



THE NEW ZEALAND

ARTIST

M A G A Z I N E

PRINT
FEATURE
and demo's

Issue No.11
July/August 2015
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Talking about
PAPER

GORDON HARRIS
Turns 40

**ARTISTS
FORUM**
Dougie Chowns
on Drawing, part 2

**CALIBRATING
COLOUR**

FEATURED INSIDE:

- GARETH BARLOW • JOHN BURNS • IRA MITCHELL KIRK •
- REINA COTTIER • JANET MARSHALL • ANDY MORRISON •



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contents



GARETH BARLOW Page 6



JOHN BURNS Page 19



IRA MITCHELL-KIRK Page 28



REGULARS

A note from the studio	3
Letters	4
From the Editor	5
Book Review	18
Gallery News	43
News	17, 23, 34, 42, 54
Art Products	65
Classifieds	67
Subscriptions	68

FEATURED ARTISTS

Gareth Barlow	6
John Burns	19
Ira Mitchell-Kirk	28
Reina Cottier	35
Janet Marshall	47
Andy Morrison	55

FROM THE STUDIO

Fine Art Papers	32
Spotlight on Colour	53

PROFESSIONALLY SPEAKING

Photographic Shake-up	16
Artists Forum	24 - 27
Print Art	45

SOCIETIES

Thames Art Society	51
--------------------	----

DEMONSTRATIONS

Screen Printing	10
Stencil Cutting	12
Incredible Inks - Gordon Harris	39

SPECIAL FEATURE

Gordon Harris 40th Anniversary	14
Print Making	59 - 63

FOCUS ON

Arts Access	44
-------------	----

YOUTH ART

Jade Knight	66
-------------	----

The Team

*On the cover:
Reina Cottier 'Guardian'. Acrylic on canvas. Pg 38*



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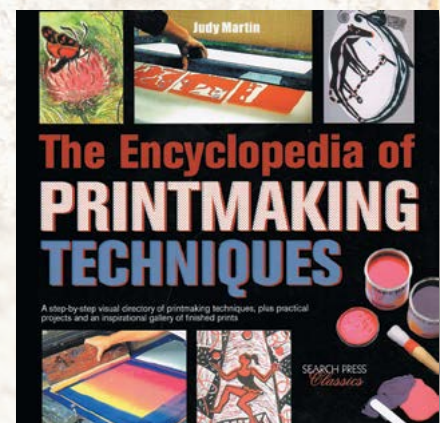
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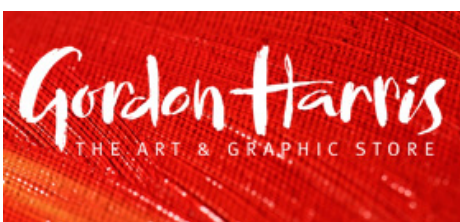


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**THE ENCYCLOPEDIA OF PRINT
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 by Judy Martin



Subscription details available on Page 68.
 The winner will be drawn on 27th July 2015, notified
 via email and announced on our facebook page.
 Judges draw is final and no correspondence will be
 entered into.

This inspirational guide offers a wealth of information on all the different methods of working including monoprinting, wood engraving, etching, intaglio printing, screen-printing and more. Many helpful step-by-step demonstrations illustrate the processes and a gallery of images created by printmakers are featured throughout the book. All those interested in learning about printmaking will relish the informative text and the clear demonstrations and more accomplished artists will be able to improve their skills and master their techniques. There is something for everyone in this comprehensive and informative colourful encyclopedia. See our book review on Pg 18.



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a note from the studio...

Publishing is such a wonderful and rewarding thing. The feedback we get from you, our readers, is always so encouraging and welcome. We have so much fun meeting all of you talented, creative angels, and getting to know you. Thank you for your participation. Please, send us more. It always makes the deadline that much more pleasant!

This issue focusses on printmaking and we have various demonstrations as well as a feature on three print makers. Even our book review revolves around print making.

Don't miss the Winsor and Newton focus on turquoise - a good follow on from our cover pic by talented featured artist, Reina Cottier.

Dougie Chowns writes his 2nd article on drawing with some input from Ron Steinberg and Gordon Harris turns 40!

We have a look at Thames Art Society and in our youth feature, we meet Jade Knight, a youngster destined to be great.

Here's hoping you enjoy this issue as much as the previous ones.

Meg

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REINA COTTIER

Page 35



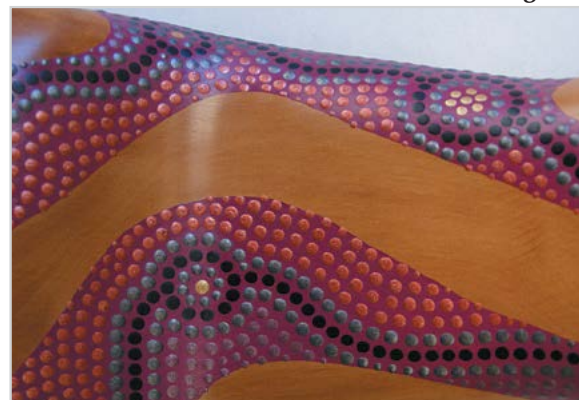
JANET MARSHALL


Page 47



ANDY MORRISON

Page 55



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What a great magazine! I picked up a copy at a friend's place the other day and will send my subscription. I particularly enjoyed the article on drawing by Douglas Chowns. After many years of being an artist after reading this realised I am guilty of 'not drawing enough'. I have made amends and am drawing frantically - all the time. Keep up the good work.

JD.

Kia ora,

I was privileged to read one of your earlier issues and was so taken with the information it contained. I come from a family of self-taught artists. My daughter Valmae is gifted and would certainly enjoy this read.

Cheers

Karen Mackie

This magazine is an asset to all artists and art lovers - it's been a joy to receive it and share it with both friends and my art group.

Best wishes,

Jennifer Jones-Godden

From the Feilding Art and Garden Trail, thank you so much for the copies of The New Zealand Artist magazine, they are brilliant. Everyone is really thrilled with the information and the advertising.

Kind regards

Irene Whittater

Just wanted to let you know how wonderful to find a lovely magazine that is so relevant to New Zealand and Northland! I just purchased one from Reyburn House and as I paint myself, have found it really absorbing. Good on you!!

Yours faithfully

M Simpson

Thank you for posting magazines to us, but once again they never arrived. I guess the magazines are very popular and obviously someone really wanted them. Please do not worry about organising more! lol. Please do keep in touch. I love your work and what you do. I am a teacher and it was my colleague in NZ who is an art teacher who told me about your magazine. She is an avid fan and buys your magazine for inspiration. Yes, art lives, but it is the work that you do that brings it to the living rooms and eyes of people who would not normally connect with what is out there and with the talent from our home land. Thank you for all you have done and bless your hands and work!

Warmest regards

Ena and Alan Lakisoe.

Thank you for your kind words. It is always nice to get feedback and yours is much appreciated. Ed

I am so pleased that we finally have a magazine of our own and wish you all the best.

Kind regards

Anne Harris

Hello again John! We have turned your sub into a two year sub. Congratulations! Ed





CROSS CULTURAL DICHOTOMY

By the time you read this New Zealand will be firmly wrapped up in the middle of winter and I will be, hopefully, prowling around an art museum somewhere in SE Asia, well that or sitting a beach and pondering about nothing much at all.

Reality however, says I will inevitably be catching up and preparing the next issue of the NZ Artist even at arms length which these days means on the other end of a fibre optic broadband connection whether that be on a beach or in a museum.

I will be looking at the relationship between Asian and New Zealand art. It will be interesting to learn what Asian communities and individuals define as fine art and what they think of New Zealand Arts, Pakeha, Maori and Pacific – all of it.

Which brings me to another question: What do we say when someone throws a race card on the table of arts?

I ask this because during the run up to the recent Hundertwasser referendum in Whangarei somebody, an artist, passed the comment the proposed Hundertwasser Maori Art Centre was focused on contemporary Maori art and was hence, discriminatory and even racist, at best divisive.

That doesn't work in my book. My book says art promotes cultural change from within, absorbing new mediums styles and while retaining a distinct ethnic or cultural bent, there is nothing discriminatory about this. Besides, there are contemporary and modern art museums, why not museums which preserve a distinctive cultural identity?

The Whangarei referendum certainly caused a stir in this little city. The 'Yays and the 'Nays' had a field day in the local press with allegation and counter allegation, 'artivism' bursting onto the streets, Schools running Hundertwasser competitions. A very colourful parade and brightly painted and very colourful letterboxes and street murals popping up all over the place. It's all been quite refreshing.

Now that the dust has settled somewhat with Whangarei residents voting overwhelmingly for the project to go ahead in the old Harbourside Building in the Town Basin the real work begins. Raising the money and securing the necessary guarantees and assurances.

I always liked the idea of the Hundertwasser development. As a showcase for contemporary Maori art, the Centre, should it come to fruition, will reflect and raise awareness of the various art forms, values and beliefs of New Zealand's ethnic artists as well as the melding of art created through New Zealand's cultural diversity.

I am not sure if it will ever make any money but I don't think that is the real point. Why does showcasing the country's cultural heritage to the entire world have to be based on profit?

Profit is dependant on feet through the door. In this respect there is a lot of ground to cover and disgruntled, bruised egos calmed. In my communications with various Whangarei-based art communities, organisations and artists I found a distinct lack of unity. Instead of embracing the concept and working together to ensure not only its acceptance but its success going forward, there has been an outbreak of parochialism. People became very protective over what they considered to their 'turf' and instead of seeing a multi-faceted integrated Northlands Art Trail embracing artists, galleries, studios, theatre, dance and music across the district and the entire region they saw Hundertwasser as a potential threat to their own survival and retreated behind their respective parapets.

Fortunately this did not have any affect on the will of the people. There are beacons of light. There is the promise of an up market hotel development, the local theatre is being upgraded and then there are the much talked about cruise ships bringing tourists to visit Whangarei. Major banks, and even Kevin Roberts, head honcho of Saatchi & Saatchi one of the world's most influential advertising and branding agencies says the decision to build the Hundertwasser-designed arts centre was a "no-brainer. All things considered this is a positive move and one that will impact on all facets of the New Zealand art community far beyond Whangarei and Northland.

Local businesses and artists, community groups and those working behind the scenes deserve a well-earned accolade for their unstinting efforts to bring this amazing project to life. ■

Andrew

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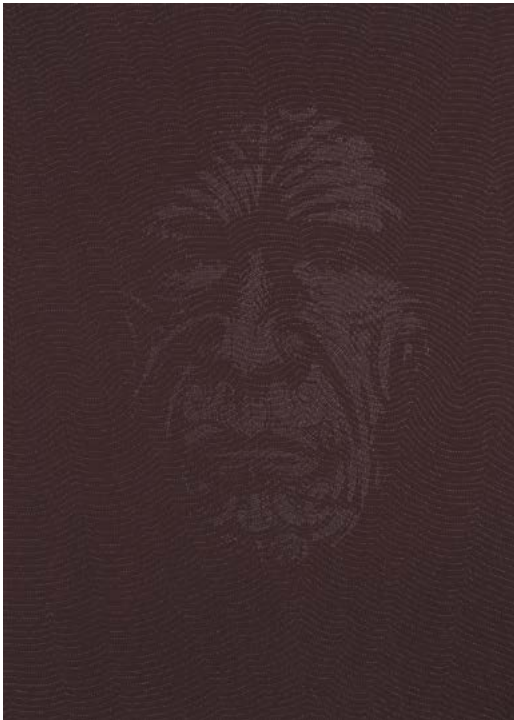
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A Sense of Being



Hei Mauriora. Whale tooth. 115 x 75mm.



Te Hapuku. Acrylic on canvas. 1400 x 1000mm.

Accompanied by family and friends, well-known Lower-Hutt-born New Zealand carver and painter Gareth Barlow describes his first major solo show at the Kura Gallery in Wellington earlier this year as “a very proud moment and a wonderful experience.”

The show was a great success to further represent Gareth's work, as well as his future exhibitions in New Zealand and Australia including a show scheduled for Queenstown this month (July). In this article Gareth writes about his insights and the thought processes that brought his exhibition 'From the Land' to fruition.

“'From the Land' was the result of a life-long journey, a reflection of my pride in being a New Zealander with respect for the country's history and admiration for its people. It tells the story of how I fit in, how I connect with the Tangata Whenua, and how I finally came to feel a sense of belonging.

“I was born in Wellington's Hutt Valley. I have family ties to Ngā Puhi, my closest friend is Ngāti Toarangatira and a direct descendant of Te Rauparaha. Due to these connections as well as my local schooling and neighbourhood, I came to develop a deep interest in Māori culture.

“I've always been an avid illustrator and have been involved in commercial art, graphic design and art directing my entire professional life. Ten years ago, I started carving in bone and stone, something that soon became a passion; my works have featured in public collections and group exhibitions around New Zealand.

“I always took particular care in embedding cultural significance in my works. I researched the indigenous history of New Zealand and gained information about the Māori culture, the words and philosophies of past Rangatira and other prominent Māori figures started resonating with me in deeply profound ways.

“What stood out was the way Māori viewed and respected the land. Tāwhiao, the second Māori king from Ngāti Mahuta, spoke of how Pākehā viewed the land as a commodity and were oblivious to its true essence and value as a sacred entity that not only represented the Earth Mother, but also held the ancestors of generations of Tangata Whenua.

“Stories like these struck a chord with me. As a Pākehā, I had battled inside myself for a sense of belonging. My ancestors came from Scotland and Ireland but while I had never felt a connection to those parts of the world I also felt that the deep history of the land where I lived was not part of my ancestry.

“These feelings changed when I contemplated that the land where I'd grown up, the land that had nurtured me, not only contained the spirits of five generations of my family, it also had many generations of Tangata Whenua resting within it. From there on I felt a spiritual connection to the land and an overwhelming sense of belonging.

Heritage

"I studied portraits of Māori from the 19th and 20th centuries, such as those by Charles F Goldie and Gottfried Lindauer. I was struck by their eyes, which showed both the mana and the pain of a proud generation who lived through so much change.

"These images connected me to the original New Zealand. By including the faces of these great Rangatira (chiefs) within my painted landscapes, I have attempted to express my pride in having a connection with the people and the culture that has helped make me who I am.

"Māori art is derived from ancient practices that use specific symbols to tell the story. Although contemporary artists of today use their creative license to use the elements in new ways, and some meanings differ between Iwi, there is still an understanding and appreciation to the origins of the art and its motifs.

Inspiration

"If I am to name any current artists that inspire me, Australian, Del Kathryn Barton does some beautiful and inspiring work. Her intricacy and combination of elements is the exact angle I am taking with my own work. I love Andrew Salgado and Jenny Saville who have a beautiful rustic style to their technique, while maintaining a large element of realism that shows their undeniable talent. They contradict my style, as my current work is a lot more structured and methodical. But the commonality of the human face that is the main feature of my work is what draws me to theirs.

Aboriginal

"Living in Australia, my pointillism style could be seen as similar to aboriginal art, which is fine. Cowboy Louie Pwerle who uses a smaller dot is certainly someone I have taken notice of. But it is more their philosophies that have had any influence on me than their actual work. I distance myself from their symbolism or techniques, as I am well aware of the sensitive nature in replicating Aboriginal art. Stories are passed down from generations and artists are given permission from their clans to tell those stories in an expression of their choice.

Social media

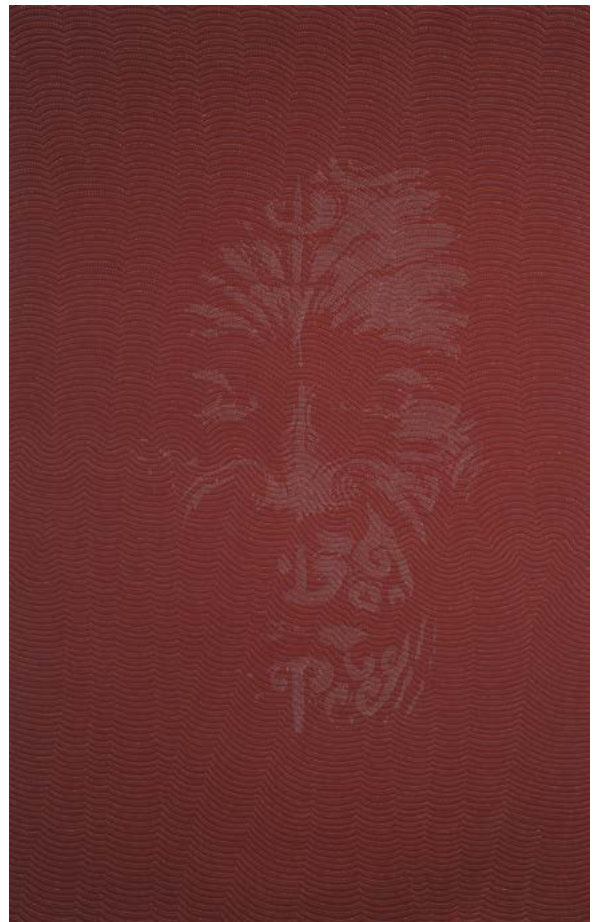
"Facebook and social media have been an amazing platform for me to take my art to the world as well as develop my name.



Ariki. Whale tooth. 120mm high.



Te Paanga. Whale tooth. 135 x 50mm.



Ihaka. Acrylic on canvas. 1600 x 1000mm.

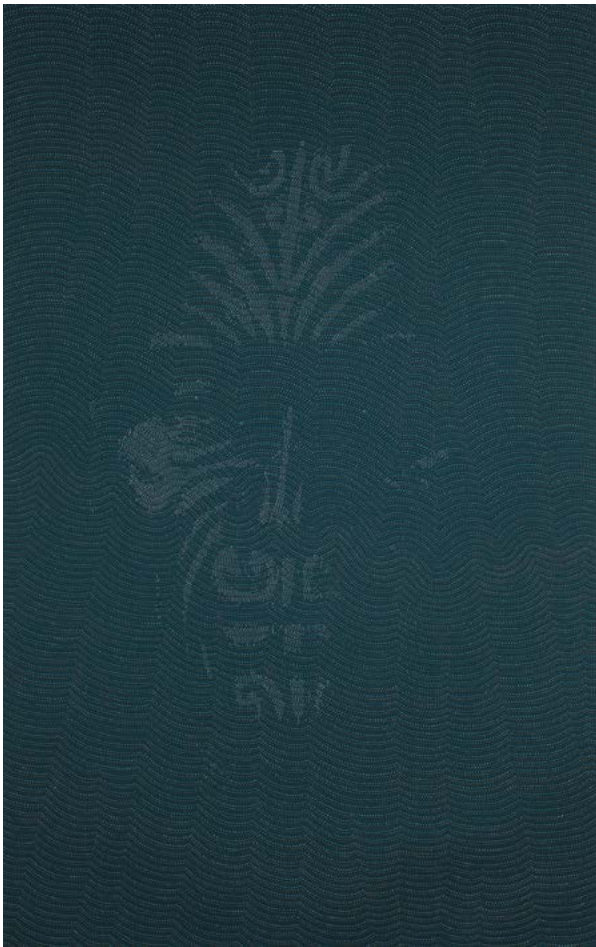


Te Kaiwhakaora. Whale tooth. 100 x 40mm.

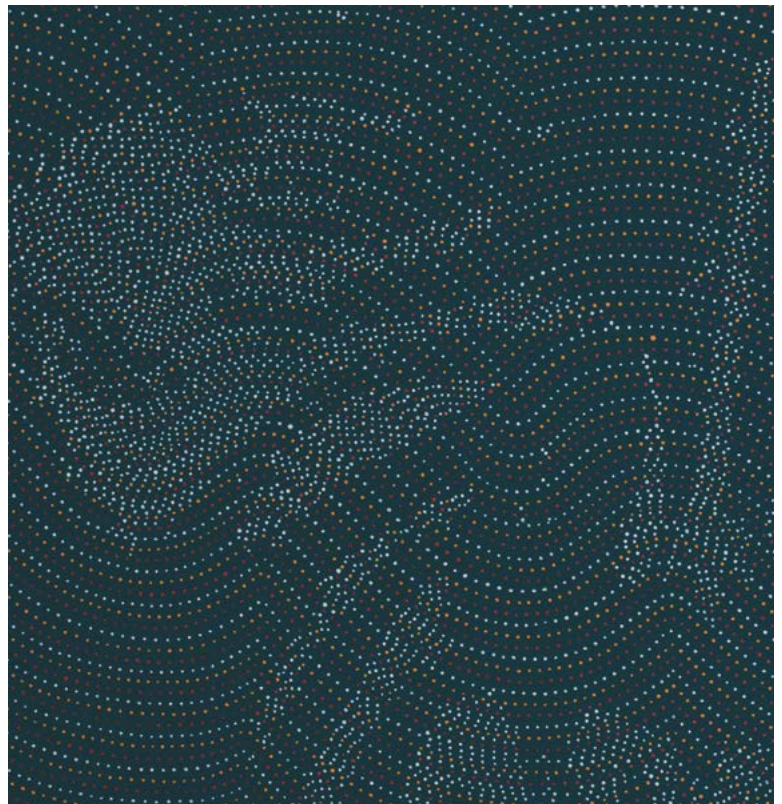
I do commission work with my carving, as well as supply a small group of collectors. Facebook has been fundamental in making these contacts possible. My carvings are all one-off pieces. People commit to a carving but they never know what it is until it is finished. That makes some people nervous, but I find it is the best way to work. I often have customers who feel I am simply a conduit, and it is in fact their ancestors that are creating my work. I love that factor of Māori art. I certainly do not hear voices or have explicit dreams that influence my work, but I am driven by inclinations as I go.

“I do not sketch beforehand or plan a carving before I am holding the piece in my hand. I look at the piece until I feel a form that would work and also represent the kaupapa, or story I want to convey, and I start with that. The detail and final design manifests itself to me as I carve. I like the influence of the medium to dictate what it becomes. It is like the spirit of the animal it has come from is having its say on the outcome. And if there is some divine influence guiding my way, that is fine too. So I do not let people tell me exactly what they want. They come to me because they like my work. They tell me their story and I just try and let it happen as naturally as possible.

“The process with my paintings is a little bit different. The thought of my ancestors buried in the same land as the Tangata Whenua, and that land nurturing me, has been in my head for a long time. By chance, I saw a computer generated landscape that used lines to show the contours and undulation of the landscape. I started experimenting with pointillism in acrylics, as it seemed like a natural progression from my ink work, and created lines similar to the computer that would ideally represent my own landscape in a more literal way. By laying the lines closer together, I noticed how they changed shape as I created more. I would start with a nice smooth wavy line, which became my rivers. As the lines moved out they created peaks which were my mountains.



Tawhiao. Acrylic on canvas. 1600 x 1000 mm



Tawhiao detail.

Looking at the finished background it created a type of illusion. This background became my landscape in a more literal sense. Or as I could put it, our Earth mother - Papatuanuku.

"I want to keep developing my painting style. At present I have used a minimal palette but I am looking at experimenting with brighter hues with greater contrasts, as well as different symbols. I am happy with the progress of my carvings. I have developed a good name in the carving world and people respect my work. I want to continue what I am doing and lift my craft to another level.

"I have a show in July with a new gallery and new representation in Queenstown. The work for that show was complete but the gallery asked me to produce two new paintings for Sydney Contemporary International Art Fair in September. This is very exciting as it's a wonderful opportunity to show my work to over 80 Australian and international galleries, spanning over four continents and 11 countries. Almost 29,000 people went through the last show in 2013, so it's a wonderful opportunity for exposure. It will be the first time my work will be seen in public in Australia.

Galleries

Toi o Tahuna in Queenstown currently has sole representation for Gareth Barlow's paintings. "For carvings I mainly do private work, but you may still find the odd piece in Kura Gallery in Auckland and Wellington, Te Papa, Auckland Museum and Rotorua Museum.

"I have work in many corners of the world much of which has been acquired by several collectors in the US. As well as regular collectors in Australia, UK and Europe". 



Hurihuringa. Whale tooth. 110 x 80mm.



Huia Heru. Whale tooth. 165 x 65mm.

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SCREEN PRINT DEMONSTRATION

By Megan Lavin. Photography by Diana Rees.

Focusing this issue around print making gave us the perfect opportunity to visit Hot Printz in Whangarei and get a walk around demonstration of the process of screen printing T-shirts. Hot Printz doesn't only print T-shirts, but we focused on this as there is a strong correlation between the industrial and artistic parts of screen printing.



Bill Armitt, owner of Hot Printz at his desk in his very busy factory. The entire process starts here with acceptance of a quotation and processing the job with instructions for printing. The job goes through to the Graphics Department and the garments are ordered.



In the Graphics Department we see an example of how the artwork is processed for approval.



Once approved, the artwork is printed to an imagesetter onto light sensitive film that feeds into a light fast box.



The film gets fed through the processor and developed. The outcome is a black image on clear film.



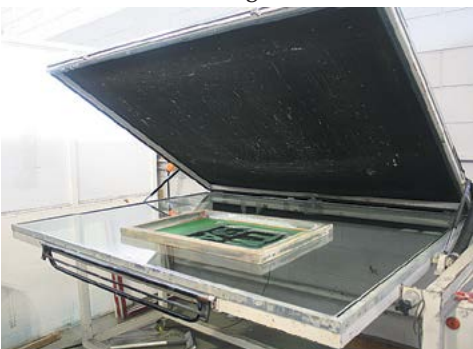
A picture of the film on the light table. Checks need to be completed to ensure the black is dense enough.



Here we see Reuben Ward, with Brett Sands in the background, pouring the emulsion which is coated onto the screen with a coating trough. The emulsion is light sensitive.



Reuben coats the emulsion on the screen, turning the screen around and spreading it on both sides. Once the emulsion is spread evenly, the screen is placed in a dark room to dry.



When the emulsion on the screen is dry, the film gets positioned carefully on the screen, and placed in a vacuum sealed frame with black fabric on one side and clear glass on the other. The vacuum ensures nothing moves inside the frame. Brett secures the frame and flips it over so the clear glass is facing forward. Then an ultraviolet light is shone on the glass (as seen right). This light burns through the clear film, hardening the emulsion. Any part of the screen that doesn't get light will wash clear.





Reuben washes the screen, removing the emulsion that hasn't been exposed, creating the template for the screen print.



Jason Elson positions a T-shirt on the board after he has positioned the screen correctly. Precision is vital at this point.



Jason uses a squeegee to pull the white printing ink over the screen, ensuring that even pressure is applied.



Checking to see the print is good, Jason will often print a white, flash dry then print again to ensure a dense coverage.



The printed T-shirt is good, and Jason is pleased.



The T-shirt is placed on a belt that runs through a drying machine, sealing the ink.



Here we see the dried T-shirt falling into the catch bin, where it will be collected and folded for dispatch.



Brett holds up the finished product.



The T-shirts are collected on the folding table for counting and Brett and Jason complete the final sign-off.



The above two pictures are of each side of the screen after it has been printed. A mirror image and a true image. The process doesn't end here. The screen needs to be reclaimed.



In the final step, various chemicals and a high pressure hose ensure the screen is thoroughly cleaned, degreased and ready to be re-used. ■

STENCIL CUTTING

As an alternative to screen printing, which can be expensive for just a one-off unique print, try cutting a stencil instead . . .

By Adam Stapleton. Adam Stapleton and TNZAM do not endorse the copying of band merchandise for private selling purposes, as this constitutes a breach of copyright. This demonstration is for interest only.

What you need: A garment, a printer, a ruler, spray glue, a sharpie, a rolling pin, clear film, a craft knife and fabric paint.



Step one: First I measure how big I want the image to be on the shirt (in this case a hoodie).



Step two: Since the image is bigger than A4, I must merge two sheets together. Windows in daylight work well as light tables.



Step three: I adhere the film to the paper using spray adhesive, ensuring no movement during the cutting process.



Step four: I use a rolling pin to make sure the print is stuck to the film.



Step five: Carefully cut out the prints you intend to paint.

Tip: If the image is not a stencil, plan ahead and mark out the places you do not want to cut so that every piece is held.



Step six: Peel the print off the film. Remove any stubborn pieces with a box cutter or your nails.



Step seven: Apply more spray adhesive to the stencil and carefully adhere it to the shirt. Use a rolling pin to make sure every edge is sealed onto the shirt so that the paint does not go underneath the edges of the stencil.



Step eight: Carefully paint the stencil. Make sure the coat is even. Do not use too much paint, the texture of the fabric must be seen through the paint. Paint away from the edges of the stencil to avoid under-spread.



Step nine: Once the paint is dry, very carefully peel the stencil off the shirt. This is when the film is most vulnerable to breaking. Guide each edge off the shirt with your fingers.



Step nine: If you like, edge your print by hand with a fine brush.

Step ten: Walk around and show off your finished product.





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Back in the day. The original advertisement announcing the opening of the first Gordon Harris retail outlet in Manukau Road, Epsom.



All in a days work

Reaching 40 years in business is a significant milestone for any company and the Harris family owners and staff at Gordon Harris - The Art & Graphic Store, are extremely proud that their business has not only survived four decades but grown from humble beginnings to become New Zealand's largest and best known art supplies specialist.



Gordon Harris, founder of Gordon Harris – The Art & Graphic Store.

Gordon Harris, the company's founder, passed away in 1999 but the company lives on, owned by his wife Ann, his sons Graeme and Bruce and daughter Caren. Ann has retired from an active role in the business but Graeme, Caren and Bruce are all very hands on. The third-generation Harris still involved in the company is represented by Caren's daughter, Kendell, who after completing a design degree at AUT is currently the Marketing Co-ordinator.

"Gordon Harris is a business of long standing relationships; with our customers, our staff, our suppliers, even our store locations," Managing Director Graeme Harris says. "Many of our customers started with us as students and have been regulars right through their

creative careers. A number of staff have been with the company for over 20 years and many more for over 10 years."

Early days

The company started off in Auckland. Originally Gordon and his wife, Ann, worked from home, converting an external washhouse/shed in the backyard into a storeroom and taking orders over the home phone in the kitchen. This arrangement was quickly found to be wanting and the first Gordon Harris shop was opened at Greenwoods Corner on Manukau Road in Epsom.

Gordon always commented that he couldn't draw a circle to save himself but was later famous for his particularly perplexing Pictionary drawings! "He saw himself as a supporter of New Zealand artists and designers and took great enjoyment from working closely with them to make the art and graphic materials they wanted and needed available to them easily and at reasonable prices," Graeme says. "The range of art materials available in NZ was extremely limited in the 1970s and before."



Gordon and Ann Harris outside the original Greenwoods Corner, Auckland shop circa 1975.

Many of his customers became long-standing friends.

"In the early days the main business of the company was supplying commercial artists, what we now call graphic designers, working in advertising agencies and design businesses and also architects and draughts people. This was before the Apple Mac and CAD systems when Letraset rub-down lettering and the Rotring Rapidograph pen ruled.

"With the opening of the Greenwood's Corner shop we were also visited by fine artists and we have been supplying an ever expanding range of fine art materials ever since."

Interestingly among the first products imported into the country were Winsor & Newton watercolours. "As with most of the former British colonies, Winsor & Newton watercolours appeared with the British Navy who, in those pre-photography days, always included an artist on their ships," Graeme explains.

Reflecting on the growth of the company Graeme says that from the humble beginnings of the backyard business and then the small shop at Greenwood's Corner, Gordon Harris moved to larger premises in Newmarket, in which they remain, to this day. In 1991 Gordon had the opportunity to buy the well-known Littlejohns business in Wellington which became Gordon Harris Wellington. "We have occupied the same premises there for 32 years but are excited to be moving to new premises at the end of June this year, in nearby Vivian Street", says Graeme. "Later we opened our Symonds St, Albany, Hamilton and Christchurch stores. During this time the company staff complement was steadily increasing and from Gordon and Ann, who started the company, today there are around 60 full time staff."

Online

Moving with the times, Gordon Harris opened its online Webstore in 2011. "Webstore has been supported by artists from Kaitiaki to Invercargill. It is far more than a simple online sales outlet. Graeme says many customers use it to research products before coming to the store, so it is a great compliment to the physical stores on the ground.

Retailing art materials is more than selling products over a counter, there is a huge amount of work marketing, performing demonstrations, managing samples, following up leads. Beyond sales and marketing product sourcing and purchasing, product research and testing, staff training, accounts, payments, shop leases, computer systems the list goes on as it does for any small to medium size business. "Although the products we sell are low-tech there is more and more high tech required to sell them," Graeme observes adding: "The founder of Walmart was famous for saying 'retail is simple but it ain't easy'. Nowadays it's not that simple either."



Dynasty. Bruce, Caren and Graeme Harris carry their fathers' legacy into the future.


Community involvement

Involvement in the wider art community is part of the Gordon Harris legacy. "We are proud that, even through tough economic times, we've been able to continue our support of the Arts through our well-established Sponsorship Program," Graeme says. "Our main focus is on those undertaking serious study - we provide over 40 Awards to students enrolled in the country's Universities and Polytechnics, as well as many of the Community Art Groups around the country.

"Receiving a Gordon Harris Award has often meant more to the recipients than free art materials - it's been an encouraging boost to their enthusiasm and recognition of hard work. With some of our Gordon Harris Awards now well over 20 years old, we're proud of the contribution these Awards have made to the Arts Community that we're very much a part of."

Future outlook

Graeme describes the future as being: "full of opportunities and uncertainties". We are passionate about the business of providing artists with quality materials and get a big kick out of observing how our product suggestions and the new techniques they might offer can assist and influence an artist's work. Over 40 years we have weathered many changes in the market, changes in technology, products that have fallen out of popular use, recessions, even the odd earthquake or flooding, and we have adapted and carried on. We work hard every day to ensure that Gordon Harris remains relevant and of meaningful assistance to our customers.

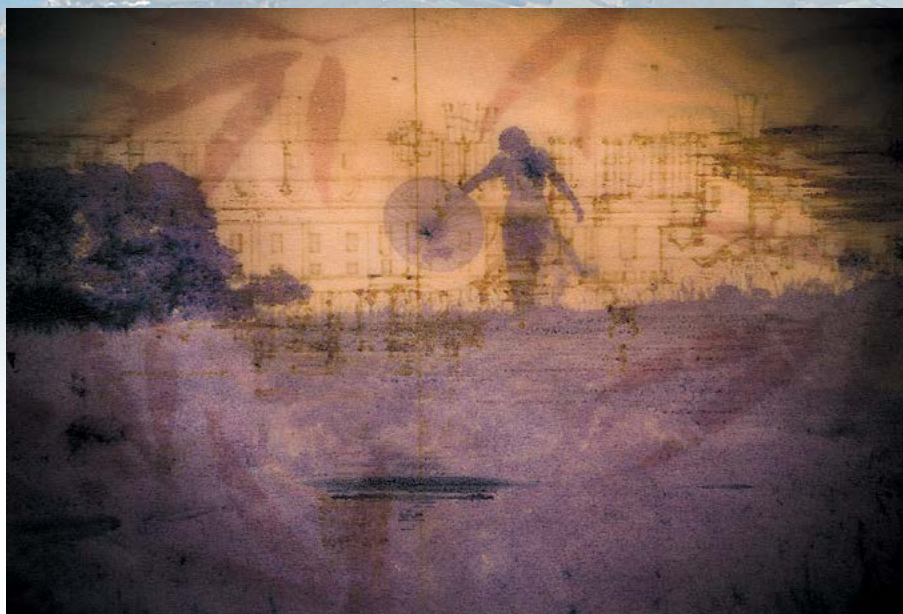
"Our business is nothing without our fabulous, creative customers. We feel privileged to work in this very special space, the creative space, where our customers put themselves on the line with their creative ideas and endeavours every day. Whether they are a painter, an illustrator, a designer, an architect, or any other creative type we appreciate that what they do isn't easy and we hope that, in the ways that we can, we make their lives a little easier." 



Retailing art materials is more than selling products over a counter, there is a huge amount of work marketing, managing samples, following up leads and performing demonstrations like the one depicted in this image.

Photographic *shake up*

Amateur 'shutterbugs' aspiring to be photographic artists will get a creative injection at the Third Annual Waiheke Island Creative Photographic Workshop in October.



According to convenor, Australian award-winning photographer Ken Ball, the workshop will take the art of photography "one giant step forward."

"Apart from field trips to create new art images, we'll be introducing the participant's own photographic prints as a base for developing mixed media works of art," he said. "The keynote session for the three day workshop will be 'Extending the Medium of Photography into the Art Space.' To do this we will introduce techniques such as hand etching and applying paint to the images and solvent release transfers of other images and text onto the original photo."

Joining Ken Ball will be noted Auckland art photographer Diane Costello whose latest art photography book 'Impressions, Etchings & Abstracts' will be launched at the workshop. Ken will also be releasing his latest book 'Moments Observed' which documents the best of his work over a 50-year career.

Designed for photographers and artists, the workshop will also be producing its own book on the best of the participants art images produced during the workshop. [N](#)



Top: Girl with umbrella.

Bottom: Kate.

Ken Ball began his photography career as a press photographer in the 1960's working as a photo-journalist covering the Vietnam War. He returned to Australia after decades overseas, to concentrate on creative art photography. He has published nine books on impressionist and art photography and seven limited edition or commissioned works. Ken has exhibited over 40 times during the last decade at art galleries in Australia and overseas.

News



IMPRESSIONS Art Awards

LEFT: Bigger and better. Impressions Art Awards founder Lewis Della Bosca says the 2016 awards will place the annual event on another level compared to previous events.

The 10th Impressions Art Awards will not be held this year as originally scheduled but will take place in July/August next year (2016), almost exactly ten years after the inaugural Awards of 2006.

Spokesperson, Lewis Della Bosca, says the 2016 awards will be the most ambitious and exciting yet. "From humble beginnings, thanks to the input and organisation of Arts Council Nelson and sponsors, the Awards have developed into a major event on the Nelson visual arts calendar.

"It's time to capitalise on the nation-wide interest and media coverage attracted by the 2014 event and move to the next level. The awards will become a truly independent stand-alone entity, aimed at heightening the profile of the region and its artists on the New Zealand visual arts stage." **N**

BIENNIAL



The Central Otago District Arts Trust (CODAT) is calling for visual artists currently residing in New Zealand to prepare their entries for the Third Biennial Arts Gold Awards and Exhibition 2015. The Exhibition will be held at Central Stories Museum and Art Galley, Alexandra from 16th October until 29th November 2015. The call for entries closes on Friday 18th September 2015.

Entries are welcome from all artists so please share this news with people you know who would be interested in entering. There is some fantastic prize money totalling \$10,500 to be awarded as follows: Art Excellence Award - \$5,000; Central Otago Artist Award - \$3,000; Two Merit Prizes - \$1,000 each and the Viewer's Choice Award - \$500.

These awards offer artists a fantastic opportunity to have their work judged by art experts and viewed by thousands of potential art buyers. **N**

Further information at: www.centralotagoarts.com

THE TRUST AWARDS 2015

The Waitakere Central Community Arts Council is inviting all artists to enter the 29th Trusts Art & Sculpture Awards Exhibition scheduled for October 1 at the Corban's Estate Art Centre in Henderson.

The categories comprise art, sculpture and photography. Like a growing number of art awards taking place around the country, the Trust Awards include a youth section for 13 – 18 year old artists.

Entries must be received by September 15.


The awards, formerly The Waitakere Trusts Art and Sculpture Awards, have grown into a highly regarded national art exhibition. The event attracts well-known and respected judges. The 2014 event had Dick Frizzell judging the Art and Terry Stringer the Sculpture section. Dick is an icon of contemporary art in New Zealand while Terry is a key figure in the history of art in New Zealand. **N**



Extending
the medium of PHOTOGRAPHY
into the Art Space

Waiheke Island Art Photography workshop over Labour weekend with award winning Australian photographer Ken Ball & impressionist & abstract photographer Diane Costello

The workshop is designed for Photographers & Artists which encompasses field photography and working in mixed media, to transform photos with creative and expressive techniques into **Art Photography**
24th, 25th, 26th October



Waiheke Island,
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Cost: NZ\$555/Aust\$515
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ART BOOKS

BOOK REVIEW THE ENCYCLOPEDIA OF PRINTMAKING TECHNIQUES

ISBN: 9781782211273
Price: \$39.99



The Encyclopedia of Printmaking Techniques, written by Judy Martin and published by Quarto Publishing Plc. is a well presented step-by-step guide to printmaking, covering eleven variations of printing techniques such as, Monoprints, Lino and woodcuts through to Intaglio printing and Lithography.

Each section provides a clear written and visual explanation of what materials, tools and equipment are required for each technique, and why certain procedures are necessary.

It discusses the work environment and the importance of a properly equipped print studio and provides advice to non-professional artists. It gives a small overview on the different papers and their practical purposes in printmaking.

The Gallery section of this book looks at a series of finished prints and discusses subjects of tone and line, graphic impact, pattern and texture, colour, composition, mood and atmosphere and style and content.

In conclusion, I find The Encyclopedia of Printmaking Techniques to be a very well-illustrated, concise and detailed description of the printing processes, suitable for hobbyists, students and an excellent reference for teachers and print artists.

By Diana Rees

Book supplied by and available at Gordon Harris for \$39.99

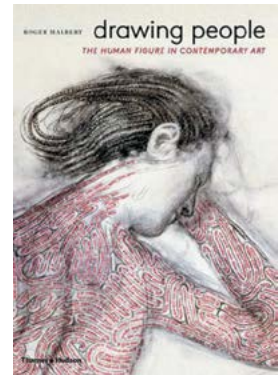


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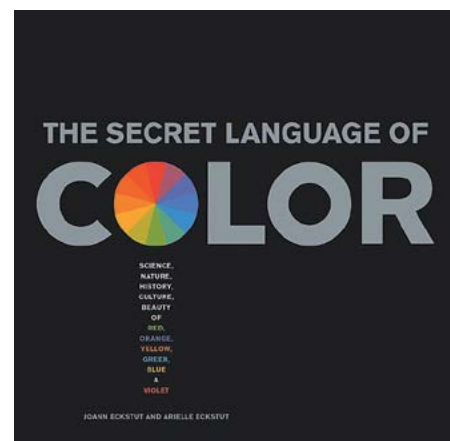
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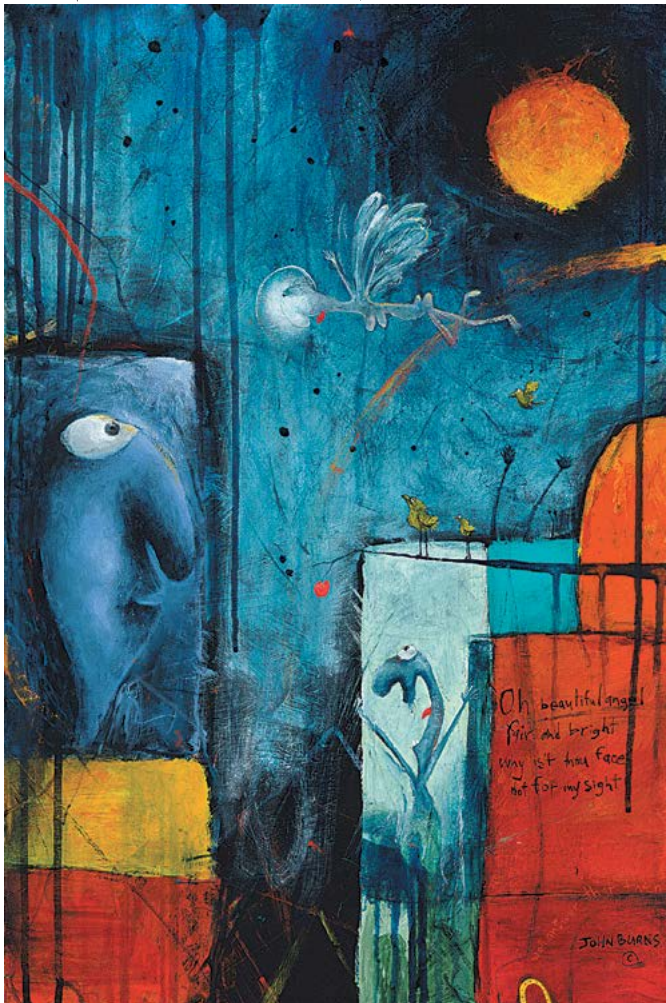


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The inventor



John Burns, husband, father, grandfather and artist, born in Wellington “many years ago” does not see himself as an artist but describes himself as an ‘inventor’ who makes ‘stuff’, something he has been doing very successfully for the last 30 years, selling most of the work he has produced. This is John’s story and a collection of his works over the years.

where every child must paint and then a winner is chosen from among them (usually judged by an adult with their adult view of art). I think such competitions have the potential to destroy those children who can think ‘outside the square’ and paint from their heart. Instead, I think school imposed art competitions reward and encourage children to quickly understand that winning is about thinking and creating on a narrow adult term. I think child-focused exhibitions, where all work is afforded respect and can be viewed by an appreciative public, are best for children and for adults alike. Let the competitive nature of humans be left for those who want to enter running, swimming and math competitions.

“I admire and am inspired in my art by people such as Pablo Picasso, Petrus van der Velden, Colin McCahon, Marc Chagall and many others. To me their art was different from the ‘norm’ (whatever that was). Some have taken flack for their style of art; Colin McCahon is an example of this. I think art is a long term activity where one can become bolder over time something I certainly feel applies to me.

Child focused

“I am greatly inspired by children’s art and their thinking. With their open minds and need to experiment in their work and play, I think children are inherently artistic and creative. I loathe school art competitions

“As for me, my art career began with cartoon type illustrations. I enjoyed designing characters, animals and other ‘odd things’. I moved on to a period where I enjoyed painting miniature works. Here, I could spend forty hours each week painting an area the size of a thumbnail under a magnifying glass. In earlier times also I painted portraits. I have also worked full time as a retouch artist where I colour matched and repaired cracks and missing paint in very old and valuable paintings. Through this work I was able to see how these masters had layered their paints and created some of those beautiful works.

“In terms of my own art, I particularly like that I am unconstrained. At this stage in my life I do not have to produce what other people want. I create what I like; I can do what I want. So I am excited more in the

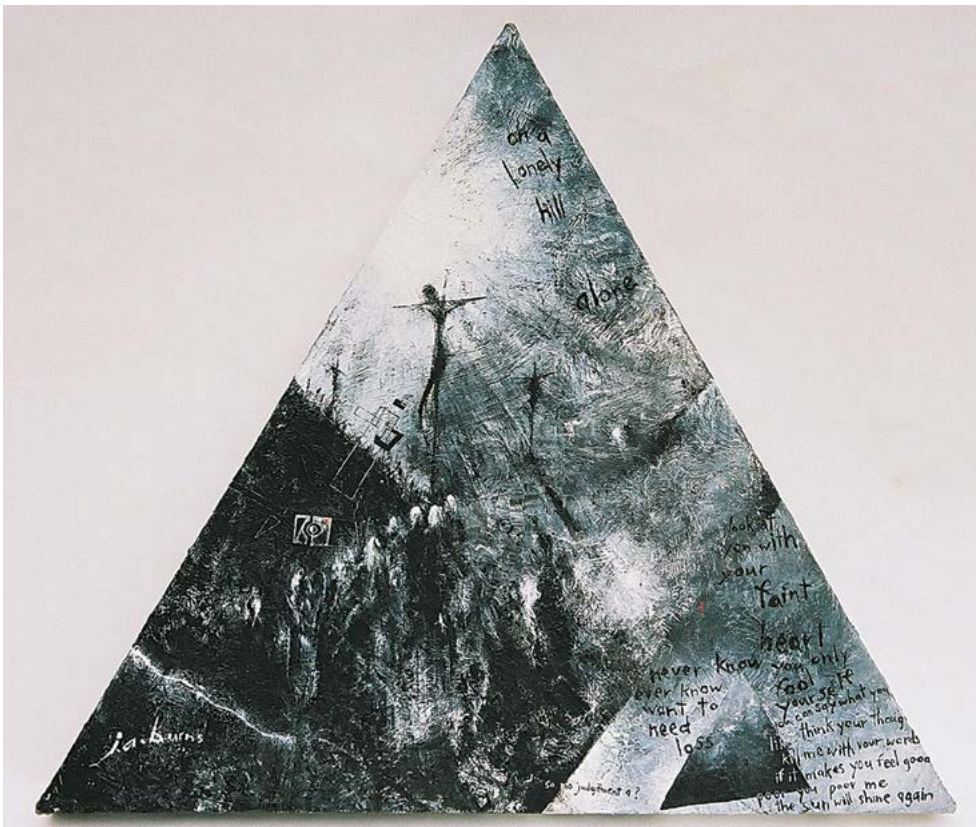


experimentation aspects of my work, rather than the painting. In this way I think of myself as an inventor more than an artist. Usually I spend a couple of minutes on a sketch of an idea. The colours I might use become part of the experimentation process; I don't give thought to them initially.

"I don't live for or think too much about the art I produce. Art is something I do and is now second nature to me. It is a part of my life - I do lots of other things too, for instance, I also enjoy hunting and weightlifting, the mountains and, my favourite, an outside bath under the stars at the end of a day.

"My work seems to be continually moving and changing. Most of all I enjoy creating whacky, crazy things. I've realised this is in tune with my heart. Being true to oneself probably applies to all individuals. I enjoy listening to music as I paint. In particular I like trance and electronic music. The bands I especially enjoy are Creed and Rammstein. I like heavy stuff, it revs me up and gets me going. None of my art is drug induced, although I have been asked many times if it is!

"I have never had an art lesson or been to art school. My work has progressed through trial and error. When I first started painting I used oils but I now prefer



* **Petrus van der Velden**, who is also known as **Paulus van der Velden** was a New Zealand artist of Dutch descent. Van der Velden was born in Rotterdam, the Netherlands and died in Auckland, New Zealand, 11 Nov 1913.

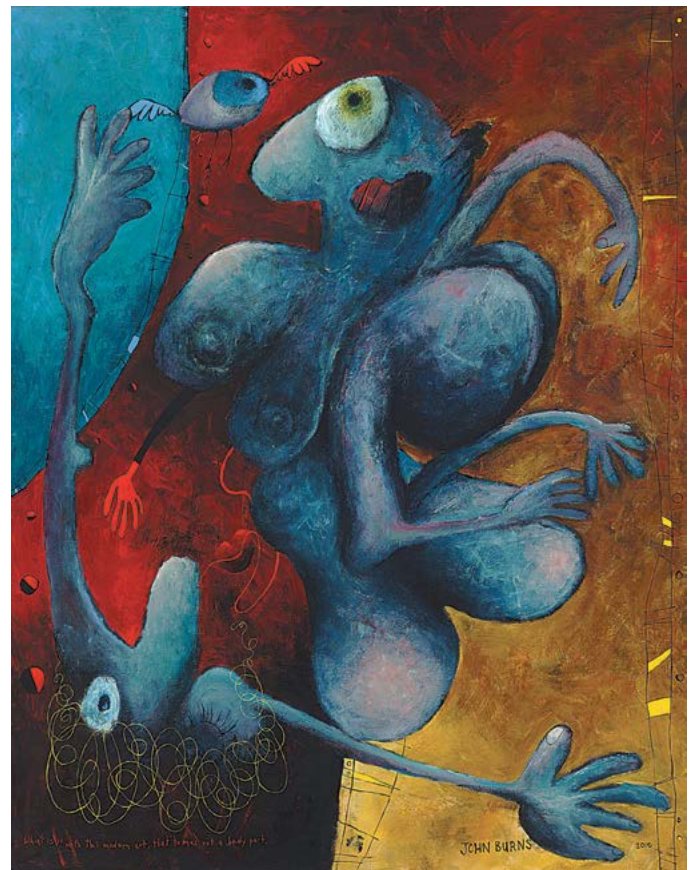


"Petrus van der Velden" by Francis L. Jones - Anthony Rackstraw

acrylics because they expand and contract. I've found the best quality paint is definitely the key.

"In the beginning I thought art would be an easy activity but retrospectively it would have been far easier to have had a 'real' job! I remember being told by someone after I had been painting for several years that they thought my work was a good beginning. At the time I felt insulted and frustrated, but now I understand. It has taken me about 30 years but at last I feel I am consistently painting the best work I ever have. A lot of credit for that confidence has come from having an international art dealer, Chiya, who works closely with me. Chiya is in charge of all completed art works apart from some that I sell in our gallery. Her effort in selling the works means that I am free to concentrate on painting and this suits us both very well. It allows me to paint from mid morning till sometimes the small hours of the next morning (my preferred time). I feel very fortunate to have that type of support. As a woman who has been passionately involved in art all of her life, I value Chiya's advice and opinions. No one makes it by themselves, it takes the support and advice of many.

"My wife, Di, and I have our own gallery in a small town called Otira which is nestled in the Southern Alps. Di lives and works





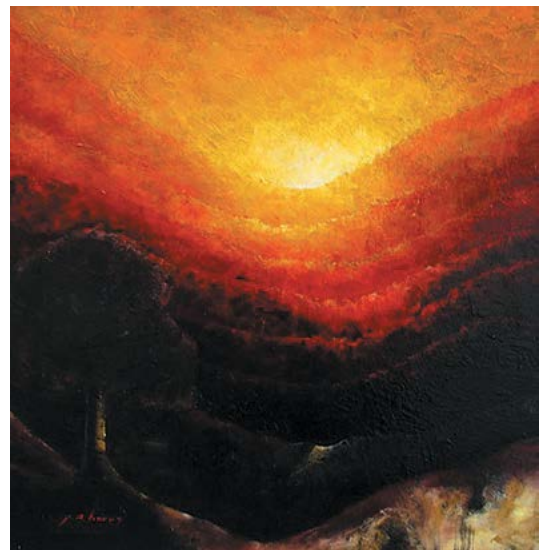
there and runs the gallery. Otira is an inspiring place to live and paint – van der Velden* found the same.

“The weather is moody, calm, hostile and sometimes outright daunting. The landscape is mountainous with deep, deep valleys, rushing waters and surging cascading waterfalls. We love it!

Advice

“If I was to give any advice to others who are wanting to paint, it would be that unless you are extremely blessed, be prepared for tough rejections, uncertainties about yourself as an artist and even as a person. Don’t think any painting is the best that you can do because you’ll find that you can always do better. In my earlier painting days I found I had to dig really deep at times to keep going. I’ve been fortunate to have always had full support from my family.

“There have been struggles, which I can now say I am thankful for. They have made me dig deeper. They have taught me how to overcome unexpected challenges and strive to be the best I can. I think that if creating is really something you feel compelled to do, it’s important to keep going - one step at a time. Take breaks if you need to because you will find your mind keeps working through the process and you’ll come back stronger.” N



News

'splash' 2015

Water Colour New Zealand's Splash 2015 exhibition will be a hard act to follow.

The annual exhibition, held at the Wellington Cathedral of St Paul, was inexorably tied in with the 100 year Anzac Commemorations and featured rare WW1 artworks that had not been seen for 100 years.

Inspired by WW1 commemorations in London, exhibition manager, Claire Clarke, embarked on a mission to commemorate the 100th anniversary of the Gallipoli landings through the medium of art. She was assisted in her efforts through funding from the Lottery World War One Commemorations, Environment and Heritage Committee (LWEH).

The exhibition featured original WW1 war art held in private collections, 90 original and prints of WW1 war artworks by four New Zealand servicemen, Corporal Ernest Casey NZEF, Sapper Sydney Higgs NZEF and Lieutenants Esmond and Hal Atkinson RNVR and 25 framed prints of Official War Art watercolours by Nugent Welch and George Butler and by Gallipoli artist, Horace Moore-Jones sourced from the National Collection of War Art.

Watercolour NZ's WW1 commemorative message worked around three initiatives, 'Red for Remembrance' promoted through the inclusion of Flanders poppy red, as a dot or a swathe of colour in a painting, an iconic WW1 artwork, and 'Postcards To The Front', which had at its core, homage to the small sized sheets of paper

and card that WW1 servicemen used. The challenge was for members to produce works on a theme of New Zealand 1914-1918. The High Commission of Pakistan attracted three Pakistani artists to contribute 10 postcards of Lahore and village life during 1914-1918, leading to the involvement of a further four Embassies and High Commissions in the Postcards to the Front. These works enriched the concept of remembering many nations serving at the Front. **N**



Claire Clark with officers of the First Battalion, The Royal Gurkha Rifles (1RGR), L to R Major Mark Shields, WO2 Lalit Gurung, Captain James Harryman and Corporal Sojit Gauchan. Photograph by Eva Kaprinay.



Postcards to the front. 'Lahore street scene 1914' by Ayesha Siddiqui of Pakistan exhibited through the support of the High Commission for Pakistan.



'In praise of common valour' by Michael Barker is based on the true story of his grandfather who was left for dead on the battlefield at Chunuk Bair, Gallipoli.

Artists Forum

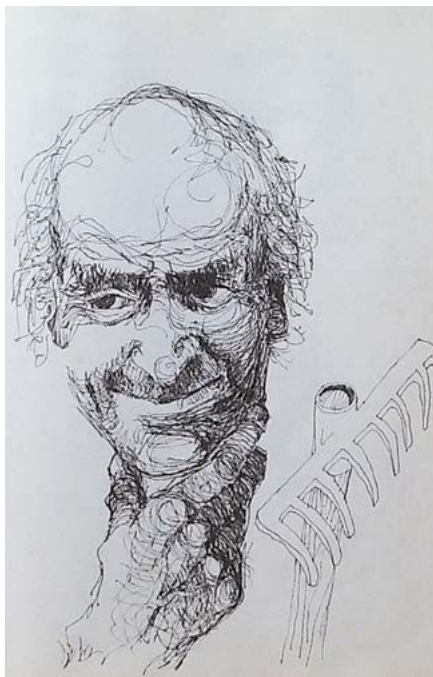
Sketch Club



with Douglas Chowns

Why Sketchbooks?

Painting, is drawing with a brush, and to have competent control of your hand to graphically express yourself, requires a level of constantly practiced skill. Much like an athlete training on a running track. Drawing is not the presumed heaven sent skill that most people believe - most can draw quite well if shown how - and then encouraged.



I drew the 'Gardener' across the kitchen table, taking morning tea with him and other farm workers in the farmhouse kitchen. At the time Bob was telling us how he had "scared his wife nearly to death by throttling her in bed when he was dreaming he was putting a bit in a horses mouth!" I think his sheepish grin as he talked amused and inspired my eye and hand. I added a hay rake to set his occupation.

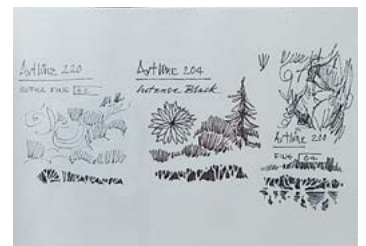
Having a sketchbook handy and drawing ones thoughts, ideas and observed daily life will improve the virtuoso skill I have previously talked about. This allows you to make marks on paper or canvas that, with a sureness of eye and hand, bring to life your creations and artwork.

I suggest a hard cover cartridge paper sketchbook about A4 size of several hundred pages. Indian Ink and a dip pen makes for fast visuals, but both pencil and Indian ink in sketchbooks need care. Accidents, spilt ink or smudged references are easy to occur on location and extra care needs to be taken.

Landscapes, sky, people and buildings must all be carefully observed. The correct number of window panes and the architecture is no less important than understanding the balance or anatomy of a figure. It helps to understand the bones of a skeleton and the bundles of muscles under the skin. Without knowledge, the observation lacks and this shows up in the inability to draw a sensitive line that indicates the soft or hard parts of a body. Human anatomy is fascinating when you really look and understand.

I started 'Life Drawing' when I went to art school at age fifteen much to my mothers awe. Drawing and Life Drawing were the backbone of the school along with the sketchbook, the "memory for development of ones ideas and finished artworks". Jotted notes fill in the memory - don't be afraid to write as you draw. The sketchbook is excellent training to analyse fast and access the minimal work necessary to capture or remember an idea or visual image.

I discovered that lead pencil in a sketchbook was not the best. Even after a spray of fixative - it smudges and after years the graphite transfers to the facing page. Having drawn in line for years with a dip pen and Indian Ink, I prefer to use a reputable felt tip pen - as long as it is permanent. I suggest you test some yourself, side by side in your sketchbook to discover what works well for you, both the tip size and the permanence. Few art shop sales staff





thoroughly know the properties of the products they sell unless they are long established artists themselves.

Modern felt tipped pens do offer a very good selection of fine, medium or wide tips. Very convenient and fast drying good ones will not smudge. Drawing in line will develop your skill to illustrate competently because one must reduce the tones of a subject, using line to define the dark and light areas. Lightest areas are usually the plain white paper. Develop a technique using simple line. Cross hatch, vertical, horizontal or a variable pressure line thickness works well to give form. The latter more difficult with a felt pen, but easy with a dip Indian Ink pen, much the same as drawing in pencil. Like pencil you may wish to limit other mediums such as crayon or chalk in the sketchbook, although many artists, including Henry Moore, develop wonderful marquettes



using greasy crayon overdrawn with colour wash, which would not take on the greasy surfaces. Breaking the rules is fun and you will learn a lot. But you must know the rules first.

Some brands of water soluble felt pen can be dragged with a wet brush into a half tone - the ink has to be water soluble but permanent. A brush in the pocket is handy. Water will always be

somewhere. Do not use too much watery wash, however, as pages can cockle when soaked. Conversely drawing on damp paper can also result interestingly in a soft bleeding line, but this is rather more a finished drawing technique than in a sketch book.

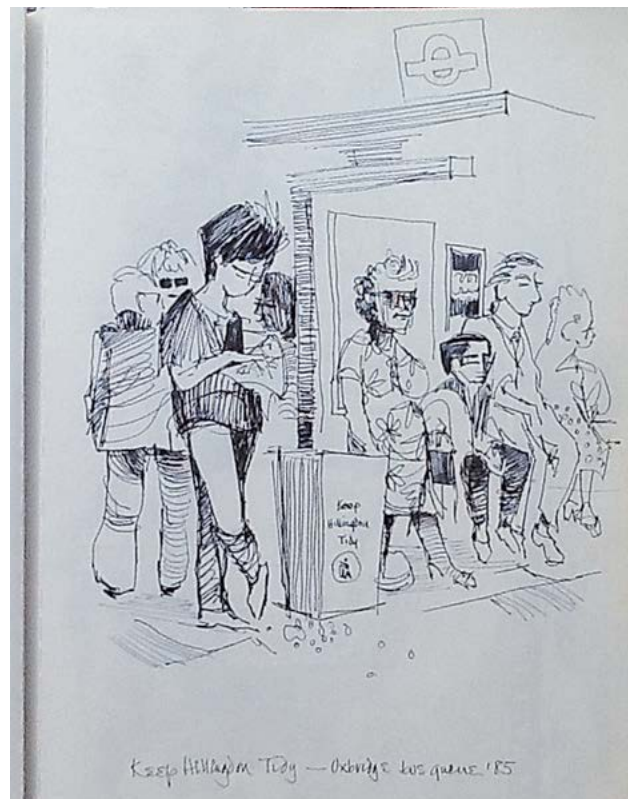
Drawing can be all absorbing - its a wonderful experience for the soul and costs almost nothing, but its a real bummer when it all goes wrong. The value of your sketchbook is to accumulate your life and experiences, places, people architecture, the dog or cat, the way that light falls on a hillside or the mass of a mountain or skyline. Even if it doesn't look great to start with, practice makes perfect.



A trip to a Law Court offers free models who keep still for long periods in the dock or jury. The Magistrate might send to ask who you are - but it is allowed. Say you are studying Daumier.

Continually drawing, painting and creating is perhaps what being an artist is all about. Why you do it is another thing- art can be many things and take many forms. Sketchbooks keep track, remind us of our creative thought, and improves our skill to live at the edge of art. **N**

You can see a complete sketchbook of Douglas' drawings produced during a student tour of France and Spain at: www.douglaschowns.co.nz/artwork.php?view=preview&category=9&image=145



All these years later, leafing through my books, I remain fascinated with what took my eye and my interest as a subject (a bus queue while I waited for a friend at Uxbridge station? How strange a subject is that? - resulting in a work that has been hanging on a wall somewhere these last thirty years). It must have had something but I would never have planned it. I simply had my sketch book with me in the car.

Artists Forum

Letter from RON STENBERG

Ron Stenberg, (95), former senior lecturer and head of department at the Duncan of Jordanstone College of Art in Dundee, council member of the Auckland Society of Arts, painter for the Black Watch Battalion - who boasts a painting in the Queen's private collection, writes that he enjoyed Dougie Chowns article in the last issue of The NZ Artist describing it as: "The first bit of common sense writing that I have seen since I came back to New Zealand in 1996. I had thought New Zealand was a complete desert, so his article was like a flash of light."

"Having studied drawing for 82 years and taught life drawing for 50 years and being well known in Scotland and London, I had felt really lonely returning to this cultural desert.

"I believe you learn to draw, by drawing. Not by theories, short cuts and certainly not by eccentric experimentation. Simply by drawing." **N**



Asked about obstacles and challenges he has faced in his work, Ron says: "At 95 I believe I am still learning. Anyone who thinks they have arrived is an idiot!" Armed with his favourite tools, a 2B pencil and a craft knife to keep it really sharp, Ron likes to work in total silence with no distractions at all. Never interested in style or the fashion of the day, Ron's advice for any artist seeking to improve their work and artistic ability is simple and straightforward: "Just draw!" he says emphatically and adds a quote from Michelangelo: "Draw for God's sake draw, there's not much time!" Further to this Ron says it is sad that while the principles of art are unchanging, nowadays not enough time is allocated to the rendition of form through drawing skills. This, according to Ron, is the 'ABC of art'.



"Isla", charcoal, 1935.



Farmer at the sales, pencil, 2014.



Student, St Andrews University, 1982.



"Lorraine", pencil sketch, 1947.

Kazartz

**MIXED MEDIA ARTIST
KAREN Vernon**



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Artists Forum

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JOHN BURNS - The Artist



*"And a small voice cried out, who can hear me
And no-one answered but the mask
Who said I can hear you. Let me speak for you"*

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IN THE ZONE

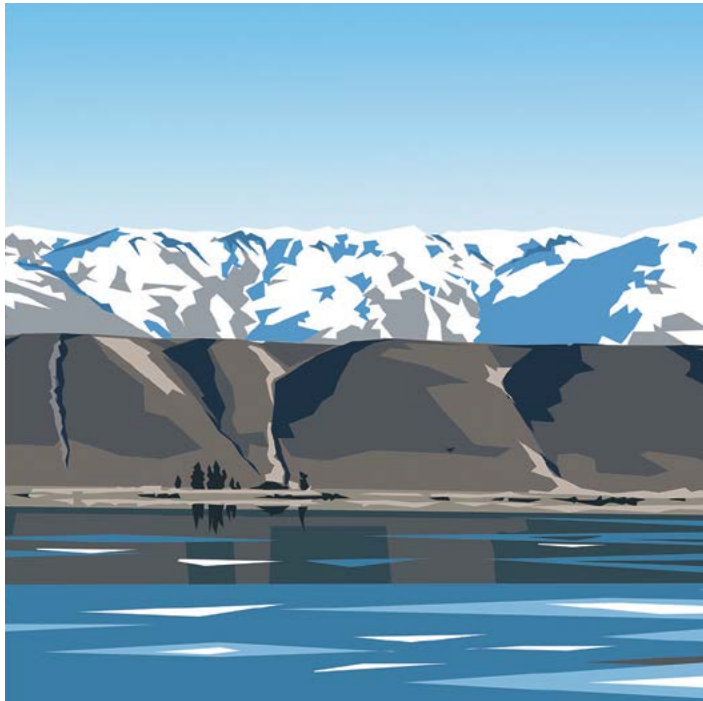
The 2010 Christchurch earthquake irrevocably changed Ira Mitchell-Kirk's life. In this article she tells of how she faced the formidable challenges of depression and post traumatic stress and found a new direction and purpose through her art.

“I was in a high-rise building in Christchurch when the earthquake struck. That, and the ensuing aftershocks, traumatized me to the extent I still suffer from PTSD.

“I was teaching part time at that point and it made me rethink my life and what I wanted to do with it. I have always drawn and created from as early as I can remember, so turning to my art was a natural step towards recovery and a new professional life, working within my emotional stress levels. I still work as a relief teacher to supplement my income as an artist, but art is the main focus.

Motivating factors

“My mind is so full of images and inspired by my surrounds that I feel compelled to bring them into the world. Art is my outlet for this. To be self-sustaining as an artist is an affirmation for me, but I would create even if it wasn't.



'Lake Dunstan, Cromwell, Central Otago, NZ' - acrylic.

“How I feel, what I see and listening to the things people say are all a part of my work. Creating is a need bigger than all else for me. Being able to give back to my community by donating my art and time also feeds my soul and connects me to world outside my studio.

On being an artist

“When I create, the noise of the world and the voices of self doubt in my head go away. I am in a place that is timeless and peaceful. It is almost sad when a work is finished, letting it go, but then I look forward to the next work beginning. Working with clients, creating pieces that are collaborative is a joy.

“Being a self-employed artist has been a huge learning curve, not just about the art but how to sell, promote,



'The Owl and the Pussycat' - acrylic.

Ira Mitchell-Kirk has a litany of diplomas, scholarships, awards and high-level commissions in her portfolio. These include a Post Graduate Diploma in Secondary Art Education: University of Canterbury (2008), Top Student Award in Visual Communication Diploma, 1989 Southland Polytechnic, Bickerton-Widdowson Trust Memorial Scholarship: Canterbury University (1998). The Gwendoline Mary Fleming Prize for Design: Canterbury University (1997) and the TeachNZ Scholarship Award Recipient (2008).

Her commissions include, among others, Cambridge Street Mural, Christchurch; Private Commission, (2014); Christchurch Stands Tall Commission: Giraffe Sculpture Design & painting of five works (2014) and Christchurch Women's refugee: Interior mural Commission, (2013).

Ira has exhibited all over New Zealand, the 'Out From Downunder' Exhibition: Agora Gallery, New York (2007) and the NZ Artists' Guild 'Legato Exhibition' in Italy, (2010 – 2014). She works as a networking consultant using Facebook with small businesses. She has 11 000 followers on Facebook which is the backbone of her international sales.

communicate and budget; both my time and money. I am amazed at where I am now, having started with no money; just a gritted determination to make a go of it. Being in a healthy relationship has been a revolution for me, having the support of my husband and children is immeasurable in its positive impact on my productivity and emotional well being.

"A constant struggle is having clarity to create and time to market and sell. At weekends I sell prints of my work, this creates a cash flow and is great for marketing purposes and feedback from customers. If I didn't have to think about making a living, that would be wonderful but it's not my reality.

"In time I see myself in my own shop, full of my art and products. Tutoring and sharing a creative space

with others and being financially independent enough to support such a venture and employ others to work with me. New Zealand will be my base but international travel fills my creative spirit, it's essential.

"I have become more aware of the energy that goes into running a business and how large a role that takes in my life. Over the past three years I have learnt to relax and be confident that I can make a living at this. I have got a lot smarter at working with clients and listening to input, invaluable when you are working on your own. It's important to take time to stop and reflect and recharge the batteries even when the need is there to continue creating.

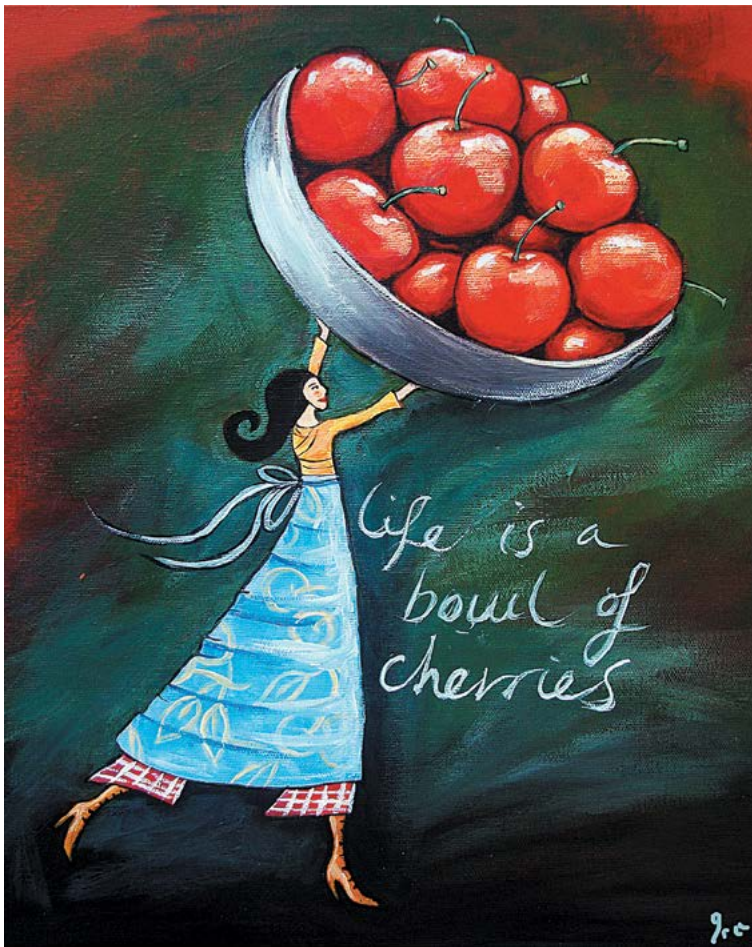
"Currently my work has gone to a more hard-edged, contemporary style based on my childhood love of collage. It is a response to how I see the world; broken, haphazard and put back together piece by piece. This reflects on both our earthquake ruined city and my emotional state which is still in repair.



'Wine O'clock, how time flies' - acrylic.



'Dart River, Glenorchy, NZ' - acrylic.



'Life is a Bowl of Cherries' - acrylic.



'Vintage Blue Dragonfly' - earrings.



'Peonies' - pendant.



'Pride, boss of the farmyard' - duvet cover.

"Right now I am working on a collection of acrylic landscapes in my new hard-edged style, looking at and reflecting my environment in solid and vivid colours, capturing the brilliant light I see them in. I find the view dazzling in its colour and am now concentrating on that, rather than the details; de-constructing the view to its essential parts. I'm not setting a date for showing these otherwise I feel pressured. In the meantime I am working on producing saleable editions of my art in many ways, books, material, prints and jewellery.

"When working on landscape I take photos, make notes on colours then print these off. From there I create collages of colour that are broad and reduce the image to shapes rather than form. I paint from that collage, onto large canvases, negotiating the colours as I work. This process stops me from getting caught up in details, which is how I have previously worked. Being abstract is more difficult than people realise.

"I'm a member of Zonta International, we do good works for the community; focusing on the betterment of women's status worldwide. For me, it's essential to be part of a group that gives back.

"I'm currently working in a shared studio space at the XCHC, Christchurch. It's a collective of artists and creatives. It was a great leap for me to move off the kitchen table and into a space where I can create and talk to other artists.

"Being in the collective environment is essential to my mental state, being alone painting all day isn't healthy for me. Being part of Zonta has been wonderful, working with other professional women who give their time and energy when they could easily afford to play gold all day instead.

Art in New Zealand

"Drawing, life drawing, sketching are essential tools for an artist. When I tutor, I interview the students to see if they have muscle dexterity to hold a pencil long enough to draw for at least half an hour. Being able to draw and really look at what you are drawing is essential to my belief as an artist but everyone is different. The importance of drawing and its relevance is heightened as it declines in use; I have found people appreciate the manual arts more than ever.

"As far as art education in New Zealand is concerned I feel the basics of observation and drawing are being left behind. The ability to enjoy being in the moment which creativity allows is not endorsed enough. It is difficult to bring children to a concentration point when they have phone in the classroom and are continuously distracted by other things. I don't feel it encourages children to create a vision of themselves and their abilities and to enjoy the process.

"Further to this, I don't feel the government supports the arts a ground routes level. Which

is a shame as the emotional well being of a community is heightened when art is present, evident in Christchurch at the moment. Although the economic return hasn't been measured, I'm positive that art in public spaces has a positive affect on happiness and productivity in people. When I travel I am so inspired by the range and amount of art in other places, I come home so enthused to create. I don't feel New Zealand supports the arts as much as other countries, we are on our own to make it or not.

"In this respect I believe it is important for artists to do a small business course, they are free and will help you realise what's ahead. Persevere and believe in your art. Have some money behind you or you will be living hand to mouth for quite a while.

Lessons learned

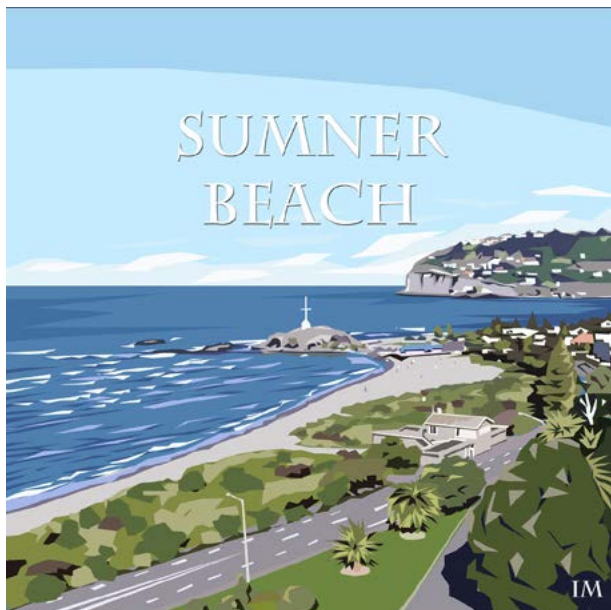
"Depression is an obstacle for me and all the self doubt that comes with it. This came from a long history of abuse, financial hardship and loneliness as a single parent. On the other hand, all these things are ingredients which make me who I am and are a source of inspiration to draw upon for my work. It has given me clarity, fortitude and a sense of purpose to keep me going and creating. Self belief is the most powerful asset you can have. ■



'Tui on Iron' - acrylic on corrugated iron. 960 x 820mm.

"I admire Jane Evan for her colour and gentle spirit. Monet for his romantic soul. Picasso for his tenacity, arrogance and perseverance. Vincent Van Gogh for his broken heart but undying need to create. Degas for his use of soft light and beautiful forms. Kaffe Fassett for his breadth of work across many disciplines, he inspired me to stretch my artistic outlets. Every artist inspires me in a different way. I enjoy reading biographies and discovering the person behind the art."

Ira Mitchell-Kirk



'Sumner Beach' - print - 300 x 300mm.



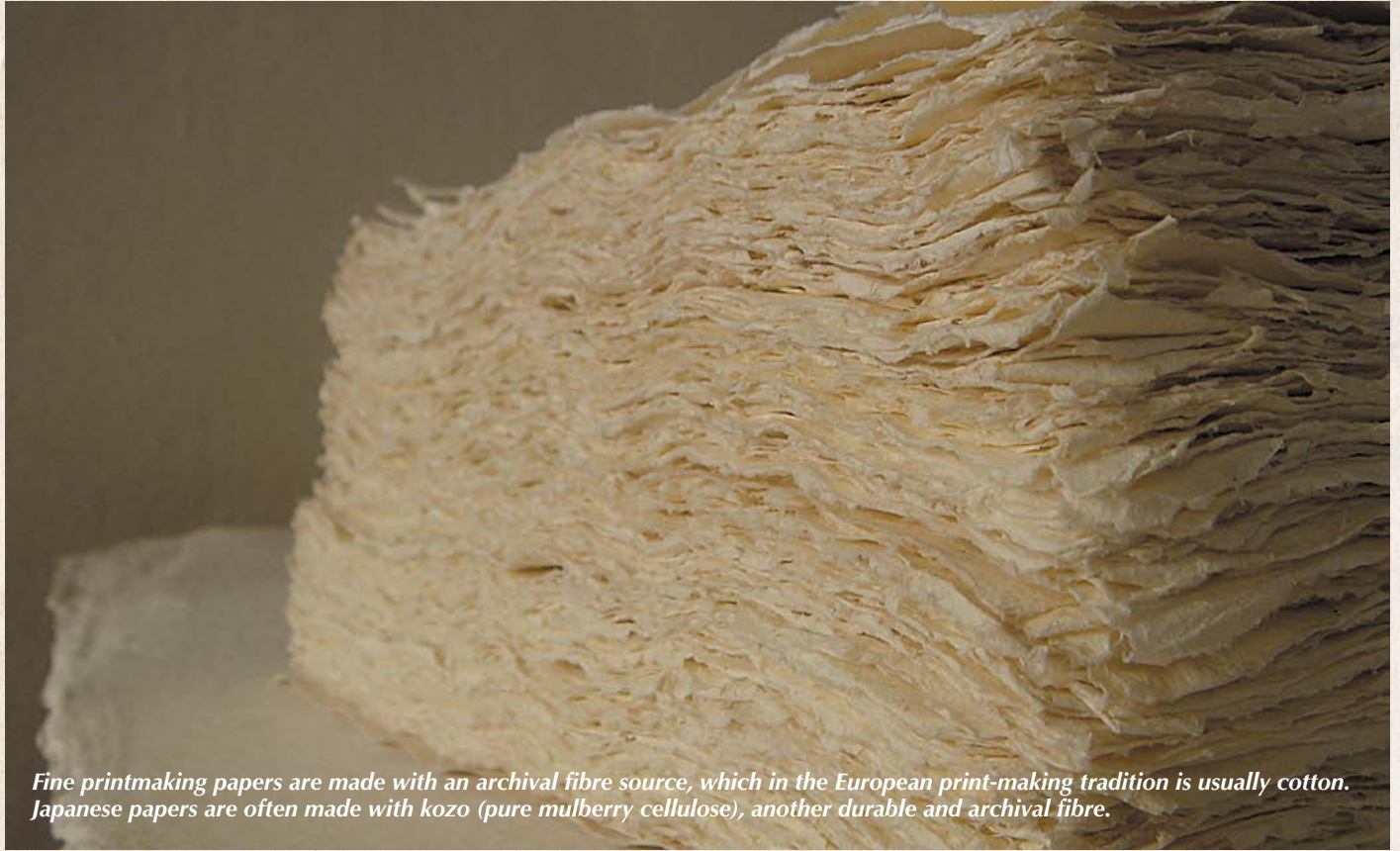
'Poppies' - handpainted silk cushions.

Ira is offering a copy of her travel journal to one lucky reader of The NZ Artist Magazine, free of charge. Please email your details to info@thenzartist.co.nz, with Ira Mitchell-Kirk as the subject line, to go into the draw. Draw will take place on the 21st July 2015.

Selecting print paper

By Randal Scott

Randal Scott is the proprietor of Fine Art Papers, importers and suppliers of fine art and conservation papers throughout New Zealand and the South Pacific.



Fine printmaking papers are made with an archival fibre source, which in the European print-making tradition is usually cotton. Japanese papers are often made with kozo (pure mulberry cellulose), another durable and archival fibre.

The day I learned how important the specific characteristics of papers are to the creative process, I made it my business to find out why a smooth hard paper is needed for lithography; why heavily sized paper is preferable for drawing; why soft, supple papers are best for intaglio printing; and why a heavy, textured paper works best for pastel. I knew I had to pay more attention to the way a particular paper influenced the final appearance of drawings, prints, and paintings.

Printmaking papers are not just for print-making. Some printmaking papers have become favourites for drawing or mixed media techniques. The distinguishing feature of a good printmaking paper is its ability to take a soaking, to absorb a lot of ink, often with multiple runs through a press, without disintegrating or deforming. Fine printmaking papers are made with an archival fibre source, which in the European print-making tradition is usually cotton. Japanese papers are often made with kozo (pure mulberry cellulose), another durable and archival fibre.

Sparkle

Both print-making and watercolour papers are made uniformly flat by passing them through a press. Sometimes this will involve the paper being passed through rollers, which imparts a surface finish. These may vary from very smooth (hot pressed), velour (cold pressed), to a rough surface. Hot pressed is not suited for transparent colours in watercolour, but is an excellent surface for screen-printing, lithography and many other printing techniques. The coarser surfaces can provide sparkle and liveliness.

Dampen

Some techniques, such as intaglio printing, require that the paper is dampened or soaked so that the fibres are pliable enough to find contact with the inked depressions of the plate. The length of time a particular paper should be soaked or dampened depends on the amount of sizing the paper contains. (Ask your supplier for samples so you can test soak these for yourself). Some types of relief printing with oil-based inks (woodcuts, block-printing etc) may also benefit from a light surface wipe with a damp cloth just prior to printing if your paper of choice is a heavily sized watercolour paper such as Arches Aquarelle.

Preparation

When soaking for etching it is advisable to prepare your paper the night before printing. This allows enough time for the paper to absorb the moisture fully. You can use a plastic sheet that is larger than the paper; this ensures when folded and sealed no air is able to get in and dry the dampened paper.

- Step 1.** Decide the dimensions and how many sheets of print-making paper are required for either proofing or the edition.
- Step 2.** Start by filling a clean water tray up with enough water to dip and roll a sheet of print-making paper with one motion from top to bottom or left to right then drip off the excess water until there are very few drips falling from one corner. Take the paper and lay it face down, on one side of the open sheet of plastic.
- Step 3.** Take the next sheet of printmaking paper and lay it face down on top of the dampened paper. This sheet acts as a blotter in between the wet sheets to absorb the excess water.
- Step 4.** Take the third sheet and roll it through the water and drip off the excess water as you did for the first sheet of printmaking paper and stack it face down.
- Step 5.** Repeat steps 2-4 ending with a dampened sheet of paper.
- Step 6.** Fold the plastic sheet over the paper with a neat fold along the edge of the paper. Fold the edges in. You may need to use tape to seal the edges

but if your plastic is heavy enough just flip the plastic over so the folds are underneath. This will prevent air getting in over night.

- Step 7.** Make sure after removing a sheet of paper for printing that you reseal the plastic between prints to make sure the paper does not dry out during the day.

Weight

Papers for printmaking and watercolour are usually made in weights between 180gsm and 600gsm, the standard for print-making being 200gsm to 350gsm. In the case of watercolour paper under 356gsm soaking will be required to prevent the sheet from buckling as you paint.

Most artists paper of today are mould-made and run through a series of rollers before being converted to single sheets. This process creates a directional pull and results in a *ëgrainí*, which means the paper, may tend to stretch more in that direction. For screen-printing multiple colours and for multiple passes through the etching press, it is advantageous to print on the *ëcross grainí* orientation. The above does not apply to handmade papers that have no grain direction, the fibres being randomly dispersed.

Sometimes you can make do with using cheap paper for preliminary sketches and so on, but if you want your work to endure, use a paper that will allow for the layers of ink or paint. The paper an artist uses will likely have a significant impact on the finished work of art. N



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News



Franklin Arts Festival

Entries now open.

Entries for the 26th annual Franklin Arts Festival are now open and available on line. (www.franklinartsfestival.co.nz). The deadline is July 24.

Scheduled to run from August 29 - September 6 in Pukehoro, the Festival will continue its tradition of showcasing the work of talented artists from all over New Zealand. Last year, the Festival exhibited more than 800 items, in the categories of paintings, works on paper, textile arts, pottery, photography, woodturning, small sculptures, and school art.

This is not a juried show. Anyone can enter, either as an amateur or as a professional artist. To encourage student involvement, prizes are offered to students in a new Youth section. The Franklin Arts Festival Society has further underlined its commitment to promote young artists through the granting of an annual art scholarship to a student at each of three local high schools. [N](#)

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Wallace Art Awards 2015

The Wallace Arts Trust are calling for entries to the 24th Annual Wallace Art Awards 2015, with prizes amounting to over \$195,000 in value, including international art residencies, monetary prizes and stipends.

Contemporary New Zealand painting, sculpture, video, drawing and unique photography and print are all eligible to be submitted. The Awards aim to encourage and develop the visual arts in New Zealand and to highlight artists creating remarkable work.

This year's judges comprise prominent art practitioners Andrew Clifford, Andrew McLeod, Philip Truettum, Joyce Campbell and Ian Jervis.

The exhibitions will be opened by Minister for Arts, Culture and Heritage, Margaret Mary "Maggie" Barry ONZM at the Pah Homestead, TSB Bank Wallace Arts Centre, 7 September 2015, in an invitation only ceremony.

In 2014 the Wallace Arts Trust received 524 entries from which 90 entries were been selected as finalists. From the finalists, 49 were chosen for the Award Winners and Travelling Finalists exhibition and the balance is represented in the Salon des Refusés. [N](#)



Fulbright-Wallace Arts Trust Award: Ruth Watson, Telluric Insurgencies (2014), graphite and acrylic on commercial mannequin, 1280 x 450 x 450mm

ENTRY DETAILS

All entries must be submitted online. To view details and the link to the submission form please visit:

<http://www.wallaceartstrust.org.nz/wallace-art-awards/>

Entries close on Tuesday 28 July at 5pm.

McCahon House Residency

The McCahon House Trust is calling for applications from professional visual artists for the McCahon House Artist's Residency programme.

Three residencies, each of three months duration, are available between 1 September 2016 and 30 July 2017.

The residencies are available to New Zealanders or New Zealand residents who are outstanding emergent or mid career art practitioners working in the discipline of visual arts and who are interested in a supported opportunity to develop their practice. Additional information is available at: www.mccahonhouse.org.nz. [N](#)

The inner artist



Tui. 760 x 380mm. Acrylic on canvas.

After learning the basics of art at high school Reina Cottier spent much of her life running a series of businesses and raising a family. About seven years ago she took a course dubbed 'Awaken the Artist Within', which, she says, "was not so much about learning how to paint, but more about expressing yourself from within and finding inspiration".



Needless to say the artist within Reina was re-ignited. Not that it was ever that far away. With a theatre wardrobe mistress for a mother Reina had an unconventional upbringing, surrounded by art and craft and everything that went with it. "My mother was an obsessive craft person/artist. Our whole house was one giant obstacle course from the front door to the back yard, filled with her



Legend. 460 x 460mm. Acrylic on canvas.



Dolphin. 910 x 450mm. Acrylic on canvas.



Rewa. 460 x 550mm. Acrylic on canvas.

unfinished creations. Bless! I took art through school and became a hairdresser for 20 years, which was filled with creativity. I sold my salon and salon consulting business to have children, but when my kids were very little I knew I needed to be express myself in different ways other than as a mother. There was a space inside that needed filling. I took a course as mentioned prior and there was no stopping me! I started off painting just for me, interest from friends grew and before I knew it they were wanting to buy my art off me, I started thinking that this could be a full time thing if I played my cards right, so I focussed on developing my techniques, finding my niche, my unique 'Reina style', which is still evolving. I have a loyal following now and regular, repeat buyers. Social media played a huge part in my growth. Unconventionally, I chose not to do galleries and exhibitions. Being a busy mother, there was simply no time for me to be running and chasing up possible opportunities or knocking on doors. Instead I spent a couple of months setting up on all the most popular social media sites, focussing on my Facebook page as a point of main interaction and building relationships/ rapport with people who love my art. This has also been crucial in my journey so far, and an aspect that I enjoy immensely. I thrive on it actually.

"Inspiration is all around me, I literally breathe it in on a daily basis. I live in Tairua, a beautiful seaside town, on the Coromandel Peninsula. I am constantly inspired by the majestic mountains to the west and the wild



Whale. 910 x 450mm. Acrylic on canvas.

surf beach to the east. I am heavily influenced by our magical, mystical universe, and all its wonderment and secrets. I find enormous inspiration in different cultures and tribal life, Pacifica, Indonesian, Indian, Oriental, American Indian and so on. My art has a real 'cross fusion' of tribal/cultural feel to it. Bits of this, and a hint of that, blended with a mysticism and 'other worldly' feel at times.

"I am constantly inspired by artists, mostly in the present, and I will spend hours online discovering new artists and looking at what's out there, its very inspirational.

"I'm really happy with where I am at the moment. In the last year we have moved from 40 years in the city, to a small coastal town, so I have been focussing on building a local presence in the community, something that I didn't do in Auckland - I sold everything online there. Here it's about connection with people face to face and I'm loving it! As far as the art goes, I am always happy as long as I am evolving and developing as an artist. Slow death for me is painting the same thing over and over.

My art has developed and evolved immensely, at first it was totally experimental both in expression and technically, now it is certainly still very experimental, (I love being in the moment, no planning and just seeing what evolves on the canvas), but I have developed a certain style that seems to appear, whether consciously or not."

Reina's work has been sold in New Zealand, Australia, USA, Canada, England, Switzerland, Germany, Alaska, Holland, Italy, France, Mexico and Brazil. [N](#)



Tribal Moon. 550 x 760mm. Acrylic on canvas.



Sacred Cosmos. 450 x 550mm. Acrylic on canvas.



Peacock. 760 x 380mm. Acrylic on canvas



Silver Fern. 760 x 380mm. Acrylic on canvas.



Left: Mannequin Torso. 600 x 380mm. Acrylic.



Right: Manaia Mini Board. 880 x 270mm. Acrylic on recycled Ply-wood.

"I love my mannequin torsos (The curves of the female form in the mannequin is perfectly suited for my style of art), & mini surfboards I am painting right now! An element of 'fun' has come into play lately and its great. It is more experimental because there is no expectation from anyone, including myself, so I can let go fully and see what happens".

"When I begin on a new piece I have no plan. I grab a canvas, size based on entirely how I am feeling that day, and choose two or four pots of paint in colours I feel like seeing. I use acrylics, because its what I know best. One of my favourite pieces of equipment are my husbands huge wide house painting brushes - he is a house painter. I love doing my backgrounds on my canvas's with them, for smooth beautifully blended results. So using extremely large brushes I create a background of flowing blended colours. Once this is dry I can then see, feel, what I want to put on top of it. Sometimes the detailing is very intricate with the finest brush, other times its more sweeping strokes with bigger brushes, sponges or other tools. For an intricate design, I will chalk it out onto the canvas first to get the position and sizing right for what I am trying to express. I always have about six or eight canvases on the go at once. I work on a piece for about an hour or so, then move onto the next piece as that one dries. I would be bored out of my mind working on one piece from beginning to end. I take regular breaks, moving right away from the artwork, so when I come back I see it with fresh eyes. I also take pics with my phone and look at them. They immediately show where I need to work, edit, or entirely change. Once a piece is complete, I use a satin varnish, hardly ever gloss, and its ready to go.



Guardian. 510 x 610mm. Acrylic on canvas.

Gordon Harris

THE ART & GRAPHIC STORE

Incredible Inks

By Evan Woodruffe

Inks are highly liquid colours that can be used with a variety of tools, and there are three distinct sorts to choose from.



India ink

A black made from carbon that comes in both waterproof and non-waterproof varieties. Most commonly used for pen and wash techniques. Good quality India ink is highly lightfast and will dilute to a series of neutral greys.

Acrylic inks

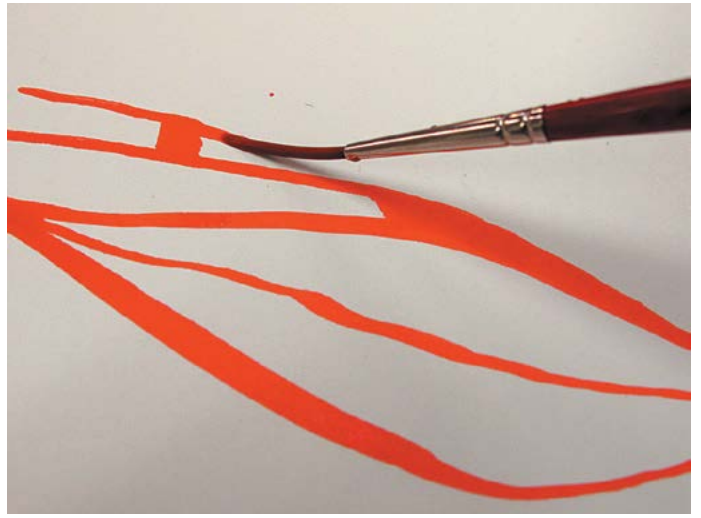
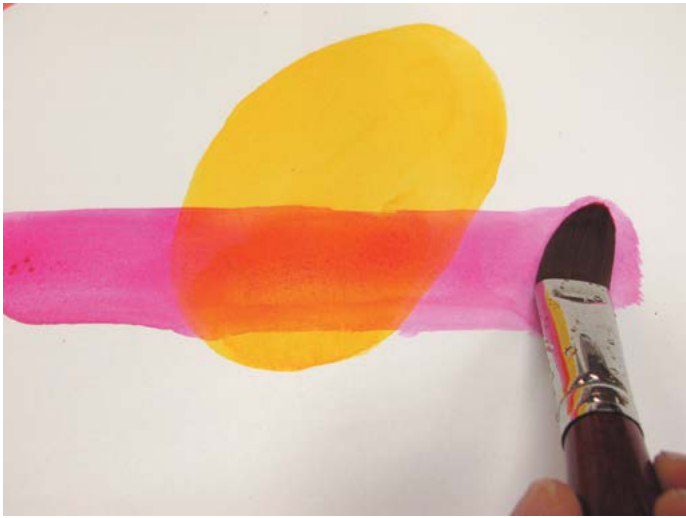
Waterproof and lightfast liquid acrylic paints like Golden High Flow and Schmincke Aerocolor are extremely versatile. Made with the same pigments as artists' acrylics but ground extra-finely so they can be used in precision tools such as airbrushes, these colours can be used for fine detail, wide areas and watercolour-type effects. They can be used with brush, dip-pen, refillable marker, airbrush or directly from the bottle. Acrylic inks can be mixed into acrylic painting mediums to alter their viscosity too.

Watercolour dyes

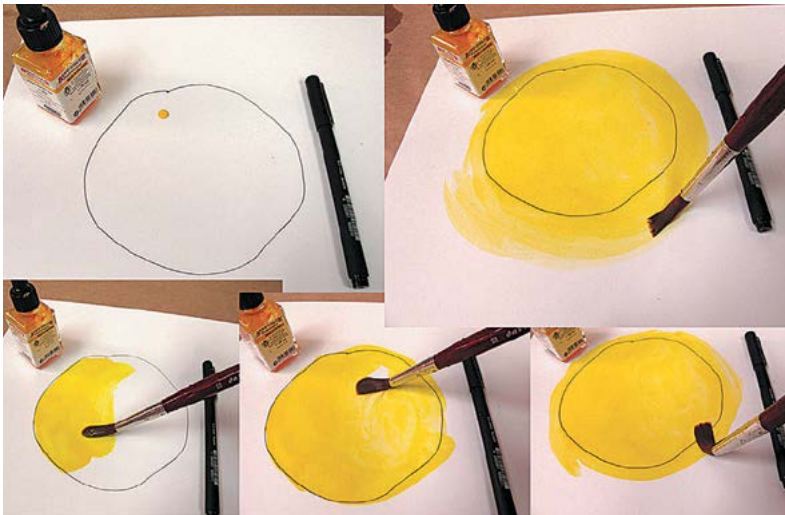
Like the Pebeo Colorex, these can be thought of as pre-diluted watercolour, and are excellent for achieving flat, even colour areas that reproduce brightly and cleanly, so they are favoured by illustrators. They use dyes as a colourant, not pigment, and although this gives them their very even and brilliant hue - they are not lightfast and will fade quite quickly.

Most watercolour dyes can be used with a brush, dip-pen, or even fountain, as they remain water-soluble when dry. Winsor & Newton Drawing Inks contain shellac, which makes them dry water resistant with a pleasing sheen, but are suitable only for brush and dip-pen.





The luminosity of acrylic inks is hard to beat. Mixing colour through glazing (left) offers an unlimited palette of nuanced and brilliant hues. More opaque areas can be achieved through adding a few drops of opaque white to your acrylic ink colour. Da Vinci Cosmotop-Spin synthetic brushes, like this pointed filbert (left) and Rigger (right) have great colour capacity and elasticity which makes them perfect for use with these inks.



Aerocolor is the most highly concentrated liquid acrylic, supplying an intense colour and excellent adhesive qualities that lend it to mixed media work. Just one drop of Aerocolor goes a long way!

Aerocolor can be used on paper, gesso, plastics, and metal. When working on non-absorbent surfaces or with heavily diluted colour on gesso, the addition of Aerocolor Medium will make it stick like the proverbial.

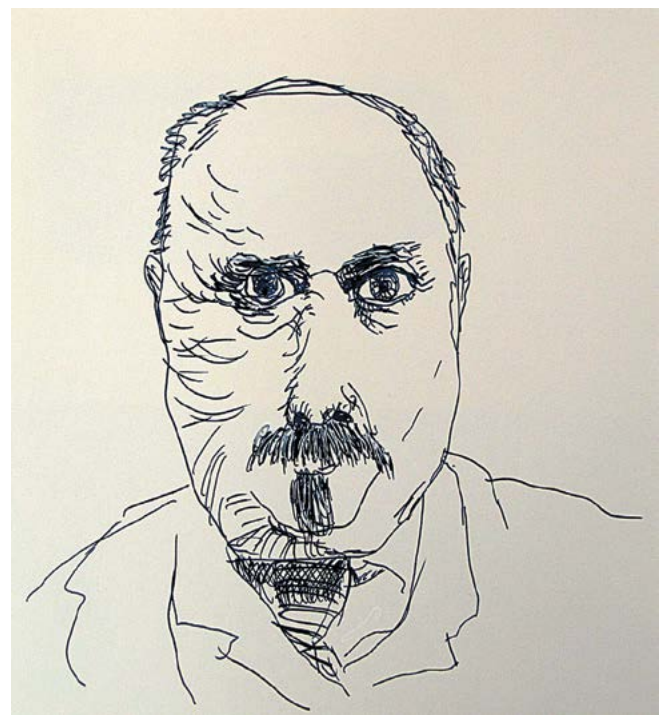
Using Aerocolor's dropper to create bleeding effects on 300gsm Fabriano 5 Hot Press paper (below left), and on primed 500gsm Andalusia paper (below right). Priming paper with gesso reduces the absorption, allowing longer working times and brighter colours, as well as the possibility of working over with heavy bodied paints.





Aerocolor is a great partner for other painting techniques. On the left, a Liner marker is filled with Aerocolor to provide lines and areas the watercolour can wash over without disturbing. The painting on the right uses an Aerocolor underpainting to provide high chroma colours to the oilcolour layer on top. They dry fast and without the ridges acrylic paint can leave. (Images courtesy of Evan Woodruffe).

Bristol board is a super-smooth surface that is perfect for pen and ink work. Bristol is used in the drawing on the left with Aerocolor Liner markers, and the one on the right using Staedtler Pigment Liners with a watercolour wash over the top. It is available 250gsm to 625gsm in weight.



Usually smooth papers are used with inks, as the surface offers no resistance to the fluid colour. Popular smooth or “Hot Press” papers include Hahnemuhle Bristol, Fabriano Artístico and Fabriano Disegno. Sometimes though, a little texture is necessary to add interest and depth to your image. Our most popular matte or “Cold Press” surfaces for inks are Britannia Matte, Fabriano Disegno, Bamboo paper and D&S Cartridge. [N](#)

News

Easter Expo



Judge and guest artist, Nigel Wilson with one of his works.



Judge and guest artist, Wilson Henderson.



Printmaking winner, Donald Patterson with two of his works.



Joanna Nimmo with her husband Brian in front of her winning work, Hakataramra.



Laura Wellman, winner of the Youth Section.



President, Susie Ruddenklau at the awards ceremony.

The Wanaka Art Society Easter Exhibition displayed a spectacular array of quality works while judges and guest artists, Nigel Wilson, Rachel Hirabayashi and Wilson Henderson teamed up to select the winning artists.

The society prides itself on supporting new and emerging young artists. Students from year 9 - 13 at school vie for the Youth Prize and it is not difficult to understand why. Keenly sought after sponsored prize money and a full weeks placement in the hugely popular Wanaka Autumn Art School are available to the winner of the Youth Section. Laura Wellman had a deserving win with her mixed media 'Merry Go Round' entry combining pencil and paint.

The overall winner was Lizzie Carruthers' acrylic painting 'Dry As' which cleverly captured a lone ewe in a vast and barren, drought stricken landscape.

Ernst Rudin, a woodcraft artist from Lake Hawea used recycled timber to create his winning entry 'Otago Idyll'.

Each exhibition has a 'Special Section' based on a pre-determined theme. This year 'New Beginnings' provided artists the opportunity to be highly creative with their chosen medium. Janet Malloch used acrylics to create her colourful abstract winning entry 'New Beginning To End - Bush Walk'.

A new category, 'OneFiftyArt', was well supported. This unique and fun section offered artists the chance to present an artwork measuring 150x150mm for the price of \$150. Joanna Nimmo painted the winning piece titled 'Rippon' in acrylic.

The Viewers Choice award always creates a flurry of votes and Susie Ruddenklau took the honours with one of her watercolours, 'The Visitor'. **N**

AWARD WINNERS

Overall First Prize – Lizzie Carruthers
 Upper Clutha Prize – Ernst Rudin
 Special Section – Janet Malloch
 Youth Prize – Laura Wellman
 OneFiftyArt – Joanna Nimmo
 Viewers Choice – Susie Ruddenklau

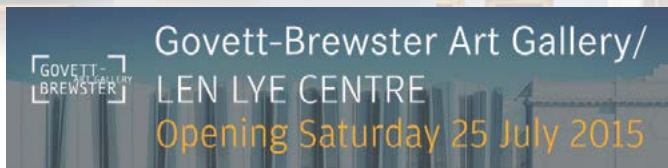
CATEGORY PRIZES

Painting – Joanna Nimmo
 Sculpture – Murray Sheppard
 Printmaking – Donald Patterson
 Photography – Barbara Lee
 Fine Stitching – Jane McIvor
 Creative Fibre – Margaret Stenhouse
 Ceramics – Diana Turnbull-Anderson
 Woodwork – John Guise

VARDA RESIDENCY

Artspace has selected Zackary Steiner-Fox to participate to take part in the Varda Artist Residency (VAR) in San Francisco. Zackary will be one of the first artists to take part in the programme, which includes accommodation and a workspace on the SS Vallejo, the now stationary houseboat located in Sausalito, in the San Francisco Bay area.

Zackary is an emerging artist whose practice is engaged with queer culture, the fashion industry and identity politics. Artspace and VAR believe Zackary's practice is a potential bridge builder between the young art communities of these cities. Zackary's residency began in May 2015 and runs for three months. **N**



New Zealand first and only museum of contemporary art will open its doors on 25 July 2015.

Set in the coastal city of New Plymouth, overlooked by the majestic Mount Taranaki on the west coast of the North Island, with its curved exterior walls of mirror-like stainless steel, The Govett-Brewster Art Gallery/Len Lye Centre will be the country's first example of destination architecture linked to contemporary art.

The Govett-Brewster Art Gallery, which opened in 1970, is New Zealand's first and only contemporary art museum. Since 1980 the gallery has been home to the Collection and Archive of pioneering New Zealand filmmaker and kinetic artist Len Lye (1901-1980). The latest addition to the Govett-Brewster – the Len Lye Centre – is New Zealand's first institution dedicated to a single artist, the pioneering filmmaker and kinetic sculptor, Len Lye. **N**



Govett-Brewster/Lyle Centre. Artists impression.

Glass winter at Estuary Art Centre

'Focus on Glass 3' exhibition will run at the Estuary Gallery for the month of August 2015 to celebrate the magnificence of glass in conjunction with the season – Winter.

The Exhibition is being curated by Kim Boyd. Supporting and enhancing the exhibition will be a programme of floor talks, demonstrations, workshops and video on the topic of glass art methods, and practice. Go to www.estuaryarts.org for further information. **N**



Lucie Rie Vase C. 1950s Collection of the Dowse Art Museum. Gifted by Olga and Hans Frankl and the Rose Family, 1997.



THE DOWSE ART MUSEUM, LOWER HUTT, WELLINGTON.

Lucie Rie: A New Zealand Connection is a not-to-be-missed exhibition for lovers of ceramics, modernism, design, and beautiful objects.

In 1938 Lucy Rie fled Austria, emigrating to London, where she set up a pottery studio. She was influential in introducing European shapes and design to British ceramics, which is in contrast to the heavy brown ware of the Anglo/Japanese style pottery, which dominated the English speaking world at the time.

Not to be missed are a collection of Luice's trade mark, thin neck bottles with their flared rims. So very modern for their time, they would not seem out of place today.

Importantly, this is an outstanding exhibition, by one of Britain's most acclaimed potters, accompanied by equally outstanding works of John Parker one of New Zealand's leading ceramic artist. The Exhibition runs until July 26. **N**

PATAKA ART + MUSEUM

Pataka Art Museum and Gallery in Porirua City have two exhibitions on the go.

'We Built This City - Porirua: 50 Years Young' which runs until 20 September explores creation of Porirua since 1965 through its buildings, streets and villages while Kingsley Baird a visual artist and academic who focuses on the investigation of memory, cross-cultural memorialisation, and public art through making artefacts and writing will display works in a collection entitled 'Serve: a new recipe for sacrifice' The exhibition runs until August 30. **N**



Porirua and Proud



Kingsley Baird 'Serve A New recipe For Sacrifice.'

'INSIDEOUT 6' Prison Art Exhibition

By Lize Immelman

Following an article in our March - April issue outlining a programme developed by Arts Access Aotearoa and dubbed 'Navigating Creative Pathways' which connects artistically talented prisoners with community art spaces and mentors, Lize Immelman, communications specialist at Arts Access Aotearoa, reports back from the Mairangi Arts Centre, on Auckland's North Shore, which hosted the 'InsideOut 6' art exhibition featuring works by inmates.

This annual exhibition is the result of a partnership between Mairangi Arts Centre and the Department of Corrections. Through the 'Art in Prisons Programme' prisoners from Northland Region Corrections Facility, Auckland Prison, Mt Eden Corrections Facility and Auckland Region Women's Corrections Facility, produced works for the month long exhibition.

Christine Currey, acting manager of Mairangi Art Centre, says the InsideOut exhibitions have become one of their major annual events. "Visitors to the gallery are stunned by the high standard and quality of the artwork," Christine said adding that the exhibition creates pathways for inmates who, as they become aware of their talent and that this is recognized on the outside, gain huge self-esteem and hopefully, find a road to a better life."

Christine described the displayed artworks, ranging from painting and printmaking to creative writing, as an exploration of 'self through art'. "They are produced by artists participating in a multi-disciplinary arts programme designed to unlock potential and creativity, encouraging each artist to find their 'niche'".

Lead up

Beth Hill, art tutor and distance education facilitator at the Northland Region Corrections Facility, commented: "Art opens doors as when they join the arts programme and start channelling their creativity and their confidence grows. It can lead them to other education programmes and they end up with a broader education than when they started," Beth noted.

Many of the exhibiting artists have been involved in other exhibitions and awards including the inaugural Outsider Art fair in Auckland and the Adam Portrait Award. Proceeds from the sale of the pieces goes to charity. [N](#)



The artists who created the work seen in this article may not be named as New Zealand law does not allow inmates to be identified in any way.

For a closer look at some of the artwork at the 'InsideOut 6' exhibition go to: www.youtube.com/watch?v=Ul-y3XdHhHI

BEYOND THE COLOUR BAR

By John Botton



After agonising over your laden pallet for hours and carefully crafting the exact colours you envisioned, you've finally put the finishing touches to your next masterpiece. Then, remembering that Aunt Agatha had requested a copy of the piece, you whip out your iPhone and snap a few shots. But when you pick up the prints from your local 'Mega Store', there's a dull lifeless image staring back at you. The colours are nothing like what they should be. Sound familiar?

When it comes to reproducing artwork, whether it's for record keeping purposes or print reproduction and sale, there's a lot more to managing the colour workflow than you might think. Firstly, you will need to think about the quality of the light used to illuminate your artwork, then the colour settings on your camera, followed by the digital colour space and the format that your camera uses, to record the image file. When you download your images onto your computer,

your monitor will play an important roll in the accurate display of your images. If you are going to print your images, it comes down to the quality of printer, ink and paper you choose. If this all sounds like a quagmire of potential disaster to you, maybe it's time to take a closer look at your colour workflow.

Balance

As an artist, you are probably keenly aware of the colour of light. Fortunately modern digital cameras have a similar ability called "Auto White Balance" which alters the captured image to emulate daylight. Make use of this as a starting point, bearing in mind that the optimal light source for photographing artwork is, even illumination. This is best obtained from daylight balanced soft boxes in a controlled studio environment. If you only have a couple of desk lamps handy, fit daylight or 'cool' light bulbs and try covering the shade with tracing paper to defuse the light. It is important to note that the colour of the light will affect the colours of your printed artwork.

Keep in mind the old adage of 'GIGO', Garbage In Garbage Out, when you start taking pics. Set the tripod-mounted camera to record images at the highest setting available. If possible, the best is to record RAW or TIFF files that will allow you to make changes to settings like white balance and exposure later without losing any quality. You can always compress the files into a smaller size later, but you can't add information that isn't there.

The next few stages of making a decent looking print for Aunt Agatha is going to get a bit technical, but she's definitely worth all the fuss. When you start editing the images you've downloaded onto your computer, it's essential to have a monitor that is correctly calibrated. You can do this yourself by eyeballing the display and manually adjusting the hue, saturation, brightness and contrast until



what you think you see, is what you think your masterpiece looks like in real life. Or you can do it the easy way and use a display calibration gizmo like the Xrite ColorMunki, or any number of similar tools, just plug in and play.

Software

If you are using Lightroom, Photoshop or similar image editing software to make the final adjustments to your digitised masterpiece, you will have the advantage of any number of controls to get your image to look exactly as you want. But even if you only have the basic freeware like Google's Picasa available, there are still a number of adjustments that can be made to get the best from your efforts. Try adjusting all the settings one at a time, moving from one extreme to the other, to get an idea of what they do. As long as your monitor is calibrated, what you see on the screen is what the print should look like. Right? Right!

Paper choice

The final stage before laying down some ink is deciding what paper would best suit your work of art. Just as in the art world, there is a multitude of choice in printing substrates available (that is in itself a whole new discussion). For now, let's assume that your magnum opus will be reproduced on a hot pressed fine art cotton based lignin free blue wool 5 archival paper, with no OBA's. But before you reach over and press the print button, you will need to "soft proof" your image to ensure that the printer will indeed print what you see. In the bad old days, it was a process of trial and error, making a print, going back to the computer, making some adjustments



and re-printing, resulting in a huge waste of time and materials in this tedious process. Fortunately, modern printmakers have tools such as soft proofing at their disposal. Soft proofing, usually done in Photoshop, entails the use of skilfully crafted ICC (International Color Consortium) printing profiles, a software filter that makes subtle changes in the printer's instructions, to get the best results from the selected paper/printer combination. This ICC profile changes the display to simulate what the printer will actually print, allowing the print maker to make subtle changes to the image file. Each printer and paper combination will have a unique ICC profile, usually published by the paper manufacturer.

So, the moment has finally arrived. Hit the print button; grab your coffee, rush over to the printer and watch in anticipation, as Aunt Agatha's early Christmas prezzie rolls off the press. The print head streaks across the paper, the image appears in linier instalments and with a final whirring of motors, emerges triumphantly into the light. A masterpiece. Now it's off to the framers.

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John Botton is the owner of Print Art, a fine art giclée printing studio based on Auckland's North Shore, that specialises in photographic printing and artwork reproduction. He has been involved in the digital world of image making since 1986 as a television producer and in digital printing since 1994. John is a fine art photographer and print maker, recently awarded his Associateship from the Photographic Society of New Zealand.



Celtic Pheasant Fantasy. Gouache on rag board 1100 x 950mm.

Dream Chaser

English-born Kiwi, Janet Marshall has exhibited and sold her work as far afield as England, Japan, USA, Canada, Australia, Italy and China and designed stamps for NZ Post and NZ Fish and Game.



Janet is a founding member of Nature in Art, Gloucester, England and has work in numerous collections including Nature in Art England, NZ Milk Board USA, NZ Post, NZ Treasury, Puki Ariki Museum Taranaki, and Birds in Art, Wisconsin, USA. She has also written and had published five illustrated children's books as well as an illustrated garden diary of her former home Te Popo Gardens in Taranaki, called 'Images of a Garden'.

"In addition to birds and botanical work I also do portraits and I'm working on a series of paintings called my Hooded Girl series, which depict my grand daughter in the first two and her little sister in The New Zealand Artist Magazine

the third. I am a member of the NZ Botanical Art Society and have exhibited with them for the Christchurch Flower shows, Margaret Flockton Awards Australia and lately the Canterbury Plains Florilegium touring exhibition. I also helped produce a series of 16 bird figurines along with my then husband Graham. These were hand painted and produced for many years at our previous studios at Te Popo Gardens in Taranaki.

"I have had no formal training at all. I was born to be an artist, my inner voice was always telling me that that is what I wanted to be, so I followed my dream. I started out professionally in 1970 when I was commissioned to paint 120+ paintings of New Zealand birds for a set of three



Fantail on Clematis. Gouache on rag board 300 x 400mm.

field guides to NZ birds. They took three years to produce, the work being rudely interrupted when I was involved in a serious car crash that put me in traction for six months. I finished the second book, 'Mountain, Bush and Shore Birds', while still in hospital. In the '80s I designed 10 definitive stamps on NZ endangered birds for NZ Post and have also designed two NZ Game Bird Habitat stamps and prints for NZ Post and NZ Fish and Game.

"I love being an artist, it enables me to share my world with others who look upon my work. It enables me to maybe open up worlds that people do not always see, like small elements of nature, the shape of a birds wing or the delicate fold of a leaf or flower. My inspiration comes from the world around me, nature, the cosmos, ancient art forms such as Celtic and Maori art. I am driven by a compelling desire to create images of what I see and learn.

"I am always happy where I am but I am also unhappy with where I am. It's just my human nature - never content with what is. I am very blessed to have been able to pursue something that I really felt I was put here to do, but it always seems as though there are endless paintings to do, in all sorts of design and medium, and I shall not have the time to paint them all. I can get a bit frustrated at times with so many things I want to do that I get in a cloud and do nothing! It hasn't been easy and I have been helped along the way by amazing people, but no matter how hard the struggle, one just gets on with it and keeps on creating.

"The art scene in NZ has changed dramatically since I first started in 1970. Artists were few



Earth Water Fire Air Spirit. Acrylic on canvas 700 x 550mm.



Kowhai Flower Faerie. Gouache on watercolour paper A3.

compared to now. There were no computers, no digital cameras, no access to unlimited photographs of birds or plants. My husband took black and white 35mm photos of birds for me and developed them at home. Colour was out of the question, far too expensive. I used to get my 000 brushes and my gouache paint sent to me from England, as they were not available here. Nor were quality rag papers, these didn't appear until around the 80s. I produced a series of Limited Edition Reproductions in the '70s and '80s. These were produced totally differently compared to prints now. Each image was hand colour separated, some images having 10 colours to produce the print, which meant that the print had to go through the printing machine 10 times. I use acrylic now but back in the early years of my career acrylic paint was only used as house paint, it hadn't been developed for artists. When it first became available as art paint the colours were vibrant, primary colours, totally not what I used on my pallet, so I didn't use them. I think the amount of equipment available to artists now is wonderful and artists everywhere seem to be having a great time utilising it all.

"My favourite medium is gouache. It is an opaque watercolour and enables incredible detail when used with dry brush technique. I always use Winsor and Newton. It layers beautifully to build up colour upon colour, resulting in body and great shade and light on subjects like birds feathering, leaves and flowers. When not using gouache I use acrylic, ink and wash. (For acrylic I use Atelier.



Huia. Gouache on watercolour paper A1.

"Don't get lulled into a lazy or a fast way to produce your art. Put thought, care and love into every piece and like anything else, practice makes perfect. The saying 'an artist must do 200 drawings before he can expect to be good at it' still holds true today. It's a good idea, when you think a painting is finished, to put it away for a while, maybe a month or so, then look at it again, maybe through a mirror. You may decide to do more work on it. Don't expect to be rich from your art unless you make it a proper business. You can sell well one year and nothing the next. The public are fickle and art that is popular one year will be forgotten the next. If you have the dream, keep it and follow it, but follow it well."

Janet Marshall.



Metamorphosis. Acrylic on canvas 700 x 550mm.



Tui on Rata. Acrylic on canvas 700 x 500mm.



Wings over Riwaka Kereru. Acrylic on canvas 1100 x 950mm.



Yesterdays Huia. Gouache on rag board 1100 x 950mm.



NZ Falcon. Acrylic on canvas 600 x 450mm.

I love the smooth consistency of this brand and also their colour range.)

Drawing

"I also love pencil. Paper and pencil are in fact my favourite tools. They are needed to follow the idea and start the creative process. The first thing I pick up when I have an idea is paper and pencil. Even a sculptor needs paper and pencil to design his work. I love them. When it comes to drawing I think that art has turned a corner, one that, when it comes to paintings, I do not like to see. I do believe that if we study the laws of art through sketching and so on, we learn so much that we can use later on in our career. It's like learning to play concert piano. When one learns that, one can skip to any other type of playing easily, jazz, pop, whatever, as all the basic knowledge is known. Paper and pencil are the start of any work. All work has to be designed.

In 2010 I took a three-year rest from conventional painting and moved onto using Photoshop, where I produced, with a slim tablet, over 400 plants for the online programme 'Second Life'. These are all for sale on 'Second Life' under the name of 'Artists Garden Second Life Botanicals'. I really enjoyed this episode in my art career.

New work

"When I start a piece I will have an idea which I usually mull over for weeks, years or maybe just a few hours. Once my mind has sort of worked it through I start designing with my lovely paper and pencil, eraser and sharpener at hand. I usually do three-to-five working drawings, including a detailed drawing to show me where shadows and highlights lay, getting shapes, sizes, perspective right. This I will use for reference. I then do a simple outline version which I trace onto my painting paper or canvas. When working with gouache it is essential to keep the paper covered except the part you are working on, to keep the paper clean, so one has to have a good idea of what you are trying to achieve. With acrylic one sees the whole work all the time, a much easier and far more forgiving medium than gouache.

"I am currently working on a large gouache painting on watercolour paper of white herons at Okarito. I have just finished two gouache paintings of Huia and have just done the drawing for the third painting in my 'Hooded Girl' spiritual based series of paintings. I have just published one of my children's books that I have had sitting around for years. It's called Sam, the Hat and the Dragon, and it is an illustrated humorous poem. The illustrations are in ink and wash and the poem was written by my son Daniel. I am always enthusiastic about what I do as I only do what I am enthusiastic about." **N**



Thames Society of Arts

With 150 members and counting, Thames Society of Arts sits at the gateway to the Coromandel resulting in a large number of visitors passing through the gallery exposing members and their work to a broad spectrum of art lovers from all over the country.

Consequently the Society, housed in the historic Old North School which dates back to the late 1800s, in Tararu Road 3km from Thames central has attracted members from all over the district and not specifically confined to Thames itself. Interestingly enough Thames Society of Arts has a number of high profile artists among its past and current membership including the likes of Bernadette Parsons, Svetlana Orinko, Jeanne-Marie Cantereau, Paula McNeill, Val Tubman, Barbara von Seida, Duncan Shearer and Hamish Horsely among others.

No boundaries

Thames Society Of The Arts was founded in 1973 and over the last 42 years has exhibited all aspects of pure and applied art. The Society's main function is to provide exhibition facilities of the highest standard to as many members as possible. With the founding philosophy that art is diverse in its application the Society's selection process for its seasonal and themed exhibitions is to strive for quality.

There are, however, no boundaries as to what their members can exhibit. From brush to chisel the Society offers wonderful displays of painting, pottery, sculpture, fibre, wood, ceramics, jewellery and so on, each of which demonstrates the creativity of the surrounding community as well as members from further afield.

Workshops

Painting and pottery groups meet every Wednesday and are basically open to all. A fully equipped studio for potters with wheel, kiln, stocks of materials to purchase, moulds for slip casting, plaster slabs for slab work, not to mention a huge array of tools are available as are a number of senior potters who provide advice and encouragement. Periodic workshops are available and Raku firing has been done on a number of occasions.



'Coromandel' - Bernadette Parsons, watercolour, 760 x 560mm.



'Too Hazy For The Fisherman' - Jeanne-Marie Cantereau, watercolour, 760 x 560mm.



'Dancing Poppies' - Jim Neilson - acrylic on canvas, 520 x 580mm.



'Black Rose' - Val Tubman, oil on canvas, 610 x 910mm.



'Thames Burke's Wharf' - Jeanne-Marie Cantereau, watercolour, 760 x 560mm.



'Open Rose - Val Tubman, oil on canvas, 610 x 910mm.



'Icelandic Poppies' - Jeanne-Marie Cantereau, watercolour, 760 x 560mm.

Further to this, a watercolour group is run off the premises by member Jeanne-Marie Cantereau with weekly meetings for either plein-air or indoors.

These workshops together with weekend tutorials in many mediums all combine to enrich the expertise and knowledge of Society members.


Exhibitions

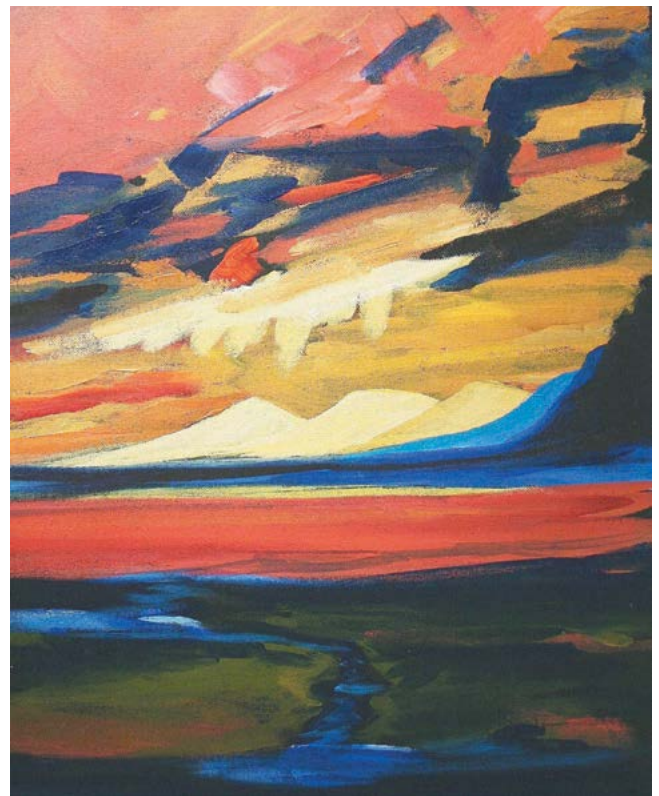
The Society holds several exhibitions throughout the year, often with an interesting theme, and the Gallery is curated to give a fresh look for repeat visitors.

For the past five years the Society has held a two-week exhibition of invited artists entitled ARTbeat. This is part of the Pohutukawa Festival, a peninsular-wide festival which, this year, runs from 20 November – 6 December.

The Society is also into the Cormanandel Art Tour and has close ties to Watercolour New Zealand and other societies in Te Aroha and Paeroa, exchanging newsletters and promoting events and workshops.

Refurbishment

A recent refurbishment of the gallery and a management review led to a huge increase in sales together with a doubling of the number of signed up members in the same period. At the time of going to press applications were taking place for a life drawing workshop by Ian Calloway and a workshop on ceramic figure sculptures by Kay Ogilvie. 



'Afterglow' - Jim Neilson - acrylic on canvas on canvas, 520 x 580mm.

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SPOTLIGHT ON COLOUR

Turquoise

The very name evokes an exotic image. This is a colour that makes you think about mood as well as location. Turquoise creates thoughts of warm landscapes as well as cool tropical waters. It is, in many ways, a colour of escape and tranquility.

The name comes from the semi-precious stone which was imported by Europeans through Turkey from its origin in Persia, now Iran, and the word 'turquoise' itself comes from the French for Turkish.

A VISION IN TURQUOISE

The stone's colour combines the serene qualities of blue and the invigorating feel of green. As a result turquoise is often used as an adjective to describe blues or greens and not as a hue with its own identity. However, this is a colour on a palette that does indeed have a lot to say about itself. Most people respond to it positively. It evokes thoughts of soothing, calming waters in a far off land and a relaxing escape from everyday troubles. It can restore our sense of wellbeing or, as a stone, even make us feel protected from evil spirits.

THE ARTISTS' VIEW

On a technical note, the colour can be manufactured from blue (PB) and green (PG) pigments. These are usually based on the synthetic pigment phthalocyanines which range from red at one end but generally tend to be greenish.

The cobalt turquoise pigment is also often used and gives clear, bright colours in watercolour and both bright and duller, opaque colours in oils.

Turquoise has both warm and cool undertones and pairs well with most other colours in the spectrum. It adds a splash of excitement to neutrals and browns, complements reds and pinks, conveys maritime ideas with deep blues, and livens up all other greens.

There are many applications for the range of turquoises available in Winsor & Newton colour ranges. Turquoise can be mixed from greens and blues on your palette but some artists choose to have a single pigment secondary colour on their palette. Using it will allow you to create brighter, stronger mixes.

Turquoise is versatile, thought provoking and mood enhancing. Why not give it a go, you might see it in whole a different light.



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Cotman Swatch Turquoise.



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News



Art trail grows

The Whangarei Heads Arts Trail (WHAT) has grown up and is arguably one of North Islands premier art experiences. This year 38 artists, all located on Whangarei Heads, staged simultaneous studio and community venue exhibitions. There were eight new local entrants including, Pauline Marjoribanks who paints, quilts and makes textile pictures, Jeff Andrews of Atomic furniture who creates metalwork art and furniture, Brad Walters who does fabulous things with an airbrush and is also a keen oil and acrylic painter, wood turner Clive Ihaka, Jade Knight a young aspiring painter and Adam Blackwell an accomplished gold and silversmith.

WHAT committee member, Sheila Blackburn, noted: "WHAT is maturing and growing in both stature and quality. Exhibiting artists have adopted a more professional presentation of their work than has been the case in previous years."

The NZ Artist caught up with Laura Burns, Regional

David Foley was among the artists exhibiting along the Trail. Here he is with one of his watercolors, 'Shareholders Parking' which was a finalist in a recent Australian magazine award.



Arts Development Manager for Creative Northland, at the Parua Bay Community Centre who echoed Sheila's thoughts saying: "I have visited two art trails on Whangarei Heads, I can see a definite improvement in terms of the grouping of the artists while the quality of work is much higher."

Sheila added that the while many visitors came along just to look around and enjoy the art on show, the Trail was attracting more discerning buyers looking to purchase good quality work. "There were a lot of buyers, exhibitors sold pieces from crochet slippers to paintings and artworks of a \$1000 and more." N



Trisha Fisk works mostly in oils in a variety of genre. Her works include fantasy scenes of well endowed naked ladies, bush, waterfalls, naive style villages, city scenes and soulful pet portraits.



'Tui Frenzy', Brad Walters, oil on canvas.



Peter Brammer with a bell drum. Peter's work exhibited widely around the UK before moving to New Zealand 15 years ago.



'Rosebud' Trisha Fisk, omamru stone and plastic clay, glavanised wire, fibra glass. (The bubble-bath flowers were Alyssum and Lobelia.)

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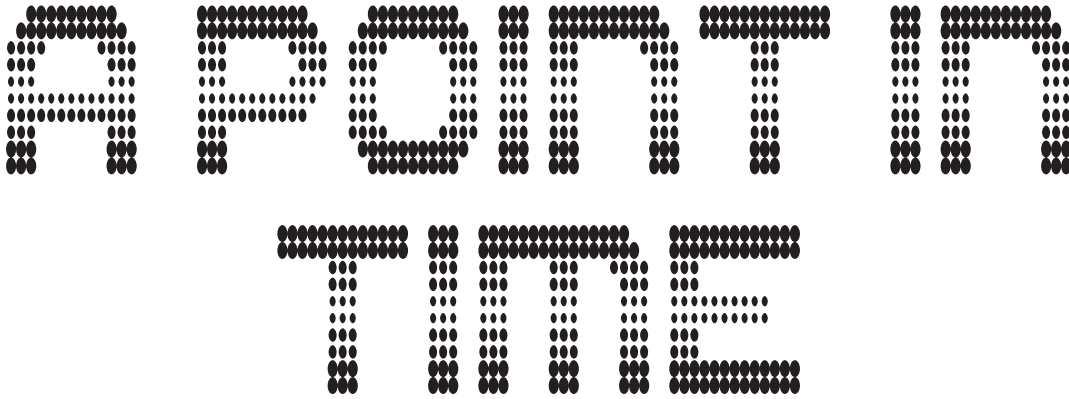
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The NZ Artist recently visited the Mangonui Waterfront Festival where we caught up with pointillist and carver Andrew (Andy) Morrison at 'Exhibit A' a co-operative gallery of which he is member.

Born in England Andrew (Andy) Morrison was recruited by the New Zealand Government in January 2005 as the Railway Engineering Manager in the central North Island and for the next few years. Art, which had always been a part of his life and something he really wanted to do, played second fiddle to his career. Things have changed.

"I always wanted to make art a bigger part of my life, but due to long working hours and being 'On Call' most of the time, this was impossible to achieve without some sort of major life/situation change. I left the railway industry after nearly 30 years and moved from Hamilton to our lifestyle block in Peria. With the support of my wife, Tina, who goes to work every day, I am now able to devote more time, effort and resources to explore my creative side.

"Back in the 1990s, I used to do commissions, portraits, pets in pointillism using 0.3mm ink dots. As the years went by my eyes and hands couldn't take the strain anymore so I started painting on canvasses using bigger dots and experimenting with gravel and stones to give texture.

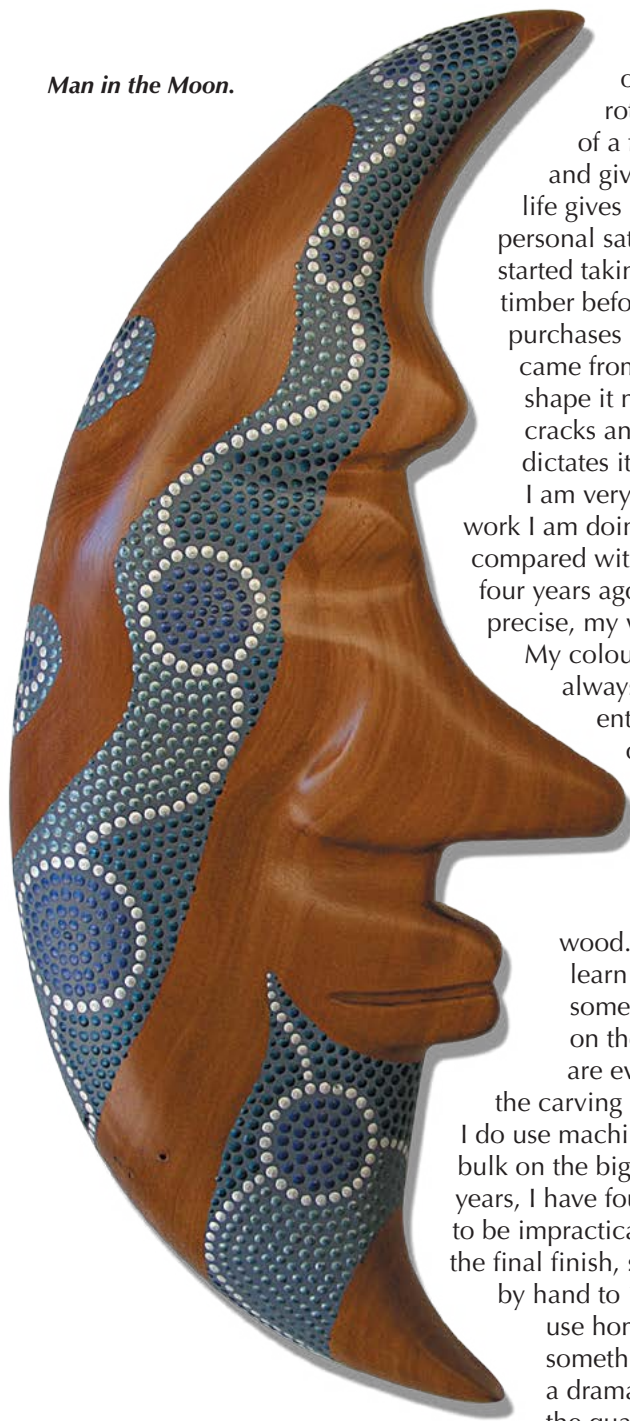
"When we moved to Peria I milled some red cedar trees on our property and had a go at carving for the first time. I did a series of tribal masks and found I really enjoyed painting on this new wooden canvas.

"I am currently using native timbers which, had I not acquired them, would have been destined for the bonfire, been reburied or left to rot with the other unwanted swamp kauri, old puriri and totara fence posts in the paddocks.



The Last Green Wyvern.

Man in the Moon.



“Burning or leaving 4,500 year old swamp kauri to rot is a criminal waste of a fast depleting asset and giving it a new lease of life gives me a huge sense of personal satisfaction. I have just started taking photographs of the timber before I carve, so whoever purchases it can see where it came from, why it took the shape it now is, due to the rot, cracks and fluffy wood which dictates it’s transformation. I am very happy with the work I am doing at the moment compared with what I was doing four years ago. My painting is more precise, my work has evolved. My colour schemes have always been bright. I have entered a magpie stage of my life and I am now using bright shiny metallic paints more and more which complement the wood. Every time I carve I learn something new and something I am able to use on the next piece so they are ever evolving. Most of the carving is done by hand, but I do use machines to take out the bulk on the bigger pieces. Over the years, I have found the use of sanders to be impractical and detrimental to the final finish, so I do all the sanding by hand to 1200 grit. I also use homemade beeswax, something which resulted in a dramatic improvement in the quality of the finish.

“I am in awe of young artists who bravely make art their career in the hope of becoming successful and earning a living wage from their creativity. I came late in life to this career path, so the need to sell my work to gain financial security is not such a big issue. Because of this, I don’t have to compromise. I create what appeals to me and if people like them enough to buy them, that’s a bonus and also very satisfying.

“I would like to do some larger pieces in wood when the opportunity arises and would love to try carving stone which would be a whole new learning curve. I am not planning or goal setting at the moment, rather enjoying the ever evolving path my work is taking and I’m happy to see which direction it takes me.

“I recently spent four months making pieces for the Whangarei Heads Art Trail where I was a guest artist. I am having a short break in the UK and as soon as I return I will pick up where I left off. I can’t help being enthusiastic



about each piece I do. It's why I get up each morning and what I think about all the time with ideas spinning around in my head before I sleep.

"Every mistake I make is an opportunity to learn, the lesson being applied to the next piece, which is why my work has evolved so much in the last five years. Some mistakes can turn out to be beneficial causing you to change course and adopt a new style. If I make a mistake applying the dots (smudging or dots merging) I tend to leave them in. They can be hard to rectify, but mostly I feel they are part of the work and show I am not a robot. They are not perfect, but they still work.

"My favourite piece of equipment would have to be my hands which were able to sand one piece (Takaporepore) foolishly for 18 days solid. Also, my imagination for allowing me to believe I can create and transform something so rotten and useless into something beautiful that can be hung in your home as a piece of artwork. My inspiration comes from all around me. My home, the place I live. The surrounding bush. The serene feel and community spirit of the area. All of it.

"Like art, music has always played a big part in my life having played the drums in bands since I was 14 years old, but at some point, I had to decide between music and art or a career. Needing financial security, the career path won, but art and music stayed with me as much as my professional life would allow.

"I listen to music when I am working in the paddock, doing building or chainsaw work and when I carve. I have an eclectic taste of music listening to anything from Billie Holiday and Dave Brubeck to the Foo Fighters, Primus and Pantera. When I get to the painting stage, I have to be a bit careful as to what I select as fast hard music, encourages more speed and mistakes. Slower more even tempo music helps me zone in, focusing concentration. Applying the dots can be quite meditative but it helps to be patient and not push the process.

"When I am not working on my art I play my drums and gig regularly, but the lifestyle block takes up most of my time, fencing, gardening, growing vegetables and maintaining our home – 'The Honey House'. My wife and I like animals and have cows, two pet sheep, chickens and a cat. We make our own relishes and sauces, and try to be as self-sufficient



'Slither' - detail.



'Undulations'









'Slither'



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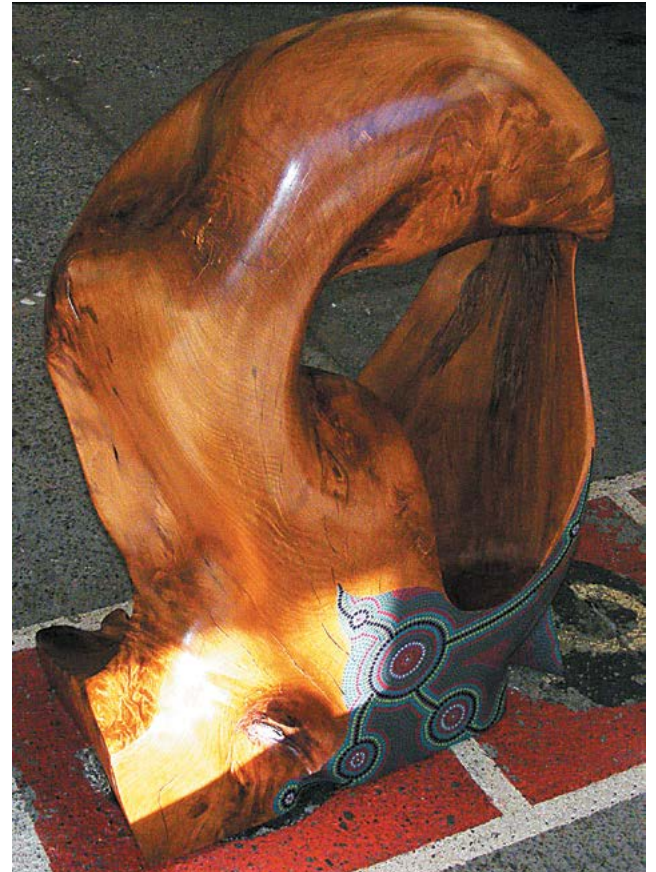
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as we can. We also like to travel and I get a lot of inspiration from the countries and islands we visit."

Andy has been invited to a joint exhibition at Kaan Zaman with other members of Origin Cooperative in Kerikeri and was a guest artist at the 2015 Whangarei Heads Art Trail held over the Easter weekend.

His work is held in two New Zealand collections of international art and has been sold to customers as far afield as the United Kingdom, Australia, America, Canada, Sweden, France, Switzerland, Denmark, Holland and New Caledonia.

Locally his work can be found at Exhibit A in the old Mangonui court house, Helena Bay gallery and the Kauri Cliffs Lodge and golf course. 



Andy Morrison utilises 4500 swamp kauri to produce works like the one pictured here.



Undulations - detail.

A sometimes misunderstood visual art, printmaking has long been integral to the history of New Zealand and New Zealand art embracing both Pakeha and Māori culture. In this report we talk to two artists about their work, their passion and their thoughts on this seeming 'Cinderella' of the art world.

PRINTMAKERS REVIVAL

"There is a revival of printmaking taking place in New Zealand with printmakers being increasingly recognised by the wider art community and the medium is poised to start interacting with other mediums." These are the thoughts of Faith McManus, locally and internationally recognised as one of New Zealand's foremost printmakers with exhibitions at dealer and public galleries in New Zealand, Australia and the USA.

Faith, an art tutor at Northtech in Whangarei, says printmaking in New Zealand does not always enjoy the recognition and appreciation it deserves. "There are not many print galleries in New Zealand and there are probably more people collecting New Zealand prints in Australia than they do here."

Faith suggests printmaking is, to some extent, discriminated against in some art schools. "Some art schools are very closed in their disciplines, we are fortunate Northtec are more objective and open in this regard.

"We have a good core of people who have gone through the course here and there is an exciting hub of printmakers in the North."

Interestingly enough, while many fine artists differentiate between their work and printmaking, printmaking is drawing based - all the designs and images created in printmaking start off as drawings. Faith herself comes from a painting background and says while her work is still "very painterly" she works mostly in woodcuts.

In the mean time, according to Faith, "People work in print because they have a passion for it, they recognise themselves as artists. Printmaking is growing, there is a revival of all the different types of printmaking and it is poised to interact with other mediums on a larger scale than it is at the moment."

Heritage

Known for her use of bright colours, Faith enjoys working on a large scale pieces. "I

started with mural sized prints and have done works over two metres high," she explains. "I don't have a problem working with large expanses of colour."

Born in Wellington but brought up in the north, Faith says as a youngster she didn't identify with her Māori heritage until much later. Faith's work draws upon her European and Māori ancestry. "I wanted to talk to my female whakapapa," she says. "I wanted to create prints based on my ancestral imagery and also to reflect change through culture over a period of time, explore ideas of change and exchange and how all of this is interconnected."

In this respect, one of her recent woodcuts from the series 'The Riders of the Red Manuka', that are based on a local cowboy western movie, filmed in the far north in the 1920s and featuring Māori cowboys, was inspired after Faith discovered her Great Grandfather was one of those Māori cowboys.

Faith says her work is becoming more abstract. She is working on expanding the role of printing although she is not quite sure where it will take her. **N**



"People work in print because they have a passion for it, they recognise themselves as artists."

Faith McManus.

Faith McManus a founding member of Toi Whakataa Press, the Māori Printmakers Collective, a group of established individuals who aim is, among other things, to encourage the maintenance of Māori printmaking through the sharing of knowledge, opportunities and experience with other indigenous artists.



'Riders of the Far North' this wood cut series was inspired by Faith McManus' grandfather who was a Māori cowboy back in the 1920.

Tactile backlash

Hamish Oakley-Browne is a passionate artist with printmaking as his chosen medium. Having just completed a degree in fine arts at NorthTec in Whangarei, he is currently doing a six-month residency programme at Te Kowhai Print Trust situated at The Quarry Arts Centre.

Hamish says printmaking reflects a “hands-on tactile backlash to the digital world in which people have lost themselves, their intrinsic senses and richness in their lives.

“Art school changed how I felt about what I considered was art and what was not.”

He says he knew he was on the right track after getting a commendation from the Mairangi art centre for a poster he produced for the Exit No9 exhibition at the Geoff Wilson Gallery. “There is no



Hamish Oakley-Brown says he knew he was on the right track after getting a commendation from the Mairangi art centre for a poster he produced for the Exit No9 exhibition at the Geoff Wilson Gallery.



Another example of Hamish Oakley-Brown's work.

way to digitally reproduce the marks and overall imagery created in the printmaking process. These marks tell a story of their own.

“Printmaking is a progressive art. It takes time and a special kind of commitment to get it right. In my work so much is taking place, so much can happen you have to learn how to roll with the punches and carry on. Like anything, it is hard work.”

Commenting on the image of printmaking in New Zealand, Hamish says it is easily confused with giclée. “They don’t understand the process and the fact that the more the plates are used the more the print changes and in this way the prints are all unique.

“There is a definite need to change the perception of what printmakers are and what they do amongst artists working in different genres and mediums.” **N**

Live to Print

Matthew Lewis, a Northland-based entrepreneur manufacturing eco-friendly printing ink, walked away with a string of awards at the prestigious 2015 Pride In Print Awards which showcase the very best of New Zealand print.

Matthew owner/operator of Live To Print developed a leading-edge range of eco-friendly printing inks, so safe, stable and bio-degradable you can wash them down the sink. Matthew says the inks, which won 'Gold' for environmental, 'Category Winner' for industry development and a Finalist in the supreme awards, are natural plant based inks, using sustainable ingredients with high permanence eco-pigments for printing on a wide range of papers and board. As it is a native water based product, there is no need and no place for harmful chemicals, acrylics or other hazardous additives. They have a long shelf life and come in a large range of colours including fluorescents, translucent, metallic and CMYK.

Matthew says it has taken many years chipping away and perfecting the products and the different colours. "The award is very encouraging and shows we are doing the right thing but they are actually due to my long-standing customers and product testers, it is an accolade to them. **N**



"The award is very encouraging and shows we are doing the right thing." Matthew Lewis commenting on his success at the 2015 Pride In Print Awards.



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Te Kowhai Print Trust

Over the last three decades Te Kowhai Print Trust has built up a significant and unique lithography facility with two presses and collection of the oldest etching stones in New Zealand.

Based at the Quarry Arts centre in Whangarei, the Kowhai Print Trust is a charitable organisation which works to teach, advance and preserve the practice of fine art printmaking. It serves as a community facility where many forms of printing are both enjoyed and encouraged. The trust offers workshops in lithography, screen printing, etching, relief wood, lincocut, letterpress, papermaking, booking/binding and painting.

As each artist donates two prints from every edition printed, to the Trust, one for sale and the other for the archives, the Trust has built up a collection of prints that are of national importance to New Zealand.

For its own part The Trust is a hive of activity with visiting artists, volunteers and staff members producing all manner of posters, books, documents, original and commissioned artworks.

When the NZ Artist visited the Trust, Hamish Oakley-Browne, who is currently doing a residency, was working on a massive woodcut which, on completion, is going to be pressed by a steamroller! One print only no doubt.



Irreplaceable. Te Kowhai Print Trust has a collection of the oldest etching stones in New Zealand.



Trust Co-Ordinator, Jasmine Horton, says there has been a resurgence of printmaking in New Zealand. "Two scholarship students studied here and they loved it, one of them is currently serving an apprenticeship in Auckland and the other is doing private work.

"Our printmaking and screen printing classes are fully booked. I think this could be due to the fact printmaking is more of a social art as opposed to fine arts."

Symposium

Also on the agenda is the Northland Print Symposium and Exhibition. 'Hard Pressed - Soft ground' is scheduled to run from December 5 - 14 in the Yvonne Rust Gallery at the Quarry. Prior to this are artists talks and print demonstrations, September 19 - 20 and an artist book making workshop October 3 - 4. Go to www.tkpt.org for further info. [N](#)



ABOVE/RIGHT: Over the last three decades Te Kowhai Print Trust has built up a significant and unique lithography facility with two presses.

LEFT: Te Kowhai Print Trust Co-Ordinator, Jasmine Horton, left, says there has been a resurgence of printmaking in New Zealand. Here she is seen with Trish Clarke, a trustee of Te Kowhai Print Trust.



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ART PRODUCTS

HOW BLACK IS BLACK?

Black is an important colour for printmakers and there are a number of different blacks available and it is extremely important to choose the correct black for what you want to achieve.



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- Shade: Blacks can either be cold or warm depending on the pigment composition. 'Cold blacks' (with bluish tints) should not be used for printing on slightly yellow paper. 'Warm blacks' give deeper and more contrasting prints. The weakest black is 'Soft Black', it is used as a medium and mixed with some blacks whose tones are considered to be too strong, so as to soften them. Its texture is very supple. It is also used to soften some blacks, thought to be too hard, so as to make wiping easier.

A Guide to Charbonnel black etching inks and their characteristics.


- **Black RSR: A strong, warm black. Viscous, powerful and supple.**
- **Black 55981: A medium density black. Very viscous, but easier to wipe than 55985. For deeply etched lines or Burin engraving.**
- **Black F66: A medium density, black. Low viscosity, easy to wipe.**
- **Carbon Black The warmest black. Low viscosity and easy to wipe.**
- **Black 55985: Cold, intense black. Used to reinforce other blacks. The most viscous black for deep etching, drypoint, burin and messotint.**
- **Black Luxe C: Slightly bluish black. Reinforces the other blacks. Viscous, tacky and difficult to wipe.**
- **Soft Black: Weak black. May be used for lowering the tones of a plate which is heavily etched. Very supple, low viscosity, easy to wipe.**

ART PRODUCTS

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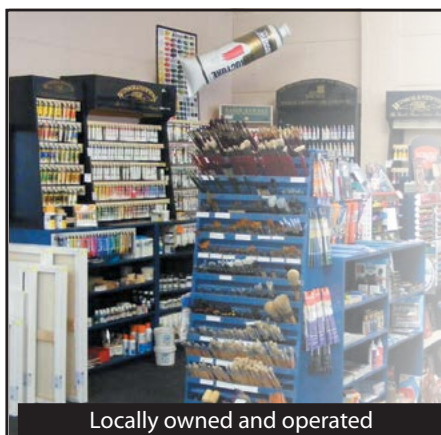
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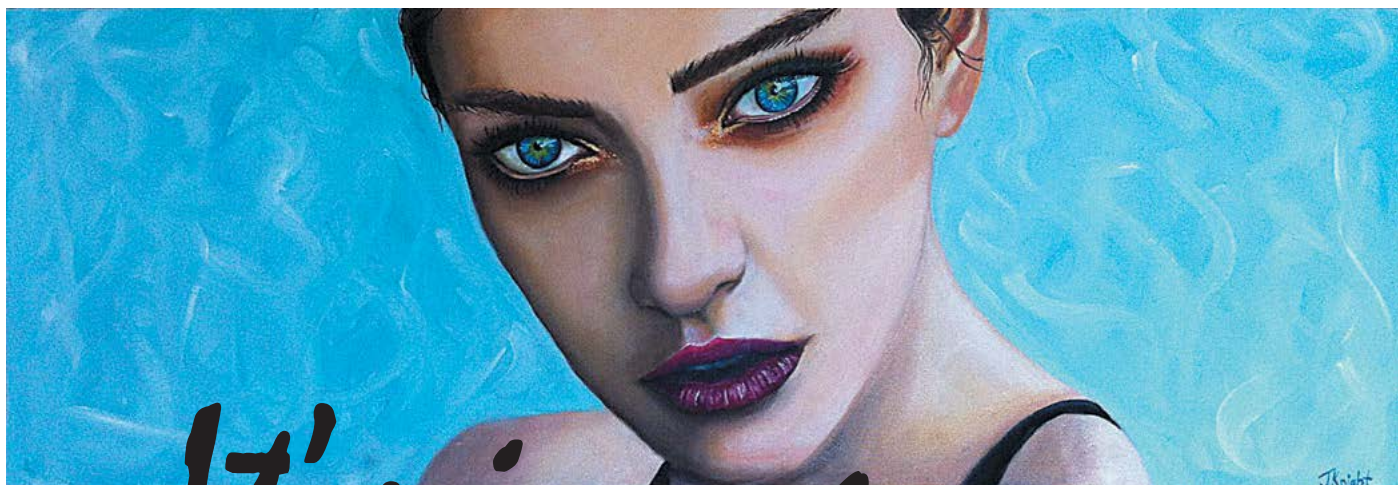
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It's in the eyes

Educated at St Joseph's primary school in Auckland and Pompallier Catholic College in Whangarei, 19 year-old Jade Knight is currently completing the first year of a three-year bachelor of art and design degree through The Learning Connexion in Wellington.

Jade, who is studying via correspondence, says when she has finished this course, her intention is to follow through with a two-year masters degree in art therapy: "I have a passion for not only art but also working with people so becoming an art therapist will not only allow me to pursue my passion for art but also help people of all ages and walks of life.

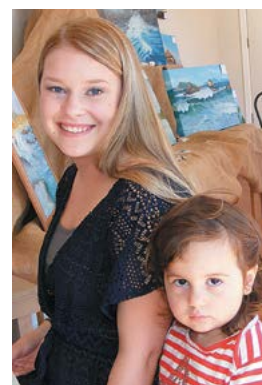


Jade Knight (19) is aiming for an honours degree in Art Therapy. Above: Sisterhood - acrylic on canvas.

"The benefits of art therapy are enormous. It helps and assists people to deal with their emotions and work through difficult personal issues; it is also a great stress reliever. I really can't wait to play a role in making an improvement in people's lives."

Passion

Jade says she first discovered her passion for art when put into art class in high school: "I felt I had no talent for art whatsoever but I persevered and ended up loving it." Jade's perseverance paid off and she achieved a 2nd place in her final year of school.



Jade with 2 1/2 year old admirer, Abi Messenger.

Mixed media

"Since starting my degree I have had the chance to experiment with all types of mediums. Now almost into my second year 90% of my work is in oils. I feel that by doing portraits in oils I can create an amazing softness and depth in my work with layers, but also create fine detail and sharpness in places that need it. My Focus of my work is mainly on feminine beauty and creating an 'ethereal presence' through colour and expression in my portraits. All my portraits are inspired by women with a certain look about them, either a soft quality or an expression that draws me to her. I want to accentuate the 'flaws' that define each woman and use it to their advantage. Ever since painting portraits I have always found the eyes to be the most interesting aspect of the face. Not only do they bring the painting to life, but if they are done in the right way they become the focal point of the painting."

Like many modern artists Jade uses photographic images as a reference and while she has done several commissions to date, in April this year she participated in the Whangarei Heads Art Trail for the first time, exhibiting her work at the McLeod's Bay Hall with four other very different artists. "This was an amazing experience to be able to present my work to the public and also have the pleasure of talking with other artists all working and creating in different aspects of art. The feedback from the public about my work was so positive and uplifting that I can't wait to have my own solo exhibition. I am constantly learning new things with my art so I always look forward to what lies ahead, which is what I love about being an artist." **N**

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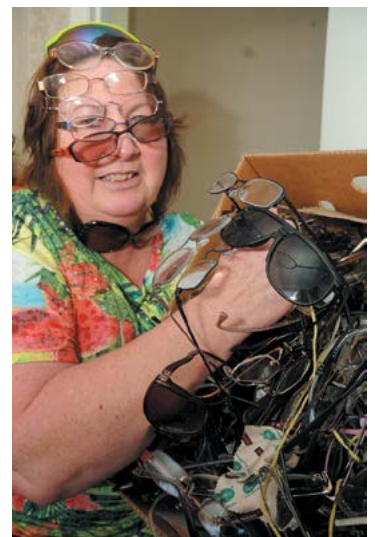
Feeling Creative?

Eyeglasses for Art is a voluntary initiative which diverts unusable eyeglasses from landfill to artists, art centres, schools and crafty people for artwork. While many reading glasses are sent to the Pacific Islands for re-use through Lions Recycle for Sight project, the bifocals and progressive eyeglasses are not suitable for this project. Eyeglasses for Art co-ordinator Helen Whitcombe says the organisation receives approximately 3,000 pairs of eyeglasses and 300 pairs of eyeglass cases every month.

"Since May 2014 we have distributed approximately 30,000 pairs of eyeglasses and 2,000 eyeglass cases to several

art centres where they are making brooches and other jewellery along with wind chimes, wall art and some larger projects on the go. Others are creating a submission to World of Wearable Arts or Trash for Fashion."

If you would you like a box of two just pay the courier charge to receive them or pick them up for free from Papakura, Auckland. Email your full street delivery address and number of boxes of eyeglasses and/or eyeglass cases to: **eyeglassesforart@xtra.co.nz**. There are approximately 300 eyeglasses per box and 150 eyeglass cases per box. **N**



Eyeglasses for Art. Co-ordinator Helen Whitcombe has hundreds of pairs of spectacles she is giving away to craftspeople and artists.

Photograph: Simon Edwards editor/photographer: The Hutt News

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July/August 2015

THE NEW ZEALAND ARTIST

M A G A Z I N E

What's coming in the next issue?
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plus even more . . .

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