



THE NEW ZEALAND

ARTIST

Issue No.7
November/December 2014
RRP \$10.50 incl GST

**ANNIVERSARY
ISSUE**

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**FOCUS ON
ROBERT RAPSON**

**EDUCATION
REPORT**

**10 THINGS TO AVOID
WHEN ENTERING A
COMPETITION**



FEATURED INSIDE: • Claudia Slaney • Bari Duncan • Beth McGill • Julia Henderson
• DeAnne Lawford-Smith • Darina Cincurova • Annie Lambourne • Vjekoslav Nemesh

Compliments of the Season!

Wishing you all safety and happiness.

From the team at



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BARI DUNCAN

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BETH MCGILL

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On the cover:

THE KITCHEN FANTAIL. 60 x 35cm. Annie Lambourne. PG 7



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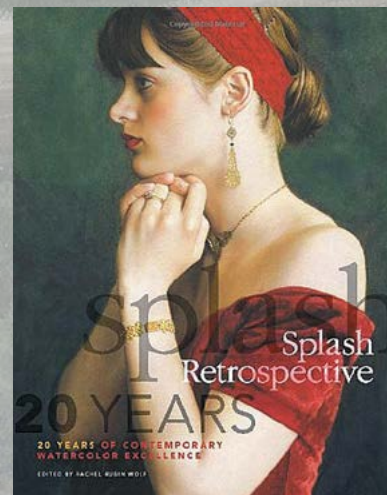
Subscribe to The New Zealand Artist Magazine today, and go in the draw to WIN - 20 Years of Contemporary Watercolor Excellence by Rachel Rubin Wolf

Subscription details available on Page 80.

The winner will be drawn on 29th November 2014 and notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.



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a note from the studio...



Happy Birthday

Our magazine is one year old! Thank you to everyone for your kind words and support which has made our progress possible. Thank you also to Jeff Oliver Print, for printing a top quality magazine for us all to enjoy.

We have produced a bumper issue for you, 80 pages! Don't miss our special offer on page 77, and take advantage of the Liquitex give-away on page 42.

In this issue we have a look at art products and have a small feature on art education. We also explore the difference between white oil paints with a little history on how they came about. Please, enjoy this birthday issue.

Meg



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ISSN No.: ISSN 2324-495X

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Letters

Thanks you so much for my complimentary copy of the NZ Artist Magazine. I've just got back from the UK and sat in the bath and read it cover to cover until water was cold.

I get all the NZ mags, 'Art NZ', 'Art News NZ' and 'ArtZone'. I think this has filled a gap for a practising artist. There is a great balance of subjects and articles, hoping one day to be one of the featured artists.

I will be sending off for a subscription, thanks for the introduction.

Ruth Killoran

Many thanks for the book sent to me as the winner of the subscription competition draw for Issue No.6 As a passionate pastel artist and a member of PANZ the book 'The Art of Pastel' is a real treasure and is a welcome reference addition to my book shelf. Again many thanks.

Your magazine is certainly a worthy publication and so informative. I regret not having taken out my subscription from the 1st edition so in order to complete my collection could I please order issues 1,2,3 and 4.

They are so informative that I cannot see me passing them on for quite some time. Are you considering bringing out a protective hard cover binding to store them in?

All the best to you and your hard working staff.

Prue Matthews

I would like to organise a gift subscription of the NZ Artist for my sister who lives in Tasmania. I found The New Zealand Artist when I moved back to this country a few months ago and have the May-June and July-August editions and I am eagerly awaiting the next one.

It is so informative and full of really interesting articles, In my opinion it is one of the best artist magazines I have seen. Very motivating for us budding pastelists and I would love to share this with my sister who is also into pastels.

Judi Tapp

I received my copy of the latest issue last night and would just like to say the Hutt Art articles look great! Thanks very much for your work on them, especially the layout and graphics, which work really well and gave the articles a big lift. Everyone I spoke to at Hutt Art last night says they're really happy with it too.

Brad

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

Your new magazine has just arrived. Thank you but I have to admit that instead of doing my work I have been enjoying a lovely read.

It is certainly an excellent magazine. You must get lots of compliments.

Cerise

Just wanted to let you know how wonderful to find a lovely magazine that is so relevant to New Zealand! I purchased the No 1 issue from Reyburn House and as i paint myself, have found it really absorbing. Good on you!!

Maureen

I was delighted to receive a free copy of Issue 2, what a stunning magazine! Refreshing, stimulating, balanced, informative and inspirational. At last, something for the diverse talented Art Community in New Zealand that is not elitist, highbrow or prohibitively expensive!!

Count me in as a subscriber - and maybe a contributor/promoter in the near future? I have opted to start my sub. with Issue 3, but if you have any back copies left I'd love to have the complete collection.

Angela

Thank you for this long awaited magazine. It is soooo good.

Margaret



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



Thank you New Zealand

The New Zealand Artist Magazine is one year old. It has been a whirlwind of a year and certainly not one without its challenges. While the publication has grown and continues to do so, in terms of content, readers and subscribers, it is most encouraging to note that we are attracting the interest of an increasing number of advertisers for which we are extremely grateful. Without any of these critical elements the magazine would simply not exist.

So what does this mean? While it has unquestionably been a year of learning I think it is safe to say we are becoming a viable and increasingly recognised entity in the New Zealand art community.

Now it is time to build on the foundations that have been laid.

A magazine is a living entity. While it is critical that it listens to its readers and advertisers alike, it must have its own identity and exude its own distinctive energy.

It must be aware of what is going on in its market and tackle its subject matter with vigour, dynamism and unbending passion. It must be the voice of both change and reason in its field of play.

To do this it must stake its claim at the cutting edge of its market and move with the times. Moving forward means building depth. This, in turn, means retaining the core integrity of the magazine while trimming off the deadwood and fine-tuning the overall package to provide a readable portrait of the arts in New Zealand.

It means providing a solid and viable platform for our advertisers to promote and market their products and services while raising their respective profiles among their core market – New Zealand Artists.


We have some exciting concepts on how we are going to do this and we are confident that what we have in mind will prove to be workable and ultimately sustainable.

We will continue to innovate and expand the depth of editorial content through more comprehensive and detailed articles and reports sourced from leading artists and educators. We are looking at introducing new writers and contributors into the magazine who will bring fresh perspective and new ideas, adding more variety and colour for our readers.

Readers can also expect to see more sculptors, ceramicists, more Maori and Pacific artists, photographic

and glass art are also high on the agenda. There is so much going on in the creative arts, not just in the fine arts, the visual arts, but in the wider creative industries, little wonder it is making a name for itself across the global stage in the fields of dance, film, the theatre, writing and, of course, the visual arts.

We at The New Zealand Artist Magazine feel privileged and proud for the opportunity to be a part of this vibrant and exciting industry.

Thank you readers, thank you advertisers, and thank you New Zealand. 

Andrew

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of

Art Terms

and their meanings

ABRADED.

Having a worn or rubbed appearance as a result of mechanical or chemical action. An abrasion is a localized abraded area.

ACID FREE.

A paper product having a pH level of 7 or above.

ACIDIC.

In paper, an unstable state whereby the molecular structure of the paper breaks down, causing discoloration and weakening of the sheet.

ACRYLIC.

Refers to a class of synthetic polymeric resins used extensively in emulsion paints, varnishes and adhesive formulations. In sheet form the acrylic resins bear trade names such as Plexiglas, Lucite and Perspex.

AGING.

The continuous action of atmospheric components—oxygen, moisture, as well as light, temperature – on materials and structures, leading to deterioration. Natural aging deterioration may also be caused by incompatible components reacting slowly within the structure.

AIR-BRUSH (AEROGRAPH).

A small air-gun capable of spraying paint, ink, varnish or ground in a stream of fine droplets. It can be used in lithography and aquatint, for the application of a flat tint, and on drawings which are to be photographed in the half-tone technique.

ALKALINE BUFFER.

An additive used in paper-making processes and conservation treatments that will raise the pH level.

ALUMINUM.

This metal can be used in printmaking either as a plate, or as a support for an impression to be made upon. In the former case, it can be (a) engraved with the burin, (b) etched with mercuric bichloride, or (c) prepared lithographically. Impressions can be made directly onto the metal, in particular with the screenprinting technique.

ARCHIVAL.

An archival material should have a neutral or slightly alkaline pH; it should also have good aging properties.

AQUATINT.

A process of intaglio engraving on metal.

BEADING.

A greasy surface repels water and aqueous preparations by reducing them to droplets. This beading will occur if, for example, a copper plate which has not been cleaned properly is covered with Indian ink.

BED (OF PRESS).

Part of a press on which the plate or block rests during printing. In a lithographic press, the bed is a mobile element which transports stone to a position beneath the scraper or roller.

BEVELLING.

The edges of intaglio plates are bevelled to ensure that they do not cut the paper in the press. A true bevel is only necessary if the plate is more than a millimeter thick, otherwise a light rounding off is sufficient.

BITING.

The process of (1) corroding a design on a metal plate in either intaglio (e.g. etching) or relief (e.g. line block); and (2) fixing the image on the stone or metal plate in lithography (see: reinforcing). It is done with a mordant: acid solution, salt (perchloride of iron), etc.

BLANCHING.

A pale discoloration on a surface as a result of superficial water or solvent penetration.

BLANKETS.

Blankets may be used as the packing placed between the upper roller of the intaglio press and the paper when printing. These are used to even out the pressure being applied to a plate. **N**

News

Back to school

Earlier this year, watercolour artist Carolyn Judge received an email from a Year Seven student at Papatoetoe Intermediate in Auckland explaining that he had seen her work on the Internet and was she was able to come to the school and give art lessons to him and his classmates?

"Upon further investigation I found out that Papatoetoe Intermediate were planning to have an art exhibition and it was for this that they needed an art teacher," Carolyn explains.

She contacted teacher, Derick Thenunison (Mr T) who explained that while the school has an art room, Mr T's class, Room 9 did not take art but every class in the school was to produce art for an exhibition scheduled for July.

"I explained that I had no teaching experience and no children so I wasn't the right person," Carolyn says "Mr T responded saying the students liked my artwork and it was me they wanted to be taught by."

"Room 9 had 33 children from all over the South Pacific and further afield ranging from Tonga, Samoa, Asia, Niue and India," Carolyn says. "I told them about myself and my paintings and by the end of that first meeting, I decided I loved every single child and I was going to prepare them for the exhibition."

Carolyn and the children paid for their own art materials and the journey into the world of art was underway. "I had one term to have the children prepare some work. I made it clear to the children that being skilled at art is not a gift, it is something you can learn.

"We began grid drawing which most of Room 9 picked up very quickly, I soon discovered there were five very talented natural artists in the class. I asked one of these what he had in mind to do when he left school, he replied that he wanted to be a mechanic. I suggested with such artistic ability, he could think of something like architecture. You never know when a seed might be planted."

Carolyn started out teaching a variety of techniques and skills including drawing, warm and cool colours, colour mixing, how to use watercolour pencils and paints, modelling and much more.

"It was interesting for me to see the personality dynamics at work," Carolyn reflects. "Some children have natural leadership skills, while a few stayed on the periphery of their team. I had one very good artist in each group."

The art exhibition was moved to the end of the following term, which allowed Carolyn more time to teach the children and hone their skills.



"Determining what projects to work on for both terms was difficult. The children had different skill levels meant that I was having to set tasks that all children could achieve, but also more advanced work the more artistically skilled children could move on to.

"The teamwork in the first term had gone well. I decided we would work on two large collages using all the skills we had learned.

"To create an ocean scene, each child worked on a sheet of 250gm A3 paper to draw, and then colour in with oil pastel, a creature from the sea, a boat, aeroplane or hot air balloon. We then scrunched our paper up to crinkle it, flatten it out and then paint blue sea around it. We joined all 25 sheets of the A3 paper together to make a large rectangle. When we hung it up in the classroom, all the children spontaneously applauded, they were so proud.

"Our next and final project was to create an enchanted forest. I had three teams of four drawing and painting a church with stained glass windows. This was now a competition; the best church would be stuck onto the forest scene made from 25 A3 250gm sheets joined together. All three teams ended up creating such good churches, that in the end we cut sections off of each one and used all three, to make one church.

Other children drew trees, goblins, wizards, and forest creatures. These were either painted straight on or stuck on to the big scene. We were working individually, in small groups all for one large team effort.

"The exhibition was not judged, there were no winners as this creates losers," Carolyn says. "All children are winners at Papatoetoe Intermediate. Each class was to set up its own exhibition in the classroom each afternoon for three afternoons. In September a cultural performance was presented in the School Hall and afterwards the parents and students could wander through the classroom to see the artwork.

"The cultural performance featured groups of children dancing to music from their homes of Tonga, Niue and a fashion show using recycled materials but I have to say it was nice to see the artwork displayed in the classrooms, Room 9's art was especially good!" **N**

PROFILE ON

Visual arts education – Quo Vadis?

While there are those who feel that arts education in New Zealand has been somewhat neglected over the last few years, the Ministry of Education believes that the visual arts are an important part of a well-rounded education for all students and from their perspective the future of arts education in New Zealand is not only bright but will become increasingly digitised.

In an exclusive statement to The New Zealand Artist Magazine, Roger Smyth, Acting Deputy Secretary, Graduate Achievement, Vocations and Careers at the Ministry of Education says, in the future, visual arts education will offer increased opportunities to explore and communicate as technologies and multi-disciplinary practices evolve.

According to Roger, real and simulated electronic environments can interact in virtual worlds of practice, with the potential to explore, share and experience creativity with others, in a wide range of learning contexts. E-learning allows sharing arts-making processes with others who are involved in similar endeavours, by providing opportunities to mentor and to be mentored beyond the limitations of the traditional classroom.

The visual arts develop students' conceptual thinking within a range of practices, across drawing, sculpture, design, painting, printmaking, photography, and moving image. The curriculum also identifies five key competencies that people need in order to live, learn, and contribute as active members of their communities. These are: managing self; relating to others;

participating and contributing; thinking; and using language, symbols, and texts. All of these vital skills are developed through visual arts education and are taken into the world of work.

Information Communications Technology (ICT) in visual arts education in the New Zealand context is in its early stages of development, although the Ministry is making progress with the roll-out of ultra-fast broadband in schools, increased ICT use in schools and tertiary institutions and increasing the number of online arts education resources on the educators' website, Te Kete Ipurangi (TKI).

The Ministry of Education is also working to ensure that all students have high quality information to inform their study and work-life choices. Young people can access careers advice and information about occupations in the Visual arts through the Creative Industries Vocational Pathway, (CIP)

This pathway, Roger says, not only reaffirms the importance of the creative arts but also helps ensure that the future workforce in the creative industries sector knows what skills and competencies are required for success.

Roger concludes by stating it is important students understand skills developed in a visual arts education are widely transferable. For example jobs like architect, graphic designer, interior designer, landscape designer, environmental designer, furniture designer, industrial designer and other design jobs are found not only in the creative industries sector but also the construction, infrastructure, manufacturing and technology sectors.

No Talent Required

Calling all aspiring artists – especially those who feel their talent is lacking. KerriKeri-based Moore Fine Art School may just have a tried and tested way for you to unleash your inner artist.

Tutor, Diana Moore says for the last 17 years Moore Fine Art School has been teaching anyone, with or without natural talent to be able to paint and draw realistically with minute detail without the use of grids or tracing.

"We have found that it is now very rare to find people and artists that can draw freehand without the use of grids, tracing and so on," she says. "It would be great to see a system in place throughout schools that enables every child to be able to draw to a professional level before they are taught other styles of painting and drawing to give them every opportunity to embrace all facets of the art world."

In the meantime Diana says the school has developed a method of teaching students to overcome their perceived artistic limitations and move onto the next level.



Jan Mason *Hydrangea In Oil Pastel.*



Jackie Halberg *Oil Pastel Rose.*



Sonja Jenkins *Koi Fish.*

On the subject of art education Diana says "arts education taught in the correct way will provide children with problem solving skills through to creative thinking. It gives children self-esteem and the ability to think outside the square."

Diana advises young and aspiring artists considering making a career in visual arts to get their names and their work out into market by all means possible. "This means utilising social media, websites, promotional materials such as brochures and business cards. "I would also advise them to have a 'bread and butter' job on the side to enable them to enjoy their art rather than be stressed about money and therefore not put their heart and soul into their creative work."

EDUCATION

Elam's Legacy of Excellence

There's a huge range of options for people considering a career in the creative arts. New Zealand's creative industries contribute a staggering \$3.5 billion to the country's economy, from across a diverse range of disciplines, according to a recent report from Price Waterhouse Cooper. But the creative sector does not just impact on economic activity. It is central to society's wellbeing and quality of life. So how do aspiring creative thinkers and practitioners choose what and where to study?

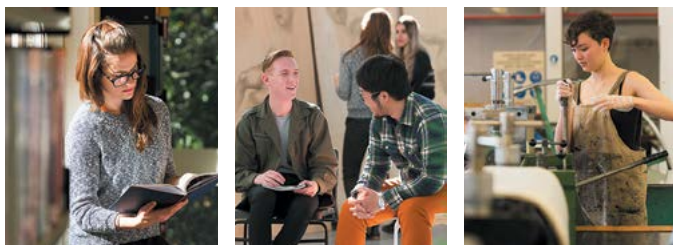
Reputation is a good starting point. New Zealand's oldest art school is also its most acclaimed. Elam School of Fine Arts, at the University of Auckland was established in 1889, and enjoys the distinction of producing many of the country's leading contemporary artists.

Part of the National Institute of Creative Arts and Industries at the University, Elam is renowned for working at the cutting edge of visual arts education. With a staff of talented practitioners, teachers, researchers, and technicians, the school offers a broad range of fine art activities for students, within an interdisciplinary studio environment.

The resources at Elam are extensive including a digital media hub with photographic, video, film and audio facilities and equipment; screen printing, intaglio and lithography facilities, photography studios, darkrooms and printing facilities, wood and metal workshops, a foundry, casting and plastic fabrication workshops as well as kilns for firing ceramic work.

The interdisciplinary framework at the School encourages student to work in any medium, push boundaries and blend techniques and art forms. Students' practice is supported through research and critical thinking and designed to lay the foundation for a lifetime of learning and professional development. Options are available for postgraduate study to help students to extend their artistic practice as well as expand their understanding of contemporary art. These are a Postgraduate Diploma in Fine Arts, a Masters of Fine Arts and a Doctor of Fine Arts.

Importantly, Elam graduates go on to enjoy a vast range of exciting careers in the creative arts including as artists, art educators, gallery, film and creative directors, exhibition curators and designers, art writers and critics, illustrators and animators, to name just a few.



Contemporary Art Education



The Maldives Exodus Caravan Show, Te Tuhi 2014. Image courtesy of Sam Hartnett Photography.



Jeremy Leatinu'u, Te Tuhi Schools Educator delivering the LEOTC programme at Te Tuhi.

An Auckland-based charitable trust has made a name for itself as providing a meaningful outlet for art and design education at grassroots level for both young aspiring artists and adults. Te Tuhi is an award winning gallery, presenting socially-minded and experimental contemporary art projects from both New Zealand and international artists.

The gallery commissions new work, as well as partnering with leading national and international organisations to bring touring shows to Auckland audiences. Alongside their exhibitions, Te Tuhi promote innovative engagement with the arts through their growing outreach exhibition schedule, regular events and education programmes.

At a glance these comprise the following:

- Schools Education: Learning Experiences Outside The Classroom
- Te Tuhi hold a Ministry of Education 'Learning Experiences Outside The Classroom' (LEOTC) contract, delivering quality art education within the gallery's premises to over 5000 Auckland primary and secondary school children each year.
- The Nanette Cameron School of Interior Design
- With a history spanning 40 years, the Nanette Cameron School of Interior Design has instilled an understanding and appreciation of design in thousands of students. The quality of the two-year, part-time course is well recognised throughout the design industry, with an alumni boasting countless success stories.
- Art Today: Understanding Contemporary Art
- Art Today is a yearlong course which acts as an introduction to the inspiring and provocative world of art today - from the perspective of Auckland, New Zealand, in the 21st Century.
- Te Tuhi Art Classes

Te Tuhi run an extensive programme of art classes, for children and adults. Experienced and professional tutors guide our students through a range of courses including painting, drawing and multi disciplinary art classes.

PROFILE ON

Changing perspective



NorthTec

TAI TOKERAU WĀNANGA

goodcompany@xtra.co.za

Senior academic lecturer at Northtec, Lindsay Marks, says art education in New Zealand has changed over the last couple of years but not all these changes are for the better.

While reiterating that there is no crisis in arts education in New Zealand and overall it can be described as being in a very healthy state Lindsay, who has spent many years in education both at NorthTec in Whangarei and 15 years at AUT says funding and policies from government are somewhat torpid.

This, he says, is due to several mitigating factors. "The policies, or perhaps it is better to say, the priorities of Ministry's and Governments have changed.

"They are taking a real hard look at art and humanities studies and saying 'if you cannot get a job at the other end we would rather help you study for something more 'job creative.'"

Lindsay says he is quite philosophical about the whole situation. "While I am to a degree, at odds with this approach

from governments, universities and polytechnics, one must look at the situation from both sides. I would like to see funding increase at the higher levels and I would like to see more encouragement from all parties involved in arts education.

"The reality is that current funding is not growing. It needs to be realised that the arts contribute to the society and community over the long term; they add a richness and depth to the entire community.

"It is not necessarily possible to achieve immediate, short term results and this is what governments and educational institutions want. "While most of those in positions of powers, the decision makers as such, recognise the value of the arts the state of the economy is at the forefront of everyone's mind. One could say this is a somewhat short sighted but I see their reasoning, they see the arts as being 'risky'.

"I feel governments should not always look at providing education with profit as the objective. They need to have more courage in their funding. Instead, we are seeing a downsizing in the number of teachers and educators. Unfortunately the first to go are the part time lecturers while their work is picked up by those lecturers in tenure it does have a diluting effect on the spectrum of talent and skills available to be provided to the students.

"One of the good results of doing a degree in fine arts is that the universities and polytechnics are turning out problem solvers, many of these end up working in the community and social service, many become teachers. From an educator's perspective I feel more emphasis could be placed on encouraging art graduates to work in museums and state art galleries as researchers, in charge of collections and as curators."

Online education rekindles passion

With many of us leading busy lives, it is not always easy to dedicate three or more years to full or part time study in the traditional sense, something that has seen a dramatic rise in online, web-based study courses.

A 12-module online art appreciation course launched in New Zealand this year by The Art Institute, a subsidiary of Online Education of Australia, provides students with a means to take the first steps towards a new career or broaden one's talents as a keen hobbyist.

The Art Institute maintains that the flexibility of the course, which provides students with personal tutors, has a number of advantages over similar web-based courses.

For a start there are no specific starting dates. Once enrolled students can get started immediately and work as fast or slow as they like. There are no deadlines other than they one year to complete the course.

This course is directed by art expert Hilary Kay, familiar to audiences for her many appearances on the BBC's *Antique*

Roadshow Programme while in New Zealand she is well known on the lecture circuit with DFASNZ (Decorative and Fine Arts Societies of New Zealand). The modules are written by 12 of the best working art practitioners in the field.

Everyone is welcome to enrol into the Art Appreciation Course. The only requirement is that you have a passion for Art and a willingness to learn.



Hilary Kay

THE ART INSTITUTE

EDUCATION

Boldness prevails

Be bold, stay open-minded and never give up. That's the advice Dorothee Pauli, a senior lecturer at CPIT's School of Art and Design in Christchurch, gives to those starting out in a career in Visual Arts.

Dorothee has taught Visual Arts for the last 15 years and has watched hundreds of people make the transition from student to professional. Due to CPIT's hands-on nature, she has followed each of her student's career paths with interest and says it's not an easy path to take.

"You need to be very self-motivated and determined," she reiterates. "You have to be brave to put yourself out there in the public eye because criticism can be hard. You have to stay open-minded because opportunities come up in many different forms and you have to never give up because it's not going to be easy."

However, if you can stay focused, Dorothee says it's totally worth it. "I think it's one of the most rewarding careers out there. You can put so much of your personality into your work and there is such a variety of potential work."

CPIT's School of Art and Design offers a wide range of art subjects to cater to all interests and career goals. From Visual Communication, to Multimedia Design, to Photography and the Applied Visual Arts, most art subjects can be studied at CPIT.

Job opportunities differed between the various arts streams, but overall students enjoyed a high level of employment success. CPIT's largest design cohort, visual communication students, typically work for an agency of some kind, but

many branch out and work in self-employment creating their own agencies.

"All our students can apply their skills in a wide context. I am constantly amazed by the things they end up doing and how far they can go," Dorothee says.

Dorothee is passionate about art and design education and believes art subjects are as important as the 'more technical' subjects taught throughout New Zealand. She says art and design should be given just as much weight as any other subject.

"Not all of us can be engineers or have that kind of brain and that is fine. To my mind, it is the creative people who enrich a culture and provide something special to society. We need to nurture those people."

This has shown itself in post-earthquake Christchurch, Dorothee says. Artists have transformed the city with street art and creative projects. "The 'Gapfiller' projects and street artworks were just what was needed at that point for the city. That was artists doing that, not engineers."



Dorothee Pauli, a senior lecturer, CPIT's School of Art and Design.



RUANUKU ANNUAL AWARD EXHIBITION

Where: Tairāwhiti Museum, Stout Street, Gisbourne

When: 21 November 2014 – 1 February 2015

In 1995 under a policy initiated by the Tairāwhiti museum, the Ruanuku (a person who is developing skills) Award was launched. This award was in recognition of the excellence of a final year student at Toihoukura, the School of Māori Arts and design at the Eastern Institute of Technology as selected by the tutors. Under this award the museum would be invited to select and purchase an art work by that student to be added to the museum's fine arts collection of Ruanuku works. [N](#)

UXBRIDGE CREATIVE CENTRE

Where: Uxbridge Creative Centre, 35 Uxbridge Rd, Auckland

When: December 12 - 13

The best way to get young people acquainted with contemporary art is to get real works of art into their hands. A number of well-known artists from all over the world will be exhibiting lithographs in this exhibition, which is only open to those under 18 years of age. These lithographs will be available for purchase at a set low price. [N](#)

WHICH WHITE?

Some would say that the most important colour choice artists make is the white they choose to include in their palette. So here is some information which will help you sort your whites from your whites.

There are basically three types of white pigment used in the manufacture of white oil paints. Their tinting properties and the type of oil used as a binder will determine the nature of the paint produced.

1. LEAD OXIDE (PW1).

For the first few hundred years this was the only white pigment available to artists. Known as Flake White or in some cases 'Cremnitz White', it is a fast drying paint favoured by artists because of its high tinting quality and for being completely opaque.

Being made from lead, it is hazardous and in powder form lead oxide is very poisonous as it is easily inhaled. Lead is an accumulative poison which damages brain cells and affects the nervous system.

By the 19th Century alternate white pigments had been discovered and in the 20th Century the use of lead oxide in artists paints had been discouraged and was banned in many countries.

Lead is still a favoured pigment particularly for priming canvasses. It is prized for its warmish tone and high covering power.

2. TITANIUM OXIDE (PW6).

Today, the most widely used white pigment in paints and inks and can also be found in food and cosmetic products. In the manufacture of artists' oil paints it is the main ingredient in Titanium White.

It became a popular alternative to flake white during the 19th Century as it produces an opaque white paint which is slow drying.

3. ZINC OXIDE (PW4).

A transparent white pigment which has little tinting power. Artists find it good for creating glazes and scumbling where it is used to modify a layer of colour. Because of its 'poor' covering power it will not hide the layer of paint below it.

Think of the transparency of a woman's veil in a painting, or mist and haze in a landscape.

The type of oil used to bind the pigment powder is important as it will influence the colour of the white paint produced. Linseed oil will give the white a warm tone as it is a 'yellow' oil, whereas safflower oil is whiter and so produced a cooler white paint. Upon ageing, whites produced with safflower oil tend to hold their colour the best.



MODERN PAINT CHOICES.

Manufacturers use these pigments in pure or mixed form to produce white paints with varying characteristics.

Titanium is not known for its 'brushability', whereas Zinc offers better handling properties, so a little Zinc Oxide is added to Titanium white making it easier to work with the brush.

Lead Oxide is a fast drying pigment so it is sometimes added to other white pigments to speed up drying times.

Most reputable manufacturers will list the ingredients on their labels which will help you make your choices.

Whichever white you choose, it is always best to use the 'artists' quality because in the students paint you will find that varying amounts of 'fillers' such as chalk are used, and the amount of actual white pigment is minimal.

You might be wondering what PW1, PW4 and PW6 represent. They are internationally recognised identification numbers given to pigments.

Known as the Colour Index (CI), and published by the Society of Dyers and Colourists in the United Kingdom and the Association of Textile Chemists and Colourists in the United States, it is the international standard.

PW represents Pigment White and the number denotes a specific pigment. It is useful to learn some of the CI numbers as it will help you to identify which pigments are in the next tube of paint you buy.

Manufacturers often mix pure pigments to achieve a specific colour. Being able to identify what is in the tube is useful, especially when it comes to mixing colours on your palette.

<p>TITANIUM WHITE A very opaque application; not for mixing with highly transparent colours</p>	<ul style="list-style-type: none"> • Very opaque, neutral white • Non-yellowing • Medium drying rate (about 5 days) • Titanium Dioxide and Zinc Oxide ground in Safflower Oil
<p>ZINC WHITE For glazing and a cool transparent effect</p>	<ul style="list-style-type: none"> • Cool transparent white • Use with cool colours • Non-yellowing • Less flexible • Medium drying rate (about 5 days) • Zinc Oxide ground in Safflower Oil
<p>FLAKE WHITE NO.1 For flexibility, durability and a faster drying rate</p>	<ul style="list-style-type: none"> • Warm white • Use with warm colours • Non yellowing • Firm consistency • Flexible and durable paint film • Fast drying rate (about 2 days) • Lead Carbonate with a little zinc ground in Safflower Oil
<p>FLAKE WHITE HUE A warm white similar to genuine Flake White but without lead pigment</p>	<ul style="list-style-type: none"> • Warm white • Use with warm colours • Non yellowing • Fast drying rate (about 2 days) • Titanium Dioxide and Zinc Oxide ground in Safflower Oil
<p>CREMNITZ WHITE Similar to the traditional white used by the Old Masters, with a long extended mark and stringy consistency</p>	<ul style="list-style-type: none"> • Fast drying rate (about 2 days) • Non yellowing • Lead Carbonate ground in Safflower Oil
<p>TRANSPARENT WHITE A weak neutral white producing tonal mixtures and glazes or strong mixtures without chalkiness</p>	<ul style="list-style-type: none"> • Neutral semi-transparent white • Non yellowing • Medium drying rate (about 5 days) • Titanium Dioxide and Zinc Oxide ground in Safflower Oil
<p>SOFT MIXING WHITE A neutral white with a soft consistency for delicate tonal effects and bright highlights</p>	<ul style="list-style-type: none"> • Neutral white • Soft, non-sticky consistency • Non yellowing • Medium drying rate (about 5 days) • Retains knife and brush strokes • Titanium Dioxide and Zinc Oxide ground in Safflower Oil
<p>MIXING WHITE For glazing and clean tints without chalkiness; very fast drying</p>	<ul style="list-style-type: none"> • Neutral transparent white • Non yellowing • Fast drying alkyd (1 day) • Titanium Dioxide ground in Alkyd Resin
<p>FOUNDATION WHITE A lead-based underpainting or modelling white for strong textural effects or heavy colour applications</p>	<ul style="list-style-type: none"> • Traditional warm white • Can be used for priming • Fast drying rate (about 2 days) • Lead Carbonate with a little zinc ground in Safflower Oil
<p>UNDERPAINTING WHITE For underpainting, a very quick drying white with a toothy texture</p>	<ul style="list-style-type: none"> • Good opacity and toothy surface • Resists yellowing and cracking • Fastest drying rate (less than 2 days) • Titanium Dioxide and Zinc Oxide ground in a specially selected linseed oil
<p>IRIDESCENT WHITE For pearlescent white effects</p>	<ul style="list-style-type: none"> • Captures the unique effect of “light interference” and creates interesting pearlised effects • Most effective when mixed with transparent colours • Mica-based pigment



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Murmuration at Brighton - Watercolour.

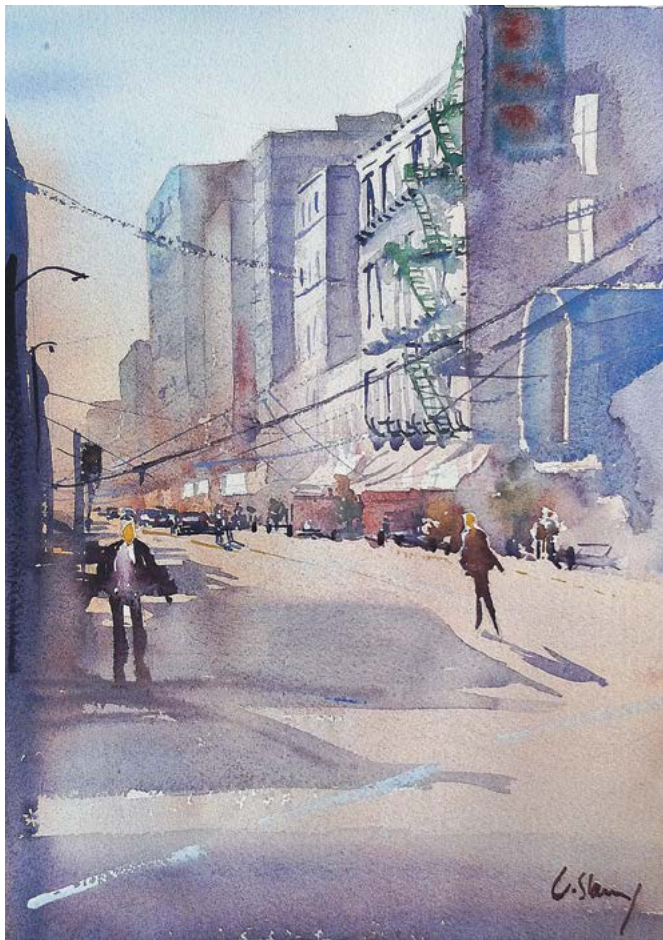
By Claudia Slaney

Inspired and encouraged by the likes of leading New Zealand watercolourist Brian Millard and internationally acclaimed Alvaro Castagnet, award winning watercolour artist Claudia Slaney has painted all her life. In this illuminating article she reveals that art has always been and remains her main interest in life.

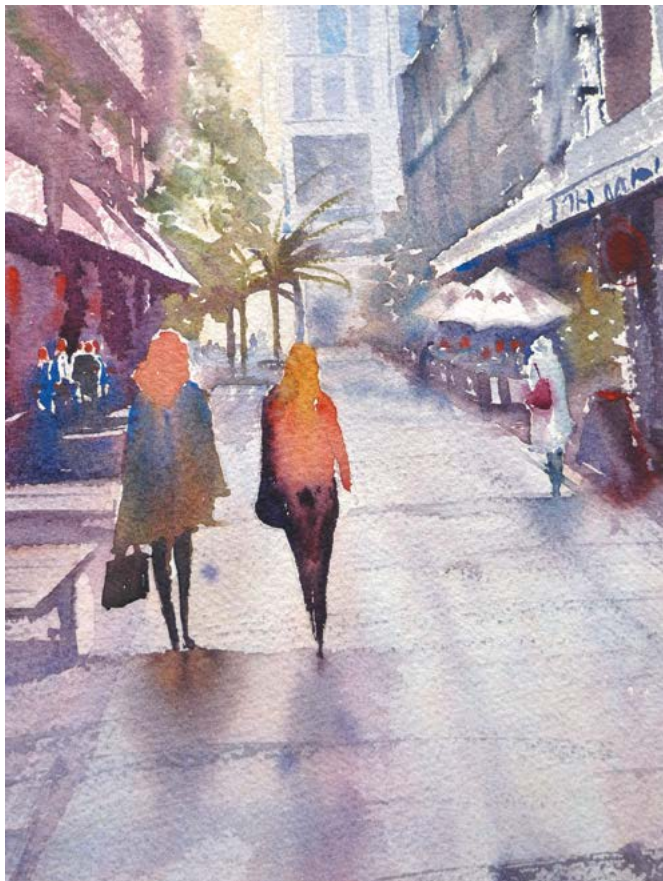
At the outset I must say I am very grateful that my early Rudolph Steiner education valued and promoted artistic and creative work in all areas of education, not just within the subject of art. I have also had some fantastic opportunities to learn the finer details of how to paint and create art. For example, prior to 2010, while living in London, I attended life drawing classes at Candid Arts Trust, drawing and painting classes at the Royal Academy through the New English Art Club, and various classes at the Sir John Soanes Museum. I learnt about the technical aspects of watercolour paint with workshops run by Winsor and Newton, which included learning how to make your own paint. I have also attended numerous workshops in New Zealand, with local and international artists. Brian Millard was instrumental in getting me started several years ago while Alvaro Castagnet has been a more recent influence and inspiration, both because of the work he produces and the way he runs painting workshops, which are inspirational, energetic and very amusing.

When you think about producing art, you see the world in a very different way. It heightens your awareness of what you see, so that what is around you is transformed through a different level of observation. Everything becomes more interesting, as there is more and more to analyse. I think, for me, this initially





Willis St, Wellington. Watercolour on paper.



Willis St, Wellington. Watercolour on paper.

manifested itself through a keener interest in colour and the effects of aerial perspective, but moved on to a deeper appreciation of tonal range and contrast, shadow and light, and perspective. It is worth practicing art just to develop this increase in observation, and I'm grateful to have this additional enjoyment that results from a new way of seeing. I can't recommend it highly enough.

The medium

While there are many mediums with which to paint I love watercolour. Its transparency creates a really beautiful effect that can be used in a number of different ways. The fluidity of it, as it moves with the water and interacts with other pigments is magical. With watercolours you can take a small section from anywhere in the painting, and just that little random section will probably be beautiful in its own right, just through the blending of the colours and the ways the pigments behave.

The beginning

I paint urban / cityscapes, landscapes, and abstract work. Often I will develop a theme into a series of paintings, or reinterpret the same image in a variety of ways, changing the feel, tone and seasons of a scene, the interaction between figures. The skeleton, scene or composition can be recreated in a huge variety of ways. Even if I wanted to, I couldn't replicate a painting.

A painting starts long before you pick up a brush. They start when a particular scene catches your eye, the affect of light on something makes you think, a new idea jumps out at you, you think about a particular effect of a wash and want to use it for something. I develop sketches for representational work, and may work directly with the pigment for abstract work. You need to develop the discipline to really think through a scene before you start to paint. It doesn't mean that the whole painting is preconceived, but it does ensure that the overall progression of the scene, the focal point, the lights are planned. If this initial step isn't successful, the opportunity is lost and the painting will be OK at best.

My work generally falls into two distinct categories, representational (to varying extents) and abstract. My representational work largely comprises of city / urban scenes. My current focus is on Auckland city and its surrounding suburbs, viewed as a collection of villages. As the series develops it is moving towards the city centre, searching out both old and new locations to interpret creatively.

I include subtle interactions between the loosely rendered people, manipulate the light and at times exaggerate the depth.

I try to turn ordinary scenes into works that capture the viewer within a scene that is familiar to them, but leads them to experience it in a new way.

Abstract

I find the challenge of producing abstract scenes very different, and in some ways more exciting. There really is a blank starting point, where every aspect of the work needs to be created; there is not the starting point that a



Waikato from Puni. Watercolour on paper.

representational scene provides. You are fully responsible for conceiving the design and every other aspect of the work. It is often abstract work that really captures me in galleries and shows, and holds my attention. I'm always surprised when people say they just don't 'get' abstract art, and am also surprised at how common the sentiment seems to be.

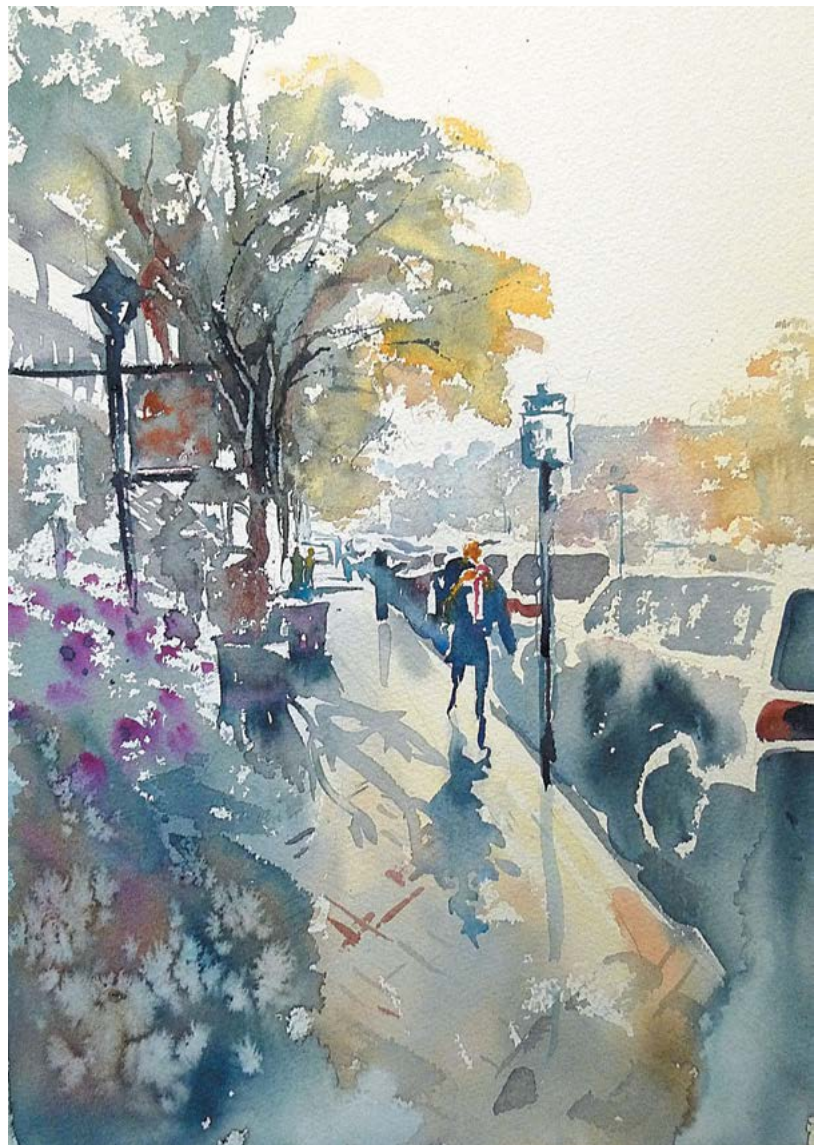
Experience

My first solo show was a great experience. It's quite a buzz to see your work presented en masse for the first time, and it shows it off in a whole new way. I didn't really have any expectations, and was really moved when so many friends and family visited throughout the show. In the end over half the works sold which was really exciting, and a real boost to keep painting!

Being invited to hold demonstrations and workshops has also been a real highlight. Teaching has been something new for me, and I am surprised by how much I enjoy it, and learn from it. The feedback has been lovely and with lots of requests to return I'm looking forwards to the next workshops.

Essential lessons

If I look back and reflect on how my art has developed I can see the main idea I took on board fairly early in painting, was not to wait for inspiration, or to be in the mood, but just to start. If you really don't feel like it, you can tell yourself you will start, and if after 30 minutes or so you want to stop, then go ahead. I have never wanted to stop once I've begun to immerse myself in creating art.



Pepper trees in Parnell. Watercolour on paper.



Kereru Crop. Watercolour on paper.

Claudia's work has secured numerous awards including:

- *Third Place at the 2014 Royal Easter Show Watercolours section for the second consecutive year*
- *Finalist in the 2014 Peters Doig Marlborough Art Awards*
- *First Place in the Watercolour section of the Fellowship of Artists Working and Associate Members Exhibition 2013*
- *Winner of the Cliftons People's Choice Award Auckland 2013*
- *Finalist in the Cliftons Art Prize 2013*
- *Second Place and the Peoples Choice Award in the 2013 Auckland Watercolour Society Annual Exhibition.*

Her work can be found at: Steele Gallery, Franklin Art Centre, Devon Lane Gallery, Calendula Café and Gardens, Café Palazzo, Lake House Arts Centre (during group exhibitions). Several of her works have been sent to London, others to Australia, New York, Europe.



Misty Morning - shed. Watercolour on paper.

I have also found that communicating with other artists to be very encouraging and inspiring. In this respect I am a member of a variety of art clubs and associations, including the Auckland Watercolour Society, Fellowship of Artists, Mangere Bridge Arts Group and Watercolour New Zealand, and I must say I enjoy different aspects of each. Membership exposes you to a wide variety of styles, approaches and ambitions, an opportunity to see how different artists conceive and execute their work, which is not something that can be gained from visiting exhibitions and galleries.

Membership of such organisation offers opportunities to both participate in, and lead workshops. I am surprised that I enjoy teaching, and it makes me realise I have assimilated a lot of information and developed a range of skills of value to other artists. They provide good opportunities to liaise with other artists which is great for a whole lot of reasons, whether discussing products and techniques, workshop opportunities, sharing show information, which artists we've discovered that we love and so on.

As well as creating art I love attending exhibitions, supporting other artists, visiting galleries, and developing my own art collection. I feel as though I am a new artist! I think that regularly being involved in creating art is a fabulous thing to have in your life. N



Franklin Rd. Watercolour on paper.



By Irene Whittaker

Feilding & District Art Society's Art & Garden Trail

Saturday 17th and Sunday 18th January 2015
10am – 4pm

Tickets \$20.

**Boxed lunches available at Book Mark Café, Feilding
\$10 - gluten free & vegetarian options.**

- One of our biggest fundraising events to support the purchasing of our own building in Feilding.
- Come and enjoy 25 talented artists, some of whom are have International recognition & awards.
- There are also very talented artists, in oil and acrylics, pastel, fibre artists and weavers.
- New to our area is a very realistic wood carver with the ability to 'turn his hand' to every design imaginable.

'Friendly Feilding' is the 14th winner of The NZ Beautiful Gardens Award, so you will love looking at some of these winners amongst the studios and 24 gardens available. Find us on Eventfinder and the NZ Gardener.

**\$20 tickets are on sale from the end of November.
Contact www.fadas.co.nz or ph (06) 323 2323 for more information.**

Doug Chaplin



I was born in the Waikato and raised in the Manawatu. Many hours of my youth were spent around rivers and streams, the bush and the sea – fishing and hunting. My interests are many and varied. I am an avid reader of New Zealand History and have a wide range of interests.

I have a passion for the natural world. Admiring the beauty of trees: from the sad old gnarly stumps to the splendor of the mighty Kauri. Each one carries with it a hidden secret that I try to reveal in my work. I try to bring back to life the tree: the grain – the lifeblood.

I admire the work of Henry Moore - his mastery of form and balance. I endeavor to achieve sharpness and curves to express the beauty of the tree.

SEE DOUG'S WORK ON THE F.D.A.S

Photo by Doug Chaplin

Eric Brew



Some of my work reflects my opinion on 'the Human condition'. This is hard and heavy work, full of symbols, intrinsic and borrowed. A moment stretched through expressive fractions of time. My theme is generally of the 'folly' rather than the 'conquest'. Awkward

moments, where characters evolve, shift and fade, to be regained in a later glance. These are works unique to me, commonly exhibited in Wellingtons Exhibitions Gallery.

It's quite a relief to push the paint through a landscape or loose design piece. A light still life in watercolour, or a rub of pastel on various papers along with plaster relief, another medium that holds its trance. In all cases it's the decisions about Design and Colour that makes the work of Art.

SEE ERIC'S ART STUDIO ON THE F.D.A.S

Photo by John Whittaker

Irene Whittaker



"I am a retired primary school teacher who now has time to paint. Having had some awards as a student, it's great to get the feel of painting in oils, acrylics and mixed media. I love to experiment with all mediums but especially love painting landscapes. Gaining a second place in Feilding Art Awards and an

award for 'fibre art' which is a passion, but don't get enough time to do. It all keeps me motivated to chase the challenge of improvement. I've attended workshops with John Crump, Eric Brew & Vonnie Sterritt and have learnt a great deal to improve my techniques.

There's something lovely about boats and the reflections they create."

SEE IRENE'S WORK ON THE F.D.A.S

Photo by John Whittaker

Ro'Anne Clarke



"Lately I have been working on a series, using the variety of colours and versatility of acrylic paint, to explore the design and narrative possibilities of houses and their environments, leaning towards either realism or fantasy but always with a touch of the whimsical. Many of my paintings are fanciful with a fairytale quality and hopefully a sense of fun comes through my work so others can enjoy them too."

Ro'Ann's work will be available at F.A.D.A.S. Art Centre in Feilding on the day of the art trail.

Photo by John Whittaker

Gael Gamble



"In my previous life I have been a school dental nurse and a sewer of curtains. I have attended art classes at Seddon Technical College and night school at Waihi College. On retirement and moving to Feilding, I joined F.A.D.A.S. & P.A.N.Z. I have attended seminars with Lyn Diefenbach and Grace Peleg, through panz. Melissa Hayward, Allen (my husband) and I started "Manawatu Art Expo". We are now in our 6th year of 'Expo' with 300 screens.

Last year I illustrated a children's book, requiring a horse-drawn river barge."

SEE GAEL'S ART STUDIO ON THE F.D.A.S

Photo by John Whittaker

Vonnie Sterritt



Vonnie was born in Clyde, Central Otago; she has a Fine Arts Degree from Canterbury University and is a post Graduate of Massey University.

She has worked as an illustrator for the University of British Columbia, Canterbury and Massey Universities and is the illustrator of the "Maketu" series of children's book by Tarama Publishing.

Vonnie's paintings celebrate the colour and light aspects of what are unique New Zealand landscape compositions, particularly the Manawatu.

SEE VONNIE'S WORK ON THE F.D.A.S

Photo by John Whittaker



Kowhai. Acrylics on canvas - 609 x914mm.



A Driving Force

After trying various work prospects, such as clerical, retail, bank and so on, Bari Duncan finally decided to follow her lifelong passion. “Right from pre-school,” she reflects, “my mother couldn’t keep up with my lust for colouring-in books. I have always longed to follow my heart and get focused on my painting. I just kept pushing, struggling, learning and trying until the time was right.”

Having been dealt a number of blows on her journey, Bari reflects, “My art is everything to me, it’s who I am, a driving force. I love that it has helped me through the hardest, roughest times in my life and when it seemed everything around was crumbling, it kept me focused and positive.” On the subject of education, she has not attended art school or university. “I have nothing on paper to say that I am qualified. However, I do have a life-time of hands-on experience to share. There have been hundreds of paintings completed, lessons learned, trial and error, hours trying again until I

get it right. I love that I can capture a moment in time and re-create or re-invent that moment whenever and however I wish. It adds an element of control over my life. “John Constable has been a great inspiration for me, and I have studied his work in depth, admiring his skies and the detail he achieved. In today’s world, water inspires me most as well as the ever changing facets of nature in general.”

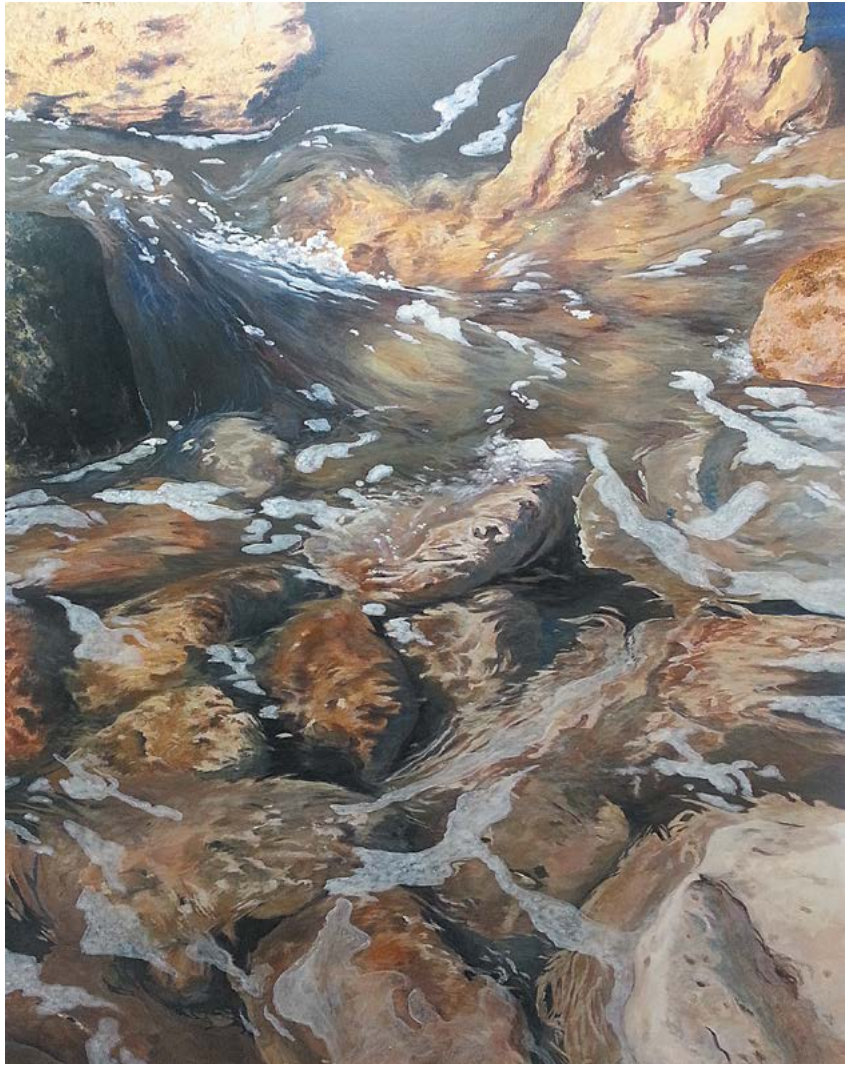
Bari spent 17 years working solely in pastels and feels she has accomplished a very high standard of work in this medium – mainly landscapes but also animals and portraiture. For the past eight years she has been working



Waxeye. Acrylic on canvas - 203 x 203mm.



South Island Black robin. Acrylic on canvas - 203 x 203mm.



Ebb and flow. Acrylics on canvas - 914 x 1219mm.



Abandoned, Hawkes Bay. Oil pastels on paper. 254 x 304mm.



Fiordland Bush NZ. Chalk and oil pastels on primed board - 381 x 812mm.

in acrylics as well, "I love the versatility of acrylic paint, the high quality and the ease of handling. Cleaning up is a breeze and acrylics can be mixed well with other mediums if so desired."

Enthusiastic about all her art equipment, Bari says, "I use about three basic good quality brushes – mostly flat or filbert. I enjoy using sponges, palette knives, rollers and the like when required." Teaching four mornings a week from her home based studio, she also indulges her love of the outdoors by doing part time gardening work. "I love being at one with nature, outdoors in the fresh air. I keep myself fit cycling, exercising and walking on the beach. I absolutely love to paint the sea water, reflections, native New Zealand bush, birds and flowers. Derelict houses always tell an interesting story and Hawkes Bay is abundant with a never ending supply of inspiration for the next painting.

"In recent years I have discovered that under paintings with washes and lots of layers works very well with my style. I do like texture where I can use it successfully. I generally work from the background to the foreground and/or top to bottom. I do not use any assistance when draughting or sketching. My work is all done freehand with no grids. I enjoy taking dark tones and working them through to light, adding more and more washes. When I feel satisfied with the result, I apply a satin varnish."

Bari has an eclectic taste in music as an accompanying factor when it comes to her artwork. "When doing detailed work I like to listen to slower, more mellow music. When working in abstract, where the



concentration factor isn't as extreme, I enjoy heavier, louder music. Then again, sometimes total silence is best."

Currently she has several commissions on the go. Finding the recession years a bit tough and 'dry', she tells us, "I am glad I can inject some beauty back into my clients homes again." In Bari's life there is always another exhibition to start planning. She finds they are a lot of work but very exciting. An upcoming exhibition in collaboration with her children, Ashleigh and Chris, equally gifted, has her very excited and proud. Bari exhibits annually at the Greenmeadows Rotary Artex Exhibition in Napier which shows the work of New Zealand's best artists and offers these works for sale.

As for new artists, Bari has a lot of positive advice, "Keep going to lessons. There is no point in struggling alone if your art is a true passion. Learning from others will save you time and heartache. Another benefit to lessons is sharing time with like minded people. Try everything that's available to you, all mediums, until you find the one that's right



Top: Hawkes Bay vineyard. Acrylics on canvas - 304 x 914mm.

Top Right: White calla lilies. Acrylics on canvas - 609 x 609mm.

Right: After Bola, Gisborne. Acrylic on canvas - 457 x 914mm.

Bottom: Sunrise Port of Napier (double panel). Acrylics on canvas - 508 x 2540mm.





Top: Bluebells. Acrylic on canvas. 254 x 508mm.

Above: Lost, Whakaki Hawkes Bay. Oil pastel on paper, framed 254 x 304mm.

Above left: Rain on the Whanganui river (double panel). Acrylics on canvas - 609 x 1016mm.



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for you. Never give up on a piece of work. Put it aside, sure, but always complete it. You will learn along the way. I learn something new everyday involving art. Give your art away sometimes. It's good for the soul and rewarding to be able to donate to charities. I look forward to doing volunteer work in the future when I have more time to dedicate. Follow your heart, never give up. Believe in yourself, whether it be reaching goals or completing a beautiful piece of art. That's the way life should be.

"Currently my work is available to see at 'Off the Track' restaurant, Havelock North, Hawkes Bay. Also at Masonic Trust Head Office, Napier. Local businesses, such as hair salons, chiropractors, and others are also displaying my work. I keep a large stock of paintings at my home studio, which can be viewed by appointment." She has been accepted into the prestigious Norsewear Art Award in Central Hawkes Bay and in October 2003 was published in the Australian Artist Magazine.

Bari has sold and displayed work across New Zealand, England, Mexico, USA, Sweden, South Africa and Australia.

She can be contacted at bariduncan@hotmail.com. 

News

Finalists in Attitude Awards 2014

An actor, a dancer and a visual artist are this year's finalists in the artistic achievement category of the Attitude Awards.

Paul Barrett is an established actor, musical director, vocal coach and comedian. He has appeared in more than 140 theatrical productions in New Zealand, Australia and Britain, and has been the musical director of another 40 more productions. He also lives with Tourette syndrome.

Salem Foxx is a 14-year-old ballet dancer who has worked with the Royal New Zealand Ballet in its productions of Cinderella, Sleeping Beauty, Giselle and The Nutcracker. He began dancing as a toddler, soon after being diagnosed with Asperger's syndrome.

Yaniv Janson, (22), has participated in more than 50 exhibitions, including in Israel, France and Canada and became the youngest-ever artist to be a finalist in the Trust Waikato National Contemporary Art Award and the Wallace Trust Art Award in the same year. He lives with Aspergers syndrome. The winners will be announced on 3 December, World Disability Day, at the Auckland Viaduct Event Centre. **N**

Chapman's Homer

After 10 months sleeping in his crate in Christchurch Art Gallery's loading bay, Chapman's Homer is back. Thanks to Westpac and the Gallery's Foundation, Christchurch's bull has found a new temporary home on the Worcester Boulevard ramp entrance to Christchurch City Council's offices and also now officially part of the Gallery's collection. **N**



Jeff Thomson's corrugated imagination

He has been called the 'Corrugated Iron Man of Australasia.' A professional artist since 1986 Jeff has been breathing life into corrugated iron and scrap metal since he was a student at the Elam School of Art in the 1980s.

Jeff started off decorating letterboxes from scrap picked up from the side of the road, somebody saw one and asked Jeff for something similar. Following this, Jeff made a cow from red corrugated iron, which was exhibited alongside letter-boxes at his Roadside Farms exhibition at the Bowen Galleries, Wellington, in 1984. This resulted in a commission to make a corrugated iron penguin. He became a full time artist in 1986.

Since the cow and the penguin, Jeff has created a veritable herd of iron animals and birds leaving an indelible trail of his work cross the face of New Zealand and Australia.

Currently on a year long road trip around New Zealand, Jeff recently held an exhibition at the Geoff Wilson Gallery Tai Tokerau Wananga at North Tec, Whangarei. Dubbed 'Corrugations', Jeff used a variety of different materials including barbed, iron drums, wire netting and even meccano. These have been subjected to bending, folding, laser cutting, weaving, brazing and even French knitting. The pictures speak for themselves. **N**



DEMONSTRATION

with Morag Stokes

The following demonstration is from my 'Paints with Panache' workshop. It brings together a combination of iridescent and interference paints with self-levelling clear gel, to make a flexible 'paua shell' acrylic skin.



Iridescent and interference paints are very different from each other. The interference colours have a range of reflective properties and interplay with light. When viewed from different angles, interference colours 'flip' between a bright opalescent colour and its complement. Over white or light coloured surfaces the interference colour is less obvious and the flip effect is more obvious. Over black or dark surfaces the colour is stronger and the flip is less noticeable. Iridescent colours, on the other hand, offer highly reflective metallic variations when mixed with regular acrylic paint and are also beautiful on their own. They achieve their reflective properties by synthetically reproducing several natural phenomena - the pearlescent qualities found in fish scales, or the dust of a butterfly's wing, and the shiny and reflective qualities found in certain metals and minerals.



Step 1

Step 1 – Use plastic (polyethylene) as a base for the skin

Tape a sheet of plastic (cut from a document folder) to cardboard and insert a close up photograph of polished paua shell in between. The cardboard is simply to give some rigidity while working.

Step 2 – Draw using extruded paint

With a Jacquard applicator bottle filled with fluid acrylic micaceous iron oxide, trace the black areas on to the plastic. This deep grey paint is one of the iridescent colours; it has a fine gritty texture and sparkle when dry.

Step 3 – Dry thoroughly

When the drawing is complete, remove the photograph and leave the work to dry overnight.

Step 4 – Prepare your palette

It is a good idea to label your palette with the interference colours you will be using. This is because they are very pale and lacking in colour when they come out of the bottle onto a white or light palette. Gently mix a generous teaspoonful of self levelling clear gel with about five drops of fluid interference paint for each colour. Include some iridescent bronze and pearl, also mixed with gel. You will notice that mixing with gel often causes small bubbles. A fine spray of isopropyl alcohol makes them vanish.

Step 5 – Painting with the gel mixes

Use a round synthetic brush to generously apply the gel, painting quickly and using your paua photo as a colour

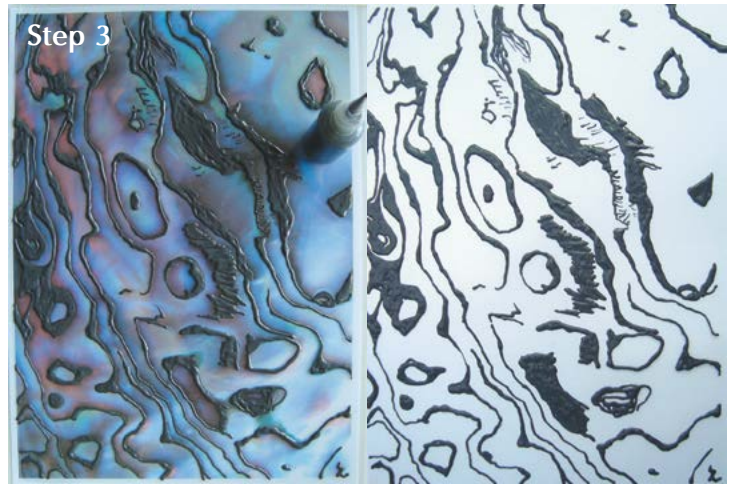


Step 2

reference. Blend the gels around the edges where different colours meet to soften colour transitions. I added in some bronze because it is similar to colours often seen in paua shell. You will notice that the interference paint sings out with its colour as soon as it overlaps onto black. The overlaps won't be visible when the dried skin is removed from the plastic.

Step 6 – Dry and check for uniform coverage

Gels are milky white when wet and dry to a clear film. Check for any small areas you may have missed by holding the painting against a window. Make sure they are filled and dried. To finish, spread another couple of spoons of un-tinted gel over the entire surface. This will even out any levelling issues and ensure a robust skin. Leave to dry.



Step 7 – Paint black and peel back

Obliterate the entire painting under a coat of black paint – any acrylic black will work well. Allow to dry. This top layer of paint will become the base layer when the skin is removed from the plastic and you will see the huge difference a dark ground makes to the interference colour. Trim the painted plastic sheet to give an even edge. With finger nail or a palette knife, peel off your opalescent paua skin – this is the magic bit!



If you want to attach your skin, or bits of it, to a painting or any other surface, I recommend using a thin application of Soft Gel (gloss) on the surface receiving the skin. Just stick it on and smooth it out. If air bubbles develop under the surface, pop them with a pin and press them down.

Making an Acrylic Skin with Iridescent and Interference Paints

I have long used acrylic skins as part of my painting process and since working with Golden Artist Colours as an Artist Educator, I have included them in my workshops. An acrylic skin is simply dried paint that has been removed from a smooth ground, such as glass or polyethylene. When very thin, it behaves rather like glad wrap and can be awkward to handle. Thicker skins can be cut up and used as collage elements in paintings, manipulated into sculptural creations or hung as art works in their own right. Many of my paintings use bands of paint that I create on a large sheet of glass, peel off, and then apply to the work.

Horo Whenua

This painting, 'Horo Whenua', was made by combining skin bands with areas worked directly onto the canvas. This enabled me to create a woven look which involved overlapping the bands. The painting also used some iridescent colours (Iridescent Pearl and Iridescent Stainless Steel), which are always hard to photograph because they look best in direct frontal light. N



Horo Whenua. Acrylic on canvas - 1020 x 760mm



Horo Whenua - Detail



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News

Auckland Waterfront initiative

Waterfront Auckland and Boosted, on behalf of the Arts Foundation, are working together to extend Waterfront Auckland's Vision to be a leading contributor to Auckland's urban and economic development, creating authentic waterfront spaces for people and celebrating design excellence.

The programme, entitled Tidelines, will take place in the Wynyard Quarter on the Auckland waterfront during the summer of 2015, and will feature the work of seven hand-picked New Zealand artists. Artist selection has been carefully curated with artwork required to be suitable for the temporary nature of the Tidelines programme.

Jaenine Parkinson selected the artists to be featured, in collaboration with Arts Foundation Laureate and co-curator, Megan Wraight, who designed the Wynyard Quarter upgrades. Megan advised artists on the history of the area and is providing guidance on where the works can be presented.

The Wynyard Quarter has won a number of national and international accolades, including The Waterfront Centre (USA) for excellence on the Waterfront, and showcases leading urban design and architecture. Waterfront Auckland has offered each artist a \$600 'match donation' in order to create their work. Artists will then enlist the support of Boosted, the Arts Foundation of New Zealand's arts fundraising platform, to match the donation through crowdfunding.

Boosted Manager, Mark Michel says, "Matched donations allow funders to extend the reach of their support by asking artists to also activate their own networks. The relationship with Waterfront Auckland presents artists with valuable financial support, while also extending their work to a wider audience."

Matched funding is relatively new in New Zealand with Boosted being the first crowdfunding platform to launch the functionality. "These partnerships represent an excellent opportunity for artists and organisations alike to share in their ambitions and extend the work of artists to an increasingly engaged audience" says Mark

Artists with work featured in the Tidelines programme include Brydee Rood, Elliot Collins, Kelsey Stankovich, John Veal, Veronica Herber, Dieneke Jansen and Ruth Watson.

Members of the public are encouraged to donate to complete the funding of the Tidelines programme. Waterfront Auckland will match all donations dollar for dollar up to a \$600 commitment per project. **N**

Christchurch community arts fund

A one-off \$250,000 fund aimed at boosting community arts in Christchurch aimed at supporting projects that will investigate, grow and promote community arts opportunities in the wider Christchurch area, has been made available by Creative New Zealand and will be administered by Christchurch City Council.

Up to \$25,000 is available to individual applicants, with no upper limit to the amount that groups or organisations can request. Creative New Zealand's Chief Executive, Stephen Wainwright says its has seen Christchurch leading the way with some extraordinary community arts activity in recent years and is delighted that this fund will ensure momentum is maintained. **N**

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Birds

of a Feather

“The freedom of bringing something to life, whether it be a spark in the eye of a little bird or bringing something out of my head and trying to replicate nature – this is what I love most about being an artist.”

Beth Te Aroha Mc Gill.

While Beth’s children were small and she worked part-time, she completed a Diploma with Honours at the Learning Connexion in Wellington. “This involved a lot of discipline and time juggling and although I hadn’t really done any artwork since school, I could feel the creative passion waiting in the background. Completing that diploma with honours really unlocked the doors for me.”



Kokako - Acrylic on Feather.



Fantail-Piwakawaka 3. Acrylic on Feather.

Beth tells of her first shared exhibition, which she and a friend organised in 2004, before she completed her diploma. "I was proud of that first exhibition," she says, "I remember feeling that it was a huge step showing my work for the first time." She has since had five solo exhibitions and was accepted to display on an artist wall at The NZ Art Show in Wellington in 2013 and in 2014, where The New Zealand Artist Magazine caught up with her. When Beth first spoke to The New Zealand Artist Magazine, she was very busy working on the body of work which she exhibited at the 2014 show, describing the process as: "exciting, stress filled and full of anticipation."

The Museum of New Zealand Te Papa Tongarewa has also commissioned Beth for an interactive children's painting. "I think each time you do something, you grow and evolve as an artist. Each completion whether an exhibition or a particularly challenging painting, is a success," she reflects.

On the subject of personal and professional obstacles that may have arisen, Beth feels "believing in yourself is a huge thing, as is accepting who you are. Some of the lessons I have learned are to remain objective and not take things personally. If something is not working for me, I need to make a decision on it and move on. There are always new opportunities available – when one door shuts, another opens. Essentially, it is my artwork, and I have the right to display it or frame it anyway I like, thereby taking ownership of myself and my work."

At this point, Beth's favourite subjects are New Zealand's native birds and some of the introduced birds that have been here since the 1800's as well native plants and trees. She references from photos taken by a friend, Ray Pinfold, to ensure details and proportions are correct. "The details are individually important to each bird and I try to capture

The New Zealand Artist Magazine



Kingfisher-Kotare 2. Acrylic on Feather.



Tui 3. Acrylic on Feather.



Grey Warbler - Riroriro 3. Acrylic on Feather.

the feathers and colours as much as I can, bringing the character of each subject to life."

Beth sometimes chooses the challenging canvas of feathers and we were intrigued to delve into her methods. "Firstly I ponder on how the bird will fit on the feather. The shape of the feather lends itself to the choice, e.g.: the kingfisher (kotare) has a long beak which doesn't lend itself to many feathers, whereas the fantail (piwikawaka) has a tail to show off, and is easier to fit on most feathers. As it is impossible to sketch onto a feather so I use acrylic paint to map out the bird, keeping the balance and proportion between the body and head shape. Placing the eye in the correct place is extremely important to me, and once I have accomplished that, the bird unfolds from there.

"I try to include some of the fauna and perhaps nests and eggs into the work. As each feather and each bird is individual, so too are my artworks, as none can ever be exactly the same, and each one is original."

Acrylic paint and painting mediums – great for glazing, texturing and blending – are the primary mediums Beth prefers to work with, "acrylic is quick drying and very versatile. If you have made an error, just add another layer." She cites her trusty "0" half synthetic/half natural bristle brush as her favourite piece of equipment. "I find this brush great for holding the paint, especially when doing the fine detailing on the feathers. This brush has a good length of bristle for me, as I can drive the paint more or less exactly where I want it to go."

When working on her feathers, Beth instinctively layers up the paint, working on the textures and putting the light and dark in just the right place. She likes to get the colours of her painting to harmonise with the colours of the feather she is



Huia Pair. Acrylic on Feather.



Morepork-Ru ru Double. Acrylic on Feather.



Morepork-Ru ru 3. Acrylic on Feather.



Kiwi Large Double. Acrylic on Feather.

painting on. "Once I am happy with everything I stop, but I have been known to go back and re-check everything."

Faster, louder music motivates Beth at times, but when she is looking for the stillness detailing requires, she prefers softer music such as Sarah McLaughlan, Birdy, Bruno Mars and the like, sometimes resorting to silence.

Beth's two young sons are now grown, and she spends her time with her husband Scott, two cats and a dog. Recently Beth has taken up cycling on a low level, which she finds is a very good reliever of stress. "I got into cycling in summer, and then stopped to get ready for the NZ Art Show. Now that the light is at the end of the tunnel, I have been on a couple of bike rides which really do make me feel better."

For new artists, Beth's advice is not to worry about what others are doing, "art is like handwriting and we all have our own individual style which evolves with us as we learn and grow. 'Miles' on the brush will help you improve as you learn with each work you do. Making a career out of art takes many years of hard work, it's not a five minute quick fix, so maintain a thick skin and have faith in yourself. Don't be afraid to ask a gallery or shop to display your work, they can only say yes or no and art is a subjective thing, remember nobody knows everything. Most of all, enjoy creating."

New Zealand, Australia, America and Helsinki are a few of the countries that have some of Beth's work and in New Zealand, her work can be viewed at: The Taylor Jenson Fine Arts Gallery in Palmerston North, Artel Gallery in Whakatane, Real Aotearoa in Wellington and Auckland, Zea You in Taupo as well as The Central Art Gallery in Queenstown.

Beth can be contacted via email: b.krackers@xtra.co.nz. 

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Floral Tribute. Acrylic on canvas - 1010 x 405mm.

The distinctive voice

Growing up and being schooled in the United Kingdom, Julia Henderson attended a very conservative grammar school, where art was not considered an appropriate career choice. She studied Biological Sciences and went on to do a BSc and PhD in Ecology. She still felt the urge to get involved with the arts though and after immigrating to New Zealand 25 years ago, she obsessively studied art, taking numerous classes and workshops covering all aspects of art – drawing, painting in all media, print-making, colour theory and art history including Maori and Pacific art.

After deciding to take the next step and try to make a career out of art, she began entering competitions, experiencing some success. Finally a friend convinced her to approach a gallery with her work, and to her delight and beyond her wildest dreams, Julia was offered a solo exhibition. The sell-out show, held nearly 20 years ago, cemented Julia's ambition and she has prospered ever since.

Julia believes that being an artist perfectly suits her personality. "I like being my own boss and organising my own time. I enjoy the process that leads from the initial idea to the finished artwork. This involves creativity, imagination and a mastery of techniques that challenge me both intellectually and emotionally. Being an artist is never boring."

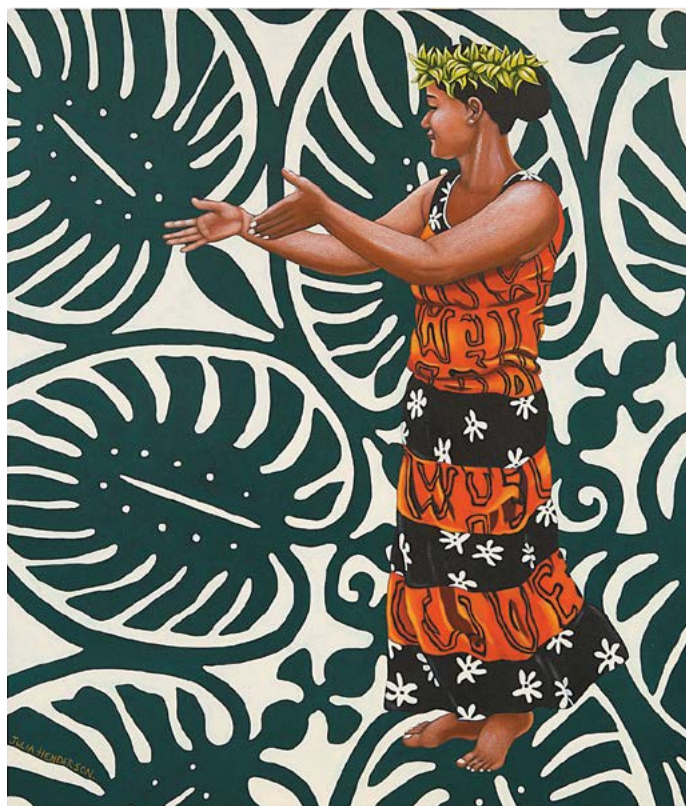
Personal and professional obstacles are encountered by every artist. One of these is the economy. "At the moment there seems to be a bit of a slump in the art-market. Hopefully when the economy improves, people will have a bit more to spend. Learning to be patient is never easy, but then the galleries are also seeing hard times at the moment." On a personal level, as with most artists, Julia struggles with self-confidence



Lotus. Acrylic on canvas - 750 x 750mm.



Bromeliads. Acrylic on canvas - 1000 x 760mm.



Dancer II. Acrylic on canvas - 910 x 1100mm.



Aloha Sunset Orange. Acrylic on canvas - 410 x 455mm.

and worrying about failure. "Self-criticism is another thing that needs to be honest, but not too rigorous.

"A big success for me was winning the 1995 Telecom Auckland Art Award. I was also lucky enough to win again in 2000." Julia has also reveled in exhibiting in New York and Beijing and is proud of being elected as Artist Member of Pastel Artists New Zealand (PANZ). "I find belonging to these organisations provides me with a social interaction with like-minded people and gives me an opportunity to see other artists work. PANZ consists of a network of artists throughout New Zealand who each submit photos of our work for the other members

to critique. It is very valuable to get this kind of feedback from fellow artists."

She has contributed to a number of publications over the years and also belongs to various community art organisations, including Mairangi Arts, Lake House and NorthArt, where she had held the honour of being a judge in various competitions.

The Pacific Islands have really captured Julia's enthusiasm and imagination. "I knew I wanted to try to capture their 'essence'. I would describe my style as colourful, direct and expressing the warmth and colour of the Islands and their people. To this end I have just



Aloha Midnight Blue. Acrylic on canvas - 410 x 455mm.



Anthuria. Acrylic on canvas - 500 x 500mm.

completed an exhibition exploring the importance of colour and pattern in Pacific Island cultures and would like to continue this theme and delve more deeply into these relationships. I also want to study the link between their art and the natural environment of the islands."

Julia has two favourite mediums, pastel and acrylic. "I enjoy pastel because of its immediacy and vibrant colours. I also enjoy the directness of the application. My other favourite is acrylic paint which I find quick-drying and durable with no need for fixing and framing. Acrylics also offer the additional freedom to

work on much larger pieces." Trying out new brushes and colours pleases Julia and she loves wandering around art shops, seeing what new products are available.

When Julia is working on a painting, she spends a lot of time planning how to approach the new idea she has come up with. "I gather reference materials such as photos and drawings and do many thumbnail sketches, later including colour, until I am happy with the composition and colour palette. I don't copy directly from photos but rather use them to aid memory or check detail. Since I started using pastels I have found myself preferring to work on a black background which makes the colours more intense. I also paint in acrylic



La Marchande. Acrylic on canvas - 910 x 710mm.



Snake Beans. Pastel on paper - 700 x 1000mm.



Ni'au Baskets. Acrylic on canvas - 760 x 1010mm.

onto black gesso, allowing the black to show through in places to unify the image."

Listening to news and current affairs on the radio is pleasant for Julia while she is creating, until her mind starts to wander. She will then switch to electronic or classical ambient music or resort to complete silence. She is not keen on sitting for too long and tries to go for a run or swim on most days. "I enjoy being out of doors and gardening gives me a lot of pleasure and inspiration. With an interest in environmental issues and animal welfare, I am currently fundraising for a sponsored run which I will be doing for the SPCA." Further to this, Julia enjoys traveling and tries to visit the Pacific Islands as much as possible, in between spending time with family and learning French!

To new and even old artists, Julia's advice is to realise you won't be an over-night success. "Hard work and practice is required to be good at anything you attempt. Accept rejection and move on. Be true to yourself, try not to be influenced by trends and fashion and make sure the goals you set are realistic ones. Attend classes and open your mind to all kinds of art, including contemporary and the Masters.

"Enter competitions. These can be nerve wracking, but they encourage you to achieve a high standard and if you are successful, your work will have credibility and exposure. Don't panic about finding your own 'voice'. This will come in time when you open yourself to new ideas and experiences. Don't lose sight of why you want to be an artist, focus and keep on trying."

Julia's work can be seen at The Flagstaff Gallery in Devonport, Auckland. She has sold her work in such countries as USA, UK, Samoa, Rarotonga, Singapore and Australia. Here in New Zealand she has pieces in corporate, private and government collections. Julia can be contacted at: juliahenderson@mac.com. 



Lemonade. Pastel on paper - 400 x 400mm.



ART PRODUCTS FEATURE

PREVAILING QUALITY

In an exclusive article written especially for The New Zealand Artist Magazine, Graeme Harris, of art and graphic store, Gordon Harris, arguably New Zealand's most prominent supplier of high-end art products, provides some thoughtful insights into the local and international art supplies markets.

Art Supplies is a tiny market worldwide if you are talking about the art materials that are actually bought by artists and with New Zealand's small population this is especially true. I have visited the factories of many manufacturers of quality art supplies and they are surprisingly small compared to the image you may have of their brands. It really is like a cottage industry compared to more mainstream industries and should be treasured by artists. Many of these companies are still family owned and driven by the passion for quality art materials of the owners and employees. If artists don't support quality art materials then the businesses that make and sell them will eventually disappear. There are associated markets for kids art supplies and craft supplies that are much bigger than the art materials market.

The post global financial crisis years have been hard on art suppliers as they have been for most businesses. 2014 has been a much better year for Gordon Harris and we have seen customers coming in a bit more frequently and spending a little more money on art supplies. I am feeling positive about 2015.

One of the key challenges for everyone involved in the art materials business is the rise of digital. Keeping young people interested in creating art with a pencil and paper or brush and canvas rather than an iPad.

Artists have different approaches to buying their art materials. Most do care about the quality of the products they use to create art. Artists who are selling their work generally care about the archival quality of the materials they use. They don't want a buyer coming back to their dealer gallery because the paint is falling off the canvas or the colours have faded. Even if the artist is not selling their work, if they are happy with a piece they want longevity

so it can be enjoyed in the future. Artists quickly realise once they have used artist quality paints that the same quality of colour cannot be achieved using student quality paints. This can be quite a revelation to artists who have never progressed beyond student or low quality paint. Additionally working with genuine artists quality materials brings a joy to many artists and removes the frustration derived from products that don't quite seem to do what they are meant to do. This applies as much to brushes, canvas, pencils and any other type of art material.

In NZ acrylics are by far the most popular paint medium and over recent years we have seen a big trend towards use of fluid acrylics like Golden Fluid and now Golden High Flow. Products like High Flow and Schmincke Aerocolor can be used in empty markers like those made by Molotow and Schmincke and this has been part of this trend. Having said that we have seen a resurgence of interest in both oils and watercolour over the last few years. I believe the renewed interest in Oils is being helped along by new products that reduce or eliminate the use of solvents associated with oil painting and allow wash up in water like Schmincke Medium W.

2014 has been a great year for new art materials products and Gordon Harris has introduced many to the NZ market over the year with some big ones still to come. Schmincke Medium W really has been a ground breaking one because it allows artists to make their existing favourite oil colour water-miscible. Every oil painter should try it. Acrylic Paint Markers from Molotow and also their new Fine Art Acrylic Spray Paint are exciting new products for those who want to add a bit of edge or "street" to their art. Da Vinci, the brush maker known for its high quality artists brushes made in Germany, released the Casaneo brush,

a traditional wash brush but with extra smooth synthetic fibres which makes it perfect for artists working in fluid acrylics as well as watercolour.

We are just about to release a fabulous new product to assist artists and galleries with transporting paintings easily, economically and in a more environment friendly way than using bubble wrap. It's a range called BIYOMAP from Holland and will be available at Gordon Harris from October.

The first new thing to happen to watercolour in 150 years is also about to be launched at Gordon Harris this November. Look out for QOR.

In 2015 Gordon Harris – the art and graphic store turns 40 and we will be celebrating 40 years of supporting NZ artists as a family owned and run Kiwi business.

Quality art materials are still nearly all produced in Europe, the UK, America and Japan. Manufacturers in these countries have been perfecting art materials for centuries. Some of these manufacturers now produce some of their products in Asia, typically student quality or children's products, in their own factories. Some are steadfastly dedicated to only manufacturing in their home country. Stretched Canvas is the main product that has been affected by mass produced, low cost manufacturing from China. That has driven the highly discounted volume sales though mass-market retailers in NZ and every other country. In reality many of these canvases are not bought by artists for painting on but for other purposes like craft or decoration or for the kids to paint on and can vary a lot in quality. Gordon Harris brings in our own range of Expression stretched canvas from China and takes care to specify the best product available because we believe even a cheap canvas should still be fit for purpose for an artist and I've seen some real shockers on the market. Importantly, we still hand stretch our own true gallery quality canvases here in NZ to our own exacting standards using only the highest quality materials under our Stretched

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"The international art supplies market is very much a cottage industry," Graeme Harris.




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2015, A VERY COLOURFUL YEAR!

Trish Currie, Senior Product and Key Account Manager at Jasco New Zealand says the current market has its ups and downs, but in general the market for art products is growing, she observes, "much of this growth is taking place at the entry level."

Trish believes that in the current economy sales of fine artworks are more difficult which has a knock on effect to how many artworks are being produced and in turn on the demand for artists materials.

However there is a growing trend in visual expression throughout the market increasing the demand for art supplies in various segments.

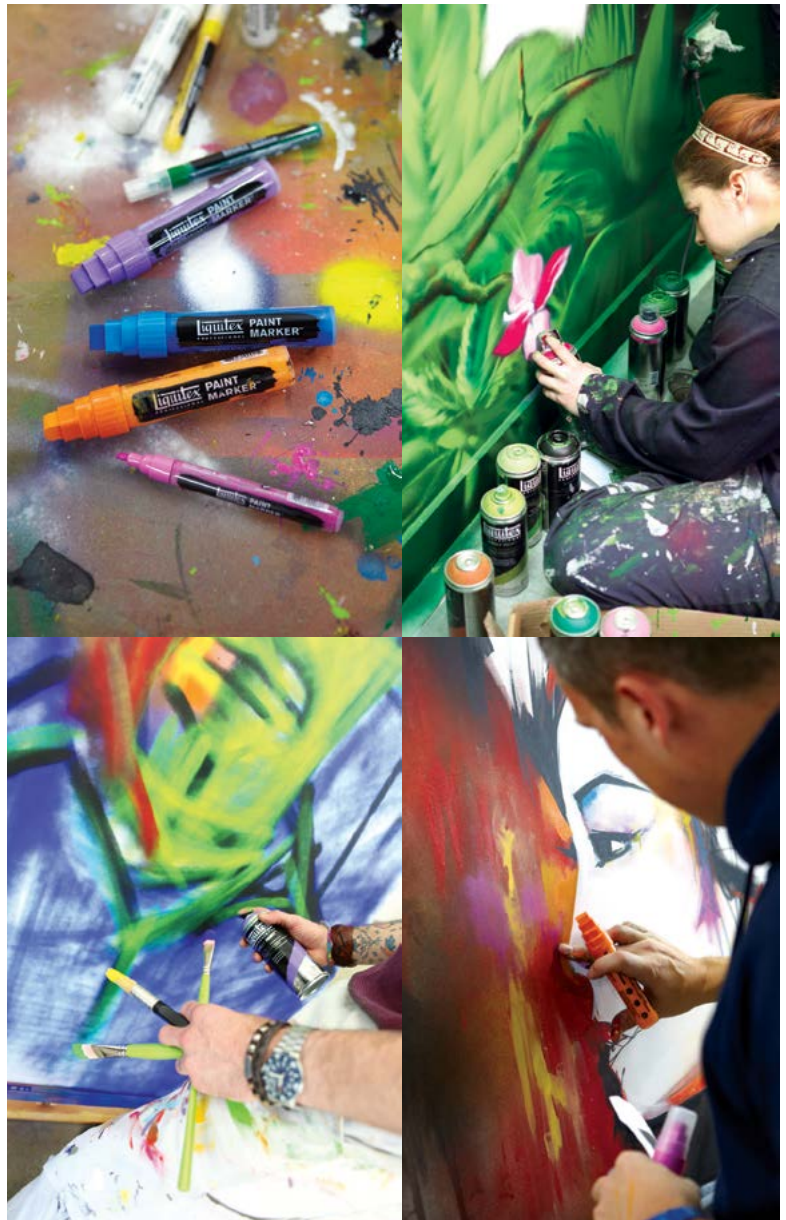
There are other incongruities in the market. According to Trish there has been an increased level of lower quality art materials coming into the market in recent years. In the main, this is to fill the demand in the market for cost effective art supplies. However, she believes there needs to be more information available to artists at all levels so they are able to assess the suitability of a product for their own needs and to be able to make informed buying decisions.

With this in mind, Trish says that there is a need for manufacturers and distributors to make a more focused effort to inform artists of product features, applications, product strengths, boundaries and limitations.

On the flip side, the artist in New Zealand now has a greater selection of art materials than they have ever had before. We are seeing the introduction of more premium and specialty brands and products in the market which is great news for the artist.

Jasco have been distributing art and craft supplies in Australasia since 1960 and import a comprehensive range of art products into New Zealand including Winsor & Newton, Liquitex, Lefranc & Bourgeois, Canson, Charbonnel, Conte a Paris, Jasart, Reeves and Snazaroo among others.

Trish says that while the company is supplying established product to the market, it is to a large extent also driven by their key suppliers who are constantly innovating and expanding the range and diversity of their individual products with new ideas and technology. An example of this is the recent introduction of Liquitex Professional Spray Paints described as a 'stunning innovation' and developed as part of a cohesive acrylic system for professional artists.



The latest Winsor & Newton products are scheduled for a New Zealand launch in January next year. An innovation in watercolours, the Watercolour Marker and Watercolour stick will add a whole new dimension to their already unparalleled range of Artists Water Colours. From Jasco's perspective 2015, it seems, is going to be a very colourful year for New Zealand Artists. **N**



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Recently launched, the Liquitex Professional Spray Paints are a stunning innovation developed for professional artists. Combining artists grade pigments with revolutionary water based technology, Liquitex Spray Paint offers colour brilliance, light-fastness and durability in a unique low odour formulation that can be cleaned up with water when wet (permanent when dry). In addition to low-odour, these sprays also do not carry the skin or eye irritant warnings associated with other spray paints. It is ideal for both indoor and outdoor commissions and for use within an educational environment.


Also recently launched are the Liquitex Professional

Acrylic Markers. This is an outstanding range of professional water-based acrylic markers for artists. Light-fast and permanent, Liquitex Professional Paint Markers offer the widest selection of brilliant colours (50 colours) and a choice of sizes with precision nibs for ultimate control.

These two unique new products add to the outstanding range of artists colours and mediums which have been recognized worldwide for their quality, performance and innovation.

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- 1) How many colours do Liquitex Professional Markers offer?
- 2) Name two ranges of art products that Jasco import into New Zealand? (The answers are in the Jasco/Liquitex articles above and on Pg 40.)

Post your answers to 2363 Whangarei Heads Road, RD4 Taurikura, Whangarei 0174, or email the answers to meg@thenzartist.co.nz before 23rd October 2014.

Winners will be drawn on the 25th October.

Judges decision is final and no correspondence will be entered into.

Eckersley Colours New Zealand


One of Australia's largest fine art, craft and design supplies retailers has established a dedicated on-line presence aimed the growing New Zealand market for art products.

In an exclusive statement to The New Zealand Artist Magazine, Eckerly's, which was established over 40 years ago in Melbourne, says it is "extremely excited" to be able to offer its products and service to the New Zealand market and become part of this country's creative community.

Further to this the company says its aim is to provide the tools and inspiration for artists at all levels wether they be new and emerging or professional artists, architects requiring technical drawing materials, or teachers in the art and design field.

And they aren't playing around. The company's New Zealand online store has over 15,000 products to choose from and they can deliver anywhere in New Zealand.

In addition to providing the paint, the colour, the creative tools the company also has a comprehensive online Video Gallery demonstrating various of art products, different mediums and techniques, a further advantage is that many of the staff at Eckersley's come from an arts or design background, which means they have the knowledge and advice to assist customers with current and future projects.

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New Art Supplies -



A Growing Market



Fine Arts Key Accounts Manager, Garth Evans and General Manager, Troy Norrie.

From humble beginnings in a suburban house Draw Art Supplies, (DAS), has grown into one of New Zealand's premier importers and suppliers of art products.

Some 40 years ago Bruce and Anne Clegg started importing and selling a range of goods ranging from stationary products, toys and models and the like before focusing on arts and crafts products.

The company is now importing and manufacturing a substantial range of art products that sell in New Zealand including Jovi, Ateliers and Museum. The company also owns Fine Art Supplies, reputedly the largest suppliers of art materials to schools in New Zealand.

According to General Manager, Troy Norrie, one of the strengths of the company is that they provide art materials and products suitable for artists at all levels from hobbyists to students right up to professional level.

While the company is deeply embedded into the New Zealand art community and has developed an enviable reputation for its ability to serve a broad range of different consumers. Troy says DAS prefers to maintain a low profile. "We are essentially a wholesaler and supply numerous retail outlets," he explains. "While we sponsor certain awards and exhibition and other projects we do not like to make a noise in the marketplace preferring to work behind the scenes.

Changing markets

In the meantime Troy says while the market for art supplies is growing. "We are seeing this growth," he reiterated, "but I must add it is a tough out there which is why so many art stores are selling more than just art products and a growing number of stationary stores are now selling art products in an effort to increase sales.

Troy, says the motivating factor behind these shifts, particularly for stationary outlets, is that the global market

for stationary is shrinking and traditional stationary suppliers need to find an alternative source of income. "Some go the technology route; others are looking at art and crafts," he explains.

Concern

Commenting on the increasing amount of cheap and inferior goods entering the local market, particularly from China and other Asian countries, Troy says cheap and nasty products are a fact of life all over the world.

"This is a market reality. Yes, there are poor quality materials coming into New Zealand and yes, you do get what you pay for, but the buyers must ask themselves what do they want?" Troy adds that concerned buyers should be a little more circumspect and do their homework when buying new and relatively unknown products wherever they come from.

At the same time, Troy says the while there is an increase in the amount of cut-price, poor quality art materials entering the local market and there some concerns about this trend among established suppliers in New Zealand , it should be understood that no company can survive supplying just high end fine art materials.

"There are Chinese manufacturers producing some extremely good products but as I said, the buyers must do their homework," Troy reiterates. As mentioned above, Das owns Fine Art Supplies, (FAS). Most of the products in the FAS range are made in New Zealand. These products have been tested and guaranteed to be non-toxic and are ideally suited for children of school going age as well as older students.

At the end of the day Troy says from a consumer point

of view it is all about getting out there and trying different products and buying what suits, this is especially pertinent for hobbyists and up and coming artists who are not be as 'product wise' as more experienced artists.

Marketing

Moving on, Troy says DAS is fortunate to have its own in-house art expert, Garth Evans, holding the position of Fine Arts Key Account Manager and who brings 20 years of experience to the DAS marketing table. "Garth spends a lot of time visiting retail outlets providing advice and guidance to customers face-to-face.

"Our business is not just about moving stock from our warehouse to the retailer. We have to help them move the stock. We realise that an important function as a supplier is to engage our customers and offer advice and guidance on how to promote and improve sales."

This sees Garth running in-store training sessions for the retailers and even their customers on how to get the best out of new and existing products. A further competitive edge in the DAS armoury is the fact the company has a huge range of products. "For example," Troy enlightens, "we have entry level 3/4" canvas all the way up to a 'Grade A' museum range that comes with aluminium extruded frames. It is the same with many of our other products as well. We have a range of materials aimed at schools and students but we also have Ateliers, the number one selling paint in New Zealand."

All-in-all, DAS has established a broad footprint in the New Zealand market for art products and looks set to further cement it position as a leading suppliers in the years to come. N

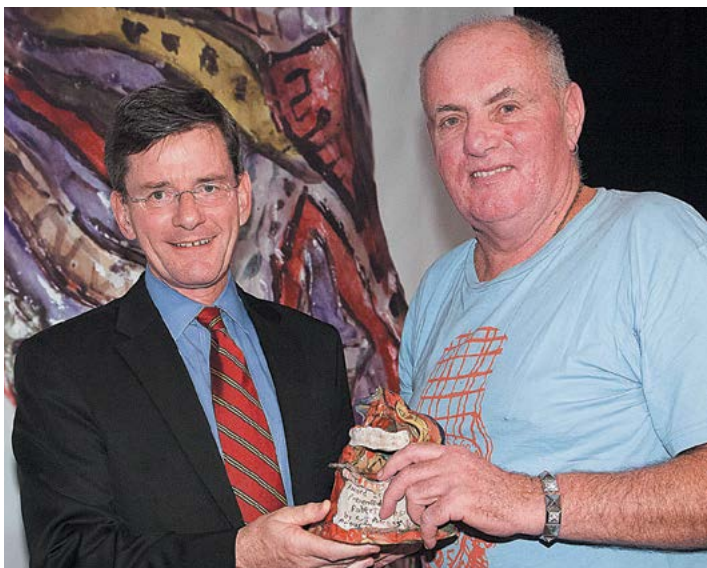


DAS has a full range of products to suit artists at all levels.



ROBERT RAPSON

Ceramic artist Robert Rapson, who has made the trophies for the annual Arts Access Awards for the past four years, has received one of his trophy creations: the Arts Access Artistic Achievement Award 2014.



Deserving of honour. Leading New Zealand ceramicist Robert Rapson, right, receives the Arts Access Artistic Achievement Award 2014 from Christopher Finlayson Minister for Arts, Culture and Heritage. Interestingly enough Robert actually created the trophy he won.

Robert learned he was the recipient when he returned home to the Hutt Valley in late June after three months travelling in Europe and North America.

The judging panel described Robert as a “clever, quirky and self-taught artist” and said the award acknowledges his “unique voice and contribution to New Zealand art.”

After recovering from jetlag, Robert was back to work at Mix, a creative space in Lower Hutt that provides artistic opportunities for people with lived experience of mental illness. Robert has dealt with long-term clinical depression and says being able to work from Mix, as well as from home, is a key to his mental wellbeing.

Ships

The trip “refreshed” him and supplied him with “lots of new ideas”. He was; however, glad to be home and feeling content with everyday life in the Hutt.

Painting the award trophies at Mix before they were glazed, Robert talked about his travels. “When I was 20, I set sail on an Italian passenger liner called the Angelina Lauro. It took five weeks to get to Europe but now, you

watch a few movies and you're there. It's all very convenient but you don't get a sense of the journey and how far you've come to get there."

Anyone who knows Robert's work will be familiar with his ships – a motif that has been an obsession for him since childhood, inspired by his father who worked for the Harbour Board. He also recalls saying farewell to his mother when she sailed to Canada on a passenger liner.

"I've made quite a few versions of the Angelina Lauro. It was a good-looking ship and I have a special affection for it because it was my first trip away by myself."

Mediums

Robert uses a range of mediums, including pastels, acrylic, oamaru stone, watercolour and wood carving. But his ceramics have gained the most attention.

Along with ships, he creates ceramic cars and planes, as well as multi-piece installations that might include mermaids, wind surfers, swimmers and fish. "I make anything that captures my imagination. I don't do anything practical like tableware. Just things for people to look at and enjoy."

Last year, Robert won New Zealand's top ceramics prize, the Premier Portage Ceramic Award, for his multi-piece installation called 'Himalaya Serves the World 1949 - early 70s'.


Canadian judge Amy Gogarty said that one of the lovely aspects of Robert's work was the quality of his painted surface. "He configures vivid childhood memories with imagination and wit, creating a vibrant tableau that invited engagement. His capacity to fully conjure up this improbable scene, to tap into collective fantasies of far-off places and celebratory events using the most direct and expressive of means deserves my highest recognition and respect."

Winning the Portage Ceramic Award was a "nice surprise," he says. "Sometimes as an artist, you're producing stuff and you wonder how the art world perceives it. This showed my work being taken seriously and acknowledged by an international artist and judge."

International acknowledgement

Robert's work has gained international recognition and has been exhibited around the world, including at the New York International Outsider Art Fair, the Creative Growth Centre in Oakland, California, Galerie Impaire in Paris, the King St Gallery in Sydney and Quadrant Gallery in Dunedin.

His work has also been collected by influential art figures such as Robert Starr, the former director of the Museum of Modern Art in New York.

Asked about his 20-year career, he adds another brush stroke to a trophy and says: "It's just what I do. There have been many highs and lows, and none of the awards have gone to my head. You just have to believe in what you're doing." 



"Vivid
childhood
memories with
imagination
and wit."

Amy Gogarty



EARTH PIGMENT PAINTING

by Dr. Seabourne Rust

Since the earliest periods of pictorial creative expression, artists have explored the use of naturally occurring pigments, in particular those derived from crushed soils and mineral oxides, ash and plant extracts. Of those substances derived from the ground, the use of such pigments as paint (when combined with natural oils) to create coloured artworks reinforces, and enhances, the connection between artist and the Earth itself, the source of all around us.

Iconic

Simple yet profound, this method of painting can be found in cultural traditions across the globe, from ancient to modern times. Think of the iconic Aboriginal handprints, or the dramatic Lascaux cave paintings in France, and those by early Buddhist monks in northern India. In Aotearoa/New Zealand, the tangata whenua have long used earth pigments such as ochre, with ash to produce a rich, yet largely obscure record of rock art (North Otago – South Canterbury for example), and to colour objects and structures. Perhaps best known is the sacred red ochre or 'Kokowai'.

Challenging

Artists may find the earth pigment colour range at times limiting, but are usually excited by those natural earthy hues, comforted by the relative safety using most of the natural pigments, fascinated by knowing the localised source for such materials, and having the sense one is continuing in a time-honoured tradition.

Modern artists apply the pigments to canvas and more, making their own paints or can source 'bio-paints' from afar. My partner Diane and I often choose to make our own pigments using materials sourced in nature. As known for some time by local potters, Northland is a wonderful hunting ground for earth pigments! In particular the Hokianga area; with a combination of complex geology and high rainfall contributing to a variety of rich-coloured, severely weathered rocks and derived clay soils ideal for paint-making. Literally 'drawing on my background' in geology, I enjoy the search to collect samples, and later creative experimental processes involved.

Most of our paints are very local, in particular the many red, yellow, brown and purple ochre of powdered volcanic tuff (ash), and clays. We also use crushed and dried charcoal or soot (black), pale limestone, and a Northland green chert rock to provide contrast. The tones reflect those seen in nature and are durable. Usually water, glue or linseed oil is added to the finely ground pigment as a carrier and adhesive. One must be prepared to get messy! At times challenging to work with, one quickly learns to appreciate natural variation, as each mixture of earth pigment seems imbued with its own characteristics of colour, texture and transparency. Visitors to our studio (Moirai Studio/gallery) appreciate that each unique artwork finally produced carries with it a true essence of the local landscape! [N](#)





TWO SIMPLE DRAWING TECHNIQUES

Subtractive Drawing

While a lot of drawing builds images by adding lines and massing areas, you can also find them by working back into a dark ground, pulling images out by slowly developing light areas through subtracting the original drawing material. Begin with laying down a dark ground – with charcoal is easiest – and then use erasers to create highlights and mid-tones. This method is similar in manner to objects in a dark room slowly becoming defined with the emergence of the dawn light, or the way darkroom photography develops.



Willow charcoal is an easy material to practise this, as it's easily wiped off with your finger, a rag or an eraser. It's the least black of the charcoals, with a slight brownish tone, and a soft, silky feel. Compressed charcoal is blacker, as it is made from charcoal mixed with different pigments, to provide various degrees of blackness and ease of blending. The harder grade compressed charcoal provides a lighter tone, similar to willow but not as brownish, with more defined marks, which are less easily smudged. For most subtractive techniques, use a medium or soft grade, as these have more black pigment so are blacker & softer.

The blackest compressed charcoal has Lamp Black pigment added. Cretacolor's Oblong Sketching Charcoal and extra large round Chunky Charcoals (18mm x 80mm) produce a wonderful, velvet darkness, and their size allows you to boldly cover large areas quickly. For subtracting the compressed charcoal from your paper, you'll need an array of erasers. This kind of drawing allows for almost infinite correction: if you remove too much, or the tone isn't dark enough simply apply more charcoal.



Kneadable (or “putty”) erasers are most useful in dealing with the dustiness of compressed charcoal and the strength of the pigment, as these can “swallow” the powder by stretching the eraser and folding the dirty part back into it. Kneadable erasers are used for creating highlights, soft tonal passages and blending. They can be easily shaped for many necessary effects – from a fine point for picking out highlights, to a fat blob for dabbing, lightening tonal areas.

The natural rubber of a Monolith eraser also cuts through dense black charcoal to bring back white areas, or “negative space”. These are more effective for using on really black areas than a kneadable eraser is, and are great for getting the brightest highlights in your work. Standard vinyl erasers tend to slide around in pigment-dense dry media, but they can be quite useful for blending techniques. For very accurate and defined highlights, you can use an erasing shield: a very thin metal card with various shaped perforations through it.

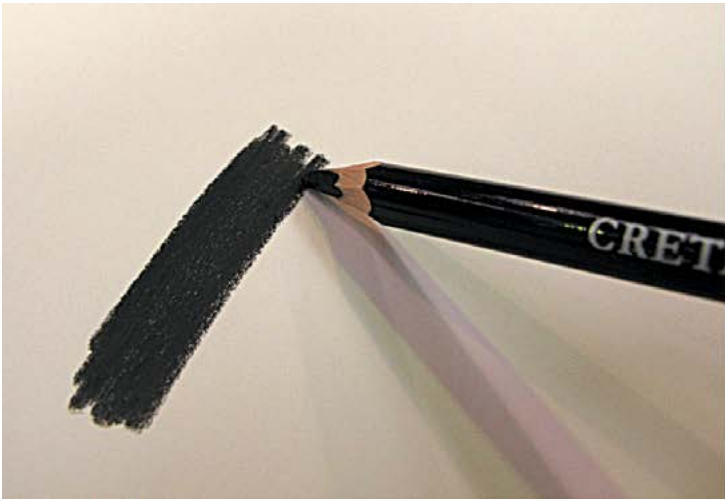
For adjusting the tone, blending and spreading the dry pigment, it’s best to use a combination of fingers and blending stumps, sticks of compressed paper. There’s nothing quite like getting your hands dirty (like gardening!) but a blending stump pushes the powder deeper into the paper and has far more tonal accuracy than your fingers. Blending stumps can be cleaned using a sandpaper block. Tortillions are made from spiral-wound paper and have a similar use to a blending stump. The effect is slightly different – more subtle blending and a finer point for edging.



Thunder and Lightning: a new blending technique.

Thunder & Lightning is a blister pack from Cretacolor with two new companion products – what seems to be a black and a white pencil. This is not the case. Thunder produces a very dense black with a soft feel and little dusting, like their Extra Soft Nero. The Lightning does not really make a white, unless drawing on black paper, but acts as a blender for the Thunder.

Lightning is much more than a blending stump; it melts the black and enabling it to be spread over much larger areas and with much softer blends. Lightning turns Thunder into a soft warm grey, almost like blending black and white paint. Thunder works beautifully over the blended layer, bringing back dark tones into the drawing. Lightning can then be used to cut back into the black like an eraser without disturbing the layer underneath. The result looks like a combination of drawing and gouache work, and is suited to a wide range of subject matter, from botanical illustration to portrait and figure work. **N**



FOR LOVE OR MONEY



DeAnne with *Waste no Time* -
1200 x 900 x 500mm concrete.

Born in Levin, DeAnne Lawford Smith has been artistically inclined from birth. Growing up in a large family which included many foster children, the easiest and most economical means of entertainment was with paper and pencils. With enthusiastic encouragement from her family, DeAnne has blossomed into a full time professional artist.



Queen of Aspersion, Saint Steven, Queen of Calm. Approximately 400 x 200mm x 180mm - clay.

Married with three children, DeAnne travelled between Rotorua and Taupo over a four year period to complete her Diploma of Visual Art (Fine Art) in 2000 at the Waiariki Institute of Technology. Armed with this accomplishment, she managed to

overcome her shyness and was able to present her work to galleries and buyers, resulting in her first solo exhibition in Tauranga and achieved first place in the prestigious Portage Ceramic Award in 2007.

DeAnnes husband's work takes him travelling all over,

and now that her children are grown, she travels with him. Fortunate enough to spend the past 18 months in the small village of Voh, in New Caledonia, she reflects, "I didn't know anyone or speak French and was very isolated but I had the most wonderful uninterrupted time painting the local women in their colourful 'mission robes', the houses and depicting the village life.

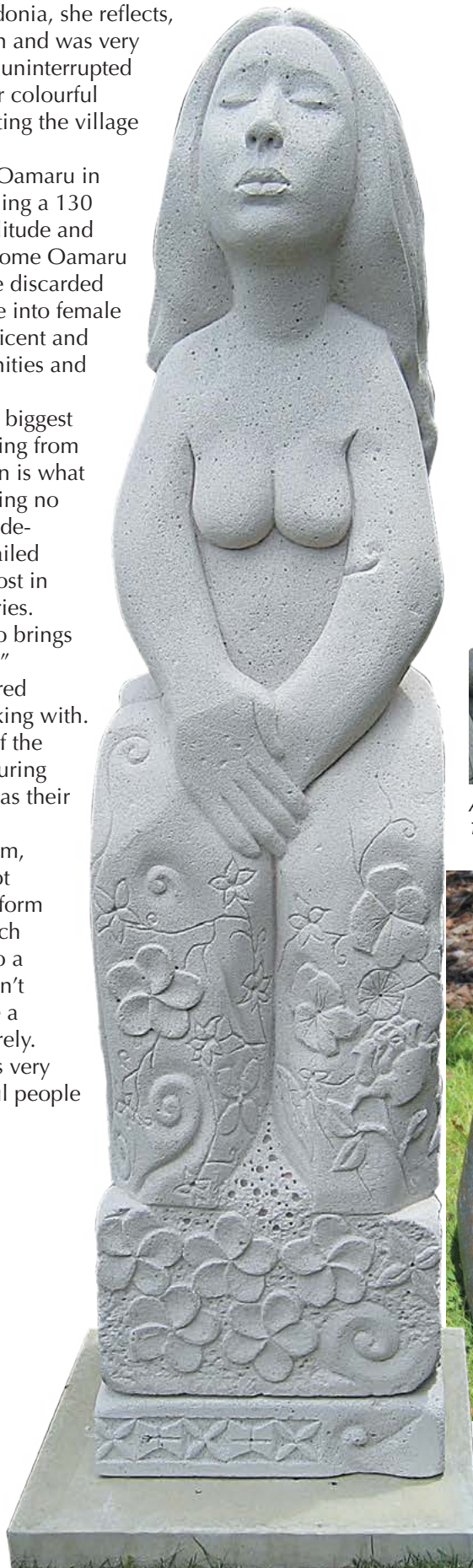
"We now live about 58km's out of Oamaru in Kurow, where my husband is dismantling a 130 year old bridge. Once again I have solitude and am using this opportunity to acquire some Oamaru stone to carve. I have also found some discarded pieces of Kauri which I intend to carve into female forms. The scenery in Otago is magnificent and provides many photographic opportunities and great inspiration to paint and draw."

Her biggest obstacle, as well as her biggest asset is working on her art whilst moving from place to place. "Freedom of expression is what I love most about being an artist. Finding no boundaries, art is an excellent way of de-stressing. Working on an intricate detailed drawing is the perfect way of getting lost in another world and forgetting any worries. Visiting and talking to other artists also brings much inspiration and encouragement."

The female form is DeAnnes preferred subject, whatever medium she is working with. "I like the curves and rhythmic lines of the female form. I enjoy showing the nurturing and protective side of women as well as their inner strength and resilience."

Humble clay is her favourite medium, enabling her to start with nothing – not even an idea – and developing an art form through playing. "Sometimes that which starts out as an abstract form turns into a head, or human figure and if a form isn't working, I can squash it flat and make a tile instead, or a whole new form entirely. The physicality of working with clay is very therapeutic after being around stressful people or situations.

BELOW: Dame de Fleur - 1400 x 300 x 300mm. Hebel.



ABOVE: Know Yourself - 1400 x 3000 x 300mm. Hebel.



ABOVE: Quietly Confident - 500 x 350 x 200mm. Clay with bronze glaze.



Detail: Dame de Fleur.

"I have learned that the most important attribute to working with clay is perseverance. With ceramics there is so much trial and error. Getting a piece formed without it cracking or distorting while drying and then getting glazing, colours and textures right. I never know for certain how they will look until after firing. Sometimes I fire the same work two or three times and with each firing similar pitfalls occur as well as the piece falling over, sticking to the kiln shelf, turning a weird colour or finding some detritus land right where it shouldn't in the glaze. Ceramics has to be

the most frustrating of media, but also the most rewarding when it turns out right."

DeAnne finds that travelling does limit her ability to use her most preferred medium, however, she can paint and draw wherever she is, and always carries a host of painting and drawing materials with her. She does find though that she can't be away from her clay for too long, and as such returns home to Taupo frequently to do some sculpting or make a few tiles.

Surprisingly but understandably, DeAnne finds her



Token Totems - 1120 x 180 x 180mm. Clay.



Token Totem - 1122 x 180 x 180mm. Clay.



Queen of Discontent - 640 x 300 x 250mm. Clay.



Flounder for Tea - 300 x 200 x 20mm. Clay.



Dreamtime - 1200 x 4000 x 4000mm. Hebel.


old EFTPOS cards to be her most useful piece of equipment. "They are perfect for scraping and forming clay works. They can also be cut to shape for incising drawings on clay or even used as a palette knife when painting." The New Zealand Artist Magazine finds this a very enterprising form of recycling.

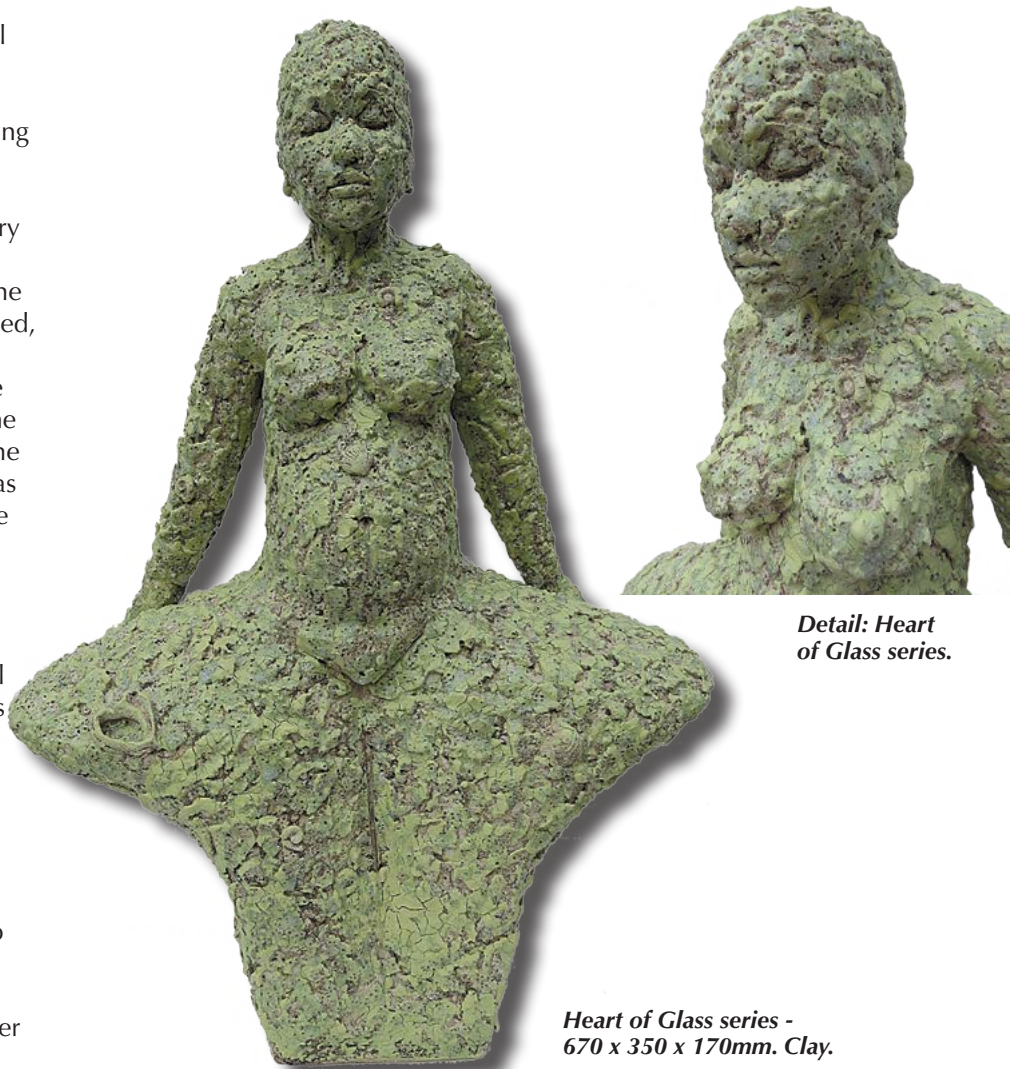
When she begins an artwork, DeAnne researches and draws until she is satisfied, thereafter deciding what form of clay she is going to use. "With my figurative pieces, I use coils of clay to build up the form, scraping and shaping as I go. If the piece is large, I will build up as much as I can and then leave it to firm up before continuing the next day. After my form is done and the texturing added, I let it dry before working on adding colours via slips, glazes and oxides. I low fire the piece first and then add more detail before the high fire process. Sometimes I will fire a piece for a third time if necessary, to achieve the result I am looking for. Once the firing is complete, I sometimes add various found objects to the work, or mount it on a wooden base."

DeAnne enjoys listening to the radio whilst working, as well as international music such as French, Japanese and especially African. She also listens to her rock, country and classical CD's. One of her favourite hobbies is scrounging around Op-Shops for 'bits and bobs' to add to mixed media work. With her absolute love for animals, she also enjoys walking her dog and doing volunteer work with animals.

Her profound advice for new artist is to draw, draw, draw every day. "Drawing is the key to achieving what it is you are trying to express, a way of formulating ideas, clearing your mind of rubbish and as a bonus, every time you draw, you get better at it!"

Work by DeAnne has been sold in New Caledonia, American Samoa, Australia, Germany, Usa and Japan. The galleries that currently hold DeAnnes work in New Zealand are: Gallery Artisans, Hamilton and the New Zealand Academy of Fine Art.

DeAnne can be reached via email: deannelawford.smith@gmail.com and more of her work can be found at: www.deannelawford-smith.com. 



Detail: Heart of Glass series.

Heart of Glass series - 670 x 350 x 170mm. Clay.



Tiles - Approximately 150 x 110mm. Clay.

PRESENTATION WINS the DAY



Had a rejection slip recently? According to the popular US-based online gallery, Light Space & Time Online Art Gallery, if artists have not been getting into as many exhibitions as they would like, compared to the number they have entered they should take a fresh look at how they are submitting their artworks.

There are numerous reasons why work gets rejected before it gets off the starting blocks. These include carelessness with the entry requirements, missing deadlines and in the case where photographs are requested poor quality of the images provided.

Put simply, a poor or carelessly presented entry may be the primary cause of one's art not getting into an art exhibition, rather than the quality of the art that was entered.

Light Space & Time say artists should realise that the presentation of their entry is just as important as the art when it comes to entering competitions.

An artist's presentation should be as if they were trying to sell their art to the judges in person. You only get one chance to impress the juror and this is not the time to get sloppy with your submission.

There is a reason why they call it a 'competition' as you are competing with other artists for a limited amount of places in that organisation's exhibition. Make sure your art is being prepared and submitted according to the way in which that organisation wants it to be presented. Do not give them a reason to reject your art by not following the rules or by not providing them with art that is not gallery worthy.



BELOW IS A GUIDE THAT MAY ASSIST ARTISTS TO OVERCOME THE BARRIERS TO ENTRY.

1. READ THE RULES

The organisers of any art show or competition have developed their own rules in order to administer, process and judge the art in a thorough and systematic manner. Try to understand exactly what they want and conform to their process.

2. BE AWARE OF DEADLINES

Deadlines are there for a purpose. It is unfair to expect the organisation to change their schedule in order to help an artist with their scheduling issues. It is also not fair to all the other artists who got their submissions to the gallery properly and on time.

3. UNDERSTAND THE COMPETITION'S THEME AND MEDIA

Understand what the organisers want. Save yourself a lot of wasted time and effort by having the theme and media requirements clarified. If it says two-dimensional art, do not submit sculptures.

4. LABEL ENTRIES IN THE CORRECT FORMAT

The organisers want entries in a particular form for identifying, administering and for judging purposes.

5. ENTER THE MAXIMUM AMOUNT OF WORK ALLOWED

If a competition is asking for three images, give them the three images. Judges like to see if the artist has a consistent style and technique. Additional images help the juror to evaluate your art more closely.

6. PROVIDE A BIOGRAPHY IF REQUESTED

A simple biography could help the artist in getting accepted into a show. There have been times when an artist's work has been withdrawn because the requested biography is missing.

7. FOLLOW THE SIZING REQUIREMENTS

Follow the size, resolution and quality settings the judges ask for. The main reason for this is that they are trying to standardise the judging process and if all of the entries are the same size and resolution it will help the juror to make a better judgment and decision about your art.

8. PROVIDE GOOD QUALITY IMAGES WITHOUT FRAMES

If photographic images are requested these have to be of acceptable quality. This covers all aspects of the image, colour balancing, cropping, exposure levels, hot spots and so on.

* Read the full report at:
<http://www.lightspacetime.com/>

The ART of freedom

A passionate environmental artist, Darina Cincurova, hopes her art will inspire a respect and appreciation of New Zealand's diverse wildlife heritage.



In love - oil on canvas. 500 x 600mm.

Born in the Czech Republic Darina says art has been her 'thing' from early childhood when she started drawing the world around her and dreamed of becoming a full time artist. Little wonder then that as a student Darina abandoned fashion design school opting instead to undertake a four-year art course at a private art school in Prague as this allowed her more freedom to express herself. It is this artistic freedom that has driven and inspired Darina all her life and what she loves most about being an artist. "I cannot imagine life without it," she says simply.

Freedom, it is apparent, plays a major role in Darina's entire existence. "I love the freedom my occupation is giving me," she says unreservedly. "The feeling of freedom is very important. I do not like to control other people and I do not like to be controlled."

Darina's freedom to express herself in art was not destined to be restricted to the studio. She explains that during the last years of her studies she started to yearn to travel and learn about different people and cultures of the world. "My final thesis was a series of paintings



Born in Aotearoa - oil on canvas. 380 x 760mm.



Darina, painting a mural for The Ocean & Orchard Wine & Food Festival 2014.



Russell Waterfront - oil on canvas. 1150 x 400mm.

titled: 'People of the Earth', which comprised of a series of eight portraits of people from Ethiopia, Cuba, Mexico and other countries.

Soon after this she fulfilled her desire for adventure and spent a year of intense painting in Cyprus, where she met her husband thereafter moving to Iceland for a couple of years. "These experiences completely changed my worldview and nature became the main subject of my art," Darina says. "In 2010 I travelled with my husband to New Zealand to enjoy a holiday in paradise, but we both fell in love with this beautiful country and decided to live here permanently."

Darina spent the first year working in the hospitality industry, but her desire to fully concentrate on painting was so strong, she quit her job and followed her artistic calling. "The beginning was not easy. It took me six months before I sold my first painting," Darina reveals. "Luckily I had some money saved and a supportive husband. I painted seven days a week and worked diligently to refine my style."

Her dedication and commitment are starting to pay off. To date she has completed a body of artwork for two solo exhibitions 'Ocean Stories' featuring marine life and 'Birds of Paradise' portraying some of Northland's native birds.

Darina has completed a number of commissions for murals featuring wildlife, and the local environment. Examples of this are an outdoor wall in AUT University in Auckland and 35 degrees South Aquarium bar and restaurant in Paihia. Her painting 'Portrait of Paradise' became finalist of the BDO Art Award in 2013.

While Darina is proud that she has fulfilled a dream to become a full time artist and do what she loves everyday, she remains very grounded. "I realise there is still so much for me to learn and to understand and there is so much more I want to achieve with my art. One of these is the art of business. While studying painting and learning various techniques and knowledge of art history we were not taught that as an artist you also have to be learn about business and how to be an entrepreneur," Darina says.

As a naturally shy woman who finds self-presentation unpleasant and whose first language is not English, this has proven to be a big challenge for Darina. To



Little seal - oil on canvas. 500 x 600mm.



Kings of the Pacific - oil on canvas. 710 x 710mm.



Fantail's Orange Dream - oil on canvas. 305 x 305mm.



Legacy - oil on canvas. 1220 x 1220mm.



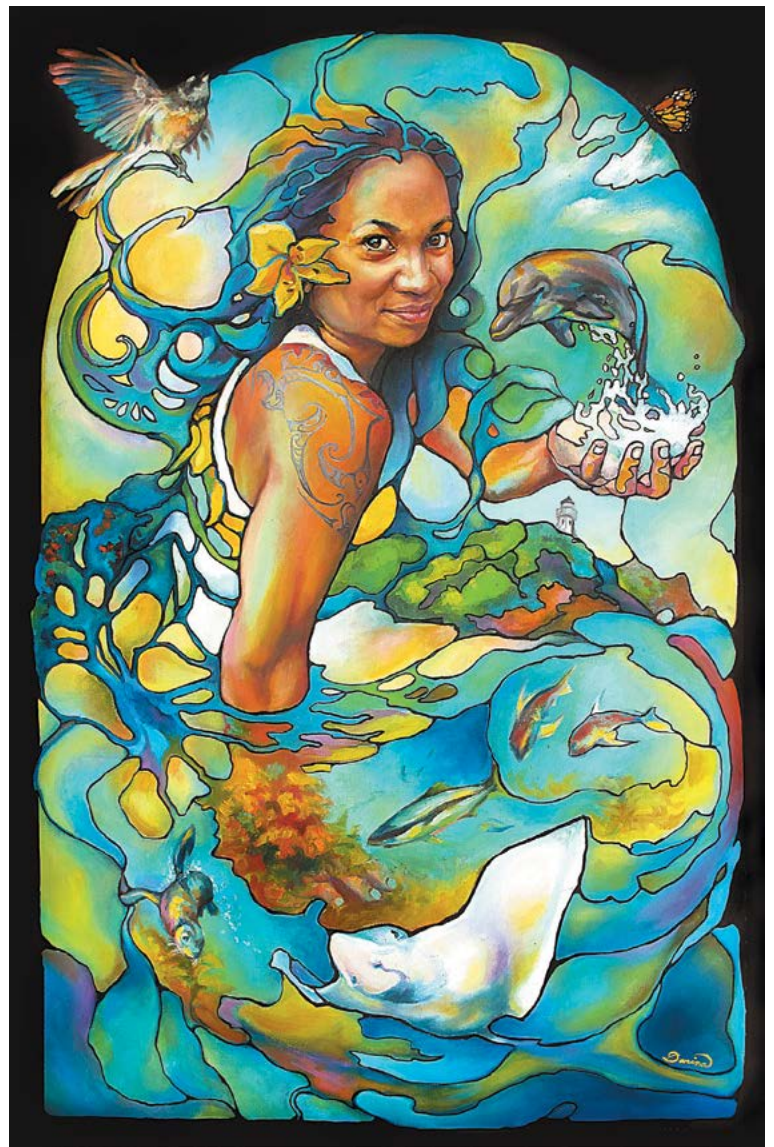
Tauipiri - oil on canvas. 305 x 305mm.

help overcome this particular obstacle she posts regularly on Facebook even if it takes her half a day to write about her work. She also attends toastmasters where her accent entertains and makes people laugh. The laughing, she maintains, helps her a lot in improving her English.

Darina says she is still working on ways and means to overcome her shyness about her work and how to run the business side of her artistic life. "Luckily there are books and magazines out there for artists dealing with the same problem," she says adding that her favourite saying is "we cannot change the cards that we are dealt with just how we play them."

Getting back to painting, Darina says - and has in fact written on her website - that the inspiration she gleans from Northland's scenery, wildlife and Maori culture has enabled her to develop her own unique style. The combination of realism and abstraction in Darina's work incorporates her love of stained glass, fascinated with it's bright colours and changeability in the light. For Darina there is something sacred and fleeting in the light coming through a stained glass window, similar to every moment of our lives.

Darina's primary focus is oil on canvas as the slow drying time lends to easy colour blending and allows for 'coffee and




Ipipiri - oil on canvas. 920 x 510mm.

wine time'. This said, having recently completed several murals using acrylics, Darina is considering a permanent change to this medium. "Acrylics proved a little tricky when I started out due to the different behaviour of paint compared to oils, but I am enjoying it now."

While painting Darina finds watching documentaries and listening to her favourite Icelandic singer, Emilliana Torrini, inspiring. "I find Emilliana's music relaxing, comforting and melancholic." Darina's favourite equipment is anything new; "I really enjoy the feel of the first use of a brush or trying out new paint," she enthuses.

"I love the overall process of formation. From the first feeling of an idea, the inspiration, the excitement I feel when my brush touches a blank canvas for the first time, until the moment the work is completed. I know I have created something unique, something that did not exist a few days or weeks ago.

"Everyday is a new adventure. Everyday makes me happy and I cannot imagine spending my life in a better way than I am right now." Outside the studio Darina is a volunteer for 'Bird Rescue' in Russell and 'Project Island Song' is all part of that freedom which is what gave her the love of birds, now her favourite subject. She hopes her art will give others an appreciation for New Zealand's beautiful wildlife. As a member of 'Artists for the Ocean', an organisation for the top marine life artists, she hopes to highlight the 'richness and beauty' of the world's oceans and hopes this will lead to more people talking about and respecting marine life.

Darina has works in South Sea Gallery, Helena's Bay Gallery and the 35 Degrees South aquarium bar and grill. Her work has gone to many countries around the world including Canada, Japan, Cyprus, Switzerland and Iceland, to name a few. She can be contacted via email: Cincurova.d@gmail.com. 



Tui - oil on canvas. 305 x 305mm.



Mural for 35 degrees South Aquarium Restaurant and Bar in Paihia - Acrylic. 4.8 x 2m.



Swimming pool area for Auckland North Shore Motels - Acrylic. 14 x 2.5m.

GALLERY NEWS

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

SCULPTURE ON THE GULF

Where: Waiheke Island, Auckland

When: 23 January – 15 February 2015



The spectacular two-kilometre coastal walkway on the Maitatia headland will feature 31 sculptures from a diverse group of artists, many of whom are new to the exhibition alongside several returning to Waiheke for 2015.

Over one-hundred-and-twenty artist submissions were received and considered by an independent selection panel comprising Kate Darrow (Hamilton Public Sculpture Trust), Sue Gardiner (Chartwell Trust) and Karl Chitham (Rotorua Museum Art Curator). [N](#)

ABSTRACT ENERGY



Recently opened in Taupo, The Art lounge is a gallery/studio featuring the artwork of two local artists, Brian Malcolm Smith and Mira Corbova Smith.

Brian is a self-taught, creative photographer and digital artist who captures the environment around him through natural and abstract photography. He enjoys experimenting with different techniques and aims to capture the beauty of the world around us and to inspire people to embrace its beauty. He also teaches creative photography.

Originally from Slovakia Mira is an abstract energy artist with a passion for expression, colours and nature that she believes bring balance and healing in people's lives. She says her art represents the inner vision, our dreams, our energy, connecting in various forms and the power of positive thinking. She uses mixed media painting techniques combined with layers of acrylic paints and different textures. [N](#)



The ART LOUNGE GALLERY

www.theartloungez.com

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Gallery with Contemporary Art

- Paintings, Photography & Gifts
- Creative Photographic Services
- Photography Courses in Taupo




"Feel good, look fabulous."

TIMELESS BEAUTY



Photograph: Diana Rees.

Antoine Paquay hand crafts, traditional bowls and vases are made from a variety of NZ native timbers Kauri wood coffee tables are on display at Exhibit A - Art & Craft Gallery in Mangonui.

Situated in the historic Mangonui courthouse at the southern end of Doubtless Bay. The beautiful historic kauri building stands right on the Mangonui waterfront. The gallery is open seven days a week. Works by Karen Vernon, Antoine Paquay, Virginia Paquay, Cathie Slavin, Andy Morrison, Jo Busby, Jai Braddick, Mike Stanners, Patricia McDonald, Sidney Muller, Colleen Waite are all displayed

The present Mangonui Courthouse was build in 1892. Made of kauri, it replaced the original courthouse, which also housed a bonded store and customs house. The Mangonui Courthouse remained in use until 1948 when the court function moved to Kaitaia. It has been used as a police station and housed the Lands and Survey Department. It became a historic reserve in 1980, and is now administered by the Department of Conservation in partnership with the Mangonui Courthouse Preservation Society. [N](#)

Arts and crafts Gallery

09 406 2333

@ Historic Courthouse on the Mangonui Waterfront

www.exhibita.gallery





TIME TRAVEL THROUGH THE FINE ARTS COLLECTION

Where: Tairāwhiti Museum, Stout St, Gisborne

When: Every Friday from 14 November – December 12 and Saturday and Sunday 13 – 14 December 2014

This is the second time around for this exhibition previously shown at the grand opening of the museum's new wing. Curated, and then hung for a period of three days, quoted as being the shortest duration of an exhibition. If you missed it the first time you now have the opportunity to admire these visual narratives by some of the most important and iconic artists of the New Zealand art scape.

Featuring in this exhibition and making a rare outing will be the 1967 minimal landscape by Colin McCahon from his well-known North Otago Series purchased in 1972 from the Barry Lett gallery in Auckland.

Sitting literally, alongside the recently acquired East Coast Retreat by local painter Brian Campbell is the explosive 1976 Table with Objects by renowned Philip Clairmont. [N](#)

THE PORTAGE CERAMIC AWARDS 2014

Where: Te Uru (formerly Lopdell Gallery) Titirangi

When: 6 November 2014 – 8 February 8 2015

The Portage Ceramic Awards exhibition is an annual showcase for the diversity of ceramic artists throughout New Zealand. Established in 2001, the awards are the country's best-known barometer for developments in the field of ceramics. The 2014 judge is Takeshi Yasuda, who brings a wealth of experience to the awards, including a deep knowledge of both Asian and English traditions, which have been influential in New Zealand.

Exhibiting artists include: Brendan Adams, Liz Fea, Kate, Janeen Greig, Mia Hamilton, Charade Honey, Gary Horton, Chuck Joseph, Liz Mertens, Tanja Nola, Anthea Stayt, Janna van Hasselt, Ann Verdcourt, Chris Weaver, Marilyn Wiseman Helen Yau and Suzy Dünser. [N](#)



'Social Workbench II' (detail) White Stoneware by Suzy Dünser.
Photo: Sean Shadbolt.

The New Zealand Artist Magazine



www.nemeshart.com

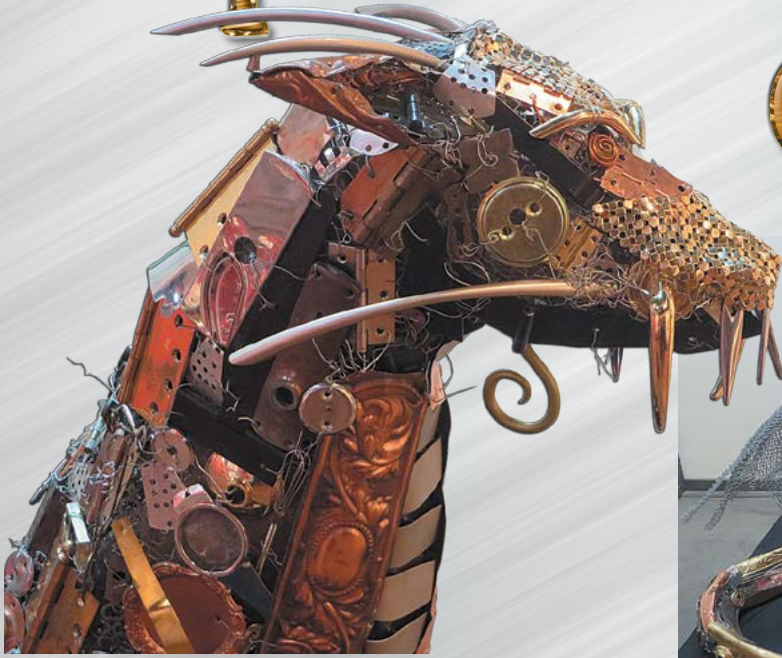
CHRISTMAS EXHIBITIONS
November/December 2014

NEMESH SUMMER SCHOOL

Auckland: 10 - 16 January 2015

Christchurch: 24 - 31 January 2015

Pipe dreams aside



'[Fe]fnir - Annie'. 8ft length by 3ft high. 'Fe' meaning iron - the name is derived from Germanic/Nordic legend of man transformed into a dragon to protect his gold.

Annie Lambourne says she does not always love being an artist but has an inherent and absolute need to create often to the exclusion of all else. "Everything around me takes a back seat," she says, "housework, gardening and even cooking food." Fortunately, Annie's family are incredibly supportive and are quite used to having to work around the creative process, and often having to dodge around the latest creation that obstructs the TV or sit next to a six foot metal man sitting next to them in the car on the journey home from school.

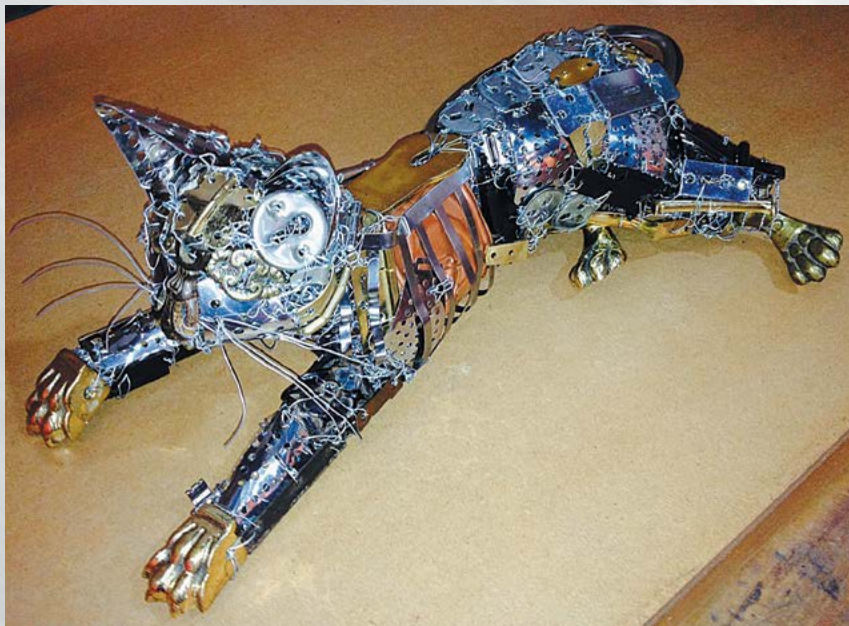
Like so many of the artists who have featured in The New Zealand Artist Magazine, Annie has taken the long way round to getting to where she is today. Having completed art school in High Wycombe Buckinghamshire, England and spending the next 21 years working as a registered nurse she reinvented herself and reconnected with her artistic roots soon after immigrating to New Zealand.

Looking back on her journey Annie recalls that while she was still at school the 'oil paints' were reserved for the good artists and art was always painting. "It didn't put me off," she observes, "but art college was a real eye opener, with the emphasis seemingly being setting fire to things and playing with rotting matter!"

Be that as it may, Annie says that even though she studied art she always assumed that being a full time artist was unrealistic, more of a pipe dream than a real career opportunity.



Annie Lambourne. Photograph courtesy of Fairfax NZ.



ABOVE: '[Fe]lice - Sitting Cat' - 'Fe' meaning iron. 70 x 25cm.

LEFT: '[Fe]lion - Standing Cat' - 40 x 40cm.

BELOW LEFT: '[Fe]nix - Peacock' - 80 x 80cm.

BELOW: 'Patiti Wanderer' - life size, made from driftwood collected from Patiti Point.



Pipe dreams aside, the arts that were calling, and within six months of arriving in New Zealand and with the help of Steve Manson, a local business man and, according to Annie, a visionary, she had set up a small gallery for local artists in and around Timaru, 'The Art Asylum.' "In the past four years I have been very fortunate and somewhat blessed to meet up with some incredibly talented and generous people who have guided and encouraged me ever since."

Inspiration

Being a person who finds inspiration all around her Annie says she nearly always has more than one project on the go at once, working in many different mediums. "Currently I have a stone carving on the kitchen table and an eight foot upcycled metal dragon in the lounge and a metre high frog sculpture that will hopefully squirt water at unsuspecting pedestrians." The frog, she explains, is a commission piece, for a local park.

Upcycling

For those unfamiliar with the term, upcycling is the process of converting waste materials or useless products into new materials or products of better quality or for better environmental value, and is something Annie says found her almost as a challenge.

'Scaredy Cat' - 100 x 30 cm.



"People were always giving me scrap pieces of metal and asking me what I could make with them," she explains, adding that she was once asked if there was anything she couldn't make to which she replied "no, I can make anything, just not necessarily very well."

While Annie may be self-deprecating about her work, the judges at the Alpine Energy Award aren't and have awarded her creations first prize for the past two consecutive years. She has also been guest artist for several local art society exhibitions, as well as being exhibited in the local Town hall, council chambers and mayoral office. She has also provided first prize in the local Rose Festival fundraiser and is proud to have been included in this year's, 'Poems In The Waiting room,' exhibition in Dunedin. In addition to this, Annie, has worked with the SPCA, doing animal portraits that appeared in the local paper, with the view to rehoming the animals concerned. "I am very proud to have been approached by a charitable organisation, as I feel that I can give something back to society whilst doing something I love," Annie says.

At the moment upcycling wire work is occupying much of Annie's time and should you meet up with her she will more than likely be armed with her favourite long-nosed curved pliers, without which she says she is "pretty much lost," that and a first aid kit which comes in handy with the many small punctures the wire causes to her hands. "Well," she remarks candidly, "suffering for your art is nothing new."

Takeaways

Reflecting on what inspires her to create Annie says, "typically my work will begin with a spark of inspiration, an example would be whilst cooking I became aware that the spatula looked like a fantails tail, later when the family came home, there was no tea, no spatula, but a rather beautiful bird to look at whilst we ate takeaways. So far door handles have become cats tails, forks have become birds feet and mattresses have become dragon wings, I did mention I am not easy to live with!"

Not surprisingly, Annie says that the biggest step she has ever taken was to call herself an artist. "It seemed silly, when I first met people, I felt like I was a pretend artist. It has certainly become easier now I am the artist I always wanted to be.

"Showing your work publically for the first time is a bit of a confidence knock, especially in the early years. Strangely enough fifty people may love your work and one person hate it, and that is the person you remember. I guess that when enough people have critiqued your work you either become more accustomed to

it or less effected and you begin truly working for your own gratification and enjoyment."

Annie is also quite accustomed to making mistakes and moving on. "Mistakes are great," she advises, "you learn so much more from them then you do from your successes. The biggest thing I've yet to learn however, is knowing when to stop."

Oils and canvas

While she has found herself immersed in sculpting oil and canvas is a permanent fixture in her heart and mind. "I have always loved painting, to me being alone with oil paint and a canvas, is pure luxury, and can be like meditation with no knowledge of the passage of time. Sadly not everyone shares my vision of my completed work and my sculptures have proved much more successful commercially and from comments from the public, which suggests I am a much better sculptress than painter."

Annie has seen a lot of new and aspiring artists wanting to exhibit their work. She advises those just starting out to draw everyday. "They have to draw, even if it's just a sketch," she says, "they must take a pencil and a pad with them where ever they go, even if it's just for five minutes. Join an art group or go to college working with other people is really useful in the early years. Love art, buy art magazines take every opportunity to visit galleries, look at painting tips on line, and talk to artists.

"Everyone feels inadequate in the beginning; the biggest step is to pick up a brush and a paintbrush and start! So many people say that you are born an artist, I don't know if that's true or not, but I know that to get good at anything you have to practice.

"I guess the best advice I could give is to enjoy the journey, if things go wrong see it more as an undercoat or a practice run rather than a failure and finally, ignore the critics, you're a visionary ahead of your time and your work may sell for millions once you're dead!"

Annie's work can be found at The Art Asylum gallery, Grey road, Timaru and in collections in New Zealand, England and the United States. [N](#)



'King of chaos' - Acrylic on canvas. 100 x 80cm.



'[Fe]odor - Penguin. 20 x 10cm.



'Fantail'. 35 x 20cm.



TAURANGA SOCIETY OF ARTISTS



Tauranga Society of Artists is a busy society with nearly 200 members and numerous opportunities for new and experienced artists to get together and to grow in confidence and skill.

The society's history goes back to the 1960's when Tauranga had one organisation named the 'Tauranga Art Society' which comprised several individual art and craft groups. 'The Sketch Club' was formed in 1962. By 1963 it had about 10 members who met weekly in the Tauranga Art Society premises in Elizabeth Street. In 1970 the Sketch Club became the 'Sketch & Painting Club'.

In 1979 the Sketch & Painting Club changed its name to the Tauranga Society of Artists to encompass a wider range of non-painting artists who might become members. Incorporated Society status was granted in March 1980.

In 2003, the Tauranga Society of Artists purchased the Credit Union Building on its site at 171A Elizabeth Street, made possible as a result of many years of dedicated work and fundraising by members. The new Society Rooms, which were officially opened on 6th December 2003 with much celebration and sense of achievement, are now being utilised throughout the week. The main meeting room has been enlarged by removing an internal wall giving much more space for workshops and larger meetings.

Facilities

The society art rooms that have a fully equipped open studio catering for up to 25 artists at a time and can be used in theatre style for up to approximately 50 people for sessions.

The society runs an extensive library for members use. It contains a wide variety of books, magazines as well as a large number of DVD's for teaching and information. A large screen TV and DVD equipment are on hand for teaching purposes.

There is also an Exhibition Sub-Committee which works to provide the organization and running of any Society Exhibitions or Sale of Art.

Members

Former society members include a number of high-profile artists such as Susan Harrison-Tustain, Richard Smith, Sue Dent, Richard Perkins and Geoff Milne among others.

The society say its is difficult to highlight any particular

outstanding artists among current members as many of its existing members are very talented; highly qualified and many have been successful in winning awards at exhibitions throughout New Zealand. However they conceded such luminaries would include Nancy Frazer who, in 2008 was one of eight artists selected by the New Zealand Art Guild to display a painting for auction in London and in 2009 was invited by Avinki Ltd NZ to exhibit work in Hongkong. In 2009 she became a member of the World Art Foundation in America. Other high-profile members include Michael Sass—currently operating the Cargo Shed—an Art hub in central Tauranga, Debbie Emslie and Kim Artus.

One of the founding members, Vanetta Miles left a large sum of money to the Tauranga City for an Art Gallery and the Miles Award was established and is still contested bi-annually. Another early member was Euralia whose father served as Mayor of Tauranga and in 1923-35 was a member of Parliament. Euralia never married and also left a large sum of money for the establishment of the Tauranga Art Gallery

Workshops

The Club programme operates from February to December and includes Open Studio opportunities where the artists paint together in the Art Rooms. A wide range of sessions in various media are offered – such as acrylics, watercolour, oils, Chinese brush painting, drawing, portraiture, life drawing and outdoors sketching and painting. At present there is one evening session on a Tuesday.

Tutorials are held monthly and weekend workshops with professional artists are held regularly throughout the year.

A Supreme Exhibition is held annually in June and July at Baycourt Venue in Tauranga. A local high profile artist is appointed to judge the best overall work for the Supreme Art Award. Five Merit Certificates are also awarded. An annual end of year exhibition has been a yearly highlight. This year it is being replaced by a five-day sale of original art that will be held from October 29 – November. At the time of going to press some 250 pieces of art had been curated for the show.

The Society also holds mid- and end-of-year competitions, judged by an independent experienced artist. The categories for these competitions cover still life, land and seascape, pencil drawing, mixed media, best pastel, oil, watercolour and abstract work.

The Society is innovative, dynamic and supportive of its members. It provides a friendly atmosphere and encourages stimulus for growth and confidence. The individual artists are helped in their chosen medium wherever they are in their journey of creativity. The camaraderie between members at the different sessions is very strong and caring and can be light-hearted or serious as the session requires.

New members are welcome and may attend up to one month before officially joining. The society programme operates from February to December and includes open studio opportunities where the artists paint together in the society rooms, weekend workshops, competitions, critiques, social days, society picnics, tutorials, exhibitions, help sessions, and more. **N**





Universal Love

Inspired by nature and the outer reaches of the human soul, award winning artist Vjekoslav Nemesh says the overriding subject matter of all his work is quite simply universal love.



Vjekoslav Nemesh, photographed at his latest exhibition in Hawaii.

Collective Soul

What I paint is what and who I am, my art is reflection of my spiritual being. What you see on my canvas is a result of more than twenty-five years of development; not only technically, there is also spiritual growth involved, which has drastically changed my paintings.

I would describe my art as the transfer of my feelings and emotions in a specific moment (inspiration) onto the surface of the canvas. Strong emotional moments are very important in this act of creation.

They might be induced with music or any other circumstances such as joy, love, anger or worry. As they become stronger my artwork will become more expressive.



ABOVE: Ten foot angel. Oil on canvas - 101 x 51 cm. Process of creating the painting in nine steps.

RIGHT: Legend of Maui, oil on canvas, 101 x 76 cm.

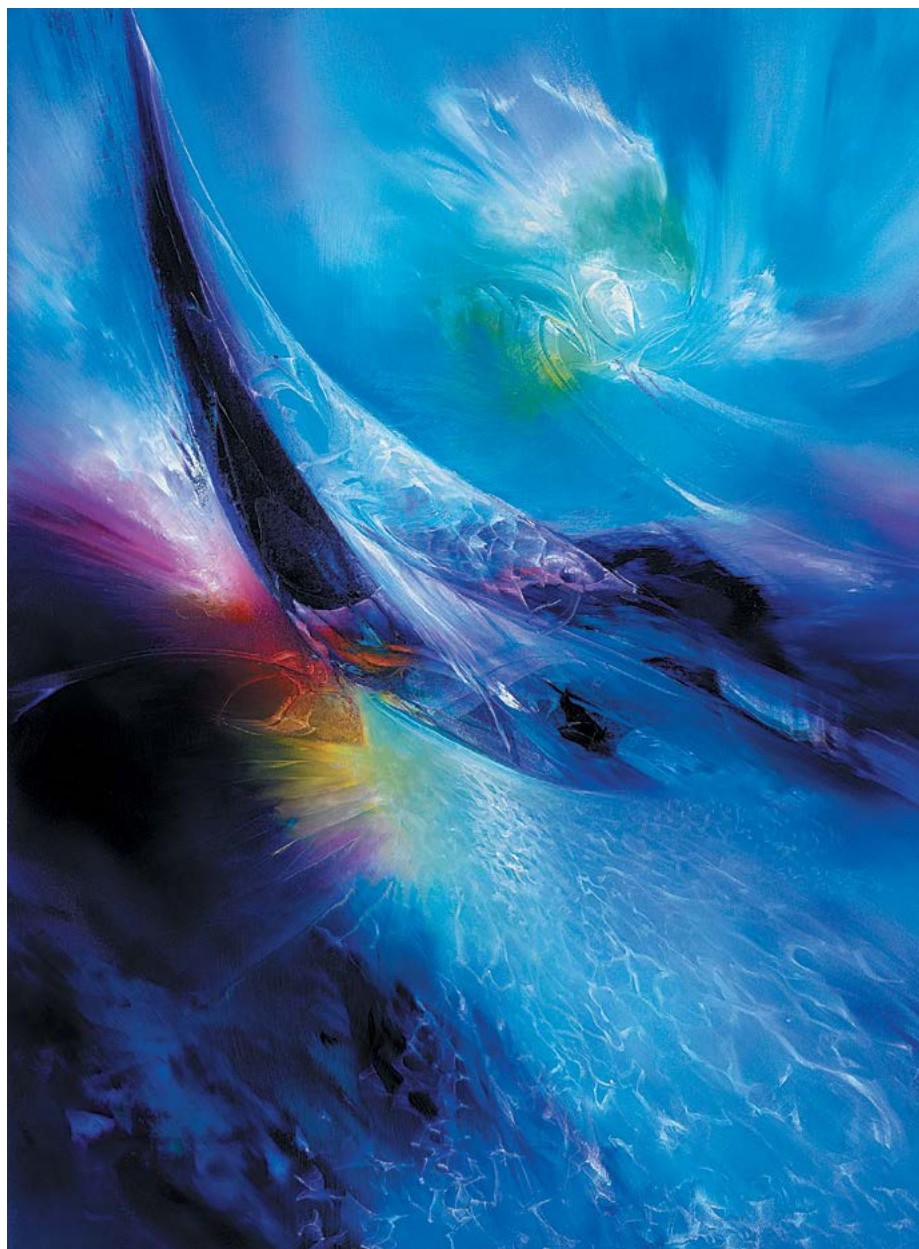
Born in Petrovaradin in the former Yugoslavia, Vjekoslav Nemesh has been a professional working artist since 1984, participating in over 150 group and 30 solo exhibitions. Nemesh's work has gained worldwide recognition for its authentic style and ability to blend and harmonise the worlds of imagination and reality.

If we think about physics and the structure of the atom, what the artist creates on the surface of the canvas is a whole new universe which vibrates with the energy the artist gave it in the moment of creation. In this manner the artist creates a whole new universe.

Imagine how this artwork can vibrate if either love or anger was the feeling transferred onto the canvas by the artist! Such vibrations attract people who have the same or similar feelings and thoughts. What makes a difference is when the artist during the process of creation is filled with the energy of joy and especially love.

My paintings are made to sing on your wall. Through my painting my soul is speaking to your soul.

Vjekoslav Nemesh





Mother of all Illusions. Oil on canvas - 60 x 30 cm

But it was not always a world of esoterica and ethereal art. As a child Nemesh was interested in comics and did a lot of drawings. In his early twenties a friend suggested he put some framed drawings at a local exhibition in what was then Yugoslavia. That was in 1984. Nemesh has never looked back and this year celebrates 30 years of what has become an illustrious artistic career.

Like so many artists we have spoken too Nemesh says the most enjoyable part of being an artist is the total freedom it allows him in his work. That, and sharing his skills with his students. "I have been exhibiting for 15 years in Hawaii, and I go there at least once a year for a show," he says, "there is no better feeling than when I am filling in the travel forms, and under the occupation section, I put artist."

Commenting on new and upcoming projects Nemesh explains that because of the way he works, his paintings naturally form a synchronised series, which he then moulds into an exhibition. "Right now," he adds, "it is all about vibrations."

However, he advises that his next solo exhibition is set for Whangarei Quarry Arts centre in March 2015. Also in the 2015 pipeline is a collaborative or what Nemesh calls an Interconnection exhibition. "This time I will be working with an artist who will be doing quilts based on my paintings and another who made hats out of my paintings." Nemesh has held a number of these collaborative exhibitions. The last, 'Interconnection IV', was held in July-August this year at Upstairs Art gallery, Titirangi with three fellow artists: Anthea Stayt, Sean Hurst and Wendy Worley.

In spite of his success and prodigious output Nemesh says being a professional artist is sometimes a rocky road, and he has had to learn to rely on himself and develop an unwavering belief in himself and the work he is doing.

Almost from beginning of his career Nemesh has worked in oils and this has remained his speciality and favourite medium. "I also like to work with digital media, for example doing mirror images of my artwork and then printing it on canvas and repainting it with oils."

He has the full assortment of tools and equipment

New Horizons

"Carried away by an unrestrained wave of creativity, he achieves a perfect blend and unique harmony between the worlds of imagination and reality.

The overwhelming magnificence of nature's creation inspires him to explore the depths of his soul, where conscious meets unconscious; his art moves the boundaries of light and darkness, it grasps to reach that

blurred distance of celestial mystery. Led by an innate painting passion, he is using the whole spectrum of colours, harmonizing colour with wonderful ease.

For a moment we can glimpse into the distant abysses, we can experience the undiscovered pathways of light and enchantment that compels us to find ways through the cracks out of darkness. Follow; you will experience a journey that heals the soul and challenges the mind. Vjekoslav's art opens horizons."

Berislava Grace. Multi-award winning artist commenting on Nemesh's art.

on hand including a palette knife, colour shapers, brushes and even uses his own fingers. "Each of these tools play important role in my process of creating artwork, sometimes just smudge with a finger or swoosh with palette knife can do a miracle," he says.

"I rarely have a concept or idea before starting painting, it is usually lead by emotions, music or good movie. I simply start blending colours and see where this will lead me. I have done lots of my artworks as live demos, which I would say is my forté. People get inspired watching me painting and a regular comments is: 'you make it look so easy'. It often happens that I sell the painting straight off the easel. I like to document the process of creating my artwork, which I then post on my Nemesh Art Facebook page. People often ask how do I know when I am finished. I guess that's something that I developed through years of practice, you just feel when it is right!"

Nemesh listens to a variety of music while he works, but one of his favourite artists is Bob Dylan. "I named number of my paintings after his songs: 'This Dream of You', 'Netty More', 'Not dark yet', 'Precious Memories', 'Beyond the horizon', 'When deal goes down', 'The times they are changin'', 'Someone's Got A Hold Of My Heart', 'Like every grain of sand' to name some of them. I hope one day I will organise an exhibition only with these paintings and name it after one of his albums, 'Together Through Life'.

"I am in constant search for new inspiration in music and have very eclectic taste. It varies from classical music (nothing turn me on like Radecki march) to Beyonce, Lady Gaga, Lana del Rey, Bruce Springsteen, Mumford & Sons...not to mention gypsy music and variety of pop, rock and folk music from my homeland. I recently met a young artist by the name of Arli Liberman, a very talented musician, and we had good session. I think this may just lead to new direction in my work."

Finally we asked Nemesh about life outside the studio. There is, it seems no 'outside the studio' in his life. "All my life is about art," he enthuses. "I am living and breathing art every day. It often happen that my customers and students become my friends. I like meeting another artists and often socialising with them leads to new ideas and even business."

Nemesh's work is currently in USA and New Zealand art galleries. "Thanks to the art gallery in Hawaii, I could say that my paintings are spread all over the world,"



Divine Connection, special copy No 109. Limited edition on canvas - 107 x 72cm.

he says. "I know for sure they are in lots of collections in Canada, USA, UK, France, Germany, Austria, Czech Republic, Poland, Russia, Argentina, Hungary, all the countries of former Yugoslavia, Japan, China, Hong Kong, India, Sri Lanka, Australia and New Zealand. **N**

PRIZES AND AWARDS:

- **2001 K. G. Fraser Award for Best Painting over all on Royal Easter Show, Auckland, New Zealand**
- **2001 Royal Easter Show, Auckland, New Zealand - FIRST PRIZE in Category Oil / Opaque**
- **1996 Royal Easter Show, Auckland, New Zealand - FIRST PRIZE in Category Oil / Opaque**
- **1991 1992 and 1993 Red Cross Medals for Donations, Novi Sad, Yugoslavia**
- **1991 Medal of the Olympic Games in Chess (for Donation), Yugoslavia**
- **1989 Artists Colony I7 Water Mills, Nis, Yugoslavia - THIRD PRIZE**
- **1989 22nd Yugoslav Meeting, Kraljevo, Yugoslavia - FIRST PRIZE**



ABOVE: *Tropical blossom.* Oil on canvas - 74 x 74cm.

BELOW LEFT: *Harmony.* Oil on canvas - 101 x 51cm.

BELOW RIGHT: *Galifrey.* Oil on canvas - 101 x 51cm.

LEFT: *Fallen Angel.* Oil on canvas - 60 x 30cm.



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QUESTIONS

With the

I've just finished a painting and noticed that one specific colour has cracked - I use paint straight out of the tube and can't understand why this has happened. Someone has suggested that it could be a faster drying pigment than the one below – is it true'!

The various pigments require various amounts of oil and they are generally Raw Linseed oil, or in the case of whites and some light pigments Safflower oil (not to be confused with Sunflower oil!) By their nature and the quantity of oil required they have different drying times.

Generally the dark, transparent, brittle colours dry quickly and should be laid down first (The great masters told their students to work dark to light, and lean to fat -that still applies in oil painting today). The fat colours such as the cadmiums and those colours loaded with white dry far more slowly and should be added after the lean darks are painted in. Colours such as Cobalt Blue are very slow driers so one must take care of painting over Cobalt. Alizarin Crimson is a dark but also dries more slowly than some of the browns for instance. Never paint a dark tree, or dark mountains, over a freshly painted light 'fat' sky. it will surely crack! it is best to paint the darks of the tree or mountains in first, and then paint the sky in after. This will require you need to master painting in a 'negative' manner. By this I mean painting in the darks of the tree and then the shape of the tree by painting the lights around it rather than painting the tree over the sky in a 'positive' manner. If the sky is not completely dry your over-painting will crack.

Cracking may also be caused by adding too much turpentine to your paint and weakening the paint film, or in some cases when using a canvas that has been badly or inadequately primed. Always make sure of the source of your canvases and that they are of a professional quality, and that your paint is from a quality source too. Bad materials can cause you major headaches. Don't take a chance by using cheap and untested products. it inevitably ends up costing you more!

Is it okay to paint oils over acrylics?

Answer: Personally, though I know of many artists who do this, I do not do it, and I have misgivings about the two bonding to each other that well over a long period of time. While visiting one of the world's great art materials manufacturers a couple of years ago I asked them this very question, and they said (off the records) that although they ran tests all the time they just did not know, and only time would really tell.

I am quite happy with working oil on oil and have never been in that much of a hurry that I need to resort to this practice, and I would rather not take the chance. I cannot think of any other reason to paint oil over acrylic other than speed of drying. Besides painting oil on acrylic most canvases are acrylicprimed these days, and often I have been compelled to use these acrylic-primed canvases, but still prefer working on oil-primed canvases wherever I can. There is nothing like oil-primed linen to paint on but oil-primed linen is also very satisfactory. Only time will tell what the outcome will be!

Something to be careful with is when under-painting with Acrylic paint and using water as a medium, and then overpainting in oils as soon as it's dry. There may be a lot of water/moisture trapped in the canvas which may be very detrimental to your oil painting. If you do use this method give the painting time for the water to evaporate and dry out completely before using the oil. I guess then you would lose the time you believed you had saved, so you may as well use oil in the first place. When priming in acrylic give the canvases at least a month to cure before using them. You may be surprised to find they work far better than painting on a fresh canvas!

& ANSWERS

Art Guru



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

I have been told I can wake up an old oil painting before I paint over it by oiling out" the surface. What does this mean'!

I'm not sure what 'waking up' the painting means in this case, but 'oiling out' is a well-known practice for restoring the gloss to paint that has 'sunk'. Sinking in a painting can be caused by a number of things. Different pigments require different amounts of oil when they are ground (made) and some are oilier than others. Some darker colours dry more matt than some of the lighter/fatter colours, and so leave dry or sunken areas. Too much turpentine can also leave areas looking flat and dry. A ground (primer) that is too absorbent can also cause such dull areas.

To even the painting out one can rub oil over it, or my preference is to apply a light coat of 'retouching varnish' which is a very dilute Damar varnish and which will in time be drawn into the paint film. For 'oiling out' one can use a mixture of 80% Distilled Gum Turpentine to 20% Stand oil, and so bring the whole painting surface to an even gloss before carrying on with the painting. To do this one rubs this mixture over the whole surface of the painting with a lintfree cotton cloth, and then rubs off the excess with a clean cloth of the same type.

It is not a bad idea to place the 20% Stand Oil in a bottle and add the 80% Turpentine and shake it up. It may take some time to mix as the stand oil is very thick, much like syrup, and it can be bought from your local art materials store. It is best to mix a fair quantity as it's a bind to have to do this each time you need it. The mix makes an excellent painting medium too. You can add a little Damar varnish (10%) to this mix to make a glazing medium.

Most artists' handbooks warn against using raw linseed oil, as linseed oil tends to darken, yellow and crack in time. It is wiser to use the Stand oil, sometimes called Stand linseed oil. Do NOT try 'oiling out' with an alkyd emulsion such as Liquin or Zelkin ... or varnish your painting with alkyd mediums either.

I've been told that I need to wait until my oil painting is dry before I apply the varnish, but this could take months. What will happen if I varnish too early?

What you have been told is quite correct! Generally you should not varnish for twelve months after the painting has been completed. In countries with hot dry climates you may get away with varnishing after six months. It is probably wiser to wait the twelve months because oil paintings can take many years to dry properly and the Varnish being resinous and quick drying will dry in no time, meaning that you have this dry, brittle surface over the flexing moving painting under it. It will crack!

What many of us do is to give the painting a light spray of retouching varnish when it's ready to go. (I prefer the gloss, and Grumbacher makes a very good gloss retouching varnish. I find the matt retouching dulls the colour) We then let the customer or Gallery know that it must come back to you, or someone reliable, to give it a 'final' varnish. This may sound as if it's a big bind, but it is a good ploy to keep in touch with your customers or gallery. If they do not take you up on your offer, sadly there is not much you can do. A reminder or 'tag' attached to your painting is a good idea.

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