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ARTIST

M A G A Z I N E

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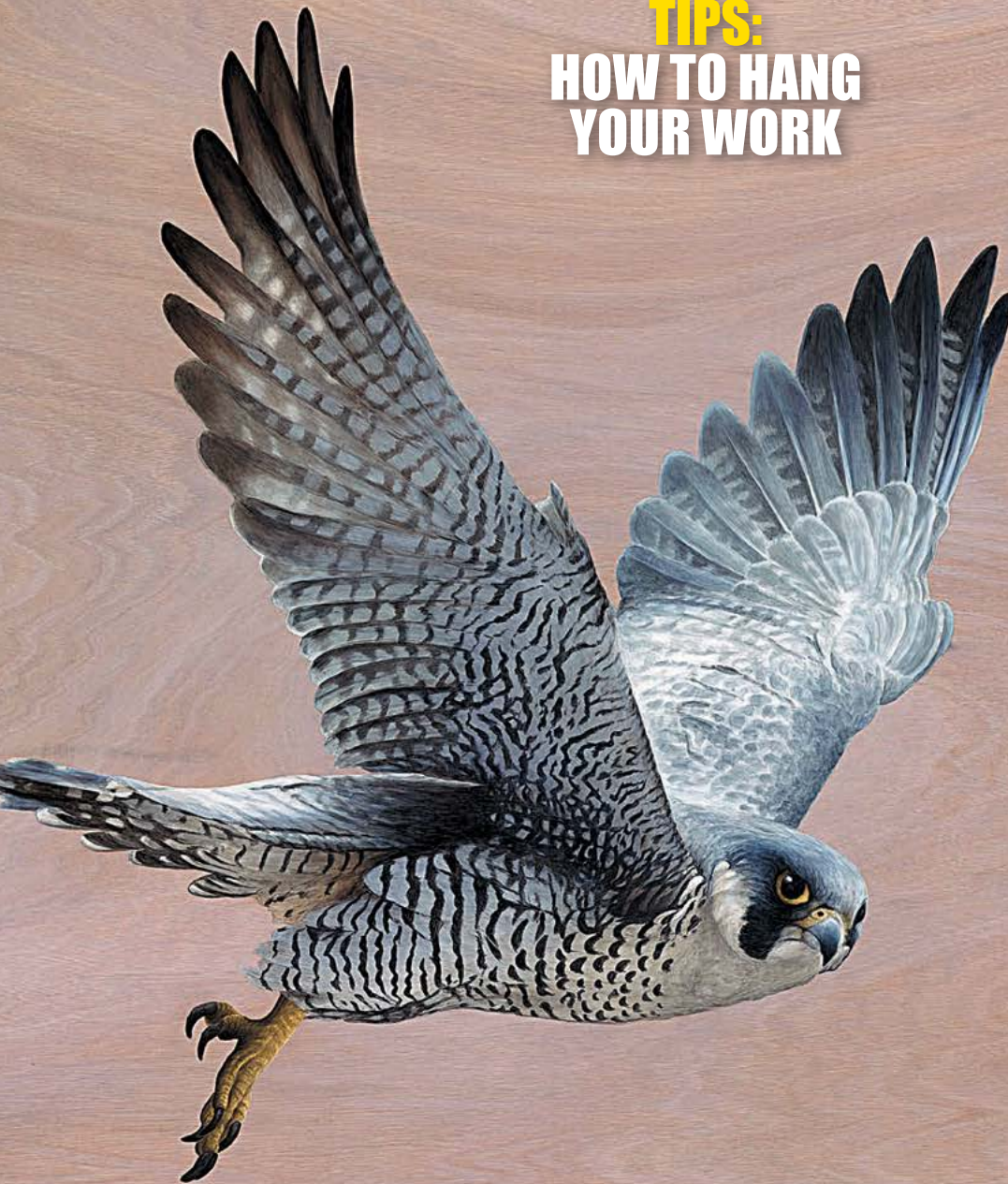
Issue No.9
March/April 2015
RRP \$10.50 incl GST

**ARTISTS
FORUM**
David Foley
Update

**FOCUS ON
ALAN WILLIAMS**

WHY GICLÉE

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ADAM STYLES

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The Team

*On the cover:
Ben Timmins 'Field # 3'. Oil on oak. Pg 7.*



MEGAN LAVIN
PUBLISHER
Writer, artist and graphic designer. Attended The National School of the Arts in Jhb. Has sold many paintings mainly in oil and watercolour.



ROB McISAAC
FINANCIAL DIRECTOR
Rob has been involved in the management of various business for over 25 years, turning many from failure into profit. He has a very strong sales and marketing background.



ANDREW PARKER
MANAGING EDITOR
Andrew hails from the UK, and has spent many years in South Africa writing and editing magazines ranging from trucking to forestry.



LINDA HODNETT
ASSOCIATE EDITOR
Attended The National School of the Arts in Jhb. Specialises in photography and graphic design and occasionally 'dabbles' with acrylics and oils.



DIANA REES
ADVERTISING AND ADMIN
Studied graphic design, pottery, photography and fine arts.



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

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Subscribe to The New Zealand Artist Magazine today, and go in the draw to WIN - 100 Painters of Tomorrow by Kurt Beers



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

Painting is enjoying a remarkable creative renaissance in the twenty-first century, with many of the world's leading artists now working in this most enduring and seductive of media. 100 Painters of Tomorrow is the culmination of a new project, initiated by curator Kurt Beers and Thames & Hudson, to find the 100 most exciting painters at work today. This major publication introduces and presents the work from a global cast of painters selected by an international panel featuring some of the most prominent names in contemporary art.



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a note from the studio...

We hope your 2015 has begun in a creative and fun way, and hope you will enjoy this issue as much as the previous ones.

In this issue we focus on watercolours mostly, with a demonstration from Jacky Pearson and a trial of Winsor & Newton watercolours by Sue Wild.

We see the history of the Pastel Institute of New Zealand (PANZ) and explore the best ways to hang your artwork. We have exciting new products to read about too.

In our Artists Forum, we discover what art competition judges look for and enjoy the artists who have taken advantage of this wonderful offer. We catch up with David Foley as he displays his watercolour work on vintage cars in New Zealand.

We have another glass artist as well as a ceramist and also have a fantastic give away on page 58.

Our new permanent feature is our Youth Page, which started a year ago in March/April 2014, Issue 3, where we introduced Josh. In this issue we follow up on Josh's progress. Please if you are 16 or younger, send your submissions in to us. We are very interested in budding artists.

Enjoy!

Meg

Publisher Megan Lavin (meg@thenzartist.co.nz)
Financial Director Robert McIsaac (info@thenzartist.co.nz)
Managing Editor Andrew Parker (andrew@thenzartist.co.nz)
Associate Editor Linda Hodnett (linda@thenzartist.co.nz)
Advertising and Sales Diana Rees (advertising@thenzartist.co.nz)
Web Master Adam Stapleton (adam@thenzartist.co.nz)

Postal Address 2363 Whangarei Heads Road
 RD4 Taurikura
 Whangarei 0174

ART
 Layout & Design MegaType Publishing

EDITORIAL CONTRIBUTORS Evan Woodruffe
 Megan Lavin
 Jacky Pearson
 Ben Timmins
 Di Tocker
 Judith White
 Sue Wild
 Grant Lewis

DISTRIBUTION & SUBSCRIPTIONS
 Megan Lavin Tel: 09 434 0096 Mob: 022 641 9786
 meg@thenzartist.co.nz

BULK ORDERS Megan Lavin: meg@thenzartist.co.nz
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CONTACTS
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 info@thenzartist.co.nz

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JOHN UNASA

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DI TOCKER

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Letters

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

I am an artist and subscribe to your excellent magazine. I have subscribed to eight other artist magazines over the past 20 years and feel this equals the best. Since this is the only one with NZ content, its value is immeasurably superior to the others available! Consequently I am keen to see it continue to be a tool for all levels of NZ artists.

However, I have difficulty finding your magazine anywhere apart from Gordon Harris in Christchurch and one or two other places. Stationery shops, bookstore, libraries, magazine stores airport stores have never heard of it! The South Island may seem like the outer edge of the universe to many but with over a million people living here that adds up to a lot of artists who should have access to your publication! I look forward to any response.

Lorraine Jacobs

Hi Lorraine

Thank you for your kind words.

Your letter arrived as we linked up with a national distributor who has already placed the magazine in over 200 new distribution points countrywide. We are increasing distribution to libraries, artshops and bookshops among other places. It is ongoing. I am pleased to inform you our national distribution is increasing with every issue as is our subscription base. We are growing. Ed.

At last a great, informative magazine for New Zealand Artists. Very much enjoying all you offer in your publication, hitting on some real issues for us NZ artists. So good to have a varied range of artists covered, always inspiring. It's wonderful to read of all the events and upcoming events, from small societies to the large National art events.

Thanks to the team at The NZ Artist Magazine, you are doing a great job. Congratulations on making it through your 1st year and long may the publications roll off the press.

Jackie Goldsmith

Hello there! I got this most awesome package in the mail this week and have had a couple of plays with it, thank you very much. The Liquitex paint and pens and bag are great. I am looking forward to getting stuck into them and try out some new ideas I have. I will keep in touch and send you photos once I get time to play. Thanks again.

Geoff Noble

I have been meaning to get back to you to thank you so much for the wonderful article in the Artist magazine. I was away in UK and it was a great returning present! I look forward to each mag so much, it is great to see so much creative ability in New Zealand, and read about what inspires other Artists.

Susie Ruddenklau –Wanaka Arts Society

I would like to thank the whole team for the nice magazine article (Issue No. 8).

I was just on my way to the bookshop to buy a few more and was surprised to find a few copies dropped off in my mailbox. I did not expect that at all and was very pleased.

Thank you.

Jan Huijbers.

Hi Jan, all featured artists get five complimentary copies of the magazine to use as they please. Glad you are happy. - Ed.

Thank you for an amazing magazine of NZ Art talent. It truly is an inspiration. I particularly enjoyed the solid gouache stick demonstration (Issue No.8), amazing work with a new product. Where can I get my hands on these sticks? I 'google searched' and came up with nothing. Warehouse Stationery had children's sets but they knew nothing about this particular set.

Lynette.

Hi Lynette, You are not alone in your dilemma. You can get your hands on full sets from Artsupplies.co.nz – based in Howick, Auckland and online, The Drawing Room, Christchurch and Takapuna Art, Takapuna, Auckland. In the meantime The New Zealand Artist is fortunate to have a set which Megan, our publisher has kindly posted off to you. Go crazy! Ed.

Oops!
Sorry Charles! (Not Keith)
Apologies are due to Charles Lyle who we inadvertently called 'Keith' in the last issue of the magazine. No one here at The NZArtist, at the printers or anywhere else for that matter, has any idea who Keith may be.
Sorry Charles.
I owe you.
Ed.





A call to art

In this issue of The NZ Artist there is a story about a pilot project providing opportunities for artistically talented prisoners to participate in the arts and connect them with community arts organisations and mentors both pre- and post release.

Dubbed 'Navigating Creative Pathways this amazing life-changing project, developed by Arts Access Aotearoa, has the potential to set a precedent in terms of re-integrating prisoners back into society.

This is just one of the very many projects Arts Access Aotearoa, Whakahau Katoa o Hanga advocates for people who experience barriers to participation in the arts, as both creators and audience members.

Arts Access Aotearoa's key stakeholders are people with physical, sensory or intellectual impairments; individuals and organisations in the community and professional arts sectors; and mental health service users. Their award-winning artists have not only received accolades all over New Zealand but are increasingly being recognised on the international art scene.

Raising Awareness

The NZ Artist is playing its part in raising awareness of what Art Access Aotearoa are doing through on going editorial updates in the magazines and social media.

We do so because we believe in what Arts Access Aotearoa is doing. Reaching out to vulnerable members of society, supporting them and bringing them into the heart of their communities is noble work indeed.

Arts Access Aotearoa is all about community involvement. In order for them fulfil their role network

with community-based arts organisations and help them build the capacity to deliver arts programmes for people with limited access.

Huge Task

It is a huge task, to support and facilitate its diverse array of activities and streamline communications between all respective stakeholders, as well as respond to questions and queries from a both the public and the private sector. Arts Access Aotearoa has put an information service in place on their website

We want to encourage our readers, art clubs and societies, teachers, community organisations and the wider New Zealand art community to contact Arts Access Aotearoa through their website and see what you can do and get involved. You won't regret it.

Let's us know what you are up to and we will do our best to give you and your project a leg up in any way we can.


Art changes people's live. It has changed ours. If you are reading this, perhaps it has changed yours as well. Together we can help change so many more lives especially the vulnerable and challenged artists. It's the right thing to do, and we love it.

Andrew



Arts and crafts Gallery

Paintings - contemporary mixed media & realism, mosaic mirrors, jewellery, native timber sculpture and wall art, swamp kauri tables, handcrafted embossed leather, wood turned bowls and boxes & books from local author.



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of *Art Terms* and their meanings

Source: www.tate.org.uk ; www.moma.org

ACCULTURATION

Borrowing between cultures, or the modifying of one person's or group's culture by contact with a different culture. Also, the process by which people acquire knowledge of the cultures in which they live.

BLACK BOX

Relating to performance art, the black box is the name for a square room painted black in which artists performed experimental work.

DECOLONISATION

In an art context, this term is often used to describe the process of reversing the dominance of western art and a move towards a truly global art world.

DISABILITY ARTS MOVEMENT

The Disability Arts Movement emerged in the mid 1970s following the groundswell of political activity amongst disabled people in the west during the previous decade.

INTERACTIVE ART

Art that relies on the participation of a spectator.

ART INTERVENTION

Art designed specifically to interact with an existing structure or situation, be it another artwork, the audience, an institution or in the public domain.

OUTSIDER ART

Term used to describe art that has a naïve quality, often produced by people who have not trained as artists or worked within the conventional structures of art production.

PARANOIAC CRITICAL METHOD

Emerging from psychological methods, a creative process, developed by Surrealist artist Salvador Dalí in the 1930s. This process is for the exploration of the creative potential of dream imagery and subconscious thoughts.

SUPREMATISM

Coined by Russian artist Kazimir Malevich in 1915 to describe a style of painting that conforms to his assertion that art expressed in the simplest geometric forms and dynamic compositions reigned supreme over earlier forms of representational art.

UGLY REALISM

A style of painting developed in the 1970s that combined fine draughtsmanship with images that were considered ugly.

UNDERGROUND ART

Used in relation to the cultural phenomenon of the 1960s and early 1970s where groups of creatives were regarded as existing outside or on the fringes of popular culture.

ZERO

Group of artists who practised a form of kinetic art using light and motion. **N**

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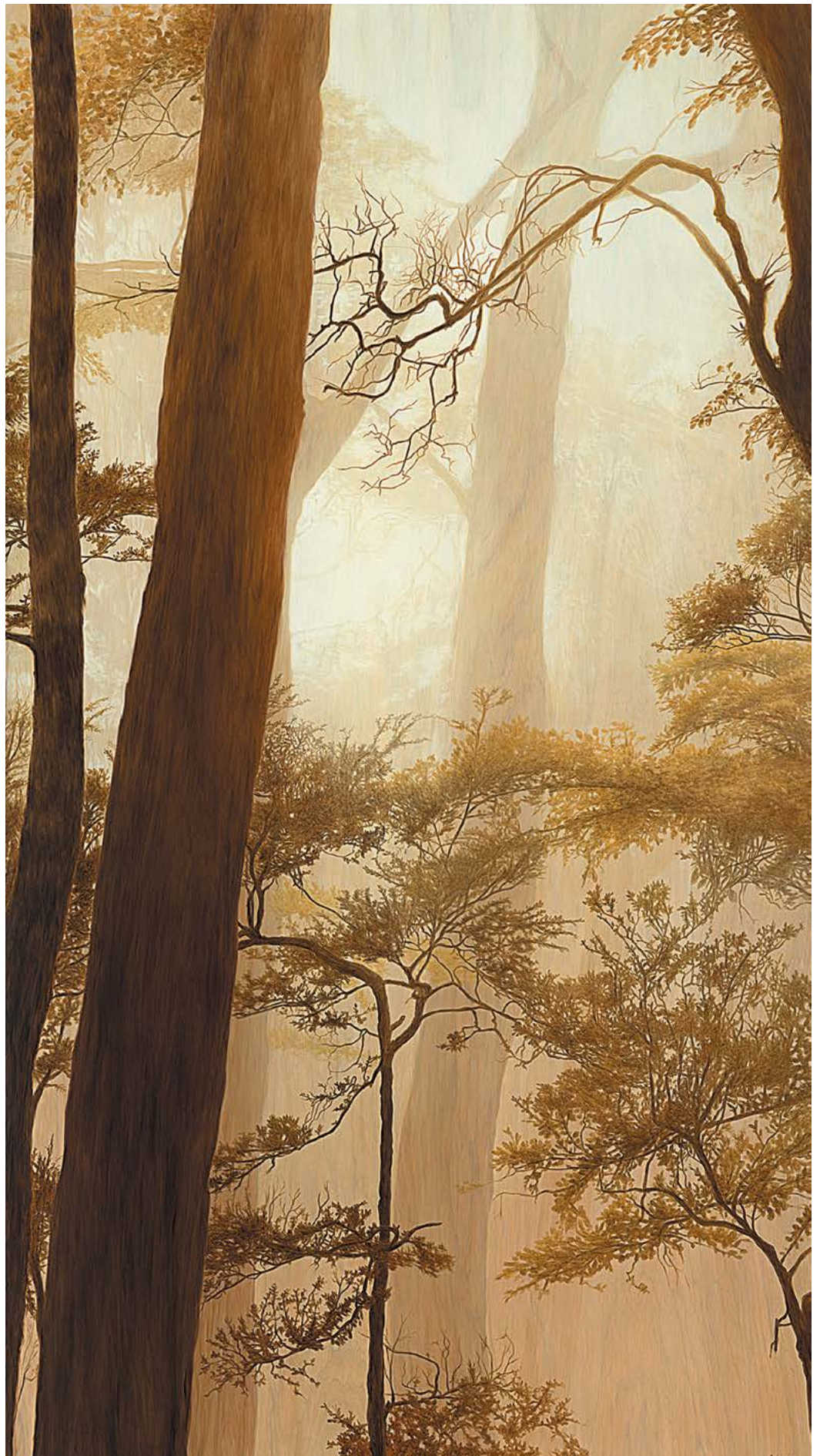
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Ben Timmins paints with oils on wooden panels. He says the painting process and materials used are deliberately employed to engage the viewer on many experiential levels. There is an underlying resonance throughout these paintings, nature as a subject matter is painted upon nature itself, the wood grain is integrated into the compositions with both paint and subject. There is warmth and familiarity inherent within the use of wood, again the subject matter 'nature' has a similar effect upon us, yet these paintings are both familiar and otherworldly at the same time. A contemplative insistence constantly challenges the viewer to re-evaluate reality. The photo-realist painting juxtaposed with the palpable wood grain substrates present an unsettling conundrum. The viewer is encountered with a dichotomy of 'reality', the realist imagery is convincing, firmly grasping our visual cortex, yet the wood panel pulls us back to the physical solid world.

Source: Ben Timmins.



Sanctum'. Oil on kauri, copper frame, 1975 x 1100mm.



'Entrance'. Oil on maple, copper frame. 2200 x 800mm.

The Natural

By Ben Timmins



'Kingfisher'. Oil on bamboo, 900 x 700mm.

Three time winner of the 'People's Choice' award at the NZ Art Show, Ben Timmins is a well-known 'natural artist' working out of his studio in Parapara, Golden Bay. In this article he talks about his life, work and penchant for 'un-learning'!



'Empyrean'. Oil on Meranti, copper frame, 2300 x 900mm.



'Catlins': Oil on kauri, 1700 x 600mm

I have studied at a few institutions, it mostly provided an environment in which I could experiment and explore. I learnt a few things, later I 'un-learnt' some of those things - a true artist is a conduit of creative energy, any conditioned learning can inhibit that flow, there can tend to be a lot of focus put on what kind of training and where, as if that makes a better artist, in my experience it was both helpful and a hindrance. Even after going to institutions I prefer to say I am largely self-taught.

I discovered at a young age I had a natural talent for painting, and have pursued an artistic career for the last 25 years. It takes quite some time and a lot of practice to mature into one's own style, but the flame was there from the beginning, it only needed fanning.

I derive a lot of inspiration from nature, the mystery of nature, the emotion one feels when in nature, the connectedness of living things, although the ideas I have usually come as a 'flash' in the mind, you can't have a good idea as much as it can have you.

If I were asked: name the artists or art movements that I could say inspired me in one way or another, I would have to say the pre-Raphaelites. I admire them for their painterly techniques and the emotional response to nature that they had, their use of colour and element of realism. I would also include the Zen painters of old, (about 13th century), for their emotional response to nature as well, and the minimal use of ink/line to capture the essence of nature and the like.

There are many artists that can inspire one, however the true creative inspiration, I believe, must come from within one self, which, of course, is well beyond any external influences.

Studio work

I love being in the studio bringing an idea to fruition as a material counterpart, giving form to ideas. I like exploring new materials and the on-going exploration of painting techniques and processes.



'Paradigm sunrise': Oil on poplar, copper frame, 1600mm diameter.



'Field'. Oil on Oak, with copper frame, 500 x 600mm.



'Field # 3': Oil on oak, 1200 x 1200mm.



'Eclipse': Oil on kauri, 700 x 400mm.

If I think about my work and where I want to take it in the future, I see a need to lift the calibre of my artwork, something which, I must add, is on-going. I like to look for technical challenges within my practice and pushing the boundaries of what is capable. I have many ideas for very large paintings, I see myself bringing those into being, exhibiting in international galleries.

Achievements? I opened my own Gallery in Golden Bay in early November last year, something I completed with the help of my partner Kate Long. That was quite an achievement I must say. Winning the New Zealand Art Show peoples choice award for three consecutive years is another. Winning these awards reinforced the great response the public has toward my artwork and this, plus having a painting with the James Wallace art collection, are some of the shared highlights of my career."

Un-learning

Coming into ones own style is always a hurdle for most artists. I took a few years off, spent a lot of time 'un-learning' and clearing the slate so I could let my own style evolve, which it has.

In this respect, I don't believe in mistakes there are only experiences. That's a lesson to learn in itself. As far art practice is concerned when you are being creative/painting or whatever, you should be completely engulfed in the moment and be 100 % confident with everything you are doing. In that state mistakes don't exist, its just process.

I paint nature, but I am really painting the underlying emotion/ harmony/mystery of nature, all expressed and infused into the subject. Paintings evolve over many weeks, they sort of 'grow', time is irrelevant. I have a rough idea of the finished piece in mind and are attentive to the needs of the idea until it is finished, its never static.

As far as materials are concerned I use oils. I believe the vibrancy of oils can not be beaten. Further to this I paint on wood grain, integrating the grain into the composition, I like the resonating effect produced when the subject 'nature' is painted on nature. It adds another quality/ dimension to space.

If I had to offer anyone any advice on to improve their artwork or their artistic careers I would say simply, put in the hours experimenting with materials and processes. Be 100 percent confident with what you are doing; find out the core idea that motivates you. Keep at it. The last person standing wins.

Ben's work has been sent to Canada, Australia and the USA. It can be seen locally at the Ben Timmins Gallery, Takaka Township, Golden Bay, New Zealand. Ben can be contacted at: www.bentimmins.co.nz. 



'Hinterland': Oil on meranti, with copper frame 1700 x 630mm.

Funding Opportunities 2015

National arts development agency, Creative New Zealand, has unveiled a raft of funding opportunities for 2015 firmly cementing its position as the principal catalyst in the development of a flourishing arts environment in New Zealand.

Creative New Zealand's on-going investment in artists and arts organisations covers a broad spectrum of the arts and a series of grants; fellowships bursaries and the like, have been put in place to offer direct, targeted assistance to those individuals and organisations meeting the grant criteria.


These cover the following:

- Quick Response and Arts Grants - grants for specific projects or activity
- Our investment programmes - ongoing support for arts organisations
- Creative Community Scheme (CCS) - financial support to communities to help them participate in and develop the arts.
- Residencies, fellowships and awards - specific opportunities in New Zealand or abroad for various artforms
- ToiAke and Tohunga/Tukunga - two initiatives to cultivate and preserve Ngā Toi Māori
- Earthquake Recovery Grants - As Christchurch rebuilds we are supporting projects that will help to invigorate the redevelopment of the city.
- International opportunities - a variety of targeted programmes to take world class New Zealand art to audiences worldwide.

Boost for craft fellowship

Creative New Zealand has increased the craft object and visual arts fund from \$65 000 allocated in 2014 to \$100,000 for 2015.

The Craft/Object Fellowship provides the time and/or resources for an established or senior craft/object practitioner, curator or writer to commit to a period of deep investigation, experimentation or research in their practice.

Applicants need to have a strong national reputation in the craft/object sector, have received critical acclaim for their work excellence. Genres may include clay/ceramics, jewellery, glass, fibre/textiles, raranga, whakairo, Pacific Island costume and weaving, metal work, wood work and studio-based object and furniture design. Applications for the fellowship close on March 6. For further information the Creative New Zealand website: www.creativenz.govt.nz/. 

The New Zealand Artist Magazine

In a significant development for art education in New Zealand NorthTec launched the Maunga Kura Toi – Bachelor of Māori Arts, which offers undergraduate study in three Toi strands: Raranga (weaving), Rauangi (Māori Visual Arts) and Whakairo (Carving).

The qualification is kaupapa Māori-based and will have a hapū-iwi focus that reflects the people of Te Taitokerau. The programme kicks off this month with Whakairo and Rauangi being delivered at the Whangarei campus and Raranga at the Kaikohe learning centre.

This is the first and only degree in Toi Māori to be offered in Northland, and will bring to seven the number of degree programmes delivered directly by NorthTec.

The three-year programme will be taught by leading Māori artists and Māori art educators with Ngāpuhi connections teaching both kaupapa wananga and kaupapa rangahau (core requirements) and practical skills, techniques and materials of the kōnae ako electives.


The Maunga Kura Toi – Bachelor of Māori Arts aims to develop students who are passionate about Toi Māori (Māori arts) and its place within Te Ao Māori (the Māori world). It has a focus on customary knowledge and practice for a chosen kaupapa Toi, which are intertwined throughout the creative process of this qualification.

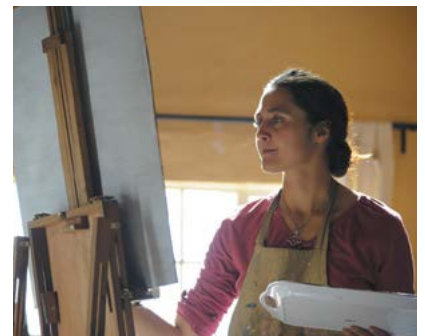
Students will learn how to analyse, select and apply chosen Toi techniques, processes and practices according to a kaupapa Māori context, working both individually and in collaboration with others.

The Maunga Kura Toi – Bachelor of Māori Arts, will be delivered using a combination of face-to-face classes and monthly noho marae at the NorthTec marae, Te Puna Ō Te Mātāuranga, in Raumanga or other local marae as the need arises.

Skills and knowledge gained in the programme will enable students to go on to study for a Masters in their chosen subject, or follow a number of routes into employment. These include teacher training, curatorial positions in museums and art galleries, production of artistic work for stage, theatre, television and advertising, or operating an art studio or exhibition space. There is also potential to work in the tourism industry.

Tutor Kura Te Waru-Rewiri said: "I am excited about the potential of this qualification (a koha from Te Wānanga Ō Aotearoa) to promote well-being and contribute to whānau, marae, hapū and iwi developments in Te Taitokerau."

For information about the Maunga Kura Toi programme, or all other NorthTec study options, visit www.northtec.ac.nz or call 0800 162 100. 



News

WW1 IN WATERCOLOURS

The largest exhibition of watercolour paintings ever held in New Zealand will be unveiled on April 8 at Wellington Cathedral of St. Paul, Thorndon.


Funded by the Lotteries Grants Board, The exhibition 'WW1 in Watercolours' has been produced and curated by Watercolour New Zealand and will run from April 18 – May 3 as part of the official Wellington Council ANZAC Week commemoration which this year marks the 100th anniversary of the landing of New Zealand and Australian troops at Gallipoli during World War 1.

Exhibition manager Claire Clark says researching, tracing and collecting the more than 350 artworks, some of which have never been exhibited before, has been a mammoth task for herself and her team who dedicated a year of their lives to bring the project to fruition.

Assisted with funding from the National Lotteries, the exhibition honours those service men who went to war with pens, papers and paint in their kit bags. It comprises works painted by WW1 soldiers during the war years, contemporary artworks by members of Watercolour New Zealand and contemporary works by international artists.

The exhibition has been divided into three sections. The first, 'WW1 In Watercolours', is an exhibition by servicemen and official war artists. Some twenty-five rarely seen works from the National War Art Collection at Archives New Zealand, have been scanned, printed and framed for the exhibition. Following this they will become a national touring collection to be displayed at Archives New Zealand Offices.

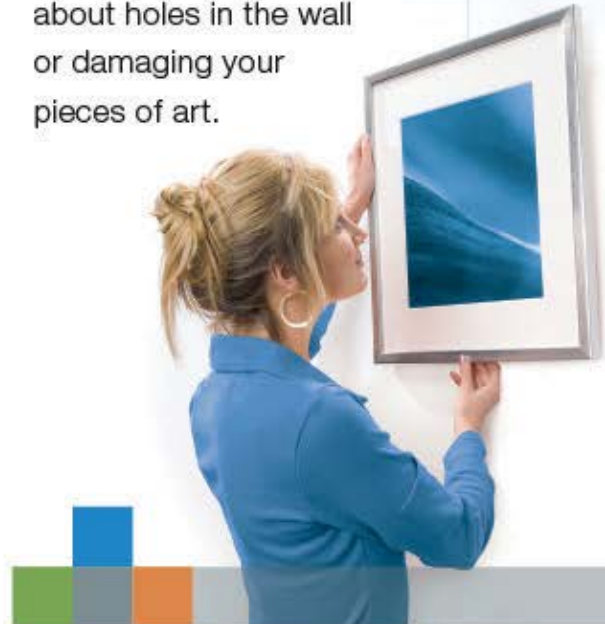
Second is 'Splash' an exhibition of artworks by Watercolour New Zealand members. Finally, there is 'Postcards to the Front'. This exhibition within an exhibition comprises 60 postcard size paintings that reproduce the contemporary art style of that era. They show street scenes and activities that would have reminded servicemen of home; mom in a pinafore cooking over a coal range, farming and country scenes and even the war effort. Adding to the poignancy of the occasion and the exhibition, the organisers have nominated a division or regiment that the postcards could have been delivered to.

Claire explains how 'Postcards to the Front' started out as a flash of inspiration and turned into an international event with several embassies and a number of international watercolour artists getting involved. Up to 20 paintings from artists around the world will feature in the 'Postcards to the Front' exhibition thereby cementing the bonds of men and country that stretch back 100 years. 



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Judith White, President.

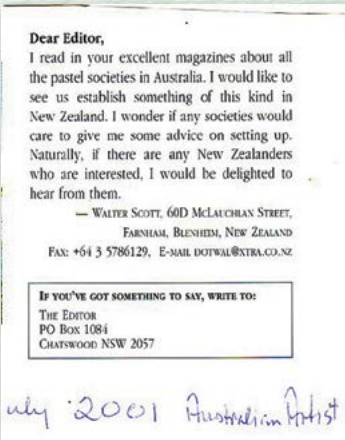


By Judith White




Wilson Lattey, Treasurer.

After 12 years in existence PANZ - Pastel Artists of New Zealand have nearly 300 members from all parts of New Zealand as well as a fair number of overseas members. In the article below President, Judith White outlines how this vibrant national pastel artists society started with a letter to magazine editor.




It was Easter 2002 and finally New Zealand established a pastel artist's society. Walter Scott, of Blenheim, set the ball rolling by placing a letter to the editor in an edition of Pastel Artist International and the response was quite amazing. A meeting was arranged and a management committee was elected and all members of the society were keen to make sure that pastel art received the recognition it deserved. And so it began. The first National Pastel Exhibition was held at Blenheim with 66 works exhibited and was a huge success. Jump forward to 2015 and PANZ is divided into Areas throughout the country. Most regions have an Area Representative who keeps members informed about local workshops and exhibitions that may be of interest. Most of the areas have a day, either weekly, fortnightly or monthly for members to meet and work, share ideas, techniques and fellowship. All members have the opportunity of working toward becoming a




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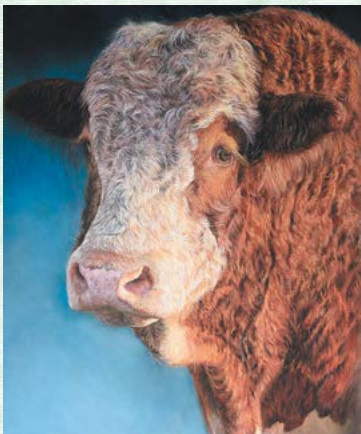


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PANZ Artist member and then a Distinguished Artist member. These awards are gained by accumulating points for winning Awards at the PANZ National Exhibition or being the overall winner of any other National exhibition with a pastel painting. The top ranking of Master Pastelist is conferred.

Additionally there are what have been dubbed 'Postal Portfolio's', and this is actually quite fascinating. These portfolios have about six or seven members in each and write letters and circulate examples of their recent work to each other, which the other members discuss and critique. It is a great way to keep in contact with members who are unable to go to regular painting days or meetings.

PANZ has contact with fellow societies of Australia, America and Canada and receive newsletters, via email, as well as links through the society's website www.pastelartists.co.nz.

Benefits

Being a member entitles you to enter two art works in the Annual Selected Exhibition. These exhibitions have grown and now hang about 100 selected works each year, depending on the size of the gallery. The Annual Exhibition is held in conjunction with a Convention at a different location of New Zealand each year. PANZ does this so the public can see what can be achieved with using pastel as a medium. The word 'WOW' is overheard many times and the public appear genuinely surprised at the high standard and many are blown away by the quality of work and the results achieved using pastels.


Workshops

PANZ has many tutors available and one of these is Master Pastelist, Tony Allain, who has been living in Nelson for a number of years but recently moved to England. Tony exhibits throughout the world and will be a guest demonstrator at the bi-annual USA Pastel Convention being held at Albuquerque in June this year.

PANZ organizes workshops with overseas Master Pastelists. These workshops are always very popular and spaces fill quickly. Many are held in conjunction with the annual convention and organized by a sub-committee who are responsible for the Annual Exhibition.

PANZ promotes pastel by giving one or two scholarships each year. The winners can use the proceeds to attend a one-on-one workshop with a tutor of his/her choice.

Members are kept up to date on the latest happenings and events through a news letter published every second month.

If anyone is interested in becoming a member of PANZ, contact one of the following:
Wilson Lattey, Treasurer, wilson@lattey-art.co.nz or
Judith White, President, judithwhite@xtra.co.nz. 

PANZ Convention

The 2015 PANZ Convention and Annual Selected National Exhibition will be held at Pataka Art/Museum, Porirua, between 9th to 31st May. During the weekend convention the AGM will be held plus demonstrations and workshops by Master Pastelist, Penelope Gilbert-Ng from Australia. The programme also includes sessions on photographing your works, drawing techniques, a discussion forum and many other interesting activities plus the Annual Dinner.

PANZ will continue to grow and attract more members with an interest and desire to work and create using Pastel as a medium. Our National Selected Exhibition showcases the work of PANZ members and lets the general public see what can be achieved.



*'Icarus' .1100mm wide,
copper coated and clear
coated steel.*

Ethereal Dimensions



Inspired by dreams and images from another time and place and forged with fire and passion, the steel warriors, dragons and other mythological beings that emerge from the Nelson-based workshop of Adam Styles are real and definable but their earthly shell has been removed to reveal a core of what is normally hidden, the unseen.



'Pest Control': 700mm long, clear coated steel.



'Bullrush': 1.8m tall, rusted and waxed steel.

Adam's work has taken on a life of its own. It is more than simply ethereal, it is otherworldly. His fish swim in from somewhere we haven't seen, a parallel dimension perhaps. Steel warriors stand vigilant, swords readied, steel angels look on, observing. Of course it is all fantasy such creatures simply don't exist, not on this earth at any rate, do they?

Adam says his penchant for fantasy was inspired as a child by the graphic art found in Dungeons and Dragons and Warhammer: "While still very young I found art a relaxing and personally satisfying past-time and developed skills from many hours spent working with different mediums," he explains. These days he is touched by nature and his own imagination, which he feeds with an eclectic taste in music and fictional literature. Touched he is. Touched with a pronounced gift for producing some of the finest steel art you will find anywhere and that is not a figment of anyone's imagination. He does admit with a smile, however, that some of his close friends he feels that judging by some of the remarkable creations he produces he may just as have been touched by an alien well.

A fabrication engineer by trade Adam is a self-taught artist and though sometimes a difficult material to work with, he says



'Harvester of Sorrow'. 600mm long, 560mm high, clear coated steel.

he prefers to work in steel for its strength, permanence and unexpected beauty. "It was a natural progression from my engineering trade with both the raw materials and necessary equipment readily available to me.

"The biggest challenge steel and metal presents to me is that it is sometimes difficult to manipulate into the shapes and forms and create the detail that I imagine but very satisfying when I do manage to do so."

So where is Adam taking his art? "I'm not entirely sure," he muses. "It is not all about art at the moment. While a big part of me would like to be recognised and sought after as an artist and craftsman, getting my business sorted out and achieving the lifestyle I desire for myself and my family, with my art an established core component of that business, are major priorities right now."

It is not even close to an easy road but Adam says the hard work is beginning to pay off. "I am gaining skill and confidence all the time. Of course it is always challenging to become successfully self-employed and though still early days I feel I am definitely heading in the right direction."

Getting back to his creative core, Adam comments: "An idea can bounce around in my head sometimes for months until I draw it with chalk on my workshop floor. I will adjust the drawing many times until I am happy enough to begin fabricating, which inevitable evolves as it progresses.



'Lord of the Fey'. Rusted and waxed steel on stained macrocarpa, 2 metres tall.

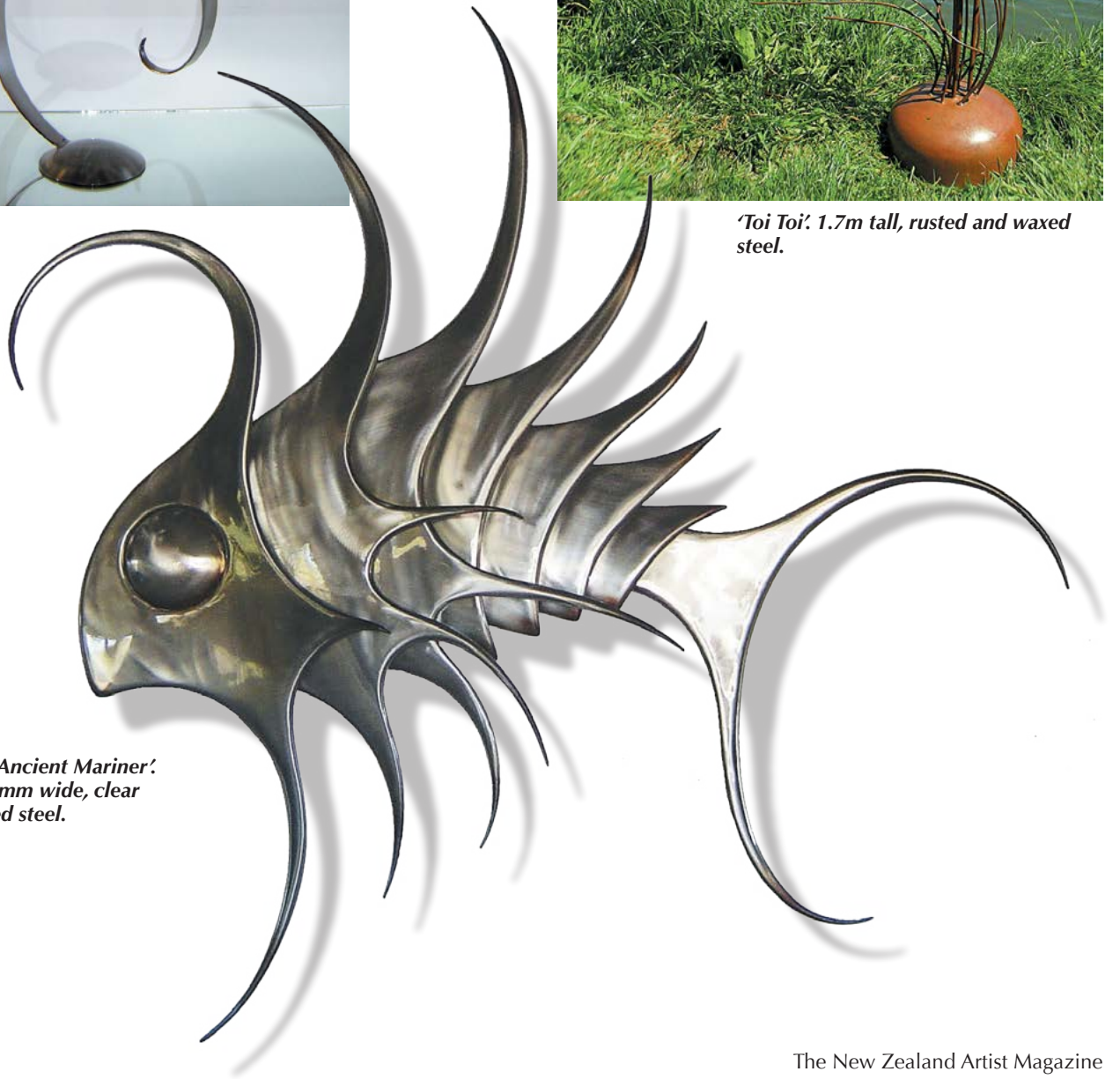
Adam's creations have been sold to customers in Australia, Japan, the UK and the USA and can be seen at Coolstore Gallery- Mapua, Nelson. Adam has put some of his work on show in his workshop at 22 Tokomaru Place, Stoke, Nelson and is a well-known regular at Nelson Saturday Market. You can also try: <http://www.creativemetal.co.nz/> 



'mantis' 650mm high, clear coated steel.



'Toi Toi' 1.7m tall, rusted and waxed steel.



'The Ancient Mariner' 1200mm wide, clear coated steel.

ART PRODUCTS

NZ ARTIST GIVE AWAY Metallic paint sticks

New PlayColor Metallic solid poster paint sticks from Instant are now available at most major art material outlets in New Zealand. Designed for young artists and school use, they can be applied to cardboard, wood, paper and cardboard and so on. Application is instant there is no need for water, which saves a lot of time and a lot of mess! Instant say the sticks are very practical and clean with a silky finish that does not require glazing. They are quick drying, solvent-free, and do not wrinkle the paper. The New Zealand Artist has a set of 12 sticks to give away courtesy of Draw Art Supplies in Auckland. All you have to do is send an email to info@thenzartist.co.nz telling why your young artist deserves this special gift. Hurry along the competition ends on March 19. **N**



BIYOMAP

Designed by and for professional artists

Designed by artists Biyomap have been described as 'the professional choice to pack and protect your artwork. BIYOMAP bags provide durable protection while transporting and storing your art. BIYOMAP is an environmentally sound alternative to plastic bubble wrap. Made from a water-resistant, breathable, acid-free material, BIYOMAP cases are economical and reusable. Available in 10 popular sizes, each size is easily distinguished by a color-coded border. A transparent pocket on the outside allows visibility of contents and other important information. All but the three largest sizes (55" x 63", 63" x 82", and 82" x 82") come with detachable hook-and-loop handles for easy transporting. **N**



WINNERS

The winners of the Liquitex Professional Acrylic Competition featured on page 27 of the January – February 2015 issue of The New Zealand Artists Magazine are:

Pam Mundell,
Whangarei
Jean McNabb, *Motueka*
Jan Thomson,
Nelson Lakes
Jill Pollock,
Riverton

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NEW DIMENSIONS IN WATER COLOUR ARTISTRY



Just arrived in Aotearoa, Winsor & Newton Water Colour Markers are an outstanding range of highly pigmented water-based markers that deliver superb colour performance with added precision.

Given the enthusiastic reception during the overseas launch, the new Winsor & Newton Water Colour markers look set to become an indispensable addition to the watercolour artists' palette.

Expertly crafted with a twin tip, the new markers enable artists to achieve unrivalled definition and control with watercolours. Each marker has a fine point on one end and a flexible brush nib on the opposite, allowing for a variety of line thicknesses and superior detailing. The colour is easily blended with water to create soft and vibrant watercolour washes.

The new markers have been specially formulated using fine quality artists' pigments. They offer incomparable vibrancy, flow and blending ability while providing excellent permanence and durability far superior to dye-based marker equivalents.

The main difference between a dye-based marker and a pigment-based marker is the lightfastness. Pigment based markers are lightfast whereas dye based markers are fugitive meaning their colour will fade with time. Additionally the colour of the dye-based marker has a tendency to separate into the individual dyes composing the colour, when making a wash on the paper.

Winsor & Newton Water Colour Markers are available in a balanced spectrum of 36 brilliant colours and are fully intermixable with traditional watercolours and mediums. The markers allow colours to be mixed on the paper while a drawing made with the marker can be transformed into a watercolour painting by applying water with a brush. The sooner the water is applied, the better the resulting washes will be.

The paint from the marker dries quite quickly (average is less than a minute). The paint can be re-wet but its ability to be re-solubilised will vary slightly depending on the colour and/or the paper used.

While Winsor & Newton advise that the nibs on the marker pens should last as long as the marker colour it is

"The markers took me immediately back to the pleasures of drawing as a child. The colours are so vivid and go on smoothly."

Ben Cockett, artist



**FREE
GIVE AWAY
ON PG 58**

important to note that these nibs cannot be purchased separately. The nibs can be cleaned up by writing on a piece of paper to remove the dirt and be re-wet using a damp cloth.

Winsor & Newton Water Colour Markers are water-based and can be washed with water to create watercolour effect on the paper. A solvent-based marker cannot be removed from the paper, which is why these markers are also referred to as permanent even if the dye-based formulations are not lightfast.

The new markers can be used with solvent-based markers but it is not recommended when using the markers for a watercolour application.

Each marker, containing 3ml of ink that allows for coverage of around 1500 cm², has been formulated to create washes when mixed with water. Once the painting is made, it needs to be protected from water, preferably under glass.

Different watercolour papers will give different effects and different levels of blending due to the individual specifications of the paper. For optimum results, use with the Winsor & Newton Water Colour Marker paper. **N**

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"The pigments are intense, so when you add water to lay a wash you get a good [tonal] range. They are great for sketches and illustrations."

Stephanie Newell-Price, artist



Professional Water Colour Sticks

Trying Is Believing

Introducing Winsor & Newton Professional Water Colour sticks – the ultimate drawing and painting tool.



Offering the same exceptional colour performance as its Professional Water Colour range but with added versatility, Winsor & Newton Professional Water Colour sticks epitomise this 183-year-old company's penchant for innovation and commitment to providing artists with new ways to explore their creativity.

Using the same professional grade pigments as Professional Water Colour tubes and pans, Winsor & Newton Professional Water Colour sticks produce vibrant colour both wet and dry, creating powerful drawings and paintings alike. Lightfast pigments provide permanence superior to that of dye-based equivalent colour.

Like water colour pans, the sticks are highly pigmented, this means that some colours look quite similar in their concentrated stick form; the label provides a useful colour reference. The handling of the water sensitive sticks is also made easier and less messy by having a label with added perforations for controlled removal.

The sticks are available loose in a spectrum of 48 brilliant colours and are fully intermixable with traditional watercolours. They can be used in conjunction with other forms of dry colour and with all Winsor & Newton Water Colour mediums, making them an excellent complement to various artistic techniques.

Extremely versatile, the colour can be applied to paper like a pencil and then wet with water to create a wash, used directly with a brush like pan colour, or to add detail to an existing watercolour artwork. What's more, the sticks allow artists to alter or add fresh layers to their work free of constraints, even years later.

The same surfaces used for traditional watercolour can be used for Winsor & Newton Professional Water Colour sticks. You do not need to prepare your surface and the sticks can either be used directly on dry paper and then washed or applied onto pre-wet watercolour paper, depending on the desired effect. The sticks provide a matt finish as per the Winsor & Newton traditional watercolour pans and tubes.

The sticks may be used in just the same way as watercolour pans, for either painting outdoors, in a studio setting or even on the go. While they do not lend themselves to easy sharpening, the shape of the sticks has been developed to facilitate the drawing of fine lines.


A watercolour stick provides a similar amount of colour and usage as an equivalent Professional Water Colour whole pan or 5ml Professional Water Colour tube.

Winsor & Newton advise that as with traditional



"The ability to be able to draw a picture with greater control and precision, add water and then watch the colour melt into a soft yet vibrant water colour painting is magical"

Debbie Bryan, water colour artist.

watercolours, due to the sensitivity to water, varnishes should not be used. Conventional advice for watercolours is to display artwork behind glass. As the sticks are soluble they must be stored in a dry place away from moisture and humidity. Further to this, the new sticks can be used in the same temperature as any other water colour range (between 0°C and 40°C). 

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YACHTS ON INDIAN COTTON

By Jacky Pearson

Recently I held a watercolour painting trip North of Auckland near the lovely estuary village Stillwater.

Getting up early, you can always catch interesting light effects. It is my favourite time of day if I can make myself get out of bed. At 7am it was cold but we saw some wonderful atmospheric effects; mist and beautifully still water. A rough composition and a couple of photos for reference, this is how I developed the painting. I often 'move' things around in a painting to suit a composition. Composition being the most important concept in a painting to get right, giving the elusive 'wow!' factor, this is your 'tune'. Then it is up to the arm on the end of the brush to give some beautiful choices of tone, colour, edges. If I had used a different type of paper I would have got very different look, I believe it is the paper out of all your materials that has the most profound effect on the look of the painting.



Drawing stage and the paper

Indian cotton made from recycled cotton clothing in India (a community company set up by Ghandi and still going) has a wonderfully extra rough surface, this might feel strange at first. Develop a strong composition first. Treat what you see around you as the raw materials for a great painting. Always draw in your horizon line first then establish your yachts (your focal points). Only draw very basic contour lines and very little of the background. Once drawn up I usually go all over my drawing with a kneed able rubber to soften pencil marks. Avoid drawing the dinghy on the right, this will be lifted from the painted reflection with a flat brush later.



Watercolour under wash stage

Indian cotton is very forgiving and lifts easily but too much over painting (too many wet on wet layering) will scuff the cotton. You will need to use more water with this paper than other cotton papers i.e. 300gm Langton, Fabriano, Saunders, Arches because Indian cotton is more absorbent. I start with a large amount of a very runny wash of water and pigment using a large flat synthetic brush. In places I also switch to a squirrel round pointed mop. At this "under wash" stage introduce multiple colours and chose according to colour temperature; i.e. bluer in the distance and warmer in the foreground. Mingle wet into wet, start at the top and work your way down with a very loose gentle hand motion and a fairly stiff wrist

but loose shoulder. Standing gives you much more motion and control at this stage. Try not to paint over the same place more than twice otherwise you will lose that 'glow'. Because there was no sun for this time of day all the white of the paper can be painted leaving very few dry parts. You can see I have taken advantage of the water running down to the yachts and left a few dry areas on the top of the yacht hull.

Whilst the paper is wet thicken the paint wash so there is less water and more pigment and with a rounded soft squirrel mop paint in the water ripples. Remember atmospheric perspective applies. To achieve a horizontal looking surface of the water, as you paint from the distance to the foreground get warmer for pigment colour temperature, darker in tone. Add increased pigment strength and darker hue e.g. ultramarine blue, more blurry in the distance and then in terms of linear perspective, paint longer and thicker ripples also coming forward.



Reflections like being painted vertically first and then a few added horizontal strokes. Either use a large flat brush or a pointed squirrel brush. You will get different effects. Experiment with which look you prefer. There are no rules, just personal preference. However, some lighter tone horizontal marks to give a ripple effect can be lifted with a clean damp flat brush.

Background down to Horizon line (eye level) and starting water reflections.

Make a thick mix of cerulean blue and a cool transparent red like crimson alizarine and float this along the tree line on the left. Paint distant trees and reflections with thicker paint than the initial water and sky. Using a flat synthetic brush lift the distant light on the water behind the yachts.

Next use the same mix but add some raw umber and add the main tree on the right, the bushes and reflection with a round squirrel mop. Treat the reflection and the trees as one shape.



The dinghy

Take a 1cm synthetic flat brush and dip it into clean water, wipe it off so it is only slightly damp and lift out the shape of the dinghy. You will need to frequently clean your brush to avoid rubbing in pigment. Every so often press a tissue onto the wiped surface to dry and clean as you go - this paper lifts really cleanly. However, take care not to scruff up the flock of the paper.

The Yachts

Paint in the yachts starting with the distant lighter, bluer boats and gradually warm and darker to the foreground yachts. Add some posts and the jetty with thicker paint. Remember to treat the boats and their reflections as one shape, painting the yacht and then the reflection together.

For a white boat in shadow, as I have here, the hull will have a lighter tone (less pigment and more water) than the reflection (more pigment and less water). So thicken up the mix as you get past the waterline at the bottom of the hull. While still wet add a line of thick dark paint, e.g. burnt sienna or burnt umber and ultramarine blue, between the hull and its reflection.

Here I have lifted a few more lighter ripples and for added highlights and introduced some white "watercolour ground" strokes (an optional process - it's good to experiment. There is often an element of experimentation in some part of my paintings!) Once the paper is dry I start painting in the dinghy detail.

Paint in the masts and details with thick paint and a small pointed synthetic brush. If you do not have a steady hand turn the paper 90 degrees and paint from bottom to top sideways. Also, remember a mast is not thin and short, height tends to be about twice the length of the hull broad side on from the waterline. Wires are best painted quickly so they are not a completely solid line and they are thin. Sometimes the forestay at the front of the mast has a sail furler around it so it does look thicker than the other wires but not as thick as the mast. Go to a local marina and sit and 'sight' the proportions. They make such graceful subjects; it is worth the effort.

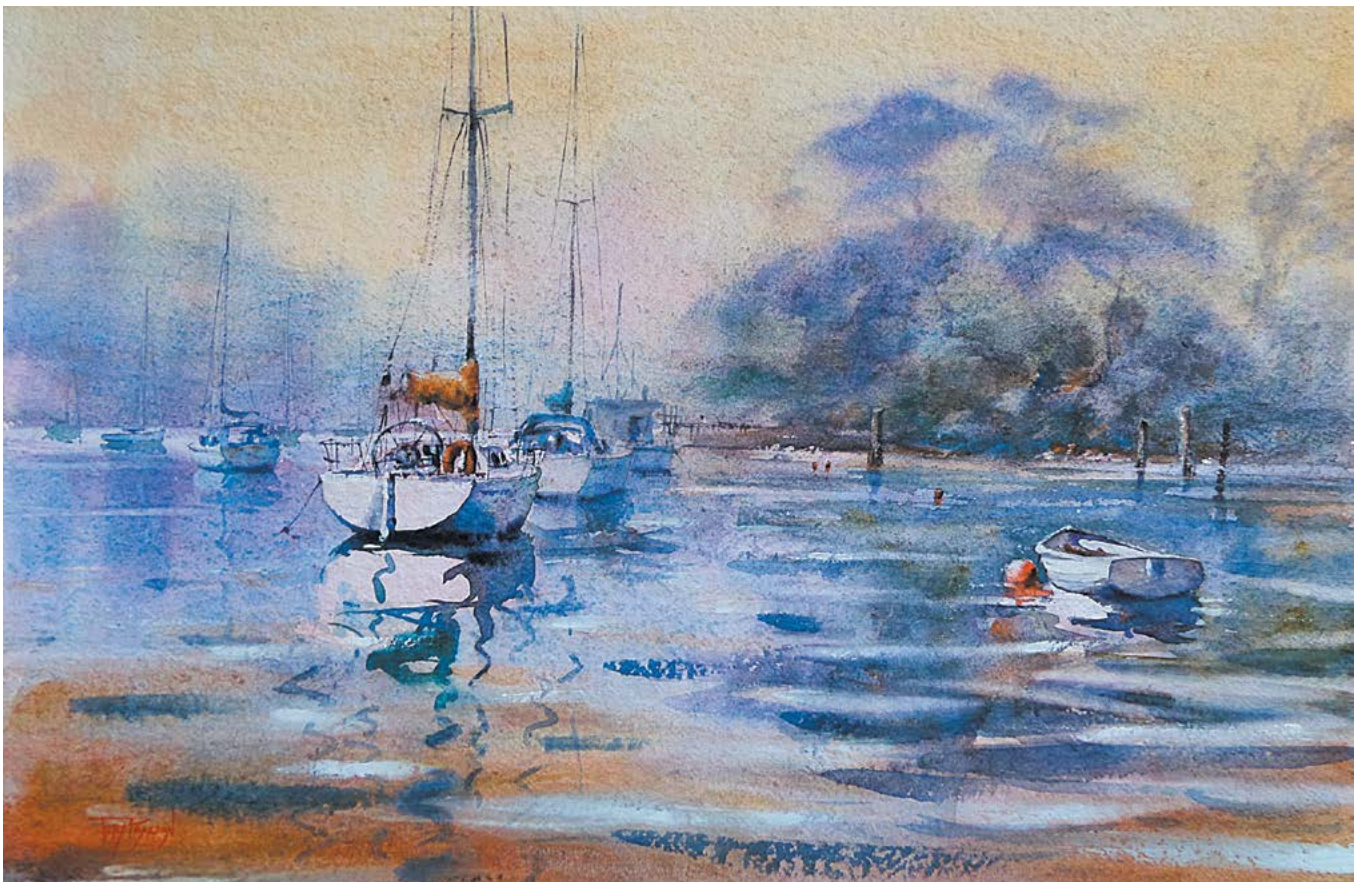


Finished painting,

Here I have detailed the boats, added a bit of colour here and there, a few more ripples with darker dry brush strokes and resprayed the water in places for a few more soft edges. Sometimes I glaze the background to push it back and I have finished off with this technique: make a large watery wash with white gouache or water-colour Chinese white and very gently glaze over background above the horizon line, I usually use a large soft flat brush and a very gentle touch so I don't disturb what I have carefully painted before. There are lots of tricks.

Happy Painting

You are able to view this sort of process on you tube, where there is a clip of me painting a portrait for an Australian TV programme, either through my home page on www.jackypearson.com or www.colourinyourlife.com.au series 8 number 13. [N](#)



News

DOUBLE DATE FOR NEMESH

Internationally recognised artist Vjekoslav Nemesh (see Issue No. 7) will celebrate his 30th anniversary as a professional artist with two exhibitions in Whangarei this March

The first exhibition, scheduled to run from March 3 - March 22 at the Reyburn House Art Gallery, in the town basin, will see Nemesh teaming up with three of his students and friends, Di Badham, Kirsty Peters and Sean Hurst, to exhibit a series of works under the collective banner: 'Beyond Reality'. The exhibition will showcase a variety of mediums from oils to mixed media and Sean's sculptural forms to Kirsty's jewellery. The opening takes place from 5 - 7 pm.

The second solo exhibition, 'Mistique' will open on 5 March at the Quarry Arts Centre, in Selwyn Avenue, Whangarei and run until 24 March. This exhibition promises to be a treasure trove of Nemesh's work comprising new and old works. "I started work on some of these paintings as long as six years ago.

Also available at both shows will be a new limited edition book 'Nemesh 111'. In tandem with his dual exhibitions Nemesh will hold a demonstration of his technique at Reyburn House on March 21. **N**

HAMILTON ART GUIDE

Hamilton's rich and growing portfolio of public art has been captured in a catalogue launched as part of the City's 150th birthday celebrations.

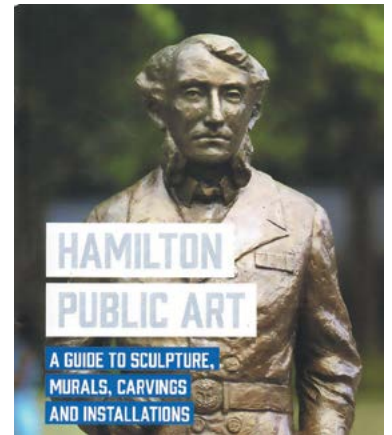
The \$25 000 publication was produced with grants provided by Wintec's Scholl of media Arts and Foster Construction and features 39 pieces of public art.

Among the featured art is one of the city's first pieces of public art, 'Little Bull', by sculptor Molly Macalister. Also featured is the 'Farming Family' at the northern end of Victoria St, sculptured by Margriet Windhausen.

New additions will include a major public art work by internationally recognised artist and sculptor, Michael Parekowhai and installed near the Waikato Museum.

Hamilton Mayor, Julie Hardaker says the catalogue reflects an increasing commitment to the funding of public art by philanthropic trusts, individuals and corporates.

The catalogue, which will be updated over time as new work is installed, is available free-of-charge from the Garden Place Library, Artspost, Waikato Museum, Creative Waikato and i-SITE. **N**



Pastel Artists

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

PANZ

- More than 270 members nationwide
- Promotes soft, hard and oil pastel mediums
- Annual national exhibition and convention
- 2015 convention Porirua, May 9th-10th
- Workshops by internationally recognised artists
- Colour newsletter 6 times a year
- Network of regional groups
- Scholarships and competitions

Interested?

For information about PANZ and details of your local pastel group, see our website
www.pastelartists.co.nz



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Elegance - 2014 - acrylic on board. 710 x 445mm.



Freedom & Movement

There is a lot of paint and colour, lots of colour. Bright, vibrant and even startling. And movement, always movement, large bold images leap out demanding attention, captured but seemingly not, on the cusp of rising and falling but nowhere near frozen.



There are paintings all over the place when entering a very cluttered Tahuna Studios in Nelson. Some are complete, others still in that moment of creation. New and old it is an eclectic mix. Added to this are posters, surfboards, skateboards, and all manner of tools.

It is a beautiful Sunday morning when The New Zealand Artist Magazine meets up with Geoff Noble at his studio in Nelson. There is an added sparkle to the meeting as Geoff reflects on his being awarded the Lisa Grennell 'Top of the South Award' award at the Impression Art Awards the previous Friday for his work 'Astrid'.

Surfer, handyman, technician and builder are all part of Geoff's daily life.

Then there is Geoff the artist. Geoff is fortunate to have been pretty much involved in art in one way or another his entire life. He started painting in high school and, recognising his talents, an art teacher took him under his wing and guided him through high school, introducing him to a lot of different art and art shows along the way.

Geoff went to study art at Dunedin. It didn't work. He was a surfing artist, not a student artist. So he travelled around, working odd jobs to fund his addiction to art and surfing. He eventually settled in Lyttelton where he met up with and worked with a number of well-known artists. It was, Geoff says, his real first taste of the professional art world.

"It was a very important period for me," Geoff says, adding that it was during this time he learnt the secret of developing a strong work ethic, which sustains him to this day. Many are the nights that, once the family has settled down for the evening, Geoff will work through until midnight and beyond to finish a project.

"Another thing I learnt," Geoff continues, "was to always be true to yourself and your art. Do your own thing I was told. Focus on developing your voice and the viewers will find you"

From Lyttelton, Geoff moved to Christchurch and then Karamea which is where he met his wife and started a family. He also held his first solo exhibition at Left Bank Art Gallery in Greymouth.

Nelson

Six years later Geoff and family moved to Nelson where he took a job boat building.

Things started opening up after this. He worked in the art department with the World of WearableArt and later as a workshop technician at Nelson Marlborough Institute of Technology. "It was great. I was surrounded by and working with art every day and getting paid for it," he says.

Five years later Geoff established Tahuna Studios to pursue his fine art while providing an artist support service to provide technical support in all areas of the creative process from 2D to 3D, welding, painting, wood fibreglass, and anything else artists need a hand with. Geoff prides himself on his ability to produce by hand what many modern commercial artists do on a computer.

Geoff does one-off commissions with props, murals and gallery assistance. He also manufactures boutique skateboards and restores vintage surfboards. Looking among the paintings displayed around his studio Geoff points out his first ever skate and surfboards. Nice touch Geoff.

Passion

Getting back to the art. "Art is alive, it moves, it is exciting," Geoff enthuses, "you have to drive yourself to take chances to make it happen but that's the exciting part and it gives me total freedom to be myself."

With a passion for capturing movement, Geoff describes himself as a

The New Zealand Artist Magazine

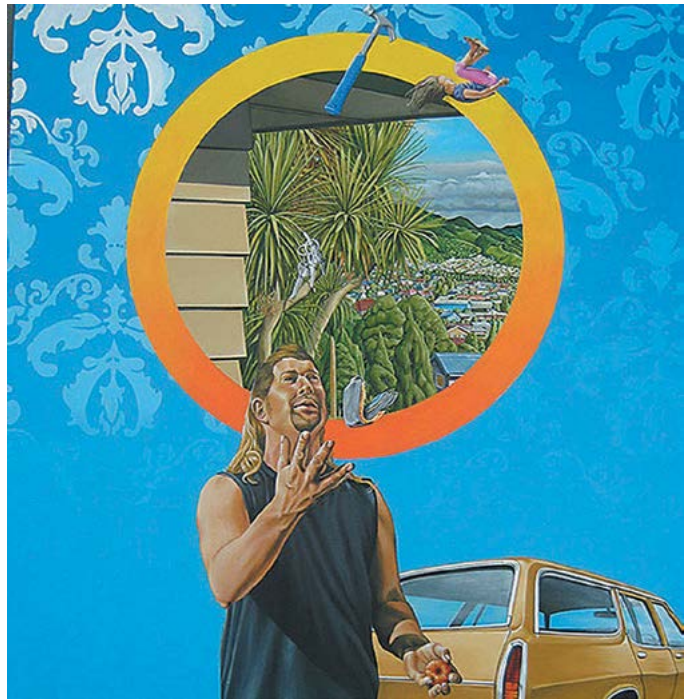
*Pop - acrylic on board.
380 x 800mm*



*Geoff
2014*



Astrid 2014 - acrylic on board. 1200 x 1200mm. Winner of the 'Lisa Grennell - Top of the South Award'



The Juggle - acrylic on board. 850x 800mm.



Bullrider 2013 - acrylic on board. 600 x 500mm.



Taking in the clean air - acrylic on board. 1100 x 700mm.



Parko - acrylic on board. 330 x 225mm.

process driven artist that endeavours to create work that is beautiful and technically profound to a high standard. "I like to combine different applications to create a tension in the work."

"For the past few years years I have been exploring a mix of realism and abstraction to create stylized environments."

Telling Stories

Geoff likes his paintings to tell a story. He gets to know and build a relationship with his subject and his work.

"My subject varies widely including social politics, NZ culture, environmental comments, music and sports. I aim to paint bright bold paintings to create a joyful mood within the piece."

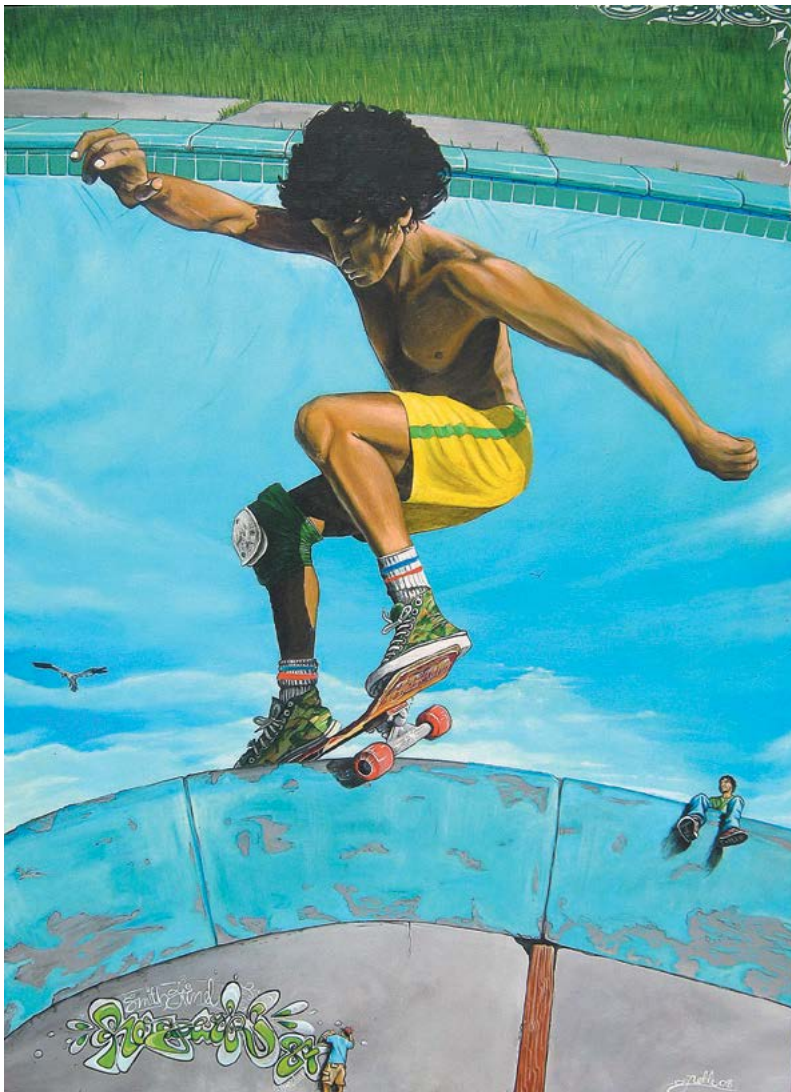
Most of his work is acrylic on board but Geoff says he has been looking at the techniques and style of some of



Delaware bar (cropped) - acrylic on board. 265 x 265mm.



Java and Jonny 2010 - acrylic on board. 1200 x 1200mm.



Rowgowski 2008 - acrylic on board. 800 x 400mm.

the older artists he has seen hanging in galleries and museums. "I like the way they layered their work and built their paintings from back to front. I may just get my head into oils and canvas sometime in the future."

But that is the future. First and foremost in Geoff's mind are his family, wife, Astrid, his daughter, Java and son, Jonny. "Sometimes I feel I would like to travel and see more of the world. Geoff says with a faraway look in his eye, "or maybe move up north for a while and catch those vintage waves." But definitely not now. "My family is a huge part of my life," Geoff concludes. "I need to have my family with me. When I go and pick the kids up from school and head off to the beach to catch a wave, it's the best feeling in the world, nothing can beat it."

Geoff's work can be seen at www.geoffnoble.co.nz, commissions welcome. **N**



Louis armstrong 2014 - acrylic on board. 1000 x 700mm.
Geoff working in his studio.

HUNG UP O



You've bought a masterpiece, or you are hanging one of your own works. Why is it always so intimidating to look at a blank wall and decide where to hang it?

If furniture doesn't look as if it is in the right place, it's easy to pick it up and move it somewhere else. It doesn't involve technicalities like which hook to use, is this a load bearing area, am I going to make a hole in my wall, which I am going to have to laboriously repair?

'How to hang pictures' is a Google search worth doing, but the variety of tips are incredible — from simple to complex, there's something for everyone in the 87,000,000 odd results it turns up.

From galleries offering advice that don't necessarily work with your home space, right through to mock-ups with paper cut-outs, there's a world of debate on how you do or do not hang your artwork. Some say the answer is simple - one hangs artwork exactly at a 57" - (1.44 metres) high.

There is no perfect answer, but there are a lot of considerations. We have listed some of them below.

57" Centre Rule

Although most research brings up the 57" centre rule ('On centre' means that the middle of the artwork is always at 57"), we feel it's a little generic and doesn't always work. Your surroundings and even your body's height are influencing factors for your collection of images. When you have larger works and furniture to consider, 57" is not always practical.

For the most part, we're told to hang art at 'eye level'.

Whose eye level? Yours.

We have found another rule and it's served us well. Over a sofa or sidetable, it is better to hang the work lower. Arguably, when seated, it's just slightly above



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N H A N G I N G

'eye level' then. Assess your furniture, wall space and personal gazing stance. It's always a great idea to have a second opinion, and that way, you have someone to hold the work in place while you stand back and evaluate the position.

Grouping artwork

Maxwell Ryan - www.apartmenttherapy.com - has these six suggestions for you to try:

- Choose your centre pic - it doesn't need to be the biggest, but it does need to have some size.
- The centre pic should be precious and needn't attract the most attention on its own.
- Move - generally - from large to small as you move to the perimeter.
- Always allow for more weight or mass on the left (it's just a rule of optics).
- 'Weight' means either darkness, size or thickness.
- When you have your assembly set on the floor, hang from the center pic outward.

Mocking up of same-size paper cut-outs is a good way to see how the spacing you have decided on will work. For people who need more for visualising when hanging their artwork, moving paper mock-ups around until you like the balance or weight of frames is also way to get a sense of your arrangement.

Vary the Scale

Candy Spelling - www.candyspelling.com - has this to say about grouping artwork. "Groupings of art are especially eye-catching when you mix contemporary and traditional pieces, or hang photographs and drawings alongside paintings. That said, I like to have a consistent element that subtly ties it all together - that could mean matching frames, art with similar subject matter rendered in different media and styles, art in a single general palette, or surrounding all the pieces with a couple of inches of white matting."

Try mixing small and large pieces, or small and large-scale images. In other words, if you love nature images, rather than doing all landscapes, mix in some close ups of the natural world. Love portraits? Try mixing together full-length images of people with upper-body or head shots.

Keep in mind that bold, brightly colored, and/or large pieces will 'read' well from a distance. A living room or family room would be a good place to display them. Such works, when seen through a doorway or at the end of a hallway or passage,

can draw the viewer into the next space. Artwork which is subtle, small, or contains fine details is best appreciated in an intimate setting where the viewer will be 'up close and personal' - in a bedroom, study or near a desk or dressing-table, perhaps.

Don't take the leap without laying all your grouped works on the floor to get a sense of the impact and cohesion. It's worth taking a little time here to try all the different placements for each work, until you love the way it looks. If you like it on the floor and take the time to get the layout right, you'll love it on the wall.

Tips on placing

Lighting is an important consideration. No artwork of any kind should ever be hung where direct sunlight will fall on it. The high energy of sunlight will fade the art and weaken its paper or other supports. Fluorescent light also contains a large amount of the most damaging frequencies of light. Fortunately, there are new glazing products which filter out 97% of the most harmful part of the spectrum, helping to protect against such exposure. Sometimes it is difficult to avoid reflections of lamps, windows, or other light sources that are near the viewing level of the art. These can be controlled by 'non-glare' or optically coated glass which is designed to break up reflectivity.

Always use proper hanging hardware, according to the type of wall and the weight of the picture. For plaster or drywall, quality picture hooks are usually fine. For certain kinds of walls, or for heavy pieces, it may be necessary to drill and insert screw anchors or other fasteners.

In the end, the best advice is a twist on the classic carpentry motto: 'Measure twice, hammer once'. With planning and preparation, your home can really be as pretty as a picture gallery. **N**



Artists Forum

The Judges Speak



What do the judges really think about the work they are presented with to evaluate for an exhibition or award? Internationally recognised artist and respected judge, Dick Frizzell, provided some thoughtful insights at the recent Trust Arts and Sculpture Awards Exhibition in which he judged the art works. Below is an edited report of his speech.

Handing their work over to a complete stranger to be scrutinised, commented on and rejected can be a stressful experience for any artist. But it need not be. According to New Zealand artist, Dick Frizzell, widely acclaimed as a living icon of contemporary art in New Zealand, the best advice he could give an artist who did not make the cut at an award or competition is to not give up: "Go and practice your technique, go to more summer schools, try again," he stated candidly. "Just keep doing it, that's what I keep telling myself. It's bound to work one day."

On the selection and rejection process Dick noted: "The cut off point is really fine. I often believe we could leave it all in and it would not lower the tone of the exhibition."

Speaking personally, Frizzle revealed: "In my experience acting as a judge and mediator at various art competitions and awards, I have observed a collective idiosyncrasy among artists, amateur and professional, that they are often not being true to their creative selves."

"I get the feeling they are painting what they think they should paint, or what they think art should be or what other people think art should be."


"They will laboriously paint a highlight on a dew drop to show everybody how accomplished and clever they are."

"Students will seek out international trends and try them out thinking it may gain them some merit."

"In the process of doing all of this they are missing out what they really believe inside themselves, what they want to say to the world."

Speaking to the artists Dick noted: "Try to be humble in your points of view."

"Trust your instincts, your feelings. Don't fall for the fashion trap. Do your own thing"

"You may see your work as 'ordinary' but your ordinary may be a universal unique." 

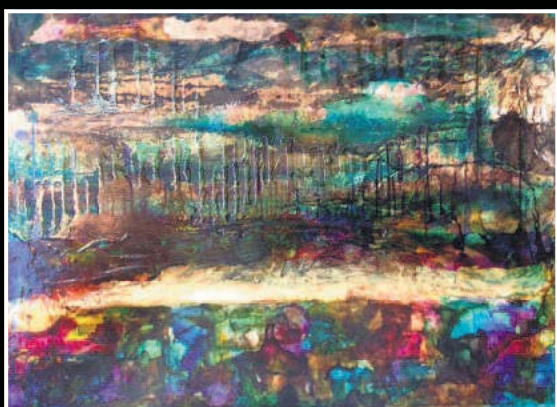
Source: <http://www.waitakerearts.com/#!judge-dick-frizzells-speech/czvf>



Artists Forum

Kazartz

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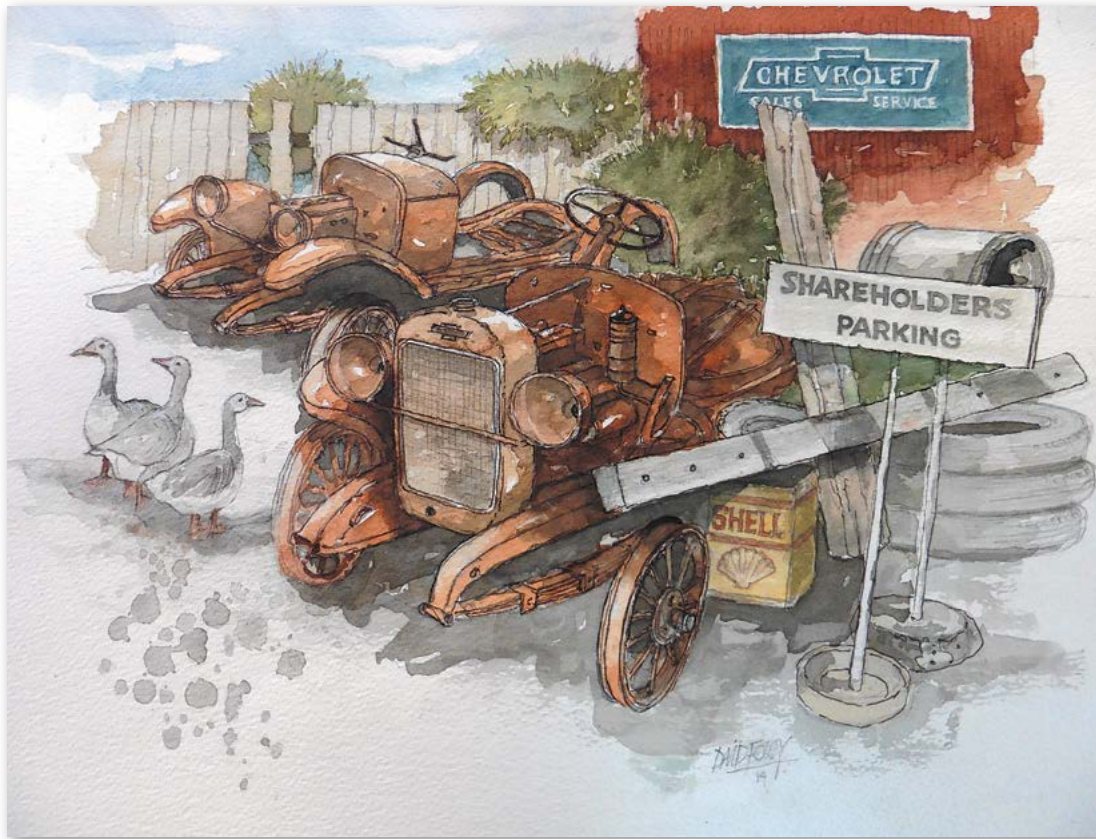
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Catching up with David Foley

In this sponsored feature, we enjoy some of the latest works of David Foley and his collection of vintage vehicles.



SHAREHOLDERS PARKING

Two old vintage cars with 'shareholders parking' sign, painted from a photograph taken at a car wreckers premises in the small town of Nobby on the Darling Downs in Queensland, [the Geese and Chevrolet sign are pure artist's license].



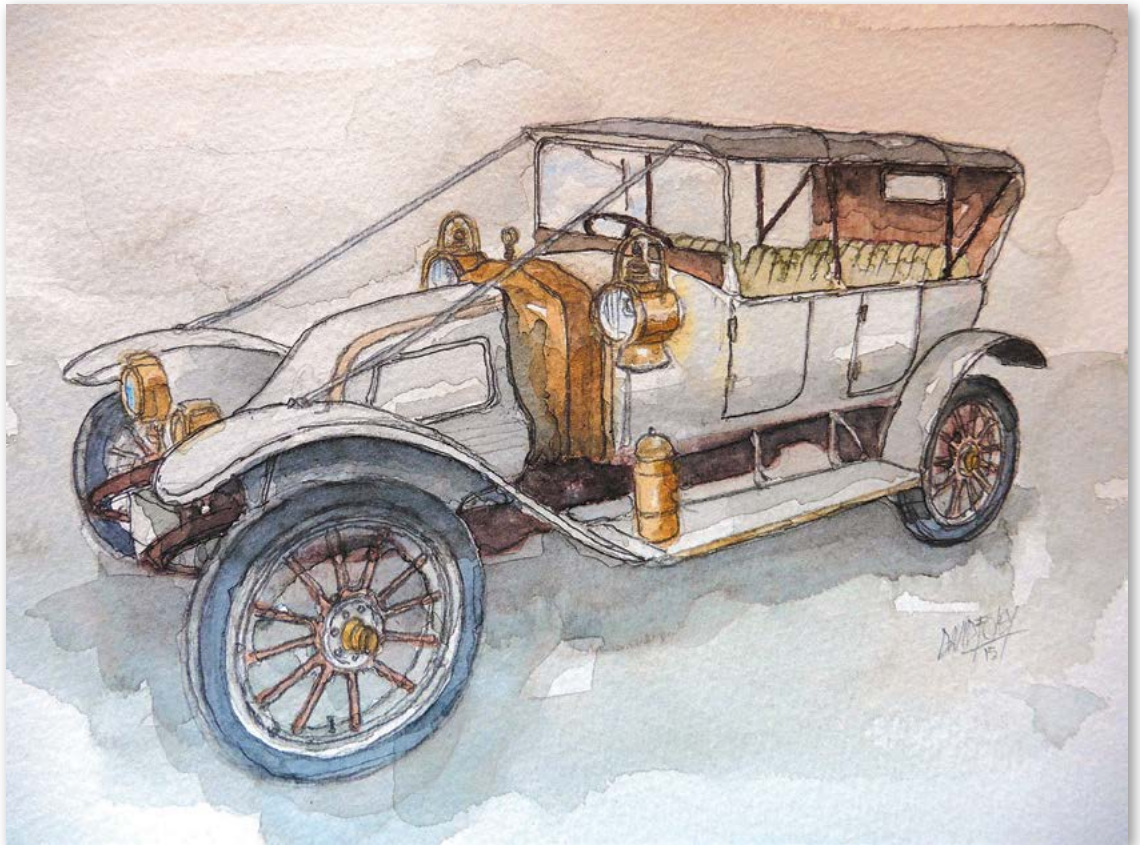
SOPWITH PUP

Part of the Airforce Museum of New Zealand collection, this Sopwith Pup (replica) 'N6460' plane has an interesting history. It was built by Skysport Engineering, UK in 1986 and crashed on its maiden test flight. It was acquired by Australian collector, Robert and later exchanged for a Republic P-47 Thunderbolt. The Pup has been restored to static display condition. It is finished as an aircraft of No. 3 Squadron Royal Naval Air Service as flown by New Zealander, Captain Harold F. Beamish DSC.

Artists Forum

1912 'SCAR' MOTORCAR,

French manufactured 1912 'Scar' motorcar, proudly owned and restored by the Whangarei Vintage Car Club. Only six of these cars are known to exist throughout the world.



1918 LONDON GENERAL OMNIBUS

David has always had a fascination for vintage buses and has created this painting of a 1918 passenger bus operated by the London General Omnibus Company. Designed for commuter operations these vehicles were pressed into service in France during 1914 -18 War.

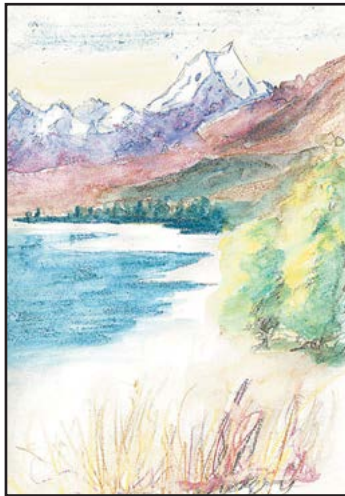




TRIAL

By Sue Wild

Well known watercolour artist and past President of Water Colour New Zealand, Sue Wild puts Winsor & Newton's latest watercolour product through it's paces. Read her observations here.



Trial 1 Aoraki Mount Cook from Lake Pukaki

Surface: Smooth sketchbook paper. 20 x 12 cms. Painted in hot January sunshine! My plan was to play and learn, so I simply worked from top to bottom, learning to place marks and spread the colour with water. Application of the middle distance colours was exciting: the burnt umber and dioxazine violet loved and hated each other, giving expressive, impressionistic effects. Burnt umber with Prussian blue for the distant forest gave a heavy result. For the nearer trees, I scribbled on cadmium yellow, sap green, hookers green, a little Prussian blue and even black in the darks. In the foreground, I made vertical marks of a variety of colours and applied the water intermittently rather than all over to allow some pure 'marker marks' to remain. I liked the effect.



Trial 2 Shady Discussion

Surface: Cold press. 35 x 25 cms. I planned to build the painting using a first soft wash, a second stronger wash and final calligraphic marks. As this was a quarter sheet size, I had to apply plenty of scribbles to cover the ground, work the water across and dry the work. (Stage 1) I then applied scribbles of markers to build the tree foliage and trunks. (Stage 2) I applied water and dried it, noting some lovely colour merges. Lastly I enjoyed drawing in figures, branches and ground debris with the markers, adding minor dabs and flicks of water. (Stage 3)

Water Colour Markers

The trial set comprised 12 markers: lemon yellow hue, cadmium yellow hue, yellow ochre, burnt umber, alizarin crimson hue, cadmium red hue, cerulean blue hue, sap green, hooker's green dark, dioxazine violet, Prussian blue hue, ivory black. Each marker has a fine point at one end and a thick 'brush' point at the other end. The Winsor & Newton website shows a choice of 36 colours

You need to remove and replace caps constantly as you work, interchanging with brush and water, so an ideal work setup is a table with space for the box of markers, brushes and water container all to hand. The cap lids require a pull to remove. Occasionally a marker will part at the wrong section, with the point remaining inside the cap. This is difficult to fix and must reduce durability.

The box cover states "For optimum results, use with Winsor & Newton Water Colour Marker paper." This was not supplied, so I experimented. On rough paper the marker does not move freely across the surface. A trial on cold press paper gave reasonable results, but using them on smooth hot press paper is exciting and satisfying.

The marker scribbles blend, merge and flow when water is applied. A generous flow of water results in a soft merging wash. Applying the water in varying amounts and varying locations gives a delightful variety of colour blends and dry marks. These can be as precise as you wish - not easy with a brush.

Conclusions on Water Colour Markers

This product is fun to use. Water Colour Markers would be a useful tool for a watercolour student to gain confidence, and learn the behaviour of different pigments, as they afford greater control than a brush. The product would also be very useful for studio work in a graphic illustration style.

Drawing with a marker gives a different and pleasing level of control. The choice of fine or thick line is useful, as with brush sizes.

The surface chosen needs to be cold or hot press, which allows the stronger colours to wash and merge in a satisfying way. A small sheet (sketchbook) size works well.

The process generally takes longer than painting with tube watercolours on a palette. **N**

News

THE GRANDFATHER REVISITED

Mark Jones appeared in the The New Zealand Artist Magazine in January 2014 in which we featured the stunning wood carvings he collectively calls 'Doodlewood'.




Readers may recall at the time Mark was working on a huge maracarpa stump he'd chistened 'The Grandfather.' The Grandfather is now complete and can be seen in all its glory next to the old Hawthorne Dene Historic Country Café, Howick.



Mark, who is currently working on a number of comissions, says 'The Grandfather' has been received with with warmth and enthusiasm from young and old alike. "The kids love it and many parents have texted me telling me how the little ones just can't enough of it," he says.

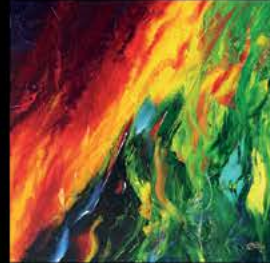
Inspired by the likes of Peter Jackson, Mark's dream is to find a huge old tree out of which he will carve a complete fantasy dwelling with, doors, windows, stairs and even furniture.

So if anyone out there has a huge tree in need of love and carving, Mark is the artist for ther job. In the meantime, if you can't get to see it 'live' feast your eyes on the accompanying photographs. Truly, 'The Grandfather' has come of age. 



BEYOND REALITY

art exhibition



Kirsty Peters
oil paintings
mixed media
jewellery



www.facebook.com/kcreations.productswithsoul



Sean Hurst
mixed media

www.seanhurstdesign.com



Vjekoslav Nemesh
oil paintings

www.nemeshart.com

With Di Badham, oil paintings

Reyburn House Art Gallery

Town Basin, Whangarei, 3 - 22 March



A pilot project developed by Arts Access Aotearoa is connecting artistically talented prisoners with community art spaces and mentors, both pre- and post release.

Dubbed 'Navigating Creative Pathways', the project aims to keep participants in a positive and creative frame of mind during re-integration so they remain open to artistic and employment opportunities.

The pilot project, set up in early 2014, was designed by Jacqui Moyes, Prison Arts Advisor, Arts Access Aotearoa, in consultation with the Department of Corrections.

"Having a creative space to attend provides the participants with support, routine and a creative outlet," she says. "It also provides opportunities to learn and develop their art practice, participate in exhibitions and be a part of the creative community."

Strong networks in the arts community

Arts Access Aotearoa has strong networks in the arts community and works with community-based creative spaces around New Zealand. These creative spaces are organisations where people can make art, or participate in artistic activities such as theatre, dance, music, film and creative writing in a supportive, learning environment.

"Before we set up this pilot, I knew of three creative spaces supporting prisoners post release to attend the space and be a part of their community," Jacqui explains. "These spaces have great potential as positive, creative influences for released prisoners. However, it's also important to explore what works well and how best we can support the spaces to provide a sustainable, effective service."

Jacqui who is responsible for the management and delivery of the project explains that she works with a range

of Corrections staff – case managers, probation officers, art tutors – as well as volunteers, creative spaces and the pilot participants.

"I really value the staff supporting this project and working collaboratively. We all want the same thing: great results for the participants," she says.



TOP: Sandra Harvey, recipient of the Arts Access Prison Arts Leadership Award 2014.

ABOVE: An exhibition of woven mats, baskets and floral work, made from recycled plastic by prisoners in Springhill Corrections Facility, was exhibited in Parliament's Bowen House.

LEFT: Artwork by a participant in the pilot project.

FAR LEFT: Jacqui Moyes and Richard Benge, Arts Access Aotearoa

BOTTOM FAR LEFT: Shar Young and Glen McDonald, Vincents Art Workshop, outside Arohata Prison.



Outlook 2015

"This year, I'm keen to bring more creative spaces on board," Jacqui explains. "I would also like to see more staff from creative spaces going into prisons and running a project or art classes. It's a way to engage with prisoners through the arts and it provides them with a vital community connection."

One example of creative space involvement is Vincents Art Workshop in Wellington. Once a week since November 2012, Coordinator Glen McDonald, with art tutor Shar Young, has been running art sessions with prisoners in Arohata Prison. Here, the women design and paint large murals, learning a range of skills in the process – including technique, communications, collaboration, listening and problem solving.

"Vincents has a long history of helping people transition from institutions to their community," Glen says. "For more than six years, we've provided weekly art activities to the psychiatric ward in Wellington Hospital and this has helped people when they leave."

"Although many people have transitioned to Vincents from prisons over the years, we're delighted to have this connection with Arohata Prison. It helps women get to know us before they're released and makes any transition to Vincents much easier and more likely to succeed."

Identifying talent

Jacqui works with Corrections staff, particularly case managers and art tutors, to identify suitable prisoners for the pilot. Along with artistic talent, ideally they will have participated in arts activities during their prison sentence, or have attended a Maori Focus Unit or Pacific Focus Unit.

"The most successful participants are those who are ready to grab the opportunities this pilot offers," Jacqui says.

"Another factor contributing to successful reintegration is when the prisoners know what is expected of them from the outset and have a clear plan drawn up before they're released."

Along with creative spaces, the pilot also offers the opportunity for participants to be matched with a mentor in the community: for example, a curator, art tutor, artist or carver.

Jacqui researched international examples of mentoring projects, including a mentoring scheme run by the National Alliance for Arts in Criminal Justice and Clinks in Britain.

"This is a well-documented project, and they were fantastic about sharing their information and experience," she says.

Realistic goals

Before release, Jacqui works with the mentors, mentees (the participants) and case managers to set goals that are realistic and achievable.

"Mentors provide motivation and encouragement so their mentees continue their art practice and expand their artistic horizons," she says.

The New Zealand Artist Magazine



Whakaronga Titiro, artwork by a participant in the pilot project.

Documenting the participants' achievements is important so they can see how far they have come.

"Communication between all the parties involved is another vital ingredient in the success of this project," Jacqui says. "A big part of my job is ensuring everyone is talking to each other and keeping people in the loop."

For more information contact: Jacqui Moyes, Prison Arts Advisor, Arts Access Aotearoa, T: 04 802 4349
E: jacqui.moyes@artsaccess.org.nz

Jacqui is responsible for the management and delivery of the project. **N**

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Kaipara COAST sculpture gardens

If you haven't yet made it to award-winning Kaipara Coast Garden Centre to see 'Exhibition 2015' you should really make the effort.



Some of New Zealand's best known and highly respected artists have installed over 50 sculptures at the centre, which is situated at 1481 Kaipara Coast Highway - just 40 minutes drive from Auckland City.

It is a wonderful collection of work, that moves from one extreme to the other. It all fits and it all works. Curator Sally Lush has turned the gardens into an exploration of different aspects of life and the environment in the Kaipara region through the eyes of the artists.

After seven years of outing the show together on her own Sally was joined this year by intern Clara Evans who has just completed her arts degree.

Sally says it is time to start sharing her skills and knowledge. Well done Sally!

As always the overall theme of the exhibition, which the artists reflect in their work, is an exploration and incorporation of the natural beauty of this region of Auckland, the Kaipara Harbour - the flora and fauna, threats to the environment, the history of the land, colonisation and socio-political issues relating to this area, and also to New Zealand and where our country fits in the global arena.

"Every year I am amazed at the ingenuity of artists and their ideas on what has become the established theme of this exhibition never ceases to amaze me." says exhibition curator Sally Lush.

This year, David Bayly, owner of the gardens, his father Don and the team at Kaipara Coast prepared a new nature trail which takes walkers on an extra kilometre walk through mature bush with streams and small waterfalls. The track dubbed 'Don's Conservation Track' has fun, interactive explanatory notes to explore conservation issues affecting the area and threats to the environment. [N](#)

TOP LEFT: 'Every Angle The Same', Sen McGlenn. 3x2 treated fence posts and galvanised nails.

TOP RIGHT: 'Manawa', Fiona Henderson Ceramic, wire, wood.

MIDDLE LEFT: 'Box Of Birds', Katherine Batchelor, wood, galvanised pipe, steel and ceramic.

MIDDLE RIGHT: 'Call Me, I Love You', Bendan Mc Garry. Acrylic, glass, timber and iron iphone.

BOTTOM LEFT: 'Katare', Tim Elliot and Kate Millington. Galls, ceramic tile, fibre glass, glass, polystyrene, MDF, aluminium, stainless steel and totora.

BOTTOM RIGHT: 'Two Objects in Fixed Proximity', John Mullholland. Steel and anodised paint.

Peters Doig Marlborough Art Awards

Now in its 7th year, the Peters Doig Marlborough Art Awards, held in May each year, has established itself as one of the country's most prestigious art exhibitions, attracting entries from all over New Zealand and is regarded as a highlight of the national art calendar.

This year the show will run from 3 - 31 May at Yealands Estate Marlborough Gallery with an opening preview on 2

May. Four awards are up for grabs. These are the Supreme Award Winner, the Patron's Choice Award, the Framers on Queens Award and the popular Peoples Choice Award.

Further information is available from The Marlborough Arts Society which can be contacted at 03 577 6784, Email: info@marlboroughartsociety.com or through their website: www.marlboroughartsociety.com/. [N](#)

THE NZ ART SHOW 2015

Art for the people

For three days in June The TSB Bank Arena in Wellington will be transformed into a dynamic and inspiring environment as hundreds of New Zealand artists and thousands of artworks gather for the The NZ Art Show.

The show, scheduled for 19 – 21 June, is New Zealand's largest curated art show and has become an iconic annual art event in Wellington. It paves the way for collectors and enthusiasts to buy original New Zealand art at realistic prices, directly from the artists.

The show brings together a wealth of artistic talent from around New Zealand with new and emerging artists exhibiting alongside more established artists.

With prizes for the best and most original works amounting to a significant \$13 000, The NZ Art Show offers two other prestigious awards.

The NZ Art Show Emerging Artist Awards aims to recognise and encourage emerging talent studying visual arts at established art teaching facilities in New Zealand.

Established in 2012 this award is made possible with the generous patronage of Richard T. Nelson, the award's official sponsor.

The awards, which comprises four prizes of \$2,500 each is open to students studying visual arts at the diploma or degree level. Art schools are also invited to get involved and can have the opportunity to nominate up to three of their students.

The \$3000 Signature Piece Award carries is awarded to one of ten finalists and is decided by a public vote during the show. All exhibiting artists at the show are eligible to enter this ward.

If you have any questions regarding the NZ Art Show, please email info@artshow.co.nz or check out the website at: www.artshow.co.nz. 

"The NZ Art Show is passionate about supporting emerging artists and recognising the importance of initiatives that optimise future opportunity."

Midge Murray, The NZ Art Show.



Cobi Taylor



Alvin Xiong



Willough McFarlane

GIVE AWAY!

The New Zealand Artist Magazine and The NZ Art Show are giving away ten tickets to the largest curated art show in the country: The NZ Art Show will run from 19 - 21 June at the TSB Bank Arena in Wellington. All you have to do is send an email to info@thenzartist.co.nz with your name, address and contact details telling us why you want to go to the show. Five lucky readers will win two tickets. The competition closes on March 23 2015.



Corporate Image.



Hare Brained.



Well Traveled 1.

CLASS IN CLAY

With nothing more than a deep-seated belief that art would be a major part of her life, internationally-recognised New Zealand ceramicist Maxine Waters decided after attending some night classes at Riccarton High School in Christchurch, that clay was to be her ‘thing’.



“I have had no formal art training, only a passion to learn everything yesterday,” Maxine says emphatically. Formal or not, Maxine says being an active membership of pottery clubs allowed her opportunity to participate in the many workshops from visiting international and local potters, which enhanced her skills and fuelled an inherent passion to create.

“I was part of the successful potters co-operative ‘Classy Clay’ in Christchurch for around seven years then continued on my own, making and selling my domestic ware. At one stage employing three sales staff,” Maxine reveals. “I moved to Nelson in 2000 to be closer to family

and continued to make domestic ware, which I sold at the Nelson Market. It was at the time large retailers were importing copious quantities of dinner ware at very cheap prices so I knew if was to continue as a self supporting full time potter, my product would have to change. After a long day of sitting at the potters wheel, I would pour a much needed glass of something and tonic and return to the workshop to play. I found the creative side of clay to be far more exciting than coffee mugs. I would take my clay art to the market along side my domestic ware and within six months I had made my last coffee mug, and so a whole new direction was born.”



Well Traveled 2.

***My favourite piece of equipment is my mind,
without that my hands won't do what they are told."***

New Zealand ceramic artist Maxine Waters.



Red Violin.

Her passion for clay remains undiminished, "It's a material that can be moulded and sculptured into whatever I want it to be," she says. Inspired by the natural beauty of the landscape where she lives she is driven to find her own way in her artistic journey, always looking forward, never back. "Even when I am not in my workshop I am thinking about what comes next.

"I play with many mediums but with clay it's not just about art. Every aspect of the many stages in the process has to be thought out and successfully executed or the finished work will not make it through the firings. This is not just my passion, but also my full time job. It has to be better than good or I don't eat!"

The female body shape is Maxine's favoured subject to work with. "Not literally. I see it as my canvas so my work starts from there. To dress or not to dress!

"Like many potters I also paint in watercolour and acrylic. I often use my sculpture as my subjects. Anything goes really. It all depends on the day and what the buyer wants. The majority of my work is commissioned and I enjoy their input. I also like the challenge of making my subjects a talking point."

Maxine has a preference for low-fired white paper clay 'Black Wattle' from Australia. "After testing several brands I have found this clay to be consistently reliable. It is definitely my favourite. A lot of my work is full body size so I need a clay that has strength but is not too heavy when fired. It also gives me a lovely cream/white canvas to work on.

"Apart from the commercial red glaze I use, I make up the others from recipes I have gathered over the years and 'tweaked' to suit my firing cycles." Maxine uses locally sourced glaze material from South Street Gallery, Nelson. "I am a bit of a 'gumboot chemist' so



Tactile.



Alter Ego.



The Shirt.



Rags to Riches.

when things go wrong, as they do, the very memorable and sternly spoken words from my first pottery tutor, Margaret Riley from Christchurch, ring out to me; 'Maxine! – Patience and humility.' Thanks for that Margaret, your words have become my mantra."

A big challenge for Maxine when it comes to glazing is knowing where to stop. "Texture is a big thing with me so I will do what ever it takes to bring it out. That usually starts with a spray gun, then pouring, then airbrush, then fire. That's when I find out if I have gone too far. Too much glaze can cause the piece to crack - mantra time."

Pyromaniac

Maxine currently works with an electric kiln. "In the early days I had a huge fire with my overworked old gas kiln and the shed it was in. The fire service evacuated two neighbouring blocks around my house, which fortunately survived if not a little scorched. The Fire Chief suggested to me that electricity might be a worthwhile consideration. I took the advice on board and rebuilt my kiln shed with two electric kilns. I thanked the fire crew with some coffee mugs decorated with flames lapping up the sides for their Watch House. "I have to say though, there is nothing like gas and flame for firing clay. Once a pyromaniac, always a pyromaniac!"

Patterns

Almost all of Maxine's work work is made from slabs of clay. "I roll it out and cut or tear it into pattern pieces much the same way a garment would be sewn. Texture, print or paint, using coloured clay slip would then be added for the initial decoration I have in mind.

"I then use props to hold the clay in place so I can join and strengthen it. A heat gun comes in handy to speed the process up. Then I keep adding and decorating until I have the desired shapes in place something that can take a few hours or a couple of weeks."

"I have experimented with mould making and slip casting over the years," she says, "I love the idea of marrying that with my other passion which is graphics, nothing new to some, but my challenge is to find a different way of doing this."

Recognition

"Over my nearly 35-year career I have had work in many exhibitions. The Wellington Art Show was extremely successful for me, selling all bar one of the 46 works I took on opening night and the next day.

"I have had two pieces purchased by the Canterbury Museum for their Collection. But what I am most proud of and what I consider to be success, is having survived. My work has given me Happiness, a job, a good income, a house, all the trimmings I need and I still see a bright future."

Obstacles

It has taken many years of hard work and sacrifice for Maxine to get her work recognised. "Getting Carpal Tunnel in both hands was a bit of a hiccup especially with time off work. I was single at the time with a mortgage I had to pay but like most people you find a way. I remember the bank wouldn't allow me to take out a mortgage insurance with them. The reason - a potter/artist fell in the least reliable category, especially a female one. I had the biggest smile the day I paid my mortgage off."

As mentioned above, joining a potters association, attending workshops and inter-acting with fellow artists opened Maxine's

artistic path. "In the early days it was pottery clubs and art classes that gave me the skills and confidence to quit my then full time job and go it alone."

Maxine continues her involvement with these clubs and is a member and former committee member of Nelson Potter Association and a past member/committee member of Canterbury Potters Association. Over the years she has also tutored.

Online outlet

Maxine sells her work through two galleries; the South Street Gallery, Nelson and Arts in Oxford Gallery, the rest she sells herself. Freight costs and keeping track of stock played a big part in her decision go this route. "I have more control being able to sell online from my website," she says. "My main market is International clients and I am thrilled to know my work is in so many countries around the world.

"I still take my work to the Nelson Market every Saturday in the summer months with my funky 'Art Cart'. The market is a main attraction for tourists to Nelson, and for Nelson people it's the 'thing' to do.

"Meeting the people who buy my work is important to me, so the Market is a great place for that. It is a wonderful place to people watch, get ideas and also to keep you grounded. I love it."

"I believe clay art is finally being recognised for what it is," Maxine says. "I wouldn't be doing what I am if it wasn't, so I guess I would say that although I know others who would disagree with me about this."

Inspired by the likes of Peter Lange, Cheryk Oliver and Calvin Ma, all renowned ceramic artists who do things 'differently', Maxine loves going to work. Even when I am not in my workshop I am thinking about what comes next," she says. I have this need to find my own journey. I am always looking forward. I find it hard to look back."

Reflecting on her many years as a ceramic artist Maxine says: "I am very grateful for the many honest and talented people in my life in particularly my husband, Wayne, who is the most honest and talented of them all."

Website address www.maxinewaters.co.nz. [N](#)



Texture.



Ebony in Colour.



Ebony.

Destination Christchurch

THE CHRISTCHURCH Art Show

Applications for entry to second annual Christchurch Art Show are open until the end of May 2015.

"In a new environment, post Christchurch earthquakes, everything appears to be 'up for grabs' in the sense of new opportunities for old. It is without doubt that the art community has suffered as have all others through the loss of working premises, exhibition facilities and often support networks over the past four years, the earthquakes exacerbating an already fragile marketplace. My hope is that this inaugural show is the springboard for further shows, enhancing and stimulating the art market, and providing communities the opportunity to interact."

David Woodings - The Christchurch Art Show 2014.

With \$13000 in prize money a primary focus for artists attending the show will be two art awards – 'The Christchurch Art Show Award' and 'The People's Choice Award'.

The winner of each category will be taking home a special \$2500 package which includes the opportunity to exhibit at the 2016 Christchurch Art Show with a four panel exhibition package.


Celebrated Christchurch artist David Woodings, who has a significant back ground in fine arts, will be the judge for the 2015 event scheduled for 11 – 14 June 2015 at the Events Centre, Wigram Air Force Museum.

The final 10 works selected for the two awards will be displayed on the opening night where The Christchurch Art Show Award winner will be announced. This selection of works will then be voted on by the public visiting the show with the most popular work winning the 'People's Choice Award'.

Directors, Hannah Buckby and Kate Morrison, reiterated that a principal aim of the show is to celebrate Christchurch as an arts destination, supporting artists and providing artwork for the public and the rebuild.

A new feature at this year's event will be the display of 3D art, with which Director Kate Morrison has created wide interest among the art fraternity

Along with art award entries opening, display pack and 3D pack options will also open. The larger pack options have been open since October 2014 with artist interest being high. The show has always given a quick response to artists entering the show – giving artists the valuable time to plan their exhibition year for 2015.

For information and entry requirements for The Christchurch Art Show 2015 and their Art Awards please visit www.chchartshow.co.nz or email kate@chchartshow.co.nz. 



People's Choice Award 2014 - Svetlana Orinka.

A promotional banner for Wellington Potters Supplies. It features three images: a white ceramic bowl, a circular artwork with a mountain scene and the text 'Paint-à-plâtre Ceramics', and a white ceramic pig figurine. The text 'Throwing Classes' and 'Handbuilding Classes' is overlaid on the images. Below the images is the website address 'wellingtonpotterssupplies.co.nz' and a small icon of a person.

Get your FREE TICKET to the CHRISTCHURCH ART SHOW in the next issue of The New Zealand Artist Magazine - on sale from May 4th 2015.

Whangarei calling

Whangarei Heads Art Trail

What began in 2012 as a two day Easter event and has rapidly grown to become one of North Islands premier art experiences.

The 2015 Whangarei Heads Arts Trail (WHAT) will see 40 artists stage simultaneous studio and community venue exhibitions, allowing visitors to take in the spectacular scenery whilst browsing through the wide selection of work available, in a vibrant collection of styles and media.

Stating that the trail provides a perfect opportunity to purchase work directly from the artist, WHAT organiser Sheila Blackburn explains: "As well as a number of new local entrants we have six great guest artists who will bring new work to the event. These include Terry Haines, from Auckland bringing exciting sculpture, in a range of media, for indoors and out; Pete Brammer, originally of Sheffield (the city of steel) UK, who in the past 16 years has become well known in NZ for his metal work; Becs Wood, a new artist working in pen and pencil drawing and clearly producing work that will make her a great favourite; Gabrielle Ashton who is joining us again to show her very popular glass and silver jewellery designs; Lenka Mason, our student from NorthTec is honing her style and work in photography as well as exploring a range of other media and Andy Morrison of Honey House Studio, Kaitaia who works with wood, using natural shape and form to create great sculptural pieces with a polished and painted finish.

"We also have a bumper raffle this year with prizes donated by local artists. 'Culinary creatives' take note, there is a competition for the best in 'edible art'. Adding to this a gift voucher scheme that we hope people will enjoy."

It looks like being a great weekend so get the family together and 'take the trail' this Easter (4th & 5th April) . Guide maps with raffle entry will be on sale by mid March. Check out our web site for details of all of the above or call 09 4363960 for more information.

For those who can't make the Easter event or find it all too much to cover in two days most of the artists welcome visitors to view their work by arrangement. **N**



Sheila Blackburn - organiser of the art trail in Whangarei.

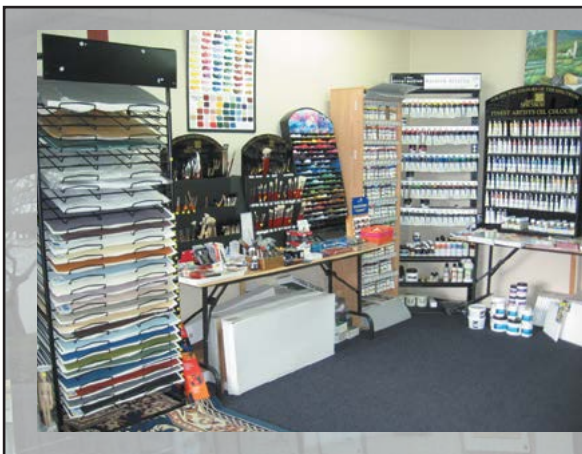


Mariette Van Zuydam prints - WHAT 2014



Participating Artists

- | | |
|----------------------|-----------------------|
| Jeffie Mulder | Pottery |
| Shelly Linehan | Photography |
| Sheila Blackburn | Pottery |
| Pam Mundell | Painter |
| Lucy Bilyard | Textiles |
| Allen Jowitt | Pottery |
| Mariette van Zuydam | Print maker |
| Sharon Thompson | Print maker |
| Anna Scott Davidson | Potter |
| Trish Parkin | Painter |
| Maike Barteldres | Jeweler |
| Jeff Andrews | Metalworker |
| Kathy Mortimer | Painter |
| Pauline Marjoribanks | Textiles and painting |
| Julia Newland | Painter |
| Natalie Tate | Painter |
| Trisha Fisk | Painter |
| Brad Walters | Airbrush Artist |
| Alan Squires | Photographer |
| Justin Culina | Blown Glass Artist |
| Clive Ihaka | Wood turner |
| Shirley Ihaka | Weaver & knitter |



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Art Graf for drawing and painting

By Evan Woodruffe



Okay – I bet this shot got your attention! This is the **Art Graf Water-soluble Extra Large Stick**, a large sausage of soft graphite in a cloth pouch. Any artist who loves to draw will be impressed by the potential in this. If you do life drawing, you'll love it. If you work large and loose: you'll love it. Glide it on, rub it on, mash it on, hammer it on – and then add water with a brush, a sponge or an atomiser to produce washes and graduations in greys ranging from delicate to impenetrable!

Art Graf materials are handmade in Portugal, and their Graphite and Black Carbon drawing materials are all water-soluble. Art Graf Graphite is soft and dense, covering smoothly even when not dissolved with water. The Black Carbon comes as a flat pellet that provides a very dense black with a more waxy feel. Hand production is very important for these super-smooth and soft drawing materials. Bulk manufacturing just can't ensure every piece of grit is eliminated.



Art Graf Graphite Soft Sticks are large at 12 x 85mm, and initially perform like 6B graphite. With a little water, however, they fully aquarelle into a warm, deep, slate grey that can be easily extended past its dry edge. Colour can be taken directly from the Graphite Soft Stick and applied like watercolour.



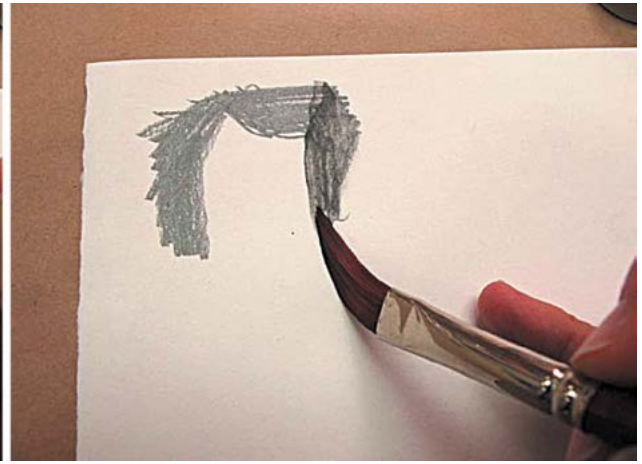
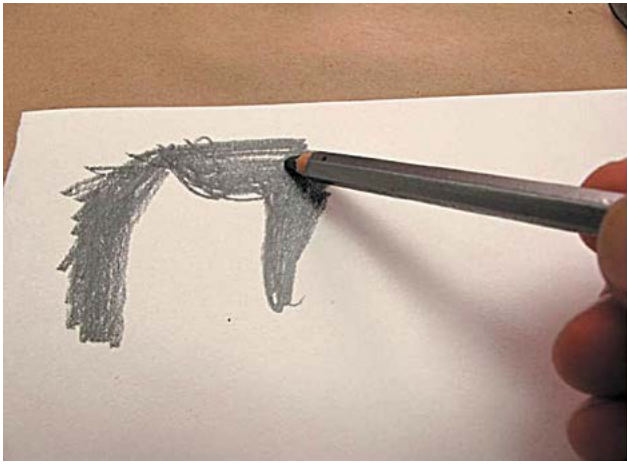
Art Graf Black Carbon comes as a flat cake. The dense black pigment can be taken directly from the cake with a wet brush in the manner of a pan watercolour. The cake can be used dry as well, and has a sticky, waxy resistance that artists who like to draw with lithography pencils will love.



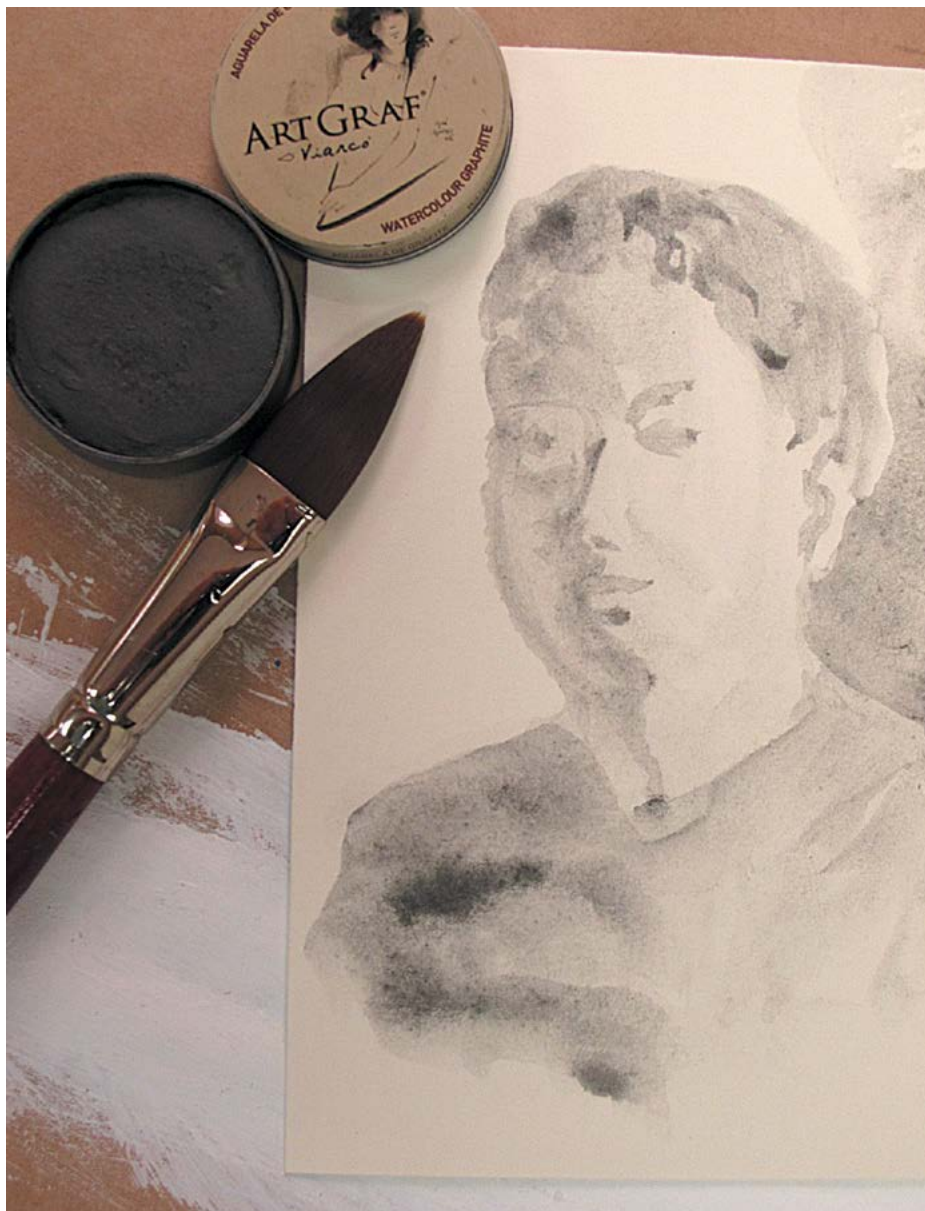
The Black Carbon can also be dipped into water and used to draw/paint with a slowly dissolving broad application - yum! The dried pigment can be easily erased using a Cretacolor Monolith eraser.



Art Graf Graphite also comes as a disc in a tin. Delightfully soft and easy to pick from the tin with a wet brush, it offers a greyer set of tones to the Black Carbon. More water lightens the tone and the fine pigment granulates beautifully. Art Graf Graphite, once dry, is easily erased with both Monolith and Kneadable erasers to offer more subtle tonal adjustments.



The Art Graf Viarco graphite pencil is velvety soft for a 2B. Viarco has an extra wide 5mm lead that covers area quickly. It is water-soluble and erasable when dry.



**To see the Art Graf range, and order visit:
www.gordonharris.co.nz**

Giclée Print - Art for Art's Sake

Established by recognised artists to provide a dedicated high-end archival reproduction service to fellow artists, NZEditions is arguably New Zealand's leading specialist provider of archival prints. The NZ Artist invited them to explain just what it takes to produce museum quality prints and offer some advice to artists looking to reproduce their artwork. Owner, Fine Art Printer and artist Grant Lewis responds.

Grant says to be a specialist provider of archival prints, also referred to as Giclée's, requires the correct equipment and a full knowledge and application of a Colour Management system enabling workflow management, coupled to customised profiling and calibration of all equipment involved in the process. "Without these elements it is impossible to produce prints that represent the original to a high degree of accuracy."

NZEditions employ the latest digital imaging technologies archival pigment printers from Epson along with a state of the art colour management solution from X-Rite, which provides a 'What you see' on EIZO monitors 'is what you get' printed on Epson Series x900 Epson Professional Graphics printers.

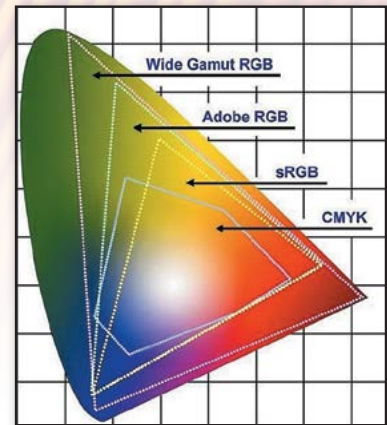
"We offer sound advice and support with real world experience," Grant continues. "We personally use all of the substrates here in reproductions of our own artworks!"

"Being artists ourselves makes the process of producing prints with a full understanding and respect for our customers' works and the nuances that make it theirs. Every single person receives personalised service to suit their specific needs and requirements."

The elements

Grant emphasises that the digital capture of the artwork is the most important of all steps in the entire process of producing a museum quality Giclée print. "If the captured image is poor, the whole process will be poor. We recommend artists contact us before having any scans or photographs taken of their artwork as we have specialised target files that also need to be captured and that significantly enhance the accuracy of each reproduction printed.

"Some of our artists have purchased their own targets to be included in the capture process. Artworks captured in this way means that we can reproduce artwork without having to see the original piece of work."



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Pointers

When deciding on which fine art printer to have your artwork printed by, bear in mind some of the following points:

The printer should have an excellent working knowledge of the substrates (papers and canvases) that are used to reproduce your artwork faithfully.

These substrates should be the very best that the industry provides. It is imperative that the printer only uses high-end ink sets that are pigment and archival in nature.

Suppliers

When choosing a printer make sure you work with fine art printers that offer a print on demand service. This means you can order as little as a single print of your artwork at a time and not printing all the prints at once,

something which can cost a lot of money. Negotiate with your printer on the cost differences between printing a limited numbers of prints against the printing entire batch at once.

Make sure the printer uses a Digital Asset Management system to safeguard the files used in your limited and open editions process. In other words, make sure the printer keeps an exact duplicate.

Consider the following scenario: The printer's hard drive fails and the files used to create your editions are corrupted or destroyed. What would you do? Creating another master file exactly the same as the original can be quite complex if not impossible in some circumstances. So make sure the fine art printer has an on-site and off-site backup of all working files used in edition runs. (NZEditions uses a localised NAS personal cloud storage system).

Colour management plays a key role in any fine art print studio. If a printer has a 'she'll be right' attitude and doesn't use any form of colour management and basically does things by eye, run as fast as you can and find a fine art printer that uses a quality colour management system. **N**



NZEditions mission is to provide the finest elements of archival printing at a fair price to fellow artists and photographers in New Zealand. Located in Lower Hutt, Wellington, NZEditions is ideally positioned to service both North and South islands.

The company is owned and managed by husband and wife team Grant & Stephanie Lewis. New Zealand born Grant, an internationally recognised oil and pastel artist uses his artistic talent and vision on all fine art works that come through the print studio. "The feedback we have been getting shows that artists are comfortable about their artwork is being proofed and printed by a fellow artists.

Stephanie, also born in New Zealand, growing up in Petone, has been passionate about photography all her life. She too has limited and open editions of her works represented in one of the local galleries in Petone, Lower Hutt.

"NZEditions are looking to install 'BetterLight Scanning Back Camera' which will make us a one-stop fine art reproduction studio so all of our artists can drop their artwork to us and we will take care of the rest for them," Grant concludes. "Stephanie will be the one digitally capturing each piece of artwork with this technology, which happens to be the best in the world with 300MegaPixel Plus digital captures."



**CHRISTCHURCH
Art Show**

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FOR ARTISTS' ENTRIES!**

Look for your **FREE** entry ticket to The Christchurch Art Show in the May/June issue of the NZ Artist magazine!

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Consumed



After many years of focusing on various career paths, oil and acrylic artist John Unasa recalls

that it was becoming quite apparent his desire to create from a very young age was still very much alive and something had to be done about it. Now,

at 35, full of life experience, qualifications and a range of skills, he says he feels the time is right for him to put his full focus into his creative passion.

by Passion



Fire Teine 1 (2014). Acrylic on canvas. 508 x 762mm.



LEFT:
Women in flux #1
 (2014). Acrylic on
 canvas. 508 x 762mm.

BELOW:
Blue Sky Pe'a (2014).
 Enamel/oil/acrylic on
 canvas. 889 x 1524mm.

“My inspirations emanate from my feelings about my physical and social environment, my mood, my imagination, my culture, pop culture and my education,” he says.

John is also inspired by some of the greatest artists the world has ever known: “Michelangelo, because of his use of bright colour in his paintings and focus on anatomy; Da Vinci, because of his ability to merge his knowledge of science with visual artistry; Van Gogh, because of the passion and intensity of his brush strokes and the vibrancies of his colour use and Monet, because of his colour use. Finally, there is Fatu Feu’u, because he is a Samoan artist who stands as a role model for all Pacific artists following their passion.”

Passion

John was born of passion, it is endemic to his character and revealed through his artistic drive and self-motivation. “Self-expression is an amazing avenue for both individual fulfilment and as a way of connecting with other people,” he enthuses. “When people feel a connection to my art I am very flattered. Something I have created has aroused thoughts and feelings in others. I find that through my art journey I have been enjoying sharing my passion with others while also learning about their dreams. I learn something new every day so I am always looking forward to what lies ahead. That is what I love about being an artist.”

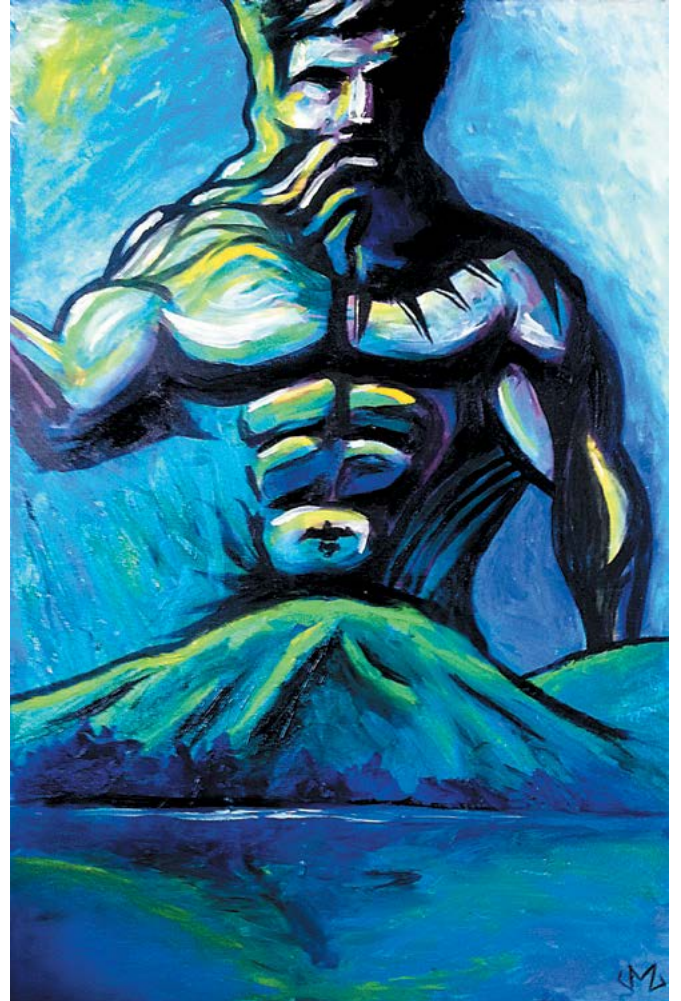
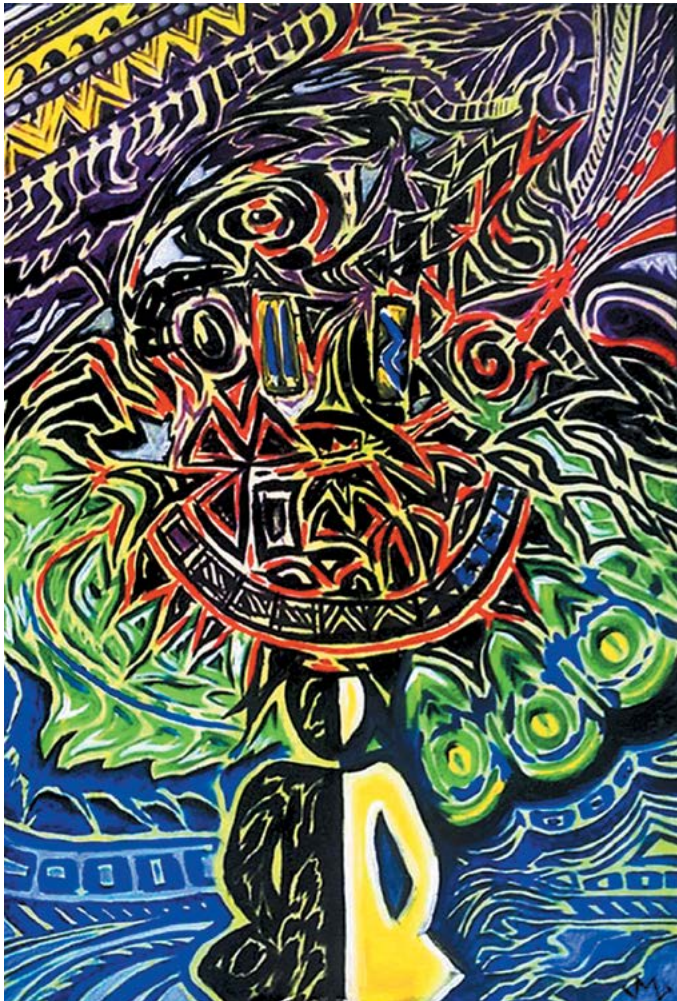
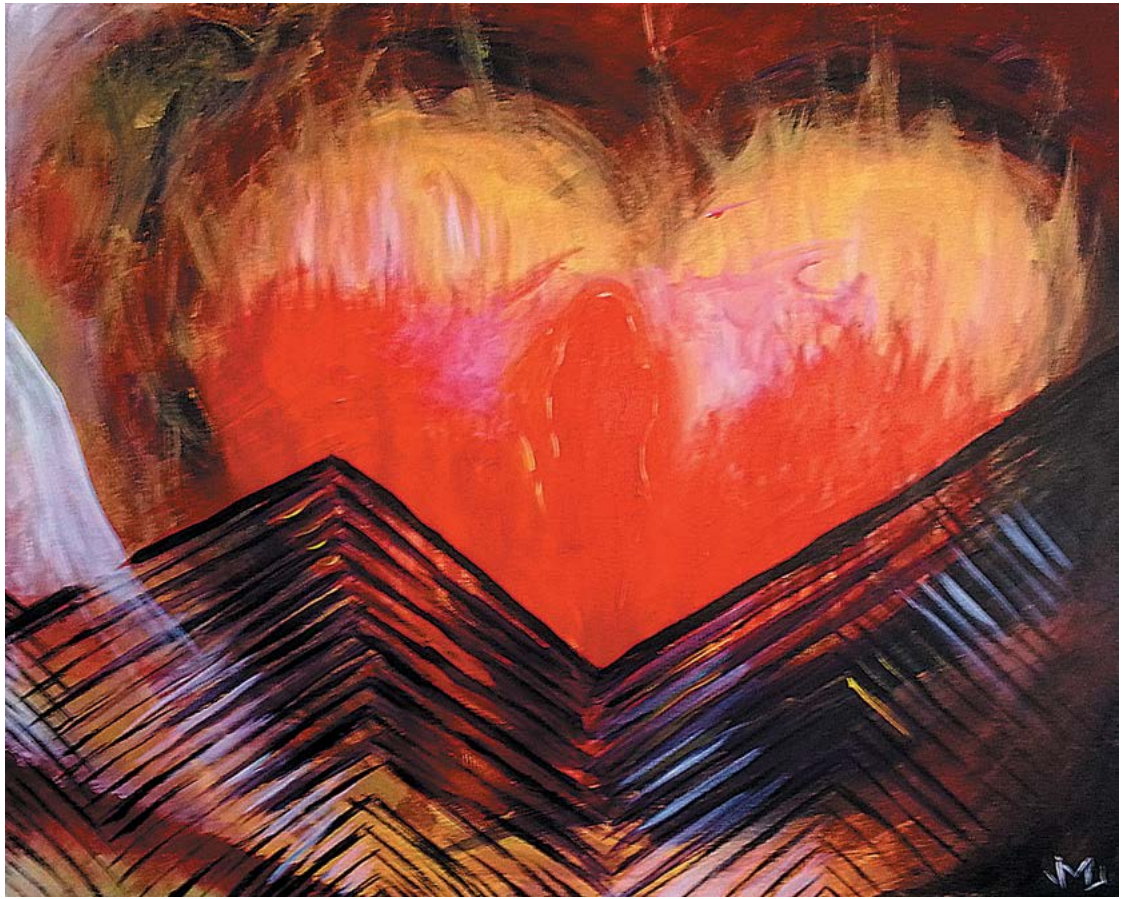
John would like to be able to share his art internationally. “I want to bridge connections between my local experiences and the rest of the world.



RIGHT:
Women in flux #2
(2014). Acrylic on
canvas. 508 x 762mm.

BELOW LEFT:
Matai Smile (2013).
Acrylic and Oil on
board.
508 x 889mm.

BELOW RIGHT:
Tagaloa Lanu Moana
(2013). Oil on canvas.
508 x 889mm.





ABOVE:
Women in flux #3 (2014). Acrylic on canvas. 508 x 762mm.

BELOW:
Tagaloa and his Sunfish (2013). Acrylic on Canvas. 381 x 254mm.



There are many people I feel who would learn new things about my culture, where I come from and my experiences. I would also love to learn and understand new perspectives and see how that impacts on my own creativity.

“In this respect, within the next five years I will have travelled all over the world sharing my art as well as my cultural experience as a New Zealand born Samoan artist from West Auckland.

“Right now I have on-going graphic design work and I am currently preparing paintings for an exhibition in February 2015: Part X: Pacific Artist Exhibition. I am also involved with several art collectives all aimed

at providing more opportunities for artists to display work, to network, collaborate, and also to think globally. We believe that our art should not be limited to a local audience but shared internationally for our own growth as artists and also as a means of educating others about where we come from. I am enthusiastic about these projects because I have always felt that as an artist limitations of support and understanding have often led me to put my art on hold. Now, by building new relationships and sharing my passion with others, I am finding I have this support and I would like to believe that other ‘creatives’ can rely on me to support them in their endeavours.”

Successes

“Although I was painting for many years prior to studying at Whitecliffe College of Art and Design and I enjoyed learning a new creative discipline, it was challenging as I was not very experienced with computers. However I graduated with a Bachelors in Fine Arts majoring in graphic design and of this accomplishment I am very proud.”

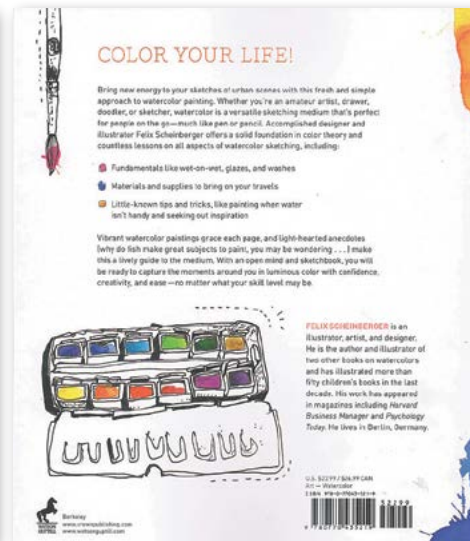
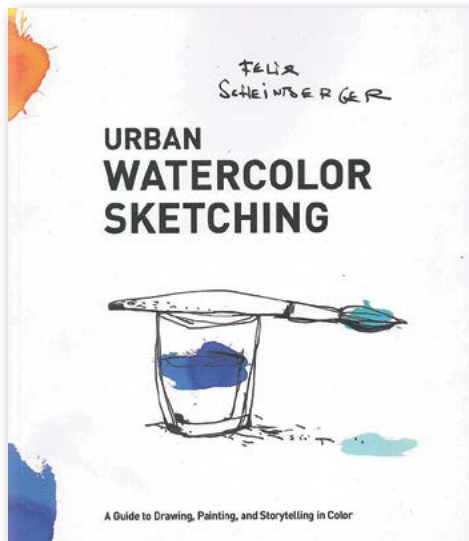
“If I look back at what I have done and where I want to take my art, I have learned and truly believe that perseverance is essential to being successful. Mistakes do not matter. They are just a way of learning what not to do.

“There will be many disappointments and many victories on the creative journey. Be prepared for anything and most of all use your passion and trust your talent to carry you through.” **N**

ART BOOK

BOOK REVIEW

By Megan Lavin



Felix Scheinberger is an illustrator, artist and designer who has illustrated more than fifty children's books as well as two other books on watercolour.

In this vibrantly illustrated book, Felix gives us extremely useful information such as what to pack in your travel sketchbox, the fundamentals of watercolour painting and how to use the white of your paper to its best advantage, using wax crayon, masking tape and liquid masking film.

He explains in a clear and concise way (with heaps of pics) about colour, comprising the colour wheel, how to wash and layer your work to find the colours

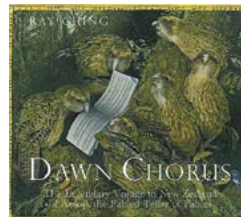
you are looking for with the transparency that is inately watercolour's feature.

He explores various techniques and imparts secrets as to how those techniques are achieved. He even goes so far as to show how to remove areas of your work that you feel have to go. This is always a challenge with watercolour, as the pigment tends to stain the paper.

With the very encouraging undertone and practical advice, this is a book I recommend to all watercolour artists, new and old. Everyday there is something new to learn. N



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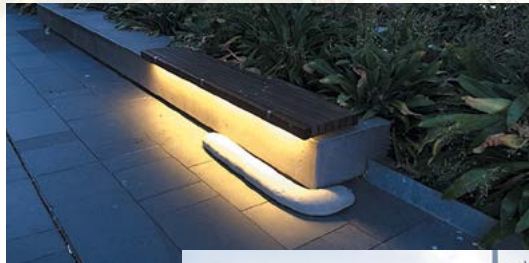
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News

AUCKLAND WATERFRONT INITIATIVE



'My Heart is an Anchor'; Elliott Collins - image courtesy of the artist.

'Enigmatic Art Objects'; Kelsey Stankovich - photograph - Jaenine Parkinson.



'Enigmatic Art Objects'; Kelsey Stankovich - photo courtesy of the artist.

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. This partnership will present itself in the form of installations at a range of 'unmined areas' on the Auckland Waterfront.

The programme, entitled Tidelines, is taking 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.

Artists with work featured in the Tidelines programme include Brydee Rood, Elliot Collins, Kelsey Stankovich, John Vea, Veronica Herber, Dieneke Jansen and Ruth Watson. [N](#)



An Auckland Council Organisation

Winsor & Newton GIVE AWAY

Get in line to win a set of Winsor & Newton Professional Water Sticks and Water Colour markers!

Marking their arrival in New Zealand, Winsor & Newton are giving away two sets of their newly launched Professional Water Sticks and Water Colour markers in this issue of The New Zealand Artist Magazine.

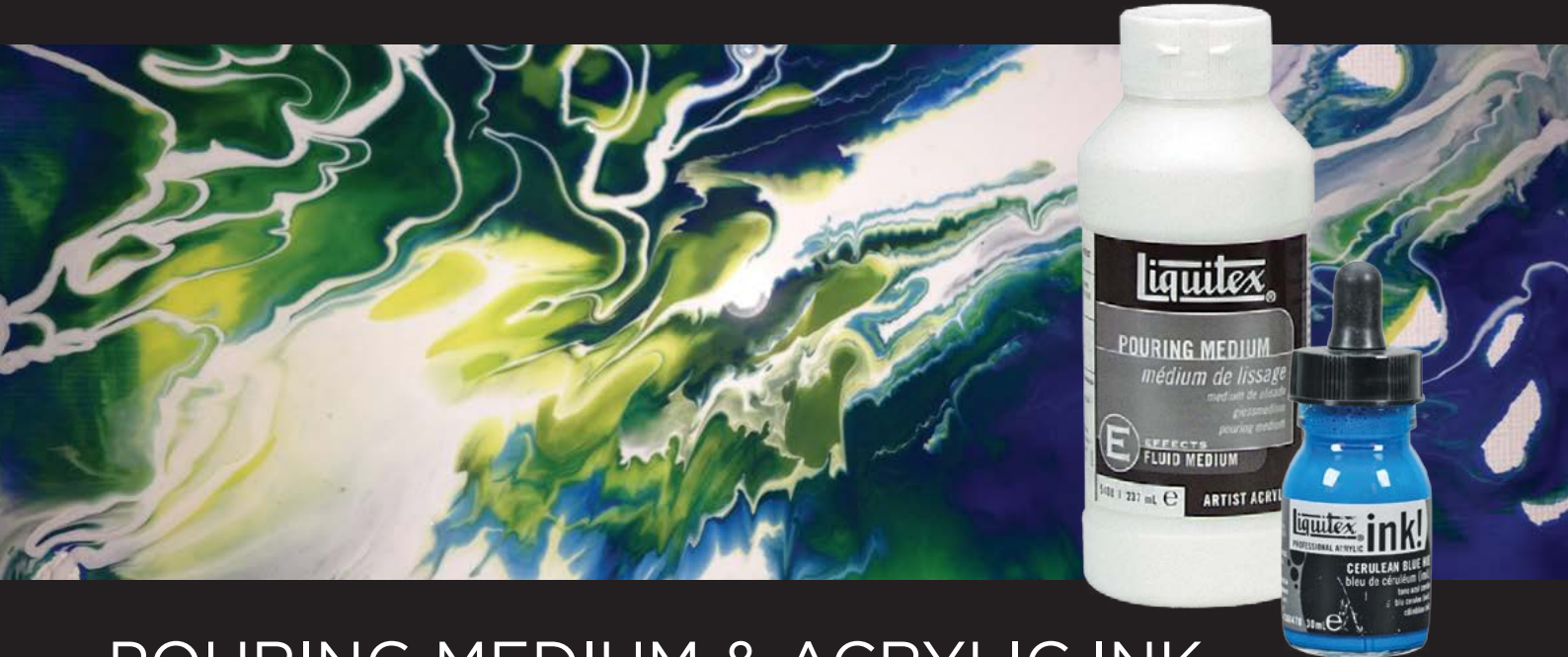
All you have to do is send an email to info@thenzartist.co.za and tell us what you have to do get the optimum results from these exciting new watercolours and you stand a chance to win a set of the Professional Water Colour sticks and markers.

That's a whole new watercolour world waiting just for you!

You will find the answer to this really simple question in the article on Page 20 and 21 of this issue.

The competition ends on March 19. [N](#)





POURING MEDIUM & ACRYLIC INK

Liquitex Pouring Medium Can be used in combination with Liquitex Acrylic Inks to create seamless surfaces and puddles of colour.

USING POURING MEDIUM

1. Pour desired quantity of pouring medium into a bowl or squeeze bottle. Add drops of Liquitex Acrylic Ink to the Pouring Medium (if making custom colours it helps to mix the colour before adding to the medium).
2. Stir or shake to mix the colour. Add more colour if required and mix again. When your mixture is ready, allow it to sit for 10 minutes if stirred or 30+ minutes if shaken, to prevent bubbles.
3. Mixture can be poured directly on canvas or board supports, glass or even paper. You should work on a level work table.
4. Pour over the surface and manipulate with painting tools or by changing the angle of the canvas to let the pouring medium run along the support.
5. Allow at least one day of drying time. If the paint film is thicker allow up to two days of drying time.

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TIPS & TECHNIQUES

- Paint wet in wet. Multi coloured compositions can be created in one sitting if several colours are prepared at a time.
- Marbled surfaces can be created using multiple colours applied side by side then blended using a palette knife or pointed tool through the surface.
- Turn the support on its side to create thin drips. Allow the paint to run down the support surface at a variety of speeds.
- Pours and pools can be layered. Apply another coat after the first has dried.
- For sculptural applications, directly pour medium and ink mixture onto a glass surface to create a moveable, flexible paint slick. To make removable pours, treat the glass surface with a mold release or quick release spray for easy removal of the paint after it dries. Then the dry poured paint can be sewn, glued, or rolled for different sculptural effects.
- In order to ensure the strength of the paint film, do not mix water with the Pouring Medium.
- Dust can get caught in the paint film if left open in the air. Cover your painting with a large cardboard box to ensure a clean pour.

Alan Williams - Outlaw Artist.



There has always been something indefinable about motorcycling and motorbikes. Perhaps it is the independent nature of man and machine that sets them apart from the general populace or because bikes and bikers have long been associated with outlaws and gangs - the 'one percenters'. Life-long biker Whangarei-based Alan Williams is a 'one percenter' but he is not an outlaw, he just thinks differently to most folks.

Alan doesn't go out of his way to break the rules he just does it as a matter of course. That's the way he is. A fabrication engineer by profession and a full-blooded biker at heart Alan has another side to his character – he is an avid watercolourist.

No one taught Alan how to paint; he just picked up a brush and did it. No doubt his technical and engineering grounding guided his hand and enabled his approach but then, with his chosen subject being motorcycles, this was, quite fortunate.



Painting history

Alan has retained a standard format, an accurate portrait, if you like, of classic motorcycles that harken back to the 'golden years' of motorcycling. There is no argument about this.

The lines are clear, there is no scenery, no race tracks, and no riders. These paintings are for lovers of motorcycles. As straight up as they are, something very tangible takes place when viewing Alan's work.

Love them or hate them everybody has an opinion on motorbikes. When looking at Alan's paintings hanging in the bar in the Brauhause Frings Brewery in Whangarei, everybody has something to say, they have owned one the machines, they know someone who had one or still does or whatever.

Alan's work not only celebrates something he is passionate about but reflects the pioneering spirit of motorcycling, the machines and the men and women who ride them

Alan says while working in Auckland he sold at least one painting a week and had a regular flow of commissions. Things are a little slower in Whangarei and his output has also slowed.

His latest work however is a little more out of the box. A painting of John Britten's world conquering superbike is not a classic, in the normal sense of the word, but in terms of radical engineering, this machine has gone down in the annals of motorcycling history in all its bright blue and shocking pink glory.

Alan says the painting is a break from the past and, he suggests, a point of departure as far as his future work is concerned.

Also in the future is a project to build a radically engineered street-legal superbike. The finer details are being kept well under wraps but it certainly sounds as if it will catch the attention of the motorcycling fraternity and yes, Alan assures, there will be a painting of it. [N](#)

News OUTSIDE HEAT

The inaugural New Zealand Outsider Art Fair, held in Auckland has been declared a great success with excellent feedback from participating artists and a call for further such events in the future.

Principal visual curator Stuart Shepherd said while the idea to hold some form of outsider art fair in Auckland has been around since the Auckland Contemporary Art Fair began, this inaugural event was the initiative of Toi Ora Live Arts Trust.

With his wide experience representing artists at the New York Outsider Art Fair over many years Stuart is arguably the most knowledgeable Outsider Art Fair professional in the country. "The challenge was to have an art fair without an established market place without a crop of outsider art dealers, without a crop of serious collectors

Initiated by Toi Ora Live Art Trust and its Managing Director, Erwin van Asbeck, the fair included exhibitions, installations, performance, panel discussions and workshops. A Pop-up Outsider Art series was displayed in shop-front windows of leading fashion stores in the Britomart precinct during the week before the fair.

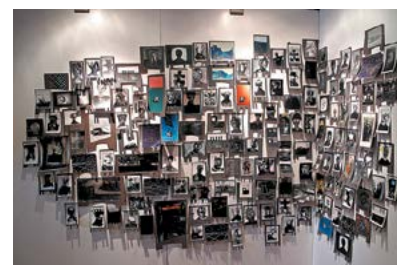
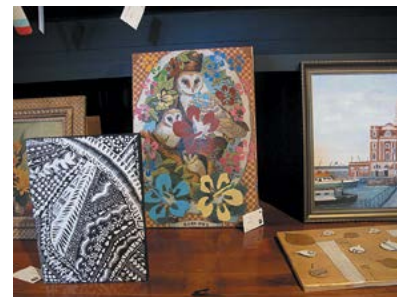
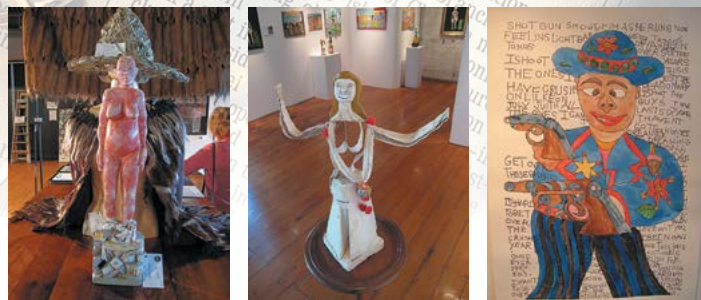
Among the work on show was Jim Dornan. Stuart says, "He died 30 years ago so this was a legacy collection. Jim's paintings can be seen as self-directed art therapy. After a period spent in a psychiatric hospital in the 1970s Jim aimed in a humorous way to describe to his doctor what was happening for him. He called his work 'get well research'."

Vincent Art Workshop artist Colin Korovon's ball point on paper drawings were also featured.

Screen-printing students from a work-skills programme at the Bay of Plenty Polytechnic produced tee-shirts featuring images of some of the artists participating in the fair.

"One of the things I was excited about is that during the Art Fair, some well-known fashion houses in the neighbourhood displayed the work of various self-taught artists in their windows. That type of relationship-building with both the local design industry and with the students already makes this fair a success."

In 2009, Stuart Shepherd started showing New Zealand art at the New York Outsider Art Fair, established in 1992. While this inaugural Auckland fair was inspired by the American experience, it had its own distinctive style, Stuart says its key aims were to integrate the work of self-taught artists into the economy; to introduce



previously unknown work by self-taught artists to a broad audience of New Zealanders; to encourage new collectors and to generate sales to benefit the artists.

"Outsider art has been recognised and collected internationally for the past 100 years," Stuart says. "However, the art world in New Zealand has been slow to acknowledge art that hasn't come through acceptable, established, channels.

"I want the Auckland Outsider Art Fair to be accessible, exciting, sexy and to celebrate diversity of expression."

Outsider art refers to the work of untrained artists who produce work from their own depths and intuition, and generally have not been influenced by popular art trends. "With the work of self-taught artists, the challenge for me is to recognise the particular ability, the particular language," Stuart says.

"It can be miraculous that people, often with very limited resources, have been able to find ways of responding to the world that result in exciting, original and important artwork."

Lessons learned

Stuart says it has not all been plain sailing: "We could do better with marketing, and publicity leading up to the key events of the fair. So next-time the fair might take a different format and possibly become an 'Outsider Art Week' with events and exhibitions in various locations. I would also like the international links to have a higher profile."

Stuart says the while outsider art has almost merged with the contemporary art scene internationally, there seems to be a reluctance in the New Zealand art community to fully recognise and appreciate the work of the best local self-taught artists. I think there still exists a need to make more effort to present and celebrate their work. ■

Destiny in Glass

By Di Tocker

A mother of two, a successful artist in her own right, owner of Dicastglass, a successful business purveying tools and materials for all manner of glass casting, Auckland-born Di Tocker has walked the walk to get where she is today. In the story below she describes the highs and lows of life as a professional artist.

I work full time as a Cast Glass Artist and Tutor from my purpose built casting studio next to my home in Ohaupo, Waikato. Though art is part of my practice as far as form and concept, I consider myself to be more of a 'maker' than an artist, due to the massive fabrication process involved in the cast glass medium. I 'juggle lots of glass balls' providing work to galleries throughout NZ; undertaking regular commissions including contracts for glass trophies supplied to five organisations annually; teaching regular glass casting workshops; selling casting supplies through my studio and website; providing a glass foundry for other artists – where they design and supply the models and I cast the work for them; and lastly but most important I continue to develop my own glass pieces for exhibition. I consider myself to be 'living the dream' combining family and my love of making glass.

I was always destined to do something in the art field right from attending high school at Tauranga Girls High, where I took five art subjects and English in Sixth Form and later completed a Bachelor of Fine Art (major Glass), Royal Melbourne Institute of Technology (RMIT), Australia, 2000-02, Certificate of Art and Design, West Cheshire College, England, 1994-95.

The chance to begin glass casting full-time began by chance when I met Colleen Ryan-Priest, who had a rudimentary casting workshop at her home and had been casting for a few years herself. It was five years since I had left University in Melbourne and moved home to New Zealand to start a family. All my casting gear had been in boxes and I now had a baby and a two year old.

Colleen invited me to come and 'play' in her workshop one night a week. I was immediately hooked again and we have become very good friends. Four months later my children were in day care three days a week and

I undertook an arts/business course, opened business accounts and started to trial a career as a cast glass artist working from Colleen's workshop and a space in my garage. My business has continued to grow each year since 2007 and now I work from a purpose built studio next to my home in Ohaupo and have an assistant who works with me two days a week.

Motivated

Working with glass continues to motivate me as there is so much to learn. My glass pieces continue to be centred on human interaction with others, objects and places. I have always been intrigued by negative space (the space between objects) which why I tend to group figures or couple figures with objects.

I expect that my practice as a Cast Glass Artist and Tutor will continue to have a positive influence, introducing more people to the medium.

I set goals and challenges for my practice every year – making improvements to my studio and making more challenging pieces of glass. My current workload is 20% 'my' work (more personal and conceptual pieces) and 80% work for others – commissions, teaching and mainstream gallery pieces. I would like to switch these numbers around so that 80% of my time is spent making the glass pieces I want to make.

I started 2015 working on two new pieces from my 'Rooms' series. These pieces involve model making, lots of planning, technical challenges, very large and physically demanding kiln moulds and one month firing in the kiln – one at a time. I began this series at the beginning of 2013 and love working on them though it is hard to fit them into my schedule because of how long they take to fire in the kiln. I have always wanted to create



Room #3 - H192 x W202 x D112mm.



Front Embrace -
H430 x W140 x D85mm.

TIPS FOR NEW ARTISTS.

NZ glass artists Di Tocker offers the following tips for new and beginner artists: Do an arts/business course. I have done three throughout my life and each course helped me to make the right decisions. After the first two courses I knew the timing wasn't right. I did the last course when starting Dicastglass in 2008 and it gave me a solid grounding to be successful in 'the business of being an artist'.

Diversify – its tough times out there. I know that if I relied just on gallery sales I wouldn't have enough income to sustain my studio expenses. Find your own 'bread and butter'. For me it's a mix of teaching, mainstream gallery pieces (the regular sellers – easier to produce), commissions and sale of supplies.

Hone your craft, make, make, make! You have to get better at what you do in order to produce great art, get more efficient and connect with your work.

Skill up on your weaknesses and/or be prepared to get others to work for you.



Milly and Molly Gold - H150mm.



Cast Glass - angle view. H200 x W145 x D130mm.

works that people are drawn closer to - to see what's inside. I love seeing the look on people's faces when the optical qualities of glass alter the piece. In February I will be installing a third kiln in my studio to enable me to create more large works such as these.

Success

I would say without hesitation that my biggest success to date is being able to sustain my practice and earn a living from it. Conversely, my biggest obstacle was once myself thinking I would never be able to raise the funds to have my own studio and equipment.

It has not been easy, in 2013 I had a depressive episode that came totally unexpected. I couldn't enter my much-loved studio without feeling physically sick and tearful.

I needed to totally re-assess my work schedule. The biggest issue was that I had been spending too much time working alone, and feeling overwhelmed by the mainstream work I needed to keep producing. Taking on an assistant and training her to manage these tasks for me has been ideal, providing me with company and sharing the load.

I am not sure one chooses to work with glass – more like glass chooses you, and doesn't let go! I went along to a lead lighting night class in 1989 and within half an hour I was totally hooked. I bought all the tools and began creating. In 1997 I needed a career change from the dying field of photolithography in the printing industry so I wrote to every leadlight shop (52) in Brisbane where I was living at the time. I was employed and trained professionally in all aspects of lead lighting. A year later I moved to Melbourne and was enjoying work as chief designer and hobby tutor at a large firm when I saw an ad in the paper for a BFA (major glass). I started working part-time and went to University thinking I would develop skills to make large architectural glass windows – instead I got seduced by cast glass and made a body of work consisting of small 3D abstract figurative objects.

Challenges

Casting glass involves sculpting skills, chemistry, maths, science, accuracy and practical know how. You must be prepared to test and try new methods for yourself. There is no recipe book for casting glass and a lot to learn!

When I start a new piece I first make a wax model of the glass object I wish to create. I usually start with a solid block and carve into it. I spend a lot of time working on the surface of the wax getting exactly as I want the glass to end up. Each mark and texture will show in the final work.

Around the wax model I hand build a mould in layers using dental plaster, silica flour and fiberglass matting. The walls may be up to 70mm in thickness and consist of 7 layers, depending on the mass of glass to go inside. The wax is then steamed out of the mould to be re-used another time.

The mould is now propped up in the kiln with the opening at the top. The lead-crystal is calculated per volume to the wax model and packed in a terracotta plant pot. This is placed above the mould so that when the glass heats it pours through the opening in the bottom of the pot and into the mould. The placement of the colour in the pot determines where it will end up in the final sculpture. I often add up to four colours in the larger works.

The mould stays in the kiln for a minimum of five days and a maximum of one month depending on the volume of the work. This is because it must be heated slowly to ensure the mould is completely dry before the glass starts to pour, and cooled slowly to ensure the glass is annealed correctly. When the glass is sufficiently cooled to room temperature the mould is broken apart carefully to reveal the glass.

The piece still needs a lot of work in the form of sawing, grinding and polishing to give the glass sculpture maximum transparent qualities. I have specific machinery designed for this using diamond pads for polishing and diamonds blades for cutting.

My glass saw is actually my most favourite piece of equipment. This is a brick saw with a 380mm continuous rim diamond impregnated blade. It can cut through 90mm of solid glass like a warm knife through butter. When I cut a large work like in my 'Rooms' series there has been so much time and money invested in the piece already that I am nervous and the adrenalin is pumping. It is always a relief to finish the cut, though the saw has never failed me since I learned to pay for top quality blades.

I choose to use Blackwood Casting Crystal manufactured by an artisan glass maker in Victoria, Australia. My company, Dicastglass is the NZ agent for Blackwood Casting Crystal. I choose Blackwood for its ultra-transparent qualities, easy release from moulds and suitability to cold working. The modelling wax I use is a blend I have created myself that suits all my carving/ sculpting needs, winter and summer. I also use dental plaster most of the time, as it is a high definition, hard and fast working plaster. As part of my business I sell supplies to glass students and also run an online store selling all the products I use in my practice.

A member of the New Zealand Society of Artists in Glass, Di says she goes running to keep sane, alternatively she likes to go bike riding with her husband and two girls and is a keen gardener. Her work has found its way to the UK and Australia and can be

found at the following New Zealand galleries:
 ArtsPost - Hamilton, Inspirit Gallery – Tamahere, Soul Gallery – Hamilton, Aesthete Gallery – Hamilton, Helena Bay Gallery – Northland, Toi Gallery – Pataka Museum, Porirua, Black Door Gallery - Parnell, Auckland, Waiheke Gallery – Waiheke Island, Design Withdrawals - Dunedin and Palmerston, Gallery De Novo – Dunedin, Moko Artspace – Hotwater Beach, Little Gallery of Fine Arts – Tairua, ZeaYou Gallery – Taupo. [N](#)



Welcome to my world - Blue-Grey. H320 x W150 x D130mm.



The Signs are There - front view.



Three girls bright blue - Paper People 2014. Cast glass.

Exit Strategy



'Consider Her,' Megan Dickinson, archival inject print 520 x 410. "An investigation into human emotions. The ladies handkerchief is a key symbol which I have explored, enabling the array of emotions stored inside these squares of fabric to become evident."

'The Translator,' Martinus Sarangapy. Wood clay, fluorite and Kowhai tree. This body of work explores the interpretation of dreams and the collaboration between dreamer, dream collector and audience.

"The life of an artist is full of the most delightful gifts. The foremost gift of course is the opportunity to be able to study the endeavours and thoughts of other artists and to watch how this crafts and fashions our own practice." So said Senior Academic Lecturer, Lindsay Marks who was commenting on the EXIT Exhibition put on by third year graduating art students at North Tec, Whangarei.

Marks adds: "Being able to see the tangible and on-going results of hard work and how it enables us to climb creative and personal heights, overcome any doubts in our abilities and to realise that every step trod is the foundation for the next step – are the best gifts an artist could wish for.

Held at the Geoff Wilson Gallery on campus, the students' exhibited a range of work ranging from Natasha Avery's 'Neck Piece' created from recycled clothing to Akara Maihi's dramatic and powerful 'Paptuanuku Defiled' and 'Rangui Looks On'. In all 44 pieces were exhibited. Seen here are a series of photographs of some of the work and comments from the artists. **N**



'Ranginui Looks On,' Akara Rapana Maihi, mixed media. "This work looks at the local environment and comments on the impact technology and modernisation has."



'Exploited,' Hamish Oakley-Brown. Woodblock print and mixed media.

Josh

Josh first appeared in our magazine a year ago in the March/April 2014 edition. One year on, we decided to catch up with Josh and see how he is progressing. Below is his comment and examples of his new work. Really good to see the progress from pencil to colour.

Keep it up Josh!

*The past year has been a huge journey for me. My artistic abilities have improved drastically and I can now use colour accurately to create realism in my art. Pieces like Patriot, Three Track Mind, The Romance of The Sun and The Moon and Alice were random bursts of inspiration whereas Blank Space was a request. Jaiden was inspired by my close friend and Art Rival Jaiden. She is very much a skater girl like the girl depicted, and I only realised she was my inspiration halfway through. We compare and compete with each other and I think she has inspired me to go further as an artist. I'm hoping to get some Prismacolor pencils soon, as using my current FaberCastell set is becoming limiting because of the lack of colour range. My goal for 2015 is to get Excellence Endorsment in art class, which will be a challenge I am excited to tackle. **N***

Hang in there Josh, your pencils are on their way. Ed.



'Blank Space'



'Jaiden'



'Three Track Mind'



ABOVE LEFT: 'Alice'

ABOVE: 'The Romance of The Sun and The Moon'

LEFT: 'Patriot'



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THE NEW ZEALAND ARTIST

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Aaron Scythe



Claudia Recorean



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Anne Michelle Johal

plus even more . . .

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