



THE NEW ZEALAND ARTIST

M A G A Z I N E



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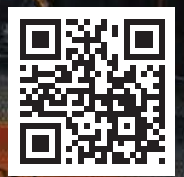
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**ARTISTS
FORUM**
Dougie Chowns
Sketchbook, part 4

YOUTH ART
Simon Lundqvist



FEATURED INSIDE:
• CHEROL FILBEE • DAWN BROWN MEEHAN • DONNA LEE •
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contents



CHEROL FILBEE

Page 6



DAWN BROWN MEEHAN

Page 17



DONNA LEE

Page 29



REGULARS

A note from the studio	3
Letters	4
From the Editor & TNZAM Competition	5
Book Review	22
Artists Forum	23
Gallery News	33
News	21, 27
Art Products	60
Classifieds	67
Subscriptions	68

FEATURED ARTISTS

Cherol Filbee	6
Dawn Brown Meehan	17
Donna Lee	29
Patricia Emmerson-Hough	36
Wallace Trickett	49
Ron Jackson	56

FROM THE STUDIO

WatercolourMATE	13
Washi Paper	43
Spotlight on Colour	53

PROFESSIONALLY SPEAKING

Print Art - Canvas and Calendars	45
----------------------------------	----

ART SOCIETIES

The Role of Societies in the Art World	54
--	----

DEMONSTRATIONS

Texture with Watercolour - Claudia Slaney	10
Cooking with Colour - Gordon Harris	40

SPECIAL FEATURE

Lost Wax at the Foundry - Jonathan Campbell	62
---	----

FOCUS ON

Arts Access - Simon Kerr	14
--------------------------	----

YOUTH ART

Simon Lundqvist	47
-----------------	----

The Team

On the cover: Ron Jackson 'Firing the Dub' Acrylic Pg 56



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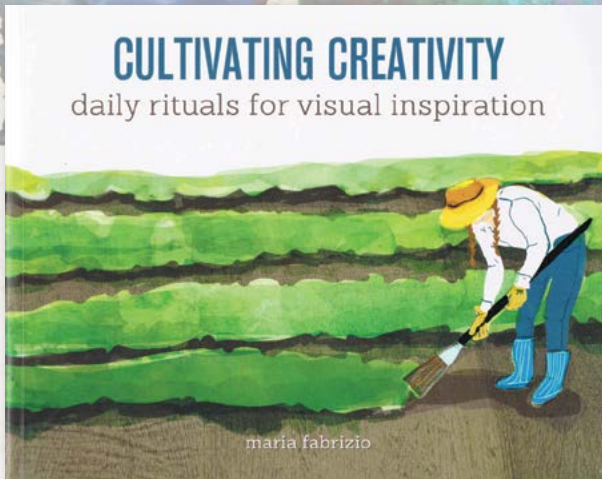


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Andrew hails from the UK, and has spent many years in South Africa writing and editing magazines ranging from trucking to forestry.



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

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CULTIVATING CREATIVITY

by Mario Fabrizio

Book review on Pg 23

All subscribers go in the draw, whether you are a
new or existing subscriber.

Subscription details are on Pg 68



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This book is generously sponsored by Gordon Harris Art and Graphic Store. The winner will be drawn on 20th December 2015, notified via email and announced on our facebook page. Judges draw is final and no correspondence will be entered into.

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a note from the studio...

Hello again to our loyal readers. May we take this opportunity to wish everyone a wonderful festive season and a welcome break. Thank you for all your support during 2015. Much has changed here as two of our TEAM have moved on. Farewell Andrew Parker and Adam Stapleton. We will miss you and thoroughly appreciate the time you have given us thus far. We wish you every success for the future. Rest assured readers, we will be accepting contributions from these talented men from time to time.

A special note to our advertisers: Thank you so much for your support this year. We really appreciate that you understand that our readers deserve to know what's happening in the market.

In this issue we have an overview from the main importers of art supplies, reflecting on 2015 and giving us a bit of a heads up for 2016. We have found a very innovative invention, which you can read about on Pg 13, we get an insight into Jonathan Campbells foundry on Pg 62 and learn about Washi Paper on Pg 44.

Don't miss the give-away on the inside front cover as well as on our products pages - Pg 60 - 61.

ALSO, A VERY EXCITING TNZAM competition is on Pg 5. We look forward to your submissions.

Stay safe this festive season. :-)

Meg & Diana

PATRICIA EMMERSON-HOUGH



WALLACE TRICKETT



SIMON KERR



RON JACKSON



YOUTH ART - SIMON LUNDQVIST



JONATHAN CAMPBELL





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

I really appreciate the hard work involved in publishing independently. I founded a niche magazine way back in the 90s, kept it going for some years and then on-sold. Although I was unable to return a profit, it still makes me feel good when I see it on the shelves in the bookshops, supermarkets etc more than 20 years later.

Lyn Rasmussen

I am thrilled to report that the 'WW1 in watercolours at Splash' exhibition gained a Highly Commended for Watercolour New Zealand at the recent Wellington Community Awards. We were in the Arts and Culture section. Lots of worthy winners.

Claire Clark

Excellent news Claire, well done. - Ed.

I had been in contact with you previously about the featuring of an article on my work within your magazine - an opportunity which I most appreciate.

Unfortunately I was unable to purchase a copy of the edition of your magazine featuring my work due to my relocation abroad - I am currently writing to you from the significantly colder United Kingdom. However I would be most pleased if I would be able to receive a PDF copy of the aforementioned article - it would be most helpful for the creation of an impressive CV. Would this be at all possible?

Ross Anderson

We trust you have received your PDF copy Ross. Good luck in the UK. Come back soon. - Ed.

Thank you NZ Artist for your article on the WotNot's Baker's Dozen Exhibition! I really enjoyed being a part of the group and participating in the challenges.

Quilting isn't what it used to be! People hear quilt and have a preconceived notion of what that means. But the definition has stretched considerably. Thank you for looking beyond the realm of the ordinary definition.

Most of my work, while technically a quilt, isn't something you would ever use as a bed covering. The vast majority of my work is painted and the stitch and batting just add dimension and detail. It straddles that line of craft vs. art and is incredibly frustrating not to be taken seriously as an artist, but I still love the medium!

Studio Art Quilt Associates (SAQA) is a great reference for looking to see how the boundaries of the quilt have been expanded.

Again, thank you for the honour of being included in your publication!

Mathea Daunheimer



**SOMETHING
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DIFFERENT
FROM**



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We are asking artists to submit work revolving around the time of day we call twilight.

The work can be written, drawn, painted, sculpted or all of the above together.

THE PRIZE . . .

A set of W&N Twilight watercolour AND a WatercolourMATE board (small).



Work submitted must not have been published before and must be original work - no copies. The artist may use photos as reference but NOT submit a direct copy of a photo please. Age group: 18 up. Size is not a factor. High resolution photos of the work must be submitted via email (unless it is in written form in which case a Word document will do) before the closing date of 20th December 2015. The winner's work will be published in the March April issue (Issue 15).

The judges decision is final and no correspondence will be entered into. The winner will be notified via email and will be posted on our facebook page.

**Submit your entries to
editor@thenzartist.co.nz**



Farewell, dear Readers.

All journeys have a beginning and an end. My journey with the New Zealand Artist Magazine has been such a journey and now comes to an end with this issue.

While I am, in many ways, quite sad about this, I am also very happy. Happy to have been involved with this magazine since it's inception and being part of a very dedicated and committed team which has made it what it is today. It has not been easy and formidable challenges remain. That is the nature of the beast.

I have another journey ahead of me, one that takes me far away from New Zealand and it is time to say goodbye to my friends.

I would like to thank all you wonderful artists, judges, aficionados, buyers, critics and students for the wonderful knowledge and guidance you gave me during my time at The New Zealand Artist Magazine. You were all such a great inspiration for me, someone who admired art from the perspective of an observer and suddenly found himself in the thick of things.

I carry that inspiration close to me even now and know it will serve me well in the future.

Keep creating, keep pushing and breaking boundaries, keep breathing, eating and living the art.

Thank you,
Andrew

Andrew



A PORTABLE

Occupation

Cherol Filbee has been heading in the arts direction her whole life. She loves being an artist.

"I am never bored and my work is portable. My husband Peter, a top croquet player, enters tournaments all over NZ and likes me to accompany him. He knows I am lost without a project, so the deal is that I take my art work with me. When he played the world champs in London, I enrolled in a five day portraiture class at the Heatherly School Of Fine Art."



'The Lamp': Plein air drawing on acid free water colour paper 300gsm. 210 x 297mm.

Qualifying from The Learning Connection with honours in art and creativity, Cherol studied part-time, starting in 2010.

Awarded a scholarship for every year but one, she explains that simply drawing has become the basis of all her work. "I love faces and like to portray them as portraits or caricature in 2D and 3D. Cats have also featured quite a lot in my work. I like to challenge myself and work from life rather than a photo reference."

After receiving an easel and paints as a gift from her husband, Cherol decided to join the local art club, Hawera Art Club, of which she is currently the secretary. Using a dedicated room in her house as a studio at the moment, she is planning to create her own studio, away from home and is looking forward to being a part of the annual Taranaki Arts Trail.

On the subject of inspiration, Cherol comments: "I am no gardener but the plant life around me gives inspiration. Looking at the way light falls on plants and the colours. I also get great inspiration from other artists work, such as Harley Brown's dynamic portraits and use of colour and J.G. Hilberry's 'out-there' pencil work." Marayanne Muggeridge – a successful local artist - and Betty Edward's books have also given Cherol much inspiration.

"I never tire of looking at what others do. Sometimes I get an immediate picture in my head after seeing a competition brief and I will be off on a tangent resulting in several works. When a project has got me, I think about it last thing at night and first thing in the morning and everything else in life is a rude interruption. I never know in which direction I will be lead," she laughs.



Every day is play day for Cherol, but sometimes the play can become very challenging as projects do not always go to plan. "My most recent disaster was mistakenly wrecking my project, two thirds of the way through. I had to invent some shortcuts in order to meet the deadline. Mistakes can sometimes turn into gold, forcing you to take another direction that you hadn't envisaged. They are usually great learning opportunities, even if uncomfortable but the exhilaration when I really do 'nail it', is worth all the effort," she says.

Cherol has had a few career adventures so far in that she partnered in a coffee shop business as well as her own cake baking and decorating business. She taught cake art at night school for six years as well. These ventures have had challenges of their own and now she is content to throw all her energies into her art career. "My current project is my first solo exhibition which will mainly showcase work done while with TLC. The challenge will be arranging the diverse artwork in a cohesive manner, although I can see some similar threads beginning to emerge. The venue will be the Eltham Village

TOP LEFT: 'Great Great Granny' - Water mixable oils on boxed canvas. 505 x 405mm.

TOP MIDDLE: 'The Sporty Couple' - Caricature in DU-Kit Polymer Clay. Standing 300mm tall.

TOP RIGHT: 'Bird? What Bird?' - Papier Mache sculpture. 340mm tall.

RIGHT: 'Artist Selfie' - Water mixable oils on boxed canvas. 300 x 250mm.





'Look at Me Nanny' - Water Mixable oil colour on boxed canvas.
600 x 400mm.



'Nasturtiums' - Water Mixable oil colour on boxed canvas.
400 x 300mm.

Gallery, run by volunteers, which is a light and airy space requiring about twenty to thirty works to hang on the walls, with plinths used for three dimensional work. I am excited to see all my work displayed in one place."

When developing a new piece, Cherol finds she can be quite pedantic. "I like to sketch a rough idea in my visual diary and then progress to lead pencil, producing several drawings to get a tonal range. Then I do a pastel or watery blocking in of paint colours and just keep refining until I have teased out a picture. A 3D figure in polymer clay will start out as a stick figure drawing to get the proportions I want. I create a wire armature padded with foil and masking tape and then apply the first layer of clay. I get to a point where I can ignore the reference sketches as the project takes on a life of its own."

Cherol favours Winsor and Newton water mixable oils for their halfway point between oil and acrylic although her preference in acrylic is the Golden range. "I prefer oil based pencils as I can achieve a darker tone without a graphite sheen. For coloured pencils I choose Polychromos, also oil based and less likely to break inside the casing. For watercolour pencils I like Derwent Inkntense for their vibrant colours," she explains, "and as far as my favourite tools go, I love my badger hair fan brush for blending. I bought it some time ago in a buying frenzy. It was not a cheap item but you do get what you pay for and it has not let me down. It always springs back into shape after washing. I am also attached to my old cake decorating tools for working with Polymer clay. They enable me to make fine marks that fingers are too large for."



'Wally' - Papier maché and novelty yarn. He is operated by five strings attached to a wooden control.

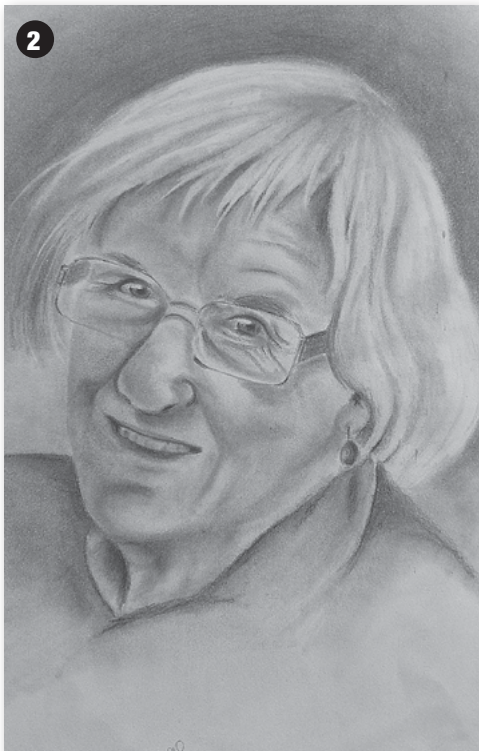
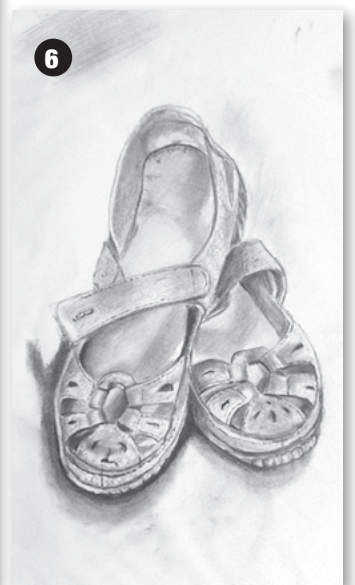
Volunteering twice a month at both the Lysaght Watt gallery in Hawera and The Village Gallery in Eltham, Cherol is also a member of the Stratford Art Society. "Membership to art organisations allows opportunities to mix with likeminded people and have first hand knowledge of exhibitions, workshops and art events that you can be part of," she encourages.

As far as advice for new artists goes, Cherol says: "Be in it for the long haul. You will never stop learning. Don't be afraid. It is only a piece of paper and a coat of paint is a coat of paint. Leap in head first without fear of the outcome. If you like your work then no one else's opinion matters. Be true and kind to yourself."

Cherol has work in the Wanganui Museum Art Gallery and has previously sold work at Black Sands Gallery Wanganui (now closed), the Percy Thompson Gallery in Stratford and The Village Gallery in Eltham. [N](#)



'Grounded' - Water mixable oil on boxed canvas 710 x 560mm. Having been born in Taranaki and never feeling the need to escape, I may as well have been planted here so this is the picture that popped into my head.



FROM MY VISUAL DIARY:

All in oil based pencils.

- 1) 'The Old Bag'
- 2) 'My Lovely Mum'
- 3) 'Caricature of Janice'
- 4) 'Draw Something Shiny Friday'
- 5) 'Water Challenge Monday'
- 6) 'The Miles We Have Shared'

Texture in watercolour



by
Claudia
Slaney

Watercolours are known for their soft, flowing washes and delicate, transparent nature. Just learning how to produce an even or graduated wash can provide years of entertainment, but there is an entirely different approach possible to enjoying this fabulous medium. By disturbing the way the pigment moves and settles on the paper, a wide range of effects can be produced.

All pigments are unique, each has its own properties. Pigments can be very transparent, or relatively chalky and opaque, roughly milled and granulating, or very fine and staining. The pigments themselves are derived from a huge range of sources, and can be organic or inorganic compounds, synthetic or natural. Some are sourced from mines in secret locations, others are specific plant extracts. Some used to be made from precious stones, insect bodies, and even cows urine! The ongoing process of discovery of how each pigment behaves, and how it reacts with other pigments, is a never ending learning curve.

I have spent the majority of the last term with my students exploring getting texture into watercolours, and it has opened up a whole new world of possibilities, regardless of the subject matter we are working on.



In this example I have used some flowers from the garden as inspiration, but have used the texture produced at the beginning of paint application as the basis for the way the painting is developed.

To begin with I added pigment to the paper, and allowed it to mix and interact. I dripped and splattered more paint while this was still wet. In some areas I then sprinkled both fine and coarse salt, and then pressed crumpled cling film onto the wet pigment. I used it in areas where I hoped it would accentuate the patterns of the petals and flowers, and also to give suggestions of shadows or shape repetition in the background. The salt creates all sorts of effects as the pigment dries.

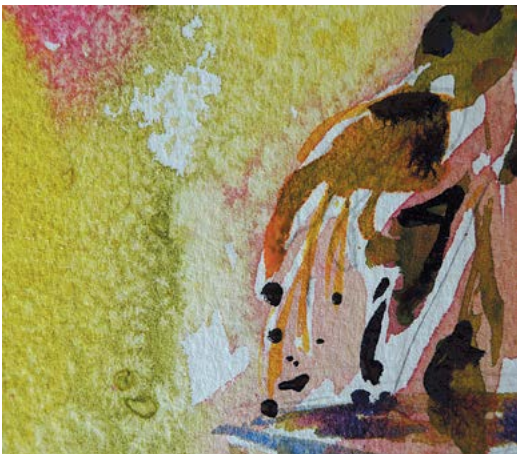
The cling film flattens and channels the pigment in the direction of the creases.



I keep a notebook where I add a swatch of each colour I buy, and refer to it often to decide on the pallet for each work.



It is important that the work is set aside to fully dry, and with cling film this can be a slow process. I have ruined the results on many pieces by being impatient here. Knowing that this can be an issue for me, I worked on 2 pieces during the day, so that there wasn't so much time spent waiting for paint to dry.



Here is an example of the pattern left behind once the cling film is removed:

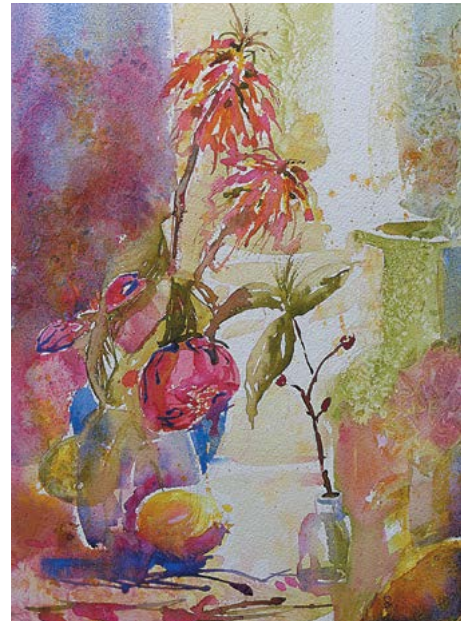
Once this layer is dry, you are left with the speckles / texture where the salt and cling film was, and you can then build on these results. I was aiming for a loose and abstracted result, not something resembling a botanical illustration.



Here is the second painting, first with the patterns resulting from the cling film and salt, then with the painting developed around the marks left:

The paintings were built up, at times with more layers with salt added. I took care to reserve the white that I wanted from the very start, as the bare paper is the brightest white you can get with watercolour.





See Claudia Slaney's website and blog to see more of her work: www.claudiaslaney.co.nz.



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Phil Gough is a retired Architect who was trained in watercolour technique at Architectural school in the 1960s, to illustrate designs of buildings.

As all watercolourists will agree, once the technical application is mastered, observation and creativity become the other essential ingredients for a successful outcome.


Since those early years at college, Phil has used all methods of restraining the edges of the wet watercolour paper for stretching, including water-based gum tape, drawing pins and staples, but all these methods are so labour-intensive and invariably fail.

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“Arts Access Aotearoa advocates for the human right of all people to have cultural and creative expression. It is important and valuable for artists who are prisoners (engaged in rehabilitation) to be able to present their artistic talent to the public in a positive way such as exhibitions.”

Richard Benge, Executive Director of Arts Access Aotearoa.

Simon Kerr



One-time member of the infamous Hole-in-the-Wall gang, prison escapee and activist, Simon Kerr has turned his remarkable talents to painting, creating a body of work which is both narrative and allegorical, the story of his life and redemption and a commentary on the place of human beings in the world. These works are often autobiographical in nature, exploring Kerr's controversial history and his Devonport upbringing.

“I first heard about The New Zealand Artist Magazine through a friend who had mentioned that she had seen one of Simon's paintings featured in an article of an older issue. I decided to contact the magazine to find out about the article and to talk about the possibility of featuring Simons work and upcoming exhibits in the magazine. Since then we have been in contact with Megan and worked together to feature some of Simon's work and a written interview - in collaboration with Louise Evans at Depot Artspace - which has been great!

Simon's work has been exhibited in four group exhibitions and two solo exhibitions in the last six months which has been a really amazing experience for us both. We've learnt a lot and met some wonderful people along the way, with some extraordinary stories and meaningful connections made with his work.”

Ella Grant



'I Want to be Reborn' - acrylic on stretched canvas. 762 x 762mm.

Simon Kerr gained notoriety in the 1980s when he set up the Hole in the Wall Gang (complete with t-shirts!). He also made headlines throughout the 1980s for numerous escapes from custody, including from Mt Eden and Paremoremo prisons. He stowed away on a cargo ship to Australia after escaping from Mt Eden in 1987. In 1994 he mounted a 13-day rooftop turret protest against remand conditions in Mt Eden that ended with the Armed Offenders' Squad forcibly bringing him down.

Scattered throughout the many years Simon has been imprisoned during his adult life, he has continued to write manuscripts, some of which have been optioned by significant directors, including Ian Mune. In the last few years Simon has concentrated on his painting – a skill that he continues to build on and that is winning him broad recognition and acclaim.

Solo Exhibition

In an interview conducted by Louise Evans at Depot Artspace in Devonport, where Simon recently had a solo exhibition, he tells us how he started his art career. “When I started this six and a half year sentence, I did a lot of writing in the first couple of years and then I heard that there was an art class so I put my name down for it. I went to it and the art tutor was a woman called Sandra Harvey. She told me that to be in the art class, it was compulsory to do the proper course that everyone



'Families' - acrylic and oil stick on loose canvas. 2400 x 1000mm.

had to do. I didn't really have any interest in doing it so she told me I couldn't be on the art programme.

"I asked her if I could just stay for the day and paint on an old piece of broken board that was in the room. She said OK, just for the day. I painted 'This is just what my life is' and left it there and went back to my cell.

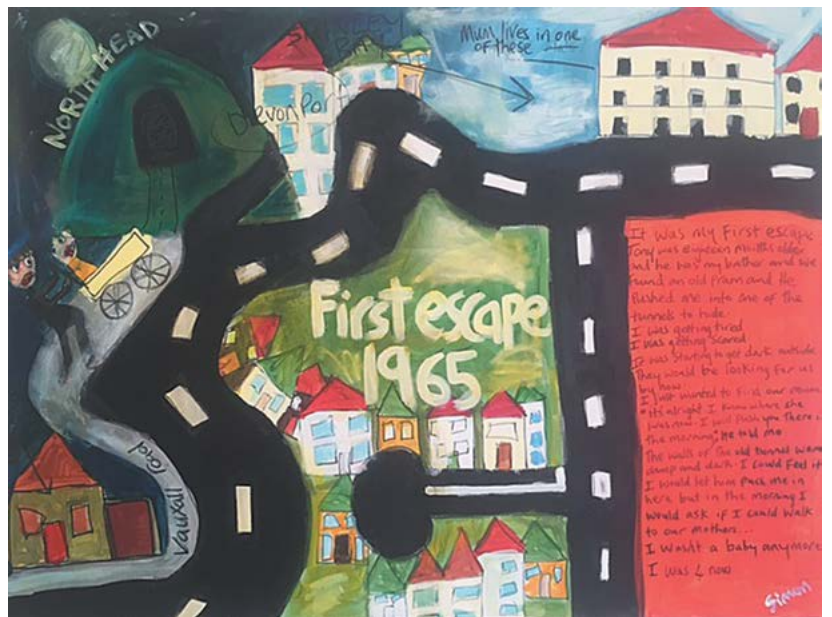
"The next week my name was called out to go to the Art Programme so I went. Sandra handed me a canvas and told me to paint and to keep busy. And so I have, for two years now. I've been blessed not having to do the actual programme. Sandra got sick and had to leave but once again I struck gold with her replacement, Beth Hill, who has made sure I paint in the deep end and avoid the structure and rules of art."

The Written Word

Louise went on to ask about the written word which features strongly in his art. "Yep. Look, I'm not an engineer of paint or a technician of it being put on to canvas" he says, "that's for the greats. I have lived somewhere in some way and I am just trying to tell that. Words, colour, mess, shambles, mistakes and more mistakes. They all go together to tell my story. Without them I would be painting someone else's picture. I plead Popeye... "I am what I am, not what I'm not'.

"I'm almost embarrassed to be described as an 'artist'. I'm constantly thinking my skills are decidedly humbled by such talents of other painters. I truly shake my head that people may like how I paint. . . what I have to say may reach them; that's wonderful to me though.

"I am a casualty of my own actions. I am messy because of that fact, but mindful that I'm



'First Escape' - acrylic on stretched canvas. 914 x 1219mm.



'Mother Superior' - acrylic and oil stick on loose canvas. SOLD.



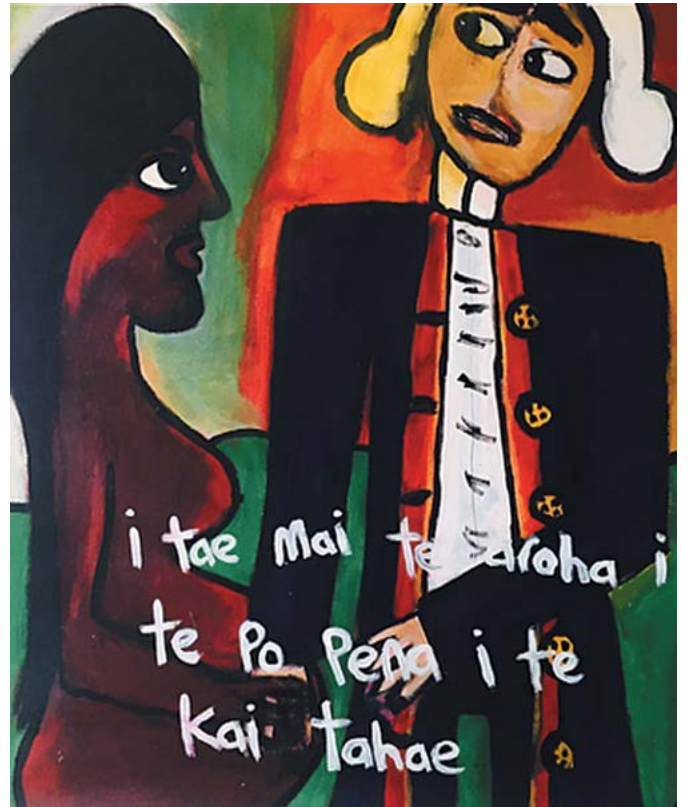
'Take' - acrylic and oil stick on loose canvas - 1000 x 1400mm.

also a response to a childhood that had its own realities that were out of my control.

"I have no desire to be a painting expert in fact, I'm active in dodging that bullet. I don't want to copy things or lives for that matter. For better or worse I have my own life story to tell and my own observations of the world to blurt out.

"I've escaped many times from places; always running from trouble. But now, I'm on the biggest and hardest escape ever. I'm not running away from anything, it's impossible to run from what has already been lived and endured.

"I have an idea that there will be a change in my artwork when I am released, but in what way I don't know. That depends on so many things. I still have fifty four years of history. So many stories. And what about love? I will be in




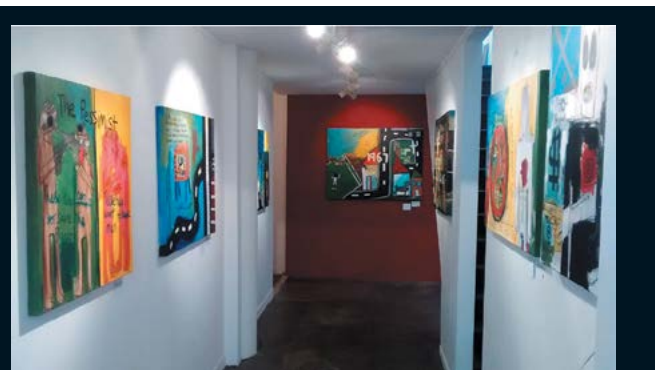
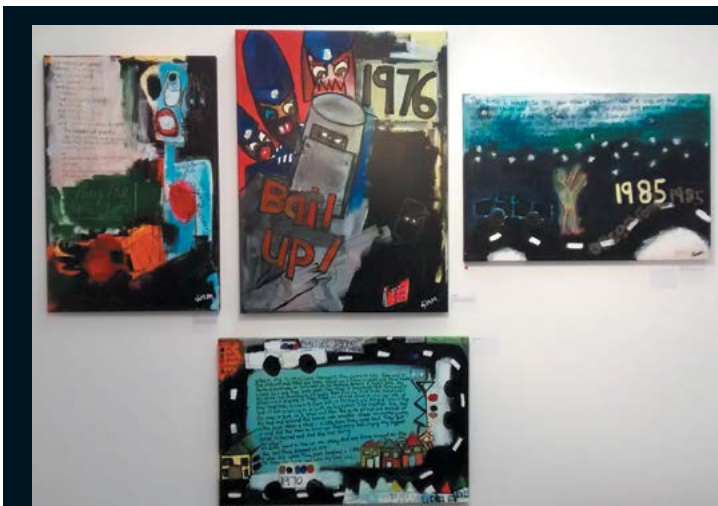
'Love comes like a thief in the night' - acrylic and oil stick on loose canvas - 1000 x 1400mm.

it's physical arms when I am out. The safety of it thrown into the busy world. I will go to sleep in the arms of it at night and wake up in it. That will be different after so many years sleeping and waking in it's (love's) constant distance.

"I'm running to somewhere now - escaping to love; the only thing I have ever found that deserves my continued existence. Every other human condition has proved itself as merely an antidote to contentment in its purest form - love.

"I am not looking to be accepted by society, I want to contribute to it. I don't want to add my mess to it in a destructive way as I have in the past. I want to give all that mess a home for good, a place where it won't cause any trouble for anyone. A picture on a wall is a safe place for it all to live now.

"Remember Popeye? He wasn't such a bad guy. I am what I am, but 'am' is moving 'I'." 



Simon's recent exhibition at

Photos courtesy Chris Cudby from



ARTISTIC interpretation



by Dawn Brown (Meehan)

Solitude at Seacliffe

Paintings by DAWN BROWN (Meehan) from the written word of Janet Frame

Janet Frame's path through life is intriguing. Her trials and tribulations are well discussed, told and retold by many New Zealanders. A local girl, raised in Oamaru, studied in Dunedin, hospitalized at Seacliffe and finally recognized as a talented poet.



"... the same thing happens ... it won't end ... there forever doing the same thing in the same place ..." from 'Gorse is not people' by Janet Frame. Oil on canvas. Palette knife. 610 x 700mm.

As Janet Frame was an avid writer, her life is well documented. Decade after decade she lay bare her difficulty to communicate with people, with frightening consequences. With detail, Janet Frame wrote of her time at Seacliffe - disturbing portrayals of herself and fellow patients which reveal a dark, ugly truth.

My paintings are based on three short stories:

- 'The Park' from 'The Lagoon and Other Stories' published in 1951
- 'Gorse is not People' -
- 'A Night at the Opera' - both of which were first published posthumously in the New Yorker in 2008
- The Bedjacket.



'The Unreachable Gorse' from 'Gorse is not people' by Janet Frame. Oil on board. 400 x 400mm.

Drawing was the only thing I enjoyed but from the perspective of my parents, heading into the arts was 'fickle with no security' - as opposed to a 'good government department job' where I inevitably ended up.



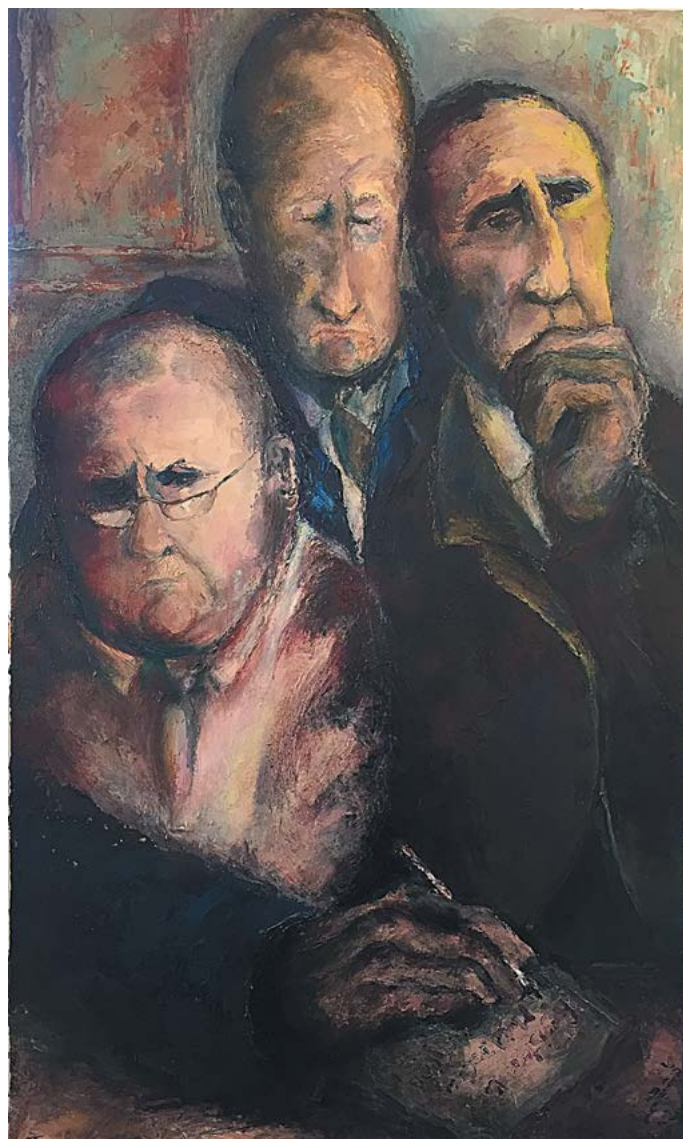
Prospective painting from Frank Sargeson's work.



***"... the afternoon was ragged with leaves and the dreary untidiness of a child's half past four ..."* from 'A Night At The Opera' by Janet Frame. Oil on canvas. 400 x 400mm.**

It wasn't until I was older with a young family, that I took up painting seriously. I began in watercolour and painted scene after scene - 'stiffies' I called them, painting exactly what I saw, with little fluidity or deviation from what lay in front of me. I spent over 10 years with watercolour, learning from books and experimenting with reducing the composition to only a few main elements, using bold colour, cropping, understanding the power of negative space and generally the overall flow. Eventually I abruptly decided I'd had enough of watercolour and changed to oil paint and palette knife on large canvases. Being able to visibly see my sweeping marks in the paint was so rewarding I've never looked back.

It has taken determination and confidence in myself that I was good enough, regardless of anyone else's opinions for me to carry on. Of course I have 'spat the dummy', 'hissy-fitting' all over the place that I wasn't good enough - storming off and picking up a job. I don't do that anymore, I don't pretend I'm going to throw it in, as I know I will always return. Painting is part of me, it's not something I can discard at will.



***'The Doctors'* from 'Gorse is not people' by Janet Frame. Oil on board. Palette knife. 610 x 700mm.**

My inspiration comes from the written word, in particular, New Zealand authors. I love books, I love reading them, I love possessing them. Somewhere a long the way the connection of words and painting has transpired without a conscious decision being made.

I have painted a body of word from James K Baxter, Janet Frame and am currently sketching compositions from Frank Sargeson's work.

I admire many artists, but the ones I keep returning to are Trevor Moffitt, Garth Tapper and Chaim Soutine. Trevor Moffitt's ability to portray atmosphere through expression and body language is phenomenal. His figures and backgrounds are void of unnecessary detail, emphasising even further his strength of body language.

Garth Tapper to me is a master in figure painting and his bold use of light and dark. His figures slip in and out of the painting revealing parts of people only as shadow and light plays a vital role in creating the atmosphere, setting the scene.

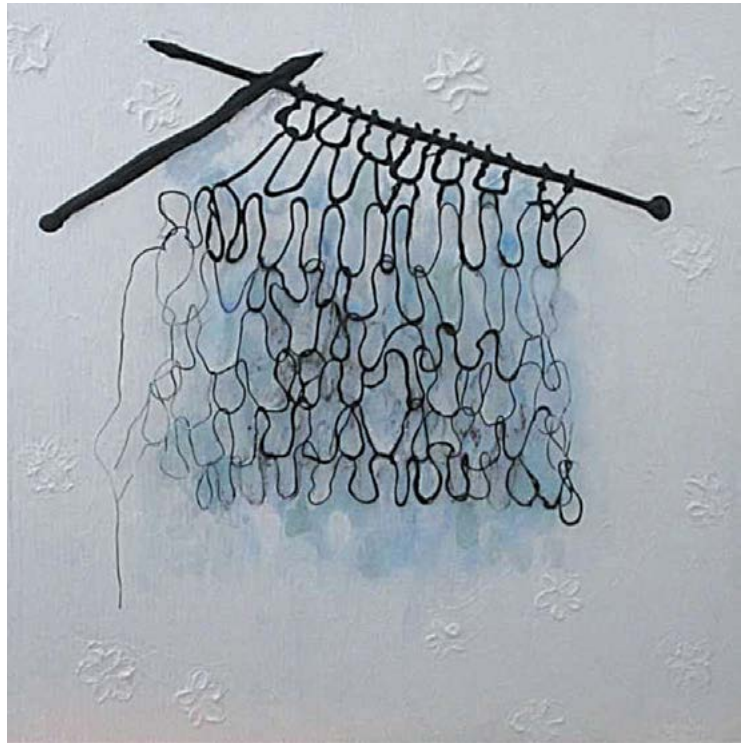
Chaim Soutine is a renowned portrait painter of old. He is loose, spontaneous with movement, nonchalant with detail, deliberate with finding and emphasising an imperfect feature instantly revealing the true character - seriously, what is there not to like?

My ambition is to create a more widespread public awareness of my paintings, for them to be recognised, enjoyed and desired! I would like to belong to a New Zealand gallery where I can produce a solo exhibition annually - at the very most ... well there isn't a 'most' there really is no end to an opportunity I wouldn't take.

I recently entered some of my work in three upcoming awards throughout New Zealand so I am waiting for the outcome. In the meantime I am working on a body of work from the words of Frank Sargeson. Each composition is from a selected short story, but once I have minimalised and cropped, it really becomes a 'slice of life' relevant to anybody. This is the most difficult part, drawing out an imagined composition from words alone, but I focus on an emotion, an expression, a 'feeling' and keep sketching until I am close enough to put it to paint - where, of course, it all changes.

The process of my work starts with a lot of reading about firstly, the author and then the short stories or poems from selected books. Reading, thinking and re-reading. I start to underline particular sentences that are of more interest than others and it's from these I start to sketch. The sketches are transferred to stretched canvases ready for painting. The paintings themselves are worked quite quickly as the paint is thick, directly from the tube and for me to blend it needs to be wet on wet, so within the week a painting is finished. Sometimes when the painting is totally dry, months later, I accentuate the darks with a big mop brush.

The biggest lesson I have learned, and quite recently I must say, is to be true to yourself. Many



"... Nan couldn't knit, she would ask Barbara in Ward Two ..." from 'The Bedjacket' by Janet Frame. Oil on canvas. 400 x 400mm.



"... We were our own drama - we had two Christs, one Queen of Norway ..." from 'A Night At The Opera' by Janet Frame. Oil on canvas. 400 x 400mm.

professionals will give advice on your work but don't take it as gospel. Roll it around, think about it and if you are uncomfortable with it - discard it. Every single person on this planet will have a different opinion.

Dawn has work in The Artist Room, Dunedin.

The Jerusalem Period

Paintings by DAWN BROWN (Meehan) from the written word of James K Baxter.

During the time Baxter spent in Jerusalem (a small settlement on the banks of the Wanganui River), he bought attention to a community which held a fascinating, harmonious blend of Pakeha and Maori, Catholicism and Legend. Baxter immersed himself in this life. He greatly admired the simplicity of the life the Maori lived by and their closeness to mother earth and nature. Yet he retained a desperate need to try and make sense of his own life through the Church. He had an unrelenting sense of social justice and found hypocrisy utterly sickening.

For all his good work, sometimes questionable and often contradictory, Baxter farewelled the world at the age of 46 and was permitted to be buried on tribal land in Jerusalem – a huge honor. Although his life was short, his words never cease to fascinate. His raw honesty, arrogance, fears and ideals – often likened to our own – creating a definite bond with this unforgettable New Zealand poet.

The 'windows' are made from wood with hardboard backing, and wooden crosses. All three paintings were created with a spatula knife and oils.



'Holy Mary' - Autumn Testament. 1260 x 610mm.



'The Last Crime' - Ode to Auckland. 1260 x 610mm.



'Ka Timata Te Pu Puihi O Te Hau' - The Wind Began Blowing. 1260 x 610mm.

Pig Island Letters

Pig Island Letters, published in 1966 was a widely praised collection. 'Pig Island' is a colloquial name Baxter used for 'New Zealand', insinuating an amiable, rough place - with maybe a touch of criticism.

Much of the content of this series identifies with lost youth, death looming large, and Baxter's 'quest for meaning' becoming more and more prevalent. Over and above his somewhat gloomy presence of mind, Baxter includes a welcomed amount of realism and plants his feet firmly on the ground with his recognizable descriptions of commonplace things and places.

Being able to relate to Baxter's poems, through his inclusion of down-to-earth content, together with his uncanny ability to strip bare people's thoughts and emotions, allowed me to take some of his poems one step further for us to contemplate yet again. **N**



'Love in Pig Island' - From an Old House Shaded with Macrocarpas. 1010 x 1010mm.



'Salt Scoured Bone' - The Beach House. 1520 x 760mm.

News



1st The Trusts 13-18 yr old Art Award - Jahna Low.



1st The Trusts Sculpture Award - Clovis Viscoe.



1st The Trusts 18+ Photography - Alistair Elliot



1st The Trusts 13-18 yr old Award - Alice Gibbons



1st The Trusts Art Prize - Claudia Recorean

THE 29TH TRUSTS ART, SCULPTURE and PHOTOGRAPHY AWARDS EXHIBITION 2015

This event has always hosted top notch art from around the country and this year was no exception. There were record attendees at the Awards Evening on Thursday, 1st October at the Corban Estate Arts Centre, where Councillor Linda Cooper opened the exhibition and Simon Wickham, CEO of the Trusts concluded the speeches.

27 Awards were presented on the night covering Art, Sculpture and Photography. The judges, Dr Ann Poulsen (Art), James Ballantyne (Art & Sculpture) and Sait Akkirman (Photography), had their work cut out selecting the top award winners. The new Photography 18+ category and 13-18 year Art and Photography categories were new to this event with outstanding quality from our younger exhibitors.

1st Trusts Art Award by Claudia Recorean. "The artist has invented her own taxonomy of symbols to describe how she sees things". 1st Trusts Sculpture Award by Clovis Viscoe, "A stunning work of the highest quality. This beautiful bird has great dignity and presence. A poignant reminder of what

we have lost." This event is open to the public for 10 days the Waitakere Central Community Arts Council Members, amongst others.

Next year is this event's 30th year. Many local businesses have been supporting this event over many years and we would like to acknowledge the Revell Family Trust, [Frames] by Daniel, Homestead Picture Framers, Presland & Co, Studio Art Supplies, Draw Art Supplies and Sudan Hairdresser. This year we can include new sponsors and thank Douglas Pharmaceuticals, Phreon, Auckland Camera Centre, New Zealand Artist Magazine, D-Photo Magazine, ICEpix.tv, Print Art, CSuite, Ray White Glen Eden, Takapuna Art Supplies, Henderson-Massey Local Board and Auckland Council.

A big congratulatory hand goes to the Committee, President and Coordinator of the Waitakere Central Community Arts Council for their energy and commitment to ensuring the success of this event. **N**

AUCTION FOR GOOD CAUSE

Caley Hall is painting like crazy and auctioning his paintings on TradeMe with a \$1 reserve. This legendary, talented man is donating a percentage of his earnings to Plunket and Starship. "The paints are the highest quality oils and paintings are archivally correct," he states. "I just want them in as many homes as possible." **N**



Eglinton into Fiordland.

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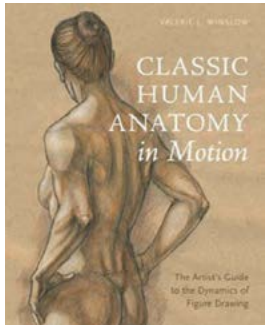
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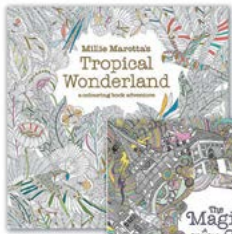
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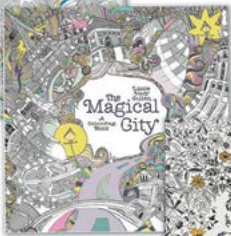
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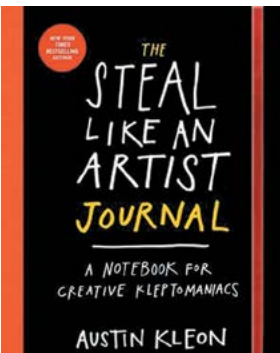
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BOOK REVIEW
CULTIVATING CREATIVITY

ISBN: 978-1-4403-3973-8
Price: \$29.99



Author Maria Fabrizio
Published by HOW Books, an imprint of F+W Media, Inc. Ohio

Maria Fabrizio Illustrator and Designer is an artist who believes that smart ideas make beautiful work. With a love for process, Maria works by hand and on screen for projects large and small. Cultivating Creativity is a three part book in which Maria cleverly uses her childhood recollections of her grandparents love and dedication for gardening and growing produce as a metaphor to discuss and share her own daily rituals for visual inspiration.

Part one 'Ritual' looks at the importance of taking field notes, routine, keeping records and taking the leap of faith with your work.

Part two 'Intentional irrigation' explores subjects such as natural selection, perfect conditions, the value of blind contours, scale and reflects on gathering compost.

Part three 'Harvest' within this chapter Maria talks of the necessity to escape from routine on occasion; staying curious is the key to discovering creativity and the discipline of remaining optimistic.

"Creative longevity is about what you do to prepare yourself for the ripe moment, when the potential of an idea is able to grow into something useful..."

This book is for anyone who has a tendency to think visually and needs to satisfy their creative soul". **N**

By Diana Rees

Book supplied by and available at Gordon Harris for \$29.99

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ROTHKO

A Mark Rothko painting sold for \$46.5 million at a Sotheby's auction in New York, The Rothko work "Untitled, (Yellow and Blue)," measuring 2.42 meters by 1.86 meters (about 8 feet by 6.1 feet) and completed in 1954, had been estimated at between \$40 million and \$60 million. Rothko was one of the most successful and famous artists in America before he killed himself in 1970.



"Yellow and Blue" was one of the star pieces of the evening of auctions of contemporary works, including one by Roy Lichtenstein titled "The Ring." Sotheby's had expected it would go for \$50 million, but in the end it sold for \$41.69 million.

Another highlight of the sale, "Abstraktes Bild" by Germany's Gerhard Richter, was auctioned for \$28.25 million, just under its pre-sale estimate of \$30 million. N

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Artists Sketch Club

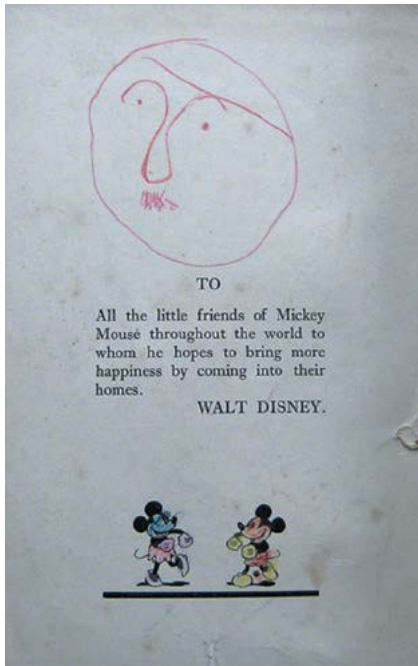
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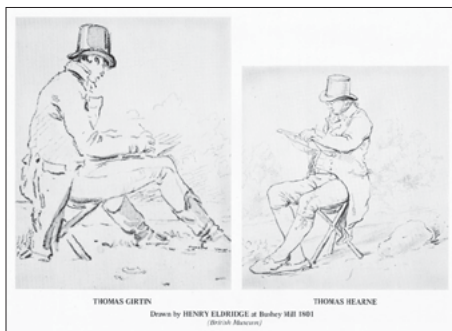
Getting the BUZZZZZZ...

Featured Artist Beverly Reid in Issue 12 talked about her first memory of drawing being a sailing ship, Black Beauty and a ballerina.

That comment rather thrilled me as it came home to me that my beginning was when I was taken by my mother into the studio of the Black Beauty illustrator Beverly mentions, Lucy Kemp-Welch who lived in our village, Bushey in Hertfordshire. I suspect it was the smell of turpentine and linseed oil rather than the horses that attracted me.



'Mr Hitler - 1942' - Dougie Chowns' childhood drawing of Hitler in his Mickey Mouse book - age 5, above Walt Disney's sentiment of bringing happiness to children. "My start about 1942 as a social realist, was quite accidental, I today realise, but it says a lot about what was going on inside my head as a child."



*ABOVE: Thomas Girtin and Thomas Hearne. Drawn by Henry Eldridge - 1801. From 'Bushey's Painting Heritage' - a book by Horace C. White.
RIGHT: Lucy Kemp-Welch.*



Cover illustration for Black Beauty - Lucy Kemp-Welch. 1869 - 1958.

Lucie was as wonderful as are her drawings and paintings. I feel privileged to be like her, a "Bushey Artist" as was Henry Justice Ford along with Dr Munro and even Henry Hunt who all reside today with Hubert Herkomer in St James Churchyard where I

played around their tombs. I specially liked the tomb with a palette and brushes carved on the side - Henry Edridge - who sketched Girtin and Thomas Hearne working in the fields. Later Canadian Emily Carr and even Ben Nicholson's father. So how did they all start? Every famous artist was once a beginner.

Beverly Reid so correctly says that we are influenced by artwork that we come in contact with at an early age. We know what we like, and hopefully we go on from there, we have a go, and that's where I would like to start in this editorial.

For those getting started and enjoy art but don't consider yourselves to be proficient, be encouraged. I believe most people have art ability, we see it flow freely in most children from an early age. Why should anyone believe they are different later in life?

We all have ability to make art and to be creative to a greater or lesser degree. The creative "BUZZZZZZ" from making art is exponential, be it on paper, canvas and your creativity is proved when arranging

Forum

furniture, your clothes or choosing accessories. You constantly make choices of colour, what goes best where, even an attractive plate of food - art and picture making is the same, so what happens often at about age ten to thirteen to put you off? . . . suddenly drawing is seen as difficult.

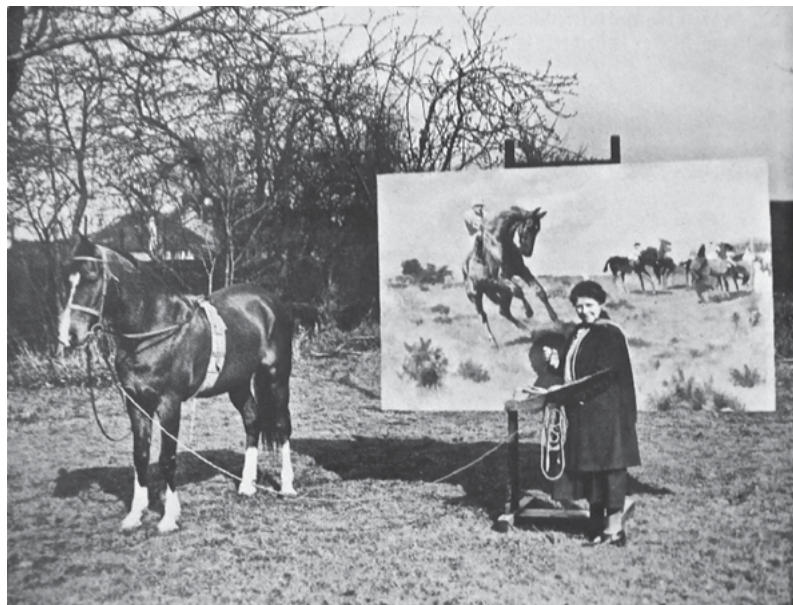
Remember our clothes, car interior, soap wrapper, TV film, aircraft evacuation card, hotel room and the shirt on our back are all designed and colour schemed by applied artists of one kind or another. You are quite good yourself at some of these things, so why not you the artist? I suspect Lucie Kemp-Welch loved horses from childhood growing up with them in the New Forest - she drew and painted what she knew and loved best. Her first show in Bournemouth was at age 14. She later even went on painting trips on horseback with her easel, drawing board and oils. A dynamic young Victorian woman, I only remember her as a little old lady in a black straw hat and a massive painting - Wow! look at her - it says it all.

What a BUZZZZ !

Each of us is different, but often we have been emotionally put down, critiqued badly or simply not had a teacher who demonstrated how, i.e. who drew in front of us. I believe it very important to actually be shown how.

We all are constantly creative, make pleasing visual arrangements in our lives - but sadly many give actual observed drawing a miss - and that to me is a shame. In this computer age when keyboard skills dominate I suspect the next generation could be in danger of losing the "joy" of drawing and painting. Picture making starts us, builds our virtuoso skills, and may lead to deeper and more serious art. Van Gogh in a letter to his brother said - "I think the deeper thinkers are the English, Millais, Frank Holl and Herkomer" (Lucy's tutor) after visiting his sister in Welwyn. He likely passed through Bushey then as a school teacher, before his first drawing, the school on the Thames at Iseleworth London. He would have known of Herkomer exhibiting in the Paris Salon. His Potato eaters was inspired by Herkomer's poor house drawings in my opinion.

Hobby level drawing and painting can be especially relaxing and remedial, giving a sense of wellbeing and achievement. A very underrated fact. At age nine it was easy. So why should anyone suddenly lose it? Truth is you didn't - we are really talking about confidence. Make it easy for yourself, pick a subject you know well, love
The New Zealand Artist Magazine



Lucy Kemp-Welch with one of her large paintings.



Lucy Kemp-Welch. 'Horses bathing in the sea' 1899 - pencil. Private collection © David Messum.



Lucy Kemp-Welch - 'Horses bathing in the sea' 1900 - oil on canvas. 1529 x 3065 mm. National Gallery of Victoria, Melbourne. Purchased 1900 (93-2)

Artists Forum

or feel as Lucy did. I also think of Lowry and his industrial north of England landscapes.

Sketch on a regular basis - and the "Buzz" will happen. Have a go, believe your eye and hand can make marks on paper. Learn to see with your eye and let it come out of your hand. Expect a buzz, it happens . . . but if you won't have a go, you won't feel it.


Don't worry about a subject, a vase of flowers, the dog, a sick room shelf, hubby watching TV, a chair, the garden pond. Observe what is going on, how the light falls, highlights and shadows. Draw or paint what you see. Understand the form, structure - then simply copy what your eye sees. Be accurate and analyse the subject checking if you have things in the right places. Squint to reduce the tones. Its easy when you have done it a few times. You may achieve a pleasing work in paint or pencil instantly, or it may be a reference for a more serious larger painting. Millard Turners sketchbooks are prolific.

Advice

A friend asked my advice while painting an imaginary garden scene with a tree in blossom. She said, "It doesn't look right! What could I do?" - I suggested she stop trying to make it up. Go out, find a tree and sketch it to put in the painting. No, she didn't feel the need to do that - and I guess the painting is still unsatisfactory. Believe me, drawing can be learned - it is not a heaven sent gift as so many believe. It can be a struggle - Henry Moore said "Always a struggle".

I think the most satisfying time making art, is in our early days. I wish I had the same buzz today as when I first started - its a fabulous feeling and it does so much for our sense of wellbeing and self value and confidence. Of

course a small percentage of us are tone deaf, lack rhythm or can't run - so always a few exceptions, but you know there are those who lack hands and fingers who even draw well - with their toes!

Drawing, painting, creating anything gives satisfaction. Go with a friend or sketch group once a week - take a walk, sit together, pick up a subject - anything. Have a go! Get the Buzzz - its fun! 




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News

AROHATA PRISON MURAL PROJECT

Arts Access Aotearoa was founded 20 years ago this year on the understanding that all people have the right to engagement with art and to express themselves in ways relevant to their culture. We were then and still are particularly concerned to represent and advocate for groups who would (because of their circumstances) be unheard or over looked. Indeed their rights may not even be known to themselves or others.

In this context it's relevant that Arts Access Aotearoa is the national organisation that advocates for prisoners to have access to arts. Creative and cultural activities, projects and events are provided by the Department of Corrections in order to aid rehabilitation and positively influence the chances of offenders to not re-offend. It's a human right to have access to cultural expression and creativity along with education, food and shelter, safety and many others.

In New Zealand we fulfil our obligations as parties to the Universal Declaration of Human Rights that we signed in 1948. Since then additions have strengthened its intentions to provide a safe and fulfilled world. ■



Arts Access in Corrections



"Witnessing the strength and vitality these women still have in spite of their current environment was phenomenal. It was a real privilege to work with them to create something like this together" - Sarah Hocquard, artist.

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Speeds the drying by about 50%, allowing further layers to be applied more quickly. It also thins the colour, increases gloss and transparency.



ARTISAN WATER MIXABLE STAND OIL

It produces a paler, more durable and flexible film with excellent levelling properties. It is therefore a good glazing medium and can be combined with water or thinner to do this. It slows drying and also increases gloss and transparency.



ARTISAN THINNER

Water can be used as a solvent for Artisan, but for the best results use Artisan Thinner. Artisan Thinner has a stronger solvency than water and Artisan thinned with Artisan Thinner feels slightly better on the brush than Artisan thinned with water.

ARTISAN BRUSHES FOR WATER MIXABLE OIL

Made from synthetic fibres, Artisan brushes perform like hog bristle yet maintain spring and shape when in contact with water. This is useful during long painting sessions with water mixable oil colours as the brushes maintain strength, a fine point and excellent spring.



LIKE TO TRY ARTISAN WATER MIXABLE OIL COLOUR?

EMAIL 'ARTISAN SAMPLE' AND YOUR NAME AND ADDRESS TO INFO@JASCO.CO.NZ

Inner Creative DESIRE

By Donna Lee

I've always dabbled with art whether it being sewing, painting, jewellery and so on but it stepped up a gear when my mother, Janice Corbishley, purchased the Red Peach Gallery in Ahuriri. I began creating jewellery from fine bone china and created a brand 'China Horse' which I sell in there. After meeting Brent Redding through the gallery I took up painting lessons and started to put in the long hours of practice behind the scenes while still selling the jewellery. Then in 2013 I held my first solo exhibition and since then have focused on painting.

I paint and create because of a great inner desire to do so. When I paint I feel happy, free and connected! It allows me to choose a lifestyle of freedom, expression, travel and happiness which I cherish above all. The motivation comes from many avenues but is mainly an internal drive to achieve the very best I can be and to attain this lifestyle I have created for myself.

I get a lot of inspiration from animals. I spent many years as a groom for various horse disciplines, I've worked as a 'rousie' in a shearing gang, mustered cattle in the outback on horseback and done various outdoor physical jobs. So I feel connected to a more rural lifestyle (even though I was bought up in 'town'). I love the play of dark against light and creating an atmosphere or mood with the animal subjects, so if I come across a good image or take one myself it inspires me to capture it with paint.

New Zealand artists Brent Redding, Don Hill, Michael Blow and Ion Brown inspire me with their knowledge, ability, styles, application of paint, mediums and subject matter. Brent constantly amazes me with his ability to capture a real atmosphere and





'Hereford Cattle Drive' - oil on hardboard. Framed 685 x 406mm.

moments in time in his paintings. He has a very unique ability to draw the viewer in again and again, seeing more detail every time. Don Hill has a very loose style of painting of rural lifestyle which is simply stunning. He captures the essence of a rural lifestyle of yesteryears era, where mustering and a lot of the farm work was done on horses. I've had the pleasure to meet them all and see their works through our gallery. Recently I have been inspired by an American artist I saw on Instagram, Matthew Ryan Herget (MR Herget). He uses thick palette knife application

of oil paint to create images with great movement and form while still slightly abstract. Viewing his work I felt an instant connection, so I picked up the palette knife and painted some bright bold backgrounds and began to create a new style while still with my animal subjects. I am absolutely obsessed with painting this style at present, really enjoying the freedom of application, colour and thickness of the oil paint

I love creating a piece that resonates deep within a viewer, making a connection with a memory or history of



'Ram' - oil on boxed hardboard. 610 x 457mm.



'Early Morning' - oil on boxed hardboard. 610 x 457mm



'Bonanza Boys' - acrylic background - oil applied with palette knife on canvas. 760 x 1016mm

their past. A a time in place or an emotion which is special to them. I love being able to follow through and create what I can visualise in my mind for others to view and enjoy.

Eventually I see my art becoming well-known nationally and (hopefully) internationally allowing me the freedom to create full-time.

I have just had a small showing of some 13 pieces at the Red Peach Gallery in Napier. These pieces were in my new style, with the big bold backgrounds and thick palette knife application.

Last year I won People's Choice Award for the National Art Exhibition (Art-X) against around 80 other artists, with three paintings each, so to be chosen by the public was



'Firm Track' - acrylic background - oil applied with palette knife on canvas. 760 x 1016mm



'Die Deutschen Hundinnen' - oil on hardboard. Framed 430 x 530mm.



'Polo' - acrylic background - oil applied with palette knife on canvas. 760 x 1016mm

very humbling. Especially when you look at the history of the previous winners. A couple of years ago I won the Steam Punk section of the Hokonui Fashion Awards with a creation I made that took approximately six-months of work.

Looking back, it has been an interesting journey for the last 5 ½ years since I moved back to Napier to pursue this lifestyle choice. Financially it can be interesting leading an artist lifestyle, spending quite a bit on lessons, materials, ideas with no great confirmation that you will succeed. I have learnt art can be very subjective and you are not going to please everyone.

As for other painting, preparation is key. Buy quality equipment and art supplies. Learn from those whom have already taken the path. I use oil paint on board which I prefer for finer work as I feel it aids in creating the realism style I'm after. I also work oils with a palette knife on canvas, for a thick application. I love how oils move, how you can blend and the rich buttery colours you can get.

My method

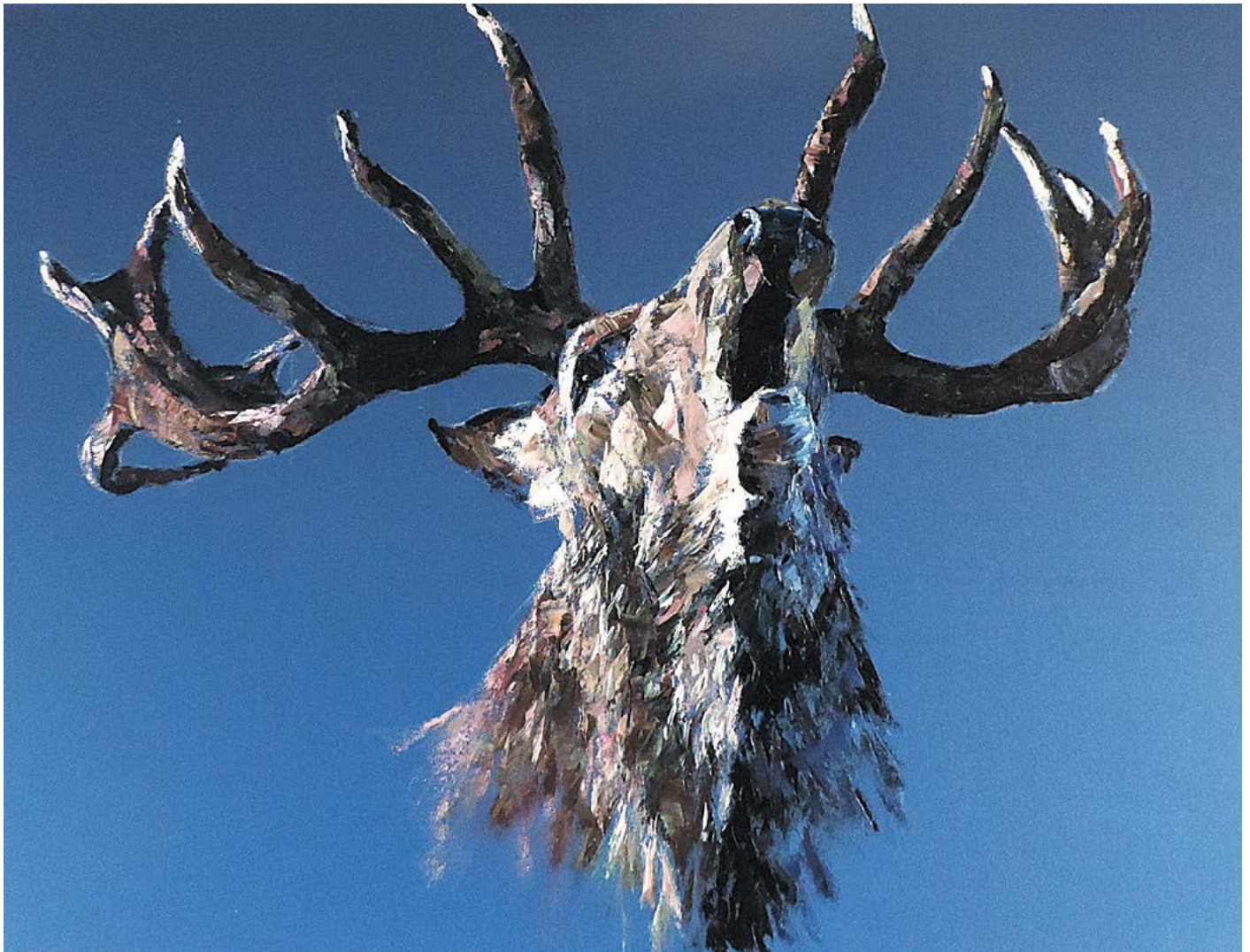
When starting a new work I find an image or take an image, draw it on the board or canvas and begin. I paint a little different, painting either left to right, or down

(depending upon the image) and finishing each section to completion on that day, moving to the next section the next day. I love to move fast to complete a piece preferring the wet on wet style with oil paints.

I use Winton oil paints by Winsor and Newton. I started out with these paints and have grown used to the colours. Also I like that they are aware of the environment and stick by strict standards for production and eliminating wastes. Sometimes I will use Art Spectrum's Retouch Varnish – this levels out the shine, or dull patches I can sometimes get when using dark colours. Matisse – Matt Varnish, when the painting is completely dry, so as to bring out the colours and protect the painting and Chroma Incredible Brush Cleaner – I do not use any turps as it is not good for my health or the environment so instead, I use this brush cleaner.

Being an artist is no easy life. You have to be prepared to put in the time and effort, stick at it, learn from the best, buy good quality products, but most of all if you 'feel it' and enjoy creating it, then you are on the right track.

Donna's work can be found at: Red Peach Gallery, Napier, Design Withdrawals in East Otago and Dunedin and Taylor-Jensen Fine Arts, Palmerston North. [N](#)



'The Roar' - acrylic background - oil applied with palette knife on canvas. 760 x 1016mm.

'STEELING' THE SHOW



Mandy Thorburn's recent exhibition

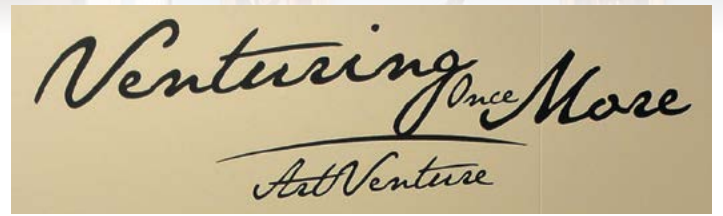
"My show was a wide variety of stuff: upcycled, all dating through the 1960's, 70's, 80's and given a new life. These unique objects have been acquired through shopping at our local refuge centre, swap meets; any place where I am able to get hubcaps and lights. They are things that I have kept over the years, that I know I can turn into a piece of art. Looking through different eyes at a piece of junk and seeing what I can make it into.

Through my life I have experimented with many mediums and this has led artistically to where I am today. This is the first time I have put together a complete exhibition of airbrushed pieces, now with the extension of pinstripping.

Pinstripping is a technique dating back to the 1950 - 60's or earlier, which is used to decorate automobile's, from cars, trucks, home decor to fashion accessories.



Each piece has a unique story of where it was found and into what it is today." **N**



Thirteen painters from the Waikato working group ArtVenture recently exhibited at ArtsPost Gallery in Hamilton. The exhibition titled 'Venturing Once More' was their ninth group show since getting together in 2007, and followed on from 'Venturing Forth', a major show at the Wallace Gallery, Morrinsville in 2014. ArtVenture members also exhibit individually and have taken opportunities to participate in a number of exhibitions throughout Waikato and the Bay of Plenty.

Initially its members were all known to each other from attending community classes and workshops, with most having been members such classes for a number of years. As a group of 'experienced' painters their first show was in April 2007, and they continued to hold annual exhibitions until the community classes ceased at the end of 2009.

Since the start of 2010 the group has continued to meet weekly to paint together, and have welcomed new members. The first working space was the Hearing Association Rooms in Hamilton East, and more recently they have enjoyed working in a dedicated painting space at the ArtMakers Studio in Hamilton city. This habit of working together regularly has enabled members to not only objectively critique each other's work, but has also contributed hugely to the considerable development in skill of all members.

An interesting feature of their work is that, while all have been taught or mentored by Waikato artist Pam Watson, every one has developed a completely individual style, which makes for lively shows. Pam continues to mentor the group monthly. There is a strong feeling of belonging and moving forward together. **N**





INK CO



Recently a group exhibition was held at the Geoff Wilson Gallery at Northtec, featuring large scale woodcut prints by Northtec arts tutor, Murray Gibbs and recent graduates Hamish Oakley-Browne and Martinus Sarangapany. Hamish sent us some pics and explained the process for us.





We used 8mm MDF custom wood which was 2400 x 900cm overall size. The image is then drawn on the surface using a variety of methods. We used graphite pencils, Indian ink and vivid markers to create the image. The black marks create the lines of the image and are used as a guide for cutting. All the white space is removed with chisels. We used a range of chisels including specialized wood cutting chisels and regular woodworking tools. We also used a router for straight lines. The carving process took from a couple of days to a couple of weeks depending on the detail you wanted to achieve. Once the image is carved out of the wooden block, the surface is sealed ready for rolling. This is achieved by rubbing shellac or polyurethane into the surface. This protects the MDF from water damage and provides a non-porous surface for the ink to sit on. We used an industrial type offset oil based printing ink as it is relatively cheap and dries fast. This is rolled onto the plates using large rubber rollers. The plates are then placed on flat ground with large sheet of paper placed over the top. We covered this with carpet. A standard road roller, commonly referred to as a steamroller, is driven over the top to achieved the pressure required for the image to transfer onto the paper. [N](#)



A Truly Natural Gift



by Patricia Emmerson-Hough

With no formal training, all Patricia Emmerson-Hough has ever wanted to do is be an artist. "I've wanted to draw and paint, ever since I could hold a pencil." Patricia tells us her story.

My family arrived in New Zealand when I was a child and we lived by the sea, so I was surrounded by all forms of nature; which fascinated me so much that it seemed a natural progression to recreate the detail and colours of the natural world. I don't remember any point in my life when I stopped and said to myself that I want to be an artist, it was there in me all the time.

Inspiration

I find my inspiration all around - a fungus behind a tree, a fallen leaf, an attractive piece of driftwood or patterned pebbles on the beach. I never run out of inspiration as there's always something to feed the creative juices. The only thing I never seem to have enough of is time.

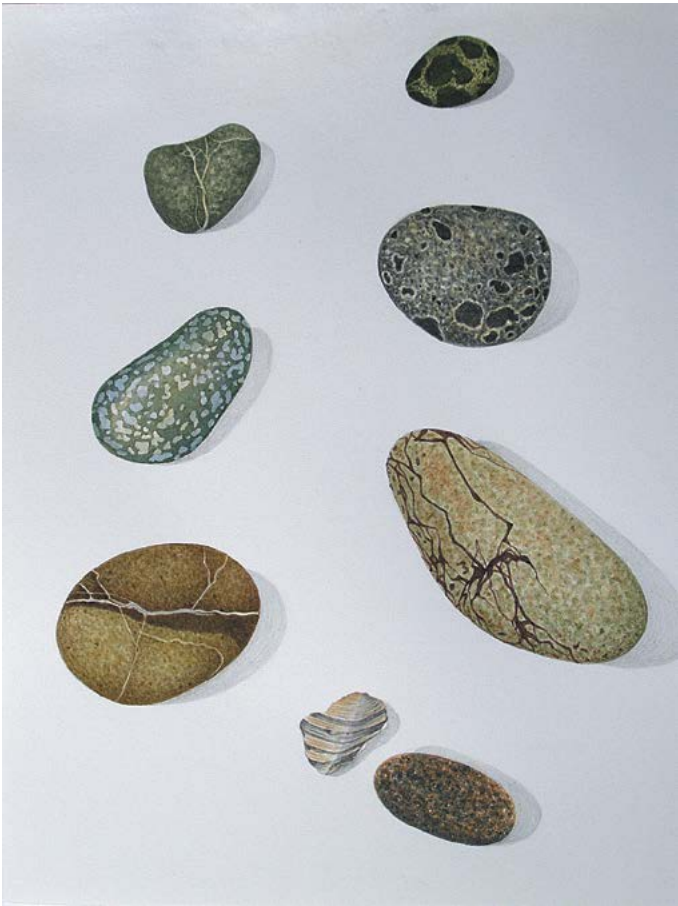
When not painting I can usually be found in my studio forming a rough idea for a future project or just working away in one of my sketchbooks or nature diaries. When not in the studio I can be found out and about with camera in hand or small sketchbook in a handy pocket.

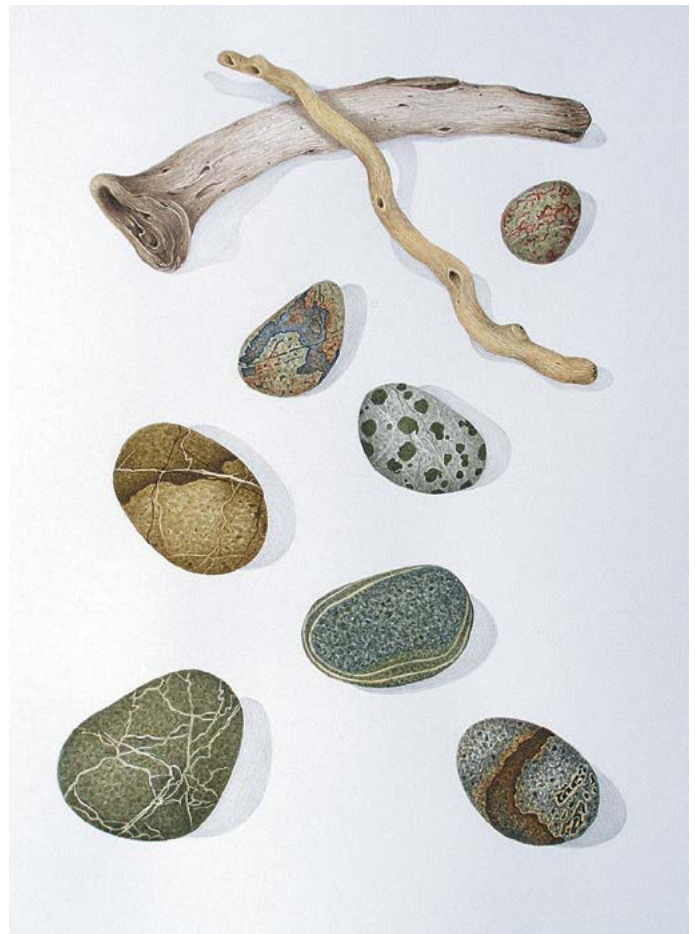
I don't think art education is adequately catered for in New Zealand, it's seen as a hobby and not looked on as a possible career. I think Britain and America cater for artists in all fields more positively.

I think drawing and observation are very important especially in the field of art that I do. There seems to be too much emphasis on getting colour done before mastering the art of form and texture.

The essential lesson from making mistakes that is you pick yourself up, dust yourself off and just keep on trying without setting your goals too high. No-one is perfect after all, and what would be the point of







attaining perfection? Because once you had arrived there would be no point in ever again picking up a brush.

Materials

My preferred medium tends to be watercolour. I also enjoy working in coloured pencil, graphite pen and ink, and playing around with combinations of them all sometimes.

For watercolour work I tend to prefer Winsor & Newton artists pans and Arches hot-pressed 300 gm paper which I also use for pen & ink, graphite, and coloured pencil work - the paper surface performs well for all my mediums giving me the detail that I want in the finished work.

When I first started out it was difficult to get good quality art materials in New Zealand but things are very much better today. I'm also lucky in that there's an excellent art shop in nearby Invercargill, where the supportive owners go far beyond the extra mile to help me meet all my needs.

I listen to music quite often when I'm in my studio, no particular type; sometimes my mood tends towards calming whilst other times something more alive like 'Dirty Dancing' or military band music.

Free time

My free time outside of the studio is pretty much spent fossicking around in the natural world that feeds my soul (if I do happen to pass my favourite cafe I've been known





to make a pitstop for a lovely hot coffee to keep me fueled up). My work has gone to several private collectors across the globe over the years but these days I tend to paint just for the sheer joy of painting - whether it is a finished artwork or working in one of my sketchbooks.

I love being an artist, it enables me to share my world with others who might not notice the natural world in their busy everyday lives. I get a bit frustrated at times with so many ideas for paintings and not enough lifetime left to paint them all. Sometimes life itself gets in the way of creativity and it can seem like an uphill struggle; but no matter how hard it is one just gets on with it and keeps on creating. I'll never tire of painting the natural world, there's always the excitement of what's new with every season. I can't wait to see what treasures the coming spring brings. [N](#)



COOKING WITH COLOUR

by Evan Woodruffe



Colour mixing is an important part of composition. It pays to have the main colour relationships worked about before starting.

Painters use paint, but how many of us have a good understanding of this essential material? A baker needs to know about different flours in order to make a successful cake, and really it's no different from needing a little material knowledge to make a delicious picture. Paint is made from a coloured pigment and a binder.

Pigment can come from an inorganic source: mineral,

plant or animal; or be organic: colours made chemically. Note that this has nothing to do with organic food! Binders can be polymer resins (acrylic), plant oils (oilcolour), and plant resins (watercolour). Concentrations of pigment and binder vary widely between student and professional paint. As in baking, you get what you pay for.

Each pigment is assigned an internationally recognized



Barrels of pigment at Schmincke, Germany. To ensure maximum brilliance within each paint range, Schmincke uses around 250 different pigments.

code, which is easy to understand. They start with two letters: "P" which stands for Pigment, and the next letter stands for the colour: R is Red; O is Orange; Y is Yellow; G is Green; B is Blue; V is Violet; W is White; Bk is Black; Br is Brown. Then there are one – three numbers which reference its Colour Index. Ultramarine, for instance, is PB29.

Not only does knowing this code bring some order to the myriad of colours available (which are often called different names though they're the same pigment, and vice-versa), but also gives an important insight into the

make-up of a colour. A colour made from a single pigment is the purest and most versatile you can choose: mixing with single pigment colours ensures clean colours. Many colours on the shelf, however, contain two or more pigments pre-mixed for convenience. These are great to use when the colour is just right, but as a rule it is best to avoid mixing more than four pigments together, as the colour can muddy (whites are not included in this count). Most student colours are made from several combined pigments, which is why they don't mix cleanly.



Pigments listed on the tubes and colour chart tell you what you're getting (left). Recreating and expanding on a premixed colour from its single pigment components.

Here are the main advantages of single pigment mixing over pre-mixed colour:

Listed on a tube of "Manganese Blue Hue" Golden Acrylic is PB15:4, PG7, PW4. This colour is a mixture of single pigment colours Phthalo Blue, Phthalo Green, and Zinc White (proportions in that order). This blue is an excellent colour, but a basic mixing palette would usually include its constituents, so not only will you save money by mixing it yourself, but you will better be able to control the blue/green tone of the colour. By adding the white gradually, you start from a deeper tone so your tonal range is greater. As both colours are transparent, you can start with a transparent hue, and gradually increase the opacity and value by adding White.

Inorganic colours were all painters had until the 19th Century, so with such a limited range of colours they had to mix. It is incredible to think what they made from just a couple of blues, no real greens (except one made from arsenic!), and for yellow: only earth pigments and Naples. Inorganic pigments then can be thought of as 'traditional' colours (though they include 19th and early 20th Century colours such as Cadmium), and tend to be low in Chroma (brightness) and opaque, with notable exceptions, such as Ultramarine.

The Industrial Revolution in Europe provided a new range of colours: Organic colours originally from coal tar, but today made from a startling array of new compounds. Note that most organic colours are non-toxic, unlike many of the 'natural' pigments. The painters of the 19th Century were eager to announce their Modernism by embracing these new colours enthusiastically (often before they were

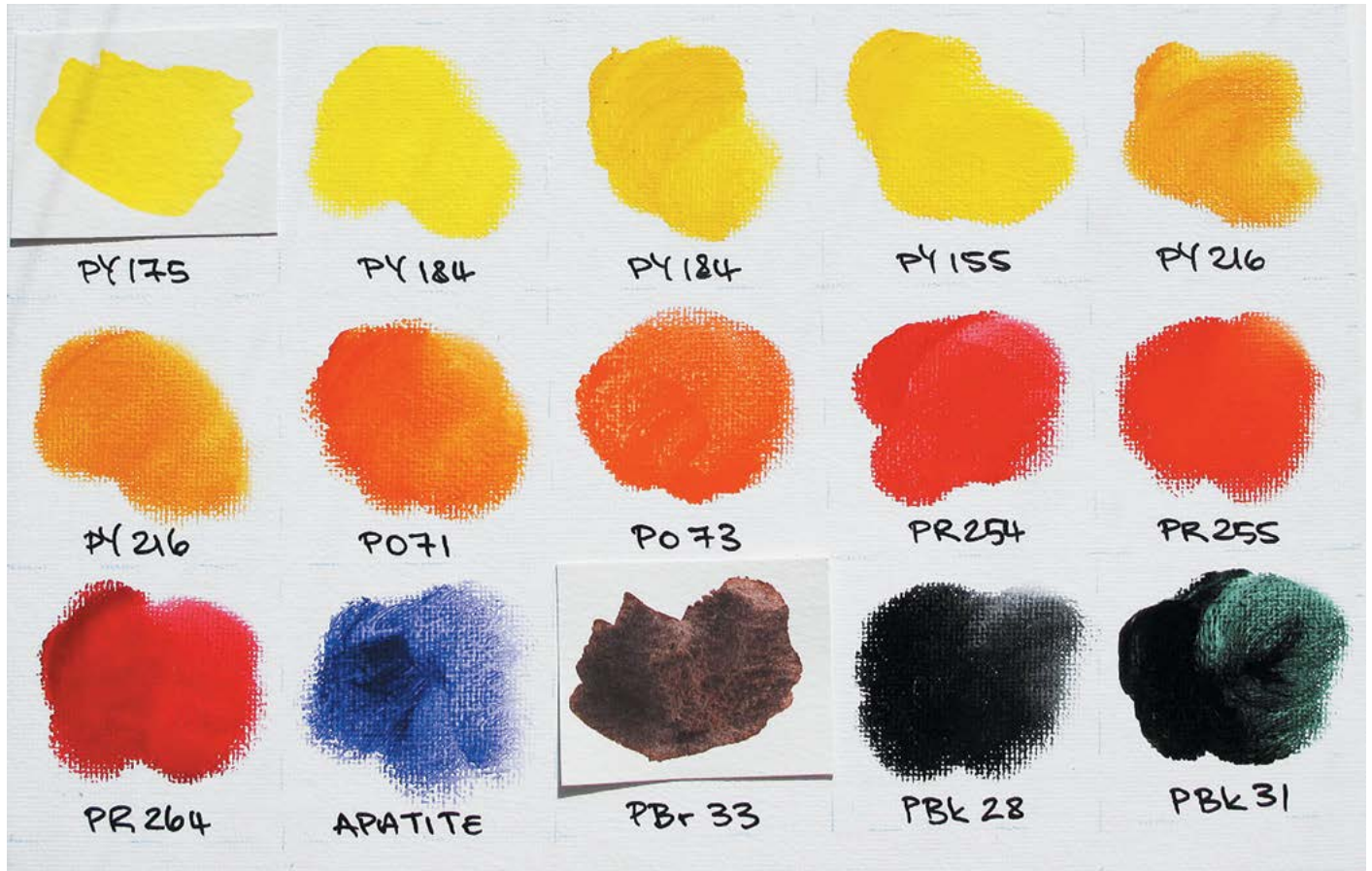
properly tested!) and using them 'unbroken', straight from the tube (another revolutionary 19th Century invention). Organic colours generally tend to be very bright and transparent. These wild, untamed colours scandalised a society used to more muted tones.

Today we have more colours available than ever before, with some ranges boasting well over 100 colours (Williamsburg Oilcolours have 140!). In the last twenty years, around fifteen new pigments have been added to the artist's lexicon: Pyrrole reds and oranges, Vanadium yellows and mineral violets and blacks.

Binders have changed too, from the introduction of

acrylic colours in the 1950s to the new synthetic water-soluble binders used to great effect in Golden's QoR Watercolour. A growing trend has been towards more fluid paint, with acrylic going from a paste colour to becoming available as a creamy fluid and now in brilliant colours the consistency of water, allowing more pours, drips and stains. The new additive Medium W from Schmincke lets traditional oilcolour be literally watered down to a light viscosity for fume-free washes.

Even one new colour can often lift us out of a painting rut. With so many fantastic hues now available, I hope this information has made your next colour decision easier. ■



21st Century colours are predominantly hot and brilliant, with just one new brown and two gorgeous new blacks.



WASHI PAPERS

Handmade Paper
Fine Arts & Conservation



At the beginning of the second century AD, Cai Lun, a eunuch of the Han court, observed a gossamer-like material on a coastal pebbled beach where it had dried after being offered up by the tides. Perhaps an old hemp fishing net pulverised in the saline solution over the years. This was the origin of papermaking and Cai Lun produced the first early sheets of paper from mulberry and hemp fibres.

Later in 610AD a Korean monk took this skill with him to Japan, where it flourished and became an elevated craft form. The Silk Route was the next conduit for the spread of papermaking into the Islamic world; Persia, the Arabian Peninsula, North Africa, and finally the Iberian Peninsula and into Europe. These regions had access to local or imported fibres of cotton, hemp, abaca, & European flax (*Linum Usitatissimum*).

Local paper suppliers in New Zealand such Fine Art Papers and Pakohe Papers offer a broad range of handmade papers, which comprise handmade 100% New Zealand flax (*Phormium Tenax*) paper and a wide range of international fine art and archival papers including the classic Japanese traditional handmade papers.

Pakho previously made twenty two different papers but currently concentrate on the six most popular. Their papers are suitable for digital printing, printmaking i.e. woodcuts, etching and drypoints, pastel work, sketching and a range of crafts including lampshades and book binding. Pakohe Papers consult and work co-operatively with local

traditional weavers and use only the flax that they cannot use to make paper. The aim is to ensure the sustainability of the harakeke plants.

Washi (traditional Japanese paper), employs three major fibres which are cultivated as farm crops with cuttings taken during the winter period, allowing annual regeneration of the plants.


Kozo (paper mulberry) is said to be the masculine element, the protector, thick and strong. It is the most widely used fibre, and the strongest.

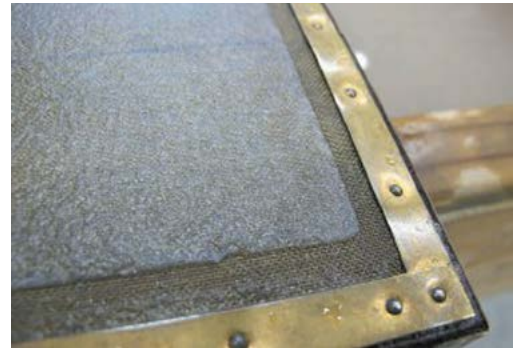
Mitsumata is the "feminine element"; graceful, delicate, soft and modest, it grows slowly and is a more expensive paper.

Gampi was the earliest and is considered to be the noblest fibre, noted for its richness, dignity and longevity. It has an exquisite natural sheen, and is often made into very thin tissues used in paper conservation and chine-collé printmaking. Gampi has a naturally 'sized' finish which does not bleed when ink or painting mediums are applied.

Washi remains the most highly regarded hand-made

paper worldwide and has been the paper of choice for printers and artists for well-over a many centuries.

- Warmth: literally warmer to the touch than Western papers, washi feels soft and creates a feeling of warmth in the viewer. Its tactile qualities make it wonderful for invitations and books.
- Body: as the fibres are left long and pounded and stretched rather than chopped, washi has a deceptive strength. The length of the fibres and the nature of the raw materials ensure that washi is highly workable when wet. Thus it is excellent for paper maché, and etching in which the paper must be soaked. These long fibres produce a luxurious deckle edge, the rough edge which marks a handmade paper.
- Absorbency: the nature of the fibres creates a ready absorption of inks and dyes.
- Flexibility: since the fibres position themselves at random, there is no real grain to washi. This gives the paper a resistance to creasing, wrinkling and tearing.
- Permanence: Washi papers are truly acid-free. Examples of printed papers exist in perfect condition in Japan from 1000 years ago.
- Wet Strength: The wet strength of paper is a measure of how well the web of fibres holding the paper together can resist a force of rupture when the paper is wet while undergoing various types printing and painting techniques. The highest quality paper is made from 100% pure cellulose and hemi-cellulose. This ensures an effective hydrogen bonding at the molecular level after being fibrillated in the Hollander beater, sheet formation and drying.
- Bast fibres: this high tensile plant fibre is extracted from the phloem (inner bark) which supports the conductive cells of the plant. Both wild and cultivated plants such as mulberry, gampi, hemp, abaca, & flax provide important economic sources of fibre for paper. The extraction of the bast fibres is laborious, requiring, clean water, organic retting, repeated rinsing, scraping to remove unwanted woody bits, and cooking in an alkaline solution to dissolve acids, proteins and other undesirable elements.
- Cotton fibre: a seed hair, cotton is 99.8% pure cellulose in it's natural state and only requires cleaning in a mild solution before beating in the Hollander.
- Additives: For protection against later external pollution, a buffering with precipitated calcium carbonate is standard. Most artistic purposes for paper need to be treated against rapid absorption of water, for which a pH neutral sizing agent is added in the tub (neutral sizing), and especially for watercolour and calligraphy where a pH corrected hide gelatine or starch is applied externally. 



Source: *Pakohe Papers; The Japanese Paper Place; Fine Art Papers, The Grove Encyclopaedia of Materials and Techniques in Art*

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GIFT IDEAS WITH PRINT



By John Botton

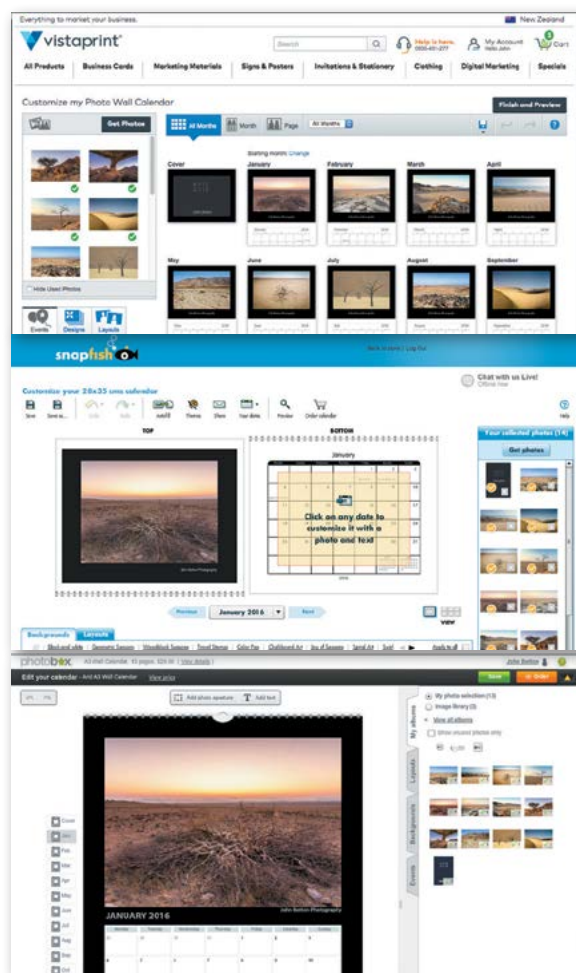
As a fine art photographer I have never had any problems with creating content, it's what I love doing, but the challenge arises when it comes time to decide what to do with many of my images. I don't know about you, but I have a catalogue full of photographs that just don't make the cut; don't get me wrong, they are great images, but just not "fine art". So the question remains, how to monetise the time, effort and materials that went into the creation process. So here are a few ideas for you to contemplate.

Making Calendars

Yup, I hear you turning your nose up, but before you toss the baby with the soapsuds, hear me out. Making a calendar these days is as easy as pie and a great way to create gifts that keep on giving, well at least for a year. There are a number of really slick websites out there that give you full control (well nearly) over the whole creative process. Just register an account, select from a range of templates that give you a readymade calendar, upload your images and decide which pic you would like to feature in January, February, March and April and... you get the picture! Then just click order, pay your money and Bob's your uncle.

OK, so it's not THAT simple. The trick to using any of these self-help calendar creation websites is preparation. Once you have decided on which service you prefer, find one of the templates that would best suit your work. These range widely from single landscape format layouts to multi image affairs and in many cases, you can mix and match from month to month. The secret is, keep it simple, decide on a style and make use of this for the whole calendar. If you haven't already done so, the next crucial step is getting good quality digital images of your artwork (see previous article on this). Make sure your images are finished as you would like to present them, have a resolution of at least 300dpi at the correct size and are saved as hi resolution .jpg files (or whatever the file format is suggested by the service you've chosen). While preparing your images, keep your chosen layout in mind and make sure that your images will slot into this format. You may need to do some cropping to keep the presentation consistent, as most of the services don't have any image editing options. Pay special attention to the front cover image of your calendar, it has to be eye catching and say "This is my work" loud and clear, whatever your style.

Here are a few of the sites that I investigated:



While you're checking out these sites, take a look at the other products they offer. You could even come up with a new range of coffee mugs or mouse pads.

Canvas Prints

After chatting to many artists who sell their work at markets, the one thing that I have learned is “ready to hang” is king of the pops. Gift and wall art hunters who frequent these spots are often looking for artwork that they can take home, pop on the wall and enjoy without the hassle of getting it framed, or give as a gift knowing the recipient won’t have a similar challenge. A simple solution is stretched canvas prints. OK, so canvas prints may not match up to fine art prints on super luxurious, cotton, archival paper but the quality of modern materials and printers puts them up there with the best and there are definitely pure cotton archival canvas options available... at a price of course. I guess the first naval you must contemplate is “does your artwork lend itself to canvas?” It doesn’t have to be originally created on canvas to suit this form of presentation, but with some careful thought and imagination, many images are adaptable to canvas prints.

So, where to begin? Well as before, any artwork that’s going to be printed needs to be digitised and saved as a 300dpi .TIF image at 100% of the final print size. Once you have your artwork as a digital image, you can even do some creative stuff in Photoshop by creating a montage.



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The most important decision you’ll make on this venture is the price point you are aiming to sell at. This largely influences all your other options you need to decide on.

1. Canvas quality: this will vary from low cost Chinese polly/cotton blends to archival quality cotton products made by some of the top paper producers in the world like Hahnemuhle, Breathing Color and Canson. The image detail, clarity and colour reproduction will vary markedly from one end of the canvas spectrum to the other. Like art paper, canvas also comes in different weights; the heavier canvas will hold its shape for longer after stretching.
2. Printing: again, the print quality will vary from inexpensive 6 colour machines to top end 12 colour giclée printers. Inks may also be rated as archival, so if you’re printing on a good quality cotton substrate, it makes sense to use good quality pigments.
3. Stretcher bars: selecting the right depth of frame for canvas prints can have a marked impact on the artworks perceived value. Going with a skinny frame on a large piece will say “I’m cheap” while a deep frame even on a small piece will give the impression of a “work of quality”.
4. Varnishing: light is the single worst enemy of any canvas print and direct sunlight could render even a well printed archival artwork to faded junk in a few years. Good print companies will usually varnish their prints with either a gloss or satin UV protection that should offer protection from light, as well as allowing the surface to be kept clean with a damp cloth.
5. Edge finishing: what to do with the edge of the canvas print is a personal matter (that’s the bit that wraps around the stretcher bars). The most popular options are mirror the image, which makes the image appear to wrap around the edge. Mirror and blur the image, this will give a similar effect as above. Do like the Stones and paint it black or just leave it white. Then again, if you’re a purist you may want the actual image warped around the sides. Whichever way you go, it’s something to think about.

Wishing all my fellow creative peeps a safe and prosperous festive season. Go out there and CREATE – PRINT – SHARE. **N**





FROM LEFT: 'Blue streak' • 'Untitled (Blue Light I)' • 'Tid och Rum' • 'Menvaff' • 'Untitled (Blue Light II)' • 'Skuggsida' • 'Untitled (Blue Light IV)'. All acrylics on board. 200 x 300mm.



Patience, Perseverance AND TALENT

One of Simon Lundqvist's obstacles was to overcome spending some time in a wheelchair after an accident and having to relearn how to walk.

"It was a really horrible experience, but I got through it, and in retrospect the whole thing taught me a lot of patience and perseverance.

Now the only thing I have left from that ordeal is a very characteristic gait, and a different outlook on life really."

This left Simon Lundqvist experiencing difficulty with concentration and a lot of free time on his hands. He became obsessed with drawing and sketching, finding he could focus on this and it made him feel better. "I think that single-mindedness really helped me to learn and develop. Ever since childhood I have been infatuated the idea of being an artist and this has grown stronger over time. I'm just really in love with the process of painting and I can think of nothing better than spending my days making art."

Simon finds his inspiration by researching artists online, seeing their works and discovering how they solve other challenges surrounding a career in arts. "Working in a studio with other artists is a great environment to be in. We all come from completely different backgrounds and I am constantly inspired by others work and drive to create. Everyone approaches situations so differently." He mentions Keith Haring and Frida Kahlo who, he says, have made tremendously brave and powerful works, albeit in completely different ways.

Currently in his second year studying Fine Arts at Whitecliff College of Arts and Design, Simon is working towards his Bachelor of Fine Arts Degree. "I'm exploring the different relationships I have with my own particular walk in a variety of different mediums, including paintings. It's quite a hard subject to address succinctly, but I'm really enjoying the challenge. The social dynamics surrounding it are really fascinating to me, and I seek to explore it further."

Having always had a soft spot for portraiture, Simon tends to gravitate towards painting people and faces. "I'm hopelessly addicted to that moment when the person I am painting 'comes to life' and looks back at me. I love capturing the characteristics of the person I am painting."

His favourite medium is acrylic paint, mostly for it's versatility in being able to apply it thickly with a palette knife or delicately as with watercolour effects. "Golden Acrylics have incredibly intense colours and are just generally a joy to work with, except the price tag can make me quite self conscious and not be as willing to experiment



'Walk I' - acrylics on board. 350 x 300mm.



'Walk II' - acrylics on board. 350 x 300mm.



'Walk III' - acrylics on board. 297 x 420mm.

as I would otherwise. More to my budget as a student is Pébéo Studio Acrylics which are affordable with a good range."

He has recently been enjoying watercolour pencils. "I've found that I can quickly sketch and get ideas down. I never really liked coloured pencils because covering a large area is incredibly tedious and cramp inducing. With watercolour pencils this isn't an issue. I use a lot of different brands although Faber Castell is always good, as is Cretacolor. The most important thing for me is that they are relatively soft, otherwise it becomes too hard to make marks."

We asked Simon how he goes about creating. "I think my most successful paintings happen when I give up a certain amount of control and let the materiality of the paint influence the direction of the work. This makes it vital that the paint is of sufficient quality, because at the end of the day a painting is mostly made out of paint. I frequently listen to audiobooks when painting. Lately I've been making my way through Virginia Woolf's catalogue. I'm really intrigued by how insightful and compelling her writing is, especially the novels with a more stream of consciousness narrative. It is truly fascinating how different, and yet ultimately the same, our day to day lives are today compared to her time."

Simon was recently one of the finalists for the New Zealand Emerging Artists Award. At this time he has work in Sweden, New Zealand and Australia. He also sells prints of his work online. [N](#)

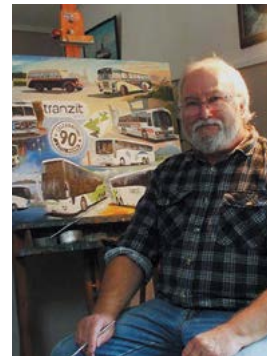


'Rust' - mixed media on paper. 297 x 210mm - 2014.



'SSOtaki 2 Battle with Mowe WW1' - oil on canvas. 762 x 1524mm.

CREATIVE



Believing in what he does and creating a historical link that families will treasure for generations is what makes Wallace Trickett’s creative brain spin. “Life is a learning curve, from the cradle to the grave.”

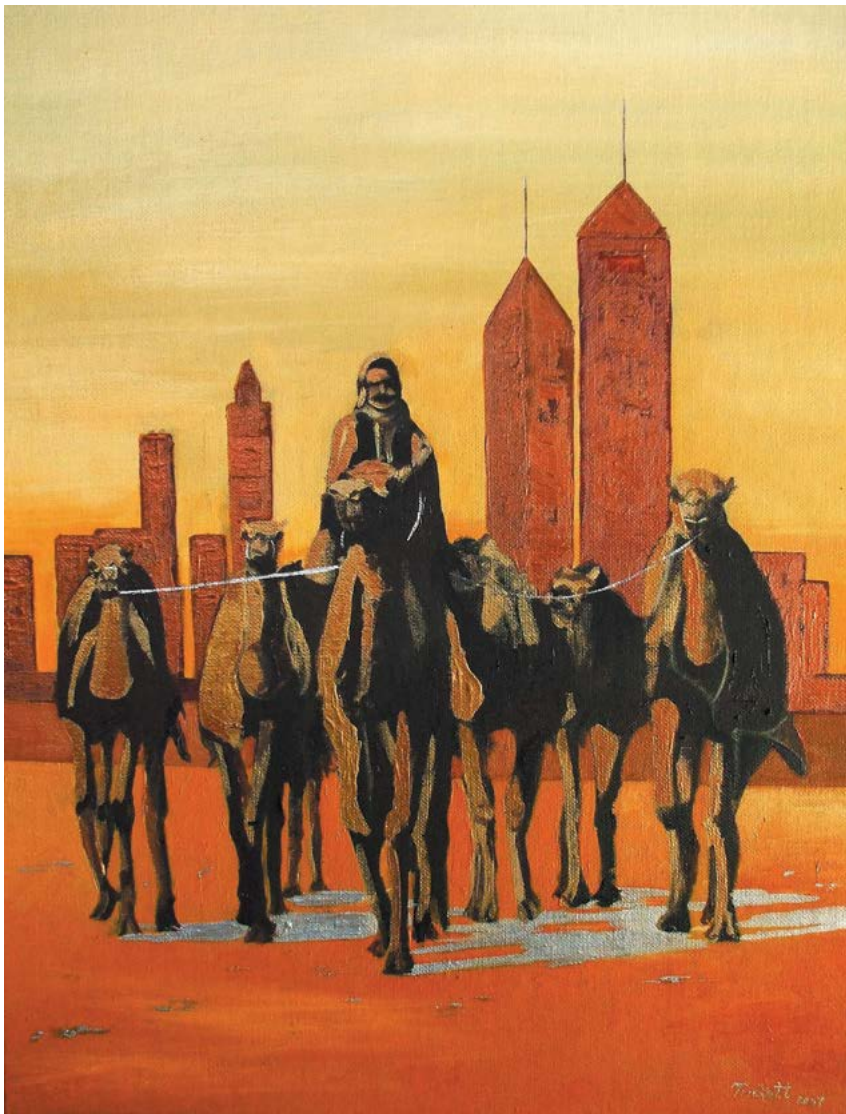
Wallace studied with a professional painter for the Duke of Edinburgh Gold award at age 17 and has always been interested in art. He emigrated to New Zealand in 1979 and started painting seriously in 1997 after taking some stress leave from a full time job in the transport industry. Commissions started almost immediately. During this time, between 1984 and 2009, Wallace became a cartoonist for several newspapers in New Zealand, contributing a weekly satire on local events. His over riding motivation to start painting full time was the belief that it was time to do what he had always wanted to do since age 16.

Inspired by the likes of Michelangelo - “truly a great artist who would have done well in a circus on a trapeze with his head for heights”, van Gogh - “ as I too had my ears cut off – but for surgery, when young”, and Turner - “because he loved the sea and remained focused on his ability,” Wallace feels very humbled and privileged to have given his artworks to the world. Being creative, his own boss and the first to see something others will enjoy, with his name on it, is a real buzz for him. And who could disagree?

Being a full time artist has brought many new friends, contacts and clients in most countries for Wallace and he



'NZR KA945 at Otaki' - oil on canvas. 381 x 762mm.



'Camels at Dubai'. Commissioned by family from Dubai.

is well known throughout the world now for the work he does. That being said, he does find being an artist in New Zealand is harder in some respects, due to the costs of sending work off-shore which places a large increase on the price of a piece for clients. "However in some areas I certainly gain due to the niche market I work in."

Commissions

"Currently I have 53 commissions underway, but also generate revenue from calendars and postcard prints from the originals. My work sells well via the internet and word of mouth. At this time I have no work in any galleries as I very rarely exhibit in public."

Wallace prefers to work with oil paint as oil can be worked easier and give a high luminosity to his work, with at least 4 layers applied from start to finish. "I prefer Winsor and Newton for first coats, Daler Rowney oils are also very good and Liquin for top coats due to the faster drying time." He feels that Fredrix Canvas panels, made in the USA are still the best around. "Most clients prefer a painting which can be framed, and the type of work I do mainly suits framing. I seldom frame my work before shipping as it does impact the cost of freight quite a lot."

From start to finish

We got an idea on how Wallace works from start to finish. "First the commission is accepted and the size of the work agreed. The deposit gets paid, the job number recorded



'Bristol Fighters WW1' - oil on canvas. 381 x 762mm.



Louisa Craig, in the Tasman .Auckland based vessel early 20th century originally called 'Peru' under charter to Shaw Savill Line and later in 1916 became Raupo as a coastal coal hulk.



'Cullens Point South Island' - oil on canvas. 508 x 1016mm.



'Shipping Montage' - oil on canvas. 609 x 914mm.

and sent to the client with a request for their reference material. It often takes days to create an authentic scene. I then commence to block in the scene. Over the next few weeks, I paint in the background and then the main theme. I send images to the client of monthly progress. After four or five coats and once the client has approved the painting I leave it to dry for six weeks and then varnish it. My client then gets invoiced for the remaining outstanding amount and the painting is dispatched once the funds have been received.

The painting is tracked and insured, using whichever postage service the client has requested. Photos are taken of the final product before despatch. The client is requested to advise me on the condition of the painting once received. Over 2100 works have

been handled this way and none have arrived in damaged condition."

When Wallace is working, he prefers to listen to classic music, interspersed with contemporary music and the radio. He belongs to the Merchant Navy Association, Bus and Coach Association, RSA, Maritime Association and runs several sites including admin for Otaki Art. "I do it because am experienced and very knowledgeable, 21 years on Road transport, 13 years at sea as engineer and working on Royal Navy ships at large Shipbuilding and Engineering works."

In his spare time Wallace enjoys spending time with family and friends, travelling and going to the theatre. His advice for artists: "Follow your passion; know your subject and you cannot go wrong."

Exhibiting

Very rarely exhibiting in public, Wallace nonetheless has tremendous success via the internet and word of mouth. He currently has work in the UK, USA, South Africa, Singapore, Hong Kong, Ireland, Germany, Sweden, Norway, France, Switzerland, Australia, Christmas Island, Greece, Italy, Fiji, Egypt, Gibraltar, Spain, Portugal, Brazil, Argentina and Holland. "I had my work go to all heads of state in a private publication on the history of one of UK's most well known family The Vestey's, in which I had my work feature at their request."

Wallace has also sold thousands of postcards of his work as well as hundreds of signed prints. N

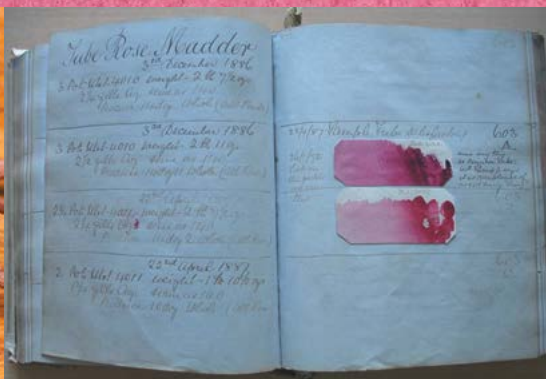
SPONSORED



SPOTLIGHT ON COLOUR

Rose Madder Genuine

Rose Madder is a distinctive rose coloured pigment made from the roots of the common madder plant, Rubia Tinctorum. It is a transparent pigment with granulating properties in Water Colour. A natural organic lake pigment, it was first used as a dye for fabrics.



Evidence of its use can be found in ancient Greek, Roman and Egyptian cloths as far back as 1500 BC. Cloth dyed with madder root was even found in the tomb of Tutankhamun. Considered the most stable natural pigment, it was very sought after and brought to Europe by the crusaders. By the 13th Century, it was being cultivated across Europe, notably in the Netherlands as their sandy soil provided a favourable environment for the plant.

However the production of madder dye was costly and by 1860, Great Britain was importing madder at the value of £1.25 million a year. It was necessary to find a better, more reliable method of making the pigment. The renowned colourist George Field made extensive study of the madder plant and in 1804, discovered a more efficient process of extracting the dye and making a stronger, more vibrant pigment. William Winsor understood the importance of George Field's research and acquired Fields research notes and experiments following his death in 1854. These 10 volumes formed a basis of some of the colour recipes for the then newly founded Winsor & Newton Company.

The production of Rose Madder is still based on the recipes of George Fields, which Winsor & Newton have exclusive access to and remains a unique pigment with varying shades of rose, browns and purples that cannot be duplicated. Though alizarin (a dye derived from madder) was later synthesized in the 19th Century making it far more affordable, the two colours should not be compared.

Rose Madder retains a soft depth and richness unlike any other rose available.

Rose Madder is a lake pigment, a plant dye which has been fixed onto an inert transparent base. The 'laking' process takes about 13 weeks, and while many other methods have been tried, none have been found to match the unique properties of the Rose Madder produced following Fields' methods and since 1835, Winsor & Newton is proud to be part of an age old tradition which produces real madder and not a synthetic one.

Available in Water Colour and Oils Rose Madder is an excellent glazing and water colour pigment. Rose Madder Genuine is a rose pigment only made by Winsor & Newton and is available in both their Professional Water Colour and Artists' Oil ranges. **N**



ART METRO HOLIDAY PROGRAMMES



COLLECTIVE CREATIVITY

By Andrew Parker

Since the founding of New Zealand's first recognised art society, in Otago in 1876, art societies have spread across the country and to this day continue to play vital part in fostering art in New Zealand.

Creating art is, more often than not, a solitary process. A solo journey, from the initial concept in the mind, through the heart to the hand. An individual's physical representation of their creative inspiration be it reflections of own life experience, Influences drawn from the immediate or natural environment or reflections of world events past and present.

As individuals, working alone, trying new techniques, artists study all that is around them, collecting a treasure trove of knowledge - be it an image that captures a certain light, a texture, a simple form.

It is when individual artists gather together as a like-minded creative group that the real magic happens. Take the biennial Collaborations exhibition held in Whangarei for example - it's dynamic.

For artists at all levels, interacting with a group of fellow-artists is one of the most productive ways to feed the creative soul.

This is where Art Societies come into their own. They provide sustained opportunities for artists to share their creativity and experiences with fellow artists.

Great things happen in unity. Group workshops, outings, collaborative exhibitions and awards fuel the creative energy.

A number of current national art awards grew from community-based art societies. In this vein it is particularly notable that a growing number of art societies across the country are introducing some fine prizes for young and emerging artists in the form of scholarships and bursaries.

This is a fine legacy to the current and founding members of New Zealand's art societies, comprising as they do a credible number of internationally recognised artists among them. [N](#)



Once again the Art Metro has been running holiday programmes for Christchurch children. We run painting and drawing classes each day for up to 20 children aged from 5 to 15 years, providing all the gear and materials they need. There are two tutors, one for each group and myself as a helper for everyone. The children have heaps of fun and it's wonderful to see their creativity given the opportunity to grow and develop. [N](#)



EXHIBIT-A ARTS & CRAFTS GALLERY MANGONUI

*NOW OPEN 7 DAYS A WEEK,
10.00 - 5.30.*

We have just finished the revamp of our garden, heritage roses and lavender will welcome you as you make your way into our gallery this summer. Exhibit-A is looking stunning with all new work by our local artists and craftsman. It has been said Exhibit-A is the best gallery north of Whangarei. [N](#)



The Hutt Art Society began as a dream of Elizabeth Harper, artist, academic and wife of a local business man. With the help of local business men and women the 'Hutt Valley Art Club' was formed in 1958, and in 1959 the Society was incorporated.

In 1972 the Society was offered a lease of an old house and outbuildings on a Hutt City Council property in Myrtle Street, central Lower Hutt. Rooms were modified and merged to form functional studio spaces, and in 1977 opportunity arose to include a neighbouring house.

A Gallery space was built, cleverly joining the two buildings. Completed in 1979, it formed the current building which consists of 4 dedicated studios for Painting, Pottery, Weaving and Print Making, along with two multi-purpose studios used by embroiderers, porcelain painters, photographers, music tutors and other creatives.

The Odlin Gallery, named in recognition of the support of C&A Odlin Ltd, and the additional Foyer Gallery are in high demand. Fortnightly exhibitions by Society members and Artists from the community and further afield are frequented by many visitors.

Regular groups convene, along with regular workshops. A Summer School runs for two weeks in January, and due to a generous bequest from the late Muriel Hopper, an annual art award is open to local artists.

For further information try www.huttart.co.nz [N](#)

The New Zealand Artist Magazine



STATE OF THE ART HANGING SYSTEMS

Move your hangings around without having to worry about holes in the wall or damaging your pieces of art.



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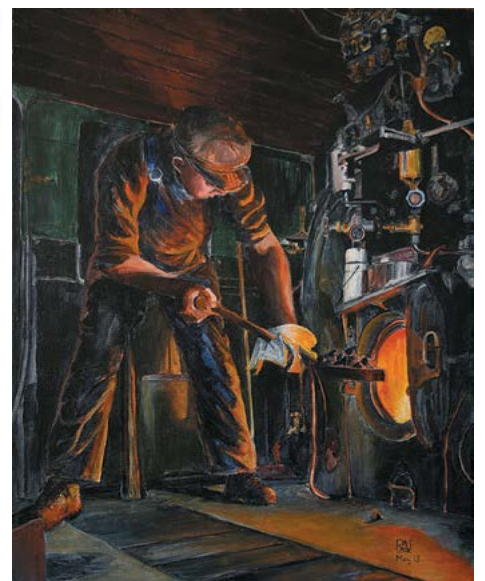
'After The Goldrush – Hidden in the Under growth' - Watercolour. 410 x 580mm.



RAISING STEAM

by Ron Jackson

With no formal training at an Art College, Yorkshire-born, New Zealand railway artist Ron Jackson honed his skills at night classes at Waiuku College and painting workshops for about ten years.



'Firing the Dub' - Acrylic on Canvas. 510 x 410mm.

I started sketching during my holidays then progressed to painting. I had some very good tutors at the art classes workshops that I attended. Further to this I was impressed by the abilities and techniques of amateur artists on a UK Television program 'Watercolour Challenge'. These programs provided stimulation while I developed my knowledge of the materials and methods involved with painting.

I love art but I haven't made a career as an artist. I felt that it was more important to have a guaranteed income for my wife and I to raise our family.

Romantic

I am nostalgic, I'm a romantic, Jack Vettriano's work appeals to the romantic side of me. Lady Butler, for the drama that she created in her paintings and Norman Rockwell for the emotions that he conjures from the characters in his paintings.

When considering railway artists I enjoy W. W. Stewart, Philip D. Hawkins, John Austin, Terence Cuneo, David Weston and many others, for their atmospheric images of steam locomotives.

My love for railways and railway art goes back to when I was a youth, I lived near a railway. and developed a love of steam engines. I try to evoke the feeling of power, strength and speed in my locomotive paintings, also the involvement of people in the environment of a railway. Fortunately I live near a Glenbrook Vintage Railway Line which I mainly use as to provide the reference material for my paintings. I am impressed by the atmosphere, costumes and memorabilia of the Art Deco era and I have been attending the Art Deco Weekends at Napier for a couple of years which all ties in with my work.

Transferring

I love the challenge of transferring the idea and image that is in my mind onto paper or canvas, the research that is involved in portraying the image correctly and to the best of my ability determining the best method to create the desired effect.

Recently I have been concentrating on light and reflections and I intend to progress to a larger format and create a more dramatic image.

I would be honoured if some of my paintings were to be displayed at a Railway Transport Museum for all to see, Motat



'The Train Standing at Platform 1' - Acrylic on Canvas. 900 x 600mm.



'Phoenix' - Watercolour. 410 x 580mm.



'Raising Steam' - Watercolour. 370 x 550mm.



'Ageing Beauty' a painting of L507, Avonside Engineering Bristol built 1877 - Watercolour. 370 x 550mm.

or the National Railway Museum (a future Museum in Ferrymead, Christchurch).

Currently I am preparing for the Franklin Arts Festival, with paintings of some unusual locomotives. An acrylic painting of the largest Steam Locomotive to have travelled on NZ Rails, a Beyer Garratt Locomotive. Also

a watercolour painting of a 'Fairlie', presently there is a 'Fairlie' Locomotive on display in Dunedin Early Settlers Museum. After that, hopefully an 'X' class of Locomotive (at Fielding); a 'Ka' and an 'Ab'. The 'Ka' and 'Ab' were the mainstay of New Zealand Railways. Also a 'Rogers' Locomotive built in the 1870's. (Ashburton)



'G' Is for.....!' - Acrylic on canvas. 510 x 1010mm (A painting of a NZ Railways G class, Garratt type, a small giant of a locomotive.) Awarded Third place in the Acrylic Category of the Painting Section of the Franklin Arts Festival 2015.

I held my first exhibition of Railway Art in 2014 and have been entering my paintings into the Franklin Arts Festival for many years and although they do not get awards, many do sell.

Materials

I use watercolour and acrylics. Watercolour because a painting can be completed fairly quickly, although each stage must be carefully planned.

Acrylics, because if something does not look quite right or if my idea is not clear then acrylic painting allows me to make adjustments to the final image.

All of my paintings produce many different challenges. A lot of research goes in the image before I get to trace the main image onto my paper or canvas.

I need to print all of the reference photographs, gather all memorabilia (or photos) that are to be represented on the painting, bags, hats clothing, station luggage trolleys, railway shed clutter and so on.

I also create photographic images that can be used to show the effect of the lighting that is to be represented on the painting. For example, a daytime photo that is to be converted to a night time photo using chiaroscuro effect on locomotive crew.

Then there is the challenge that since most of the photography of locomotives and their environment of the past are black and white images I hope to recreate them in dramatic, atmospheric colour and light. It's all quite involved.

Ambition

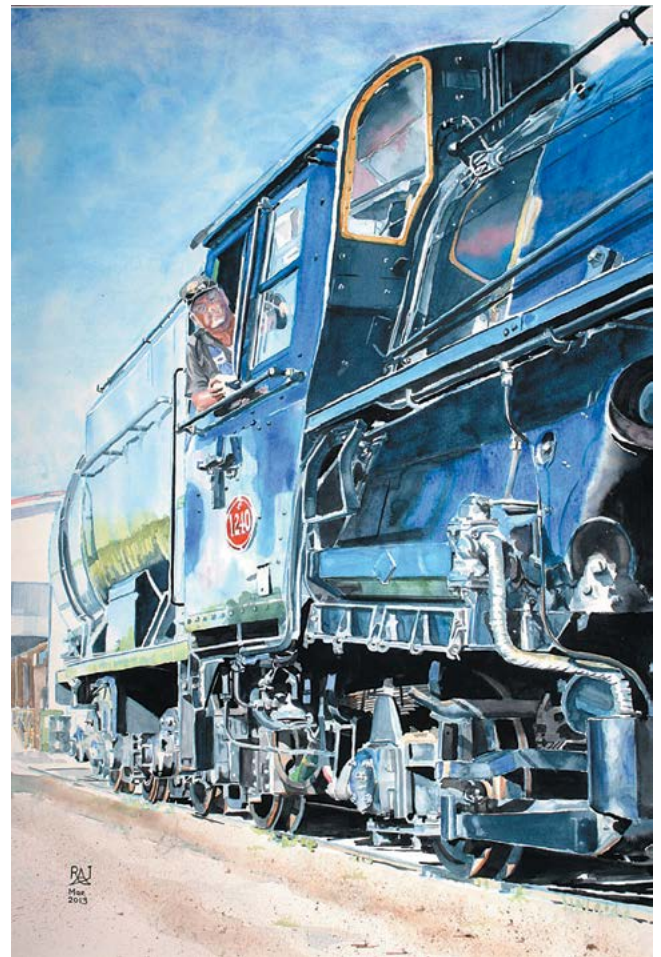
I do not have huge artistic ambitions. I would like that my paintings be cherished, admired and appreciated. Of course it would be nice to see people look at my paintings, step back and say 'Wow'. One day I would like to become a member (Fellow) of the Guild of Railway Artists. In the meantime it is nice to show the people of New Zealand the vast array of locomotives and people that have helped this country to develop.

Ron Jackson's work can be found at: Pollock Gallery, Awhitu Peninsula; Hartmann House, Waiuku.

Prints are available at the Glenbrook Vintage Railway and Franklin Art Centre. [N](#)



'I Think I Can, I KNOW I Can' - Watercolour. 370 x 550mm.



'GVR Engine Driver' - Watercolour. 550 x 370mm.

An advertisement for an easel sale. On the left is a detailed illustration of a wooden easel. The background is a vibrant green with a watercolor-like texture. Large white text reads 'EASEL SALE' and '50% OFF UPTO'. Below this, it says 'MABEF EXPRESSION' and 'HUGE RANGE'. A white circular badge on the easel says 'IDEAL FOR CHRISTMAS'. At the bottom, it states 'SALE RUNS 10 Nov - 24 Dec 2015' and features the 'Gordon Harris THE ART & GRAPHIC STORE' logo. The website 'www.gordonharris.co.nz' and locations 'Auckland • Hamilton • Wellington • Christchurch' are listed at the bottom.

ART PRODUCTS



2015 → 2016



2015 has been an exciting year for Jasco Pty Ltd and the brands we represent. The introduction of the innovative LIQUITEX Acrylic System into the NZ market has kept us busy. We are looking forward to continuing this release into 2016 with a new Liquitex Intermixability campaign highlighting the quality and flexibility Liquitex Acrylic products offer the artist. We have enjoyed getting to know some new products and techniques with Liquitex Acrylic Inks, Liquitex Spray Paints and a whole range of amazing Liquitex Acrylic Mediums.

Watercolours have also had a huge invigoration this year with the introduction of the Winsor & Newton Professional Water Colour Stick and Water Colour Marker, both amazing new innovative products for the watercolourist and illustrator. Winsor & Newton have long been



held in esteem for the quality of their Professional Watercolours for many years, and now present a water colour range not only the ultimate in quality but in innovation as well. As part of our Christmas gift range we have a beautiful Watercolour gift box which contains a selection of each of the W&N Professional Water Colour products, tube colour, pan colour, sticks and markers! The ideal way to try the whole W&N family of watercolours. Following on from the marker and stick launch, the year has ended with a limited edition of 6 beautiful watercolour hues inspired by the colours of twilight. W&N Professional Water Colour Twilight collection is available at all good art stores now.

2016

We also have plenty instore for 2016. Winsor & Newton have released a new family of Artists' Markers which will be available early in 2016. One of the ranges in this family represent yet another innovation in colour technology by Winsor & Newton. In addition they are releasing a fabulous new ground breaking product for the oil colour artist available later in 2016, keep a lookout for this one! We also are looking forward to landing some new Liquitex Accessories mid year. Jasco recently acquired the Sculpey Polymer Clay agency and will be welcoming some beautiful new Sculpey Polymer Clay colours and accessories early 2016. Check out the new Sculpey University website, featuring advanced clay techniques and demonstrations - university.sculpey.com. This is just a sneak peek into 2016. As always we are looking forward to the annual Paperworld, Frankfurt in January where the worlds' leading manufacturers release their 2016 programs so we are sure there will be plenty more new products, promotions and techniques to bring you in the coming year. **N**



KOLINSKY SABLE BRUSHES

FINEST KOLINSKY SABLE BRUSHES

Winsor & Newton Series 7 Kolinsky Sable Brush was created in 1866 by order of Her Majesty Queen Victoria to produce the world's finest water colour brush. Series 7 Kolinsky Sable Brushes are made from only the finest Kolinsky Sable hair in rust-proof, seamless nickel plated ferrules with black polished handles.

The quality is evident when the brush point stays crisp and pointed during use with the perfect degree of spring for control between the brush and surface. The rounded belly at the base of the brush head, allows more paint carrying capacity.

Series 7 brushes are hand-made in England by Winsor & Newton expert brush makers, each with over 10 years experience.

Let the quality of this range reflect in the quality of your work. **N**



GOLDEN A-Z ACRYLIC STARTER SET

This set is designed as an experimental painting laboratory! Developed by renowned artist and author Patti Brady, this set is packed with 30 Golden products and 9 exciting exercises and that will expand your painting possibilities. **N**



BE IN TO WIN

To WIN your very own set, sign up to the Gordon Harris database by e-mailing your full name, contact number, e-mail and postal address to news@gordonharris.co.nz

Competition ends 14/12/2015 and the winner will be contacted on the 15/12/2015

The set is valued at \$149.99

TRENDS IN PAINTING

We asked Evan Woodruffe about the trends Gordon Harris had seen in 2015.

Materiality continues to influence painting. Basically, materiality is to let the structures and tendencies of paint speak for itself, rather than be made to resemble something else, e.g. a person or object. This doesn't necessarily mean complete abstraction; paint has a 'natural' ability to set our pattern-recognition faculties to work, recognising people and things in swishes of paint. It does tend to create looser representations, where the paint and the image occupy a similar hierarchy in the picture.

In colours, the exploration of 'ugly' hues and very bright, modern colours (including fluorescent), often in tandem, continues to create interest beyond the homogenous colours of photography.

Large canvas painting has been a trend over the last three years, and is not slowing down. It is not unusual to see paintings 1.5 - 2 metres in length or height in galleries, and some even 3 - 4m! **N**

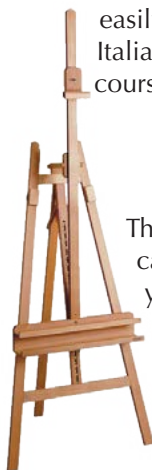
MABEF M07 MEDIUM STUDIO EASEL

This sturdy H-base easel will hold canvas over two metres high, with its height and angle easily adjusted. It's designed to last: Italian-made from oiled beech wood, so of course it comes with a lifetime guarantee.



MABEF M11 INCLINABLE LYRE EASEL

This easel has an inclinable mast that allows the canvas to come forward up to fifteen degrees, so your canvas is presented upright. This is preferable to easels that lean canvas away, which can create problems with perspective (parallax error). All Mabef easels are designed to last and come with a lifetime guarantee.



GIVE THE GIFT OF ART THIS CHRISTMAS

Reeves gift sets are a perfect gift for anyone getting started. The Reeves Colour Wheel Set offers the beginner a selection of colours, brush and palette as well as a colour wheel to assist in understanding of the principles of colour mixing.



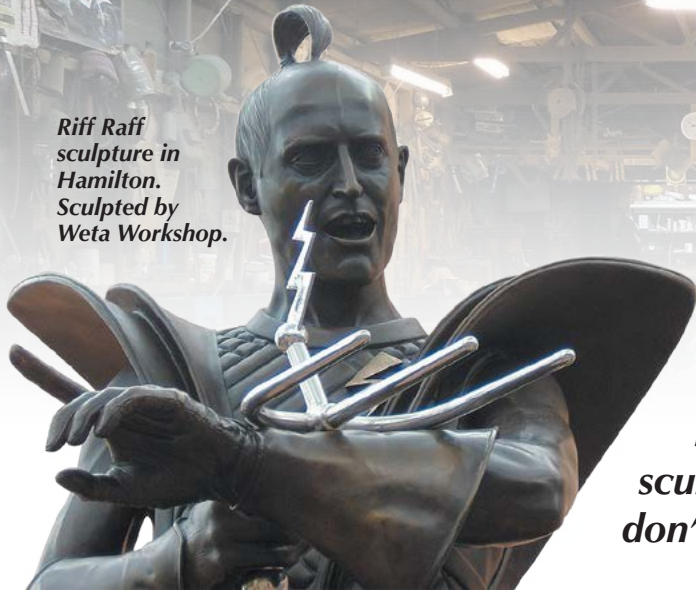
If you are after a gift to treasure, the W&N Series 7 Gift set is the perfect gift for any water colour artist. Series 7 brushes will last a life time, handmade from the finest Kolinsky Sable, they are truly a gift to be treasured.



For the more accomplished artist, why not give them something new to try? The W&N Professional Water Colour Collection Set or the Liquitex Acrylic System set offers a selection of Artists' quality colours in varying forms so the artist can experience a variety of different applications.



Riff Raff sculpture in Hamilton. Sculpted by Weta Workshop.



Jonathan Campbell has had sketch books since he was a youngster, constantly sketching compositions and ideas, generally ending up in one theme that leads to another. When he starts to make sculptures, he experiences further changes. "I don't over-think, once I start doing a piece of work, it seems to take off."

LOST ^(wax) and FOUND ^(ry)

Having studied at the Foundation of Fine Arts in Whitirea, Jonathan had just picked up his skills when a French wool buying company approached him to produce about 200 castings, to celebrate their centenary. "They had seen my work in a group show and had tracked me down. It was complete luck and it enabled me to set up with decent equipment right away."

Jonathan was only 21 when he set the foundry up, and found a lot of people didn't want to support him as they presumed it wasn't going to last long. "That was quite motivating as I had something to prove - I just didn't realise the 'vow of poverty' would last so long," he says wryly.

Influenced and inspired by Greer Twiss, Jonathan reflects: "Greer's work is theatrical, observational and he has the rare skill of injecting intelligent comedy into his work. He pretty much pioneered casting his own sculptures in NZ with the most meagre resources but achieved some incredible results. Personally I like to use birds to symbolise character types, i.e: vultures for death and greed, magpies for collectors and peacocks for arrogance."

When discussing the most challenging part of his work, Jonathan explains, "The casting process has about 14 stages and every now and then it bites you. Usually resulting in repair work or, worst case scenario, starting



Jonathan in the Foundry with wax in the casts.



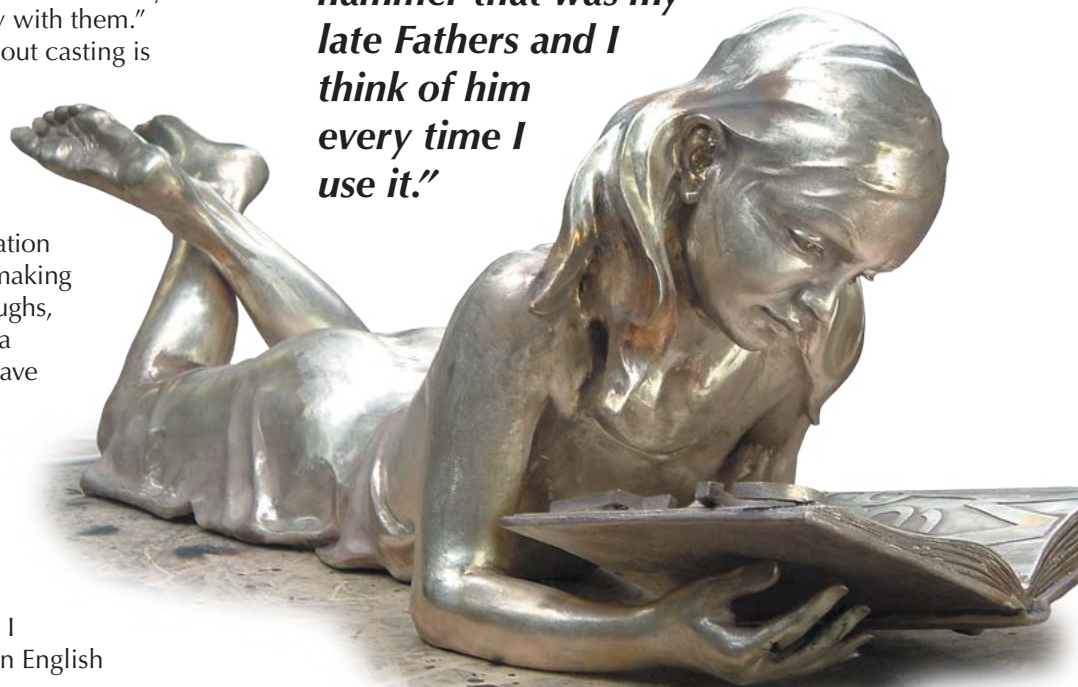
ABOVE: *Hairy Maclary* created by Brigitte Wuest, cast by Jonathan Campbell, photo by Murray Lloyd Photography.

The bronze sculptures are of *Hairy Maclary* and eight of his friends – *Scarface Claw*, *Slinky Malinki*, *Hercules Morse*, *Muffin McLay*, *Bottomley Potts*, *Schnitzel von Krumm*, *Bitzer Maloney* and *Zachary Quack*. They are located on the Tauranga waterfront, next to the playground. The sculptures were unveiled in July.



BELOW: *Life size girl* by Weta Workshop for the dyslexia foundation.

“I have a small ballpeen hammer that was my late Fathers and I think of him every time I use it.”



again. I love the process. It’s time consuming but it allows complete freedom with design. There is always a way to realise a piece with lostwax casting, and once it’s made, it’ll last forever. I’ve tried clay and other materials, but I’m clumsy with them.” He says that what he loves most about casting is knocking the ceramic shell off the castings and likens it to opening presents.

As far as Jonathan’s artistic ambitions go, “Mmmmmm, I’ve given up my quest for world domination and I am most happy in the studio making exactly what I want to make,” he laughs, “my work has taken a back seat for a couple of years, so I would like to have the time to do more of my own work. This means being selective about what ‘foundry’ work I take on as large projects can often take up half the year.

“I have multiple projects on at the moment. I am just completing a 250kg figure for Weta Workshop, I am preparing 25 bronze birds for an English

wildlife artist and am making some pieces of my own for an exhibition that I have yet to work out where to have. On top of that I am consistently looking after numerous other sculptors and their needs. The enthusiasm for this is that every job is uniquely different and I get a great sense of satisfaction when the jobs are completed well."

Jonathan feels lucky to have received excellent reviews for his work and has sculptures in some prestigious collections, as well as winning awards - the last one being runner up in 2014 in the Waiheke small sculpture prize. "I was really pleased when Warwick Brown included me in his last book, 'Seen this Century'. It came as a complete surprise. Being a finalist in the Wallace Art Awards 6 times was also a highlight, although I don't enter it anymore as the prizes are all residencies and they don't interest me."

Married with two children, Jonathan thoroughly enjoys his family, but has another love: motorbikes - specifically sports bikes. "I go to track days and ride every week." He has a big collection of music and has the stereo on all day.

As far as advice for other artists goes, Jonathan says, "It's a cliché, but making a lot of mistakes is the key to getting it right . . . I still make a few. This sort of art hasn't played a big part in the New Zealand art market to date, but it has helped seeing people like Michael Parokowhai and Francis Upritchard using the medium in a more contemporary arena. The best thing about being an artist is that to a certain extent, you can make your own rules."

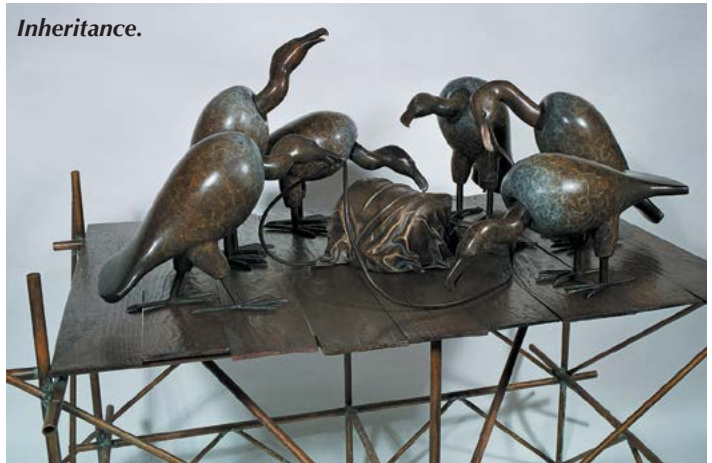
Jonathan would love to complete a solo show that comes out just as he imagines it. "This is always my biggest, but most rewarding challenge." He currently does many commissions from his foundry in Wellington. ■



Triumvirate brozerrottype.



Hard rain



Inheritance.



Not My Cup Of Tea.



Quietus.

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Colouring in . . . an ADULT past-time too



Colouring in books have moved from the children's toy-box into the hands of adults all over New Zealand and the world. A number of local artists have already published or are in the process of producing adult colouring books and according to recent report in the NZ Herald sales are rocketing, there are even colouring in clubs and a number of Facebook pages like Kiwis who Colour and Kiwi Colourers.

It's not so much that people are suddenly finding their artistic roots they are using the practice of colouring in and blending of colours as a way to relax, de-stress and self-express.

Pundits claim colouring helps you achieve mindfulness, banish anxiety, and even deal with trauma and then there those who preach the 'art therapy' angle.

But it really isn't art therapy in the true sense of the practice. It doesn't go that deep, therapeutic yes, anything further and I believe you are taking a flyer. It very much reminds me of watching my father doing some elaborate colour-by-numbers' oil painting when I was just a kid. No matter what he said about blending tones and working the colours, to my young mind, it was very far away from art.

But then again, working with geometric shapes and along particular themes such as traditional Maori art, has opened up a whole new world for so many people around the world there simply has to be something in it. If they have to be labelled and are not deemed true artists they at least deserve to be titled 'Colourists', and there some pretty good practitioners out there.

New Zealand artist and tutor, Katie Mines was in two minds when first confronted with the concept. "When I first heard about adult colouring, I couldn't decide whether I liked the idea or not," she comments. "Part of me was taken back to childhood, and the pure, simple joy of just colouring! It was so exciting: the smell of a new colouring book and all those enticing, clean pages full of possibility! And the joy of a new pack of felt tip pens. When faced with new colouring pages and pens, there was nothing more I wanted to do as a child than colour in or draw..

"But is it real art? Mind you, what is 'real art' these days, with artists employing computer technology and projectors for their work!?! Where do we 'draw the line'?

"I soon lost all professional-scepticism about adult colouring when I saw the amazing selection of intricate, detailed and beautiful templates on the market, to be coloured. I realised that the dexterity needed and all the possible outcomes of colour and shading would mean that every piece would be so different.

"Further, what adult do you know that isn't busy? Even professional artists struggle with 'finding the time' and 'getting inspired' to work sometimes. What a magnificent stepping stone into creativity, to provide a curious budding artist (whatever the age) with a beautiful potential artwork? And for the busy Mums, Dads and 9-5'ers who just need a bit of creative outlet at the end of the day, what an awesome hobby. Not only that, but it allows the student to focus on the beauty of colour without worrying first about two of the most tricky skills in art: composition and perspective.

"With these thoughts running through my mind, I took to drawing my own colouring templates, and colouring them too. And with the amazing and diverse selection of materials available these days, so much is possible. For example, Elmers Painters Pens provide an amazing selection of opaque and transparent markers that use actual paint instead of ink. Thus, they never fade, and provide a painterly finish. I'm officially a convert to adult colouring!"

Mitchell Manuel

One such artist that some have seen as an emerging digital artist who creates images from drawings for coloring books, is Mitchell Manuel. A teacher of graphic design principles and techniques Mitchell has developed a new abstract construct by taking traditional Maori imagery from Kowhaiwai and Koru(loop) and reinvented an art form of which he hopes is a growing niche market.

His two books Maori Patterns and Symbols and Shapes have been released by NewHolland publishers in August and September and Maori Patterns has made the top 10 bestsellers list on the Nielson's best sellers for the last 4 weeks.

However, his approach to this genre is in stark contrast to the craze that started 5 years ago in France where several books



from Europe have continually made the top two books in the Amazon.com and outsold cooking books.

Mitchell's images are mostly a combination of positive and negative shapes while also utilising fibonacci, the 13th century Italian mathematician's use of sacred geometry as a means to lift his art work and aesthetic approach and refinement to his images. However, since the classic adult coloring images are seen as analogue (made by pens and pencils) Mitchell has also had his critics alluding to his use of digital images as not being 'real images' as having been 'made on a computer'.

Mitchell believes that the early success of Maori Patterns and hopefully Symbols and Shapes, is riding a wave of populism but he also believes New Zealanders, Kiwis abroad, are wanting to connect with adult coloring artists from New Zealand to support 'New Zealand made' products, a product that happens to be great for a growing popular audience.

At the end of the day, however Mitchell's images are made, when you buy Maori Patterns for yourself or a loved one, the book is analogue in behaviour even though it was made digitally.

Mitchell is supportive of the trend and hopes many more artists create new books for the adult coloring market for a local and overseas audience and that it is continually growing and will so for many more years. **N**



PACIFIC EXCHANGE

In summary, the visit was a huge success, there was high engagement from the local Cook Islands and Pacific community, and potential for future collaborations.

As the artists only went back this week, we're still to hear of other outcomes and potential future projects or collaborations, but the exchange was a success in terms of profiling the arts of the Cook Islands and engaging with New Zealand artists and communities.

This is the fourth year Creative New Zealand has organised and funded the cultural and artistic exchange with the Pacific islands, and it is getting better and better each year for Pacific arts and communities.

The artistic quality of the heritage arts work by the Cook Islands delegation this year is of an incredibly high standard and there is strong interest from Te Papa to purchase some of the artwork for their Pacific collection. This would see the beautiful art of the Cook Islands people looked after at our national museum as taonga and for future generations.

We had fantastic support from our partners Te Papa, Fresh Gallery and Auckland Museum, and the Cook Islands High Commission and staff were actively involved in the programme and supported our visiting artists. We also want to acknowledge the New Zealand Consulate in the Cook Islands and New Zealand Ministry of Foreign Affairs for their support.



Caption: Left to right: Tungane Broadbent, Jemima Peau, Tua Pittman, Minar Henderson, Mark Short, Tetini (Ti) Pekepo. Image courtesy of Creative New Zealand. Photo: Tuaratini Raa.

This year it was also the first time our Pacific cultural exchange artists were formally welcomed and hosted by Toi Māori Aotearoa, the national arts organisation for Māori. This generated important cultural exchange between tangata whenua and our Cook Islands artists as there are many shared commonalities with different artforms, creative process, kaupapa and language.

Creative New Zealand ensures we run the Pacific cultural and artistic programme with the appropriate cultural protocol. This year Caren Rangi as our cultural adviser and our Artist Liaison Tuaratini Raa ensured we delivered the programme with the right protocol and kaupapa for the Cook Islands artists and communities. **N**

HUNDERTWASSER




Since the exciting success of the district-wide referendum, where the Art Centre project was chosen by the people of Whangarei, the volunteer-driven project has been busy planning for the big fundraising task ahead.

Although over \$3.5 million dollars is secured for the project, over \$12.5 million dollars is still needed. The fundraising goal must be reached before mid-2017 for the project to proceed at all.

A Project Control Group (PCG) has been formed and is committed to ensuring money raised goes towards construction, not project management. The significance of the project has attracted considerable interest and volunteer

resources from diversely skilled people, from marketers and media folk, to curatorial consultants, legal advisors and fundraising professionals.

Hundertwasser HQ, in James Street Whangarei, remains 'campaign central', displaying the scale-model and keeping visitors informed and engaged with the project and collected donations and pledges.

The first tangible element of the project might well be Te Kākano (The Seed), a small spiral-shaped building designed in the style of Hundertwasser, which will be used to teach local craftspeople the techniques and finishes needed for the main building. 

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What's coming in the next issue? *Here is a snippet . . .*



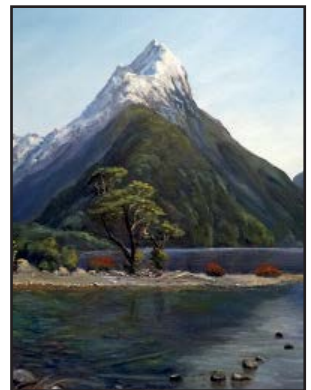
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