Gallery/ Neville Parker Artist Supreme Runner-up Award ~ \$500.00
- Arts Council Nelson Contemporary Award ~ \$1000.00
- Refinery Artspace Arts Student Award ~ comprising of a mentoring programme, \$250.00 materials voucher and a fully funded solo exhibition at the Refinery Artspace in 2015.
- Lisa Grennell Artist Award ~ \$250.00 for the best entry by an artist residing in the Top of the South Island.
- Jill Vollmer Accounting ‘Make me smile Award’ ~ \$250.00 for a work that best incorporates humour and/ or a feel good factor.

### Key dates

- Closing dates for entries: September 19
- Receiving day for selected artworks: October 3
- Gala opening and awards presentation: October 10
- Entry Forms and full award details are available at [www.acn.org.nz](http://www.acn.org.nz)

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## CALLING ARTISTS!

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

Please email your contact details to:

[meg@thenzartist.co.nz](mailto:meg@thenzartist.co.nz)

with one or two photos of your work.

We look forward to hearing from you!

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## CALL FOR MAORI ART

We are seeking Iwi artists to be featured in our magazine. Please email us a couple of examples of your work.

## SCULPTORS

We are seeking SCULPTORS in all areas of New Zealand, to feature in the magazine.

## GALLERIES

We are seeking NEWS from galleries all over New Zealand.

Please email your contact details to:

[andrew@thenzartist.co.nz](mailto:andrew@thenzartist.co.nz)

We look forward to hearing from you!



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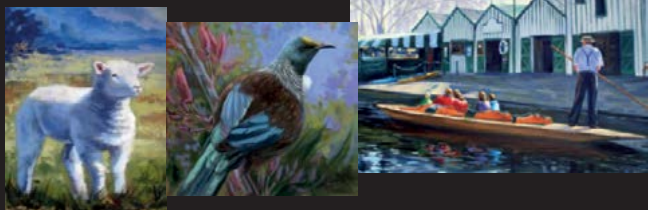
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# Quick Art Quiz

with THE GURU



So how much do you really know about the art world?  
Answers on page 69... no cheating!

1. What did Ralph Wedgwood invent in 1806?
2. What happens if you varnish an oil painting too early or when it is just touch dry?
3. Which world famous Museum and Art Gallery was built in 1190 and was used as a fortress?
4. What is synaesthesia?
5. What artwork was stolen from the Aniwanuiwa Visitors Centre?
6. Who said :  
"A picture is worth a thousand words"?
7. What is Realism.
8. Which famous American artist painted 'Lily, Lily, Rose, Rose'?
9. Leonardo da Vinci spent 12 years painting what?
10. Where did 'Impressionism' get its name from?



*Summer Holiday - 600 x 760mm. Acrylic on canvas.*



# *The Finer Detail*

***A strong interest in art as a child did not hold much sway in the early 1960s when women did not go to art school and were expected to become nurses or secretaries, get married young and stay at home to look after the children.***

**P**auline Allomes was 50 before she was free to follow a desire that had been with her all her life and enrol at art school.

“Through the years of raising children I had a strong interest in fibre and on entering art school thought I would become a fibre artist,” Pauline says, “this changed the minute I discovered paint, pastel, pen and ink.”

Pauline says art lends an ability to put what she feels about the world around her into her work: “I love that when I paint or draw, time seems to stand still, the world recedes and all cares disappear. I would be totally lost without art.”

## **Small writing**

Pauline, who is currently working on a micrography picture of the native New Zealand bush, takes inspiration from a quote by former US president Franklin D. Roosevelt: “A nation that destroys its soils destroys itself. Forests are the lungs of our land, purifying the air and giving fresh strength to our people.”

“When I first started working in micrography I used poems, and created pictures of roses and magnolias, but quickly realised I could use words that reflected how I felt about our environment.

“I want people to think carefully about how mankind

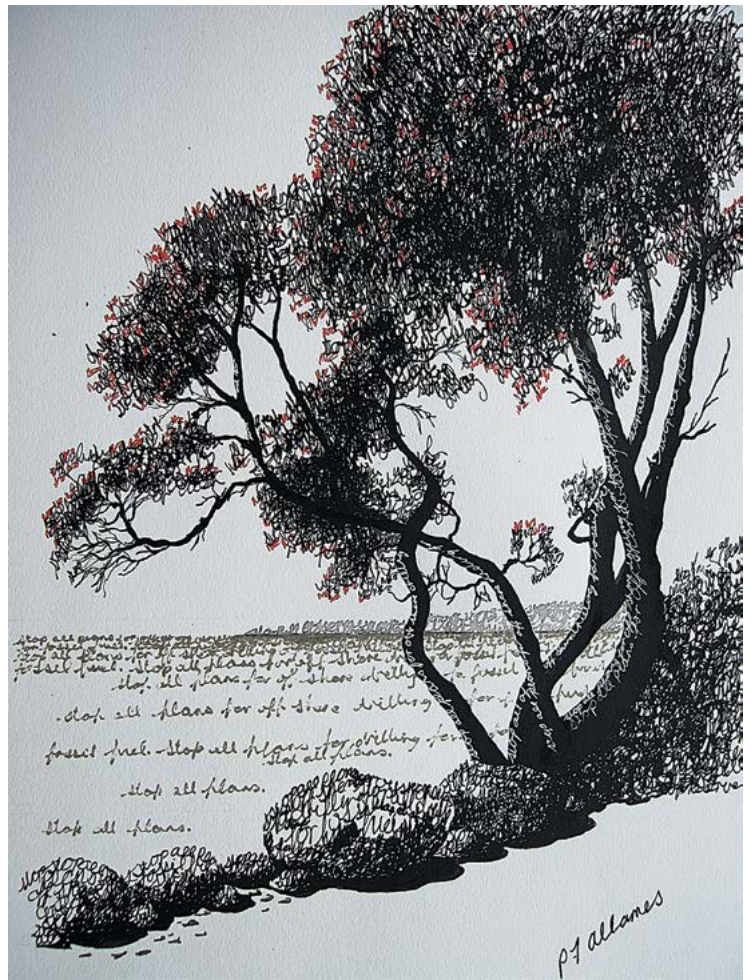
is slowly destroying the world we live in. At the same time, I also want to make beautiful work. Combining words in my work fills this need. They are lovely to look at and they spread the word." In this vein, Pauline believes there is not a lot an individual can do to halt the destruction of the planet and change things. "However, if each and everyone of us did one small thing, change can happen. This is my way of helping that process."

Micrography, which literally means small writing, is a particularly rare form of art developed in the ninth century. Utilising minute Hebrew letters to form representational, geometric and abstract designs it is a major undertaking. To get a micrography collection together for an exhibition is a huge achievement. One can only imagine the energy and commitment required to hold three such exhibitions in a single year something Pauline accomplished in 2011. Pauline has been a regular feature at one of the districts most significant art exhibitions, the Whanganui Arts Review, over several years. A commendable achievement.

### Mature study

While turning 50 did not deter Pauline from following her calling to become an artist it also did not deter her from learning how to do it properly. In this respect she completed a full time one year foundation course at the Wanganui Regional Polytechnic followed by a three year full time Art and Creativity (advanced) - level 7 diploma course with the Learning Connexion in Wellington.

"The whole process of going to art school was huge and financially draining," Pauline comments. "There were moments when I doubted my sanity and my



*Nations Treasure - 320 x 420mm. Stop all plans for off shore drilling for fossil fuel. Silver, red and white pens on black card. Micrography on paper.*



*View from Lake Sarah, Arthurs Pass area - 480 x 260mm. Acrylic on canvas.*



**Protect our Children's Heritage - 600mm x 900mm - Indian ink, varnish. Micrography on board.**



**Gordon's Bush Wanganui - 250 x 200mm. Acrylic on canvas.**

ability as an artist. Why was I not out in the real world earning a living? There were days I doubted my own abilities. But every so often there would be a ray of light, a day when I got lost in my work and I could not stop."

Pauline says when she first went to art school she fell in love with every medium. "I was going to be a pastel painter, then I was going to work with stone, then it was portraiture. I tried everything. The majority of my attempts were failures, but they were not mistakes."

Pauline says that slowly, over the years, she learnt that with time practice and perseverance her strengths and talents have grown. "Someone once said my work looks as if I have a split personality as my studio reflects so many different styles: "I like that," she quips.

While many artists sign up with various art societies and groups Pauline joined 'Sustainable Wanganui' something she says keeps her up to date with environmental issues and maintains her determination to reflect these issues in her work.

"This has been a major contributor to my development as an artist," she says. "From the early days of my career, I painted and drew New Zealand's beautiful landscapes. Every time I journey out and see the mountains and hills that take my breath away, I cannot but help but be overwhelmed by how stupid mankind is to not recognise that without protection and care, future generations may not be able to enjoy this natural beauty."

Pauline's favourite mediums are Indian ink and acrylic paint. "Indian ink, because of the strength of the black, the lovely marks one can make and the randomness of blobs of ink that turn into something else," she says, adding that she uses old dip pens that have several nibs in an interchangeable handle.

She also has a passion for acrylics and uses oils on occasion. "I have used acrylic since art school days, as it was cheaper, and dried quickly. But since art school I have found that it suits my painting style and responds well to the palette knife."

### **Beginning**

When starting a new project Pauline take photographs of her chosen subject and works from these. "I tried painting outside once, packed up and went down by the river, the wind got up and blew my easel over and I stepped back and trod in my paint. That was the end of that. So photos it is."

Back in the studio Pauline uses the photographs as a guide but relies on her memory for the finer detail. "I try to capture the memory of that day and how I felt," she says.

"I can't work from other people photographs, I tried it once they seemed to lack something."

When painting, Pauline works in layers, from the back of the scene to the front. She always seals her work with several layers of gloss varnish and says the love she puts into her work shines through and brings the work to life.

Pauline says, the hard work and patience required to start and finish a work of art is well worth it. "It is important to just keep going. Don't stop," she advises, "there is no such thing as bad art. It is all good. Every brush stroke, every line with the pencil is empowering."

In interesting aside, Pauline describes how she once spent two weeks teaching stroke patients art. "The pure joy that art gave these people blew me away. Art is in all of us."

Pauline takes part in Wanganui Open Studios which are held over two weekends in March each year where artist open their studios to the public. In addition to this, Pauline's work can be seen at Renata's Art and Framing and 'Left Bank Art Supplies both of Taupo Quay, Wanganui. [N](#)

Pauline can be contacted at: Telephone: 06 344 5718

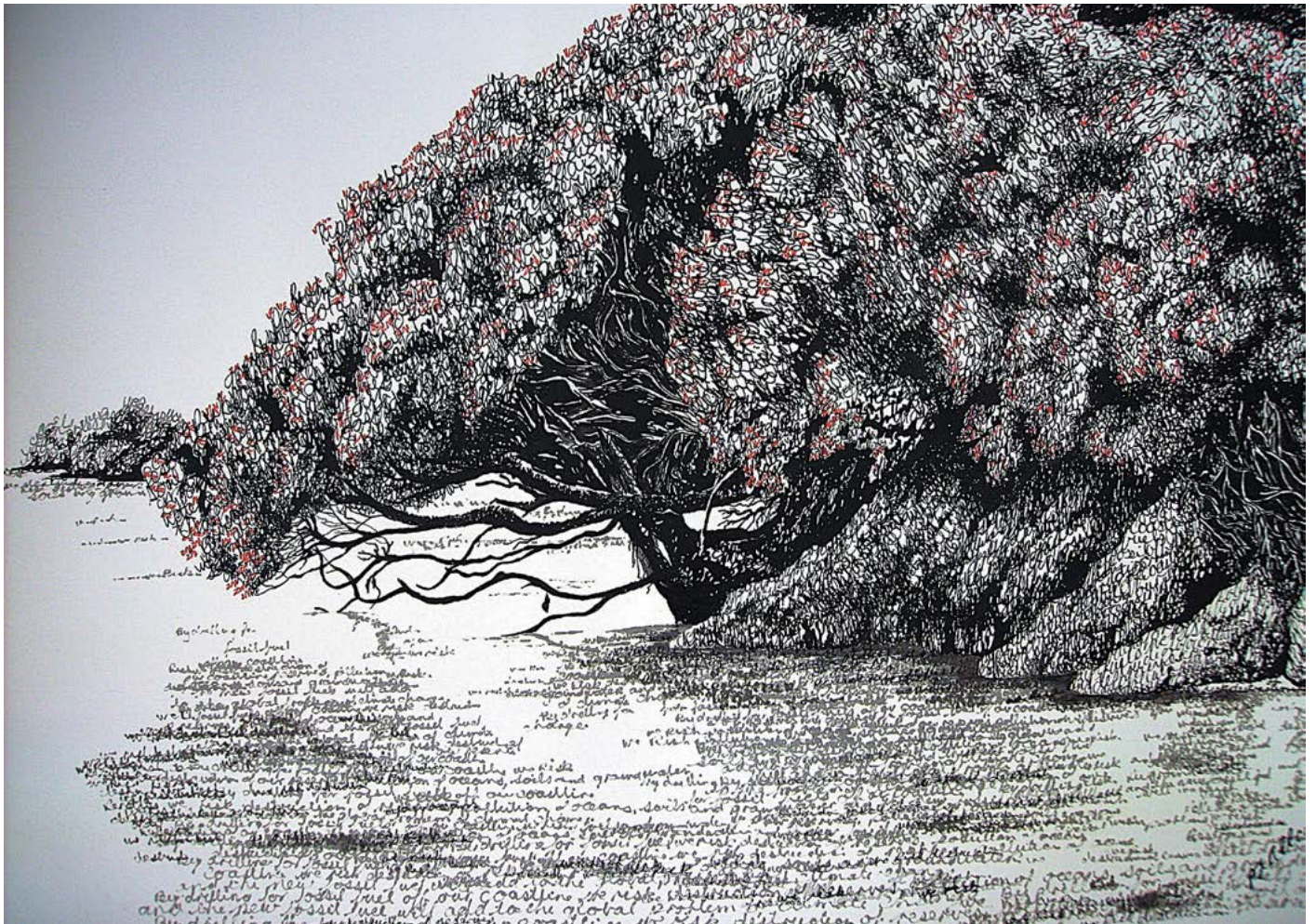
Mobile: 02102238837

Email: Pauline.allomes@ihug.co.nz

Website: <http://www.freewebs.com/richpalatte/>



*Above: Rata - Some of our most precious and protected land may be opened up for mining. Indian ink. Micrography on paper.*



*Summertime Blues - 600 x 770mm. By Drilling for fossil fuels off our coastline we risk destruction of reserves, pollution of oceans, soils and ground water and the new fossil fuels will add to the problems of climate change. Waste engine oil, Indian ink, and red pen. Micrography on paper.*

## Marori and Pacific Artist Awards 2014

The Creative New Zealand Arts Pasifika Awards 2014 are in full swing with nominations closing on June 27.

Established in 1996 and with \$33 000 in prizes up for grabs the awards celebrate excellence and innovation in Pacific Arts in New Zealand.

Creative New Zealand say the annual awards offer the public a chance to acknowledge artists who best characterise the richness and diversity of high-quality Pacific art in this country. Artists can be emerging or established, and practice either heritage or contemporary art forms.

The Creative New Zealand Arts Pasifika awards 2014 categories are:

- Senior Pacific Artist.
- Pacific Heritage Arts.
- Pacific Contemporary Artist.
- Josefa Enari Memorial Award.
- Emerging Pacific Artist.
- Special Recognition Award.

An awards ceremony will be held in Wellington in November. Anybody needing further information should direct their inquiries to Makerita Urale, senior adviser, Pacific Arts at Creative New Zealand at +64 4 473 0880 makerita.urale@creativenz.govt.nz



Seen here are last years winners.

**Back row (left-right): Brett Goebel (accepting a Special Recognition Award on behalf of Parris Goebel, Suli Moa (Emerging Pacific Artist Award), Sean Mallon (Special Recognition Award), Atafu Tokelau Community Group members Moses Viliamu and elder Silatope Taupe (Pacific Heritage Arts Award).**

**Front row (left-right): Tasi and Foalima Lemalu (accepting Supreme Award on behalf of Jonathan Lemalu), Natalia Mann (Josefa Enari Memorial Award).**

## Funding initiatives for Maori artists

Creative New Zealand (CNZ) is reminding Māori artists that applications for the \$65 000 Toi Ake funding initiative close on September 5 this year.

Introduced in 2005, the undertaking is tailored to iwi, hapu, whakapapa-based roopu and maata waka to cultivate and retain heritage Māori arts.

Before submitting their applications applicants are advised to contact Tumarangai Sciascia, Arts Adviser - Ngā Toi Māori at Creative New Zealand on 09 365 1417 or email [tumarangai.sciascia@creativenz.govt.nz](mailto:tumarangai.sciascia@creativenz.govt.nz)

This is just one of a series of sponsorships and funding initiatives undertaken by CNZ. Others include Toi tipu Toi rea for an emerging Māori artist or practitioner.

The Tohunga/Tukunga mentor programme supports Tohunga to pass on their knowledge and skills to senior Māori artists.

CNZ also manage the \$24 000 International Indigenous Art Form Exchange an initiative enabling Māori artists to collaborate with other indigenous artists to create new work or redevelop existing work.



Before.



After.

## Giant Street Art

Commissioned by Gordon Harris The Art & Graphic Store, the Rita Angus tribute mural is a commemoration and celebration of one of New Zealand's greatest painters.

Combining two of her most renowned and popular works, "Rutu" and "Cass", local mural artist Jonny 4Higher, with assistance from Rotorua based artist Jacob Chrisohoou, recreated these classics in large scale.

Inspired by the Pacific Island setting of "Rutu", Jonny added a distinctive sun-disc inspired halo radiating out from the subject, combining ancient Polynesian and Maori motifs as an acknowledgment to the diverse cultural heritages of the Pacific, with the already-present Lotus flower representing the Asian region.

Painted over five days, using the high quality German Molotow Premium spray-paint, it is hoped this work will be enjoyed by the local community and highlight the possibilities of large scale murals.

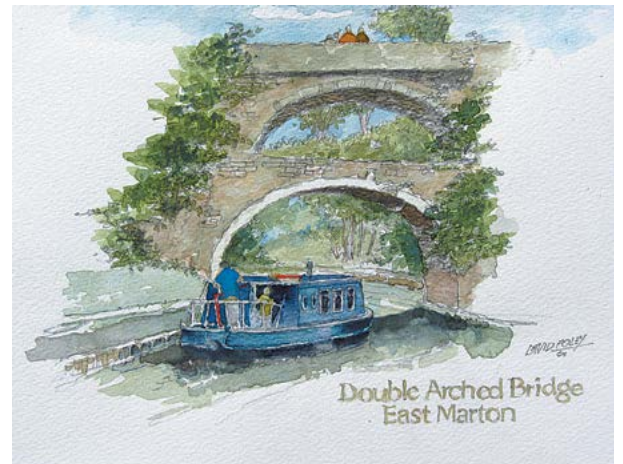
If you would like more information about this topic please call Glenn Toms at 027 431 6093 or send an email to [glenn@gordonharris.co.nz](mailto:glenn@gordonharris.co.nz).



# A linear perspective



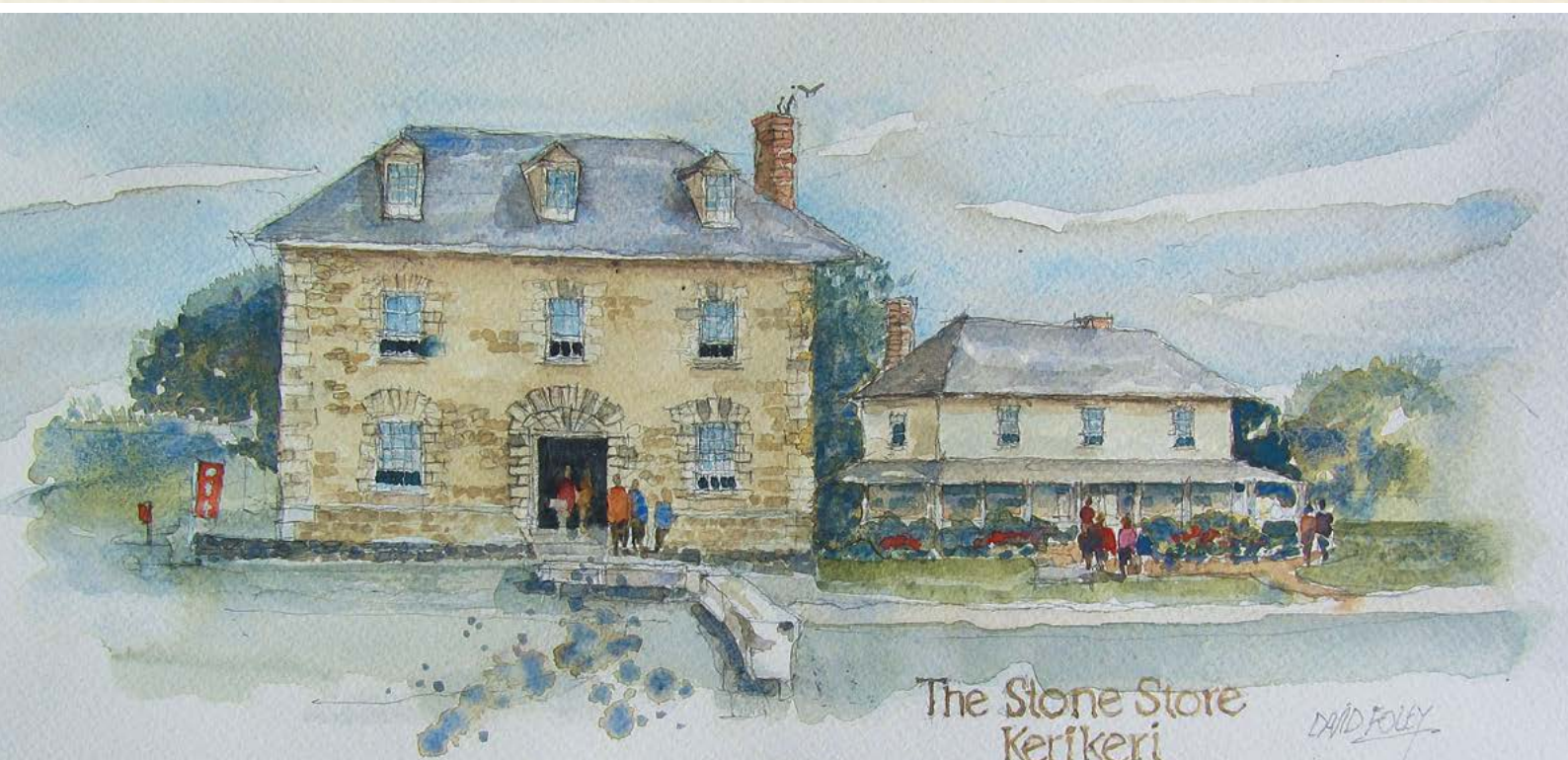
*For much of his life David Foley worked in commercial interior design and only took up serious watercolour painting on retiring, attending various workshops in New Zealand, Italy and Australia.*





Mevagissey  
Cornwall

DAVID FOLEY 09



The Stone Store  
Kerikeri

DAVID FOLEY



“While I took an interest in drawing from a very early age I did not have any formal art training at all,” he says. He did however attend the Brixton School of Building and Architecture in the UK from 1949 - 1952 and completed a five year apprenticeship in Display and Signwriting in Hamilton.

“It was these disciplines that had a profound influence on my approach to art,” he continues. “By having the ability to draw along with my previous expertise in perspective drawing, I was lucky to have a skill that would ultimately give me such pleasure in my retirement.”

David says his initial training saw him involved with in-store design of both the Four Square, New World and Woolworths, Dekka variety stores and supermarkets. His expertise in graphics and conceptual drawing was a great help in his transition into serious commercial design.

“My career at this stage took a rather dramatic turn as I was offered a position as chief graphic designer with the New Zealand Railways Publicity Branch in Wellington which involved the corporate design of the railways including locomotives, rolling stock, publicity material and exhibition design, eventually being promoted to publicity and advertising manager.” After leaving the railways he set up his own business as a design consultant and moved to Auckland. David says he is particularly pleased at being accepted as a licentiate member of the New Zealand Society of Industrial Designers Inc., and receiving a design award from the Hungarian Industrial Design Council.



### Perspective

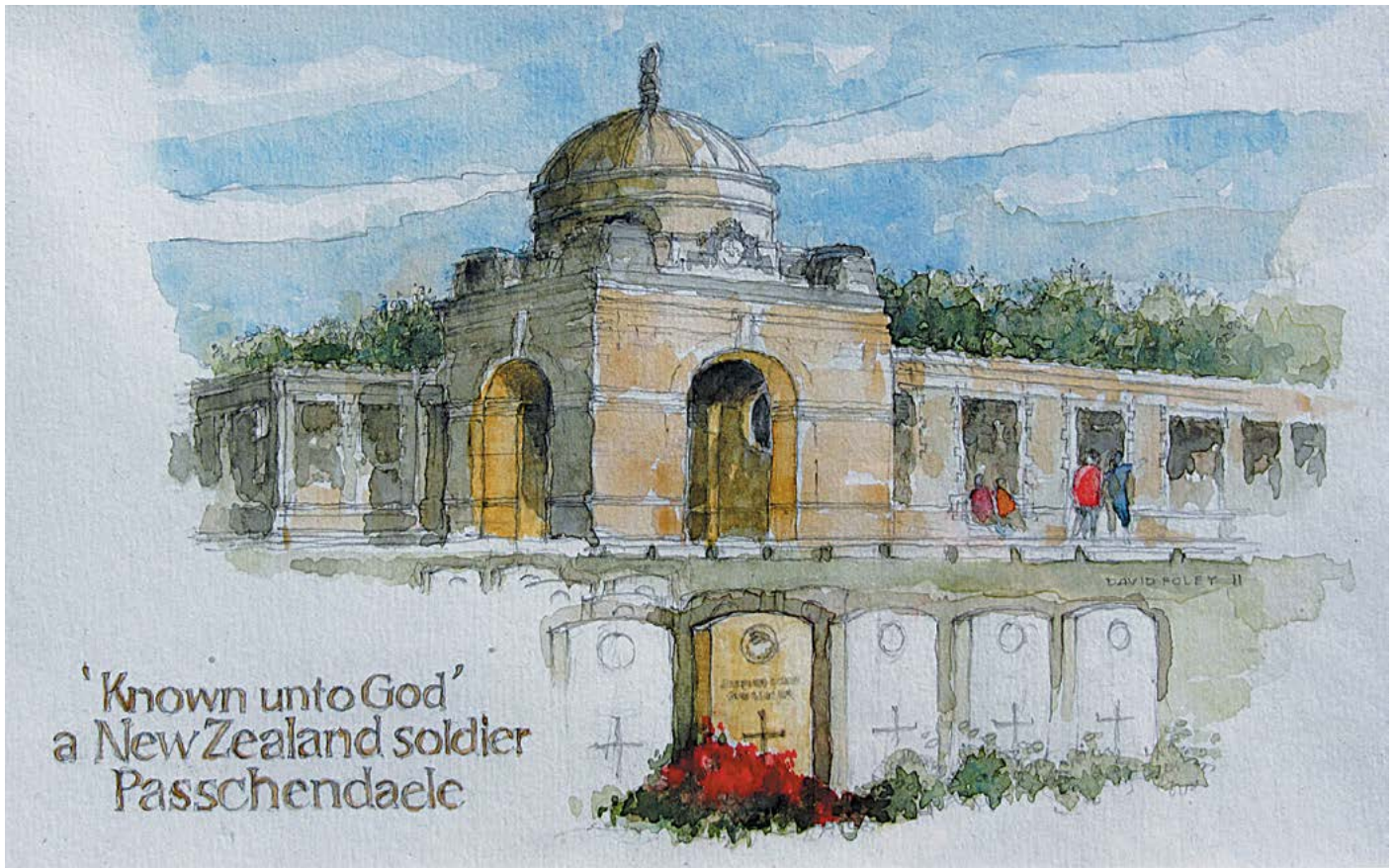
David says he is influenced by, among others, artists Simon Dennistoun-Wood, Michael Fowler, John Lovett and architect Ian Athfield: “I specifically enjoy drawing and painting from subjects en plein air instead of from photographs, although this not always possible resulting in many of my paintings initially being drawn on site then photographed for colour references and finished on my return to the studio.

“I enjoy sketching perspective and detail among my favourite subjects are old buildings with character, vintage boats and disused vehicles.

“My preferred subjects must have character and visual appeal. I do not feel comfortable with landscapes but maybe who knows what the future holds. We all try to experiment at some stage.

David’s preferred media are pencil, watercolour, pen and wash although he says he may delve into oil paints at some stage. “I use a B or 2B Staedtler pencil to sketch subjects.” Unlike many artists who listen to music while they work David revels in peace and quiet.





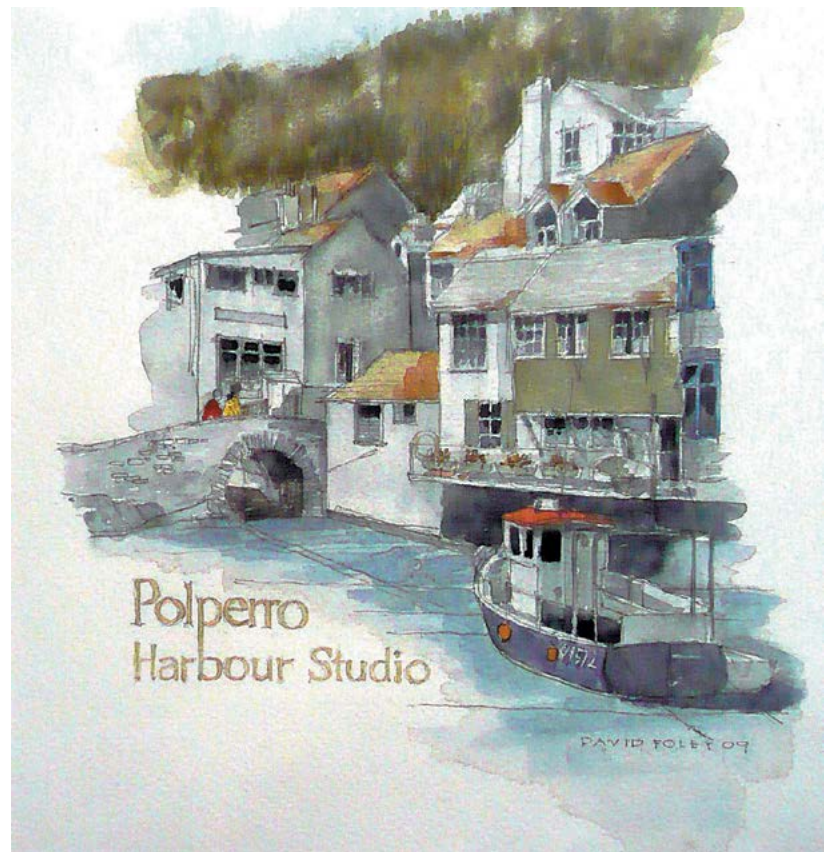
Any advice for the upcoming artist?  
 "Practice, practice, practice," he says emphatically. "Don't be too critical of your work, we all make mistakes, get over it and practice again."

Looking back on his work David says a particular memorable painting came to him during his travels in the UK and Europe. He says he was captivated by the war graves for unknown New Zealand soldiers who died in Passchendaele, a small village in the province of Ypres in West Flanders, Belgium, near the border with France and the centre of fierce fighting in World War I.

"I felt compelled to capture the scene on canvas during a visit to the Tyne Cot cemetery," he explains. "It was very emotional, it almost brought me to tears,"

The painting which depicts a series of graves and carries the words: 'Known unto God, a New Zealand soldier,' the inscription on the graves of soldiers who died in battle but were never identified. On returning to New Zealand, he finished the painting and donated it to the National Army Museum where it remains on display.

David lives in Parua Bay on the Whangarei Heads where he and his wife Adrienne Dietrich, an artist and photographer in her own right, have established their own gallery. His work has reached as far afield as



Australia, England, France and the Netherlands. Closer to home it can be seen at Reyburn House, Whangarei. [N](#)

David can be contacted on [exhibitex@xtra.co.nz](mailto:exhibitex@xtra.co.nz)

## Prestige residency

The McCahon House Trust is calling for applications from outstanding emerging and midcareer professional visual artists for the McCahon House Artists' Residency programme.

Three residencies, each of three months duration, are available between June 2015 and June 2016. The deadline for applications is 11 August 2014.

The future potential of artists will be a major factor in the panel's choice. The selectors must believe that the recipients of the residency have the potential to reach national and international standing and that the opportunity afforded by this residency will contribute to that potential.

The nominated artists will live and work in the purpose built artist residency located adjacent to the historic former home of Colin McCahon and receive a stipend from Creative New Zealand. It is an opportunity to focus on developing their arts practice within the French Bay, Titirangi environs that inspired Colin McCahon's work during the 1950s.

This is the first year the selection criteria will open to include moving images in a visual arts context. This decision is in acknowledgment of the significance that

moving images and digital formats have in contemporary visual art practice.

Conditions of Award: Residencies are open to outstanding artists who, in the opinion of the panel, meet the following criteria:

- Are New Zealanders or New Zealand residents
- Have a sufficient body of work, which clearly demonstrates a significant level of talent.
- Would benefit from the opportunity to undertake the residency.
- Have a history of exhibiting, which has resulted in significant critical evaluation and acclaim.
- Are able to reside and work full time at the McCahon House site in French Bay, Titirangi, Auckland, during the term of the residency.

Full criteria, application guidelines and further information, please contact:

Diane Blomfield  
Residency and Trust Manager  
(09) 817 6148 | 027 472 1346  
mccahon@mccahonhouse.org.nz  
Successful artists will be notified 30 October 2014.

Source: Creative New Zealand



## The New Zealand Art Show

The 11th annual New Zealand Art Show takes place from 25 July at the TSB Bank Arena in Wellington. The three day show, recognised as the largest curated art sale in New Zealand, will feature thousands of original art works across a broad spectrum of styles and media by hundreds of established and emerging artists.

All art on show is for sale with an average price of \$650. In 2013 the event attracted around 8 500 visitors who spent over \$900 000 on artwork.

### Emerging artists

A primary objective of the event, which is governed by the New Zealand Affordable Art Trust (NZAAAT), is supporting emerging artists and recognising the importance of initiatives that optimise future opportunity. In this respect the NZ Art Show has \$10,000 in art awards up for grabs with four art students studying visual arts at established New Zealand art schools being eligible to win a \$2,500 Emerging Artist Award at this year's event.

Established in 2012, the awards recognise and encourage emerging artists who are studying visual arts at an established New Zealand art school. Art schools are able to nominate up to three of their top students and the four recipients will be selected from those nominated.

NZ Art Show executive director Carla Russell says: "The NZ Art Show's vision is to encourage New Zealanders to celebrate their identity and culture by buying local art; promote and expose new, emerging and established New Zealand artists by providing opportunities to further their development; and to promote the appreciation of New Zealand art and artists."

**Text your name and email  
address to  
022 641 9786  
to go in the draw to win\* one  
of two free tickets to the NZ Art  
Show in Wellington!**

\*Terms and conditions apply. Judges decision is final and no correspondence will be entered into.

It is an intense and intimate relationship and interaction with the world around her that feeds Kathryn Millard's artistic soul.

"My life is about energy, rhythm and sensation, and translating that into a piece of art," she declares. "It is about inventing the perfect technique, my own unique language for my response to nature. It is the experience of what I see happening all around me that stimulates me and gets me going, not the thing itself, that is the underlying subject of my work."

## Driven

"The drive to create comes from somewhere inside of me," she maintains. "In this regard it is my mind that has become my greatest artistic tool. No matter what time of day it is, when I feel the need to paint, it just flows from me."

Kathryn says she likes the inner artist that lives inside of her. "It is not just me. We all have that inner creative energy," she underlines. "That creative space. I call it the 'underneath bit,' but not everyone keeps in touch with it."

Some may call this 'underneath bit' the sub-conscious, because, as Kathryn readily submits: "It is the sub-conscious mind that really understands everything that is going on while the conscious mind just bounces around doing earth things and listening to the radio. When I am painting I go into that timeless space where I create and when I emerge I look at my work and say "Wow! Where did that come from?"

Perhaps it is the time she has spent at sea, the vast openness of the oceans that has imbibed within her an enjoyment of being alone and living with the solitude that comes with being an artist. "I like my quiet," she reflects. "It gives me time to deal with my creative self-doubt. I could say that I am my I am happiest when I am alone."

Like many successful people the road to success has not been an easy one for Kathryn. After obtaining a diploma in fine art from City and Guilds of London Art School she did not take up early opportunities to further her art studies instead spending 13 years traveling on a yacht. She also broke her back which turned into a serious two and a half year personal obstacle. "The lessons learned here," she says wryly, "is that you need to be courageous and take opportunities when they arise."

However, with such strong convictions and faith in herself and the artist within, it is little wonder Kathryn has experienced such artistic highs as having her work bought by distinguished English landscape artist and president of the Royal Academy Sir Roger de Grey and being in the collections of Viscount Linley and the Duke of Abercorn, Ireland. Kathryn's work has also gone to the United States, UK, most of Europe and, more recently, Japan.

Kathryn's preferred subject is landscape and seascape. Her landscapes capture the rhythms and patterns in the play of light creates across open farmland hills. She was taught in the traditional British landscape genre, working in oils and more recently pastels.

When creating a piece of work, Kathryn starts



*Courtyard Pastel - Colour again is the main player. Sometimes I like to paint places that are more intimate.*



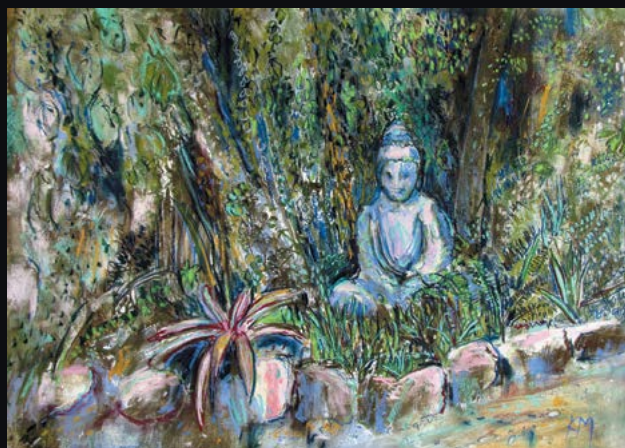
*Tarai Station Acrylic - After meeting and listening to Janet de Wagt, a South Island artist, I came home and felt inspired to climb out of my comfort zone and painted Tarai using acrylics and a more naturalistic approach.*



*Slope Point - From a recent South Island trip to the PANZ Conference. Slope Point is the most southern tip of mainland New Zealand.*



*Kathryn Samirah Millard*



*Buddha Pastel  
Inspired by a North Shore Garden, part of my "Garden Series".*

# The inner artist

*Home is the artist – home from the sea*



by blocking in large areas, darks and a few medium tones, then progressively modifies and moves around the picture – flattening space, tightening constraints and then employing calligraphic marks and highlights to finish off.

She is currently working on a series of 300mm x 400mm landscapes from Northlands such as scenes from the Waipoua forest and Kaikohe. “I am working towards getting a body of work together which I want to place in a gallery,” she says. “I have had my work gallery accepted before so I am not worried about that but as of yet I have not actually decided where these particular paintings are going.”

As a member of member of PANZ (Pastel Artists of New Zealand) Kathryn travels to the national conference every year, which has meetings, an exhibition and great speakers. She finds it a good way to network and share in the art community. Kathryn also conducts art workshops and recently completed one for the art club in KeriKeri.

Away from the world of art and easels and acrylics Kathryn’s interests are sailing, selling work, such as painted silk scarves and hangings at craft markets, hiking, swimming, teaching classes when requested and photography.

In conclusion Kathryn offers the following tips to fellow artists: “Follow your bliss, remember the old saying, you cannot please all the people all the time. Network and take those opportunities when offered. Be courageous.”

As well as originals Kathryn’s work is available as Giclée reproductions on canvas, fine art paper prints and selected cards. You can see more of Kathryn’s work at: Just Imagine, Russell; Smashed Pipi, Mangawhai; The Bach, Whangarei. [N](#)

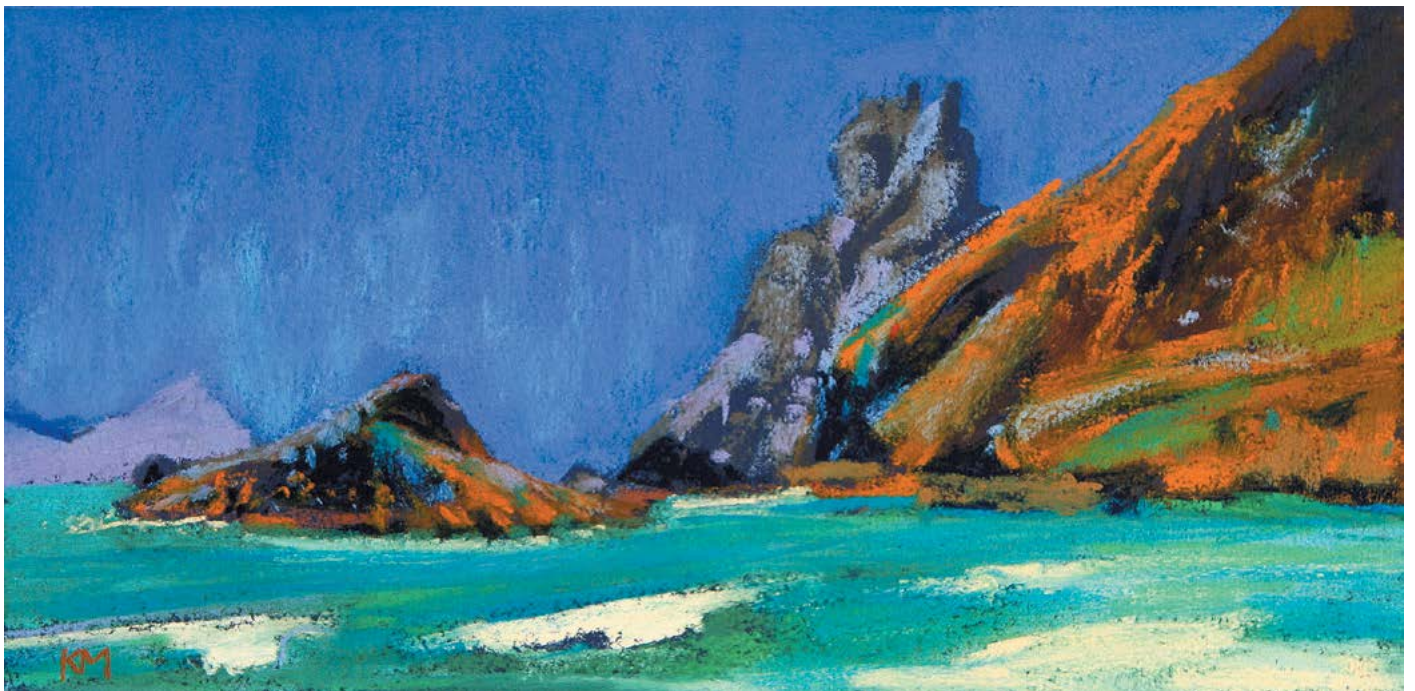
Kathryn can be contacted at [kathrynsamirahmillard@gmail.com](mailto:kathrynsamirahmillard@gmail.com)

**Top: Valerie’s Garden Pastel - Inspired by a North Shore garden. Part of my “Garden Series”.**

**Middle: Ocean Beach Oil - Northern Arts Award. I love this painting. I enjoy the expressionistic feel of the brush strokes.**

**Bottom: Bream Head Pastel - Colour is the main player here. The simplified shapes depicting the landscape.**

**Below: Ocean Beach Pastel - Colour & simplification are again the main players.**





**First Place: 'Sil-o-Wet' by Julie Freeman**

## Pastel art convention

The numbers were small, but the 27 members who attended this year's PANZ "Purely Pastel" National Art Awards and Convention held at the ILT Elmwood Conference Centre in Invercargill were certainly not disappointed with the organisation and quality of presenters.

The weekend started off with a Friday bus trip around the area and visits to three Galleries – each with their own individual artworks on offer. The day closed with the opening of the exhibition and the presentation of awards.

Saturday saw Tony Allain (Nelson) awarded the title of Master Pastellist for PANZ. The first artist within the society to receive this honour.

Demonstrators were Janet de Wagt, Tony Allain, Maxine Thompson, Maggie Cross and Judith March.

Maxine Thompson ran a challenge for members on 'eyes' and then proceeded to draw two, five minute dogs which were then auctioned for charity.

The weekend ended the day with a dinner at The Top of the Kelvin where Janet de Wagt gave a highly entertaining and descriptive talk entitled 'misappropriating and reclaiming the Mona Lisa for our own'.

Sunday's presenters were Roger Wandless (photographer) and Murray Goodall (framing). There was also a panel discussion on packaging and exhibition participation.

Tony Allain demonstrated the art of quick colour studies and the day ended with a 'round table' discussion among members. PANZ spokesperson Glenys Forbes says: "This session gets better every year as members find their tongues and air their thoughts. It is helping PANZ to grow, as there are now many and varied suggestions coming forth."

Monday completed the weekend with a Janet de Wagt, en plein air workshop. Glenys says the attendees were pushed totally out of their comfort zones, but every one came back with a big smile and renewed enthusiasm.

Two scholarships were awarded, one to Barbara McIntosh (Nelson) and the second to Cynthia McKenzie (Auckland).

Glenys adds the National Art Awards received a disappointing number of entries this year. "But," she says, "the quality at the top was a hard fought battle as always." The three Judges: Irene Schroder (Curator of Visual Arts, Southland Museum and Art Gallery), Jim Geddes (Curator of the Eastern Southland Gallery) and Janet de Wagt (Community Artist) were looking for work which had depth, paintings that could draw the viewer into the work, and that could tell or suggest a story. They were all unanimous in their choices.

The 2014 PANZ "Purely Pastel" award winners were:

- First Place: 'Sil-o-Wet' by Julie Freeman, Auckland,
- Highly Commended: 'Lace Moko IV' by Karen Neal, Blenheim
- Merit: 'Slipway-Incoming Tide' by Lyn Henry, Invercargill
- Merit: 'Spot's Friends - There was Usually a Kiwi' by Merle Bishop, Auckland



**Highly Commended: 'Lace Moko IV' by Karen Neal**



**Merit: 'Slipway-Incoming Tide' by Lyn Henry**



**Merit: 'Spot's Friends - There was Usually a Kiwi' by Merle Bishop.**

# Know yourself



*Curiosity - 1000 x 700mm. Watercolor.*



***From an early age Mehrdad Tahan had an interest in drawing and studied techniques used by the Old Masters. By the age of twenty, he had established his first studio where he taught drawing and calligraphy as well as exhibiting his own works.***

In 1990 Mehrdad left Iran for New Zealand, which resulted in a pause in art while he improved his English and learnt about our culture.

Family reasons dictated a move to Sweden, and a new culture and language to learn. 1999 saw Mehrdad return to New Zealand and settle in Christchurch.

In September 2010 Christchurch was hit by a large

earthquake and Mehrdad's studio was one of many buildings destroyed. Fortunately he was able to remove his paintings and equipment and five months later find a new studio. But, after being open for only five days, the February earthquake struck and that building was also damaged. Since then he has worked in a limited space at home, and only recently found a small studio



**Above: Affection - 600 x 520mm. Oil on linen.**



**Above right: Autumn vine leaves - 450 x 550mm. Oil on linen.**

**Below right: A Girl with a purple scarf - 400 x 500mm. Oil on linen.**

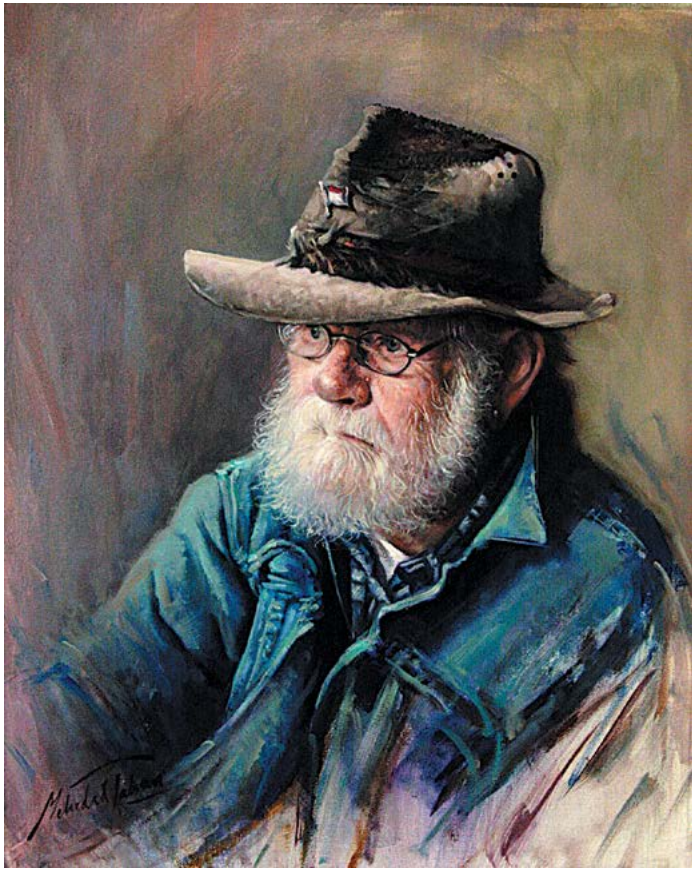
in Christchurch where he works every day. Until the earthquakes, Mehrdad had his own gallery space where he could sell directly to the public, but at present you can find his work at the Saffron Gallery in Timaru.

Mehrdad has enjoyed a number of career successes as a finalist and winning the Adam Portraiture, Molly Morpeth Canada, Cranleigh Barton Drawing and the Anthony Harper Awards. His works are in private collections in New Zealand and overseas. He has been mentioned in 'The Concise Dictionary of NZ Artists' by Kate McGahey, a featured artist in 'The Australian Artist' magazine and 'Best of Worldwide Artists working in charcoal, pastel and pencil Volume 1'. "It is the satisfaction in a finished work of art, which makes me feel I have achieved success and the rest is a bonus," says Mehrdad.

"My aim is to open a dialogue between my works and the viewer," Mehrdad reflects. "I love the fact I can work and create at any time or place. Painting and drawing is like meditation to me, so I am transported to another world where I have the freedom to draw what I imagine. I am working on a series of pen and ink drawings with music and nature as a theme. This came about when doodling (which I do when not painting), the image is then developed into a proper drawing. I enjoy the challenge of this medium, which demands a high level of concentration, technique and skill."

Portraiture has been Mehrdad's favourite subject since





*Geoff - 400 x 500mm. Oil on linen.*

he was a child, when he drew family members, his father in particular, who he lost when very young. "Whenever I visit Art Museums and Galleries, it is the portraits that have my full attention as the expression of the human spirit is unique, individual and unchangeable."

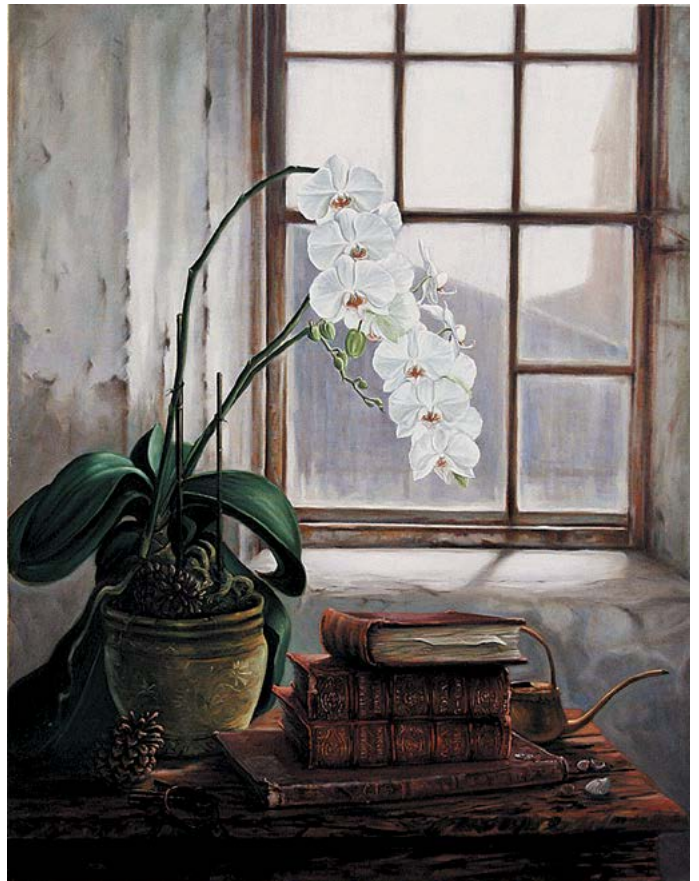
Mehrdad works and teaches with almost all media. "Each medium has its own character, which the artist must fully understand before working with them," he believes. "As a traditional artist I prefer oils, so I can work slowly and add layers to create depth. It is scientific in a traditional way as is working with charcoal. Charcoal is a technical, basic, delicate, soft yet strong and powerful black magic medium that takes a lot to master.

"I prefer to work with high quality materials, in painting my bristle brushes are important for their great flexibility and handling and look great. I am addicted to collecting brushes," he admits. "It just makes painting more enjoyable, especially when I don't get frustrated with a brush that loses its bristles on the canvas.

"It is crucial I know my subject fully so I make several sketches to find the best composition and values as well as selecting the right support and medium. I will leave a difficult drawing or painting for a bit and return to see it with fresh eyes as I believe the process of making art cannot be rushed." When Mehrdad paints in oils, the working process begins with a wash of diluted raw umber with mineral spirit over the canvas using a 3" hog varnish brush. He then wipes off the excess with a lint free cloth. He does a basic sketch of the subject in undiluted raw umber, then establishes the darkest



*Reflection - 1100 x 900mm. Oil on linen.*



*Orchid - 500 x 700mm. Oil on canvas.*



**True Visionary - 830 x 670mm. Oil on linen.**



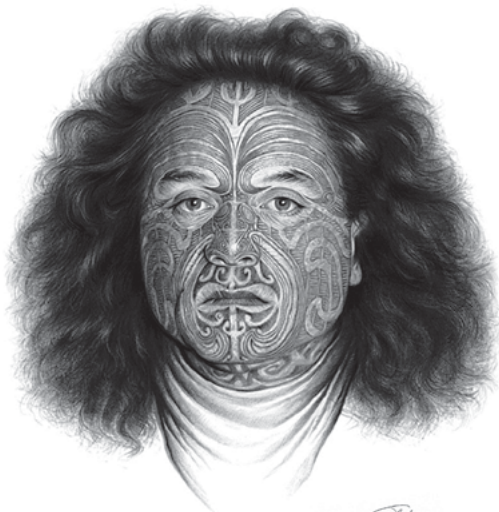
**Hearts entangled - 800 x 550mm. Oil on canvas.**

tones followed with midtones and modelling the image and lastly the highlights. These steps are repeated and overlaid with correct values and glazing between the layers until he is satisfied with the picture. Mehrdad normally varnishes his work after three months at the earliest, depending on the thickness of the paint, sometimes he will wait up to a year. Classical music is his constant companion while he works, "More importantly I listen to my inner thoughts." To new artists he says: "Always keep drawing as it is the key to successful painting. Make sure you know both your subject and the medium you are going to work in. Make sure you paint for yourself and be honest, accept your limitations and do the best as you can. Remember what is important to you and pursue that." **N**

You can contact Mehrdad at : [sableart@live.com](mailto:sableart@live.com)  
or see more of his work at: [www.mehrdadtahan.vc.net.nz](http://www.mehrdadtahan.vc.net.nz)



**Still life - 500 x 700mm. Charcoal on Paper.**



**Moko - 600 x 850mm. Charcoal on paper.**



# QUESTIONS

## With the

### REMOVING VARNISH

*I completed an oil painting about two years ago and have varnished it with Reeves gloss varnish (for oils and acrylics). I have now decided I would like to change something. How do I remove the varnish? Will it remove or damage any of the oil paint underneath? I don't want to remove the oil and that seems a bit tricky! Any help from The Guru would be greatly appreciated!*

My very best advice to you is do not try and remove the varnish from your painting. That is a job for professional restorers. My suggestion would be to make your changes over the original, and then after some months re-varnish the whole painting. In the interim you can give it a spray of gloss 'retouching varnish'. Ask your local art supplier for a reputable brand. Removing a final varnish is not for the part time artist and is quite an intricate exercise. Be very careful.

### CHEMICAL DISPOSAL

*I live on a lifestyle block and am concerned about the disposal of thinners and its impact on the environment. Do you have any ideas on a safe and earth-friendly way to do this?*

If you use good distilled gum turpentine you can use it over and over. I pour my dirty turps in a large jar and let it stand, and in a day or so it's perfectly clear so that I can use it again and again. Keep it in a place away from any sparks or flame and where it is well ventilated. When it is finally too dirty or gummy to use any longer you can either seal it in a can or fill a can with sand and pour the thinners into it. Next time you visit town pop into the municipal offices and ask them where they store their hazardous waste. They should be able to take it off your hands.

I stopped using substitute turpentine long ago. Besides the fact that I do not like painting with it or the smell, I find it does not clean my brushes very well and they get a build-up of dry paint in the ferules. I have never found that to happen with Genuine distilled turps. Some art shops keep larger containers of good gum turps, so talk to them. Keep clean turpentine for painting with but some artists I have known like the oiliness of the used turps to paint with.

### OIL PASTEL ON CANVAS

*I hope there is somebody who can help me. I want to draw with oil pastels on canvas, using Liquin to smooth. How do I seal my work in the end, so the canvas can be cleaned of dust etc. It's important to use a product available in NZ.*

Artists use all sorts of mediums and techniques Martina, but oil pastels are cumbersome things at the best of times and I would advocate rather using traditional oils instead. However this medium and technique may suit your style and so be it. I would say if you mixed or smoothed the oil pastel with a little turpentine and then Alkyd medium (Liquin - Winsor and Newton or other) it would give you a tough finish similar to an oil.

I assume the canvas you say you paint on would be stretched or glued onto board? This being so I'd say you can varnish it when its dry (after six months) with artist's varnish and hang it the same as any oil. Alternatively you can frame it under glass and it will have total protection from dust etc.

I do assume you are using primed canvas. You should be able to obtain all you need from any reputable art materials store.

# & ANSWERS

## Art Guru



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

### **FIRE DAMAGE**

*I am part of a community art project, giving classes to low-income students. There was a fire at the centre where I teach, and some of the artworks were damaged by smoke. These works include oil paintings, acrylics and some watercolours behind glass. Is there any way to clean them safely on a budget?*

Ouch! Cleaning and repairing is a specialised job, but in this case and assuming it's all student work and not much money available. I would suggest that the first line of attack is to wipe everything down with a lint-free cloth. If the oils are perfectly dry you can use a little genuine gum turpentine on the lint-free rag and wipe it very gently. Stop if any colour starts coming off on the cloth. When it's clean give it a thin coat of 'retouching' varnish. It's never a good idea to bring water or soap anywhere near an oil painting.

The acrylics are more robust and you can probably use the same lint-free cloth (T-shirt material) with a 'little'

detergent on it. See that you wipe all the detergent off and you can sort of buff it lightly with a dry cloth. There are special varnishes for acrylics if you want to go to that expense.

With the watercolours all you can do is remove the paintings from the glass and frame and clean them also with a dry cloth. Do not wet picture frames. The glass can be cleaned as with any glass or mirror.

There is little you can do to restore a damaged watercolour (that requires a specialist paper restorer) but one would imagine that the glass would have given them some protection.

*Email [info@thenzartist.co.nz](mailto:info@thenzartist.co.nz)  
or post your query on our facebook page.*

## **QUICK ART QUIZ ANSWERS - Pg 49**

### **ANSWERS**

1. Carbon paper
2. Varnish will crack later when the paint becomes thoroughly dry.
3. The Louvre
4. Experiencing colour through the senses other than sight, such as hearing or touch.
5. Colin McCahon's triptych 'Urewera Mural'
6. Napoleon Bonaparte
7. A style of painting which depicts subject matter (form, colour, space) as it appears in ordinary visual experience without distortion or stylisation.
8. John Singer Sargent
9. Lips of the Mona Lisa.
10. 'Impression: Sunrise' by Monet

# GALLERY NEWS

*Bringing you news, views, events and upcoming exhibitions around local galleries  
by The Wanderer*

## **The Hanging Sky**

The Christchurch Art Gallery is holding a two-venue exhibition of recent and new work by Shane Cotton. Featuring a vast mural-scale painting, a spectacular suite of prints, skyscape paintings and painted baseball bats from the acclaimed Australasian touring exhibition *The Hanging Sky*. The exhibition will allow Christchurch audiences the opportunity to experience the complexity and ambition of Cotton's latest work. The exhibition is being held at Baseland 209 Tuam Street until 17 August and the Ilam Campus Gallery at the School of Fine Arts, University of Canterbury until 27 July. Over the last two decades Shane (ONZM, Ngāpuhi, Ngāti Rangī, Ngāti Hine, Te Uri Taniwha) has been one of New Zealand's most acclaimed painters of landscape and memory. Trained at the University of Canterbury's School of Fine Arts, his works of the 1990s played a pivotal part in that decade's debates about place, belonging and bi-cultural identity.

## **Te Karanga Gallery**

Auckland University Animal Rights Group is hosting a public art exhibition at the Te Karanga Gallery, 208 Karangahape Rd, Auckland entitled *Animal Exploitation and Liberation* to raise awareness and reduce animal deaths on campus:

The exhibition, accompanied by a week long silent auction, will run from 4 August to 8 August. All proceeds will go to HUHANZ, a New Zealand animal re-homing organisation. Featured artists include Mary McIntyre, Paul Walsh, Flox, and many more. Friday evening looks to be the best time to go as the organisers will provide, vegan wine and nibbles and goodie bags for the first 100 attendees. A \$1000.00 worth of prizes are up for grabs for the top two artists.

See you there!

## **Hastings City Art Gallery**

Hastings City Art Gallery at 201 Eastbourne St. East in Hasting will feature an exhibition of portraits from the Dowse collection from 10 - 13 August. The exhibition includes diverse works by many of New Zealand's best known and loved artists including Rita Angus, Frances Hodgkins and Toss Woollaston. Elements of their works, like pose, gaze, style and setting are examined. The exhibition features hands-on activities, enabling children and their families to see how portraiture can convey the personalities of its subjects. Although the exhibition was developed specifically for children it offers a wide appeal for all visitors.

## **Adam Portraiture Award**

Adam Portraiture Award and Exhibition kicked off on 17 June and will run until 17 August. The award is an initiative of the New Zealand Portrait Gallery Te Pukena Whakaata in Wellington. The 2014 award promotes the best of contemporary portrait painting from artists throughout New Zealand. Selected and judged by Dr Nicola Kalinsky, director of The Barber Institute, UK, this exhibition spans a range of portraiture from intimate personal images to large scale works of more familiar subjects. The exhibition showcases 61 finalists selected from over 330 entries, 41 of which will be exhibited at the Pah Homestead.

A 23 year old unknown artist, Henry Christian-Slane, beat a number of older and more experienced painters to win this premier portrait award for 2014 with his portrait: 'Tim'.

Judge Nicola Kalinsky said of the winning portrait: "This is talented, honest and direct work making you feel you want to spend more time with the subject. It has a renaissance feel to it, suggesting someone on the brink of wider adult experience, much like the painter himself. The work indicates a talent well beyond the years and experience of the artist and I'm sure we'll hear a lot more of him."

Art runs in the family Christian-Slane. His father Chris Slane is the cartoonist for *The Listener*, and his mother is an Auckland artist.

Five artists were also acknowledged with Highly Commended Awards:

Marianne Muggeridge - 'June and Mt Taranaki'

Jackie Fitzgerald - 'Heroin Heroine'

Mark Cross - 'Portrait of the Artist's Wife'

Esther Deans - 'Self Portrait'

Justin Pearson - 'The Artist Euan MacLeod'

***Do you want to see your gallery featured here? The New Zealand Artist Magazine is calling on gallery owners to let us know what is taking place at their galleries. We will report on upcoming news, events, exhibitions, expansions and promotions. Please contact us on 09 434 0096 or send details by email to [info@thenzartist.co.nz](mailto:info@thenzartist.co.nz).***



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# THE NEW ZEALAND ARTIST

**What's coming in the next issue?**

*Here is a snippet . . .*



Fiona Hayward



Geoffrey Cox



Colin Hoare



Sam Earp

*plus even more . . .*

*Eight featured artists. We feature 'Differences in Easels', 'What is Giclée Print', 'Packing for Postage' and more . . .*

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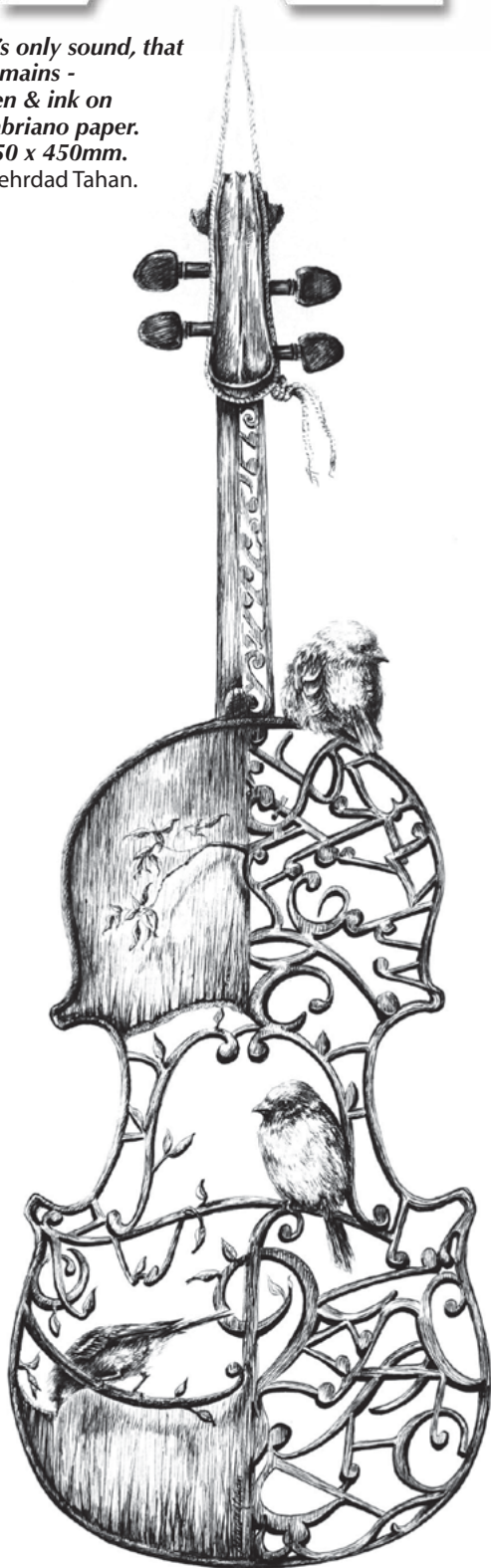
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*See page 2 for details.*

# THE NEW ZEALAND ARTIST



*It's only sound, that remains -  
Pen & ink on  
Fabriano paper.  
650 x 450mm.  
Mehrddad Tahan.*



JANUARY 2014							FEBRUARY 2014							MARCH 2014						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
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OCTOBER 2014							NOVEMBER 2014							DECEMBER 2014						
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The New Zealand Artist Magazine publication dates are highlighted in orange.