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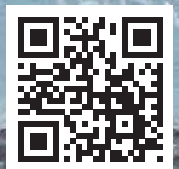
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**ARTISTS
FORUM**
Dougie Chowns
on Drawing, part 3

**THE NZ
ART SHOW**

FEATURED INSIDE:

- BEVERLY REID • ANDREW MOON • INDIGO WISE •
• KATIE MINES • SUE LUND • HELEN DYNES •




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The Team

*On the cover:
Beverly Reid 'Caught in the rain'. Soft Pastels. Pg 8*



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

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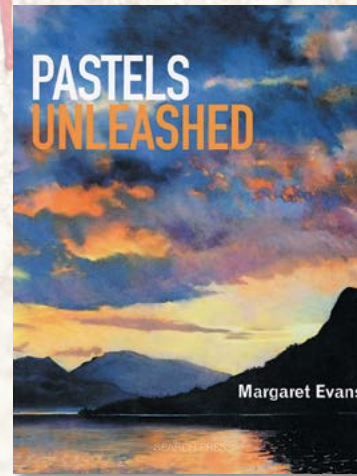


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PASTELS UNLEASHED
by Margaret Evans



Subscription details available on Page 68.
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Margaret Evans shows artists how to unleash the creative power of pastels. She shares her huge enthusiasm for the medium and her expertise in the properties of pastels, showing how to choose papers or use underpainting techniques to make the most of them. She demonstrates the stages: sketching in, blocking in and then building up, that lead to a successful painting, and then the dry and wet techniques that really unleash the potential of pastels. She shows how to use turpentine and how to dilute or intensify colours, and there is information of composition, perspective, painting figures and mood and atmosphere, all helping equip the reader to paint in her fantastically creative way. She also shows how she develops painting ideas from her wonderfully inspiring photographs, workbooks and travel diaries. There are then six beautiful step by step demonstrations.



a note from the studio...

Hello again. This issue we focus on the beginning of photography and explore how it has played a part in even the old masters techniques - pg 59. We investigate the colour Smalt, on pg 51 and have the third installment of Dougie Chowns' Sketchclub on pg 26.

Read about 'Colour Your Life', the television documentary taking the world by storm on pg 20, alongside an interesting article on intellectual rights.

You may have noticed the Boosted campaign we have going. Please do not worry, we are not going to stop producing the magazine, just seeking additional support for a young company. Any and all contributions are gratefully accepted.

Further to this, should you come up with an awesome idea which can assist us in the generation of funds, enabling us to continue to support you, the artists, we are very keen to hear. Send your ideas to editor@thenzartist.co.nz. We eagerly anticipate your suggestions . . .

Meg

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Send your letters to: The Editor
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Here it is! Arrived in the mail today, my copy of The New Zealand Artist Magazine! Not only have they given me a four page spread with 12 images, but also the cover! Thank you! Certainly a milestone moment for me.

Reina Cottier Art.

Your pleasure is ours Reina. Enjoy. - Ed.

I sat my fine arts prelim many years ago in the sixth form intending to get into an art's career. My parents talked me into a trade which I have persisted with for over 40 years. Have been keen to get back into my art for many years.

Then your fantastic magazine came along and inspired me.

Bought some new and second hand gear so getting closer to actually getting creative again.

Have had a few nasty life experiences over the past few years so it's taken a while but hope to get creative soon.

Thanks for taking the time to read my art history.

Tony Kwak

We look forward to seeing your progress Tony. - Ed.

The July - August issue New Zealand Artist Magazine has just arrived. This magazine is improving so fast. A really great mag for all of us. It is useful, current, informative and best of all, collective in supporting ALL kinds artists for once. I see this mag taking over in keeping us all informed as to what is happening in New Zealand. regarding closing dates for exhibitions, exhibitions themselves galleries open (or closed) to new artists, how they choose and when they choose and so on. Market days around cities, Cruise ship docking dates etc etc. It is great to get an unbiased review of interesting 'Arty' news. Congratulations guys.

Kate Fransham

Thank you Kate, it is people like yourself and your kind words that keep us going. Ed.

Hello! have had fabulous feed back regarding the article and another mag has asked me to be interviewed! Thank you so much.

Ira Mitchell-Kirk



CONGRATULATIONS
*to Bronwyn McLennan who won
Ira Mitchell-Kirk's Travel Journal,*
ALSO TO
*Irene Frost, the lucky winner of
the \$250 gift card.*
ENJOY





A POSITIVE STRUGGLE

While many artists make a decent living, many create and struggle to survive and only they know why.

That unrelenting creative urge which drives them onward is hard task master. As Edgar Degas pointed out. "Painting is easy when you don't know how, but very difficult when you do."

So the more you paint, the more you learn, the more difficult it becomes. As Govett-Brewster Art Gallery Director, Simon Rees noted at the 2014 Contemporary Art Awards, "You have to learn the rules first before you learn how to break them," and that is, I surmise, what Degas was getting at. Little wonder then that the urge to tear or destroy a work in progress is inherent among most, if not all creatives I have met. It's part of the deal.

The good news for our much-loved, sometimes maligned and often misunderstood creative New Zealanders, is that their efforts, the good, the bad and the downright outrageous are not in vain.

According to a research document compiled by Creative New Zealand, New Zealanders are creative people who believe being involved in the arts makes their lives better and their communities stronger.

This is driving the high levels of engagement with the arts in New Zealand. There have been significant increases in the levels of both attendance and participation in the arts among New Zealanders since 2011. Overall engagement with the arts has increased. In the 2014 nine in 10 New Zealanders (89%) have attended or participated in at least one arts event in the last 12 months compared to 85% in 2011. This is the highest level of engagement since the surveys began in 2005.

The results are included in Creative New Zealand's triennial survey, 'New Zealanders and the Arts: Attitudes, attendance and participation in 2014'.

"The results are heartening for the arts sector. As a nation we continue to value the positive contribution the arts make to our personal well-being and the cultural inclusion of our communities," says Creative New Zealand's Chief Executive, Stephen Wainwright.

Perhaps more heartening is the news that young New Zealanders (10-14 year olds) love being involved in the arts because they like being creative. It makes them happy and gives them self-confidence. They rate being creative as a favourite pastime (83%) rivaling playing computer or video games (76%) and watching TV or DVDs (83%).

Young New Zealanders are now more involved in singing and playing a musical instrument particularly outside of school, up to 85% compared to 73% in 2011.

All young New Zealanders in the survey had participated in at least one art form in the previous 12 months, with school remaining the most important influence. However, nearly all of those in the survey (93%) had also been involved in the arts in their own time.

Digital arts such as using technology to make a film or music, create a graphic design or write a poem show the greatest potential for further growth in involvement.

The full report is available at www.creativenz.govt.nz/nzersandthearts2014, it's well worth a read.

Andrew

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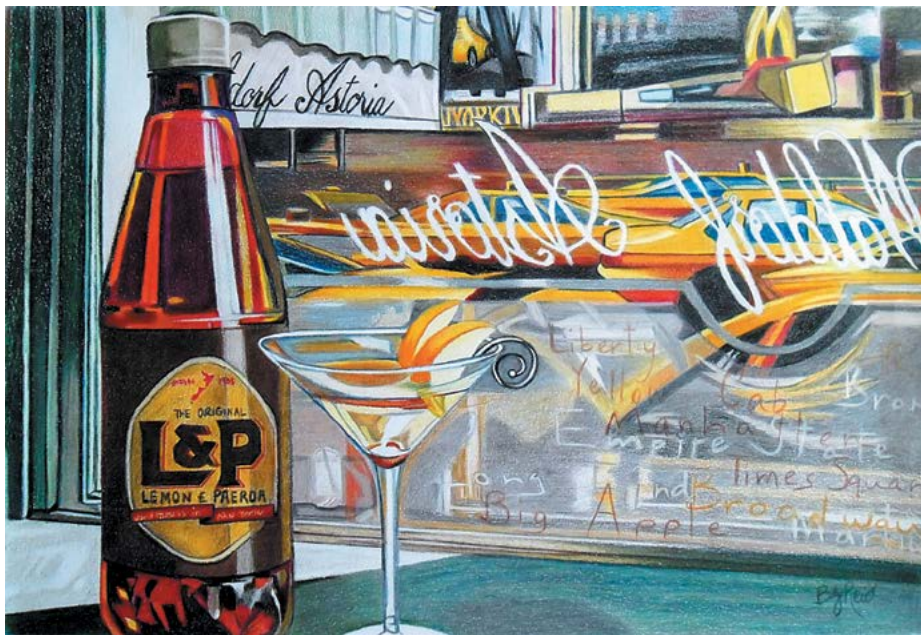
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the journey

by Beverly Reid

Californian-born Beverly Reid has had a passion for art since childhood. "When I received my first set of Crayola crayons and a colouring book, I loved the exciting hues of colours I could create with them, which led me to drawing different things on my own. My very first memories of drawing were that of a sailing ship, Black Beauty and a ballerina. I was so excited with all the details I could put into my drawings making them 'come alive', I wanted to do more! This began my art journey into enjoying realism which still continues today!"



'Martini At The Waldorf' (L&P Beverage in New York). Coloured pencils. 280mm x 430mm.

As part from a short college course in 3-Dimensional Art in 1994-5, Beverly is a self-taught artist with no formal training, but dedicated to perfecting her craft, and developing her own unique style. "I love being an artist, because I can communicate a feeling or capture a moment in time through my work, and share it with other people. There's nothing more gratifying to me, when I receive feedback that my art made someone stop, stare at it and keep looking at it!

Vision

"I once saw an art program on television called 'Colour In Your Life' an Australian art show that showcases artists, where imprisoned men were given some canvases with paints and brushes, by the end of that show, I was crying because I saw how art made such a difference to these men. Their

confidence and self-worth were lifted because they had created something wonderful, themselves! I would like to start a similar project for our city's troubled youth where they could be mentored and given a sense of self-worth and confidence through art.

The journey

"My artistic journey hasn't been easy. I never really got much encouragement from my parents, even though they saw potential in my drawings but I had such a passion for art I just kept practicing. As a result it's been a self discovering journey about believing in myself, and getting the encouragement of my own family and friends. I continued to grow and challenge myself artistically to learn new techniques. Like everyone else, I made mistakes and learned new techniques through trial and error but also learned never to repeat the same mistakes over again, although I have also learned that some mistakes turn out to be 'happy' accidents.

I've always been fortunate to be successful in most jobs I've taken, and as far my passion for art is concerned I can only hope for the same success, because that would mean my art journey has come full circle. Artists that I know typically say that you never stop learning, or practising to improve your artwork and I couldn't

agree more, I've stepped outside my "comfort zone" many times but in the meantime, looking back on my journey I can say that no matter how hard it is to believe in yourself, it's so important that you do, for your own empowerment.

My tip to those budding artists out there, is don't ever throw any art away that you think isn't 'worthy' or isn't the 'masterpiece', because when I look back at my artwork, at when I first started experimenting, I get a sense of how far I've come, and that journey to get to the place I'm in today. You'll be amazing at your own progress, even in a short span of time! I can't emphasise enough how important practice is. It's essential for bettering yourself, and learning the basics of drawing, will help make you a better painter. My biggest success has been honing my observation skills. That means drawing what you see, not what you think you see. I look at everything in detail; lights/shadows, negative and positive shapes, tones and values.

Spreading the word

I am a member of a number of online social art communities; Facebook, Wetcanvas.com, DeviantArt.com and Paint My Photo. I was founder of a group on DeviantArt.com and my vision was to give continued support and appreciation to budding artists, by way of commenting something positive on their artwork that gave them the encouragement to keep going and keep posting their work. Unfortunately due to some health issues, I had to hand it over to someone else. I feel that these days,

The New Zealand Artist Magazine



'Pink Lady' (Pink Lily, Miniature). Coloured pencils. 150mm x 150mm.



'The NZ Tui'. Coloured pencils. 280mm x 360mm .



'Swallowtail on a Zinnia. Mixed media (Coloured pencils/soft pastels). 220mm x 300mm.



'Caught in the rain'. Soft Pastels. 220mm x 300mm.

social networking is the best way to get your name around, and for me to get my work 'out there'. I've met some wonderful friend's all over the world, through sharing my art within these social groups. I am so appreciative of the support and encouragement they've given me, which helps boost my confidence, and drives me to keep doing what I am so passionate about doing, my art.

Inspiration

In this respect, impressionist artist Claude Monet has always been a long standing favourite of mine. I admire his love of nature and how it resonates in his paintings. Also artist Robert Bateman is another favourite because of his love of wildlife and he often gives the viewer a sense of drama in each of his realistic paintings. Most recently, Karen Hull has given me such inspiration painting realistic coloured pencil works, and inspires me to challenge myself with this medium, which I'm relatively new at. Usually, I really enjoy working with pastels. I love the tactile feeling of blending with my fingers, the colours and the detail and accuracy you can achieve with them.

When choosing a subject it has to be something that provokes a feeling in me, then I study it for tone and values, as well as some background information on the subject. I then sketch it out freehand with a neutral shade of color depending on which medium I choose, constantly looking back and forth



'Sun Dancer. Coloured Pencils. 400mm x 500mm.



'Freedom Flyer'. Coloured pencils. 280mm x 300mm.


from reference to paper for accuracy. I have been known to draw from a grid, if there is an enormous amount of detail, but not often. I usually work from the left top corner, down and across the piece, working from light to dark if using coloured pencils or dark to light if using pastels and build up light layers. I usually work one area at a time. I am methodical, and careful with observing the reference to my work continuously, and may do some minor adjusting as I go along. I also take breaks often, and then come back to see it with 'fresh eyes' and adjust if necessary. I also close my eyes half way, to see if the tones are correct. I've often taken up to three weeks to finish a piece, depending on the size of it. After I'm finished to my satisfaction, I'll avoid signing it for a couple of days, just to make sure that I'm happy to call it finished, then I sign it and usually spray it a couple of times with a fixative to prevent smudging or else I use wax bloom for coloured pencils.

Materials

"I use only the finest professional grade artist materials to work with, which help me to render my work to the highest quality. Also having a great relationship with my framer, who has the understanding of maintaining high quality, is essential in the framing process.

"I work with the mediums of Prismacolor Pencils, Derwent Pencils, Art Spectrum Colour Fix Sanded papers, Strathmore Bristol Board smooth, Bockingford Sketching paper, Sennelier Pastels, Great American Art Works Pastels, Prismacolor NuPastels, Carbothello Pastel Pencils, Unison Pastels, Arches Watercolour Block hot press paper, Winsor & Newton watercolours, Unison ballpoint pen (white) Faber Castell Pitt Pens."

In addition to New Zealand, Beverly's work has been sold as far afield as Romania, other parts of Europe and in the U.S.A. Beverly's art work can also be viewed at the "Artastic" gallery down in Mt. Maunganui, Bay of Plenty.

Permission to use all photos as reference was graciously and gratefully given from the various photographers, i.e. friends, 'Paint My Photo' and 'DeviantArt'. 

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Making Waves

Demonstration by Bari Duncan

Bari is becoming widely recognized in the Hawkes Bay and nationally, for her water and sea scenes. Her attention to detail has developed over many years of passionate and patient practice. Her obsession for painting the sea continues to grow with each piece she creates.



1. This pic is the study photograph for the painting.



2. My materials:
Atelier interactive paints,
Atelier clear painting medium,
Atelier glazing liquid gloss,
Museum stretched canvas panels.

The Atelier interactive paints work in conjunction with The Atelier mediums very well. They have been designed to work together. I only use top quality museum canvas made in NZ, as the linen used is premium grade along with heavy tailored cornered stretcher frames. They give a true gallery quality result.



3. My basic colour palette for waves:
mars black, pthalo green, pthalo blue,
dioxathine purple, raw sienna, titanium white.



4. I start by using two coats of Atelier gesso primer on the canvas 605 x 455mm. When dry the only sketching I do is an horizon line of the sea in the background. This first step is laying down of some dark and mid tones. Quite roughly placed at this stage, laying the paint down in the shape and angles I am creating.



5. You can see my brush strokes easily at this point... three colours so far, mixed in varying tones...



6. I like to use dioxin purple in the darkest areas. It's an amazing colour contrast with the blues and greens. Also adding some warm undertones.



7. Most of the purple is covered up by mid tones and warm shadow colours but still glows through. I start putting in some detail to the foreground... slowly building up layers of subtle hues from my quite limited palette.



8. I pull in a nice turquoise and sky blue to balance the sky with the water...and also begin working on the translucent top edge of the wave. Using a little touch of Naples yellow at this point to create a lovely "see through" effect here.



9. Starting to soften edges and mute colours. Blending one tone into the other where I can, all the while angling my brush strokes to create the water movement.



10. More layers of tones and more detail, to the second wave coming in behind now. Lots of colours into the white foam on the left and top right of the main wave, keeping the shadows as soft and warm as I can, with raw sienna in the mix.

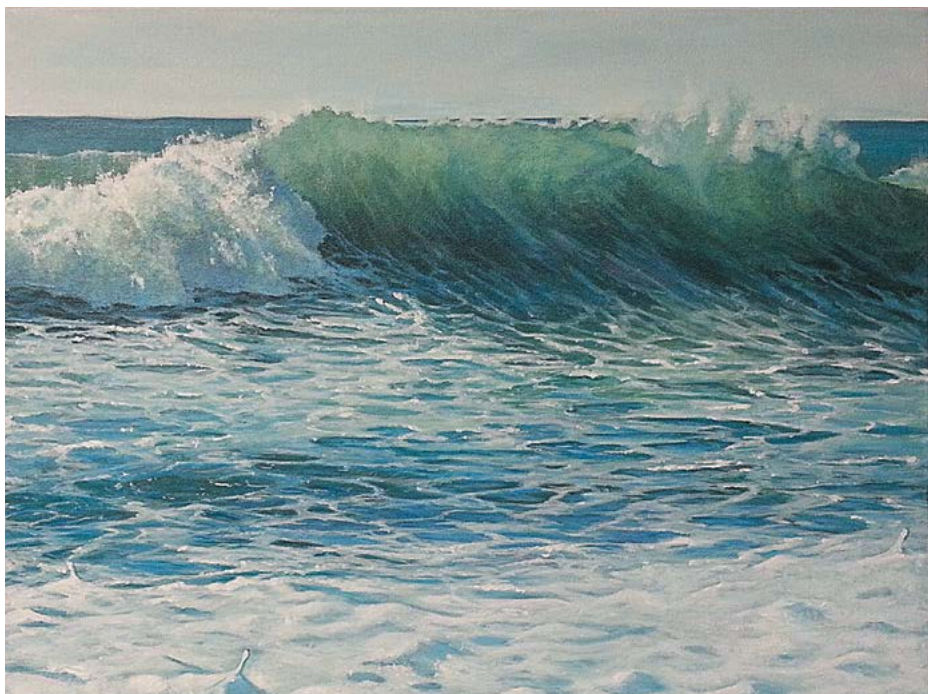


11. Getting that translucent top area as soft and blended as possible with the help of the Atelier mediums slowing down the drying time.



12. The thick creamy foam in the foreground is softened right up by creating very little colour variation at all. Almost unseen is best. When painting waves there is very minimal tonal contrast. Too much or not enough can make or break the reality of the painting.

Totally self taught, Bari learns her skill from continuously studying the world around her. Taking hundreds of photos to turn into works of art, Bari has become astute at capturing the perfect motion of the water to create her paintings. She began painting at the age of 27 and says she is still learning every single day after nearly 27 years, that the world is an infinite source of ever changing material. She feels a spiritual side to her work at times, and says it's a privilege to be able to capture nature in motion and display it for her clients.



13. The finished piece. After detailing some splashes in the foreground foam, and laying down many highlight edges to the mid area where you see through the water. I call them water holes. Also a little work on that foam on the left of the wave....shadowing the water directly underneath it's fall. **N**



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News

WAIMAKARIRI CREATIVE ARTS EXHIBITION

Held in Rangiora every autumn the Waimakariri Creative Arts Exhibition sees six groups comprising, the Rangiora Art Society, the Photographic Society, the Potters, the Wood turners, the Wool craft and the Floral Art. These groups come together to present an array of creative work.

This year the Art Society hosted the event and the guest artist Susan Ferguson, one of the Society's own members, exhibited an impressive array of 18, mostly oil on canvas, landscapes and portraits.



'Church of the Good Shepherd, Lake Tekapo, Canterbury' by Sue Ferguson - Guest Artist.

In all there were some 300 plus works on show over three days. Each group had its own judge who awarded a best in-group and several merits. An overall winner was then selected from among the six winners – the accolade this year going to Steven Webb of the Photographic Society for his work entitled 'On the Edge'.

A steady stream of people came to view the works and some good sales were made.



'Wings over Christchurch' by Ruby Whitty. This won the award for the best painting in the show.

The main purpose of the exhibition however, is for the groups to showcase their work, thereby gaining exposure and hopefully gaining new members.

The Rangiora Arts Society will be holding a Spring Exhibition from September 4 - 6. This year's guest artist is the well known Min Kim so it is going to be a great not-to-be-missed event. ■

2015 HOSPICE CHARITY ART EXHIBITION

The 4th annual Hospice Charity Art Exhibition will be held this year at Reyburn House Gallery, Whangarei. The work of 35 artists over a range of mediums will provide art lovers with the opportunity to 'tickle their taste buds' with regards to art.

The main focus of this annual event is to raise funds for North Haven Hospice. However, there is a secondary focus to this event. Richard Cranenburgh from 'On the Edge Design' explains, "As a 'fellow artist' and former Gallery owner, I wanted to create a platform where local artists could get their work and their name out there. The tremendous sponsorship support from local business owners means strong public attention and sales. A third benefit of the event is that people who have never really considered art but who come anyway just to support Hospice, have developed an interest in the work and the artists. Many return year after year to add to their 'art collections'.

"The Event is based on two 'non-negotiables'. Firstly, all proceeds from the art sales go to Hospice without deduction and secondly, there are no 'reserves' on the work.

"In return for the donated artworks we aim to give the artists as much profile as possible, in the news media, marketing material and in the artist statements which mean the buyers can contact them directly.

For further information contact Richard Cranenburgh 021 749 022 or email: richard@ontheedgesdesign.co.nz ■

2015 ART EXHIBITION

6 Oct - 15 Oct

Open:
10am - 4pm daily
closed Mondays

Venue:
Reyburn House Gallery
Whangarei

Auction:
Thursday 15 Oct
Bidding commences @ 6.00 pm

Organised by Richard Cranenburgh
Contact Richard 021 749 022
richard@ontheedgesdesign.co.nz

All proceeds to Hospice ... Gold coin entry



Northland Radiology, Sumpter Baughen, Dudley & Dennis, Jeff Oliver Print, Ecosse, Noel Leeming



The parliamentary banquet hall came alive in early July as the Hon. Maggie Barry, Minister of Culture and Heritage, hosted the 2015 Arts Access Awards.

Arts Access Awards 2015

The awards, which coincided with the 20th anniversary of Arts Access Aotearoa, acknowledged the contribution of individuals, groups and organisations in providing access to the arts while noting the achievements and contribution of New Zealand-based artists with a physical, sensory or intellectual impairment, or lived experience of mental ill-health.

This year, Christchurch's Isaac Theatre Royal Chief Executive, a musical pioneer of Samoan music, an innovative art space engaging with its local community and a vibrant group of Pacific women and prison arts leaders, all received awards and accolades for their commitment and dedication to providing access to the arts to the more challenged members of our community.

Richard Benge, Executive Director of Arts Access Aotearoa described the awards as "a celebration of the artists, producers, creative spaces, venues and leaders who provide access to the arts for those of us, who due to the randomness of impairment or circumstance, would otherwise find it difficult or not possible to be included in or participate in the arts."

For her part the minister noted: "The vision that Arts Access Aotearoa was founded on two decades ago was that everyone has the right to be creative. The awards provide the opportunity to celebrate the success of some of the many people and organisations working to increase access to arts and culture."

HIGHLY COMMENDED CERTIFICATES

Highly Commended certificates were presented in several of the award categories.

These were:

- **Michael Krammer. Arts Access Artistic Achievement Award 2015**, for his passion and commitment as a dancer and tutor.
- **Auckland War Memorial. Arts Access Creative New Zealand Arts For All Award 2015**, for the Dementia project and Infowave initiative.
- **Pablos Art Studio. Arts Access Creative Spaces Award**. For the high quality of the exhibition experience for their artists to engage with the public.
- **Arts Integrated. Arts Access CQ Hotels Wellington Community Partnership Award 2015**, for creating a high quality training programme established through a partnership with Hagley Community College and creating an opportunity for young adults to develop acting skills.
- **Northland Region Corrections Facility, Kaikohe, Arts Access Corrections Leadership Award**. For its leadership and innovation in education, as well as the development of community partnerships through art projects.



Hon. Nicky Wagner with Jill Thomson receiving the Arts Access Creative Space Award 2015 for Artsenta, Dunedin.



Neil Cox was awarded the Arts Access Accolade by award patron Dame Rosie Horton, acknowledging his work in upgrading the historic Isaac Theatre Royal's accessibility, after the Christchurch earthquake.



LEFT: Robert Rapson created the trophies.

The seven recipients were:

- Neil Cox, Christchurch. The Arts Access Accolade for upgrading the historic Isaac Theatre Royal's accessibility, after the Christchurch earthquakes.
- Mary Ama and the Pacifica Mamas, Auckland. The Arts Access Corrections Community Award, for commitment to the Pacific community and the cultural dimension for art projects benefiting the rehabilitation of offenders at Spring Hill Corrections Facility.
- Everybody Cool Lives Here and Active Wellington. The Arts Access CQ Hotels Wellington Community Partnership Award, recognising an outstanding partnership, encouraging emerging artists from the theatre community to support young actors.
- Auckland Live. The Arts Access Creative New Zealand Arts For All Award, in recognition of its commitment to developing audiences by community involvement and e-learning opportunities for their staff.
- Artsenta, Dunedin. The Arts Access Creative Space Award for its breadth of projects and involvement with the local community. One of the first creative spaces in New Zealand, Artsenta celebrates its 30th anniversary next year.
- Pati Umaga, Lower Hutt. The Arts Access Artistic Achievement Award for empowering people with disabilities to be involved with music and the arts.
- Waikeria Prison, Waikato. The Arts Access Corrections Leadership Award 2015 for the range of arts activities undertaken by the prison. **N**



Rose Kirkup and Jacob Dombroski received the Arts Access CQ Hotels Wellington Community Partnership Award 2015 for 'Everybody Cool Lives Here' and 'Active Wellington'.



Arts Access Corrections Leadership Award recipients from Waikeria Prison and Highly Commended recipient from Northland Region Corrections Facility.

Out of the darkness...



“It’s the urge to create. The outlet for ideas and creativity and to stand back at the end of a completed painting with satisfaction and to say to yourself, ‘You know, that’s not crap.’”



‘Pilgrimage’. Oil on canvas. 900mm x 1200mm.

So says Andrew Moon who adds that much of his inspirations grow out of darkness. “In my mind I’ll get the sense of a glimpse of light and colour amid the shadows, then watch to see what develops around that. So most of my work is set against a dark background with a harsh chiaroscuro contrast that scratches my artistic itch. The subjects for my paintings are often people – either commissioned portraits or slices of modern life, with all of its dilemmas and absurdities. I like the idea of telling old stories in modern ways – for example, the story of Narcissus easily translates into the age of the ‘selfie’.”

Andrew never had any formal art training, he is well-read and has trailed a lot, while cherry-picking, doing some short courses when required.

“During my 20s I became more and more interested in the Old Masters, mainly from trips to Europe, and also from my wife Tricia, who is an art history buff. I started to read up about their techniques.

“The crunch point came about one particular day when Tricia remarked on the bare state of the walls in our house. When I suggested we buy some prints for the walls she declared, “We aren’t having prints – we need originals. You should paint something.” So I did, using the techniques I’d read about, and I’ve never stopped.

"My favourite artist is Caravaggio, (1571-1610) the master of black. One of my earlier paintings was a direct copy of one of his St John pieces. I learned a lot from that and still have it. His work is dark, harsh, moody and real. I also look to other Old Masters such as Titian, Velazquez and Rembrandt for inspiration. From later periods I'm a fan of Dali and Freud."

Own ideas

While Andrew is inspired by the darkness of the work of renaissance and baroque artists, he strives to improve his own work and to develop his own ideas: "Quite simply, I want to keep improving my portrait techniques, to capture more people in new ways. I want to keep on creating, exhibiting and get my work in front of more people."

Andrew is still pursuing a full-time career in the New Zealand Airforce and for the time being this takes precedence over his artistic ambitions. "Eventually I see myself painting full time, but it's unlikely to happen in the next five years or so. However, I do know that I'll keep painting 'till I shuffle off the planet."

Lighting

Andrews favourite working tool is lighting. Most important is the fluoro tube in his studio which, he says, "emits a faithful daylight colour temperature. It allows me to paint at night without my whites looking like a train wreck the next day. Secondly, I use a Dedolight when setting up my portrait sittings and set-pieces. It provides the harsh directional lighting I need. Expensive, but well worth it."

Andrew starts a new work by preparing the canvas with gesso – either white or black, but usually black. "I then sketch in the composition and block it in with a grisaille underpainting using acrylics. This is especially important when I've used black gesso, so that the highlights still pop later on. For the top layer I use oils, and I usually also finish it with varnish later when it's dry."

Music is a big part of Andrew's painting process. "The times when I'm in the studio staring blankly at the canvas are often the times I haven't



'Fortitude' Oil on canvas.
900mm x 1200mm.

'BraveArt' Oil on a plaster cast torso of Wellington Mayor Celia Wade Brown.



'Glare' Oil on canvas.
450mm x 600mm.



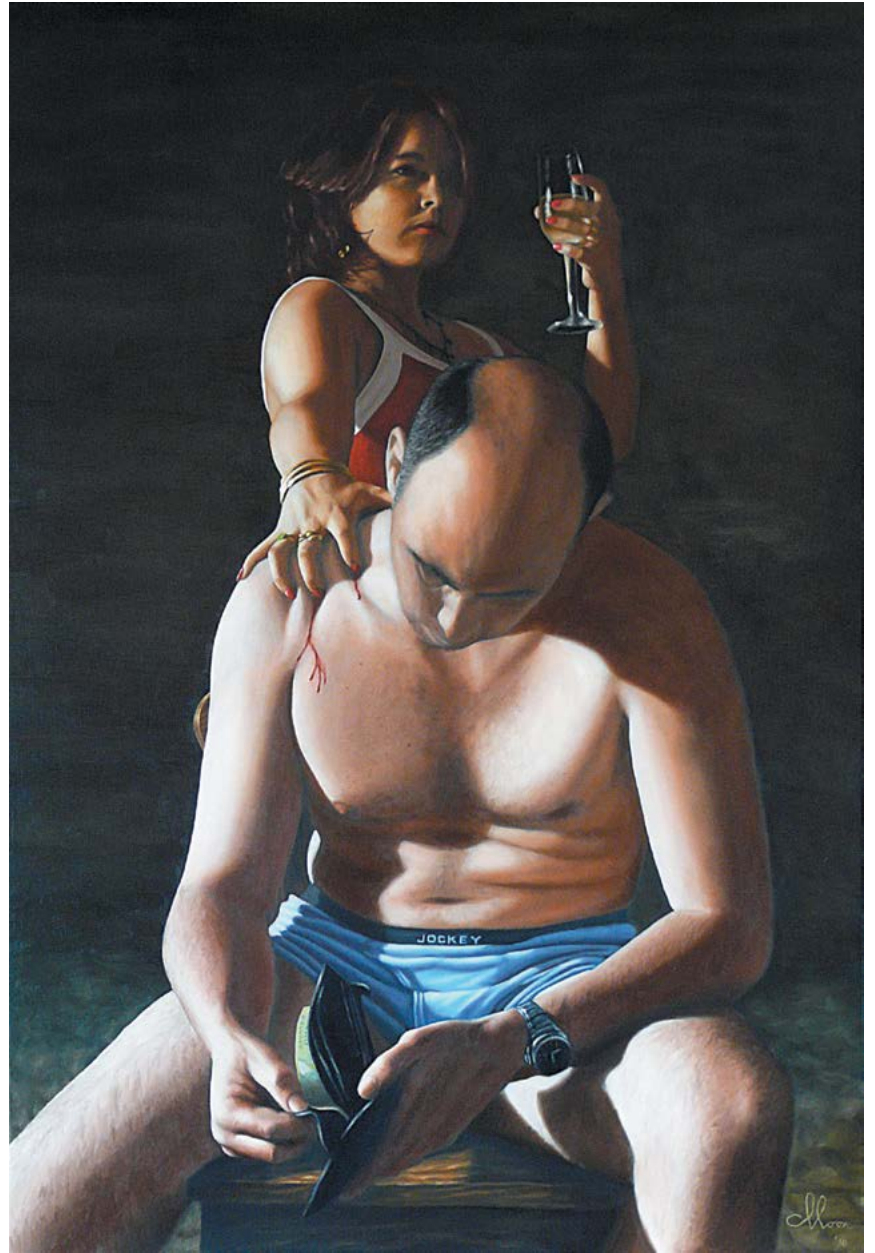
'Volition.' Oil on canvas. 900mm x 1200mm.



'Costumier.' Oil on canvas. 400mm x 500mm.

turned the music on - CDs and iPod mainly, the louder the better. The sort of thing it's impossible to sit still to."

Andrew says the the best advice he received came from an established artist. "She told me not to worry too much about what to paint and how to paint it – not to worry about whether the first, second or third painting is



'Attachment.' Oil on canvas. 820mm x 1210mm.





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'Totts': Oil on canvas. 760mm x 760mm.

any good or commercially saleable. Just dive in and create 40 – 50 paintings and produce them for yourself. Over that time you'll develop a good feel for process, quality and your own artistic style and preferences.

"Personally, the other piece of advice I'd offer is to expose your work to a trusted and ruthless critic. Don't be so protective of your



'Verve': Oil on canvas. 600mm x 600mm.

baby that you're blind to the improvements that may be needed. My harshest critic is my wife. When I finish a piece I get her to critique it. Once she's mauled it, I sulk for a few days, then I get back into the studio to tidy up the areas where I grudgingly agree with her." Andrew's work can be seen at The Zimmerman Gallery in Palmerston North. [N](#)

MATERIALS

Like many artists featured in The New Zealand Artist Magazine Andrew has opted for quality materials. Here is a list of his chosen materials used to produce the stunning work showcased in these pages.

- *Gesso – Golden or Schminke No. 1 for white; Golden or Matisse for black. They're good quality and consistency.*
- *Acrylics – Matisse. I'm used to the colours and find the finish suitable as an undercoat.*
- *Oils – previously Winsor & Newton, but now mainly Schminke. I prefer the Schminke colours and consistency.*
- *Brushes – a mix of hog, sable and synthetic depending on the style and part of the painting.*
- *Most important of all – Da Vinci brush soap for cleaning up the oils – no Turps or solvents!*



'Fast Supper': Oil on canvas. 1200mm x 900mm.

Colouring the World

'Put Some in Colour Your Life' is making an indelible impact on the global art community, filming artists at work all over the world including, New Zealand.

The show is now airing on a number of New Zealand TV Channels.

Founder Graeme Stevenson spoke to the The NZ Artist.



FROM LEFT: Alvaro Castagnet, his wife Anna-Maria Castagnet, Luke Senior, Graeme Stevenson and Sophia Stacey.



FROM LEFT: Graeme Stevenson, Herman Pekel, Alvaro Castagnet and Joseph Zbukvic.

I am an Australian artist who, for the last four and a half years, have been producing the TV series 'Put some Colour in Your Life'.

"My life has been one of great adventure and I have lived in five countries, America, England, Alaska, Pacific Islands and, of course, Australia.

"I started my career as a wildlife artist and greatly enjoyed traveling the world to study animals, birds and endangered species. I acquired my pilot's license which gave me the opportunity to visit many distant places.

"I studied taxidermy as a young man, bred Australian parrots, and practised the ancient art of falconry. All of this combined to develop my love of nature and life.

"My philosophy to life is that almost anything can be achieved if

you put your mind, back and persistence into the job at hand. I have always done this with a good sense of humour and an even temperament.

"I started the show after I met some amazing and loving people in the US that allowed me to fulfill my journey as an artist. I also began working with a television station in Los Angeles that sold my work through its network, reaching 70 million viewers each year.

"Six years ago when the global financial crisis kicked in and galleries started closing down all over the world, I realised there was a gap for a great series, a show that would act as a powerful business tool for

artists, a visual and digital business card. The artists that have been filmed use their show to present their work to galleries, trade shows and clients across the world and have found a marked increase in their business.

"When I started this, I got doors closed in my face every step of the way. Everyone I met said it could not be done and no one would be interested in a show on artists.

"Well, four and a half years later, with a wonderful team of people and 145 shows, the series has become a great success and many TV stations on a global basis now want the series to air through their networks, schools, colleges, libraries and even airlines. Most importantly, artists are thrilled with their increased reach.

"Our media distribution company in the US is working to place the series into 35 more countries and

potentially a 100 million homes across the world. There is simply no better way for artists to get this type of global exposure. I would be delighted to give any artists the information needed to be part of this dynamic show. I hear from people everywhere that they have never seen an idea like this before.

"There is an investment to be involved on the show, but considering the exposure achieved, it can be agreed that this could be the best investment an artist has ever made for their art career". **N**

Contact details:

Email: graeme@colourinyourlife.com.au

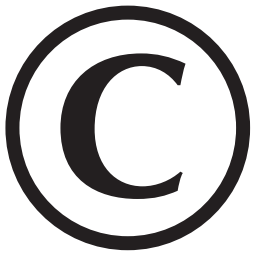
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PREVIOUS NZ ARTISTS WHO HAVE BEEN FILMED INCLUDE:

- John Crump • Nigel Wilson
- Ruth Reid • Alison Hale
- Rachel Jemmett
- Richard Robinson
- Mike Harold
- Jacky Pearson
- Craig Primrose



'Put Some Colour in Your Life' is Airing on Sky Arts New Zealand, CTV, Shine TV and also North Island TV and are expecting to gain more stations in New Zealand in the coming year. It is also aired on many stations across Australia and 115 PBS stations in America.



INTELLECTUAL RIGHT to WHOM does it belong?

by Marion Boddy-Evans

Recently we had an enquiry regarding copyright. It seems that two artists, from opposite sides of the world, each oblivious to the others existence, have painted the same subject, using the same reference. How does this work?

It appears to be the result of free reference from internet sites such as Deviantart.com and the like. One artist interprets the reference in a completely different way to the other, yet it is obvious that the same photo was used. This poses the question, to whom does the intellectual right of that reference belong, and what are the artists obligations in a matter such as this? We asked Marion Boddy-Evans, an artist in her own right who has researched this very issue, for some advice.



Q: "I've found a lovely photo on the internet and want to make a painting of it. Can I do this?"

A: It's easy to find inspiring photos on the internet, but that doesn't mean you can simply make a painting of any photo you find. You need to check the copyright of the photo. The photographer usually holds the copyright to their photo and, unless they've expressly given permission for its use, making a painting of their photo would infringe their copyright. Don't assume because the likes of Warhol used contemporary photos it means it's fine if you do.

Say you're inspired by a photo of a famous landmark. You've seen hundreds of photos but this one makes you want to pick up your brushes. By copying that photo, you're using the photographer's choice of composition, their selection of light and weather conditions, their specific depiction of the landmark. In its section for visual artists, the Copyright Council of New Zealand answers "yes" to the question "Has a painter infringed copyright in my photograph by reproducing it as a painting?"

It doesn't matter where the photographer lives, as copyright is protected in other countries by similar laws and international conventions. US copyright states: "Only the owner of copyright in a work has the right to prepare, or to authorize someone else to create a new version of that work."

You might argue the photographer is unlikely ever to find out if you use it, but are you going to keep a record of such paintings to ensure you never put it on display or offer it for sale? Even if you're not going to make commercial use of a photo, by creating a painting to hang in your home, you're still technically infringing copyright and you need to be aware of the fact. Ignorance is not bliss.

The easiest solution to avoiding copyright issues when painting from photos is to use photos from websites which provide images for use in creative pursuits, such as Morgue File or those labelled with a Creative Commons Derivatives License on sites such as Flickr. Even better, use several photos for inspiration and reference to create your own

composition rather than copying any one photo directly. But also ask the photographer, many are happy for a photo to be painted. Be clear about which photo you mean and what you want to do with it. Be aware that many art competitions and publications don't allow work based on other people's photos.

Arguing it's okay because 10 different artists would produce 10 different paintings from the same photo, is based on a misconception that photos aren't subject to the same stringent copyright rules as paintings. It seems that all too often artists who would scream if someone copied their paintings, don't hesitate to make a painting of someone else's photo, with no thought to the creator's rights.

In all instances, the other person/photographer's work must be acknowledged on the back or on the front of your work, and the purchaser must know where the reference came from, so they know exactly what they are buying.

A few other thoughts:

- Photos labelled 'royalty-free' do not mean they are 'copyright free'.
- The absence of a copyright notice on a photo doesn't mean copyright doesn't apply.
- If a copyright statement says ©2014, this doesn't mean that copyright expired at the end of 2014. It generally expires several decades after the creator's death.

Q: If I change 10 Percent, isn't it a new image?

A: This is a persistent copyright myth, that changing of 10, 20 or 30 percent magically means you've created a new work. Don't fool yourself with this percentage change myth. As the Copyright Council of New Zealand says in its information sheet for visual artists: "Generally, infringement depends on the quality of what is taken, rather than the quantity." As a rule of thumb, consider whether, if your painting were put next to the photo you're copying, would a bystander say you'd based it on the photo? If so, you're risking copyright infringement.

Send your copyright questions to editor@thenzartist.co.nz



THE CHRISTCHURCH Art Show



Christchurch Art Show Judge David Woodings.



The Christchurch Art Show, the second consecutive show held at The Events Centre, Wigram Air Force Museum in Christchurch, attracted 8000 people over its four day run. Over 1000 pieces of art were sold at average price of around \$500 each. But, as we point out in the report on the New Zealand Art Show elsewhere in this issue, it not all about the dollar, although that certainly helps all players involved.

What shows like this do is open up opportunities for the artists to engage directly with buyers and art lovers at all levels while showcasing their work to a huge captive audience.

Congratulations go to Alexandra artist Nigel Wilson, winner of The Christchurch Art Show Award with his work 'Orchard Series'. Nigel's work was selected by judge David Woodings from the top ten works exhibited at the art show. Nelson artist Kathryn Furniss with her work 'Together' was the winner of the Lawson's Dry Hills people's choice award.

Both artists will be exhibiting at The Christchurch Art Show in 2016. Artists whose work was chosen for the top ten selection at The Christchurch Art Show were: Nigel Wilson, Kathryn Furniss, Janneth Gil, Kate Beatty, Tania Bostock, Pavithra Devadatta, Yvonne Hammond, Megan Huffadine, Zaron Marshall and Stephanie McEwin.

The Christchurch Art Show began with a sold out opening night event with some 750 art lovers in attendance and who had the first pick of the art on show.

Christchurch's largest art show has maintained its goals of becoming an art show for the people. With the catch phrase of 'Art for everyone' the show strives to do just that. A wide selection of art from all over the country was on exhibition and with a public willing to go, view and buy, the 2016 event will be something to look forward to!

Speaking at the opening of the 2015 Christchurch Art Show, judge David Woodings noted that the quality and range of entries greatly exceeded that of the 2014 show and augers well for the future of the Christchurch Art Show.





“Artists have responded positively to the opportunity provided by the Christchurch Art Show and a new group of artists have supported the exhibition concept, to get their work seen. Perhaps by viewing the inaugural show as a marker for what potential the show offered, dipping their toes in the water of the new venture through visiting and then in recognition of where they perceive the show positioning itself, they have now thrown themselves fully into the waves of exhibiting their work. This change was noticeable during the newly formatted judging process with a larger than expected group of work needing to be delivered for consideration to make the shortlist of 10 works.

“The quality of work seen here will again challenge the organisers before the 2016 exhibition regarding the direction and growth the show must take.” N

RIGHT: Alexandra artist Nigel Wilson, winner of The Christchurch Art Show Award with his work ‘Orchard Series’:

BELOW: Nelson artist Kathryn Furniss’ painting ‘Together’ was the winner of the Lawson’s Dry Hills people’s choice award.

BELOW RIGHT: One of the ten finalists, Zaron Marshall, with his work ‘Travis Swamp Autumn’:



ART BOOKS

BOOK REVIEW PASTELS UNLEASHED

ISBN: 978-1-84448-908-4
Price: \$34.99



Author: Margaret Evans
Published by: Search Press Limited
2014
Wellwood North Farm Road, Tunbridge Wells, Kent TN2 3DR

Margaret Evans, author and tutor uses inspiring and innovative techniques to unleash the use of pastels as a medium and challenges the preconception that pastels are “just coloured chalk, rather messy to work with and only worthy of loose sketches.”

The purpose of this book is to address this myth and to establish pastels as a serious painting medium, to unleash its qualities and capabilities, to explore its many faces and forms and suitability for both beginners and experienced artists alike.

In the introduction she looks briefly at the history of the pastel with reference to classical masters, such as Edgar Degas (1834 – 1970), who brought credibility to the medium, making colours strong and combining them with other media and exploring various surfaces. Margaret explores the use of various tools and blending wet mediums to achieve exciting and interesting undertones.

Pastels Unleashed is packed with excellent tuition and inspiring paintings, including six beautiful step-by-step projects in which she demonstrates the use of such wet and dry techniques.

In the words of Margaret Evans “Above all I want you to have fun with pastels”

In conclusion, I find that this book presents great inspiration to beginners and would be a valuable reference for experienced Artists. 

By Diana Rees

Book supplied by and available at Gordon Harris for \$34.99

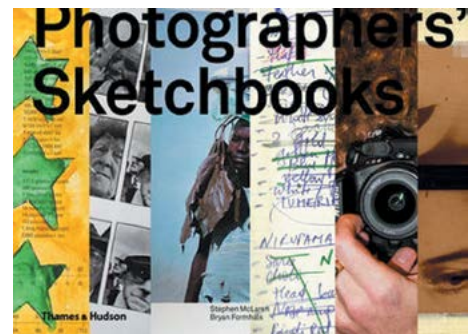
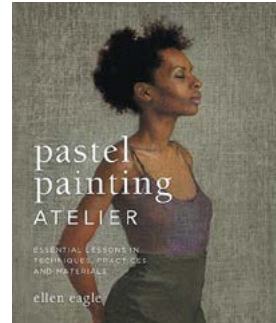


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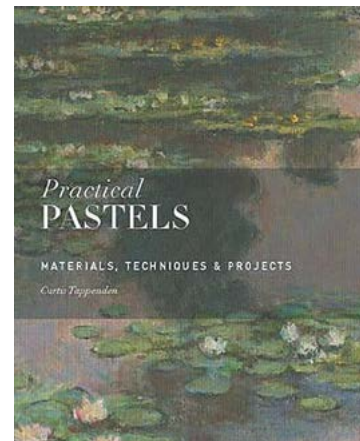
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KATIE MINES ART and ART CLASSES

Katie is a Hawkes Bay artist and children's art teacher, located in Hastings. She employs a wide range of painting techniques: very fluid portraits and landscapes, but also works in a more graphic-art style, such as her animal and Hindi-art series.



POINT OF DIFFERENCE

Katie's point of difference in her children's classes, is the very small class size (no more than 4) and also the fact that the students use professional quality paints (on canvas) to ensure the quality and longevity of their work.

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Artists Forum Sketch Club

with Douglas Chowns

What happened to Commercial Artists and Illustrators?



When I finished Art School in the middle fifties and became the 'Studio Boy' refreshing the artists water pots and making their coffee in a fashionable Advertising Agency, Studio Garret off Berkley Square in Mayfair's London, I found myself with an intriguing group of highly talented visualiser layout ideas artists that any of you reading this today would have been equally intrigued by.



Although some photography was used and new look fashion photography was being developed in the studio of Zolly (Zoltan) Glass - the Hungarian father of all British fashion photographers, in my opinion - the majority of advertising before the introduction of commercial television, was the drawn image. Posters, showcards, industrial trade print, press, were mostly drawn illustrations; a generator, a car, shoes, high fashion, regional scenes, decorative or descriptive illustrations for travel or romance, book illustration chapter pages and magazines - especially woman's magazines - all featured drawn artwork in various forms to best suit the media selection and reproduction process which often had to cope with poor quality paper stock - especially newsprint. Everything had to look superb for the clients. Photographs did not reproduce very well.

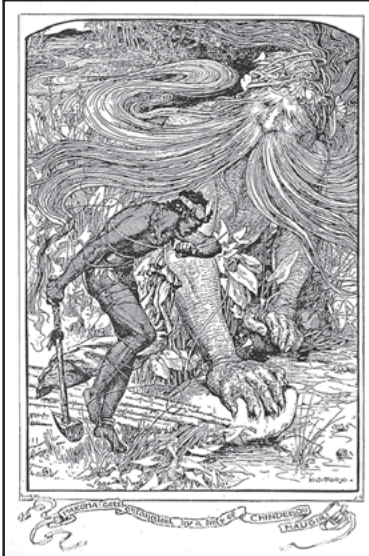
Disappearing art

The use of scraper board, wood cuts, pen and wash, line drawing and illustrations in colour or black and white, required a vast number of accomplished, freelance artists to complete the final artworks. The Commercial Art studios were a buzz of activity with many skilled brush hands and those involved with handling masses of artwork for process or presentation to clients for the Ad agencies. Their work and skill always fascinated me - but today they appear to have all disappeared. I find that rather a shame as no longer do good amateur hobby artists have the benefit of example artwork on a daily basis in the Press or the likes surprisingly, in the RadioTimes of charming small programme heading Woodcuts. All this artwork encouraged and demonstrated various approaches techniques mediums and skills.

Guidelines

At a very young age I was fascinated by line illustrations in my mother's 1906 Orange Fairy book, edited by Andrew Lang and illustrated by artist, Henry Justice Ford. I would spend hours, and I still do, looking at the clean meaningful indian ink illustrations. I believe these are the illustrations that taught me how to draw as I can see them in my own drawing even today. Always a sure positive line and shading techniques that gave form, untouched with process white that we later used to sharpen or correct. He did it first time with a sure hand after working and re-working his illustrations, taken from the text, by producing initially a carefully adjusted and drawn maquette which was then traced.

By scribbling graphite on the back of the tracing it could then be blind traced with a 2H hard pencil onto a smooth white Bristol board ready to be overdrawn in Indian



Illustrations from 'Orange Fairy Book' by Henry Justice Ford.



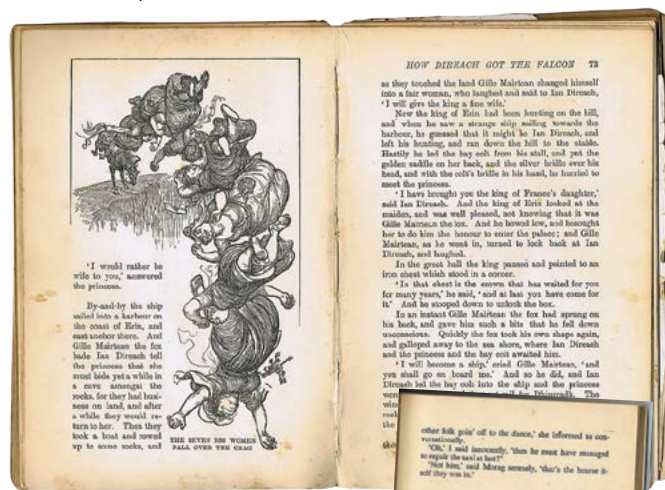
Ink. It was always a pleasure for me at the completion of the ink drawing to carefully but confidently rub out the tracing graphite with a putty rubber, to leave a pristine black ink line on a brilliant white surface - almost magical as Indian ink is waterproof and does not smudge once dry. The drawing would come up crisp and sharp. Loved it!

French chalk

One works in a similar way making a 'relief' printing woodcut. Once the illustration is transferred to a black painted end grain wood block, and the first lines establish the image. French Chalk is rubbed into the engraved line which then gleams white, actually showing how it will print as the illustration progresses while the block is being worked. Another lovely illustration method.

Imaginative illustrations

Creative imaginative drawing can be very satisfying and years ago I had mature students to whom I would read an amusing and 'image easy' Lillian Beckwith short story, about the western Isles of Scotland, asking them to illustrate a passage that they felt worthy, to give the reader an image in mind, before or while reading. An illustration instantly enhances and sets the scene for what is about to be read. You might like to try an illustration yourself.




ABOVE: Illustration from 'Orange Fairy Book' by Henry Justice Ford.

RIGHT: Lilian Beckwith.

Maybe I should also! It's easy to talk about these things and not do it oneself. A friend has asked me to illustrate a second edition biography of her own early childhood - again in the Isle of Skye. Maybe I can share some of that with you, and maybe you can share some of your illustrations with me or on these pages of Sketch Club.

Make it easy for yourself, there is nothing so frightening as a blank sheet of paper! If its a scene, a group of people, the look on a face, sketch it in your sketchbook first for reference. I remember Tom Jones, who taught me when I was his shadow, would actually pull the kids face he was drawing, as he drew a Clarks shoe 'back to school' showcard - try it, it actually works and makes drawing a face from the imagination more easy.

Meanwhile create happy sketchbooks - and do try some book illustration chapter headings or endings, to send to me.

Please also take some time to look at my new web site www.douglaschowens.co.nz for heaps of sketches and mixed media artwork. 



'Chapter Heading - Eagle' - woodcut at art school - 1953.



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'The Humble Bee'. Photograph by Andrew Carter.

It certainly didn't put him off painting and drawing and why should it have? Some famous artists such as Constable, Picasso and van Gogh are thought to have been colour blind and they did well. It is, after all, a simple matter of perception, not skill or technique.

For Andrew it is something more: "My colour blindness, is my inspiration," he says, "I want my creative soul to evolve."


Further to this, he says being colour blind has not presented any particular challenges from his point of view. "I do get the odd joker asking what colour is a blue car? I answer red – oh the sarcasm!"

Full bodied

Moving onto his work Andrew says: "I choose to work in oil pastels because of their intrinsic full-bodied colour and brightness. I've tried other mediums, they just don't have the same kick!" Adding to this Andrew comments that colours and oil pastels aside, the discipline of drawing is where he finds the most satisfaction.

Other than school art Andrew has received no formal art training but has painted and drawn since childhood. His motivation to pursue a career as an artist is that it allows him the freedom to explore and, in his own words, 'zone out!' "I definitely did not choose this path for the money although that does help." Andrew also has a keen interest in photography.

With no firm career path before him, Andrew, who does not have any preferred subject - choosing to paint whatever is on his mind at the time, says he would like to exhibit his work to a broad public audience. "I have given so much of my work away so far."

Whatever path Andrew walks and wherever his art will take him has yet to be seen. However, he is totally resolute and unafraid of the challenges that lie ahead. This could possibly be due to a core belief in his creative soul and is as straightforward as his work and his character: "Just keep creating - someone will notice." 

CHALLENGING COLOUR

Oil pastel artist Andrew Carter learned he was colour blind at the age of nine when he argued with his teacher over his choice of selecting yellow instead of green for the grass and red for the bark on the trees in a school painting.



'Travis W'. Oil pastel on black paper. 210mm x 297mm.



'Father and Son'. Oil pastel on black paper. 210mm x 297mm.



'Bored Lifeguard'. Oil pastel on black paper. 210mm x 297mm.



'The Local Café'. Oil pastel on black paper. 210mm x 297mm.



'NZ Falcon Fern in Flight.' Ink, Pencil & Wash on French Cotton Rag Paper. Framed 490mm x 1400 mm.

Proceed beyond

Well known for her paintings and drawings of New Zealand native birds; including the Native New Zealand Falcon, Fantail, Kea and Tui, Indigo Wise found her passion for art after overcoming long-term health issues and enrolling in an 18 month Visual Arts course at the Golden Bay Workcentre.

That was in 2010-2011 and it was not her first study of the arts. Prior to this, in 1988, Indigo completed a diploma of Interior Design, which included life drawing, graphic design, art history and technical drawing at Whitecliffe Art School. As a distance delivery student in Golden Bay, Indigo studied through The Learning Connexion from 2012 – 2014 coming out with a diploma of Art & Creativity and Diploma of Art & Creativity (honours).

Indigo has a profound spiritual side to her life and this is reflected through her art. "For me my art is a very healing and meditative space, it feeds my spirit," she says. "To be able to spend my time engaged in doing what feeds my soul and seeing people respond to my work is part of a journey. Like any journey in life the path opens up as we walk upon it. Whether there will ever be enough time in one lifetime to explore the different mediums, styles and subject matter that interest me is to be seen.

"The Dalai Lama's words of wisdom, 'proceed, proceed, proceed beyond' have certainly been extremely helpful to me as an artist. Like a lot of artists I work on my own and with spending so much time creating a picture I go through a real love/hate

"I find my inspiration in nature, spending time, listening and connecting. My aim is to make a difference through my art, bringing motivation to help save our only endemic bird of prey the native New Zealand Falcon."

Indigo Wise.



'NZ Falcon Fern #2'. Ink, Pencil & Wash on French Cotton Rag Paper. Framed 805mm x 565mm.



relationship with it, often thinking I will tear it up! It is at times like this that I find strength in these words and in heeding them and also allowing time (leaving the picture overnight) and then revisiting it the next day with new eyes that the end result unfolds.

Falcons

"I am currently developing a series of five large ink, pencil and wash pictures of our native New Zealand Falcon as a gift for the Marlborough Falcon Conservation Trust with the aim of increasing awareness of and making a difference for our only endemic bird of prey. There are currently less New Zealand Falcons left than there are Kiwi. I donate a percentage of the proceeds from the sale of limited edition giclée prints of this work to the Marlborough Falcon Conservation Trust who in December released six falcon chicks from their breeding programme, back into the wild."

While Indigo has a penchant for ink, pencil and wash - ink for its intensity coupled with its fluidity, pencil for its softness and wash for its subtleness of colour – she has also worked with acrylic paints, gouache, and produced works in bronze, pottery, flax and recycled copper wire.

While many artists work with music in the background and actually use it to add impetus to their feelings and moods Indigo is quite the opposite. "I find music distracting, painting is a very meditative process

'NZ Falcon Fern#1': Ink, Pencil & Wash on French Cotton Rag Paper. Framed 1005mm x 650mm.

for me. It is important to be really present in my work so I tend to listen to the singing of the birds, or the sound of the wind in the trees."

As mentioned earlier, Indigo is well-known in the art world for her work and this is seen though some of the awards and accolades she has received. In 2013, for example, she won the Fresh Choice Nelson People's Art Award which saw her work reproduced on 3,000 bottles of wine.

She was invited to become part of the Golden Bay Art's Trail brochure (limited to eight artists and by invitation only) which was the catalyst to her opening her own Studio Gallery to the public over the summer season.

Asked about the future Indigo says while birds have captured her over the last couple of years, and will continue be part of her work, recently she has been working on a few other subjects, one of which you will see here, called 'Vision'.

Commenting on the wider art market Indigo says: "Today people are more likely to view and purchase art through Art Expos or directly from the artist via website rather than what they were doing years ago when the 'Art Gallery' was the predominant option. Last year having opened my small Studio Gallery



'NZ Falcon Rocky'. Ink, Pencil & Wash on French Cotton Rag Paper. Framed 1005mm x 650mm.



'Mischievous Ones'. Pen & Ink with Wash on French Cotton Rag Paper. Framed 440mm x 540mm.



'Harmony'. Pen & Ink with Wash on cotton rag paper. Framed 540mm x 440mm.

to the public during the summer season in Golden Bay generated a great response, people like to meet and interact with the artist, to learn more about the work they are purchasing. So I believe the cottage industry holds an appeal at this time in the marketplace for those looking to purchase art."

Indigo's work is currently sold through her own gallery, Indigo Wise Studio Gallery in Golden Bay. "My NZ Falcon series is permanently exhibited and available through Brancott Estate Heritage Centre in Blenheim. I also have work periodically exhibited throughout the year at The Suter Art Gallery in Nelson, Up The Garden Path in Motueka and at Pohutukawa Gallery over summer. I also have work that is held in private collections throughout NZ, Australia, Canada, USA and Scotland. [N](#)



'Vision'. Mixed media on French Cotton Rag Paper. Framed 486mm x 577mm.

THE MATERIALS

Indigo Wise uses a range of mediums to produce the work seen in this profile. We asked her what she used and why:

- Art Spectrum Concentrated Artists Ink- For their range of colours and their intensity,
- Winsor & Newton Artists acrylic – Viscosity,
- Atelier Interactive Artists acrylic - Workability time wise,βΣ
- Daler Rowney Gouache and Winsor & Newton Professional Water Colours - transparency and vibrancy and Derwent Artist Quality Colour Pencils.

NEW ZEALAND'S SWINGIEST GALLERY



Govett-Brewster Art Gallery

Aotearoa New Zealand opened the doors to its premier contemporary art museum, the Govett-Brewster Art Gallery in New Plymouth, with a new addition dedicated to the pioneering film maker and kinetic sculptor Len Lye.

The opening, in late July, was the culmination of more than three decades of commitment to realising a permanent home for Lye's work, a globally significant collection and archive of more than 18,000 items.

The Len Lye Centre is the country's first institution dedicated to a single artist and the first example of destination architecture linked to contemporary art.

Govett-Brewster Art Gallery Director, Simon Rees says "Len Lye is New Zealand's most significant cultural export of the 20th Century. His contribution to culture is equivalent to that of other great, well-known New Zealanders like Sir Edmund Hillary or Ernest Rutherford in their respective fields.

"Lye was attracted to the Govett-Brewster because from its opening in 1970, it has forged a reputation for ground breaking exhibition making and producing projects with artists at fulcrum moments in their careers. He called it the "swingiest art gallery of the antipodes".

New Plymouth Mayor Andrew Judd noted: "This is a place of ingenuity and inspiration. From its engineering to its architectural design to the artworks within it, the Len Lye Centre will celebrate the genius of Len Lye and also continue the Govett-Brewster Art Gallery's fearless examination of contemporary art.

"Len Lye's collection is of huge international significance. It could have gone to any of the world's leading art institutions – MoMA in New York or the Pompidou in Paris – but Len chose New Zealand, the people of New Plymouth and the Govett Brewster to keep his work alive," says Rees. N



The New Zealand Artist Magazine

A LICENCE TO STARE

A diverse range of work from high profile artists will be exhibited at a portrait exhibition at the Yealands Estate Marlborough Gallery in Blenheim. The exhibition runs from Sunday 30th August until 20th September 2015. The opening will be on Saturday 29th August 2015 from 6 - 7.30pm.

One artist, Jane Nicol, who is a previous winner of the Peters Doig Awards, has just moved from Nelson to Queensland and has decided to personally fly over to deliver her paintings rather than trying to battle customs by posting them.

Emma Panting is an artist from Nelson who will be concurrently running a Portrait Workshop on Saturday 6th September. "I have just been reading an article by novelist Julia Donaldson who was discussing portraiture and how as a little girl she was always being told "don't stare...it's rude". Portraits allow that natural instinct to gaze curiously. They give us a 'licence to stare', hence the title for the exhibition." N

CONFIRMED ARTISTS ARE:-

- Lisa White
- Mieke Davies
- Emma Panting
- Sofia Minson
- Ken Porter
- Jasmine Middlebrook
- Geoff Noble
- Kirstie Hogg
- Catherine Russ
- Jane Nicol



'A Different Point of View - Ella' Lisa White.



'Icarus' Emma Panting.

Penny Haka GALLERY

Te Rangikaheke Kiripatea

Back in its hey-day it was called 'Scholes Gallery' an iconic 80 year old wooden building almost rivalling the history of the world renowned Whakarewarewa Maori Village and the Maori people of Tuhourangi/Ngati Wahiao in Rotorua. Sitting at the heart of Whakarewarewa a few hundred metres from the gallery is the Puarenga stream and bridge where we all dived for pennies. A little way along from there is Wahiao the tupuna whare (ancestral house). But it was on the bridge where countless impromptu haka were performed for tourists who responded throwing pennies into the stream. Then the race was on to retrieve the loot.



Over the years the building had several lives including a kauri gum Museum, a tearoom, antique and souvenir gift shop and an art gallery which housed many classic artworks by a number of renown New Zealand artists. Today it has taken on another new lease of life.

On Friday evening 24 July, 2015 it was rebranded and reopened as Penny Haka Gallery. Art works included international Maori artist Robyn Kahukiwa and international sculptor Okiwi Shipgood whose sculptures are in public buildings and spaces across the world as well as Courtney Place, Wellington and the Parliament buildings.

The exhibition also showed works by Haare Williams Maori artist, broadcaster, writer and poet, local artist Reagan Belzar, Vjekoslav Nemesh and Sean Hurst (Auckland artists). Weavers Tina Wirihana and Karl Leonard and carver Natanahira Pona also displayed their artworks.

Where to from here?

Okiwi speaks of an aspirational future saying "there has been a major shift in the arts and Penny Haka gallery will be a creative space for artists of all kinds including people who work in oil and water colours, wood and stone sculptors, ceramics, bronze, writers and poets, weavers, dancers, film makers and the wearable arts".

Matariki Exhibition

Matariki Exhibition 2015 at Penny Haka Gallery was opened by Steve Chadwick (Mayor of Rotorua), Cliff Curtis (actor) and Te Rangikaheke Kiripatea.

For the Matariki exhibition, artist Vjekoslav Nemesh hung 12 blank canvases on the entrance wall and during the show he painted one piece a day. Visitors witnessed a new creation each day and came back to see the progress of the project. ■

Meditative Art

Font: Meditation by Florian Bambhout

An intense academic by nature, and artist in heart and soul, Katie Mines spent much of her life studying for a series of degrees and teaching at university before engaging her childhood dream of being full-time professional artist in her own right, and on her own terms.



Prior to 2012, Katie spent 10 years travelling through Asia, Africa and America and seven years teaching at a Confucian University in Seoul, South Korea. She returned to Hawkes Bay at the end of 2012, to raise her daughter and try her hand at painting, which remained a life long dream, "I always knew that art would become a big part of my life, I just wasn't sure in what capacity until I started painting full time," she reflects. After years of travelling, Katie was ready for what Hawkes Bay has to offer, "the space to slow life down, have a garden, bring up my daughter, and paint."

Currently studying with Helen Kerridge and the Humanity Painters in Hastings, Katie says setting up as an artist has been possible with the help of two people to whom she is forever indebted: "My wonderful teacher, Helen Kerridge, for all of her support, and teaching me the science of colour theory and form, and my amazing mother for being number one baby sitter while I paint, as well as an number one art critic and advisor!"

Living the dream

"Being an artist is my dream job. I love everything about it, except for the unpredictable income! I love being able to do what I love full time, as well as having the opportunity to teach others how to do what I love too. THAT is a dream come true in itself. It is so wonderful to see children having fun with art, and producing something that they are really proud of. Of course, it is also incredibly frustrating when something isn't working, a canvas gets water blasted at two in the morning or when a good painting is overworked and you realise it looked better 10 hours ago with three less layers of paint. Those are the risks we take. As American dancer and choreographer Agnes de Mille once said 'the artist never entirely knows. We

The New Zealand Artist Magazine



'Piwakawaka'. Acrylic on canvas. 600mm x 900mm.

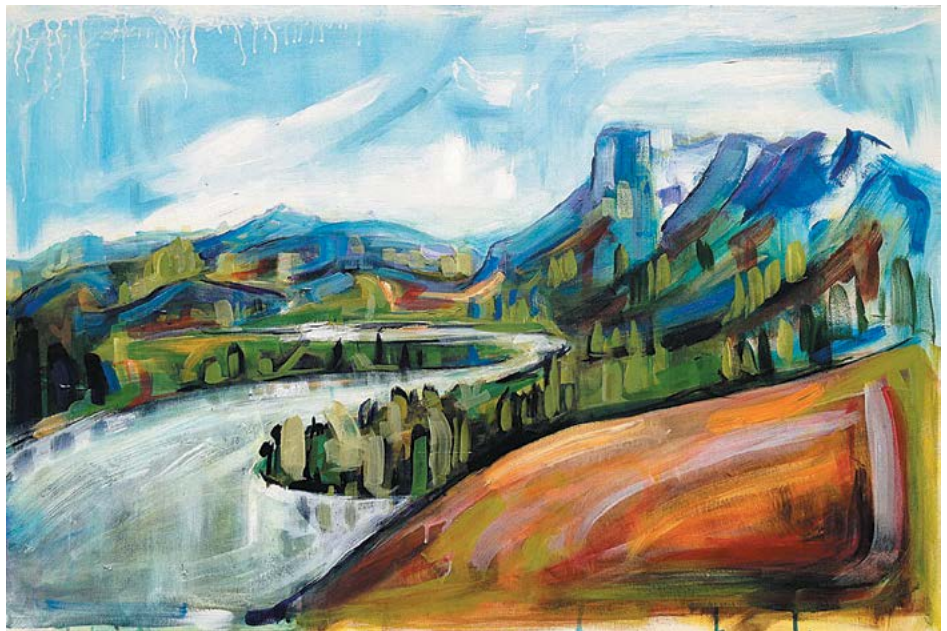
guess. We may be wrong, but we take leap after leap in the dark.' I agree, and I hope that is always the case. Art would be dull without the risk of messing it all up in the middle of the night!"

Distinction

On her approach to art Katie says she has two distinct styles: "My large acrylic portraits are fluid and loose and characterised by heightened colour and layers and layers of paint. I use paint brushes for the finer details, but cloth to apply the paint, and hair-dryers to move the paint around. I refer to this as 'strategic messiness.' For my latest landscape series, I didn't use brushes at all. This guaranteed a certain fluidity that could not be achieved otherwise.



'Pre-Raphaelite I.' Acrylic on canvas.
0.9m x 1.2m.



'TukiTuki River.' Acrylic on canvas. 900mm x 600mm.



'Pre-Raphaelite II.' Acrylic on canvas.
0.9m x 1.2m.



'Pre-Raphaelite VI.' Acrylic on canvas.
0.9m x 1.2m.

As for her portraits, Katie states, “the faces are quintessentially classic in appearance, but modernised through this far-from classic-application-process. In contrast, last year I completed a large series featuring stylised animals in a much tighter graphic art style. I used bold and exaggerated colour schemes to create slight optical illusion effects to give depth, instead of more traditional techniques like shading and perspective. Although extremely different, in both styles I employ heightened colour and place complimentary colours adjacent to teach other, to make the subject stand out. I aim to portray a sense of strength in the subject (animal or human). The animal’s stances are strong and regal, and the women’s faces, although classically beautiful, are all returning the gaze back to the viewer. Further, some of my portraits appear androgynous, with the intention of making the viewer question traditional concepts/ideals of beauty.

Study

“For the last two years, my preferred subject has been portraiture and animal forms. I love classical art and with my large face paintings, I aim to modernise that style. Sometimes in my preliminary sketches, I enlarge the face so much that only one eye and part of the nose are showing. I want the viewer to focus on the eye, and to get an impression of a face rather than an entire face as we know it. Then, more attention can be given to the colours, texture and beauty of the paint itself.”

“That is when I began painting with cloth, and applying the paint loosely, and with paint dribbling over the canvas. This method, as free as it sounds, is still strategic and time consuming. It is essential to get the facial proportions right. And it is not as random as it looks: dribbles are planned and directed with a hair dryer and smudges are often wiped off and redone multiple times, to get just the right direction and consistency.”

Medium

“When I first started painting I used oil paints, but changed to less toxic acrylic paint when my daughter was born. I realized that I preferred this medium; it suits my method of painting with cloth, and being fast drying, was easier to paint in many layers.

Method

When painting my Pre-Raphaelite portraits, I often have an idea of the composition and feeling of the painting, but it always takes on its own journey. I might have a series of images of classical art in front of me, but the final image



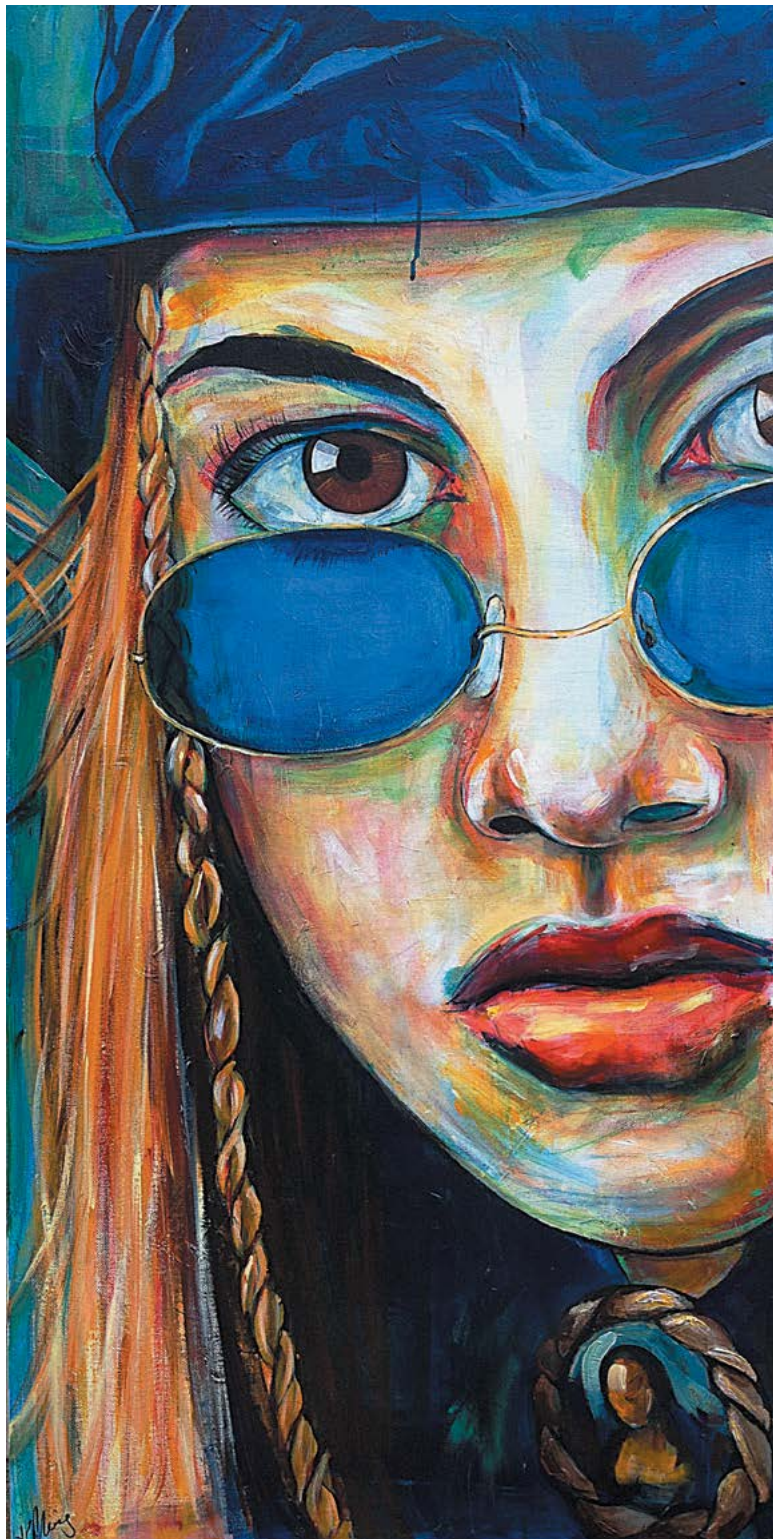
'Aotearoa Patron Saint of Painting.' Acrylic on canvas. 600mm x 900mm.

is always unique. "The shape of the face always changes, it is never my intention to make an exact replica of the piece that inspired me. Once the basic sketch is finished, I begin with the cool and dark colours. This is an ambiguous statement, because in this painting technique, cool and dark colours are dispersed equally across the painting in both shaded and lit areas. For example, I often use a cool colour like an emerald green as a reflected light under the nose, juxtaposed next to an even cooler phthalo blue shadow. I bring warm reds and yellows into the shadows too in order to have an even colour palette across the entire canvas for balance. It is all about playing with colour, and using it in unpredictable ways."

"After a layer or two of shadow colours being applied loosely and very lightly with cloth, I will have a clearer image of the structure of the face, cheekbones, nose, brow and eyes. I then come in with brushes to paint the first layers of the eye. I always do this towards the beginning of the painting, because if the eye doesn't work, the painting won't. Then add glazes! Glazing is an art in itself, and as my teacher Helen has taught me, the most microscopic layer of paint can change the feeling of an entire painting. Finally, after more than 30 or even 40 thin layers of paint applied with cloth, I am almost finished!

The present

"I am currently painting full time, and I am very happy with where my art is at present. What I have chosen to paint has been vibrant, happy and quite



'Portrait of Rachel Mines.' Acrylic on canvas. 0.6m x 1.2m.

marketable. I also teach children after school art classes in my studio and have come to the conclusion that no matter where my art takes me, I will keep doing so. I enjoy their company and love their approach to art. I know it sounds cheesy, but they have just as much to teach me, as I do them. I teach them the fundamentals of art: perspective, shading, colour theory and form, and they remind me to be intuitive. Children have a certain confidence in art that adults usually don't; they take bigger risks and experiment with line, colour, shape and form in a way that many adults have forgotten. Adults can be so fixated on what the



'3 Orange Roughy'. Acrylic on canvas. 1m x 0.7m.

final image will look like, and trying to make it 'perfect', where as children just leap in and take the gamble of ruining it all for the sake of impulse in the moment. Therefore, children paint very mindfully, just creating in the moment, and that is another reason for me to keep working with them. And as I said earlier, I also love seeing their pride in the completion of their own work. I always tell them, when their first masterpiece on canvas is finished and signed, "Now you are a true artist!."

Education

"I wish there was more art education and opportunities for younger students in New Zealand schools, especially at the primary level. Many parents that enquire about my art classes say that their child simply isn't getting enough art in school to satisfy their needs. Being a teacher, and having a brother, sister and mother who also teach, I know that it is difficult for teachers in New Zealand with such intense curriculum expectations these days, and there simply isn't time to pursue more art more in many schools. But I wish there were more options for students to express themselves in a more abstract way, especially when computer technology is so prevalent."

Reflections

Katie says that art has become, for her, a very conscious way of slowing down. "My 8 years in Asia, and studies into Buddhism and meditation, offered me the experience and insight to be immersed in, and understand a completely different way of life. That reflected deeply on me as a person, and my approach to art." She says, "that time helped me to establish the discipline of habit and hard work, so important in a successful art career, but also influenced the way I practice art." The late Keith Haring said that when it (art) is working, you completely go into another place, you're tapping into things that are totally universal, completely beyond your ego and your own self. Katie takes a similar approach to her work, "For me, the process of calming and focusing the mind are the same in both disciplines, painting and meditation, and both also provide a feeling of bliss that comes from constant practice."



'Rainbow Trout Blue'. Acrylic on canvas. 600mm x 900mm.



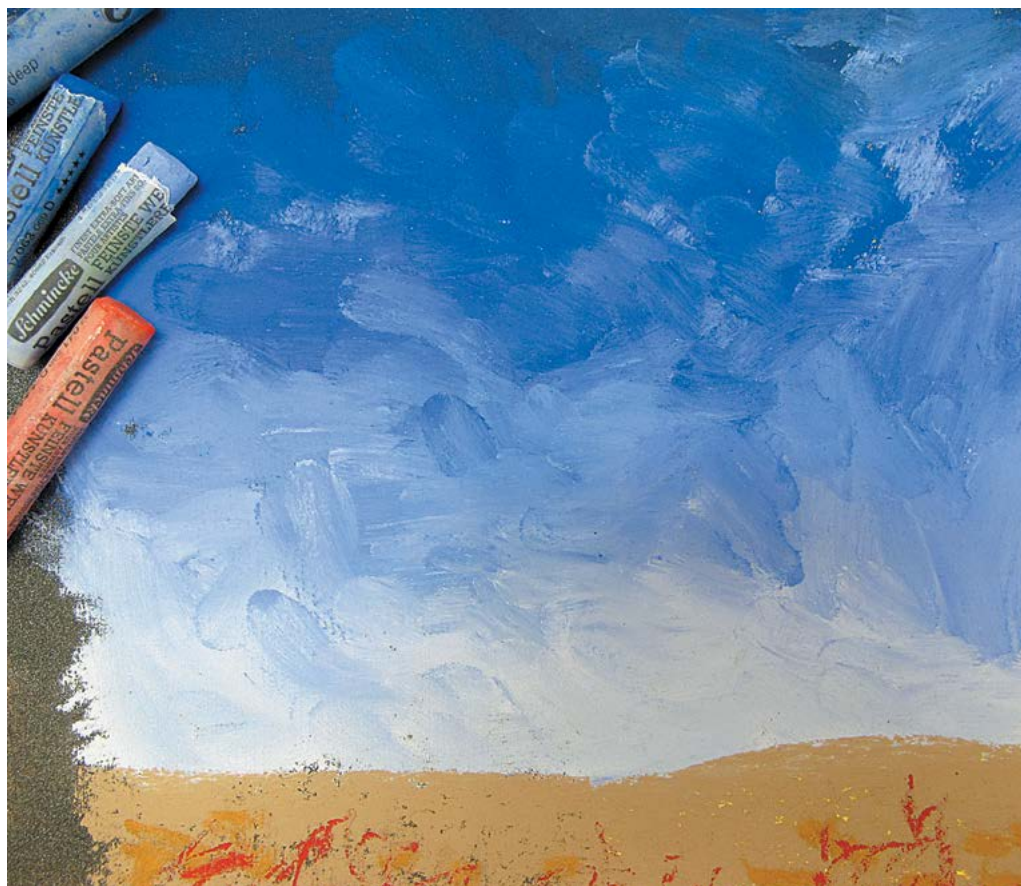
One of Katie's students deep in concentration.

Katie's work can be seen at the following Hawkes Bay galleries: Zeppelin Cafe/Gallery in Clive, Save the Children Gallery in Havelock North, Sandbar Mana in Wellington and A & E Gallery in Napier. Her studio is open daily for visits. As well as NZ, her work has also sold in USA, Britain and Australia. [N](#)



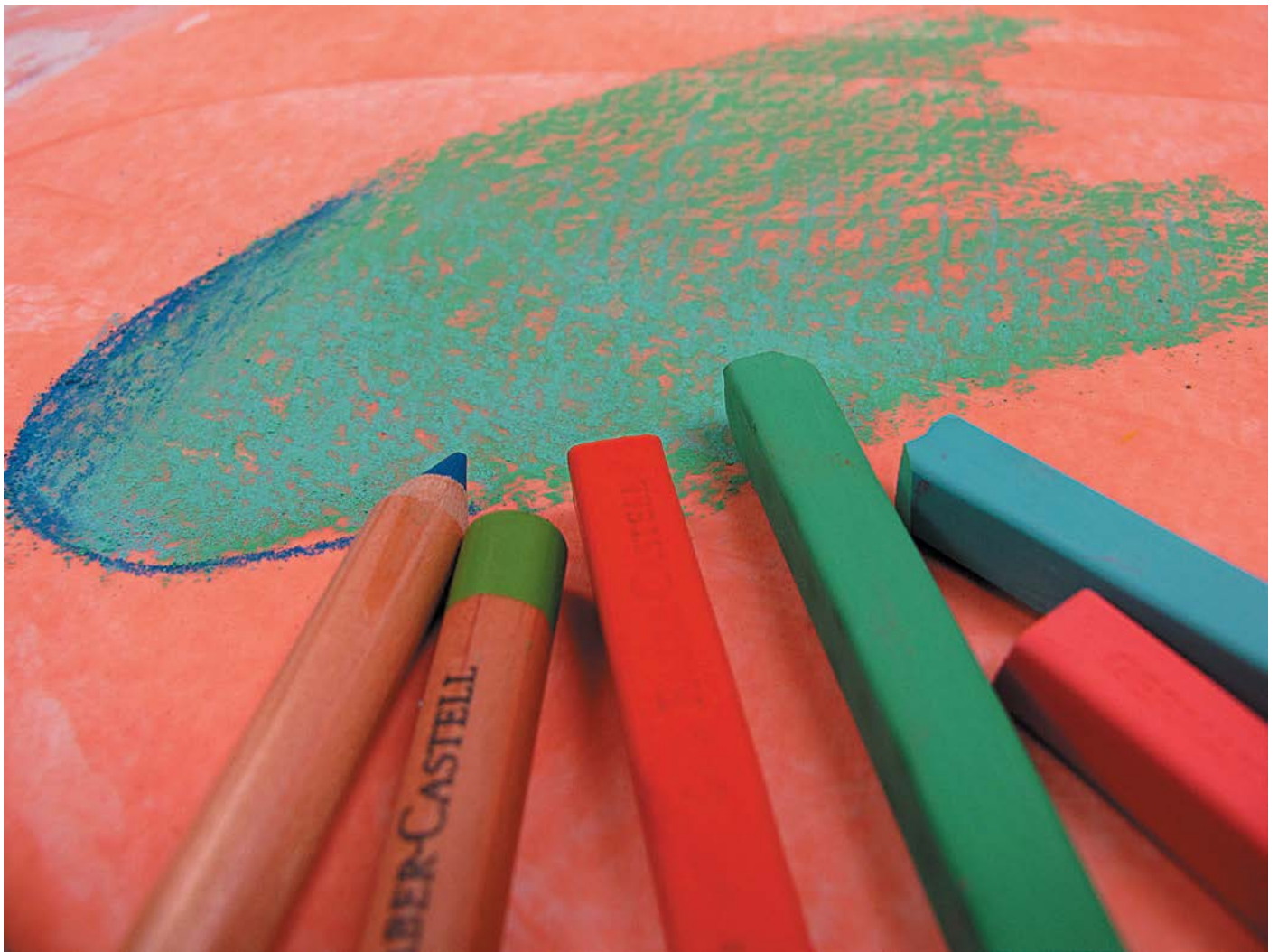
Pastels make an excellent mixed media tool for any artist. Edgar Degas (1834 - 1917) utilised probably the most complex techniques ever used for pastel. He worked over the top of his monoprints with pastel, and combined it with watercolour & gouache; he steamed areas with a kettle to turn them pasty and then pressed them into forms with a palette knife; he used wet brushes to blend and wash them; they were scumbled and softened and cross-hatched, and there are places where conservators are still not sure how he achieved his effects.

Pastels were used to produce finished works from the 17th Century onwards. It's great to hear that pastel art was first popularised by a woman: Rosalba Carriera (1673 - 1757), who produced her portraits in the prevalent Rococostyle in Venice. The ability to paint with dry colour had a very tangible appeal to artists, who could see precisely the result as they applied it. Pastel painting is the closest you can get to using pure colour!

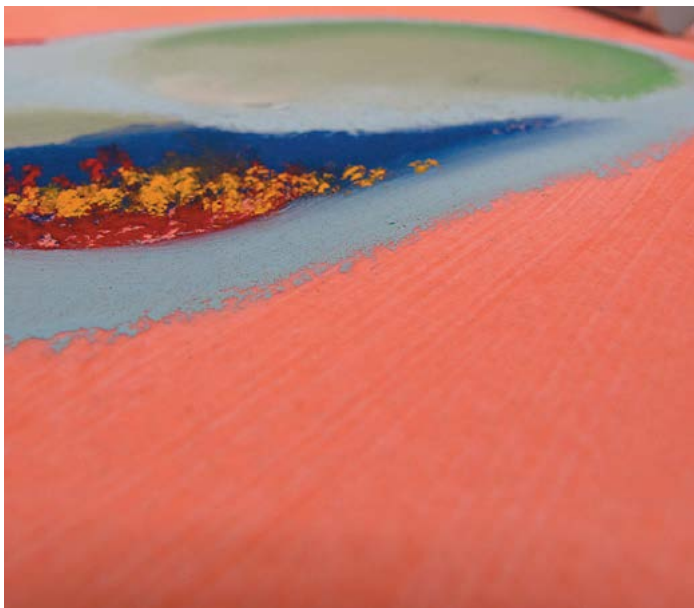


Alongside special single tones, such as Pearl tones and Serious Black, the colours in Schmincke Soft Pastels come in five shades for excellent tonal control.

Carriera, Degas, and other artists prior to the 20th Century worked with soft pastels: sticks of pigment held together with dry binders. Today, the most desirable must surely be Schmincke Soft Pastels. Incredibly brilliant, consistently soft, these pastels are made by mixing pure pigments with a small amount of dextrin binder, and require hand-production to deliver a perfect dry colour to recreational and professional pastel artists who demand the highest quality. Schmincke Soft Pastels are ideal for top layers, so soft that delicate strokes will not disturb previous layers. Their 400 colours are divided into pure and reduced tints for seamless blending and descending tones.



Chalk pastels are harder than soft pastels, and are ideally suited to initial layering of the painting. They don't crumble as much as soft pastel, and can cover large areas more easily. Being harder means they can be manufactured by machine, making them much lower priced than the handmade soft pastels, though of course the colour is not as intense. Chalk pastels are also available in pencil form, which is great for detail and line work. Faber Castell offer both in wide colour ranges and even consistency.



Pastel is well suited to working over watercolour (left) and prints. Many of the Golden Pastels can be coloured and used as pastel grounds, such as Fine Pumice Gel (right).

The powdery nature of pastel requires a ground that offers sufficient tooth to hold the pigment. Lightly textured watercolour and printmaking papers are excellent, and there are also a range of paint-on grounds that convert any grease-free surface to pastel use. Golden Acrylic Ground for Pastel can be used to give a fine tooth to papers and canvas, and its translucent nature allows you to use it over dried acrylic paintings. It can be coloured with a small amount of acrylic colour. Golden Fine Pumice Gel gives a similar effect, and Golden Micaceous Iron Oxide provides not only the right amount of tooth but a lovely dark, sparkly coloured ground too.



A palette knife is a useful tool for scraping and pushing soft pastel (left). There are two types of fixative you can use with pastels: a 'workable' fixative, which will settle the powder down enough for you to continue layering; and a 'final' fixative, which really locks the painting down (Schmincke 'Universal Fixative' is a good one), though can deepen colours.

The delicacy of the finished pastel means protecting it from any accidental marks. A pastel painting can be 'fixed' using a fixative spray, but as some of these can change the look of the work, it pays to select a good quality one. Ideally, getting them behind glass is best, though framers usually want you to fix them properly first to avoid powder falling onto the matt! [N](#)

Pastel Artists

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- 2015 convention Porirua May 9th-10th
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
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www.pastelartists.co.nz

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The aims of The Auckland East Arts Council were to introduce people to the arts, to encourage greater involvement in the arts and to grow the arts community of Auckland's Eastern Bays.

It was proposed to build an arts centre, the 'Galerie Theatre', and in 1985 Auckland Council granted AEAC an option to occupy a site in Merton Road, St Johns. The architectural plans included a theatre that would seat 232 people and four display rooms that could be opened up into one large gallery. Raising an estimated \$2.5 million was a problem and, owing to the economic downturn of 1987, the project had to be abandoned.

Venues

From 1985 to 1998 AEAC mounted exhibitions at venues that included St Lukes Community Centre in Remuera, Orakei Community Centre and the Ex-Services Memorial Hall in St Heliers.

Between 1999 and 2008 the venue for AEAC's St Heliers Bay Arts Festivals was the ASB Stadium in Kohimarama. The festivals included selected pottery, painting and sculpture competitions, popular choice awards, displays of amateur art, demonstrations by guest artists and craft people, and displays of costumes and textile art, including traditional arts of the Pacific.

Local schools displayed bursary portfolios and other student work and also took part in the programmes of music and dance, which included kapa haka and performances by ethnic groups.

Since 2010 AEAC has held exhibitions at the Orakei Community Centre. Auckland East Arts also collaborates with other

organisations to produce events. In co-operation with the St Heliers Village Association, it has taken part in the annual St Heliers Bay Village Community Festival - for a number of years it set up a very popular children's pavement drawing competition in the main street.

Celebrating Art

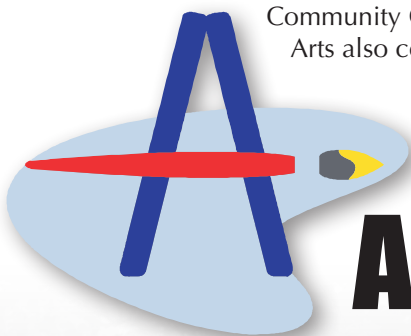
Again, in conjunction with the Village Association, it has organized an annual event, St Heliers Celebration of Art, which has included exhibitions of members' paintings in St Heliers Community Library, of painting demonstrations, children's art competitions, and the display of paintings in St Heliers shops and offices.

Besides, AEAC has an ongoing display of work in St Heliers Community Library (similar displays have been held at the Remuera Library and at the Orakei Community Centre).

Exposure

The Remuera and Ellerslie Business Associations have both invited AEAC to mount exhibitions and, in both places, it has displayed artworks in the local shop windows. Also at Ellerslie, there was an annual exhibition in the Ellerslie War Memorial Community Centre for a number of years.

Over the last 11 years, AEAC has been invited to Grace Joel Retirement Village for the annual "ArtShowcase at Grace Joel". There is a featured artist, often a distinguished member of AEAC. The evening reception is always the highlight of our year with a musical programme and a guest speaker who is notable in the art world. The People's Choice competition means everyone gets involved.



Auckland East Arts Council

Now in its 31st year since its inception in 1984, Auckland East Arts Council (AEAC), was incorporated as part of the network of community arts councils (now the Arts Council of New Zealand Toi Aotearoa (Creative New Zealand)) supported by the Queen Elizabeth II Arts Council.



The late Doug Ogle (president) with Dame Cath Tizard who opened one of the Exhibitions held at the ASB Stadium.

EXHIBITION of
ARTS & CRAFTS

AUCKLAND
EAST

ARTS
COUNCIL

SAT. NOV. 16 10^{AM}-7^{PM}
SUN. NOV. 17 11^{AM}-6^{PM}



ABOVE: Garden Visit. Our 'Big Day Out' each year for plein air painting.

RIGHT: Ian Town and other members painting at a Tableau.



Open air

AEAC holds open-air exhibitions at St Heliers and Mission Bay and indoor exhibitions at venues which have included St Philips Church hall in St Heliers, the Scout Hall in Churchill Park, the Information Centre in Cornwall Park and the Orakei Community Centre. It also successfully shows paintings in shopping malls.

Although in the beginning, the 'Council' included many different types of arts, crafts and musical groups, over the years AEAC has evolved into a society of painters.

Live art

To enable its members to learn and improve their knowledge and skills, AEAC runs a 'Do Your Own Thing' untutored group and an Outdoor Painting Group at different locations.

Until recently, a Life Studies and Portrait group with live models was held. Professional art teachers are employed to run full-day demonstrations and workshops during the year. From time to time, AEAC organises art workshops and competitions for young people.

Possibly unique to AEAC is a series of Tableaux in which members draw and paint historical costumes worn by live models. Other activities include visits to exhibitions, galleries and artists' studios, and social activities, including a Mid-Winter Luncheon, and the Christmas and AGM parties. Also included in the programme is a "Big Day Out".

Knowledge base

AEAC has built up knowledge and expertise and a reputation for being able to mount a good exhibition. It has been invited to organise events in partnership with other organisations year after year.

Auckland East Arts is a voluntary organization and true to its objectives, drawn up 30 years ago, it nurtures the arts and voices the need for more and better facilities where members of the community can take part in cultural activities. **N**



Gailene Marsden.



Life Member, Penny Otto's painting, displayed at the Heliers Library.



Mirene Gebbie's prizewinning 'Boatsheds'.



Abdul-Safar Jawad's painting of the Pavement Drawing Competition we sponsored at the St Heliers Festival.



'Sheena' by Jill McArthur.

News

WHANGAREI ART MUSEUM SHOW

Simon Kerr will be having a solo exhibition at the Whangarei Art Museum from the Sunday 22nd November until the 31st January 2016. The opening will be on Sunday 22nd November between 2 and 4pm.

There will be twelve works displayed. Sheree Edwards will be curating the show alongside Whangarei Art Museum curators. You can contact Sheree at Jetsom Artspace in Kerikeri - 021 552 621 - 9 Cobham Rd, Kerikeri - sheree@jetsomartspace.co.nz. [N](#)



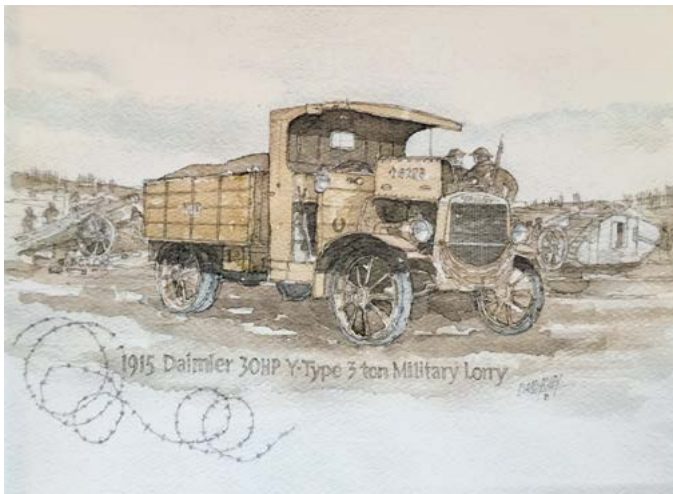
'The Set Up' Simon Kerr.

NETWORKING SEMINAR



Ira Mitchell will present an introduction and step by step seminar on using Facebook and other apps to promote your business at the Auldhouse, 13 Stanley Street, Sydenham, Christchurch City on October 8. This is an easy paced workshop, in a suite of computers. Participants will follow step by step examples on sharing, promoting, gathering likes and utilizing apps such as Facebook, Dango, Instagram, Twitter, Pinterest to share their business with the world. Ira has almost 12 000 followers on her Facebook page and has learnt through ups and downs how to best utilise networking on the web for small businesses. [N](#)

DONATION TO NATIONAL ARMY MUSEUM - WAIOURU



David Foley has again donated one of his beautiful pieces to the National Army Museum in Waiouru. This is a 1915 Daimler Military Lorry. The reference was taken from a photo of a restored vehicle in the UK with David's own background depicting a 1918 scene in Belgium or France.

This is the second piece David Foley has donated to the War Museum. [N](#)

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WHY PRINT?

By John Botton



You push your chair back from your workstation and admire your handiwork. "Another masterpiece and in record time" you declare loudly to Phatt the ginger cat who's perched on the sunny windowsill, barely taking any notice of your apparent excitement. The gazillion dots that make up the intricate pointillist pixilation stare back at you. Just then the phone rings, it's Marge from the gallery. "Darling, can you get another five of the red ones, three greens and a blue to me by Friday, sales are going through the roof." "No problem", is your reply. Your artwork is really selling well, but you don't seem to be making any money.

You start counting on your fingers and before you even get to your toes you've worked out that after gallery commissions deducted you're making \$22 an hour for your efforts and that's not counting the cost of your materials. There must be an easier way to make money as an artist.



Varvar.

Of course there is, by making high quality giclée (a fancy word for inkjet) prints from your originals. "But isn't that cheating?" you ask. No, not at all. Even way back before pop fell off the bus the grand masters were making copies of their works by employing a team of lowly paid apprentice artists to replicate their masterpieces, brush stroke by brush stroke, leaving the 'artist' more time to create new works. With modern printing

technology, it's a few clicks of the mouse (and a few tricks of the trade) and viola, you have an almost exact replica of your artwork. The quality is so superb it's sometimes hard to tell the original from the reproduction.

But who would want to shell out their hard earned cash for a copy of your work, even if it's a limited edition print on fine archival paper? The answer is... loads of people. Just take a walk down to your local gallery or weekend craft market and you'll be surprised how many artists have realised that it's not cheating, but just good business sense.

And with Christmas just around the corner, now is probably a good time to start thinking about ways that you can monetize your original creations. The potential market for your art reproductions is real.

Straightforward prints are probably the most obvious option here. These can be limited edition prints reproduced on beautiful cotton based archival paper, numbered and signed by the artist. Or they can be open edition prints targeted at a wider audience. Whichever option you decide on, there are a few things to bear in mind such as print size, paper quality, presentation and pricing. If you're planning to sell your prints un-framed, plan your print sizes to fit standard frames like 8x10 or A4 etc., and if you are doing your own printing it's more economical to limit the variations in size to two or three per image. Paper quality also varies greatly and will have a direct effect on the price you charge for your reproductions. Do a little

The New Zealand Artist Magazine



Ane Chambers.



Lize Upton.

online digging and look for printing services that offer more economical paper options, without compromising on print quality. Finally, presentation is almost as important as the prints themselves. Know that your prints will be manhandled by browsers looking for that 'something special', so slipping them into a cellophane sleeve or wrapping, sandwiched along with a stiff backing like foam board will help to protect it.

While prints are the stars of the repro world, the unsung heroes are cards; Christmas cards, greeting cards, birthday cards and just cards for card's sake. Cards come in a myriad of shapes and sizes ranging from single sheet post cards to elaborately folded contraptions. Laying out your cards can get a bit tricky, so make a mock-up on some cheap paper or solicit the services of a tame graphic designer before committing to expensive prints. Unless you are creating custom made envelopes, take the time to scout around stationery stores and the two-dollar shops for suitable packaging, before you finalize your design. It's simpler to cut your card to fit your packaging.

Then again, your artwork may best be suited to printing on fabrics: T-shirts, aprons, caps, scarves or even mouse pads. Beware that to achieve decent results with short print runs may require a dye sublimation process and this can be expensive. There are some inkjet printer friendly heat transfer papers available, but the quality will never match up to dye sub or screen-printing.

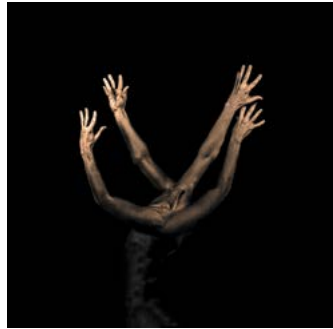
Remember though, the final product will only be as good as the quality of digital image you present to the printer. Start with digitizing your artwork at the highest resolution possible. In simple speak, that means the image file should be at least 300dpi at 100% size and saved in an uncompressed format like TIFF files. You may end up with very large files but it's worth getting it right. If all this seems like double Dutch to you, your best option may be to solicit the services of a professional.

Go forward and multiply. Create – Print – Share. 

Photographic surrealism

by Ross Anderson.

Font by: Xerographer Fonts.



ABOVE: Project one.

BELOW: Project two.



I opted for photography due to lack of other options as despite being a high scoring student, my almost illegible hand writing caused me to achieve less than favourable scores in classical studies

I had no history with, or passion for, photography and was less than enthusiastic towards the subject, viewing it as lacking in artistry and imagination when compared with the

more traditional visual arts such as painting, sculpture or sketching and incapable of achieving the visual order seen within design.

However, once I was given the creative freedom with my school work, this misconception was cast aside and I found that I could express my own distinctive creativity, imagination and aesthetic style in a far superior way than any other art form I had tried.

My work has garnered significant acclaim from both teachers and others alike and I have sold several pieces of my work to collectors. In addition to my photographic art, I've expanded my portfolio doing commercial photography, taking shots of a private model as well as for the award winning restaurant on Waiheke 'The Oyster Inn' of both food photography for their website and Trip Advisor for their events, most notably the launch of Tap Peroni.

My artistic influences are varied with my creative idols being Marilyn Manson, Stanley Kubrick, Stephen King and Salvador Dali. An assortment of surrealist and fashion photographers have also influenced my work.

I do not view myself as a photographer nor my work as photography in the traditional sense, but rather I am an artist who puts the images in his mind down on paper using a camera rather than a paint brush or pencil and due to this.

I do not carry a camera trying to capture a perfect image from the world. My art is completely staged. I try to capture the perfect image in my mind by placing it into the real

world. I find realism to be sacrosanct, while PhotoShop makes capturing a base image both easier and faster, in my opinion it can never look as 'real as reality'. I try to create surrealism in my shots by practical effects or camera work.

For both of my completed full projects I used myself as a model, not for the convenience but because I didn't want another person's limitations of extremity to restrict my art.

Using tonal influence from shamanism and Celtic druids to project to an aura of timeless mysticism my first major project was a surrealist metaphor for societal uniformity versus individualism, with the flora and forest environment representing uniformity and human figure, individualism.

I wanted to display the conflict between the two concepts and the merging of them, without showing a positive or negative bias towards either, allowing the viewing audience to make up their own mind.

My second project was a commentary on how the restrictions of sanity hold back creative and intellectual originality and was an image of an individual's gradual fall into madness.

I am considering adapting my photographic skill set into filming and going into directing as a career but am resolute that the shift from still photography into shooting films will not restrict my imagination and artistic style but simply move it down a different path. **N**

Sue Lund, an elected artist of the Academy of Art in Wellington, is well-known for her striking work on the walls of the buildings at the Learning Connexion where she studied for an Advanced Diploma in Formless Art between 2003 and 2004, she already had a degree in Fine Arts from NAS in Sydney.

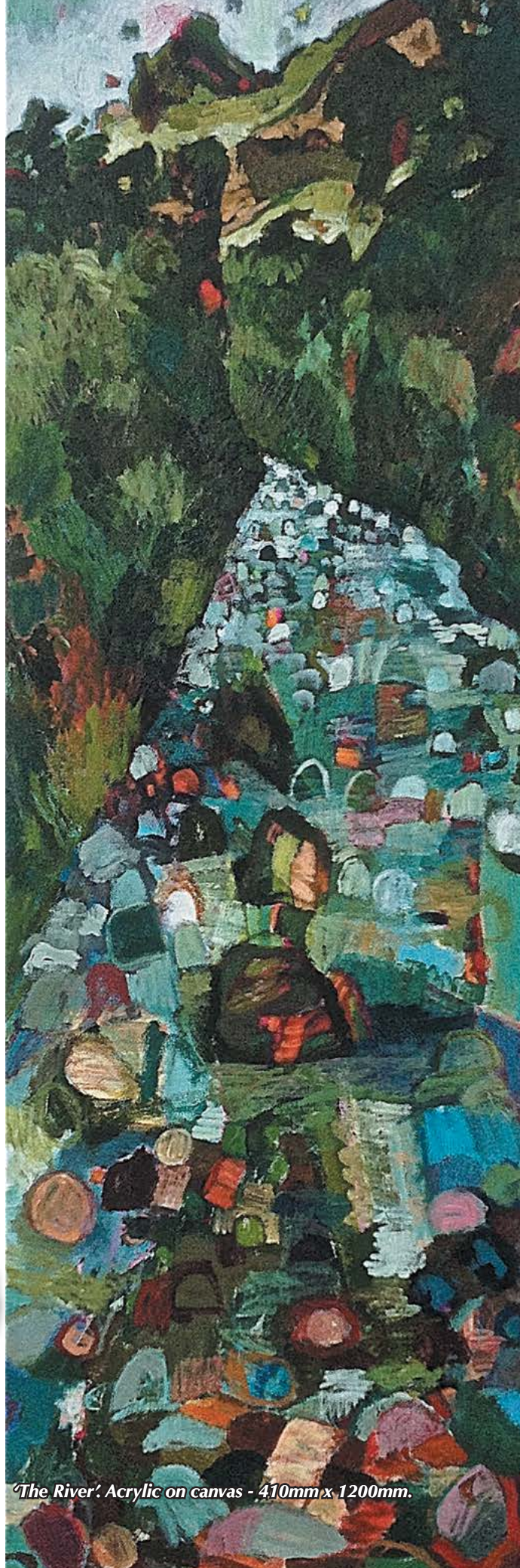
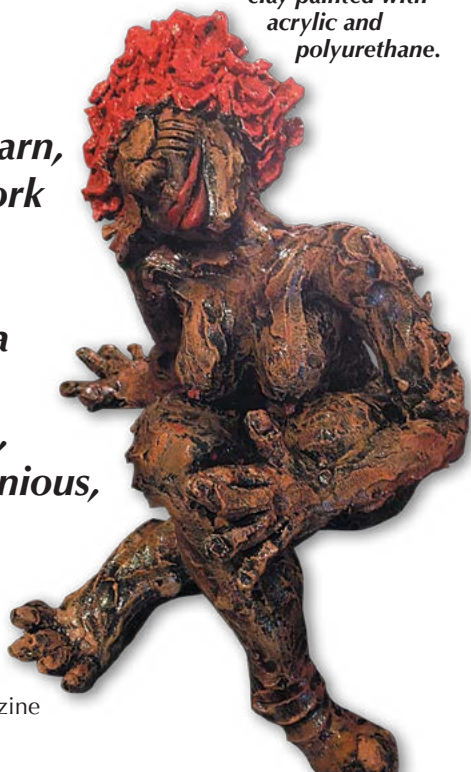


Finishing the Rhythm

'Lucky Lady'. Fired clay painted with acrylic and polyurethane.

"Black and white teach colour to learn, the paint and I work together to find a place, by the time the brush leaves, a moment is left, it has to feel right, not always harmonious, like life really!"

Sue Lund.



'The River'. Acrylic on canvas - 410mm x 1200mm.



This project, she says, not only provided her with an income after completing her studies but opened doors for her in terms of the huge exposure, on the spot training, working with paint and colour on a large scale and, last but certainly not least, was a huge confidence booster. Sue started painting the buildings in 2006 and only completed the work last year. "Really, it was a full time mission - in and out of life and weather for a lot of years - but in the end I completed eight buildings."

Inspiration

Sue is inspired by life: "Living and the crazy things that send you to places you either never want to go again or where the intrigue is too enormous to resist," she says adding: "I did quite a bit of travel in my twenties and those times showed me a fairly full spectrum of what life is all about." These days she sets her own schedules and paints most days, often at night. "I enjoy the freedom to express myself as I like. Some call it a decadent lifestyle but I revel in what paint can show me. I am forever learning and quite addicted to the journey I'm on. Every day is different depending what desire takes hold of me!

"I was brought up in a family with art everywhere on the walls and my aunt Helen Stewart was a painter. I always dabbled in that world of drawing and paint and a mad imagination - I guess it was normal for me to fall into this kind of life, and as I did I focussed more and became happier. I have a strong desire to be in this world of art forever.

"Sometime in the future, I would like another building to tackle and I am just beginning to get back to sculpture as well.

"I really hope to maintain living as a full-time artist and find the time to work on big scale works and explore the abstract side. I would love to see my art in a dealer gallery or two, if it doesn't limit my freedom to make and sell. Right now I am playing with sculpture and large animals with a twist! I will paint and resin them, it is an exciting process.

TOP LEFT: 'Taita Campus' - 3 Storey building.

MIDDLE LEFT: 'Gold Glitter' - 3 storey building.

BOTTOM LEFT: 'Time' - 1 storey wall.

ABOVE: 'Landscape Wagon' Acrylic and gold glitter on a Nissan 4wd.

"Like anyone else I have made plenty of mistakes have learnt a lot in doing so and because of this, these 'mistakes' need to keep happening - to a degree anyway!

"I like exploring with what I'm doing, sometimes tentatively, other times I'm like a bull at a gate. The latter can be expensive but I get there quicker, so while making mistakes sounds bad, it is a natural way to move forward. At the same time, the mistakes lessen as you understand the materials you're working with too.

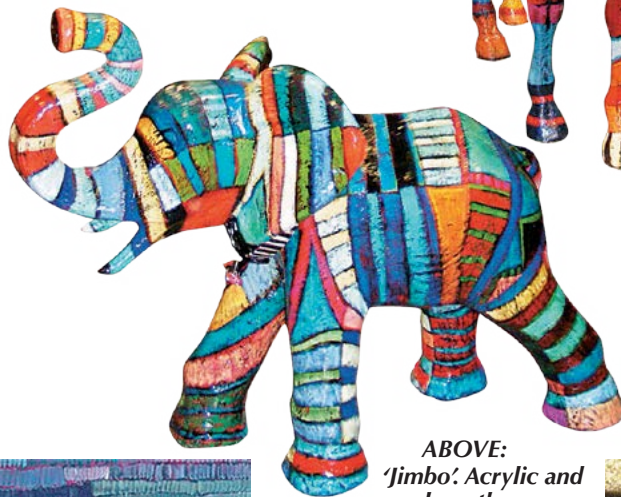
"I enjoy plein-air for landscapes and I must say, the paint can get quite excited. But if I'm in a representational space I paint what I see, maybe a still life. It depends very much on my state of mind in the moment. I also paint large abstracts. These can either take a very long time as the history is important or a wee gem that pops out quickly. It happens like that.

"Most of my work is done in acrylic but I am about to delve back to oils, which I use to create different works again. I am really lucky and have the freedom to do what I like so I don't have a set routine when I start working. It depends what I am doing and what I am painting on. If it is an object I begin fast and vigorously pushing paint to-and-fro. Lots of black and white and red to lay a base, then every other fanciable colour comes to visit and dance about, not knowing the steps to take until we have a similar rhythm, only then the work starts to take shape. The paint doesn't finish, it just stops in interesting places.

"As for working with canvas, as it is a vast flat area to cover, depending on the size, it can be a mixture of emotions until I get cracking. I work reasonably fast as I want to see what it looks like, usually because



ABOVE AND LEFT: 'Jim with Ned': Acrylic and polyurethane. 'Jim' - a life size mannequin, 'Ned' a fibre-glass horse - life size.



ABOVE: 'Jimbo': Acrylic and polyurethane on fibreglass elephant - life size.



'Landscape Letterbox': Acrylic and polyurethane on ply letterbox.



LEFT: 'Moments in time': Acrylic on canvas - 1m x 1m.

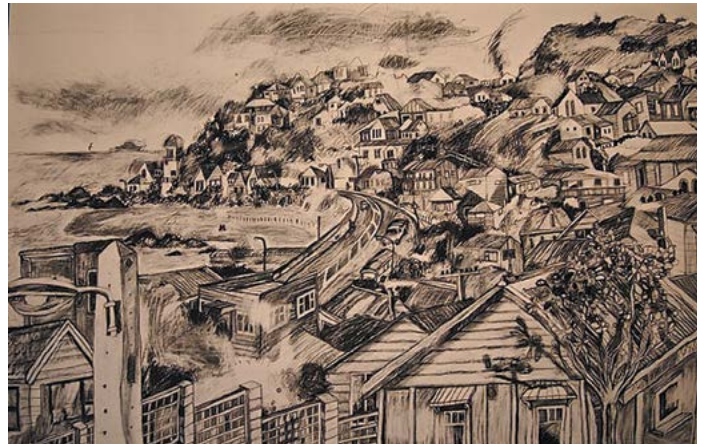


RIGHT: 'Josephine': Acrylic and polyurethane on mannequin and glass ball - life size.





'The Hills': Acrylic on canvas - 1200mm x 1200mm.



'Island Bay': Charcoal on paper - 1500mm x 800mm.



'Island Bay': Acrylic on board - 800mm x 300mm.



*'Diary of paint':
Many of the pallettes off my paint pots from the wall work.
Peeled, sliced and stacked.
500mm x 300mm x 260mm.*



'Paint Tubes': Paint tubes in resin - 500mm x 370mm.

there are many layers. I work on a few works at the same time as while one is layered up, the next one might be quite free and I can get to the crux of the work quicker. Each piece works in this way, always searching for that right place!"

Materials

"Choosing the materials to work with is always a challenge, it's purely a financial thing. My favourite paints, brushes and canvases are expensive. When times are tough I use what I can find. I must say that I keep my paints to an acceptable standard so that the buyers are getting quality along with the vision.

"Art is not an easy job, and you have to work really hard to get the rewards you want. However, once you have learnt to trust your instinct, it's a good way of life.

"For my part I rely on the Christchurch and NZ Art Shows for helping my work get out there and be seen, plus you get to meet your buyers which is win-win for both of us.

"These days being able to survive financially in the art world is my focus - long may it last!"

Sue Lund's work can be seen at: The Academy and Ora galleries in Wellington, Alfred Memelink's Gallery in Petone, Artel Gallery Waikanae and Artmosphere Gallery in Waipawa. Sue's work has been sold to collectors in England, America, Canada and Australia. [N](#)




SPOTLIGHT ON COLOUR

Smalt

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The 2015 New Zealand Art Show painted a picture of a thriving art scene in Wellington with 10 000 visitors drawn to the exhibition which comprised 3000 works of art from 300 artists. Sales at the show topped \$1 million.



The \$3000 tin of spaghetti.

Wairarapa artist Matt Guild won the coveted NZ Art Show Signature Piece Art Award with his quintessential kiwiana piece 'Spaghetti Open Can,' an oil painting that depicts one of New Zealand's iconic food items. His piece, one of 10 finalists vying for the \$3,000 prize, was voted best in show by attendees.

Of his win, Matt is very excited but, as his piece speaks to NZ's cultural identity, he felt that the voters identified closely with his piece.

"It's very different to the rest of the artworks chosen, but it is one of those subject matters that appeals to the masses. Every kiwi has eaten spaghetti at one point in their life and now it has been turned into a piece of art," Matt said. "The standard of the work at the show was extremely high and it's a huge privilege to win this award, and definitely one of the highlights of my career so far. I would like to take this opportunity to thank all the people that voted for my art work, I feel truly blessed!"

PAINTING BY NUMBERS

- Average price 2015 NZ Art show: \$650 (\$600 last year)
- Number who attended 2015 NZ Art show: 10,000 (11,000 last year)
- Works on show : 3,000
- Works sold at \$5000 maximum : two (the same as 2014)
- New exhibitors 2015 NZ Art show: 90
- **Total art sales : \$1,007,439**

But it is not all about the money. The annual event is a showcase of artistic talent from all corners of New Zealand and is a major highlight on the national art calendar. This year, horses, ancient photographic techniques, woollen sculptures, wet-plate photography, archival prints on aluminium, woodblock prints, ceramics, feathers and blankets were among the featured artworks. The emerging artists awards have also proven extremely popular and are growing exponentially year on year.

Needless to say, Executive Director, Carla Russell, declared the show a great success. "Over the past decade, the NZ Art Show has won a reputation for showcasing original quality New Zealand art at affordable prices. The show provides visitors with the opportunity to start or add to their art collection while at the same time supporting New Zealand artists and the arts community."

Long term exhibiting artists included Ben Timmins who won the NZ Art Show's Signature Piece Art Award for three successive years and Catherine Roberts, last year's Signature Piece Award winner. Both Ben and Catherine have enjoyed a long association with the show and are established professional artists whose work has won critical acclaim.

Among the 90 new exhibitors who debuted at the show and whose work captured the attention of the selection panel were Timothy Jones and Joe Helmore, both from Auckland, Sculptor Matthew Williams from Canterbury and from Wellington, Weta Workshop technician Piotr Wysocki and City Councillor Simon Woolf.

Highlights

Simon Woolf, well known for his photographic forays in and around Wellington, and a long-time supporter of the show, was a first time exhibitor. His moody photographic pieces captured the essence of Wellington in dramatic atmospheric tones.

Other popular pieces included the Japanese influenced work of Rika Nagahata and the works of Naenae artist Joe McMenamin who sold 57 drawings on wood.

Nagahata, who arrived in New Zealand from her native Japan in 2008, painted a starkly different picture between the New Zealand art scene and the scene in Japan. "I have noticed that a lot of people in New Zealand seem to go to exhibitions with the goal of purchasing art whereas in Japan people are usually only interested in viewing the art rather than buying it."

Nagahata uses intricate patterns and abstract shapes combined with various types of animals as subjects in her art which is typified in her most successful work, 'Tora ni', in this year's show.

McMenamin said the show offered artists a great opportunity to promote their work. "It's satisfying, humbling and a real confidence booster to exhibit and sell your works to such a big audience."

McMenamin's best-selling work was a series of retro skateboard



Joe McMenam at his stand with his delicate work on plywood.



Bruce Mortimer at his stand, with a copy of his article in Issue 10.

cut-outs which cast a wide nautical themed net from deep-sea diver to octopus to whale.

Emerging artists

Four fine art students won \$2,500 each in this year's NZ Art Show Emerging Artist Awards. The awards are open to students studying towards a visual arts degree or diploma at an established New Zealand art school. Students are nominated by their tutors and the recipients are chosen by the Art Show's selection panel.

The four Award winners are: Anna-Belle Graham, Hannah Watkinson and Sam Clague, all from the University of Canterbury's Ilam School of Fine Arts; and Mish O'Neill from Whitecliffe College of Arts and Design in Auckland.

In addition to the \$2,500 cash prize the winners received the opportunity to exhibit and sell their work at the Show with all expenses paid.

Two other students, Miranda Joseph from the Otago Polytechnic's Dunedin School of Art, and Simon Lundqvist from Whitecliffe College of Arts and Design, won recognition as finalists. They, along with the four Award winners, also had their artworks exhibited in a dedicated gallery at the Show.

Commenting on the quality of work submitted by the young emerging artists, Mal Brow, NZ Art Show selection panel member



Light sculptures by Piotr 'Fox' Wysocki.

and owner of Wellington's 30 Upstairs Gallery said: "We were impressed with the body of work submitted this year. That three of the four winners were from the University of Canterbury's Ilam School of Fine Arts is testament to the quality of the artists coming through Ilam under very good tutelage. It is encouraging to see such inspiring work being produced from the art schools which is a credit to both the students and their tutors." **N**

EMERGING ARTISTS

TOP LEFT: Hannah Watkinson from Ilam School of Fine Art, Canterbury University.

TOP RIGHT: Mish O'Neill from Whitecliffe College of Arts and Design in Auckland.

BOTTOM LEFT: Anna-Belle Graham from Ilam School of Fine Art, Canterbury University.

BOTTOM RIGHT: Sam Clague from Ilam School of Fine Art, Canterbury University.



Douglas Reid at his stand.

News

THE ART OF QUILTING

A creative collection of 169 300 x 300mm art quilts made over a 24 month period by 13 members of the Wot Knot quilting group in Whangarei was not the normal exhibition format usually attended by the NZ Artist, but, as it turned out, it was too good to miss.

Inspired by a visit to the Hamilton Craft Fair, a group of Whangarei quilters started their own 12 x 12 challenge. Each person in the group had to select a subject with an overall New Zealand theme. The aim being to encourage all participants to step out of their comfort zone, try new techniques, incorporate different materials and extend their boundaries. The end result, as can be seen by the accompanying images, was amazing.

In all 169 pieces went on display at Reyburn House

Art Gallery in Whangarei. The themes adopted for the project included 'A new Zealand Icon', 'New Zealand Music', 'Something Fishy', 'A Tribute to Ralph Hotere' among others. The intrepid quilters came up with some very original techniques using, painting, thread painting, meticulous machine quilting and so on. Hand stitching was a major feature as was the use of 3-D effects, printing and fabric discharging. Viewed as a whole the exhibition was colourful, engaging and humorous. **N**



'Sunrise - Sunset' - collaboration.



'Something fishy' - collaboration.



'Feathered Friends' - collaboration.



**'Dock Ropes #6' -
Mathea Daunheimer.**



**'Northland Summer' -
Sonya Prchai.**

Holding on

by Helen Dynes



to the VISION

Font by: Digital Graphic Labs

When she was a child, all Helen Dynes wanted to be was an artist. “Art was always my passion,” she says, “there was never any other consideration.” Born in Ireland and completing her higher education in England where studied Graphic Design to Masters Level, this Napier-based artist and tutor took the long route to fulfill her inner passion.

I was one of four daughters and we lived in semi rural Ireland, in picturesque countryside.

I remember a couple of faded prints on our living room wall. They were of ballet dancers, and I used to gaze at them and wonder at the delicate tutus and gracious poses. I spent hours drawing dancers. My favourite birthday or Christmas gift would be colouring books, crayons and paints.

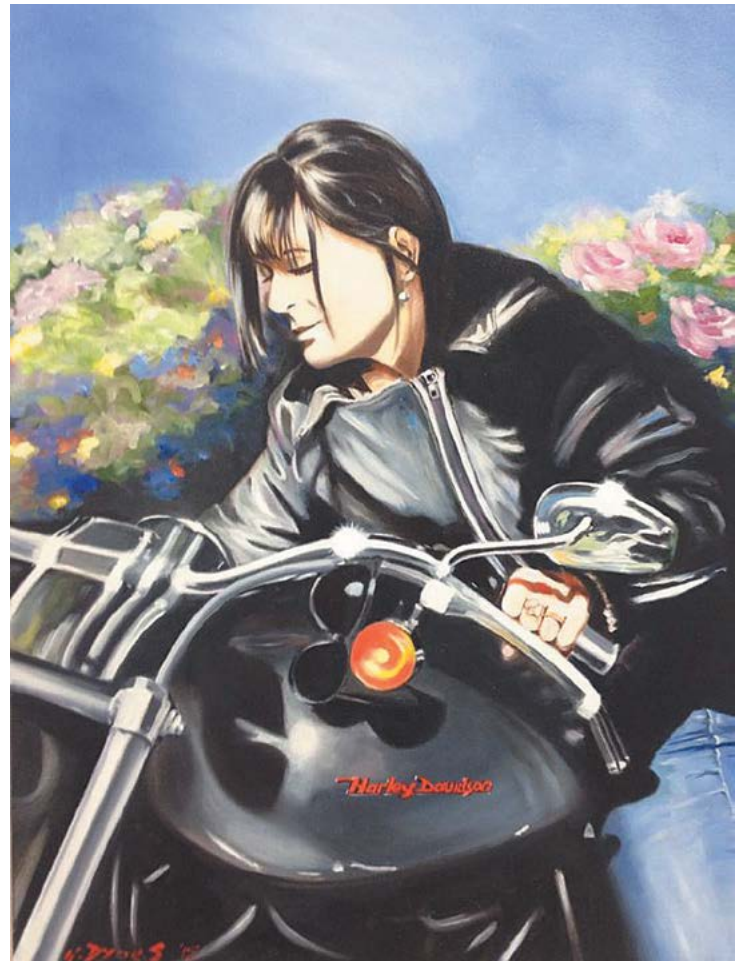
During the troubled late 1960's our family left Northern Ireland and settled in Yorkshire, my mother's birthplace.

After studying I had over a decade of teaching experience in Tertiary Education, and in the private sector. The demands of a teaching career and having a family meant that my opportunity to express myself artistically were somewhat on the back burner during those years.

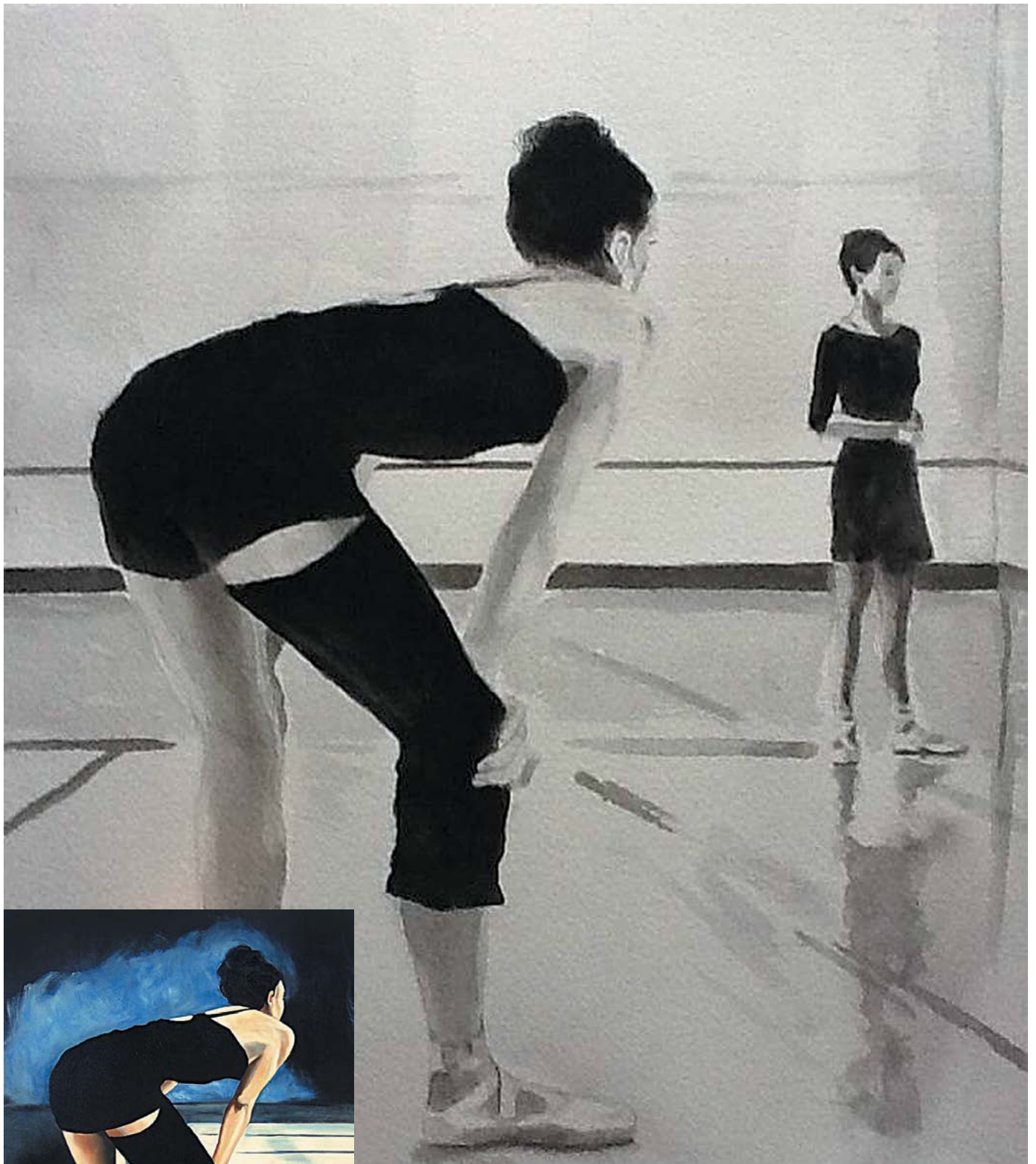
After the untimely death of my mother, I persuaded my grieving father to take up his old hobby of painting again. I enrolled him onto an oil painting course with a local artist, and went with him for moral support. The tutor gave me tremendous encouragement and this was the turning point for me. I began to believe I could pursue my artistic dream.

Shortly after emigrating to New Zealand in 2003 I built my first studio in Bay View and joined the Hawkes Bay Art trail.

Weekly classes and weekend workshops in drawing and painting have always been well attended, with opportunities for students to exhibit their own work.



'Biker Girl' - Oil on canvas. 600mm x 450mm.



ABOVE: 'Study for Pause for Breath' - Watercolour. 280mm x 280mm.

LEFT: 'Pause for Breath' - Oil on canvas. 1000mm x 750mm.

I also taught Art as Therapy within the Drug Treatment Unit at Hawke's Bay Prison, for several years.

I experimented with Printmaking during that time, and attended several courses with a variety of excellent tutors at the Quay school of the Arts in Wanganui, under the direction of the then HoD, Marty Vreede.

Printmaking is one of those subjects that makes you realise, the more you learn, the more there is to learn! I enjoyed engraving procedures, especially

using Solar Plate, as that process allowed me to draw in a controlled manner.

My work is naturalistic in style, with figures being my main subject. I love people and people watching; I see such natural beauty in the human form.

I work mainly in acrylic and oil on canvas, using pastels for foundation drawing. I work out the composition in a sketchbook sometimes, but often draw directly onto the canvas. Photographs are a useful resource when depicting the human form, as people tend not to stay still! But nothing beats observing life. I usually work with a combination of primary and secondary sources.

The contrast of light and shadow captivates me, especially the interplay around form, creating highlights and shadows, accentuating interesting shapes and patterns.

Upon arriving in Napier I was struck by the beautiful sunlight and clarity of colour, in contrast to the somewhat grayer skies of England. The Art Deco heritage of the city was a source of inspiration for me and I produced many paintings on that theme.

Inspiration

Some of my recent works show the inspiration gained from my involvement with the Royal New Zealand Ballet Company, who kindly allowed me to observe 'Class' for a week at their St James Theatre studio in Wellington.

That was a wonderful privilege and I produced a series of paintings based on the dancers I met and befriended during that week. It was, perhaps, the highlight of my artistic experience to date.

Ethan Stiefel was their artistic director at the time, and the Company were rehearsing for a production of Cinderella.

I can't describe the sense of joy and exhilaration I felt when I was working in that dance studio! Sitting quietly with my sketch books, there were around 30 dancers, beautiful young people surrounding me with movement and energy. I couldn't work fast enough with my inks and pastels to try to capture the sense of vitality and fluidity of their expression. The activity was endless, seamless, accompanied by music and all reflected within the mirrored walls.

I pinched myself when I recalled those childhood days when ballerinas were only imagined, it was a dream come true. One of the principal dancers gave me a pair of her pointed shoes, one of the pairs she wore during her performance as Cinderella. They have pride of place in my painting studio.

Drawing

Life drawing was an important component of my studies, and I continue to partake in life drawing workshops whenever there is an opportunity. It is a vital skill if one wants to render the human form with any degree of accuracy.

I believe that drawing is a fundamental skill for an artist. It teaches us how to see, how to record,

The New Zealand Artist Magazine



'Dancer in Red' - Acrylic and oil on canvas. 1000mm x 1000mm.



'A Timeless Pose' - Oil on panel. 200mm x 400mm.

understand and express whatever is in the world around us. To skip it is like trying to run before you can walk. It presents challenges and difficulties and I have seen students try to shirk it for years!

I encourage people attending my classes to draw. Work from a variety of subjects, and try out a range of wet and dry media. Keep a visual diary. Annotate experiments and keep notes to refer back to. Don't be discouraged when things don't turn out the way you wanted, we've all been there. 'Mistakes' are key to learning - a dear artist friend calls them 'discoveries'. Another phrase I heard from an artist was 'the hand cannot paint what the heart doesn't know'. That sums up so much of what I believe about the marriage of passion and skill involved in making art.

Being an artist is not all fun! Didn't Michelangelo call it 'the agony and the ecstasy'? I think there's a point during almost



Community Arts Napier (CAN), Byron Street, Napier.



TOP LEFT: Girls Together - Initial pastel sketch.
TOP RIGHT: Girls Together - Blocking in phase.
BOTTOM LEFT: Girls Together - Establishing tonal values.
BOTTOM RIGHT: 'Girls Together' - Oil on canvas. 800mm x 550mm. Note: figure on the right has been removed to balance the composition.

every painting when that canvas is in danger of hitting the floor! Hold onto the vision, remember what you've learned and experienced; maybe walk away for a while and then return with fresh eyes.

Enjoying what you are doing is so important. That enjoyment (or lack of) expresses itself in your work.

I continue to hold classes for people keen to learn about painting, and from January 2016 I will be teaching at Napier's fabulous new community arts centre, The CAN on Byron Street, Napier.

Teaching is part of my inspiration. I love seeing the enjoyment people feel when they are producing art, and share their sense of achievement when they've mastered a new technique or tackled a new subject successfully. I try to be generous with my time and my knowledge. It has been acquired over many years, and I'm willing to share with those who are genuine about learning.

When it comes to materials, I suggest buying the best you can afford; that applies to brushes and pigments. When buying brushes consider the medium you will be using, oil, water colour, acrylic, and buy appropriately. A good art shop will offer advice. I like to use Matisse paints or Schminke, as I find the intensity of colour is greater because of the ratio between pigment and binding agent. Cheap paints are a false economy, except for practice! Remember about painting mediums, such as retarders to slow down drying time for acrylics, or gels such as Liquin to use with oils.

The downside to being an artist is of course, that it is rare to be able to make a living solely from selling work. I'm currently a member of a collective style Gallery, where a group of artists share the running cost and time involved in keeping 'Viva' open seven days a week. We take turns at spending days in the Gallery, and customers know there's always an artist present to talk to about the work. It's a great way to bring original paintings, sculptures, ceramics and Limited Edition prints to the market.


New Zealand is a relatively small market, but what delights me about living here, is the feeling that almost anything is possible. Art is clearly alive and well in every city or town I have visited in this country, and many people seem to appreciate owning original artworks, which is reassuring.

There's nothing like knowing the artists' hand has caressed that paper, canvas or object and put a part of him/herself into the creation of something unique.

Seeing the texture of the paint, even unintentional drips and splashes remind you that this is living art, something real, that has spoken to something inside of you.

Favourite

Everyone has an absolute favourite piece of equipment and for me it has to be my easel. It was designed by the artist whose oil painting classes I attended with my late father, and made in a UK prison by young offenders as a summer school project under direction of that same artist. I was the art co-ordinator there, and the young men who made the easel for me were inspirational in their positive responses towards art and what we were trying to teach them. One contacted me online a few years later and said, 'I don't expect you ever really knew how much art meant to so many of us in prison. You were there to unlock doors for us'. I smiled through my tears at that.

Helens work has been exhibited in Auckland, Wellington, Dunedin, Hamilton and Napier, and is held in various private collections in New Zealand, the UK, Japan and the USA. 

The Dark Room - Camera Obscura

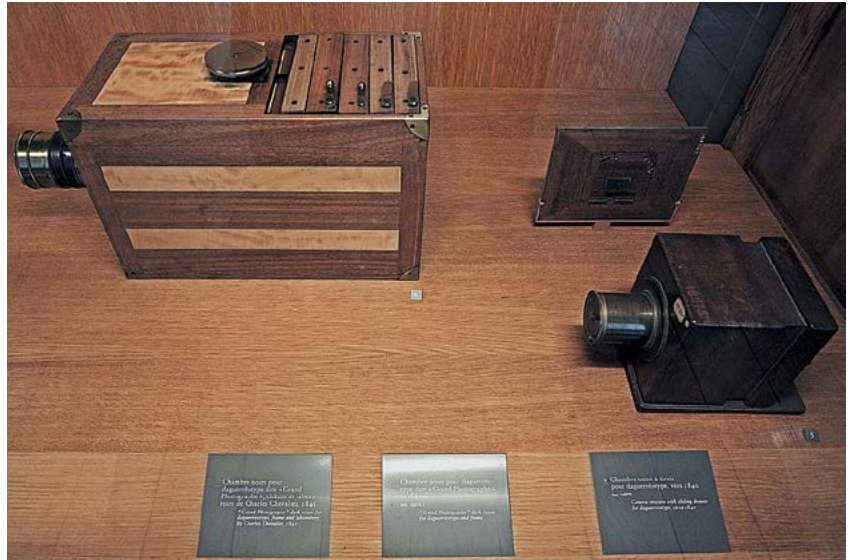
Artists using photographic references have long been accused of laziness, or even worse, excelling in technical capability while lacking in creativity. Others feel that it is a legitimate method of reference. We investigated.

While there are those who say nothing can substitute experiencing a subject in real life: being able to touch it, smell it, walk around it, inspect it, and all the rest of it, almost all artists will photo-reference at some point; not in their daily work but as part of their training to improve their artistic eye.

It goes without saying that photo-referencing, rather than working live is a practical alternative in situations where an artist seeks to realistically produce a work of art based on some subject that is not readily available be this a person, structure or scenic panorama.

But what would you say if you were told that 17th and 18th century Masters, such as Johannes Vermeer, Canaletto, Guardi and Paul Sandby among others, all well-known for their magnificent attention to detail used a camera to help them produce their work?

The camera they used was a device called camera obscura which is essence was nothing more than a darkened room in which



Camera obscura for Daguerreotype called 'Grand Photographe' produced by Charles Chevalier (Musée des Arts et Métiers). Photo by Edal Anton Lefterov.

light entered through a pinhole and threw an image on a wall or a sheet positioned opposite the hole. Try it for yourself. Go into a very dark room on a bright day. Make a small hole in a window cover and look at the opposite wall. What do you see? Magic! There in full colour and

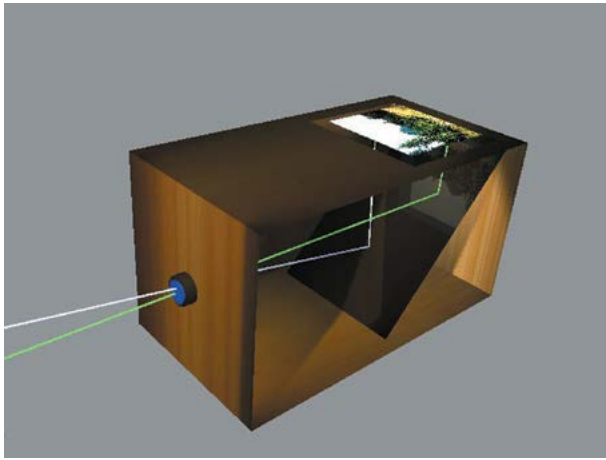
movement will be the world outside the window - upside down! This magic is explained by a simple law of the physical world. Light travels in a straight line and when some of the rays reflected from a bright subject pass through a small hole in thin material they do not scatter but cross and reform as an upside down image on a flat surface held parallel to the hole.

The earliest mention of this type of device was by the Chinese philosopher Mo-Ti in the 5th century BC. Aristotle (384-322 BC) also understood the optical principle of the camera obscura and in 1502 Leonardo Da Vinci gave two clear descriptions of the camera obscura in his notebooks.

It was by simple deduction that an artist noticed a faint image on



An image of the New Royal Palace at Prague Castle projected onto an attic wall by a hole in the tile roofing. Photograph by Gampe.



Computer generated diagram of a camera obscura box.

the opposing wall of a small building where a small hole let in light from outside of the building. He worked on a lens that could be placed the hole and saw the resulting image on the opposite wall was rather clear, colour and all, although upside down. He then proceeded to mix the oil paints that were in use to paint portraits at the time to match the colours and painted directly onto the image he was looking at.

Today's cameras do the same thing minus the oil paint. Italian scholar, polymath and playwright Giovanni Battista Della Porta in his 1558 book *Magiae Naturalis* recommended the use of this device as an aid for drawing for artists.



Camera obscura in *Encyclopedia or reasoned dictionary of sciences, arts and crafts*.

As mentioned before, in the 17th and 18th century many artists were aided by the use of the camera obscura. By the beginning of the 19th century the camera obscura was ready with little or no modification to accept a sheet of light sensitive material to become the photographic camera.

So whatever your take on it, artists were behind the development of the modern camera. More to the point, photo-referencing has been going on for hundreds of years long before the first camera, practical for everyday use, was invented by George Eastman in 1888. Today the camera obscura is currently enjoying a revival of interest. Older camera obscuras are celebrated

as cultural and historic treasures and new camera obscuras are being built around the world.

So the next time you hear someone denigrating the use of a camera or photographs to record an image you can point out that a camera and the resulting image have long been an integral part of an artist's toolkit, as sure as his or her eyes and hands are. **N**

Source: *The Magic Mirror of Life*, Jack and Beverly Wigus, www.brightbytes.com, Wikipedia, Yahoo.

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VISUAL ART GOES LIVE AT NELSON ARTS FESTIVAL

The New Zealand Artist Magazine has joined hands with the Nelson Arts Festival committee, leading art materials supplier, Jasco New Zealand and six artists to jointly create the principal visual arts program at the celebrated Nelson Arts Festival scheduled to run from October 14 to 26.

The live visual arts presentation will see the six selected artists creating large format works in the full glare of festival goers in what Festival Producer Charlie Unwin says is the biggest visual art project at the festival for the last couple of years.

On completion the works will be displayed as a huge billboard on the banks of the Maitai River in the central city and then at an exhibition at Red Gallery for the duration of the festival where they will be sold by silent auction.

Charlie says the participating six artists have been given the theme of 'aromahana' (spring, warmth). "With the Nelson Arts Festival always being in October, Nelsonians see this as synonymous with the beginning of Spring."

Adding to this he says: "One of the great things about this project, and something that sets it apart from our previous events, is that the Nelson audience are being allowed behind the curtain so to speak. They get to watch the artists create the works, and then potentially own a bit

of the festival by purchasing them."

Charlie says further that the event will be a key element of the Festival Committees 2015 marketing: "We will be promoting the event as an ongoing experience that will be different every day. We will also promote it through Red Gallery's database and the individual artists.

"Nelson is very good at supporting artists and we have many artists and galleries in the region, but in most cases you have to go to the art; here we are bringing the art to the people. Four of the artists, Olivia Hall, Miriam Hansen, Smeagol and Geoff Noble, are from Nelson and two, Richard Adams and Sofia Minson are from out of town. The event is a great showcase for not only these particular artists but for the Nelson artistic community.

"I think the local artists will find new appreciation for their work both here and nationally, thanks to **The New Zealand Artist Magazine** and the online sale of the works, and the two 'out-of-towners' will open themselves up to new markets in Nelson."

As mentioned above, Jasco New Zealand and Liquitex were more than happy to come to the party and have sponsored all materials used by the artists, comprising a selection of the latest Liquitex Acrylic Paints, Inks, Mediums, Sprays and Markers.

Asked what this live art show will mean for the future, Charlie comments: "It's hard to say. I would like to include a visual arts component every year, and should the Billboard project be a success I'd like to see it become a mainstay of the festival."

Wearable Arts

While the visual art presentation at this year's Nelson Arts Festival is the largest visual art project for the last few years it is not the largest visual arts event in the 21 years of the Festival's history. According to Festival Producer Charlie Unwin, in 2011 the festival had a large urban art exhibition called 'Oi You!' which involved over 70 works from urban artists such as Banksy, Faile, Micallef, which could be

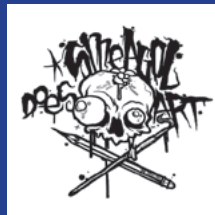


Seen here is the Nelson Art festival production team. From left to right – Amanda Raine: Marketing, Charlie Unwin: Programming and Producer, Antony Hodgson: Technical, Axel de Maupeou: Council Team Leader Festivals) and; Jacquetta Bell: Readers and Writers Programme.


BILLBOARD PROJECT - NELSON ARTS FESTIVAL

The six artists participating in the Nelson Arts Festival Billboard Project:

FROM LEFT: Richard Adams, Geoff Noble, Sofia Minson, Miriam Hansen, Smeagol and Olivia Hall with students.



considered larger but did not include locally-based artists. "We also used to run a sculpture symposium (the last one was over seven years ago) for many years," Charlie explained. "It is also pertinent to remember that the Festival was created 21 years ago to complement the World of

Wearable Arts, so there has always been that connection if you want to call that visual arts. However this is definitely the largest in recent years and the largest with local artists." For further information go to: www.nelsonartsfestival.co.nz 

LIQUITEX – LIVE IN NELSON

Jasco New Zealand and Liquitex are the key sponsors for an exciting large format visual arts presentation at the 2015 Nelson Arts Festival scheduled for October 14-26 and will be providing the six participating artists with a selection of Liquitex Acrylic Paints, Inks, Mediums, Sprays and Markers.


Trish Currie, Senior Product and Key Account Manager at Jasco New Zealand says Jasco and Liquitex are very pleased to be able to contribute to the upcoming celebration of the arts in Nelson.

"We are looking forward to watching both the process and final artworks these artists create," she continues, adding: "Liquitex is a premium international fine art brand, but having representation in New Zealand by a national distributor, Jasco, Liquitex are able to jointly support local initiatives such as the Nelson Arts Festival, which showcase and promote our local talent and support our local communities.

"Jasco have jointly sponsored a number of national and local visual arts events with some of our other principle brands, although this is only our second joint sponsorship in New Zealand with Liquitex."

Proud record

While Liquitex has been a leading international acrylic brand since 1955, it has only been distributed in New Zealand by Jasco since 2014. In conjunction with Liquitex, Winsor & Newton and Conte a Paris, Jasco recently supported the trans-Tasman project 'My Friend the Enemy' Gallipoli Centenary Exhibition. This saw selected Australian and New Zealand artists travel to Gallipoli to create and exhibit a collection of artworks based on their experience of the landscape and their reflective emotions as part of the 100 year commemoration of the ANZACs in 2015.

"The large format of the Visual Arts presentation at the Nelson Arts Festival this year fits well with the Liquitex brand." Trish continues, noting that Liquitex Acrylic paints were originally created in 1955 with the aim to satisfy the needs of mural painters. "Since this time Liquitex have continuously strived to uphold their tradition of innovation and quality, recently adding two innovative professional products to their portfolio. The Liquitex Acrylic System now gives artists an array of professional grade colours in various formats with which to create artworks that will be vibrant and permanent." 

The New Zealand Artist Magazine

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Top-Acryl's interlocking fibres have a great elasticity and strength. They don't splay out; they hold their shape even when working on rough surfaces. They are very resilient and can be cleaned even if forgotten for a couple of days! They are ideal for use with tube colour, such as Golden Heavy Body. **N**



UNISON RED 4

Did you know that some of colours produced by Unison Colour Soft Pastels are not necessarily what you may think they are? For example, Red 4 as you can see in the accompanying image is actually a shade of orange! Most of the colour sets have a range of colours in, so in the reds there are reds, pinks and oranges. Unison are in the process of creating a new colour chart which acts as a guide to its its entire range of colours and we will provide the link for this as soon as we get hold of it ourselves.

In the meantime if you have not experimented with the Unison range yet, have a peruse through the photographs on its website, (<https://unisoncolour.com/>), where you can see an accurate picture of each colour.

Red 4 is one you may have overlooked. It is a glorious warm colour, reminiscent of the inside of a ripe apricot, or a painted Mediterranean house. It doesn't jump out at you, but gives the feeling of wanting to sit out in the sun. It's an earthy orange, the colour of shoes you may go for if you wanted to make a statement but not be obscene! Comforting and understated, like the small piece of candied peel you might find hidden inside a cake. Worth trying, easy to miss! **N**



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Unlike traditional canvas, artists now have a new dimension to apply their creativity to. The sculptural nature of this canvas provides

unlimited possibilities to play with light, shadow, colour and shape. The slanted format lends itself to a multitude of canvas placement configurations.

Jasart Creative slant canvas features heavy duty stretcher bars, premium quality cotton canvas and comes in a variety of both square and rectangular

sizes. This creative canvas is available exclusively from Warehouse Stationery. **N**



© Artwork courtesy of Carla Hananiah, 2014.

News

KOWHAI ART AND CRAFT

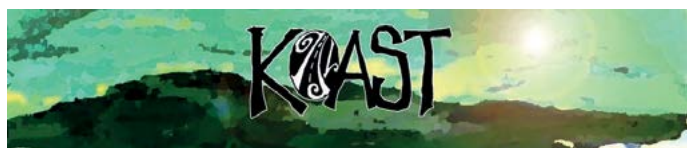
Kowhai Art and Crafts began life in 1975 as a group of five women who wished to continue their pottery after their night school classes ended. They met in an old cow shed on a nearby farm and used a local potter's kiln.

The group continued to grow and in 1976 became an Incorporated Society and a year later bought an old Keith Hay office and had it moved to the present site. Additions and alterations were made over the following few years and the club gradually became involved with the local community, particularly the Kowhai Festival.

The society now has about 90 members covering 14 different arts or crafts.

Tuition is not provided but members are usually willing to share their knowledge and expertise. There may be some tutoring in some programs as well as occasional workshops, but for the most part, members use the facilities to work on their own projects, at their own pace.

With an open day in May each year the Society has spent the winter months gearing up for its annual exhibition and sale in September as part of the Kowhai Festival. **N**



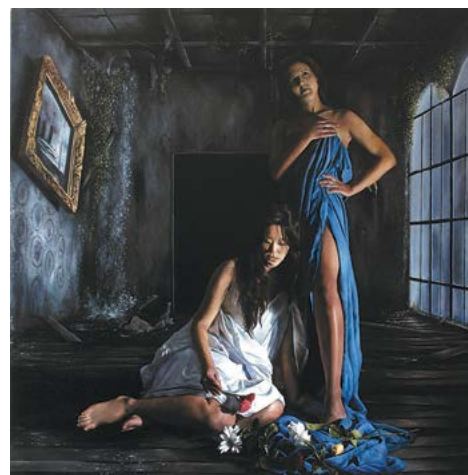
KERIKERI OPEN ART STUDIOS TRAIL

Mark your diaries for the second Kerikeri Open Art Studios Trail over Labour Weekend, October 24 to 26. Participating artists are busy creating new original art for visitors. Last year's trail was outstanding and 2015 promises to be even better. See you there! **N**

THE DEPOT ARTSPACE

The Depot Artspace in Devonport is hosting Nyle Major's new painting series "All things to all Nature", which opens on the 29th of August and runs until the 16th of September.

"As a species, we have attempted to control, manipulate and conquer nature, often forgetting that we are a part of nature and that nature ultimately controls us. We believe we are different, and are in charge of our own destinies. But everything and everyone must be created, and to be created, means they must one day come to an end. 'All things to all Nature' explores the fragility, beauty and destructive power of nature, turning ends into new beginnings and examining the ever present and continuing cycle of nature itself." Nyle Major. **N**



ART IN ACTION

A conversation between two artists about helping people change their mind about drawing resulted in innovative outreach project, placing a direct visual arts experience within direct reach of the general public.

This art-in-action project dubbed the 'Potluck Art Club', initiated by artist Robert Malin and assisted by Jan Huijbers, provides monthly art sessions direct to art lovers - be they budding artists who have not drawn for a while or anyone interested in art even if they have not 'done' art since they were at school.

Jan said what began with still life and life drawing has grown to encompass a range visual arts. Meetings are held at community halls in New Plymouth and Bell Block. A number of artists volunteer their time to tutor participants who can turn up on the day, or register beforehand to give organisers an idea of attendance.

For further information email Robert at: rob@galleryframeshop.org • www.facebook.com/potluckartclub. **N**

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CALLING ARTISTS!

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plus even more . . .

Products 2015/6. We look at new products, trends and award winning artists. We have a look at what's available over the festive season as regards gifts, classes and workshops. We have a number of demonstrations, news from societies and clubs across the country and of course, our regular items.

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