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# ARTIST

Issue No.6  
September/October 2014  
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# THE NEW ZEALAND ARTIST

# contents

**GEOFFREY COX** Page 7



**FIONA HAYWARD** Page 14



**COLIN HOARE** Page 28



## REGULARS

A note from the studio	3
Letters	4
From the Editor	5
ABC of Art Terms	6
Puzzles Page	42
Quick Art Quiz	42
Gallery News	63 - 64
Q&A	68
News	13, 21, 33, 43, 47, 60, 70
Classifieds	71

## FEATURED ARTISTS

Geoffrey Cox	7
Fiona Hayward	14
Colin Hoare	28
Sam Earp	34
Brian Millard	44
Melissa Wallace	51
Angela Murray	56

## FROM THE STUDIO

Easels	11
Packing for Post	40

## PROFESSIONALLY SPEAKING

Gallery Special	26
Giclee Print	61

## CLUBS AND SOCIETIES

Hutt Art Society	18
Wanaka Art Society	66

## DEMONSTRATIONS

Demonstration with Serena Dawson	22
Demonstration with Gordon Harris	38

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*On the cover:  
TEXTING. Colin Hoare. PG 7*



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# a note from the studio...

This issue has been both a challenge and a joy. We have been to Wellington to the NZ Art Show and to Waikato for the Contemporary Art Wards amongst others.

We have gathered much news, notifications of gallery events, and learnt heaps in the process.

In this issue, we explore the different kinds of easels available, and pinpoint where their uses are most valuable. We look at the ins and outs of posting your products to avoid breakage and losing money.

Our first Gallery Special, investigating how galleries and artists have been affected by the internet, is published in this issue as well as an interesting article on producing Giclée prints. (Pronounced zeeclay).

To subscribers who started with our first issue - November December 2013, we need to know by the middle of October if you are wanting to re-subscribe. Notifications will be sent out for your convenience.

Our anniversary issue, coming in November promises loads of interesting articles, and looks set to be a bumper issue.

Thanks to everyone for your support, we love doing this for you and love hearing about how much you love the publication. Keep your letters and questions coming in - via email, or snail mail - details below.

*Meg*

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# Letters

Send your letters to: The Editor  
The New Zealand Artist Magazine  
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andrew@thenzartist.co.nz

I have just recently read issue five of your fantastic magazine, and I can see from your subscription advert that there have been plenty of interesting articles in your previous issues that I would love to read about. I was wondering if it is possible to order previous issues. I would like issues 1,2 3 and 4 if they are still available.

*Kaz Berry.*

**Your subscription is being arranged. Ed.**

In your July/August issue of the magazine I was interested to read of the PANZ national Art Awards held in Invercargill. I happened to be in an art shop in Invercargill at the time and was able to go and see the exhibition where I ended up buying a pastel painting of a small dog entitled 'Let's Play' by Maxine Thompson. I must add that recently I was happy with a pastel painting I did of my father and was taken with the effect of using different coloured papers, especially on portraits.

*Les Marshall*

I am really excited about your magazine as it is so good to have a New Zealand production rather than having to buy Australian or American magazines. I wish you all the best and long may it keep coming. As a mixed media artist I have now added to my bucket list to be featured in your magazine.

Cheers

*Colleen Waite*

**Please could you define "contemporary"?**

I have asked several artists what is meant by this, and the answers have ranged from "anything done by someone still living" to "well, its edgy, isn't it?" to "in line with current global trends"

Thanks

*Pam Mundell*

**I went on line to find out what the 'big players' are saying and came up with this: Contemporary art is art produced at the present period in time. Please read my comment in this issue. Ed.**

This is a great magazine. It is nice to see N.Z. colours in the art work. I am enjoying the varied articles as well. Your May/June article on "how To..." that showed covering a canvas with watercolour paper was really informative, interesting and the details shown really helpful.

I work in Acrylics and Watercolour and certainly the matching of mats, frames and then adding the glass is a bit of a mission, it needs to look all together and really right!

My question. How do we protect the watercolour on the frame from fading and have it easy to clean? Perhaps Charlene McGill can do a part two for this. Just an idea!

*Jean McNabb*

**Please see page 68 for a guide. More to come in a future issue. Ed.**

I was so impressed after reading your magazine, borrowed from a friend, that I would like a year's subscription. After a very long time recovering from an accident, I suddenly cannot wait to go back to my painting. I am really looking forward to getting your magazine.

Kindest regards

*Mrs J I Pettifer*

**Your subscription is being arranged. Ed.**

Thanks for the lovely two page write up of our TAC group. That means a lot to us organisers! The logo and photos came up beautifully. I love the mag, have almost read it all. You will get sales in Taupo at the Paper Plus because we tell all our mates about it on facebook!

*Sue*



**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**



# An impression on post-modernist contemporary art.

This month I was asked by a reader to define contemporary art. Dictionaries and on-line information, (read: google), describe contemporary art as 'art created during this lifetime'. What lifetime is this based on? What happens when that 'lifetime' ends? Does contemporary art also die? Of course it will for the deceased but not for the living. So I cannot buy into that precept, not in the slightest. Besides the first recorded contemporary art society was formed in 1910 in London, which repudiates the 'conventional' definition by a fair margin.

While pondering, researching and exploring what can and cannot be regarded to be contemporary art, I was fortunate to attend a 'walk about' at the National Contemporary Art Awards with Judge Simon Rees, who offered some insightful thought on his definition of the term.

Simon is gifted with an astute, incisive mind and a wry, somewhat dry, sense of humour. "Only contemporary artists can transform the desperately ugly into works of art," he observed while viewing a particularly horrific ceramic exhibit and something he described as "a challenge to good taste."

According to Simon, contemporary art is rich terrain. "It does not belong in an ivory tower. It engages and challenges the space and environment in which it is created. It can be used to predict or project an image of where society is going and at the same time offer a reflection on its idiosyncrasies and failures."

He noted while contemporary artists are wont to break traditional rules; it is only by having learnt the rules in the first place that they can summon the courage to create the seemingly outrageous work they present.

So again, what is contemporary art? What distinguishes it from modern art and even post-modern art? If 'breaking the rules' defines contemporary art then it stretches all the way back to the impressionists. In fact Cezanne, Renoir, Monet, Degas, among others, broke every rule of the conservative French Academy that had dominated art training since 1648 and were consequently declared "a bunch of vulgar lunatics" by art pundits of their age.

Modern art is said to have originated in the 1860s and ran into the 1970s while what is termed contemporary art can be tracked from the 1940s until the present time. So how and where where does modern, post-modern and

contemporary art fit into this delineation and how do they all fit into the same space and time?

Can contemporary art be packaged, put in a box and given rules? I am of the opinion that trying too hard to define what it is, what it is not and where it fits does set limits, which, in turn, takes attention away from what it is trying to say and diminishes its significance.

Why can't it be art be art for arts sake?

However you define it, contemporary art ignites debate and discussion. It shocks and outrages and all the while the perennial question: "But is it art?" endures. **N**

Andrew

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of  
*Art Terms*  
and their meanings

### LIMNERS

May refer to any painter, but more often to itinerant American painters of the 18th and early 19th centuries, who made literal and naïve portraits. May also refer to a painter of miniatures in medieval illuminated manuscripts.

### LOCAL COLOUR

The true colour of an object or a surface as seen in typical daylight, rather than its colour as seen through atmosphere or interpreted by the taste or imagination of the artist.

### MAHLSTICK

A long wooden stick used by painters as a tool to support and steady the hand that holds the brush.

### MARS PIGMENTS

Artificial iron oxide pigments, yielding strong tints from yellow through brown to violet.

### NABIS

An avant-garde group of French painters and poets, (1888) persuaded to reject naturalistic representation, and paint in flat areas of pure colour. The Nabis felt that a painting should not imitate reality but parallel nature, creating a world unto itself.

### NEGATIVE SPACE

Empty space in an artwork.

### OIL GILDING

Attaching gold leaf to a non-absorbent surface, which has been coated with an adhesive.

### OPACITY

The degree of transparency of an item.

### PADDLE

A flat piece of wood used to beat damp clay, to remove air pockets and consolidate the mass.

### PARGET

Ornamental work in plaster.

### UADRO RIPORTATO

The simulation of a wall painting for a ceiling design in which a painted scene is produced in a panel resembling a composition on the surface of a shallow, curved vault.

### REALGAR

A particular red pigment.

### REALIA

Material culture, or objects from real life, in contrast to those objects typically included in a collection.

### SANGUINE

A red chalk drawing medium.

### SFUMATO

The technique of blurring or softening sharp outlines by subtle and gradual blending (feathering) of one tone into another.

### TANAGRA

In ancient Greek art, a figurine of fired clay.

### UKI-E

In Japanese art, a perspective picture.

### VANISHING POINT

In linear perspective, the place on the horizon where parallel lines seem to meet.

### WATER GILDING

The application of gold leaf to a surface of gesso (or whiting) which may have been coated with bole, and then covered with water and glue.

### ZINNOBER GREEN

Another name for chrome green. **N**

*From*

**PLASTICINE**

*to*

**POLYMER**



*The seventh wave: 470mm x 1100mm. Acrylic on canvas.*

***Geoffrey Cox has been drawing and modelling all his life. In addition to illustrating books on wildlife and natural history Geoffrey has produced a myriad of work for museums, galleries and individual collectors.***



**W**hile Geoffrey recalls making plasticine models when he was 11 years old. Things became a little more serious, while he was studying for a degree in zoology, when he was asked to make models for a prehistoric reptile display at the Auckland Museum. After this he was asked to illustrate 'Collins Guide to the Sea Fishes of New Zealand,' which was how Geoffrey's career as a professional artist really started.

Following a 10-year stint working as a writer in London, Geoffrey returned to New Zealand to become a full-time illustrator and author. Like many artists, Geoffrey says he loves the total absorption of working on a painting or model: "In model making the challenge of planning how to do it is very satisfying. As an author as well as an illustrator I greatly enjoy researching my topics, which often entails meeting interesting people, and, if I am lucky enough, travelling around the country."

Geoffrey is currently waiting on Te Papa Museum Press which is considering three ideas for books. "Since two of the ideas are books that they proposed to me, I am reasonably confident that at least one of them will be approved.

"However, I have just completed a figurine of a girl on a swing (great fun working out how to support that without actually having a swing) and am about to start a figurine of two prehistoric NZ birds, a moa and the giant eagle. The pose is going to be very dramatic, and once again, as with the girl, it should look impossible that it is supported adequately when I have finished it."

Looking back on his work Geoffrey says it is difficult to pinpoint any particular highlight which stands out above the rest.

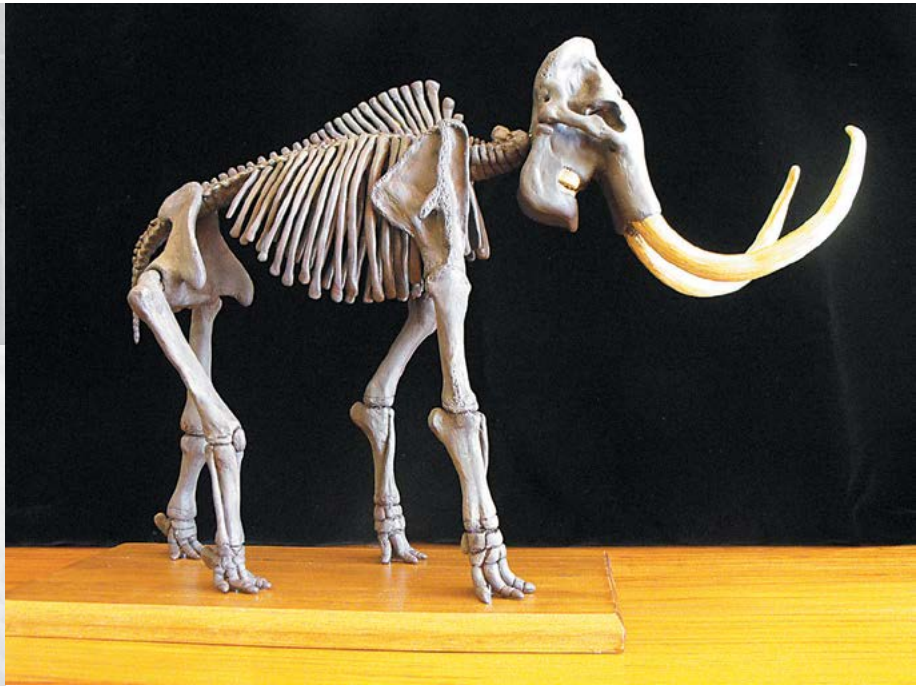
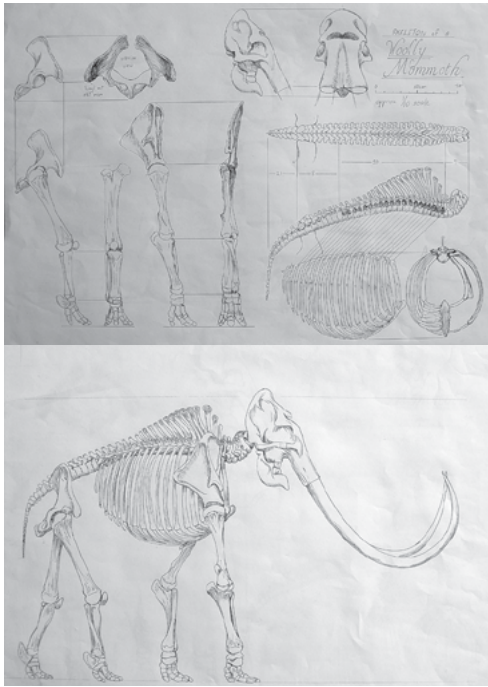
"I loved it a few months ago when my son and I walked round, firstly Auckland Museum, then the University Museum, to realise how much of the stuff on display was made by me. My three sets of NZ Post stamps (1993, 1996, 1998) are a high point, as are my American Post first day covers (1997)."

On the whole, it is some of the books he has illustrated that give him the most pride. He says: "There are 17 that are both written and illustrated by me, and a number of others which, while I only did the paintings, I am very proud to be associated with. 'Whales and Dolphins of Aotearoa New Zealand', by Barbara Todd, which was published in March this year is such a book.

"In my local area, I have recently produced large murals of extinct birds that stand in the middle of 50 ha of native forest, part way round the zip line of Canopy Tours. It is great to have something so prominent displayed locally. More of my work is on display at the entrance to a forest track, and on the wall of a downtown building."

Geoffrey says he cannot tell stories of tough struggles against impossible odds. "My biggest challenge was probably when, after ten years in Britain, working for a medical publisher and advertiser, I decided to resign, return to NZ and attempt to forge a career as an illustrator and author.

"I had no idea if such a thing was possible. My English



**Woolly mammoth drawings and final - 320mm high.**

colleagues certainly did not think it was. In fact I rapidly became very successful (I make far less money that way now; there seems to be far less of that sort of work around). But, even today, I am sometimes surprised to think that I, of all people, make money out of art."

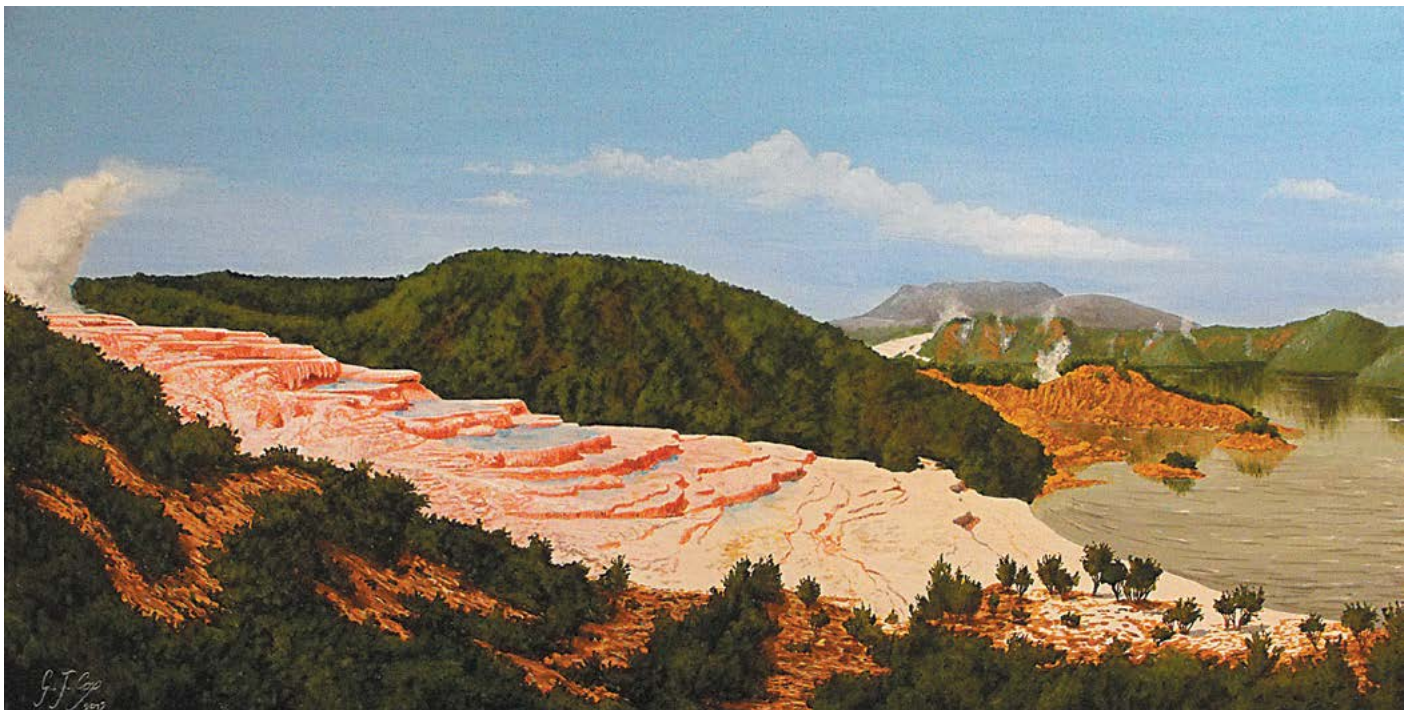
One of the most important lessons Geoffrey has learned as an artist is to be bold and confident, and, having planned a project, go ahead with every expectation that it will succeed.

"I am member of a local life drawing group, we hire a model every Thursday evening, and I am also a volunteer guide at the local museum. Until a couple of years ago, I was Chairman of the Rotorua Arts Village, a complex

of old buildings, modern studios and a lawn, in which exhibitions are held, and art taught. Today I teach art, in the widest possible sense of the word, to both adults and children at the Arts Village.

"My role in the Arts Village resulted in my meeting and getting to know many of our local artists, and being involved in decision making on arts within Rotorua. Ironically, teaching art, especially to children, has been a big help since it frequently involves my becoming familiar with techniques and materials I have never considered before. Suddenly I realise I could also use these ideas! Life drawing is, of course, a great way to become expert at drawing the human figure."

Responding to a question on what his preferred subject is



**Pink Terrace: 500mm x 1000mm. Acrylic on canvas.**

Geoffrey is quite candid. "To be honest, one of the things I love about commissioned work is that I am told what to do. I really enjoy researching a topic then executing a painting or sculpture. I was asked a few years ago, for example, to make a figurine of a cave bear, a large prehistoric bear from Europe. By the time I had finished I knew all about the length of skull, leg proportions, and a host of other features I would never have found out about. I loved it. Most of my commissioned work, both painting and modelling, is of animals, so I suppose they are my preferred subjects.

Geoffrey illustrates using gouache. "It is fast, opaque, and goes through an airbrush without too much trouble," he explains. "When doing a fine art painting I use acrylic. I recently decided I should take the risk of using it with an airbrush although I am a little worried that I'll end up clogging a \$500 piece of equipment!

"Making figurines is a totally different kettle of fish. I use polymer clay, and have found Du Kit, an NZ product, which is better than any of the German or American brands on the market. Good old fencing wire and tin foil make up the internal structure, and modeller's acrylics are the paint of choice. I've tried artist's acrylics, but they tend to bead on the plastic-like surface.

Explaining his modus-operandi, Geoffrey says the first step is the scale drawings. "If it is a figure of a woman I am making, this will begin with a drawing, perhaps based on a photo or from my imagination. If it is an animal it will be based, in most instances, on a period of research, reading up all about it and looking at pictures of its skeleton.

A wire armature is then cut and bent, the pieces of wire being fastened to each other with tape. As much of the body as possible is then bulked out with tin foil. This is necessary not only to save on money, (polymer clay is a bit expensive), but also because the model will spend only about half an hour in the oven so, any deep areas of clay will not heat right through.

Geoffrey says the polymer clay can start out very stiff, and needs to be worked to become malleable. "The wire and tin foil are covered, then modelling begins. I tend to work on all areas at once, rather than concentrating on a bit at a time. Finally, detail is added.

"When the modelling is completed, I place the work in my kitchen oven, and begin the timing of the firing when it reaches temperature. I let the model cool in the oven before taking it out. Any cracks are filled using ready-mixed plaster filler; the model is sanded down, (lots of sanding if it is a smooth-skinned human, very little if it is a woolly mammoth), and finally painted. If it requires a base it will have been standing up until now on a temporary MDF one, but I will have made and varnished a wood base that I can transfer it to."

While having enjoyed a life long love affair with art, Geoffrey says if anybody told him they were thinking of becoming a full-time professional artist, he would probably tell them not to expect it to be a lucrative career. "It happens to a few lucky ones but even artists such as myself, who are well-paid for their work, and probably appear from the outside to be reasonably well known and



**The Archer. Preliminary sketch, progressive shots and finished product. Height (to top of helmet) : 260mm.**



**Girl on a swing. Length 370mm.**



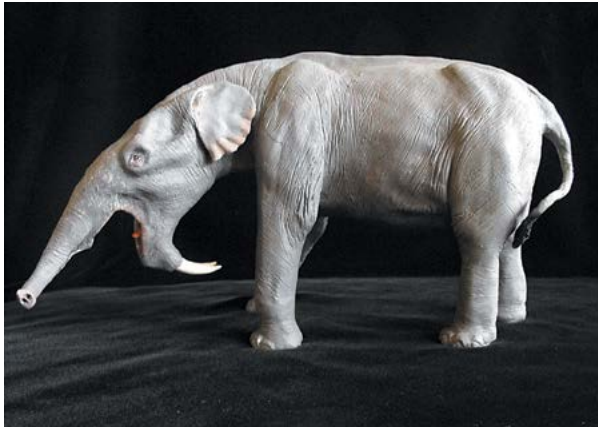
*Hadrosaurus. Length 400mm.*



*Girl in silver. Height 320mm.*



*Girl in white dress. Height 250mm*



*Deinotherium. Height 210mm.*



*Gabriella. Height 280mm.*



*Cartwheel. Height 410mm.*



*Cave bear. Height 280mm.*

hence successful, are unlikely to be making a regular income out of it."

Away from his art, but created in his studio, Geoffrey says a 'major hobby' is writing and drawing graphic novels for his own, and a few close friends enjoyment. "In this way I have illustrated, and extensively revised, a couple of fairy stories and even have a heroine who for many years, not that she ages, has been having adventures all over the world!"

Out of the studio, Geoffrey is a member of the local rowing club and a keen mountain biker. He also tramps on occasion and undertakes forest bird counts for Forest and Bird. "On a more intellectual level I play the French horn, although not very well," he admits. "As a dedicated 'House Husband' with a very busy medical wife, a part of most days is dedicated to looking after family affairs."

Currently only one gallery, the Sheila Turner Gallery and Picture Framers in Rotoura carries Geoffrey's work. The Rotorua Museum carries a range of native bird greeting cards. However, his paintings and figurines can be seen in Te Papa (the Moa painting behind the skeletons), Catlins Visitor Centre (portraits of extinct birds), Dolphin Encounter (Kaikoura - a mural of the Kaikoura Canyon), Auckland Museum (life restorations of dinosaurs, maps of NZ at war, 'bronze' figurines of dinosaurs), Arataki Visitor Centre (Auckland Centennial Park - life size Moa and Giant Eagle), Napier Museum (restorations of dinosaurs, life size dinosaur), Nelson Lakes National Park Visitor Centre (life size flock of kaka), Palmerston North Museum (two life size dinosaurs and models of native lizards), Auckland University Museum (extinct reptiles, life size Giant Eagle), and a few other places.

Further to this, Geoffrey's work can be seen in England, the USA, Canada, Thailand, China, and Germany

Geoffry can be contacted at:

Email address: [gcox-artist@xtra.co.nz](mailto:gcox-artist@xtra.co.nz)

Website address: [gcox-artist.co.nz](http://gcox-artist.co.nz). 

# EASELS

*A decent studio easel is a long term investment, and should offer you stability and flexibility. You don't have to go for the most expensive wood just because it looks good, remember, it will get paint on it sooner or later, but make sure that it's not so complicated to adjust, that you end up getting too frustrated to use it. The size of your canvas, whether you will be painting indoors or out and the space you have available, are important factors when making a purchase.*

## POCHADE BOX

A pochade easel is a small box which has space for paints, brushes and palette. The lid serves as an easel for holding a couple of small painting panels. If you're going to be painting anywhere windy, look for one with a widget for keeping the lid propped open. These boxes are traditionally used for plein-air painting but can also be used in the studio, home, or classroom. They come in a range of sizes but the best ones are hand-held, to allow you to work on the move.



## SKETCHBOXES

A sketchbox is a larger version of a pochade box. It carries more paints and longer brushes. You'll need a table or similar surface to put the sketchbox on: if you sit with it on your lap, you could end up working too close to your canvas. They are a great alternative for plein-air painters as they fold up for easy transportation and storage.



## A-FRAME

A-Frame easels are popular because they pack away easily. If space is really squeezed or you need to tidy away at the end of every painting session, an A-frame easel is the way to go. One thing to bear in mind though, is that they are not as stable as an H-Frame and can be easily knocked over.



## TABLE-TOP

If you paint small paintings and have no space for a floor-standing easel, your best bet is a table-top easel. This easel is intended to be used when you're sitting at a table rather than standing in front of it. Most table-top easels have an easy adjustment system and can handle small to medium size canvases. They also fold flat for easy storage.



## FRENCH

Like a sketchbox with tripod legs so you can paint at a suitable height when you're standing. Ideal for the plein-air painter but if you're going to be walking long distances it can get quite heavy, especially if it's full of paints. Make sure that it unfolds easily.



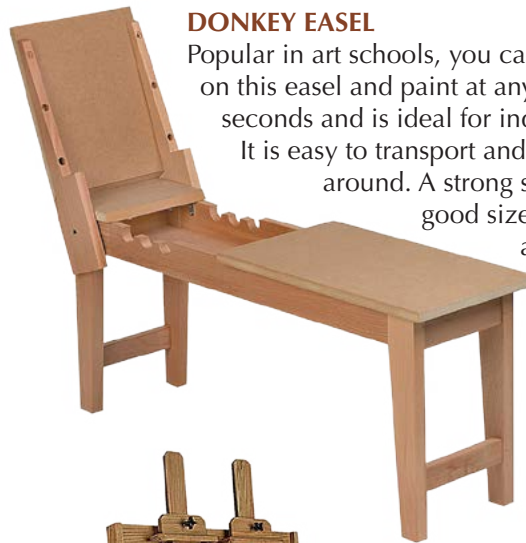
## TRIPOD

A lightweight tripod easel can fold up into a small carry bag. These are ideal for plein-air painting or sketching outdoors. Their design, however, means they are prone to being blown over by strong wind, but you can solve that problem by placing large stones around the legs, or digging holes for the legs.



## DONKEY EASEL

Popular in art schools, you can sit comfortably on this easel and paint at any angle. It folds in seconds and is ideal for indoors and outdoors. It is easy to transport and easy to wheel around. A strong secure easel with a good sized mast. Some have a mounting system that locks boards in place so they cannot get blown off the easel.

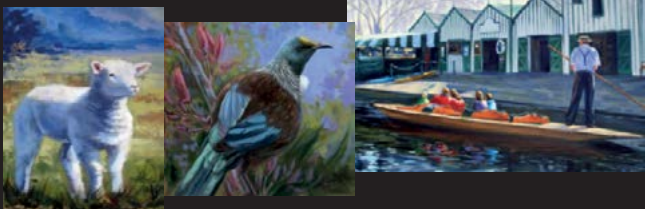


## H-FRAME

This easel has a ratchet system for moving the shelf the canvas rests on, up and down. Providing it's standing on a level surface, an H-frame easel is very sturdy. If a canvas is tightened into the shelf thoroughly, it won't wobble when you paint. The legs won't collapse accidentally if you trip against it, as an A-frame easel is prone to do.



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# News

## FOR A FEW DOLLARS MORE

Proper framing, the use of correct materials and protecting the integrity of the artwork, are equally important to both the art collector and the artist. To get a fresh perspective on this aspect of the business of art, *The New Zealand Artist Magazine* was fortunate to speak to two framing specialists, from what are reputedly the largest framing suppliers in the world, Kathleen Schaefer - international sales director at US-based Crescent Cardboard and Bernhard Rühl - international sales manager of Peterboro Matboards of Canada.



**Bernhard Rühl**



**Kathleen Schaefer**

she said. "There is a stronger trend, internationally, for triple mats and a much wider range of colours than is the case in New Zealand."

Kathleen noted that one of the greatest challenges for framers in the modern era is to create and maintain a sustainable business. "Many framing businesses are small and family owned. They are up against mass marketing and cheaply made, easily available

framing materials from a large number of retail outlets.

"However the advantage these smaller, but well established framers have, is that they are able to differentiate their levels of service and provide a hands-on, personalised approach to their relationships with their customers.

"They provide customised frames and advise artists in a variety of ways large retail outlets could never hope to do. They are, after all, specialists in their field and framing is their core business.

"Framers must market themselves more effectively and get new and established customers to understand the value of the expertise and service they have to offer. They need to take the time to walk the customer through the exercise and get them to understand what is happening and why. In that way they are selling their expertise as well as a frame." **N**

Kathleen and Bernhard, who visited New Zealand as guests of Avon Framing Supplies, one of this country's leading suppliers of framing requisites, said while an increasing number of New Zealand artists are becoming aware of the benefits of conservation framing there is room for improvement when it comes to choosing the right quality of framing materials.

"Artists need to realise that for a just few dollars more they can get a much better product," Bernhard said. "They, the framers, play an important role in educating their customers about the benefits of good products. They should guide artists on how choosing the right materials will add value to their work."

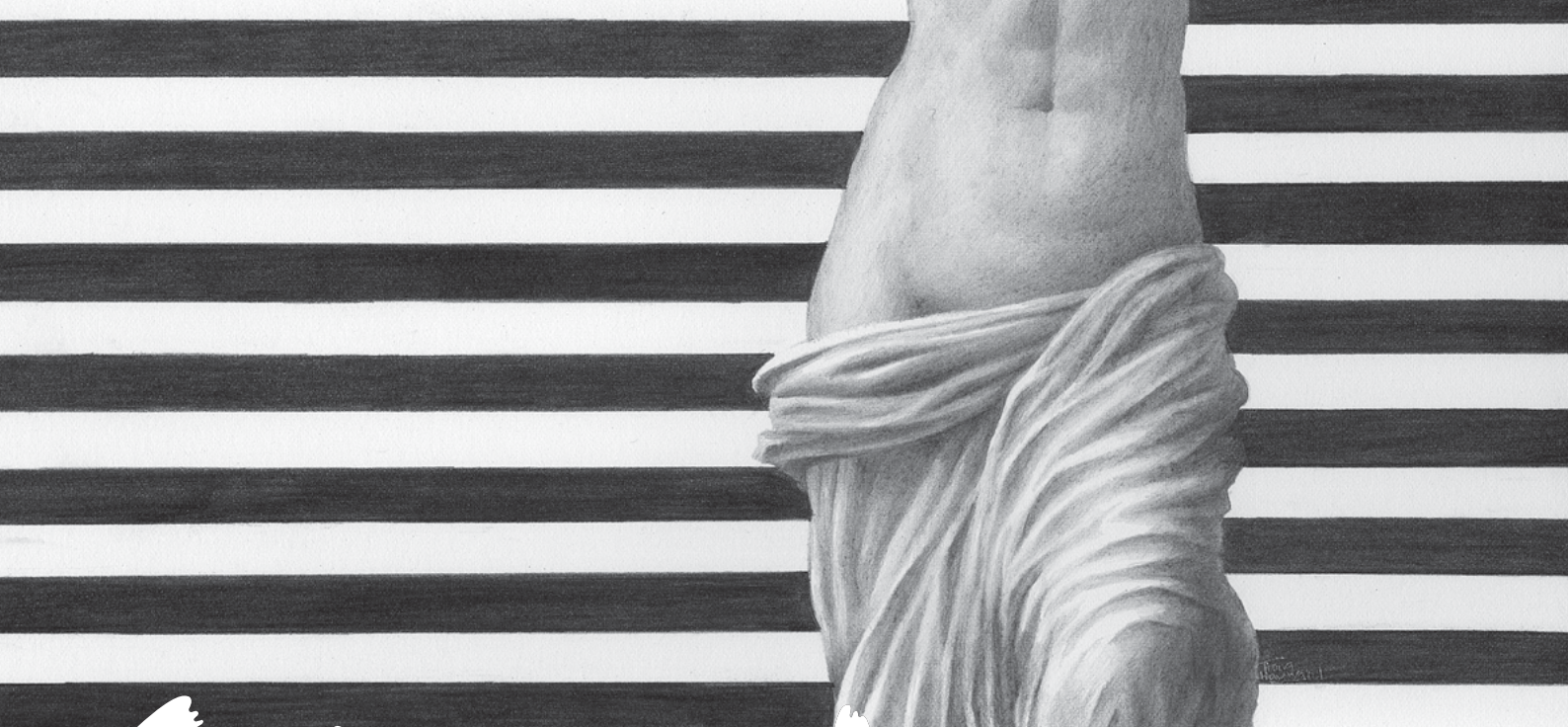
Bernhard added that while informed artists generally understand the differences between the various products on the market, some do not realise they can actually damage their work with cheaper materials.

Here is the good news. Bernhard and Kathleen said that overall, when compared to Australia, New Zealand artists are more discerning - willing to spend more and purchase higher end materials not only to produce their art but to frame it as well.

"New Zealand artists are dynamic, enthusiastic and, in many ways, more quality conscious than artists in the USA," Bernhard said. "It is nice to see many of your local artists are now opting for conservation framing. I always say it is futile for an artist to spend so much time and effort to create a piece of art and then penny pinch at the end."

Kathleen reiterated. "While New Zealand artists are more interested in conservation framing they do not use as many fabric-based products such as designed cotton, silks and weaves as is the case overseas. There is still a conservative streak among your local artist,"

***Peterboro Matboards has been a pioneer in Specialty Art and Framing materials since 1902. They claim to be one of only a handful of manufacturers worldwide that continues to produce an extensive line of matboard products. Crescent Cardboard Company produces some of the most recognisable brands in the framing industry, including Ragmat, Crescent Select, Ultiblack, and Moorman. They serve 168 countries worldwide. In addition to their U.S. Headquarters, Crescent has facilities in Germany, Great Britain and India. Founded in Christchurch the 1970's, Avon Framing Supplies is considered New Zealand's largest picture moulding manufacturer and distributor. **N*****



*Venus. Pencil on Arches cotton paper 297 x 140mm.*

# Going solo

*Fiona Hayward was highly rated in two prestigious New Zealand art awards. Her works can be found as far afield as the USA and Australia. Fiona is currently working on a new series of paintings of endangered species from around the world which, she says, will enable her to host her first solo exhibition.*



*Tuatara Smile. Acrylic paint on boxed board 300 x 300 x 50mm.*



*Kiwi Calling. Acrylic paint on boxed board 300 x 300 x 50mm.*



*Venus As Is. Oil on board 900 x 405mm.*

Whilst a deep and profound love of nature lies at the core of her inspiration, it is a peaceful inner feeling of freedom and joy in creating a new artwork that drives and motivates Fiona to paint and draw. Although she has had no formal art training, Auckland born Fiona says her capacity to draw and paint stems from her mother, a talented artist in her own right, who encouraged Fiona from a young age to pursue her artistic bent.

"I was also fortunate to have two exceptional and inspirational art teachers during my high school years," Fiona notes. "I often dreamed about the day I would have my own studio." Twenty years later, after traveling overseas and pursuing other interests, Fiona joined an art group and found that intangible 'something' she had been missing all those years. She has continued to draw and paint ever since.

The two-decade absence from the easel has not dampened Fiona's creative spirit and she says there are so many paintings in her mind's eye she is having to think and plan carefully how she is going to find the time to paint them all; she also wants to join a pottery group and experiment with glazes!

### One the edge

In the meantime she hovers on the brink of great things. In 2011 her drawing 'Venus' made the final 300 of the Saatchi Online Gallery Drawing Competition and was featured on the Saatchi Online Gallery website home page. In 2009 her painting 'Rita 1' made the finals of the New Zealand Painting & Printmaking Awards.

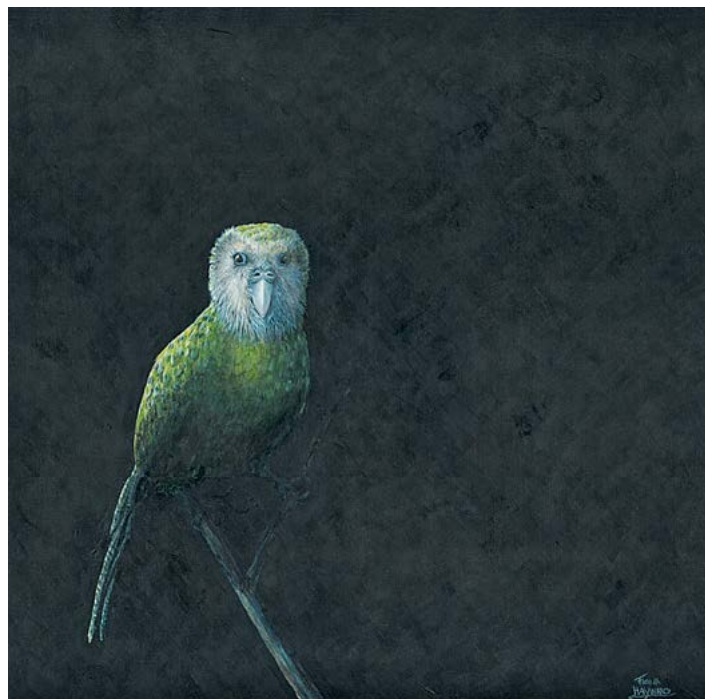
"The Saatchi Online Gallery is an environment where thousands of competition entries from all over the world are judged by an experienced panel of judges. Making the final 300 was a wonderful confidence boost and prompted me to set up my own web site," Fiona effuses.

The New Zealand Artist Magazine

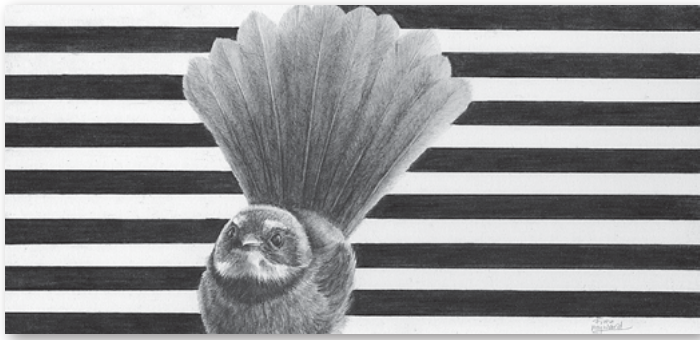
### Painting darkness

Fiona's greatest obstacles are the mood swings that impact and even dominate her creative ability. When she is happy, the drawing and painting flow. But there are the dark periods. Fiona tells of a three-year period where her life was overrun with despair. The artwork produced during this time was the 'Rita Series' that consisted of nine works – one of which drew wide acclaim and featured, as mentioned before, on the Saatchi Online Gallery website homepage.

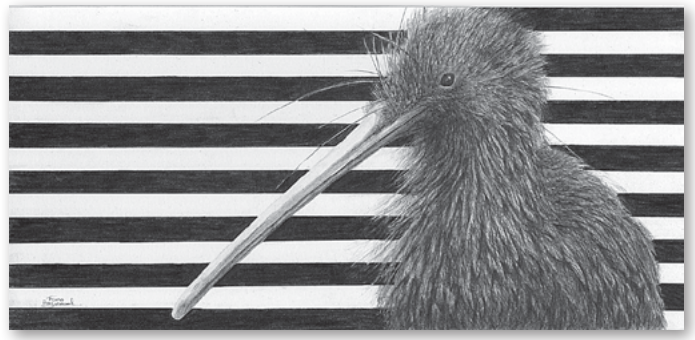
Looking back she says she is relieved that when things were most bleak, she expressed her pain in paint. "These works remind me how fragile happiness can be and how important it is to nurture joy," she notes feelingly.



*Kakapo Watching. Acrylic paint on boxed board 300 x 300 x 50mm.*



*Tweet Tweet. Pencil on Arches cotton paper 297 x 140mm.*



*Kiwi Crossing. Pencil on Arches cotton paper 297 x 140mm.*



*Rita 1. Acrylic on board 1200 x 600mm.*

Fiona says a lesson she learned from the 'dark side' was how important it is to look after herself and to be organised and set aside time to paint.

Although, while no longer a member, Fiona says Joining the Raglan Art group in 1998 helped her to get back into painting. "The people were welcoming and friendly and provided supportive critique, which motivated me to keep going. Further to this Fiona is still a contributing artist to the Saatchi Online Gallery.



*Flying 1. Oil on board 600 x 600mm.*



*Giddy. Pencil on Arches cotton paper. 297 x 210mm.*



*Lovely Kea. Pencil on Arches cotton paper. 297 x 210mm.*



*Kea Laughing. Pencil on Arches cotton paper. 210 x 150mm.*

“At this stage of my life I am feeling more confident with my art work. I am more open to following an idea and experimenting with different styles. Also important for me is that my family is very supportive.”

### In flight

Birds are the favoured subject, acrylics the medium (they dry quicker) and a size 00 brush (for the detail), the preferred instrument and Fiona is set to paint. “How I would love to be able to fly like a bird,” she says with more than a little passion. It is not for lack of trying though, she actually took flying lessons, went bungee jumping and parachute jumping.

Preparing for work sees Fiona undergo a ritual comprising at least two cups of coffee and preferably some chocolate. After then deciding on the background music, probably hits from the '60s and 70s, (she loves The Beatles), she spends an hour or two thinking about the subject while looking at photo's and the blank canvas. “When I can see in my mind how I want the painting to look I can begin,” she explains. “Once started, I can wait a week before returning to do some more on the piece, even if it is just for an hour or so. If the gap between working on a painting is more than a month then the feeling for the piece is lost and I usually need to start something new. A few paintings have taken months to complete. My ‘Tuatara Smile’ painting, for example, took three months from start to finish.

Life outside the studio is filled with family, friends, pets and work. “I enjoy watching TV and movies with a happy ending, as well as eating and drinking, she says adding that she could probably benefit from doing a bit more gardening and swimming. “My partner and I have two children who are now young adults and two small dogs who are enthusiastic about everything.”

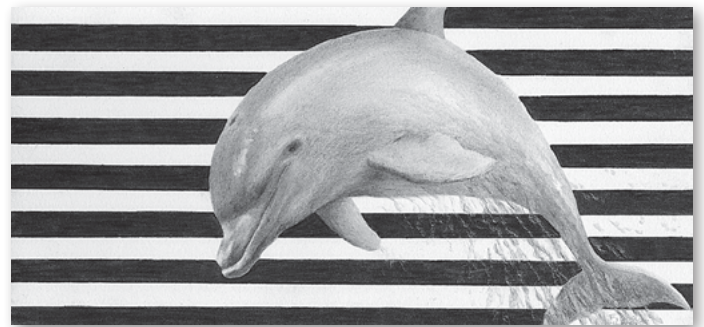
Fiona's work can be seen at the Matapihi Art Gallery, 34 Bow Street, Raglan, the Soul Gallery, 300 Barton Street, Hamilton or at [www.trademe.co.nz](http://www.trademe.co.nz) (trademe id bird-painter). [N](#)

Fiona can be contacted at:

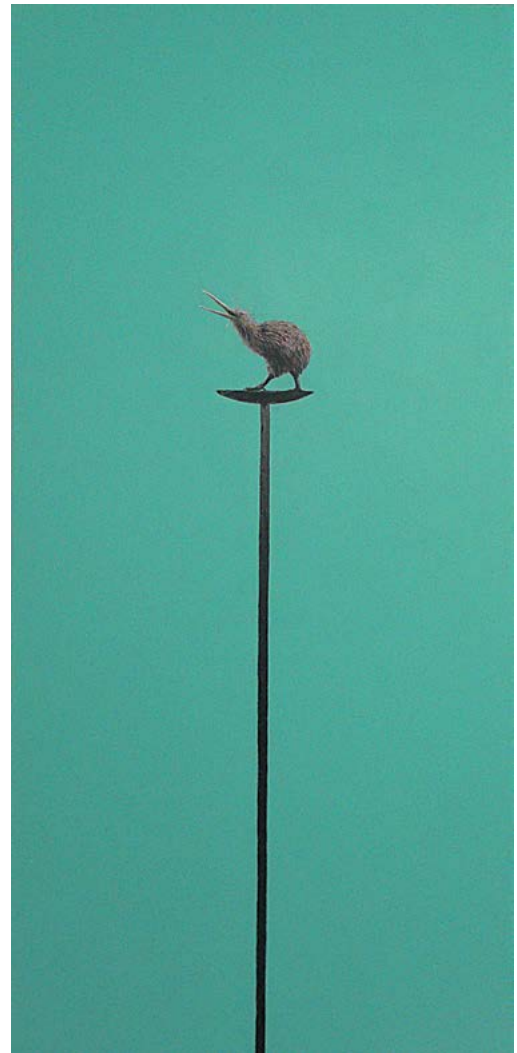
Email: [fionahaywardartist@yahoo.com](mailto:fionahaywardartist@yahoo.com)

Website: (new website) [www.wildlifeartistnz.com](http://www.wildlifeartistnz.com)

(old website) [www.fionahaywardartist.com](http://www.fionahaywardartist.com)



*Splash. Pencil on Arches cotton paper 297 x 140mm.*



*Endangered Species KIWI . Acrylic on board 900 x 405mm.*



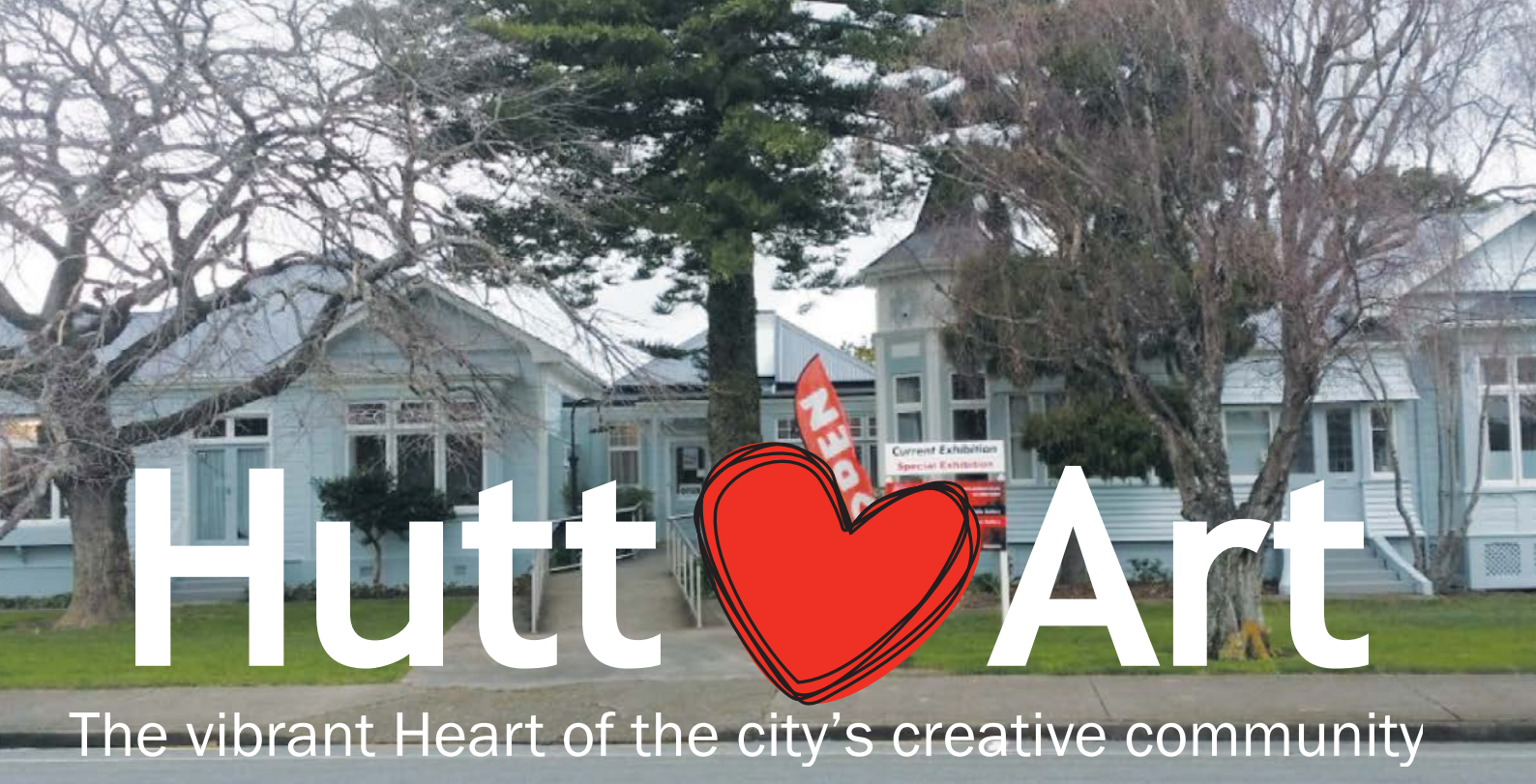
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# Hutt Art

The vibrant Heart of the city's creative community

*The Hutt Art Centre as it is today.*

*The Hutt Art Society began as the dream of Elizabeth Harper, artist, academic and wife of a local business leader, who had an interest in a wide range of community groups in the Hutt Valley and Wellington.*

Elizabeth convened a meeting of business men and women from Lower Hutt who also had an interest in art with the intention of forming an Art Club. Amateur artists had met and exhibited in the Hutt before, and the impetus for Elizabeth and a colleague, Gladys Coleman, to establish a formal society seems to have been a rather critical review in The Evening Post about the “amateurish” nature of the early works on display.

The Hutt Valley Art Club was established in September 1958. Early meetings were supported by the local high school, YWCA and by local city and central government politicians, some of whom were early “Patrons.” The society was incorporated in 1959 and became a member of the now-defunct Federation of Art Societies.

The group first met in the high school, but took over rooms used by the Manual Training Centre in 1961. Classes and special workshops in painting, life and portrait painting, sculpture, weaving, pottery and china painting were held as well as monthly meetings and critique sessions. These rooms were always intended to be temporary as they were identified as an earthquake risk even as long ago as 1961. Indeed, with a membership growing steadily from an initial 45, to 240 by 1964 and over 500 by 1966, things were getting desperate.

In 1972 the society was offered the lease of an old house and outbuildings on a Hutt City Council property in Myrtle St. Following some modifications to combine small rooms to one large studio plus several smaller studios or workspaces, the society moved in. The tenancy was extended to the neighbouring house in 1977.

From the early history, the society promoted the practice of painting and encouraged use of a range of mediums. The 1970s were the society's heydays. Membership of the pottery group was closed to new members as the rooms and equipment could not cope. At this time the society boasted membership of many craft artists with a national or international reputation. Fashions change and these groups are now at a more modest level, as is the current membership of about 250, many of whom are also members of New Zealand Academy of Fine Arts and some are tutors in their own right and winners of national and international awards.

In the early days regular member meetings were well attended with speakers, critique evenings and so forth. One of the newsletters records that during a criticism evening with Toss Wollaston, Elizabeth offered one of her abstracts for comment. When she pointed out to the guest artist that he was holding the painting upside down, he replied along the lines of “well, you can hang it any way and it looks good.”

From the very beginning of the society members wanted to exhibit their work. Early exhibitions were mounted in rooms in the public library but the society really wanted a dedicated exhibition space. Elizabeth Harper, Mary Dowse (the wife of the Lower Hutt Mayor) and a number of other prominent members of the community pushed for the construction of a gallery in Lower Hutt. The result was the Dowse Art Museum, completed in 1971. Exhibitions were held at the Dowse for several years. As the Dowse moved towards exhibiting more craft-art and subsequent



**Watercolour class with Jacky Pearson in last year's Summer School.**

curators discouraged both 'amateurs' and paintings, the Hutt Art Society sought its own gallery. The Society ran two exhibitions per year but these were nowhere near enough to allow all the members to take part. Five hundred works of all mediums were entered in 1971, with 140 selected.

Through the determined efforts of a small group led by President Bin Ashworth, designs were drawn up and generous sponsorship from Odlin timber suppliers was provided to supplement the accumulated funds. Work started on a gallery that was rather cunningly built between the two houses on Myrtle St, thus joining them together. The result was the Odlin Gallery, completed in 1979. This is a large, light exhibition space available for all members and community groups to exhibit. Since this time the gallery has been expanded by enlarging the foyer which is now a smaller, separate exhibition space. The Gallery is now a highlight of the Hutt Arts Trail.

One of the earliest activities encouraged by the founders and Hutt City Council supporters was to begin a 'Permanent Collection' of New Zealand art. This was established in 1961 and the collection grew during the 1960s and 70s from club purchases and donations, including donations from visiting artists. A large part of the collection was later gifted to the Hutt City Council to form the basis of the Permanent Collection of the Dowse Art Museum. Some works were sold to raise funds for an extension to the Odlin Gallery but the society still holds a collection of works with a historical interest to the society, such as paintings of the original club rooms and past Presidents, works donated by artists taking special workshops and of the Hutt Valley itself.

The New Zealand Artist Magazine

Artists in various media, drawing, life and portraits, potters, weaving, embroidery, print-making, collage, book-making and porcelain art are all regular groups at Hutt Art, and there have even been a handful of installation artists. The painters, potters, print-makers and weavers each have their own dedicated studios. Woodworkers also exhibit at the gallery. There is always at least one selected exhibition of members' work, often some special theme exhibition, groups of members exhibiting. Both galleries are fully booked for up to two years in advance but there are plans to adapt a large studio as an optional third exhibition space.

The society continues to offer classes and/or workshops in a range of disciplines and levels. Beginner classes are popular with more advanced students staying on as regular members who work in un-tutored groups for companionship and sharing of ideas. These groups can get quite crowded – the Friday group claims this is related to the quality of the morning teas. Children's classes have been offered since at least the 1960s with variable interest and focus, depending on the



**David Firth with his entry to the Muriel Hopper Hutt Art Awards of wooden mushrooms made from a tree that grew on Hutt Art Centre grounds.**



**Chief organiser of the Muriel Hopper Hutt Art Awards competition, Jane Firth, with her entry, "Straight from the Garden".**

tutors. Children's fun classes have been offered as part of a HCC school holiday programme for the past few years and have proven very popular.

### Back to school

Hutt Art has run two successful summer schools, with a wide variety of tutors and options and a third such school will run from 8 January to 15 February 2015. With an emphasis on extending skills and having fun the summer school is open to non-members as well as members and more details can be found on the Hutt Art website [www.huttart.co.nz](http://www.huttart.co.nz).

A recent development at the society are the Muriel Hopper Hutt Art Awards created through a trust formed at the bequest of former member, the late Muriel Hopper, and contested for the first time in July 2014. The winner of this inaugural award was Alison Murray for monoprint. (See below).

The awards are open to all artists in the Hutt Valley and are judged by the Director of the Dowse Art Museum, Courtney Johnston.

### The Future

President David Balm says the Hutt Art Society is forging new links with other artists and both professional and amateur artists in the region. "We are working with local art training organisations offering a space for their young graduates to work and exhibit. The Muriel Hopper Hutt Art Awards have made the society more visible and, we hope, of interest to professional artists in our city. We look forward to a great future. To visitors of Wellington and Lower Hutt I say 'do come and visit us – if you are an artist, you will be welcome as a visitor to one of our regular art groups; as an art lover, you will find something of interest in the Odlin Gallery."

Although Elizabeth Harper has passed away, she did see her vision realised and more.

Hutt Art Society is located at 9-11 Myrtle St, Lower Hutt. [www.huttart.co.nz](http://www.huttart.co.nz) and Facebook. [N](#)

# INAUGURAL SUCCESS

# Hutt Art

The vibrant Heart of the city's creative community

## Muriel Hopper Hutt Art Awards

Alison Murray was chosen as the winner of the recent inaugural Muriel Hopper Hutt Art Awards exhibition with her monoprint, 'Grand Tour Dreaming'. It was chosen from 49 works by Courtney Johnson, Director of the Dowse, at the Odlin Gallery of the Hutt Art Centre.

Muriel Hopper was a longstanding artist with the Hutt Art Society and named the Society as a benefactor of a Trust when she passed away; the Society created the Muriel Hopper Hutt

Art Awards in her memory. "Winning this award was an amazing surprise," said Alison. "I was actually dazed to learn I had won."

One of the aims of the competition was to bring together artists from all over the Hutt Valley. The awards were available to all 2D and 3D artworks, and included woodwork, prints, pottery and embroidery, though most entries were paintings. "It's really good to have printmaking and photography recognised as able to stand as equals in the art world alongside painting and sculpture," Alison noted.

Highly Commended awards went to Suzy Costello of Eastbourne for her bronze sculpture, 'Dancer', and to Wellington-based Ben Nienhoff for his tin-type prints. Each won \$400. Two People's Choice awards of \$100 went to Lindsay Mitchell and Jacky Pearson, both of Eastbourne. The Muriel Hopper Hutt Art Awards exhibition will be an annual event at the Hutt Art Centre. [N](#)

*June Tilley, of Group 7, with her portraits of six members superimposed over their works. Muriel Hopper's portrait is lower left.*



*Winning entry by Alison Murray, 'Grand Tour Dreaming' monotype print.*



*A tin-type print by Ben Nienhoff.*



*'Dancer'. Suzy Costello's bronze statue of Li Cunxin.*



*'Azalea in the garden.' Lindsay Mitchell, oil on canvas.*



# News

## Children's Sculpture Exhibition



LEFT: Photos By: Julie Ibbotson, Pocket Rocket.

BELOW: Photos By: Sonia Stewart.



The Children's Sculpture Exhibition, which will run alongside the New Zealand Sculpture OnShore at the Fort Takapuna historic reserve from November 12 – 16, allows children an opportunity to exhibit alongside professional artists at a nationally significant exhibition.

The Children's Sculpture Exhibition has grown considerably since its inception in 2004 and includes work by primary and intermediate schools and art groups from across Auckland.

The exhibition brings together the local and wider community, including teachers, artists, local iwi, the Department of Conservation and volunteers from the Tamaki Reserve Protection Trust in a celebration of children's art. It has proven to be a great showcase for young artists and raise money for New Zealand Women's Refuges. The organisers expect 2014 to be as intriguing and inspirational as ever.

This year the Auckland Council Creative Communities Scheme will help to fund several workshops with professional artists, for children participating in the exhibition. **N**

## Christchurch Curator

Dr Lara Strongman has been appointed senior curator at Christchurch Art Gallery Te Puna o Waiwhetu.

An accomplished writer, art historian and formerly senior curator/deputy director at City Gallery Wellington, Dr Strongman has more than 20 years experience as an art curator and an extensive range of exhibition projects and publications to her credit.

Christchurch Art Gallery director, Jenny Harper, says the gallery is looking to develop an outstanding programme of exhibitions ready for its re-opening in late 2015. "This is a pivotal period in the gallery's history, and a challenging and exciting time for Lara to be joining us." **N**



Dr Lara Strongman has been appointed senior curator at Christchurch Art Gallery Te Puna o Waiwhetu.

## For a Good Cause

A charity art auction featuring exclusive artworks donated by leading Wellington artists Grant Corbishley, Lorraine Rastorfer and Carolina Gartner raised \$7800 for Skylight, a not-for-profit organisation that supports people through difficult times of change, trauma, loss and grief. Two artworks at the auction, 'Zwielicht' (Rastorfer) and 'Mana Island Sunset' (Gartner) did not reach the reserve. If anyone would like to purchase these pieces or has any idea how they could be sold or auctioned contact Amanda Johnson Skylight donor relations and PR co-ordinator at amanda@skylight-trust.org.nz or call her on +64 4 939 8578. **N**



ABOVE: 'Drawing on Copper Plate' by Grant Corbishley sold for \$600  
LEFT: 'Reflection' by Carolina Gartner sold for \$725.

# Daisy Bay

## Pastel Demonstration with Serena Dawson

*I was walking on the scenic coastal trail between Sandy Bay and Wananaki on the Tutukaka Coast when I spotted this scene. There was something about the way that the Pohutakawa-crowned ridge led my eyes to the horizon, almost as if it was bowing before the mighty ocean. I have always felt the beach to be a very spiritual place, there is something about looking out on the vastness of the sea from the edge of the land; it makes me wish I could fly!*



### Materials

*I chose sand-coloured Art Spectrum Pastelfix paper and Art Spectrum pastels. I also used a cheap bristle brush and a couple of hard pastels for drawing in my outline, and a steel ruler for drawing the horizon.*

## Tonal outline

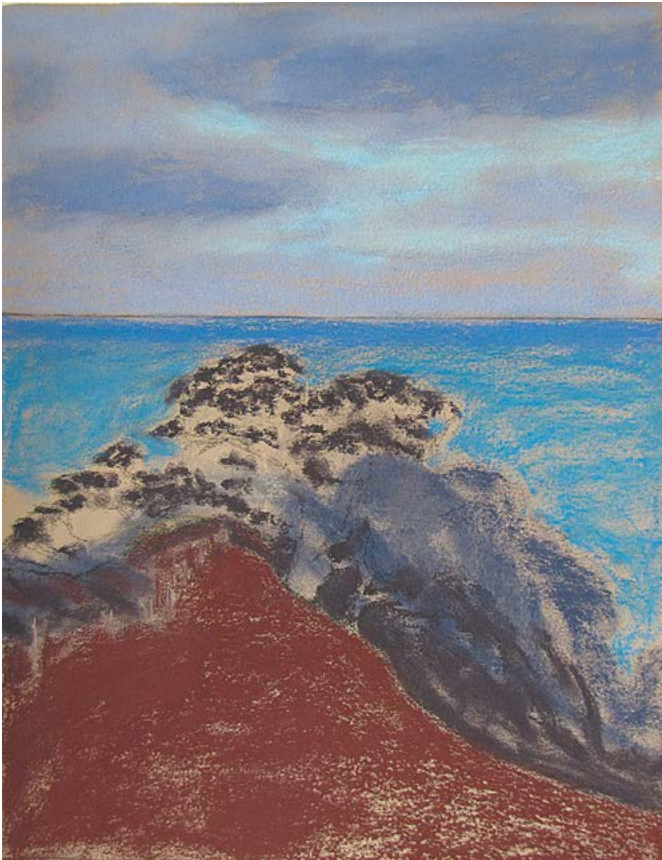
My first step is not simply to draw the important details, but to set down the basic shapes of my dark tones. I call this my tonal outline. It is more fluid than an outline and gives me a better idea of the strength of my design. A thumb-nail sketch does this in a simplified way, but this approach allows for more detailed adjustments. A painting is only as powerful as the tonal shapes: wonderful colours and details cannot compensate for bad composition.

### Step 1

*Using flinders red and blue violet I rough in my tonal outline, blending with a finger and brushing the excess off with a bristle brush. This means I can still put lots of layers down if necessary. Next I use hard pastels to draw in the important details; the trees, fence, hill outline and most importantly the horizon. With Seascapes I always measure the horizon down from the top of my page and use a ruler to draw it. I do this even when the sea and sky blend, becoming a 'lost' edge, because nothing looks more jarring than a crooked horizon. I lightly sketch in the trees at this stage so they don't get lost.*

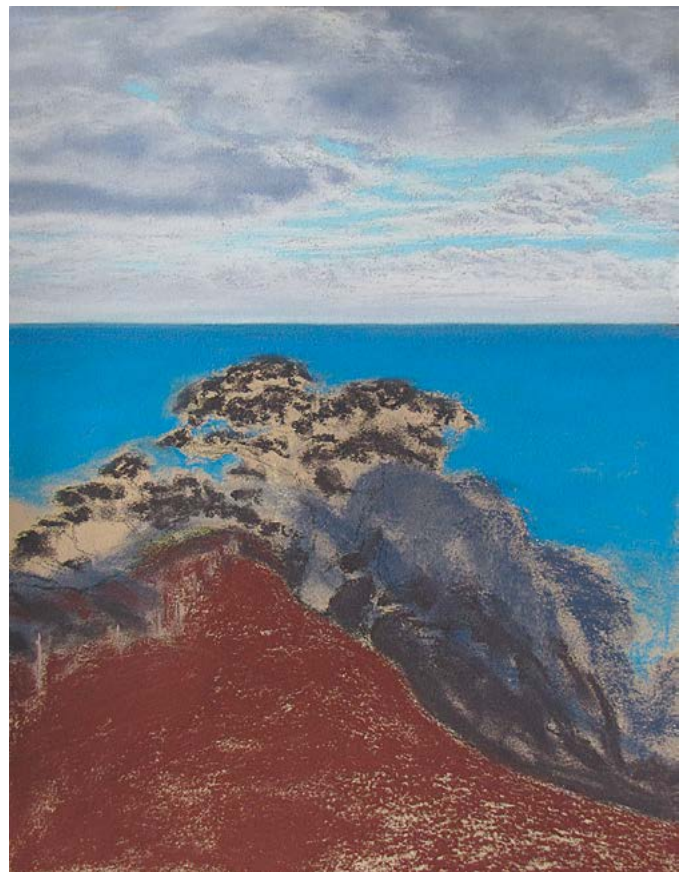
### Step 2

*At this stage I lay in all the base colours of my painting, choosing a complimentary colour or one that I need to show through the subsequent layers. Again I blend this base layer and remove excess with my bristle brush.*



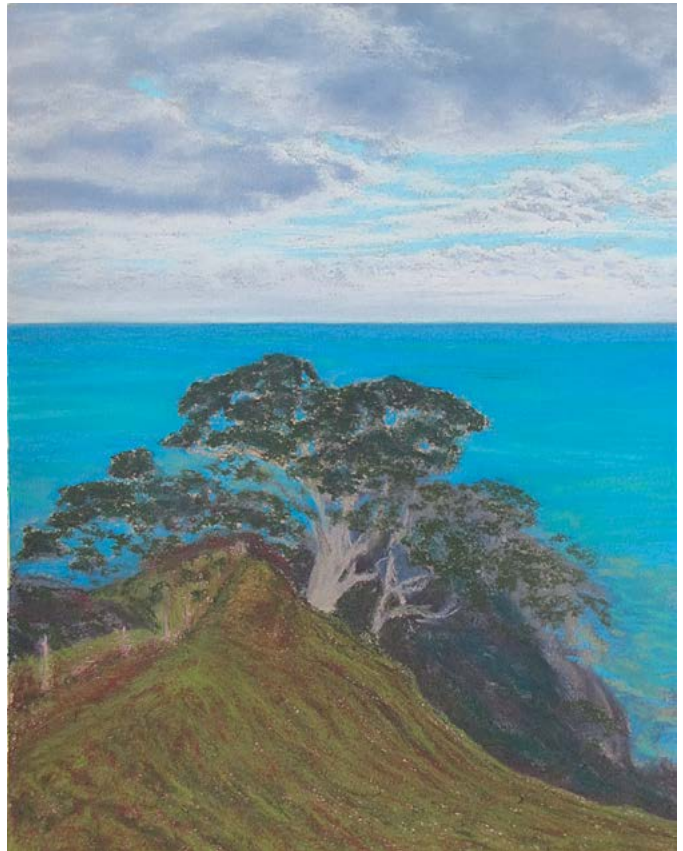
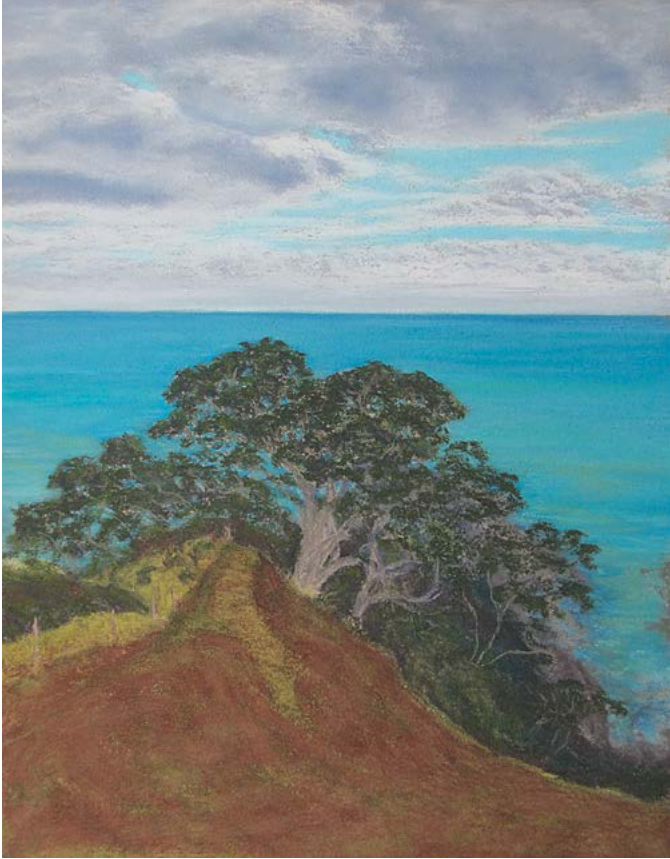
### Step 3

*Now I lay in the middle layers, starting at the top so the pastel dust doesn't make a mess as it falls past the rest of the painting. I use firm pressure as this is the heaviest layer of pastel and blend it in where the paper mustn't show. Holding my ruler with the bottom edge along the horizon I run my sea-colour blue against it with firm pressure to get a clear edge, then run my finger once along this line to soften it.*



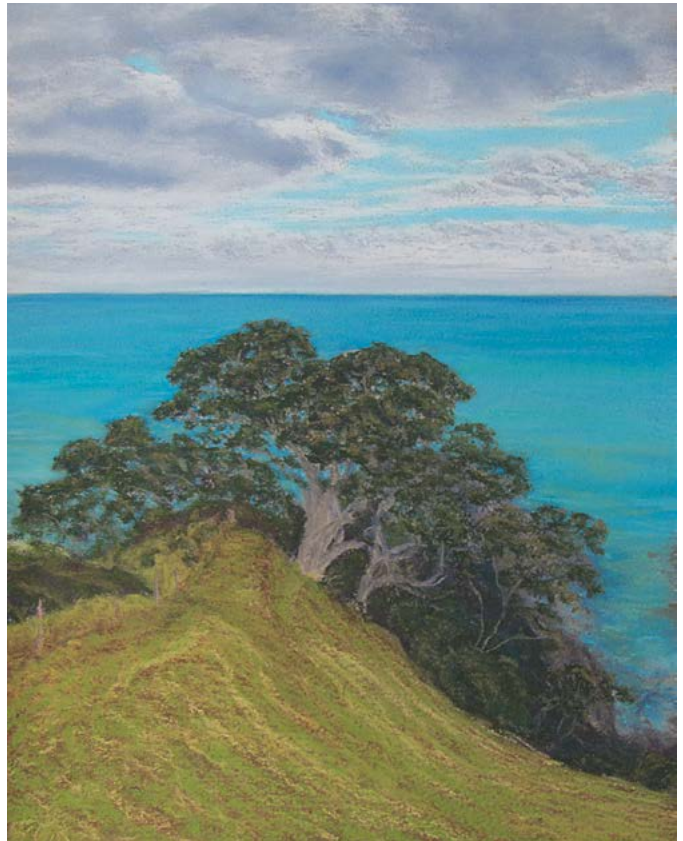
**Step 4**

*I carry on down the painting, adding layers. It is always best to paint the 'sky-holes' through the trees, rather than try to paint the trees over the background, which always ends in mud. Now I start working on the hillside, lightly marking in the grass without overdoing it. The aim is to give the impression of clumps of Kikuya grass without too much detail. I also add different colours to the sea to give the impression of recession.*



**Step 5**

*After working on the hillside some more I decide my pastel is too thick to get a good effect and I need to start over. The wonder of pastel - I take my picture outside and scrub the offending area off with my bristle brush. Now I can start over; notice the orange/red 'priming' colour is still intact. I add more foliage to the trees until I'm happy with the shapes.*



**Step 6**

*I add a few colours to the sea, blending where needed with a light hand. Now it's the trees' turn. I want to give enough sense of the complex foliage without making the trees the focal point. The trees are the arrow, pointing towards where the sky kisses the sea. I finish the fence and small bushes, only giving them as much detail as they need. It's hard at this stage to rein in my inner perfectionist, but I know I must if I don't want to ruin my hard work so far.*

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**Step 7, Completion**

*Now I finish off the trees, putting some red on the Pohutakawas although there was none in the photo. I also darken their trunks and branches. I add a few more layers to the hill, blending ever so slightly to soften the detail. We want the horizon - the focal point, to have the sharpest edge. I keep playing with the clouds until I'm happy with them. I decide after viewing my painting in a mirror that I need to cut some sky colour back in to lighten the top of the painting as well as lighten the clouds. Now for the second hardest part of a painting, (after starting), deciding that it is indeed finished! *

# Galleries online

*Over the last 25 years the growth of Internet and the social media have irrevocably changed the face of the modern world on personal, social and business levels.*

The way a business develops and operates is measured, quantified and played out on a variety of online media from twitter to face book to dedicated websites and blogs. Whatever your feelings, these mediums are not going to go away, and cannot be ignored. Social media, sales and auction sites provide a multitude of threats and opportunities for businesses and entrepreneurs with artists and art galleries at the forefront of these.

The opinions, views, news and indeed, sales and marketing strategies of New Zealand's artists, galleries and museums are being transmitted to a global audience and, more particularly, to existing and potential customers at the touch of a button.

That the business of art and the way it is being conducted is becoming more reliant on high-speed communications technology is a given. The use of websites and temporary online exhibiting space and other digital platforms is becoming the norm. Online-only sales are not expected to replace galleries, auctions and other traditional sales channels but will provide an alternative buying opportunity and additional revenue stream.

With these thoughts in mind The New Zealand Artist Magazine spoke to a number of gallery owners to discuss these new trends.

## Misconceptions

Christopher Taylor, co-founder and director of Auckland-based Ocula, reputedly the leading contemporary art website in Asia Pacific by visitation and which hosts 160 galleries on its online platform, says there are a lot of misconceptions about selling art on line.

Taylor is of the opinion that for an artist or gallery to setup a website and expecting sales to roll in is an exercise in futility and, at best, does nothing but raise false

expectations. "There are millions of websites out there and the vast majority are miserable failures," he points out. "Setting up a website is just the beginning, it should be seen as a live media channel. It also requires a lot of care and attention.

"Many artists and galleries underestimate the cost, expertise and the huge amount of time required to maintain, manage and optimise an efficient web presence.

"There are artists and galleries who are very good at this but to establish a high end website to produce the expected results takes an experienced webmaster."

This is the route Ocula has taken and is also why Christopher is able to describe his website as "a permanent online art fair with a global footprint."

## Integral

Julia Milley at the Central Art Gallery in Queenstown says while an online presence is integral to the gallery's business, an important source of leads and enquiries, it is imperative to be proactive in order to get the best results out of it. "It is not something you set up and forget about," she says. With the gallery marking its 52nd year in business and with over a 1000 established customers in its books Julia says online sales are largely generated from existing customers who either know the artists who produced the work or trust Julia's skill and integrity in selecting the right piece of work for them.

"We also have a policy whereby if the customer is not satisfied with what they have viewed online they can return it," Julia says.

Libby Storey, manager of Artis Gallery in Auckland notes that there has been a steady and dramatic increase in enquiries, since the gallery updated and improved its previous website.

She says she is not aware of any significant change in the relationship between galleries and the artists since the advent of online art sales and marketing efforts over the last few years.

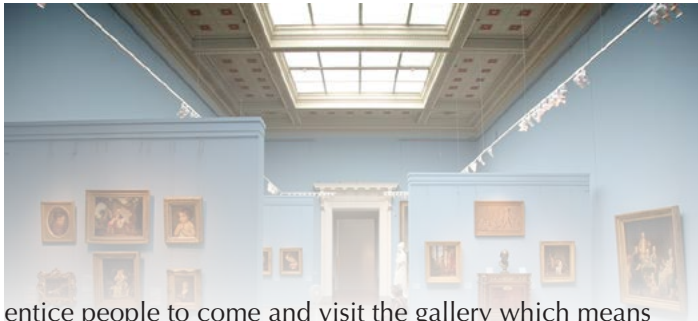
"The artists we work with are very aware that we do a lot of work behind the scenes," Libby points out. "We are involved in the marketing and sales of the work. We organise exhibitions, we have a host of established clients and developed a sound business ethic and credibility in the business of art over the last 30 years."

Speaking from City Gallery in Invercargill, Aleisha Toomey says while the company's online presence is fairly new, it was never envisaged that it would lead to an upsurge in online sales. It does, however,



Central Art Gallery is one of New Zealand's oldest privately owned galleries. Situated in the heart of Queenstown (opposite the Earnslaw Wharf) Central Art displays over 250 paintings by leading and emerging NZ artists such as Brian Millard, Richard Wilson and Mark Rodgers.

03 442 7025 • [www.centralart.co.nz](http://www.centralart.co.nz)



entice people to come and visit the gallery which means more feet through the door and therefore, more sales opportunities.

## Artists online


Calling all artists! While the Internet is becoming an increasingly important marketplace for art sales around the world attracting buyers to your site is challenging to say the least.

**Below are a number of pointers that may help tilt the odds in your favour:**

- To be successful a website should work in conjunction with social networking websites, Facebook, twitter, linkedin and so on.
- The domain name is a critical deciding factor in the success or failure of attracting potential customers. Buy a domain name featuring the type of work you do, this assists people interested in the subject to find you.
- The website must be hosted by a proper web hosting service. Don't use free websites, they are filled with pop ups and other useless distracting information.
- Your website should focus on one thing only: you the artist, your work, what it represents and why people buy it
- Write about yourself and your art, why you became an artist, how you use art to express yourself.
- Keep things simple. Write in language that anybody can understand.
- Use detailed images of your art and make sure it is priced.
- Provide clear instructions how someone can buy your art and how you are going to deliver it.
- Provide contact information.

## Sales online

According to British insurer Hiscox, an underwriter at Lloyds of London, the global value of the online fine art market is expected to more than double to NZ\$4.44-billion in the next five years. Online art sales account for 2.4 percent of the estimated value of the global art market, which in 2013 was NZ\$1.85-billion. Hiscox says online art platforms cater for all tastes and budgets, but are particularly effective for those just starting to collect - opening up the art market in a way that is hard to replicate in the real world.

Internet retail giant Amazon launched its Art portal last year while Sotheby's recently announced it will partner with eBay to make art and collectibles from Sotheby's live auctions available to eBay's 145 million active buyers. 

# FAMILY PORTRAIT

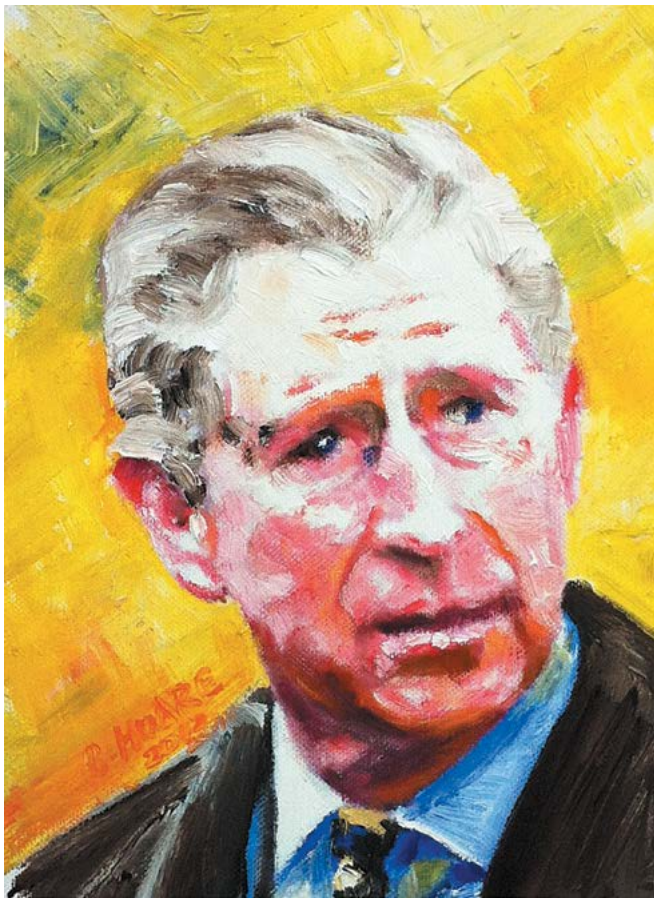
*Colin Hoare enjoys painting portraits. Family members, friends and better-known faces are all fair game for this self-taught artist.*



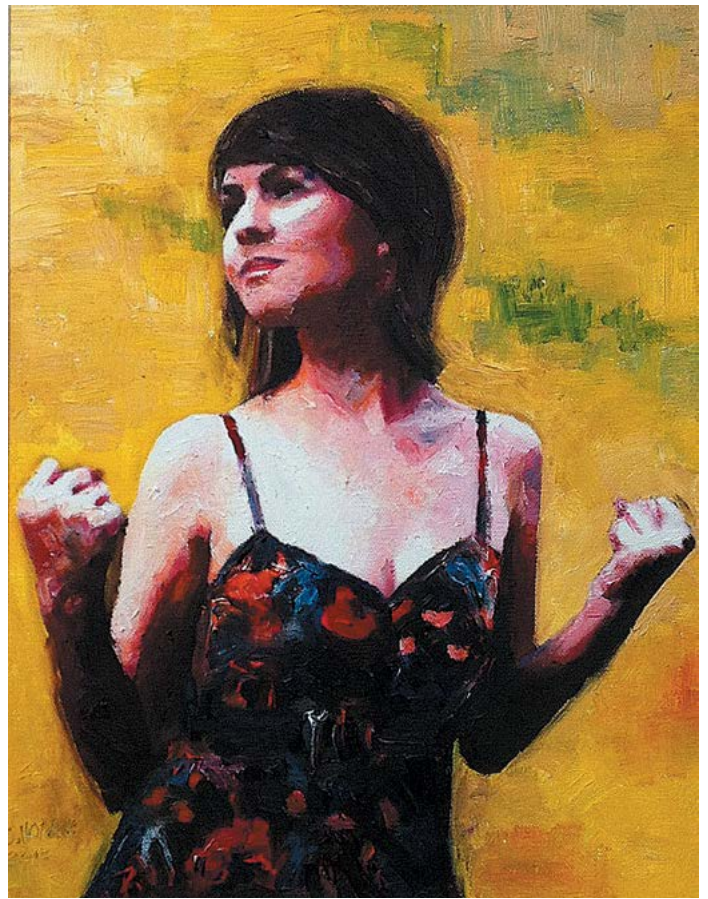
Colin likes to work from photographs, saying he does not really like doing pictures of people posing or pulling a big smile. "I like it when they are relaxed and acting naturally. I think that it is a privilege to paint a portrait of someone and try to be honest," he says. "I draw using a light pencil and then paint with a brush. I prefer painting in oil because the paint takes longer to dry than acrylic paint; this means that I don't have to keep remixing my paint in order to make the same colour. I use cheap brushes and cut them down, because I like a short, firm bristle. I am extremely hard on my brushes so there is no point spending a huge amount of money on them. I also use bits of plastic and use them like a pallet knife to remove and shape the paint. Light is one of the most important part of my work it helps to give my work depth."

In addition to painting with oils, Colin has also been doing pen and wash work. "The response I receive

*Time out. Oil on Canvas. 300 x 600mm.*



*Prince Charles. Oil on Canvas. 150 x 300mm.*



*Zavana. Oil on Canvas. 300 x 400mm.*

from people when I finish a portrait or other art work is very satisfying.”

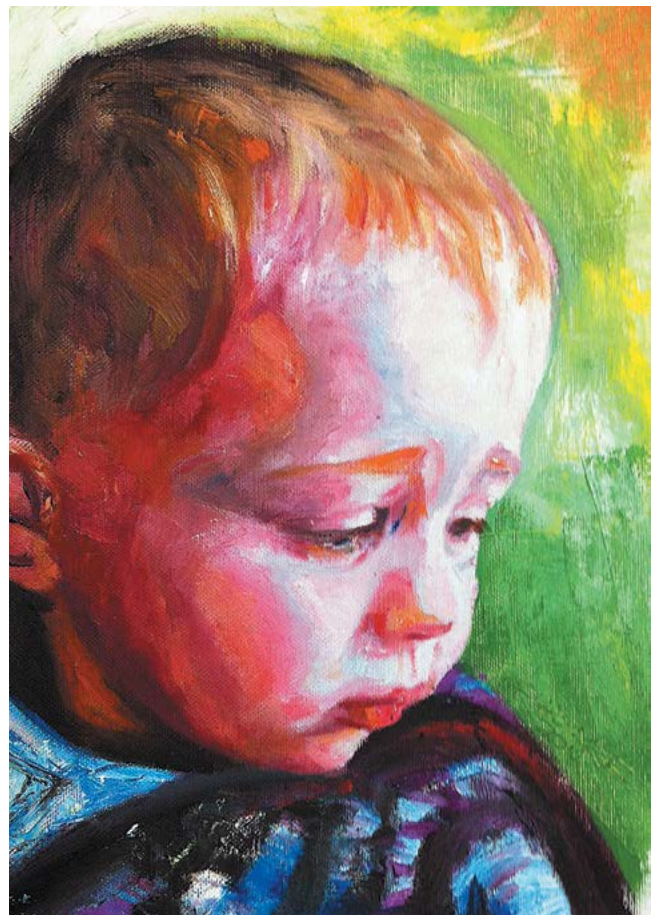
### **Depreciating**

Colin says he believes the most important thing for any artists is that they like their own work. “Put one of your art works down in front of you, step back and if it makes you feel good, that’s what it’s all about. Not everyone is going to have the same views and opinions, so be true to yourself. Do not allow yourself to be influenced by other people. It is what you see and only you know when the work is finished. Everybody has their own style, when you find it, keep it.

“For some reason, we New Zealand artists like to stand back and allow ourselves to think that our work is not good enough,” Colin reflects. “I find that it is very hard to self-promote and it is very easy to sell yourself short.”

### **Awards**

Colin has had work in the Wai Art Portrait Awards, Fielding and District Art show in Palmerston North for the past two years and again this year. A painting in the Molly Morpeth Canada Art Awards two years ago was chosen for display at the exhibition. He has also sent work to this years’ Christchurch Art Show. Further to this Colin’s work can be found in Australia, China and France.



*My grandson Jack. Oil on Canvas. 250 x 300mm.*



*The Race. Oil on Canvas. 900 x 1200mm.*



*Stuck on the Sandbar. Oil on Canvas. 600 x 400mm.*

### **Wall of fame**

Moxies Cafe in Palmerston North has established a Wall of Fame with the help of Colin's portrait painting skills. When someone famous comes in to the cafe, the staff take a photo of them and then Colin paints their portrait. The paintings are then displayed on the wall; so far there are about 30 portraits on the wall. One of the more recent portraits is of Billy Connolly, the globally renowned Scottish comedian, who visited Palmerston North while on tour. Another painting Colin did of Connolly featured in the Manawatu Standard who wrote: 'Colin Hoare has captured Connolly's face on canvas showing him the piece before his performance in Palmerston North'. Connolly provided the perfect project with his comedic character often changing his facial expressions. Hoare



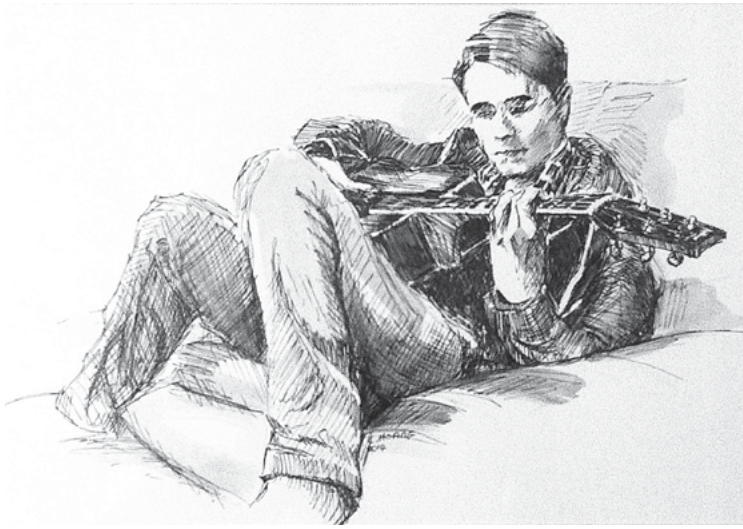
*Texting. Oil on Canvas. 400 x 400mm.*



*Vossy. Oil on Canvas. 150 x 150mm.*



*See no Evil. Oil on Canvas. 300 x 400mm.*



**TOP LEFT:** Alex Playing Guitar. Pen on Paper. 210 x 297mm.


**BOTTOM LEFT:** Billy Connolly. Oil on Canvas. 300 x 600mm.

**ABOVE:** James Reading. 210 x 297mm.

says he is a keen Billy Connolly fan. "Always have been," he says emphatically, "Connolly has an interesting face worth painting." A nice touch was that Colin was able to get the painting signed by the comedian.

Colin has had support from friends and other artists including, Jack Register, Beth McGill and Toni Dolan. He has also had support from Stu Schwartz, of Taylor Jenson Fine Arts Gallery in Palmerston North. Stu has displayed Colin's paintings in his gallery ever since he took a portrait of his father-in-law in to be framed.

Colin is member of the Fielding and District Art Club, loves motorsport and has raced cars and karts for years. He has four children and three grandchildren. Wife Lyn, daughter Wendy, eldest son Andrew, who also races karts, and his two youngest boys James and Alex who are into target archery. All of which keep him busy, "I am very lucky, my family are my inspiration."

You can contact Colin at: [displico.signs@inspire.net.nz](mailto:displico.signs@inspire.net.nz) or see more of his work at: [colinhoareart-com.webs.com](http://colinhoareart-com.webs.com) 



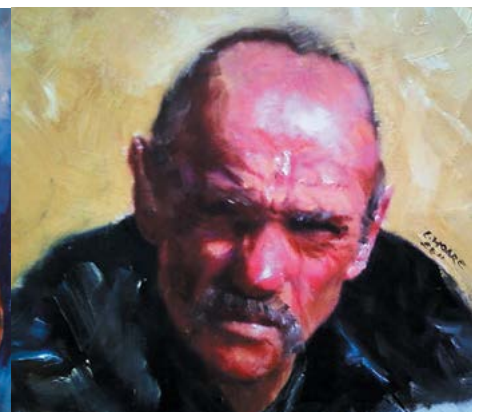
**Owen's Mum.** Oil on Canvas. 100 x 150mm.



**Windy Day** Oil on Canvas. 300 x 400mm.



**Shane Cameron.** Oil on Canvas. 600 x 400mm.



**Peter.** Oil on Canvas. 200 x 250mm.

# News

## CREATIVE SPACE

Auckland's creative community received a boost with the opening of a creative precinct, which its backers say is the "right space in the right place at the right time."

The unveiling of Studio One Toi Tu, Auckland Council's first creative precinct in the historic 1 Ponsonby Road building, is the first step in a region-wide plan to create collaborative, multi-use community spaces. Studio One Toi Tu has four down-stairs galleries, resources for creative people, community organisations and businesses to meet, work, rehearse and exhibit as well as hosting courses, programmes and events. It also includes facilities for resident artists. Waitemata Local Board Deputy Chair Pippa Coom noted: "Greater interaction between groups and individuals means vibrant and connected communities which benefits everyone". [N](#)



## Art auction partnership

Sotheby's will partner with eBay to make art and collectibles from Sotheby's live auctions available to eBay's 145 million active buyers.

The two companies will inaugurate their partnership with a number of live auctions at Sotheby's headquarters in New York that will utilise a newly designed "experience" to be launched on the eBay site in the near future.

In all, 18 categories will be covered, each tailored to collectors of art and premium collectibles. "The growth of the art market, new generation technology and our shared strengths make this the right time for this exciting new online opportunity," said Bruno Vinciguerra, Sotheby's chief operating officer. [N](#)

## Landmark Exhibition



*Milan Mrkusich, Achromatic Primary, 1997 Acrylic on canvas, 1676 x 1892mm Collection of the Museum of New Zealand Te Papa Tongarewa, Courtesy of the artist.*

Aratoi Wairarapa Museum of Art and History will be presenting a landmark exhibition with New Zealand's foremost modernist artist, Milan Mrkusich from 24 October 2014 – 31 January 2015

The artist-designed, site-specific installation will involve a reconstructed gallery environment to house three major series from the 1990s entitled 'Chromatic Investigations' that will be presented in public for the first time.

The exhibition is the culmination of a project proposal that has been waiting in the wings to find its ideal location for almost twenty years and has been made possible by the Aratoi Foundation and Creative New Zealand.

Aratoi's director Alice Hutchison worked with Milan Mrkusich and his son Lewis to create the environment specific to the artists' measurements and conception within the proportions of the Aratoi main gallery space. This exhibition embodies an evolution of Mrkusich's work with architectural commissions and design projects. [N](#)

## WSA 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. [N](#)



*Routeburn. Oil on Canvas. 457 x 508mm.*



SAMUEL EARP

Wave Study 2. Oil on Canvas. 914 x 609mm.

# The Call of the Sea



*Despite drawing and painting landscape scenes and trees in watercolour since he was a child, a bad grade in the sixth form put Samuel Earp off pursuing a career in art and he went to university where he studied plant sciences.*



**Wellington South Coast. Oil on Canvas. 508 x 457mm.**



**Wave Study 3. Oil on Canvas. 406 x 304mm.**



**Stormy Seas at Piha. Oil on Canvas. 609 x 457mm.**

**B**orn in Guernsey, Samuel's first job was in London. Not enjoying either London or earning much money, he took up painting again for something to do. He visited a gallery in Exeter and saw the amazing seascape by Cornish artist, Peter Cosslett. "I thought his seascapes were amazing," Samuel

recalls. "I suddenly thought: 'I want to paint the sea,' from then on I began trying to paint seascapes. I painted for about a year in my mid twenties but when offered a job with a tree company in the USA, my art was put on hold again." After working in the USA for two years Samuel returned to London working as an arborist. It was not too long before he felt stressed with the city life and on the suggestion of his cousin he started painting seascapes. "A few months later, in 2009, I decided to get a working holiday visa and travel to New Zealand. As soon as I got here I was so inspired by the landscape that I painted straight away. Since then I have taken up painting seriously and my art career is starting to grow."

### **Organic**

"I especially love painting seascapes and the movement of water, breaking waves and heavy swells. I love to paint landscapes with the organic colours that appear in nature. My paintings are all about light and how it interacts with my subject matter whether it is the sea, landscapes or mountains. All my paintings have strong emphasis on light, colour and shadow." Samuel says his seascape works are an on-going project. "I feel I am still trying to master painting the sea, I love the way light interacts with the movement of water. I am inspired by American seascape artists Byron Pickering and E. John Robinson and the landscape works of New Zealand artists Richard Robinson, John Crump and American artist Michael Godfrey."

Oil paints are by far Samuel's favourite medium to paint with. He finds them easy to use and likes the rich vibrant colours. He loves that you have time to blend and mix the colours and their versatility. He paints mainly with oils except for the botanical artworks where he uses watercolours.

"In terms of art success, my recent (and first solo) exhibition at the Kiwi Art House Gallery in Wellington was a source of pride. When I saw all of my paintings hanging on the wall I thought they looked amazing and I couldn't believe I had painted them, it was a great feeling."

### **Online**

Samuel is an associate member of the Railway Street Studio in Auckland where he attends monthly art workshops. Something he says is a great opportunity to meet other artists. However, he says much of what he has learnt about art is through the Internet. "I subscribe to a few websites and artist mailing lists including: Artists Network, The Abundant Artist, Richard Robinson's live painting lessons. I am also a member of the website 'Fine Art America', which is a great place to sell prints online to a global audience. I also use social media (Facebook, Twitter, Pinterest etc) to show my work online and to interact with other artists. "The online organisations have contributed to my art career immensely. I get painting tips and have purchased videos from other artists. Currently, the

website 'The Abundant Artist' has been useful as the site is packed full of marketing tips and ideas to help promote and sell your artwork."

### Thought process


Samuel says his iPad is very useful in the painting process as he not only paints from his own photos but photographs his work as he is painting it. Light, atmosphere, weather conditions and time of day are extremely important factors in the initial process of creating an artwork. "Once I have taken photos, I download them and will then review them for hours. This is the processing phase where I will get ideas for paintings; I am literally processing the images in my head.

"Once I have decided on what I will paint I will sketch out the scene on a canvas using ultramarine blue oil paint mixed with thinners. The first phase of the painting will be spent setting the scene and painting the undercoat so to speak. This provides a base for me to work on. Once the basic colours are established and allowed to dry, I will then spend several sessions building up the detail."

Given that Samuel has a full time job, he usually paints a couple of evenings a week after work and on weekends. For a visual example of how he actually paints a seascape from start to finished click on his blog post entitled: 'How to Paint a Breaking Waves in 28 Steps' <http://www.samuelearp.com/blog/how-to-paint-a-breaking-wave/>

### Self market

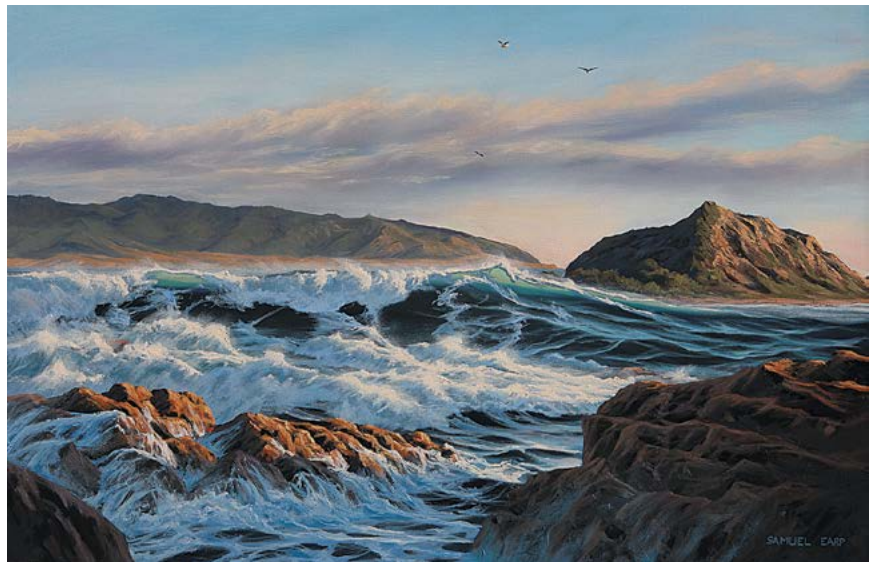
Samuel's advice for new artists is practice and perseverance. "Create art you want to create. Don't feel discouraged if you have created an artwork that didn't turn out how you expected it to. I have learned the most and improved greatly from, paintings that didn't work. I think it is important to sell yourself and get your work out there. Get a website and a blog, be open and engaging with people about your artwork and have a positive attitude. Interact with other artists and share ideas. Help other artists to share their work or point them in the right direction of useful resources that could help them with their art careers."

You can find Samuel's work at:  
Kiwi Art House Gallery, 288 Cuba Street,  
Wellington  
[www.samuelearp.com](http://www.samuelearp.com)  
or contact him:  
[samuel\\_earp@hotmail.com](mailto:samuel_earp@hotmail.com)  
[me@samuelearp.com](mailto:me@samuelearp.com) 

The New Zealand Artist Magazine



*Summer Evening at Houghton Bay. Oil on Canvas. 914 x 609mm.*



*Island Bay. Oil on Canvas. 914 x 609mm.*



*Lake Hayes and Mountains. Oil on Canvas. 914 x 609mm.*



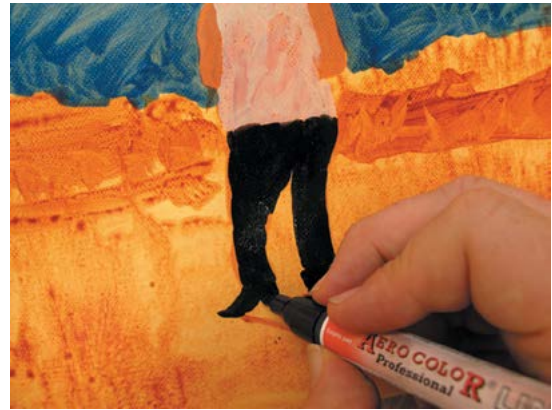
## Using MARKERS as a FINE ART tool



*Refillable markers have recently added a new set of mark-making possibilities to our repertoire. Filling them with special liquid acrylics, such as Golden High Flow Acrylic and Schmincke Aerocolor, ensures lightfast colours, excellent adhesion, and artists' quality brilliance.*



Markers are filled with liquid acrylic ink, so can be used over an acrylic paint layer, and can be painted over using either acrylic or oilcolours. Here we made an underpainting using a mix of Golden Fluid Acrylic Nickel Azo Yellow, Quinacridone Magenta and a speck of Phthalo Green to give a warm feel. Laying in the painting with Fluid Acrylic is quick and easy to keep loose. We filled an empty Molotow marker with a flesh tone mixture of Yellow Ochre, Burnt Sienna and White Aerocolor for the figure, and one with Buff Titanium High Flow for the shirt. It's great being able to choose true artists' colours for the markers, and to mix favourite hues.



Using a chisel-tip Molotow marker filled with High Flow Anthraquinone Blue and a little Titanium White, we could easily cut in around the figure and get a nice gestural effect. Aerocolor provides a really dense Black which we wanted for the figure's jeans and boots to give a Sam Hunt impression. The Aero Liner marker '1mm' nib can be used as a point for outlining and on its side for filling.



Painting strands of hair is nice and quick with a marker! We used a bullet-tip Aero Liner filled with Aerocolor Magenta to make a warm glaze over the underpainting, like an Australian mountain range.



Using a Molotow marker filled with a pale tint of Phthalo Green High Flow, we could play with the transparency and opacity by scrubbing the tip on the surface, pushing colour into varying densities. We really enjoyed this effect. As the painting was looking pretty warm, we wanted to cool it a bit, and in keeping with the jazzy colours we'd introduced we chose a pre-filled Molotow marker called 'grasshopper' – boy, did it hop!

Large areas of cloud were knocked in with a 15mm chisel-tip Molotow marker filled with a mix of High Flow Buff Titanium and a touch of Yellow Nickel Azo. We love the versatility and freedom of our paint markers, and they are already a firm part of our artist's arsenal! [N](#)



# PACKING for POST



*Shipping your artwork can be a stressful process no matter how well you plan. Getting your work from A to B should be as easy as 1, 2, 3, but when things go wrong it's too late to start wondering why you didn't ask more questions...*

## GETTING READY

Before getting started you might want to ensure the surfaces you are planning to wrap your work on are clean. Maybe consider laying out a heavy plastic cloth on which to wrap the work.

## WRAPPING YOUR ART

### For work on paper:

Protect the work with acid free tissue paper on both the front and the back of the artwork. To prevent bending, place two or three layers of cardboard on both sides of the work. Tape the cardboard pieces together by taping around the outside. Place the taped up cardboard between two pieces of corrugated cardboard and tape all sides securely.

### For work on canvas:

Wrap the whole work with acid free paper to protect the work from moisture and dust. Next wrap the painting generously in bubble wrap, without leaving anything uncovered. Secure with tape. Add cardboard corners to secure the corners of the work – which again, you have to secure with tape. Place corrugated cardboard around the canvas and add an additional layer of bubble wrap around the corrugated cardboard.

## BUBBLE-WRAP

We all love bubble-wrap – sitting for ages popping the little bubbles one by one. But bubble-wrap is one of the most effective packaging materials, relying on the air trapped in the bubbles to protect your valuables. The trick to using bubble-wrap is to use several layers building up a cushion of air around the object. With a few layers of bubble-wrap wrapped tightly and secured, you should be able to 'bounce' the object gently on a hard surface.



A single layer is ineffective, as is using second, or third hand wrap that has most of its bubbles popped.

## KEEP AWAY FROM THE SIDES

Don't let whatever you are packing touch the sides of the box, as it is these surfaces that will get bumped during transport. There needs to be a fair amount of packaging material between the inside surfaces of the box and your valuable object. If you gently squeeze the box and you can feel the object inside, it has not been packed safely.

## WATCH THOSE CORNERS

The corners of a box or package are the most vulnerable to damage. Keep this in mind when packing. The four corners need extra protection and care should be taken to reinforce the corners of the canvas as well as the outer package.

## BEWARE, GLASS

Posting a painting framed with glass is generally not a good idea. Frames up to about A3 size can be packed carefully and should survive the trip, but any bigger is a bit of a risk unless it is sent in a specially constructed timber crate. If you do choose to send a frame with glass, you can place strips of packaging tape across the front of the glass – covering most of the surface - which will keep the pieces in place should the glass break. This will prevent the broken shards from damaging the artwork.

## DON'T CROWD THEM IN

If you are sending several objects like ceramic bowls, don't be tempted to put too many in the box. Wrap each one separately in a suitable packaging material and place them in the box with a sufficient cushion between each. Don't be tempted to 'nest' the objects. If the package is

dropped they will break each other. Rather send two or three well-packed boxes, than one that is stuffed full.

### USE THE CORRECT TAPE


Don't try to secure your package with ordinary sticky tape, masking tape, or whatever you have in your stationery drawer. Use proper packaging tape, it is strong and super sticky and will keep your parcel from popping open along its journey.

### INSURANCE

We are all inclined to think 'it won't happen to me', but chances are that one day it will. So it is best to be covered by insurance. Check with the courier company, post office or whoever is taking the parcel, what insurance options are available and exactly what it covers. Be realistic in placing a value on the items in the package.

### SIZE AND WEIGHT

Courier companies calculate the cost of sending a parcel on two criteria – the size of the package and the weight. A small heavy parcel will be charged according to weight while the cost of sending a large light package will be calculated according to the parcel's size, or volume.

So when packing your artwork, don't skimp, thinking that trimming a few centimetres off the size of the finished parcel will save you money. 



**8-15 January 2015**

**Feeling creative but want to try something different? Sign up for one or more of our Summer School art workshops and learn something new while having some fun!**

**Suitable for all skill levels. See our full programme on our website or contact the Hutt Art Centre for a flier.**

[www.huttart.co.nz](http://www.huttart.co.nz)

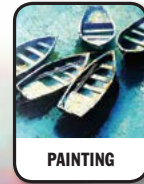
**Hutt Art**  
The vibrant Heart of the city's creative community



PRINTMAKING



TEXTILES



PAINTING



POTTERY



ASSEMBLAGE



SILK PAINTING

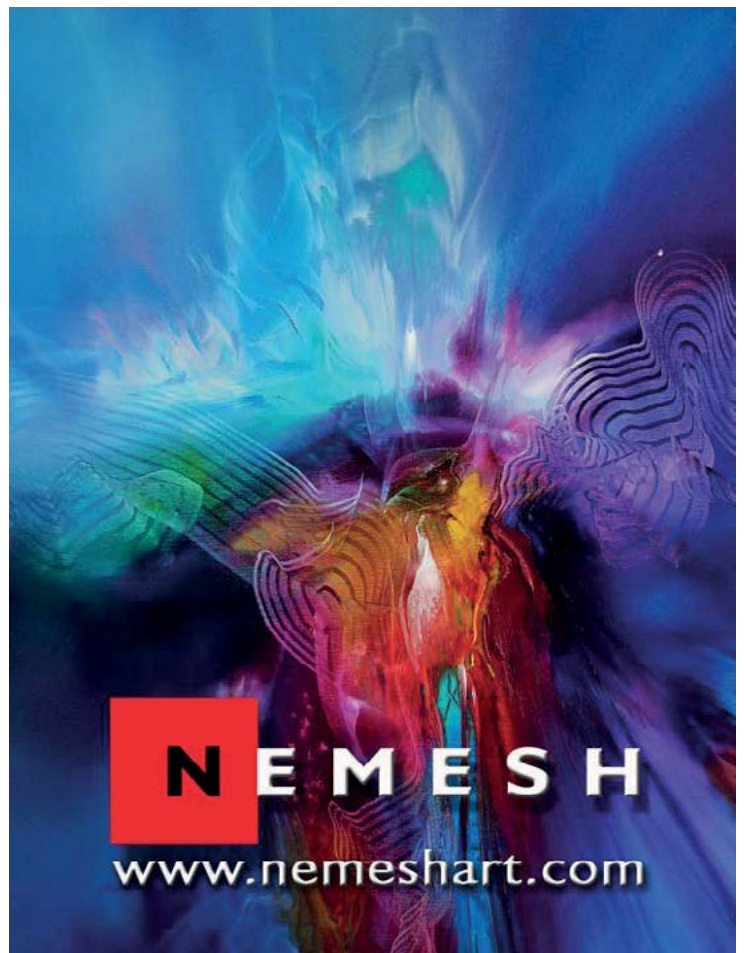


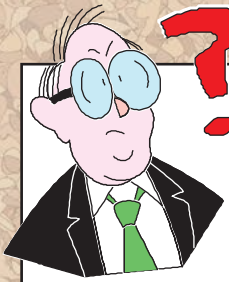
BOTANICAL DRAWING



BONE CARVING

**9-11 Myrtle St, next to Huia Pool, Lower Hutt | 04-566 0102  
Email: [huttartsociety@xtra.co.nz](mailto:huttartsociety@xtra.co.nz)**





# ? Puzzle Page

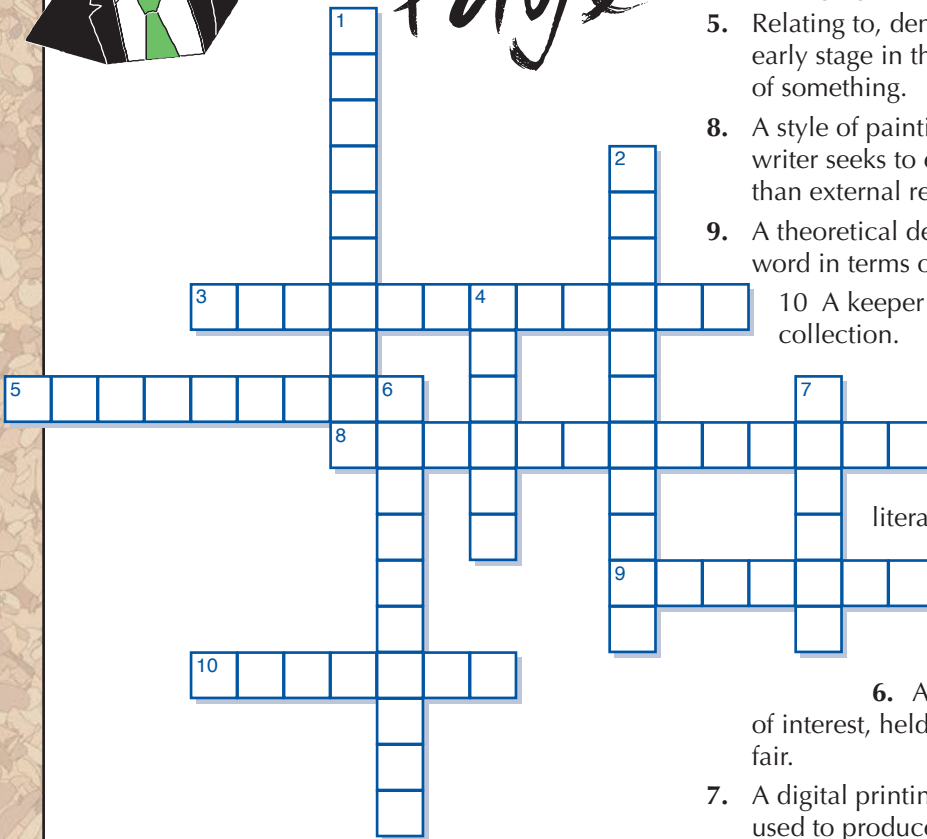
## CROSSWORD No.: 6

### Across

3. Belonging to or occurring in the present.
5. Relating to, denoting, or preserving the character of an early stage in the evolutionary or historical development of something.
8. A style of painting, music, or drama in which the artist or writer seeks to express the inner world of emotion rather than external reality.
9. A theoretical definition which gives the meaning of a word in terms of the theories of a specific discipline.
10. A keeper or custodian of a museum or other collection.

### Down

1. Serving to make something look more attractive; ornamental.
2. The revival of European art and literature under the influence of classical models in the 14th–16th centuries.
4. A person who gives financial or other support to a person, organization, or cause.
6. A public display of works of art or items of interest, held in an art gallery or museum or at a trade fair.
7. A digital printing process in which an ink-jet printer is used to produce a high-quality art print.



## WORDSEARCH

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

- Abstraction • Applique • Ceramics • Collections
- Conference • Daguerreotype • Fauvism • Femmarge
- Lacquer • Micography • Monoprints • Perspective
- Popculture • Temporal

## QUICK ART QUIZ 6

1. What is genuine 'Rose Madder' made from?
2. Who invented the ball-point pen?
3. Who said "When you go out to paint, try to forget what objects you have before you, a tree, a house, a field or whatever. Merely think, here is a little square of blue, here is an oblong of pink, here is a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives you your own impression of the scene before you ..."
4. Jan van Eyck has been called the inventor of what?
5. What medium did English artist Andy Brown use to create a portrait of Queen Elizabeth II?
6. Which Bill Watterson cartoon strip was first published on 18th November 1985?
7. What colour is cerulean?
8. Which early European landscape artist became Premier of New Zealand?
9. What type of paint is made out of pigment and egg yolk?
10. Which artist's life was fictionalised in the book "The Agony and the Ecstasy" and later made into a film?

# News

## Outsider Art Fair

New Zealand's first Outsider Art Fair in Auckland will showcase the quality and creative diversity of artists outside of the mainstream and will explore the term 'Outsider Art' in a New Zealand cultural context.

Modelled on the New York Outsider Art Fair, the main event will be held at the Nathan Club, Britomart, Auckland from 21-23 November 2014. The Fair seeks to promote the unique qualities of this art genre, through exhibitions, installations, performance programs, panel discussions, workshops and portfolio presentations, all open to the public. In the weeks surrounding the main event pop up exhibitions and mini events will be featured around the Auckland CBD and beyond.

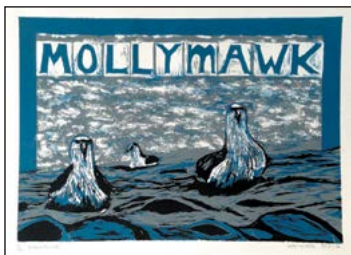
The fair is the brainchild of Toi Ora Live Art Trust, an award winning art organisation, providing innovation and leadership in the field of creativity and mental well-being. **N**

**Artists work:**

**Top: Paul Noffke.**

**Middle: James King.**

**Bottom: Helen Cross.**



**Artists work:**

**Top: Andrew Blythe**

**Bottom: Tricia Hall.**



**People's Choice Award: Svetlana Orinka.**

## INAUGURAL CHRISTCHURCH

Christchurch artist Stephanie McEwan is the winner of the inaugural Christchurch Art Show Award.

Stephanie's work 'Yellow Beach 1' was the winning work selected by judge David Woodings.



**Winner: Stephanie McEwan.**

Christchurch-based, multi-award winning artist, Svetlana Orinka won the Peter Yealands Wines Award with her work 'Blue Mountain'. The award is a people's choice award and Svetlana was the clear winner being a very popular choice with the Canterbury public. **N**

## HAPPY BIRTHDAY RON STENBERG

*Celebrated artist Ron Stenberg marked his 95th birthday with a new solo exhibition at the Remuera Gallery in Auckland.*



**ABOVE:** Ron is pictured here with Megan Lavin, publisher of *The New Zealand Artist Magazine*.



**ABOVE:** Ron blows out the candles on the scrumptious cake which was shared by all.



**RIGHT:** Ron with his long time friend and fellow artist Don Lever. The two artists have known each other for 68 years.

# In his own



***Brian Millard, who has been successfully exhibiting paintings since he was in his early twenties, won a scholarship to art school when he was eleven years old but left for a job in advertising at the age of sixteen. Since then he has successfully combined being both artist and writer. He has been a graphic designer, an illustrator, a cartoonist, an advertising art director, a copywriter, a writer for television and radio, a TV producer, a journalist and the editor in chief of two magazines - one a sports magazine in the States. For a decade he and his partner Marilyn Palmer, also a respected watercolourist, ran their own gallery near Queenstown. They now live and paint in Auckland.***

**B**rian Millard is considered to be one of New Zealand's leading watercolourists. His work has won numerous prizes and has been featured several times in the International Artist and the Australian Artist. Among the publications that have featured his work are 'New Zealand's Favourite Artists' and 'New Zealand in Watercolour' edited by the late Dennis Robinson. In the following article he talks, in his own words, about his life and work as a professional artist in New Zealand.

For more than ten years my partner, watercolourist Marilyn Palmer, and I lived and worked from our studios and gallery near Arrowtown in Otago. We actually built our home with its gallery and studio wing on two acres on an existing 'art trail' after a little research and a great deal of luck. From the outset the intention was to custom design our home as a gallery and teaching facility where we could produce and sell our fine art.

Since 2002 the gallery provided an income and a way of life more or less as intended but not entirely. Marketing and positioning became of prime importance. The luxury of painting anything and everything on a whim was not an option. We soon learnt that to sell on a regular basis required a degree of pandering to the market. Our customers, on the whole, are tourists, a great many them from overseas. As a result, the decision to concentrate on local landscape subject matter came early. As a result the majority of our work found a home overseas, America, UK, Australia, Singapore, Holland, France, South America and Asia. Over the years we couriered paintings to some fairly remote spots around the globe.

It would be easy to turn one's back on the retailing side of running a commercial gallery but in my opinion a little foolhardy. We were in the business of creating and selling fine art. The creation is one thing and the selling another. I

# words



do not believe it possible to 'sell' someone a painting. If a client falls in love with a painting, it sells itself. Paintings are not in that sense a commodity. They are not bought on price.

In fact reducing prices can dissuade not persuade and is not sustainable indefinitely. What is needed is to create an image the client finds irresistible, something they must have at any cost. What that something is is always problematic, if your aim is to sell work.

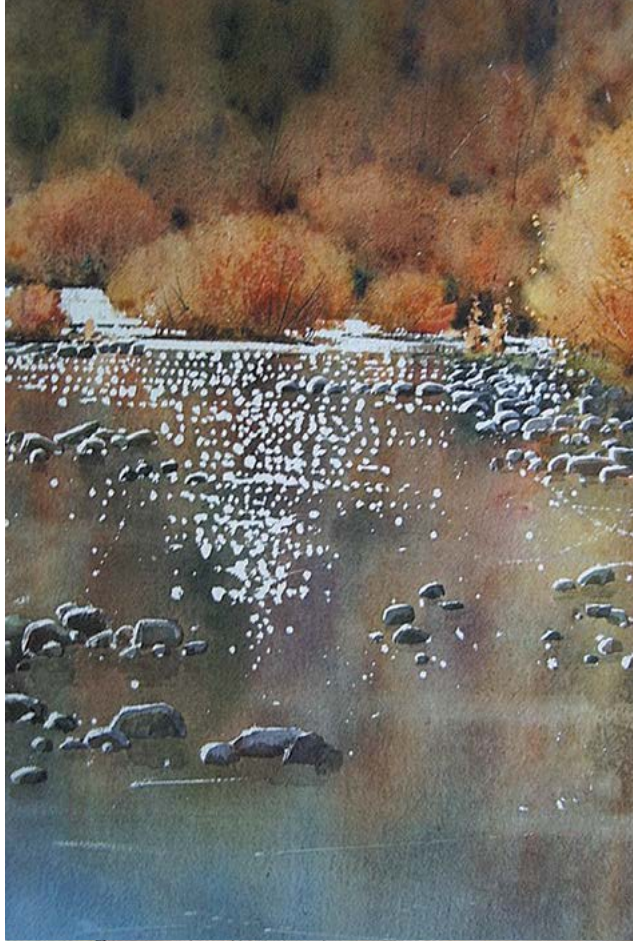
Not every one who visited the gallery was a potential client, the great majority had little spending power but it was always gratifying to hear positive comments and to realize that what you have produced gives pleasure, better still when a customer dropped by again or emailed to say they have been thinking about a particular painting and they can now afford to buy it.

My partner and I were fortunate in that we were both watercolourists. It was unusual to have a double act like ours on the art trail. Our fellow artists in the area were, in the main, oil painters and there were some commendable individuals among them. It was a healthy, competitive environment. We artists did not socialize a great deal but were generally helpful and supportive of each other. I can see no reason why the Queenstown area already renowned as a centre for adventure sports cannot become equally well known for the arts, painting in particular.

The teaching side of the business was something of a balancing act. We catered for several groups of painters from overseas and around NZ. I discovered I enjoyed teaching 'one-on-one' a great deal. I think learning to paint in the watercolour medium for some people requires more than the occasional workshop. I had several American ladies with holiday homes in the area who I taught for six month periods for a few years, they, plus local students, and a group of painters who attended work shops on a regular basis and others who enjoy painting on location. This kept me busy and out of trouble.

My painting style did not change dramatically over the years. You cannot create a style, if you develop one; it just seems to creep up on you. You try a few things and if they work then you might use what happened a few times again. I found a way to paint snow for instance, something I never thought to paint when we lived in the North. I have found ways of creating textures and accidental 'on purpose' effects in a bravura style. I sometimes think I have little say in what happens and my job is really to agree with what the medium is telling me it wants to do and not to get in the way too much. It is sometimes best to hang on the end of the brush and just 'hold your mouth right'.

We sold our home and business recently and have returned to the Auckland area leaving behind a great lifestyle, wonderful memories and many friends. N





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# News

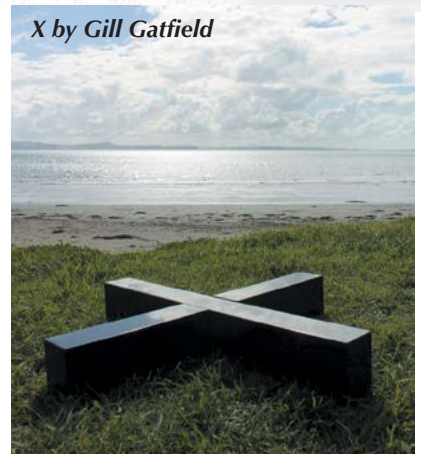
## NZ Sculpture OnShore 2014

Over 100 artists will participate in the NZ Sculpture OnShore 10th biennial exhibition at Fort Takapuna on Auckland's North Shore from November 6 - 16. The organisers say the exhibition will feature the most diverse survey of contemporary New Zealand outdoor sculpture seen to date.

As well as ambitious sculptures in acrylic, aluminium, bronze, glass, steel and stone, the exhibition will include a variety of ephemeral site-specific installations using crochet, lunchboxes and felt; sound projects and an elegant 'enchanted forest' of selected abstract works and a playful 'hang out' populated by human figures, animals with character and giant plant forms with attitude.

As in recent years, NZ Sculpture OnShore features some of the country's newest talents as well as showing new works by well-established artists, including Lonnie Hutchinson, Paul Dibble and John Reynolds. **N**

X by Gill Gatfield



## THE NEW ZEALAND ARTIST MAGAZINE JOINS PRESTIGIOUS AWARDS EVENT

*Impressions* 

ARTS COUNCIL NELSON

ASSISTING ARTS IN TE TAUIHU O TE WAKA-A-MAUI



The New Zealand Artist Magazine (TNZAM) is thrilled to announce that it has accepted an invitation to participate in the Impressions Art Awards, by providing year long subscriptions to the six category winners

The Impression Art Awards, an integral part of the annual Nelson Arts Festival for the last eight and now aligned with the Arts Council Nelson, are reputedly one New Zealand's fastest growing awards, for both upcoming and established artists. From a local event organised by Impressions Picture Framers and Art Suppliers in Nelson, the awards have grown in size and stature and are now open to a broad spectrum of artists from all over the country.

TNZAM Publisher, Megan Lavin described the magazine's participation in this year's event, scheduled for October 10, as "awesome," adding that the idea was in perfect alignment to one of the publication's founding principals to promote and uplift the immense artistic talent of this country.

"We are particularly grateful to Impressions and Art Council Nelson for the opportunity to join in this important event and look forward to building a more synergetic relationship in the future," she noted.

Still in its infancy, *The New Zealand Artist Magazine* is rapidly making a name for itself in the wider New Zealand art community. The publication, edited by award-winning journalist Andrew Parker, is exploring a number of collaborative partnerships that will further raise not only its own profile, but promote New Zealand art and artists across the length and breadth of New Zealand.

Commenting on the magazine's participation Lloyd Harwood, Art Council Nelson community arts manager, said Arts Council Nelson is thrilled to welcome 'The New Zealand Artist Magazine' as an Award support sponsor of the 2014 Impressions National Art Awards. We greatly appreciate their participation and look forward to an on-going association with them and other sponsors of this great NZ annual arts event.

The Impressions Art Awards will take place at The refinery ArtSpace, 3 Halifax Street, Nelson on October 10. For further please call: 03 548 4640 027 326 9166 or [www.acn.org.nz](http://www.acn.org.nz) **N**

[www.thenzartist.co.nz](http://www.thenzartist.co.nz)

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SHOW

Something  
Affordable

NZ  
ART  
SHOW

Something  
Unique

# The best one yet

The 2014 New Zealand Art Show is pleased to announce this year's show as being its best show to date with more than 11,000 attendees and over 1,700 artworks sold.

Carla Russell, the show's Executive Director said that this is an extraordinary result in the light of the 2013 show, which was affected by a series of earthquakes felt in the city centre last year.

"This year, people were determined to attend what has now come to be known as New Zealand's best art show of this kind. Our popular Gala evening, this year attended by around 1,300 people, sold out well in advance of the show, as did pre-sales for show days.

"There was a constant stream of people coming into the event, and likewise, a constant stream of sold art leaving the event. The average sale price was around \$580, a clear indication that the show is true to its promise: quality NZ art at affordable prices."

Russell went on to say, "Overwhelming, feedback from both the public and participating artists who had attended previous shows is that, for them, it was the best show to date."

Around 250 artists participated, with just over 3,500 artworks on display. Some 75 of the artists were present on site as Single Artist Wall exhibitors and they added extra value to the show as the public were free to engage with the artists and find out more about their art-making processes.

Four art students who were granted an NZ Art Show Emerging Artist Award were presented their awards of \$2,500 each on the Friday evening. Each artist had two artworks on display in a dedicated gallery at the show. The art students were Alvin Xiong, Alice King, Cobi Taylor and Willough McFarlane. The two remaining finalists for the award also exhibited at the show; they were Christina Pataalii and Zoe Knighton.

Ten finalists for the \$5,000 Signature Piece Art Award were on display in their dedicated gallery and attracted a great number of voters. The winner of the prize was Catherine Roberts with her mixed media painting 'Vulnerable.'

From the perspective of *The New Zealand Artist Magazine*, to have so many artists, their work and different

genres exhibited under one roof was a fantastic experience. The amount of work on show was almost overwhelming. Anybody wanting to get full value of the New Zealand Art Show should be prepared to take full advantage of the exhibition days - in short a one-day visit is not nearly enough for the aficionado.

### No exceptions

Without exception every single artist we spoke to either at the event itself or afterward said the New Zealand Art Show was the place to be.

Everyone said it was well organised, well managed and they would jump at the chance to return again. This included those artists who sold very few or no artworks at all.

Several voiced concern that visitors were allowed to walk around taking photographs ad-lib with no thought for copyright infringements. Some of the newcomers said they would have like to be walked through the exhibiting process a little more but countered this by saying when they did hit a snag help was but a step away.

### Networking

For the artists perhaps the biggest plus factor was the huge opportunity for networking on a grand scale, among themselves with gallery owners, the buyers, private collectors and to large corporates.

Although contemporary artist, printmaker, painter, sculptor and illustrator, Robyn Maree reported one sale at the show she remains upbeat about her time spent there. "It was a great experience and given the opportunity I would like to be back next year," she noted. "Perhaps it is not the right market for the type of work I brought to the show, I think people need to get used to it."

Robyn described the networking opportunities between galleries and fellow artists as 'golden.'

Bruce Mortimer, who exhibited his latest drawings in a genre he described as 'photorealism' marked his sixth appearance at the show. He says that while the organisers did a good job of advertising the event, it was up to the exhibitors to make a real effort to sell themselves and their work to the visitors.

Previous three time NZ Art Show award winner Ben Timmins paints with oils on wooden panels, the images and colours complementing with the grain of the wood, producing a contemplative ethereal doorway into another place and time but retaining a warm familiarity. Now at his fourth New Zealand Art Show, Ben, who has taken prizes at all his previous outings, this year requested that he not be considered for an award: "It is time for me to step down, let some else have the honour," he said.

On the 2014 show, Ben said each year is different. "I did



NZ  
ART  
SHOW

Something  
Special

NZ  
ART  
SHOW

Something  
Affordable

NZ  
ART  
SHOW

Something  
Unique



not make as many sales in 2014 as in previous years but then I exhibited mostly smaller works before, whereas this year I presented both large and small pieces."

Commenting on the visitor profile, Ben said he spoke to people from all walks of life, from youngsters to pensioners, gallery owners, corporate buyers and private collectors.

### Organised

A New Zealand Art Show veteran Nicola Dench noted that over the years the event has become better organised, more professional and more focused. Asked about the large number of visitors taking photographs of her work Nicola said she was not concerned. "You have to have a certain amount of confidence in your work," she commented. "Let's be honest, in some ways what we are doing here has all been done before. A photograph will never have the integrity of the original work and if someone wants to copy what you have done a photograph is not going to show you the real underlying technique."

Nicola also said many buyers took photographs of work they liked, studied them and then returned to close the deal with the artist.

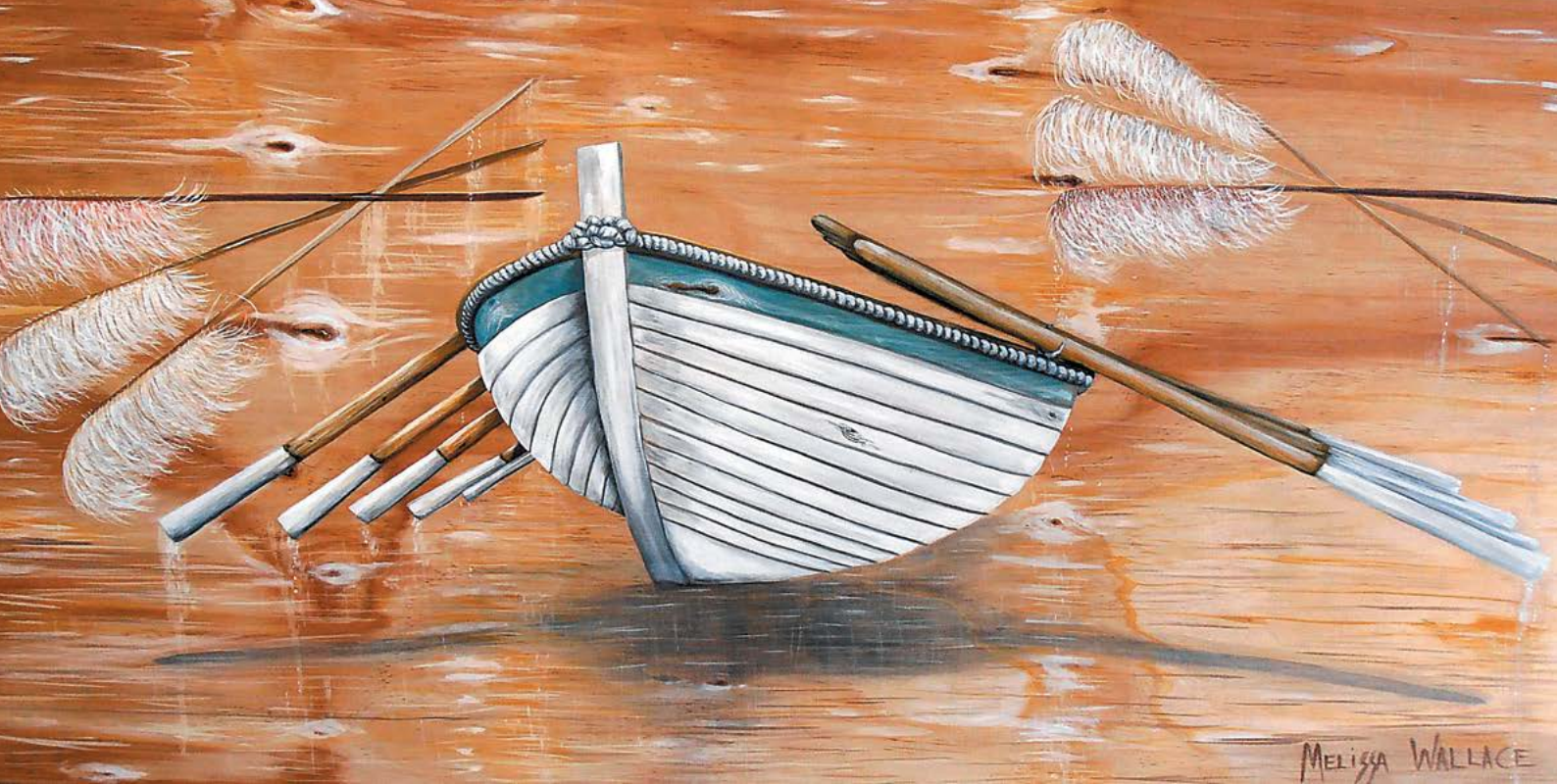
On his website Toby Bishop describes himself as a painterly person documenting painterly journeys. He looks at colour and form to create harmony and balance. He says his work reflects an interconnectedness of nature, it is a series, a pattern, and it lives. Without a single sale to his name Toby described his time at the show as a 'great experience'.

"I was surprised to see so much high quality work on display. It is a really fantastic event and I am looking forward to returning."

Oil painter, Linda Hannan said each year the show is a new learning experience. She had no complaints but said would have liked to have the jazz band back from last year to add some additional ambience.

First timer Sue Davies was thrilled to be at the show and said having sold ten of her feathered art creations she was humbled by the response to her work. "The camaraderie and mutual support among the artists was an experience in itself," she concluded. N





*Arrived. Acrylic on wood. 1200 x 600mm.*

# My life is Complete...

***Taupo Artist Melissa Wallace has had a journey of self discovery since having a chance discussion with a fellow mother at the net ball courts just over 10 years ago.***

It was the seemingly standard question of “what do you do?” that started it all. The answer was “I’m a full time artist.” That day, and an invite home for coffee while a painting was being completed for a deadline, was the beginning of Melissa’s journey, finding her way home to that which makes her life complete.

The middle child of three daughters Melissa felt the only thing that she loved at school was art. But it wasn’t seen as a career option back then, so she left school not knowing what she wanted to do. She went on a track of jobs to earn money while exploring and sharing life with teenage sweet heart Grant. All the while she kept wondering what she was going to do, or become in life. “All those years I knew there was something there, I just didn’t know what”.

Dabbling in mosaics, ceramics pottery and painting

were fun and creative outlets that Melissa enjoyed, but it was only that chance meeting at the netball courts, when the penny finally dropped and she knew that’s what she wanted to do and started painting.

A surprise pregnancy also helped lead the way with time and opportunity for a few mixing paint lessons with Taupo water colour artist Sue Graham and some acrylic painting classes with Julia Godfrey, leading to many hours of practice. When her baby was born, a desire to be around people saw Melissa pack up baby William and her paints and set up at Grants workshop during the day. This really helped Melissa’s confidence in her own work to grow. Customers would come in and view her while she was painting away, and they would kindly or not so kindly critique her work. Melissa says people critiquing her work and giving feedback has been a big part of her



*Big Cherries. Acrylic on canvas. 900 x 570mm.*

development and something she has always sought by sharing her work at local markets, and art in the park events, exhibitions and art shows. This has helped her to understand everyone has a different view and perception about a piece of work and also not to take feedback so personally.

Her first painting sale came from one of three that were displayed in a local gift shop, who had kindly taken them to sell on her behalf. Melissa says, "From the moment I knew a man had brought my painting as a present for his wife, I was totally hooked in painting for the pleasure of others".

Fast forward 10 years and you'll find Melissa in her Gallery six days a week, painting, selling and interacting with visitors from all around the world. The gallery had previously been an empty space on one of the main roads of Taupo. It was only on traveling and viewing other galleries dotted around the world that Melissa was inspired to set up shop in that particular space, in her own beautiful home town of Taupo.

When you walk into Melissa's Manuka Gallery you will be struck by the number of work's on display, and the wonderful



*Tuis. Acrylic on canvas. 1000 x 1000mm.*



**Huia Circle. Acrylic on paper and Canvas. 1000 x 1000mm.**

variety of work. Melissa says "I have no preferred subject and enjoy doing anything." Acrylics are more often than not the chosen medium for Melissa but more for convenience than anything else. Oils are relished as a challenge when time allows.

With commissions a steady stream, Melissa thoroughly enjoys the process of working with the client. A composition sketch is done, colour applied and then shared with the client, just enough to build trust and excitement, but leaving an element of mystery and room for Melissa's creative expression. This, more often than not, results in a painting the client loves.

Inspiration for paintings is everywhere says Melissa. You start a painting with a vision in mind



**ABOVE AND LEFT: Geraldine. Acrylic on a Mannequin.**

**BELOW: Kea flying over Milford. Acrylic on Canvas. 1000 x 460mm.**



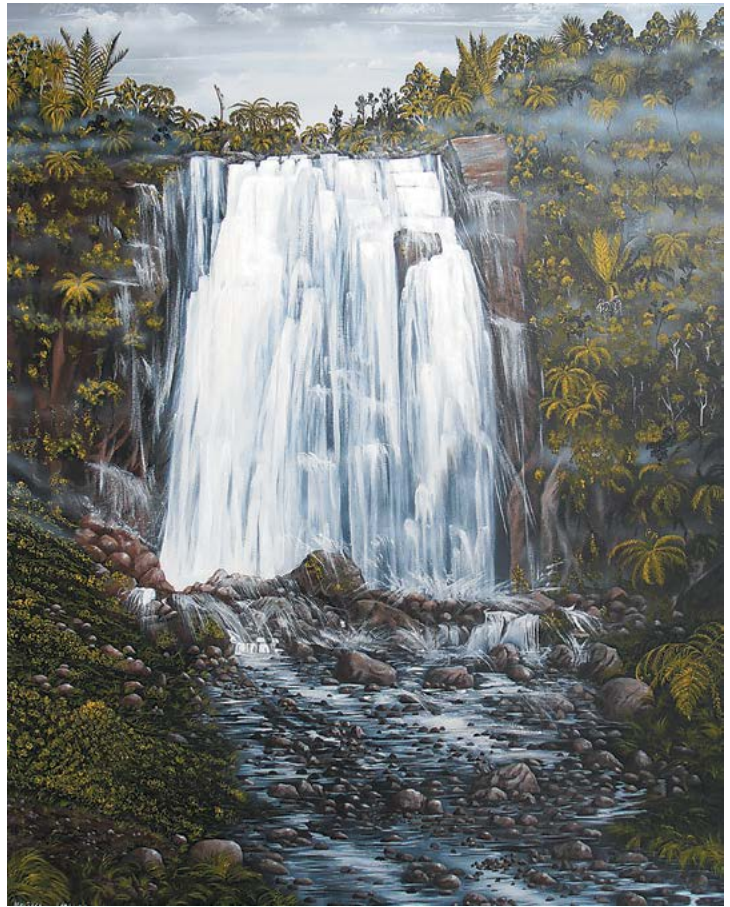
but the process can be like a wonderful journey, taking you places and incorporating elements or details that you didn't originally see when you started.

Melissa's favorite piece of equipment are her water vessels, which on viewing are simple plastic containers that look like they have seen thousands of paint brushes over the years. When asked why they are her favorite, Melissa explains they have been with her since she first started on this wonderful painting journey. They are trusty water vessels and although she has thought about replacing them, she hasn't, and as long as they keep doing the job for her she will continue using them.

Just like her trusty water vessels, perseverance is important to Melissa and she challenges herself by pushing herself through any challenges, which help her to keep on keeping on. This ultimately opens up wonderful learning opportunities around every corner with her painting and life.

Melissa loves to give back the support and encouragement to other budding artists, that she got while starting out and offers painting classes within the gallery, when demand and time allow.

She is forever grateful for that chance meeting and the seed that was planted with the idea of being a full-time artist.



*Marokopa Falls. Acrylic & Oil on Canvas. 1000 x 800mm.*



*Milford Sound. Oil on MDF board. 1200 x 900mm Diptych (1 of 2).*




*Milford Sound. Oil on MDF board. 1200 x 900mm Diptych (2 of 2).*



*Valley down South. Acrylic and Oil on Canvas. 1000 x 800mm.*

Melissa has worked hard to make her dream a reality. "My hobby has become my life and I feel complete".

You can call in and see Melissa at Manuka Gallery 118 Tongariro Street when your next in Taupo or visit her website [www.manukagallery.com](http://www.manukagallery.com). 



# TIME FOR A SPRING CLEAN

*Winter hibernation done? Great, then it is time to sort out, clear out and clean away those cobwebs and face a new season.*

**Y**ou can kick off by tidying up the studio. Come now, on your feet. You know you will feel better when it's done. Throw away all those old twisted paint tubes that really won't yield another drop of paint. Clean your brushes. Clear your workspace and set up proper storage areas for brushes and paints.

## **Create a library**

Arrange your reference books and magazines so they are easily accessible. Gather and file photocopies and pictures torn from magazines under easy to find titles. If possible, store them in a bookcase near your reading/working area.

## **Get inspired**

If you have the space, create a reading/relaxing area where you can draw some inspiration from your favourite books and magazines, or the internet. Put up a pin-board where you can display inspirational pictures, objects and postcards.

## **Think Green**

Recycle. Time to start sorting out old paintings that didn't work. Recycle and prime canvas with a layer of gesso. This is great foundation for experimenting and practicing new ideas. Don't just throw away that paper you have half painted or sketched on. Turn it upside down or sideways, drip, scrape or sponge layers of paint. Tear it up and/or use it as a base for new work (you can put in your journal and play on).

## **Go to lessons**

It is a new season, get out and try something different. Go to life drawing lessons, try a new medium or painting base or a different way of working. It doesn't matter if you have been painting for a short or a long time, we all need lessons to be rejuvenated and inspired.

## **Realise your dreams**

Have you always dreamt of having a solo exhibition? Getting a professional website designed or organising a group exhibition with other artists? Make a start by writing a list of ideas. By committing things to paper you will have made a start and things will begin to happen.

## **Get online**

Spring clean your website or social media sites. Get your latest work displayed; remove old or sold work; try a new look and write a news column at least once a month. This will keep people coming back to see what you have been up to.


## **The yes principle**

Be with 'Yes' people. One of the best ways to have a positive outlook on life is to surround yourself with positive people. If you have friends who constantly drag you down to their unhappy state, limit your time with them, or simply cut them out altogether. Quite simply you cannot live a positive life if you hang around negative people.

## **Get your books in order**

Have you ever noticed how your tax returns are due at exactly the same time as you feel inspired to paint? Sort out your paper work and keep your bookkeeping up to date by doing a monthly reconciliation. This little bit of time spent each month won't interfere with your painting and you will avoid a feeling of doom as the tax season approaches. There are also apps now on the market that can help.

## **Broaden your horizons**

Go on an art holiday. If your budget allows it, take an overseas trip and visit some of the great galleries in Europe or America. Sign up for a painting holiday in Tuscany, Australia, or here in New Zealand. Short on money? Go sightseeing in your local area and take reference photographs for new work. You'll come back refreshed and ready to take on the world. 



*The Journey. Acrylic on canvas. 760 x 760mm.*

# MOVING DALI



*“My biggest creative highlight was selling two pieces to the same buyers and then discovering they had moved an original Dali to make room for one of my paintings, that was a real buzz!” holistic life coach and passionate acrylic artist Angela Murray pronounces.*



*On the Threshold. Acrylic on canvas. 760 x 760mm.*



*Energy. Acrylic on canvas. 760 x 760mm.*

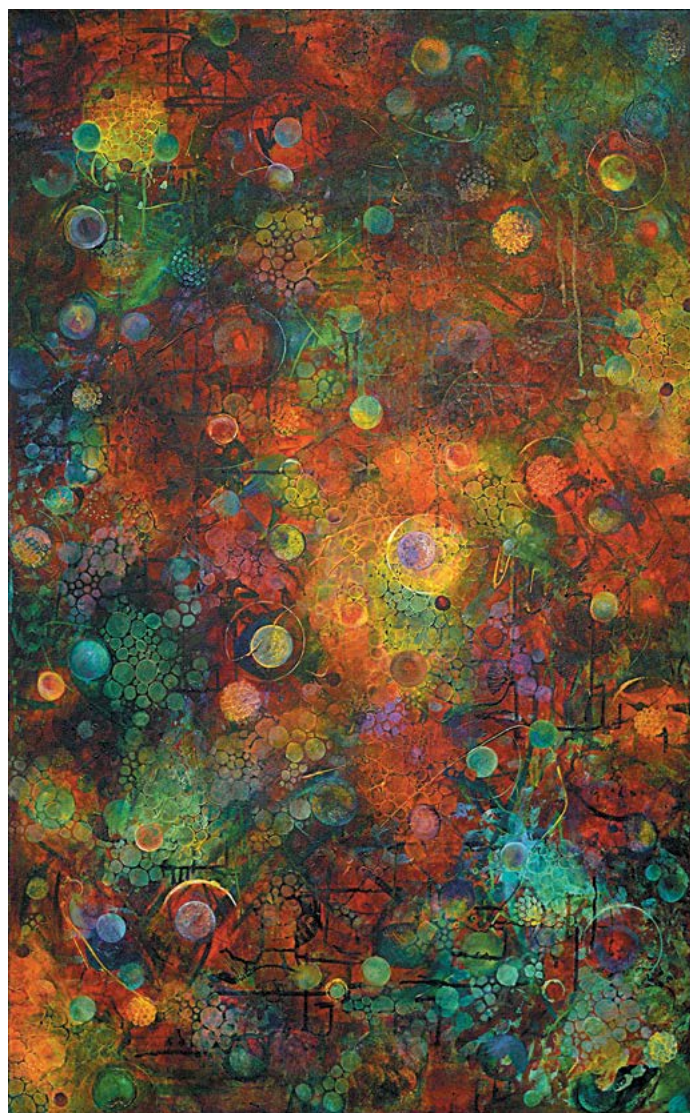
So while Dali is hanging in a different light, Angela has no illusions of grandeur and maintains that ongoing training is a key component in her creative life. "I learned so much through many courses in Newcastle and Nottingham in the UK and Timaru, as well as a lot of self-teaching over the past 30 years," she rationalises. Indeed, she still attends workshops to brush up on certain skills, the most recent being a weeklong course in Bali with US artist and author of 'Brave Intuitive Painting', Flora Bowley and 16 other artists.

"The life of a professional artist is not the easiest of career paths. You have to believe in yourself," Angela maintains. "If you love what you do, do more of it. My advice to artists of all ages and persuasions is: never believe that you have reached the top of your craft. Keep experimenting, keep learning and above all make mistakes. Some of my most disastrous moments have turned out to be 'happy accidents' which I have gone on to deliberately repeat in future works."

Angela has been a 'creative' all her life whether it is painting, drawing, knitting or crafting. She says the term for this is 'multi-passionate.' "My absolute love is painting. I spent my formative years sketching or drawing with coloured pencils or pastels. My teachers tried to get me to break out and be bold but I was locked in a world of detail.

"Then during one art course, which covered all mediums, I discovered the joys of painting with acrylics. They are so forgiving to work with. They allow me to make 'happy accidents' and rework them till I am satisfied, without throwing me back into the world of perfectionism and minute detail. I love the fact they dry so quickly. I don't have the patience for oils, and acrylics give you the same richness of colour."

It wasn't always like that. Angela recalls the time she was struggling to find her voice with acrylics, leading



*At Peace. Acrylic on canvas. 1200 x 780mm.*



*Love, Life and the Universe. Acrylic on canvas. 1010 x 760mm.*

one art tutor to comment, “acrylics are not Angela’s friend.” She ignored that critique and kept on practicing her craft. Now, she says, she absolutely loves them and feels blessed to be born in a time when such things are so readily available.

## Freedom

When she first started using acrylics Angela stayed with detail and began painting mandalas. This allowed her to experiment with colour while still being in a ‘safe place.’ One day she discovered painting from intuition and her world completely changed.

“Because I paint from intuition rather than a set subject I approach every big scary white canvas as an opportunity for adventure,” Angela declares. “I love working with my colours and varied techniques of applying the medium to discover the hidden images that spring from the canvas. I start each work without an outcome in mind. As I begin applying the layers of paint, the piece eventually ‘speaks’ to me. I get that amazing ‘aha’ moment as the subject is revealed and from there I hone the images.”

Angela maintains that her overall sentiments and feelings about being an artist is the freedom and the adventure that every blank canvas offers. “It is a freedom that is rare in today’s world.”

Her current favourite subject is ‘the interconnectedness of all things’ and

how one person’s energy can affect others for generations to come. “It reminds me to think deeply about what energy I put out into the world and what I will be known for after I have shuffled off this mortal coil,” she reflects sagely.

Angela is currently working through a series of pieces based on the precept ‘our universe seen and unseen’. “Each piece is painted from intuition and borne from my fascination with the interconnectedness of all living things and their energies,” says Angela. “The images appear very much like planets orbiting each other or travelling alone within a vast universe, and to me each represents our energies travelling along life’s journey. Each piece has elements of people I have been privileged to meet and for that reason I love each one of them for their differences.”

## Movement

In her studio, Angela has a box full of different ‘mark making’ paraphernalia, from traditional brushes and foam pads to sticks, feathers, bottle tops; basically anything that she can develop different marks with. Each mark, she says, adds to perfect the final piece.

“The first thing I do when I start working is choose my music. I always paint to music. I prefer to stand while I paint and move in time to the music. Keeping my body fluid is the key to producing work with so much energy in it. My favourite musical artists to paint to at the moment are Wildfire, Saqi and Brenda McMorrow; they are all quite soulful and spiritual in their own way and take me on a different journey each time I listen to them.

“When the music starts I begin to loosen up to allow my brush and paint to flow. If the canvas is feeling too daunting I close my eyes and put my fingers into the paints on my palette and then begin moving in time with the music whilst making marks. When I open my eyes I don’t have a scary canvas any more, I have a million possibilities to begin from.

“I then begin layering the painting with marks using traditional and non-traditional tools, each layer offering depth to the final piece. I am working from intuition, though often I have a feeling or a thought in mind that draws me in, and I am reading the painting, looking for the moment when it reveals itself to me. Once I have had that ‘revealing moment’ I begin to hone in on the elements that are inspiring me, pulling

elements forward and pushing others back. Finally I begin to add detail to those components I wish to highlight and eventually, when the painting decides it is ready, then it is finished."

Angela takes a break before continuing with the next piece. Although she works on two or three pieces at any one time, she says that she needs to emotionally 'let go' of a completed work before giving herself over to the next.

Angela is a trustee for The Art Club that aims to make art accessible to people in Orewa and the North Shore in Auckland. Angela says The Art Club which originated in Orewa offers artists of all levels the chance to be part of a club, to take part in regular art events and to exhibit and sell their work in Orewa. "I love interacting with the other artists and talking about the myriad of different styles the members bring to the club."

## Outside

Gifted with an altruistic nature, Angela says her favourite successes lie in helping others to discover their own creative self-confidence and giving them tools to use every day to move out of a life rut and create the best version of themselves.

"I trained as a holistic life coach and was struck by the phenomenon that when my clients made changes not only did it improve their lives but also the lives of their families, friends and colleagues. I began experimenting with how that may be represented as an art form.

Angela is also a member of Creative Therapies Association Aotearoa of group of creative therapists, counsellors, psychologists and coaches who believe in the healing power of creativity. "I draw much inspiration from their learning and ideas," Angela says, adding that further training as Creatively Fit Coach in the USA has allowed her to maintain her right brain fitness, further develop her own coaching skills and combining it with her artistic skills.

"In the past I was a volunteer business mentor for the Princes Trust in the UK and Omega in NZ. Since training as a holistic life coach, and Creatively Fit Coach; my focus has changed to help people transform their lives in different, often subtle, ways.

"My creative coaching workshops give people the opportunity to use creativity to find direction in life, whether it is art based or not. Everyone relates to the creative classes, regardless of skill level, and the results have been amazing, from one lady being inspired to write her own children's book and illustrate it, to others who have found their voices joining musical groups."

Angela has exhibited with Mairangi Arts Centre and The Estuary Art Centre in Orewa while several pieces of her work have gone to the UK and Australia.

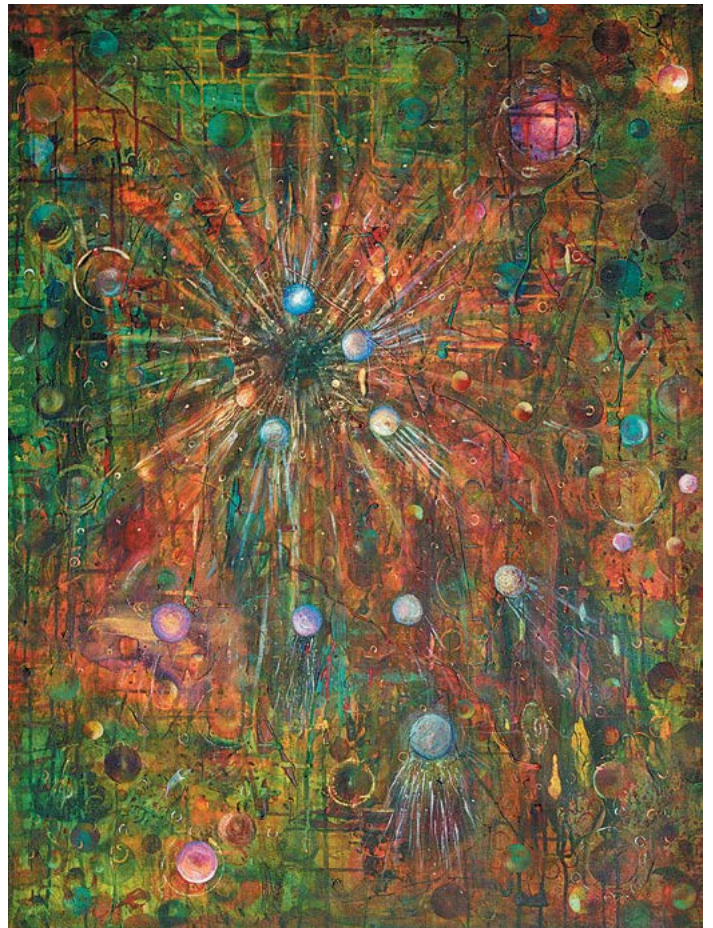
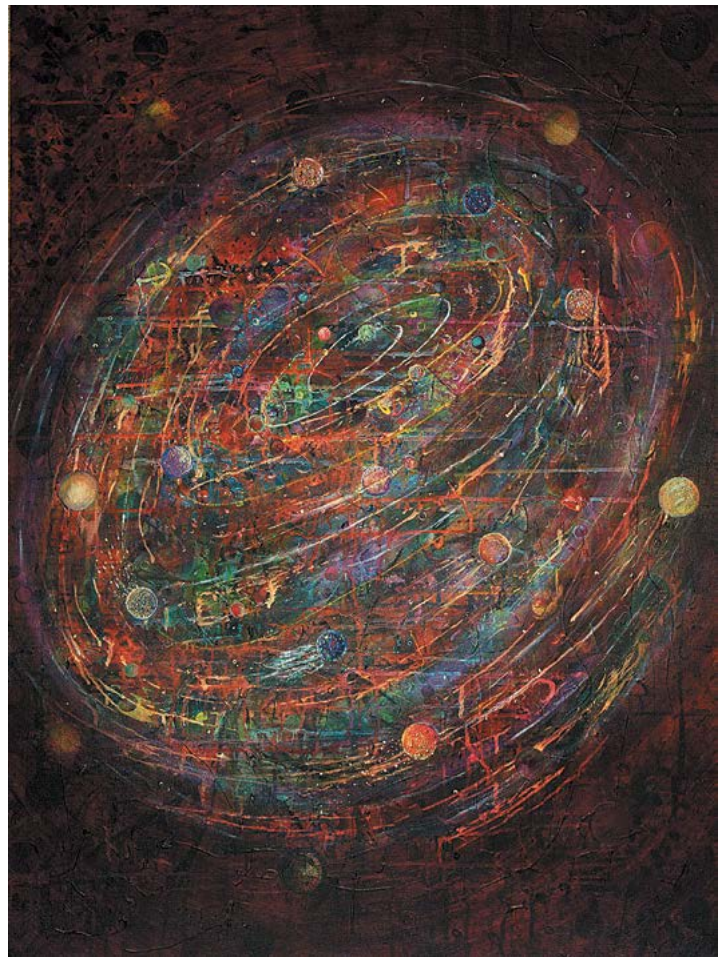
Angela can be contacted at:

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Website: [www.angela-murray.com](http://www.angela-murray.com) 

**ABOVE: Chaos. Acrylic on canvas. 1010 x 760mm.**

**BELOW: Transition. Acrylic on canvas. 1010 x 760mm.**



# News

## 100 things to do with a ceramic plate

There was wine, music and art. There was also rain. Plenty of rain. Coming in at the tail end of the biggest tempest to hit Northlands for the last 20 years, it was a wonder The Great Plate, the Quarry Art Centre's annual fundraiser, even got off the ground. But it did so in grand style too.

The guests, who included Whangarei Mayor, Sheryl Mai, were welcomed by Garth Dobney, Chairman of the Board of Trustees, which operates and directs the Centre. Garth thanked everyone for braving the weather and noted the success of this year's exhibition once again highlighted the popularity of this fundraiser and the dedication of the community. "We appreciate the hard work and time invested by the artists and all involved in this event," he said. "Over the years, The Great Plate has contributed significantly to the development of facilities here, and this year, all funds will be going towards a new wood fire kiln to help keep the spirit of Yvonne Rust alive."

### Hand made

Now in its fifth year, The Great Plate is the Centre's biggest single fundraising event and an integral part of the Whangarei mid-winter festival.

The Great Plate concept is simple. Local potter Dave Huffman hand throws 100 ceramic plates that are passed onto 100 artists to create a unique artwork - a Great Plate. Artists donate their time and skills and their creations are exhibited in the centre's Yvonne Rust Gallery. The one-of-a-kind Great Plate art works are then sold through the online Trademe auction site to raise funds for the art centre.

### Coveted

Quarry Centre art coordinator, Katherine McDermid-Smith, said it is not a difficult task to find 100 artists willing to donate their time and skills for the cause, far from it. "The 100 plates are becoming quite coveted items, not just by the artists who work on them but by the increasing number of people wanting to buy them," she noted adding that over the years the event has attracted some a high-calibre artists, such as well-known potter Fiona Tunicliffe whose 2012 plate sold for \$700.00.

"While a fair proportion go to local artists who have either created plates previously or have some connection with the Centre, many are distributed to artists in Auckland, Waikato and even further afield, Katherine continued. "We now have artists contacting the Centre long before the Great Plate even begins, saying they want to take part and requesting plates."



Whangarei Mayor Sheryl Mai with her Great Plate, 'Swings and Roundabouts'.



Guests enjoying the opening of The Great Plate fundraiser.

Even Whangarei Mayor Sheryl Mai got involved this year and created her own unique Great Plate. "I thoroughly enjoyed participating in The Great Plate and was humbled to be asked to create a plate for auction," she commented. "Despite my novice status as an artist I was pleased with the result and bemused to see my plate sold to someone from Upper Hutt."

Mayor Mai noted that the Quarry Arts Centre is a cultural icon in the district, and a "fabulous legacy of the late Yvonne Rust."

The Mayor said the Centre has produced outstanding artists over its time, although she cannot claim to be one of them!

### Sold

Katherine said around 90% of the plates get sold. "We even have artists wanting to buy their own plates back," she said with a smile. Katherine said it is too soon to realise how much Great Plate 2014 has raised, but last year the Centre raised around \$4 000 and is hoping to increase this to around \$5 000 this year. That is a long way from the estimated \$20 000 required to complete the new kiln but a nice step in the right direction.

Reflecting on the growth of the event Katherine noted that while the concept is straightforward, it is not an easy task. "It takes a lot of time and effort to put the exhibition together, distribute and collect the plates and dispatch them to all the buyers," she said. "Yes, it is a lot of fun, everybody enjoys the work, as challenging as it is. The artists enjoy creating the plates, the guests enjoy the event and the buyers obviously enjoy the plates, but the principal focus remains; to raise funds for the Centre." N



'The Band' by Sid Ware, wood, copper, wire and acrylics.



'Spa' by Sandra Guest, clay paint and resin.



# Going Giclée

*Giclée art prints produced by artists in New Zealand are becoming increasingly popular and more widely available. Coupled to this, the printing of fine art prints in this country has changed dramatically over the last decade with digital print companies gearing up to meet the demands of an increasingly sophisticated market and the call for higher quality prints.*

**G**iclée art prints are produced by sophisticated digital printers that deliver a fine stream of long-life ink onto archival paper such as 100% cotton rag paper or high quality canvas. The resulting print has extremely fine colour fidelity and exceptional detail that is suitable for museum and gallery display.

While assisting artists to sell their work at a decent price it also provides both the greatest long-term value for customers buying for home or office decoration and the best opportunities for early collectors of the work of contemporary New Zealand.

It is important for the artist to have a clear understanding of how the process works, and the importance of each of the steps involved. If any of these stages are compromised, it is likely to affect the end result.

## **The steps from the artists' perspective are really simple:**

- The original artwork or a digital file captured from it
- Instructions as to the physical print size(s)
- Medium desired
- The number of prints desired

## **The image**

Obtaining a high-resolution digital file, which will be used for printing, can be done by scanning the work directly or photographing the work with a high quality digital camera. The size and resolution of the image determines the size of print. The higher the resolution the better quality and ultimate size of the print. As a rule of thumb the digital image needs to be the same size as the

final print at a resolution of 300 dpi (dots per inch). An image that is going to be printed to say 20cm x 30cm will require a file size of around 24 megabytes.

It is crucial the colours of the painting are accurately recorded so they can be produced correctly. This can be done with a colour reference chart included with the photograph.

If you doubt your ability to take a decent photograph or reproduce colour accurately get a professional to do the job. It's always worth it.

## **What medium?**

The choice of substrates (e.g. paper, canvas, stock) is enormous and in-depth knowledge and experience of the media is a key part of a printer's expertise.

It is important to use an archival paper that will extend the life of the print. Giclée print manufacturers should advise the artist exactly what materials they use. If they're not prepared to do so, some caution should be exercised. Some cheap papers will look great initially but break-down or yellow over time.

Alternatively, there are independent manufacturers and suppliers who make paper specifically for giclée printing; one of the better ones is Hahnemühle

Beware of cheap canvas. There are some poor quality canvases being used out there, they don't last the distance. Look to see if the edges are cracking and ask if the print has been sealed. Moisture will affect the inks over time which is why reputable framers use a special sealant to protect canvas prints.

It is important to look at the quality of canvas stretching. Look at the tightness of the canvas. If it is

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baggy don't buy it, it will only get worse. If there are lumps of folded canvas at the corners or the stapling is messy then this also indicates poor quality workmanship.

## Inks

Non-original or fully dye-based ink sets can appear really bright and saturated, but within weeks or months do not look the same at all. Unlike pigment, dyes dissolve when mixed into a liquid. Dyes are well suited for textiles where the liquid dye penetrates and chemically bonds to the fibre. Dyes, however, are not suitable for the relatively thin layers of ink laid out on the surface of a print. Professional giclée printers use pigment-based inks which offer better covering power and enhanced permanence. Pigment is a finely ground, particulate substance which, when mixed or ground into a liquid to make ink or paint, does not dissolve, but remains dispersed or suspended in the liquid.

## How many prints?

Only you can decide how many prints you want. Some artists produce a limited number of signed and numbered prints. This enhances the value but limits the number of sales. Galleries and customers often prefer limited editions for these very reasons.

## Framing

Most prints are sold ready mounted. It is important to use conservation framing materials from both a quality and longevity point of view. **N**

*The content of this article was reproduced with the kind permission of Anthony Ellis of NZ Fine Prints. The full article can be seen at the following link:  
<http://blog.prints.co.nz/2011/06/digital-fine-art-printing-in-new.html>*

# Pastel Artists

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

## PANZ

- 270 members nationwide
- Promotes soft, hard and oil pastel mediums
- Annual national exhibition and convention
- 2015 convention Porirua May 8th-12th
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
- Network of regional groups
- Scholarships and competitions

## Interested?

For information about PANZ and details of your local pastel group, plus information about the **2015 "Purely Pastel" National Exhibition** See our website [www.pastelartists.co.nz](http://www.pastelartists.co.nz)



*The Hippopotamus and Crocodile Hunt by Peter Paul Rubens, printed on paper and canvas stock, with the seven Epson pigmented ink printer cartridges used to produce it (printer and prints commonly called giclée) - Wikipedia*

# GALLERY NEWS

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

## EXHIBIT AT ARTSPOST

Hamilton-based ArtsPost is calling for artists wishing to exhibit in its three exhibition spaces. ArtsPost is next to Waikato Museum in Victoria Street. It offers a high profile visual art space, high foot traffic and substantial sales and promotion opportunities for established and emerging artists and arts organisations. ArtsPost displays an exciting programme of fresh new art which changes regularly. If you would like to exhibit at this venue please download the exhibition proposal form from: <http://waikatomuseum.co.nz/assets/Uploads/PDF/ArtsPost-Exhibition-Proposal-Form-2014.pdf> 



## CELEBRATES TEN YEARS!

Venue: Flaxmere Garden, 128 Westenra's Rd, Hawarden

When: Thursday 30 October 2014 – Sunday 2 November 2014

Considered the best indoor/outdoor exhibition of its kind in the South Island, Art In a Garden provides an elegant setting for established and emerging artists to display and sell their work. Sculptures sit amid trees, lawns, ponds and rose gardens while paintings, glassware, jewellery and pottery are exhibited in the restored farm barn gallery. Flaxmere, a garden of National Significance sits on the river bed terraces of the Waitohi River and has been forty seven years in the making. 

## OPEN-AIR ART GALLERY

Venue: Auckland Airport Outdoor Gallery, John Goulter Drive, Mangere




When: Thursday 24 October 2013 – Saturday 22 November 2014

Enjoy a new outdoor gallery featuring world-class works from 11 New Zealand artists. Auckland Airport has invested in sculptures that have diverse designs, materials and concepts from some of New Zealand's most established artists, as well as up-and-coming talent. Featured artists are: Aaron McConchie, Aiko Groot, Jeff Thomson, Greer Twiss, Graham Bennett, Terry Stringer, Fatu Feu'u, David McCracken, Fletcher Vaughan, Gregor Kregar and Phil Price. 

## PASIFIKA - TREASURES IN THE MANAWATU

Venue: Te Manawa Museum of Art, Science and History, 326 Main St, Palmerston North

When: Saturday 16 August 2014 – Sunday 25 January 2015

Explore what it is to be Pasifika and living in the Manawatu - treasures from the community and Te Manawa collections. 

## BLACK RAINBOW


Venue: Tauranga Art Gallery, Cnr of Wharf and Willow Streets, Tauranga

When: Saturday 28 June 2014 – Sunday 12 October 2014

Black Rainbow brings together works from two leading New Zealand artists, the late Ralph Hotere and Michael Parekowhai.

This touring exhibition from Te Papa will feature five black paintings by Hotere alongside Parekowhai's distinctive Venice Biennale work, He Korero Purakau ma Te Awanui o Te Motu: story of a New Zealand river, 2011.


Parekowhai represented New Zealand at the Venice Biennale, where his fully carved red Steinway concert grand piano was his central work. The playable and ornately carved piano sits in contrast with Hotere's minimal and silent paintings.

This will be only the second New Zealand venue where the works in Black Rainbow have been seen together outside Te Papa. 



Venue: Round Pond Garden, 121 Rosser Road, Hastings

When: Wednesday 5 November 2014 – Sunday 9 November 2014


Works created from glass, ceramic, wood, stone, perspex, steel, wire and found materials from 70 New Zealand artists set in the stunning Round Pond Garden returns for a fourth time. 

## MATARIKI: WHEN THE MOON IS IN THE SEVENTH HOUSE

Venue: Kaan Zamaan Gallery, 2 Hobson Avenue, Kerikeri

When: Runs until 7 September 2014

Part of Matariki - Aotearoa's New Year Festival

An annual group exhibition of over 3 artists in many different disciplines. 

## TUNGARU: THE KIRIBATI PROJECT

Venue: Auckland War Memorial Museum, Domain Dr, Auckland Domain, Auckland

When: Runs until Sunday 23 November 2014

This a collaborative exhibition between contemporary New Zealand artists, Chris Charteris and Jeff Smith is not only a personal story about family but one that references the larger global issues of climate change, over-population and threats to traditional cultures. The exhibition features a selection of artworks from Chris, an interactive Kiribati warrior created by Jeff, and archival footage of Kiribati, alongside pieces from the Museum's Kiribati collections. [N](#)

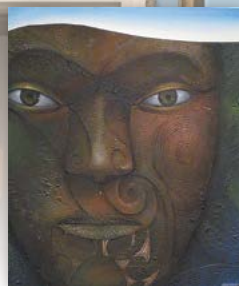
## EXHIBITION 2014

Venue: Kaipara Coast Plants & Sculpture Gardens, 1481

Kaipara Coast Highway, Auckland

When: Runs until Friday 31 October 2014

Exhibition 2014 features 57 new works by 46 established and emerging New Zealand artists set along a trail that winds through a secluded valley containing almost every type of iconic New Zealand landscape. Static, kinetic, sound and installation sculptures made from wood, metal, video, plastic, ceramic, stone and glass create mini-galleries within the valley. Artists include, Rod and Marguerite Davies, Russell Beck and Phil Alys Midgelow-Marsden, Anna Scott-Davidson, Audrey Boyle, Bev Goodwin, Boud van den Bemd, Bruce Young and Carol Green. [N](#)



*LEFT: Untitled Theresa Reihan. Mixed media on canvas.*

*RIGHT: Untitled carved stone. Su Te Tai.*



## POU HERENGA TANGATA

The Geoff Wilson Gallery at North Tec, Whangarei recently hosted Pou Herenga Tangata's exhibition of 23 works by Te Tai Tokerau Maori artists, featuring the work of, among others, Dorothy Waetford, Sarah and Amorangi Hikuroa, Theresa Reihana, Kura Te Waru Rewiri, Colleen Urlich, Suz Tetai, Whiu Waata, Te Hemoata Henare, Lorraine King, Faith McManus, Gabrielle Belz.

There was an eclectic mix of art forms and mediums on display from screen print in flax paper, carved stone, clay, acrylics, raranga, kokowai on canvas and ceramics.

Proceeds from the sale of artworks will boost Pou Herenga Tangata's alternative education classes that have the primary aim of creating a safe and holistic learning environment for its students. [N](#)

## MARGARET ELLIOT: ERODING DEFENCES

Venue: 218c Willis St, Te Aro, Wellington

When: Wednesday 20 August 2014 – Saturday 20 September 2014

Margaret Elliot's paintings are an expression of a life long fascination with the dramatic forms of the land and sky. She constructs her images with an awareness of the movement and patterns resulting from the forces of nature that create landforms and cloud shapes which gives the work its dynamic quality. [N](#)

## UKU RERE: NGĀ KAIHANGA UKU AND BEYOND



Venue: Tairawhiti Museum, Stout St, Gisborne

When: Friday 22 August 2014 – Sunday 9 November 2014

This exhibition showcases the work of Baye Riddell, Manos Nathan, Colleen Urlich, Wi Taepa and Paerau Corneal all pre-eminent members of Ngā Kaihanga Uku: an organisation of Māori clay workers formed in 1986.

Uku Rere Ngā Kaihanga Uku and beyond tracks the strength and creative progress of Māori ceramic art in New Zealand's contemporary art scene over twenty five years.

Local star Baye Riddell has a long and rigorous career in the world of clay, blazing trails promoting indigenous ceramic practices at a national and international level. His work embraces both Māori and Christian beliefs.

Colleen Waata-Urlich's work is underpinned by her Masters research into the Lapita clay culture. Paerau Corneal's artistry portrays Māori women as strong, and enduring. She uses hand-building techniques to create her figurative forms and vessels.

Manos Nathan's unique sculptural works draw on customary art forms as well as the Māori cosmological and creation narratives. Wi Taepa produces chunky, rugged pots full of personality and enjoys the unpredictable way the colours of clay emerge, naturally, during firing.

All five artists have engaged in significant cultural exchanges with international indigenous artists working in clay - an experience that has enriched their work. This major touring exhibition of unique, hand-built ceramic artworks was developed and toured by Pataka Art Museum in partnership with Toi Māori Aotearoa and sourced from public and private collections throughout New Zealand. [N](#)





# Contemporary Soul

A fragile artwork, based on a broken fluorescent tube and formed from extremely fine plaster a mere .25mm thick, which ended up in a heap of dust and shattered fragments before the evening was out, won Wellington artist Deanna Dowling the \$15,000, 2014 National Contemporary Art Award.

The Award hosted by the Waikato Museum in early August 14 attracted an eclectic array of artworks from paintings, drawings, ceramics to video, photographic collage and even wool.

'Tell Someone if Something Happens' is an artwork that plays on its fragility daring the viewer to break the rules of conduct typical to an art museum situation. The tube of plaster is placed on a curved edge of a cedar shelf. Dowling teases the viewer to drop the tube in her artist's statement: "Go on I dare you, the sound is better than glass," she writes. Even if nobody touched the piece, it balanced so finely it looked set to fall at any moment.

And fall it did. In the aftermath of the fall Deanna said simply, "It's OK," while Judge, Simon Rees was equally unperturbed and noted; "Somebody succumbed to the challenge to touch it. It was supposed to happen."

One wondered at the time if Deanna was being brave or if, in fact, she envisaged such an event.

Evidently she did. In her description of the work alongside the piece, not only did she entice viewers to reach out and touch it and listen to the sound it would make as it hit the floor, it was later revealed that she had some exact replica's lined up in replacement. In the meantime the broken original will lie in state until the exhibition closes on 9 November adding what Simon said is 'drama and movement' to the artwork.

"The tube itself is very fragile. It's an elegant piece and contemporary art often embodies something about risk."

Simon added that the entries for this year's award were "a pleasing admixture of attention-to-craft, beauty, conceptual éclat, devil-may-care, deep-thinking, elegance, humour and dedication to the outright ugly (in a good way). All the stuff contemporary art is made of."

The winning entry was selected from 53 finalists' artworks. This year there were five merit awards.

- Elsa Lye, Hamilton - The Cardinals
- Madeleine Child, Dunedin - Pretty Boys

- Natalie Guy, Auckland - Form for Interior
  - Ina Johann, Christchurch - Lost Lines #2
  - Frances Hansen, Auckland - A Drawing Activity
- Interestingly enough, the winner and the five merit awards, were all won by female artists.

Other provocative works included photographs of dog faeces on a pavement called 'The Selfish Gene', by Simon Easling and a car park entitled 'No Parking' by Talia Smith.

Simon said there was 'a lot of art being art' in this year's exhibition and he wasn't 'scared' of criticism of his winning selection.

One of the more avant-garde exhibits was 'Untitled,' by Tao Wells. Comprising largely of an empty frame covered in a plastic bag, emblazoned with the word 'ON' (alternatively 'NO'), it was priced at \$95,000. The piece elicited a rather astute comment from Simon who noted: "That is just about as f@#&\*d as you can get with a piece of art."

Hamilton Mayor Julie Hardaker described the awards of being of national significance in one of the nation's premier art events. "Art is at the heart and soul of who and what we are as a people and a community." N



'Untitled,' by Tao Wells



'No Parking' by Talia Smith.



WANAKA  
ARTS  
SOCIETY INC.

INSPIRES

*Wanaka is a very special place. Dramatic mountain vistas and tranquil lakes bathed in crystal clear light inspire and motivate the artist within - visitors and residents alike. Community spirit and appreciation of what the area offers has prompted the development of many societies in this small, once remote farming community. The Wanaka Arts Society, is one such group, which has recognised the talent of its inhabitants and celebrated Wanaka's beauty for more than forty years.*



Overall winner: 'Central Otago Layers 2' – Jenny Hill.

The Wanaka Art Group laid the foundations for the current Society early in the 1900s. Records suggest that by 1973 the group facilitated the meeting of artists, potters and rug makers who shared their interests in art and craft. Phyllis Bethune was the founder of this original group that met once a month in the local Primary School. Enthusiastic and talented members worked together towards their popular annual exhibition. In 1979 The Wanaka Art Society came to the fore and in 1994 it was renamed the Wanaka Arts Society Inc.

The Society has over 100 listed members in the society many of them belonging to one or more of the nine associated clubs. Members regularly meet to share interests, study and practice in ceramics, wood craft, painting, quilt making, embroidery, photography, sculpture, print making and creative fibre. The society holds two major exhibitions, one at Easter and the other at Labour Weekend. These events are growing in popularity as the quality and range of exhibits continues to improve. This is born out by the record number of artist sales and visitors recorded at the 2014 Easter Exhibition.

Society members are constantly striving to engage Wanaka's youth in the arts and encourage young people to become involved in society. In recent years youth members (aged 9-13) have been invited to exhibit their work which they done, to much acclaim. The society is currently planning a series of workshops to further stimulate interest among the youth while sponsorships to attend the Wanaka Autumn Art School has been gratefully received by young, talented artists and photographers living locally.

The Wanaka Arts Society Inc. continues to be inspired by a wealth of remarkable artists. Current members including Donald Patterson, Susie Ruddenklau, Joanna Nimmo, Gilbert Van Renan, June Harris, Olwyn Pezaro, Liz Hall and Jeanette Gillies, who draw praise from across New Zealand and beyond, act as role models to other members. The same is true of other Wanaka artists with international reputations such as Stella Eve senior, Jo Woolley, Tony Rice, and Martin Hill. Whilst the work of past members including Hilda Rivers,

Peter Mitchell, Phillis Aspinall, Nora Hazeldine and Brian Halliday will always be valued and inspirational to all members.

Artists from outside the immediate surrounds of Wanaka are regularly invited to talk and advise or share with members of each group their knowledge, skills and understanding of their preferred medium. The security and longevity of the society is maintained by constant conversation, appreciation and respect of all artists work and generous sponsorship which is gratefully received and acknowledged. The sponsorship donations from local businesses and individuals fund the prizes for each exhibition in the form of cash or vouchers.

The Wanaka Arts Society is an energetic and successful community group. Its members revel in the opportunity of engaging amateur and professional artists in continuing to express their interest in art.

The society's upcoming Labour Weekend Exhibition is being held at the Wanaka Primary School hall. Entry forms for the Labour Weekend Exhibition can be found on: [www.wanakaartsociety.co.nz](http://www.wanakaartsociety.co.nz). 

*All images are from the 2014 Easter Art Exhibition.*



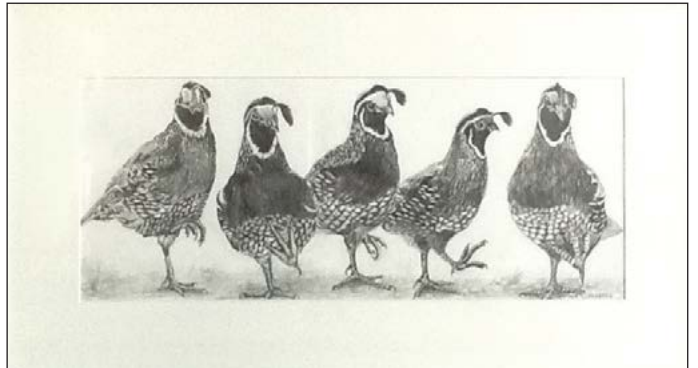
*Special section winner: 'Anemone IX' –Veronica Williams.*



*Upper Clutha Award winner: 'The Cauldron' – Joanna Nimmo.*



*Youth Section winner: 'Calling All Bees' – Byron Weastell*



*Viewer's choice winner: 'Bird Dance' – Susie Ruddenklau*



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# QUESTIONS

## With the

***Charlene McGill showed us how to stretch watercolour paper over canvas. How do we protect the watercolour on the frame from fading and have it easy to clean?***

***Jean McNabb***

***Charlene McGill answers:***

When finishing a painting with varnish, I use water-soluble products. It is critical to 'fix' the pigment before applying the varnish so the watercolour pigment isn't reactivated.

There are a variety of fixative products available to artists but I prefer to use a non-toxic product called Spectra-Fix which is made from wood alcohol and can be applied with a pump sprayer without having to wear any kind of breathing protection. It's intended for use with soft pastels, but it sets watercolours satisfactorily.

***Applying the Fixative:***

1. Wipe the surface of the dry painting with a clean, lint free cloth.
2. Place it on a protected surface (i.e. clean towel, plastic sheet, or brown newsprint).
3. Holding the can of fixative about 2030mm - 2540mm from your painting, spray in a smooth motion vertically across the painting overlapping each pass slightly.
4. Continue until the entire surface has been sprayed.
5. Moving around the piece, spray each of the sides.
6. Allow this to dry for half an hour.
7. Using a brown paper lunch bag, gently rub the surface of your painting in a circular motion. This will lightly 'sand' the tooth raised by the fixative.
8. Wipe it down with a clean cloth again and spray a second coat of fixative, spraying it in a horizontal direction.
9. Allow it to dry for about half an hour.

Examine the surface. You may need to spray one more coat if your painting has very saturated passages. If you decide that a third coat is needed, then 'sand' it, wipe it down and spray the fixative diagonally. Let it cure for an hour.

### **ACRYLIC VARNISH**

This functions as a tough, flexible protective film over a watercolour, designed to reduce damage from humidity, dust, dirt and ultra-violet light. The varnish can be matte, satin or glossy and can be sprayed or brushed onto the work.

Choose a non-yellowing, acrylic product. Golden offer a ultra-violet light protection built into the product that helps deter fading. The lighter areas will absorb the varnish while it tends to lie on top of the heavier areas.

***Spraying your varnish:***

1. Do this in a well-ventilated area wearing a mask, or preferably out of doors.
2. Apply at least three coats, spraying it in different directions with each application. Allow each to dry thoroughly for about half an hour between applications.
3. You will need to 'sand' each coat after it has dried completely.
4. Hold your can about 2030mm-2540mm above the work and spray lightly. Several light coats are more effective than a single heavy coat. If you spray too heavily, the varnish could pool in any possible buckles. Remember, you are 'wetting' the paper.
5. Don't forget to varnish the sides of your work.
6. Spray a coat or two on the back paper that has wrapped over the stretcher bars. This isn't necessary, but ensures complete protection of the painting.
7. Allow your painting to dry completely for about an hour before handling it.
8. You can now apply hanging hardware.

***Brushing your varnish:***

Begin brushing the varnish onto the wrapped canvas when the fixative layers have dried for at least an hour. Depending on the product, it may be necessary to thin the varnish slightly so that it will brush on smoothly.

You don't want to feel any "drag" from your brush. Choose a suitably wide, soft brush to apply the varnish. A 1 1/2" or 2" wash brush is effective. The wider brush will facilitate fewer passes across your work while the soft bristles will facilitate better levelling.

1. Be sure your painting is clean by wiping it with a lint free cloth.
2. Pour enough varnish into your receptacle and add a little water to thin it sufficient for smooth applications.
3. Wet your brush with clean water and then press it against a towel to remove excess water.
4. Dip into your varnish and apply it in a smooth stroke vertically across the painting. Be sure that your brush moves easily across the surface without dragging.

# & ANSWERS

## Art Guru



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Re-dip your brush if needed. Continue until the painting has been completely covered. Don't forget to varnish the sides. This can get a little tricky as your fingers may get a little varnish on them.

5. Set your gallery wrap onto a protected surface and allow to dry for at least an hour.
6. Your painting should not feel tacky at all. 'Sand' the surface with your brown paper.
7. Follow the same steps as for your first coat, but brush the varnish horizontally.
8. Now, examine the work to see if it has good coverage and the desired sheen. If it does, apply a thin coat of varnish to the back after the front has completely dried.
9. Install the hanging hardware.

### WAXING YOUR PAINTING AS A FINAL FINISH

There are a variety of products from which you can choose. I use Dorland's Wax Medium and have also tried Gamblin Wax Medium which is easy to apply. Both contain Damar resin and beeswax. This is typically used by oil painters to change the viscosity of their pigments, making them smoother and easier to manage. Further to this, wax dries to a completely transparent finish, improving the luminosity and clarity of colour and the surface can be cleaned with a damp cloth.

#### *Applying a wax finish.*

1. Select a very soft lint free cloth. Cradle it around your fingers and scoop out a little wax from the container. Apply it in a circular motion. As soon as the cloth drags, scoop out more wax.
2. Continue applying the wax over the surface and around the edges of the painting.
3. Allow this coat to dry completely. It'll take a few hours depending on the humidity in your area.
4. Using a clean, dry and lint free cloth, buff the surface. You'll see a very slight sheen. Application lines, if any, will buff out.
4. Apply a second coat exactly the same way you applied the first.
5. Once it's dry and buffed, examine the sheen. You probably won't need a third coat unless you feel it is necessary.
9. Turn over the work and apply a coat of wax on the back.

The wax bonds with the watercolour down into the fibres of the paper. Because it's a petroleum product, it does not reactivate the watercolour. No toxic sprays or substances are needed. You don't have to 'set' your watercolours before waxing. **N**



*I placed a couple of paintings in the direct sunshine to illustrate the sheen obtained from varnishing and waxing. In this piece, you can see that I used rough paper as the tooth never became completely flat from 'sanding'.*



*The illustration above is a detail of one of the petals at the corner of the painting. And the sheen is truer than the image above which was placed directly in the window light.*

*All the paintings in my solo exhibition were wax finished. It's an exciting alternative that I hope you'll have fun experimenting with!*

# SUSTAINING PACIFIC ARTS

Creative New Zealand is developing a database of knowledge to help preserve and pass on Pacific heritage arts.


Auckland-based Vagahau Niue Trust will identify, record and map the knowledge-holders of Pacific heritage arts in New Zealand across the major Island groups.

“Heritage arts are a fundamental way for Pasifika people to express the values, perspectives and attitudes that personify their communities,” says Creative New Zealand Arts Council Pacific representative Caren Rangī.

Knowledge-holders of Pacific heritage arts include individual community-recognised elders, tufuga, Pulotu, ta’unga, master craftspeople and cultural leaders.

Once knowledge-holders have been identified Creative New Zealand will explore the means through which they pass their skills on to younger generations, for example in whanau or in community-based arts projects.

The range of arts, each with its own tradition, includes:

- Material arts: siapo / tapa making, weaving, costume making, carving, toga (fine mats), tiivaevae / tifaifai, tattoo.
- Performing arts: dance (siva, ura, takalo), singing (pese, imene, lologo tapu), music-making (rutu pa’u, fasi lologo), satirical play-acting, comedy (fale aitu) and;
- Language-based arts: oratory skills, genealogy. 

## FUTURE WATCH

*More than \$27 million over three years has been offered to 40 arts organisations throughout the country in Creative New Zealand’s latest round of investment funding. These are the first funding decisions made by the new Arts Council, which came into effect on 1st May this year.*

*Accounting for more than half of Creative New Zealand’s arts funding, the Toi Uru Kahikatea (Arts Development) and Toi Titara Haemata (Arts Leadership) investment programmes, provide funding for up to three or five years to support continuous programmes of arts activity and infrastructure.*

*Several organisations will receive funding to increase the participation of young people in the arts.*



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022 192 7547 for further information.

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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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## AIGANTIGHE ART GALLERY

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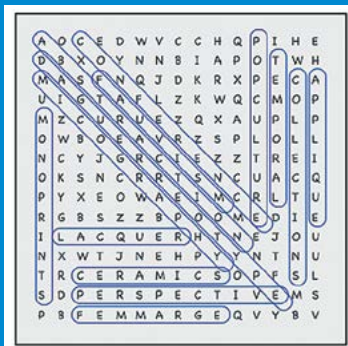
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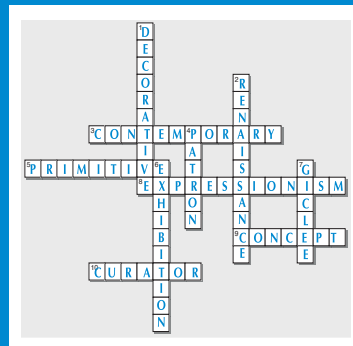


# Puzzle Answers

## WORD SEARCH - Pg 42



## CROSSWORD - Pg 42



## QUICK ART QUIZ - Pg 42

### ANSWERS

1. It is extracted from the root of the common madder plant, Rubia tinctorum
2. Hungarian brothers George and Laszlo Biro in 1938
3. Claude Monet
4. Oil painting
5. Used tea bags
6. Calvin & Hobbes
7. Blue
8. William Fox
9. Tempera
10. Michelangelo

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